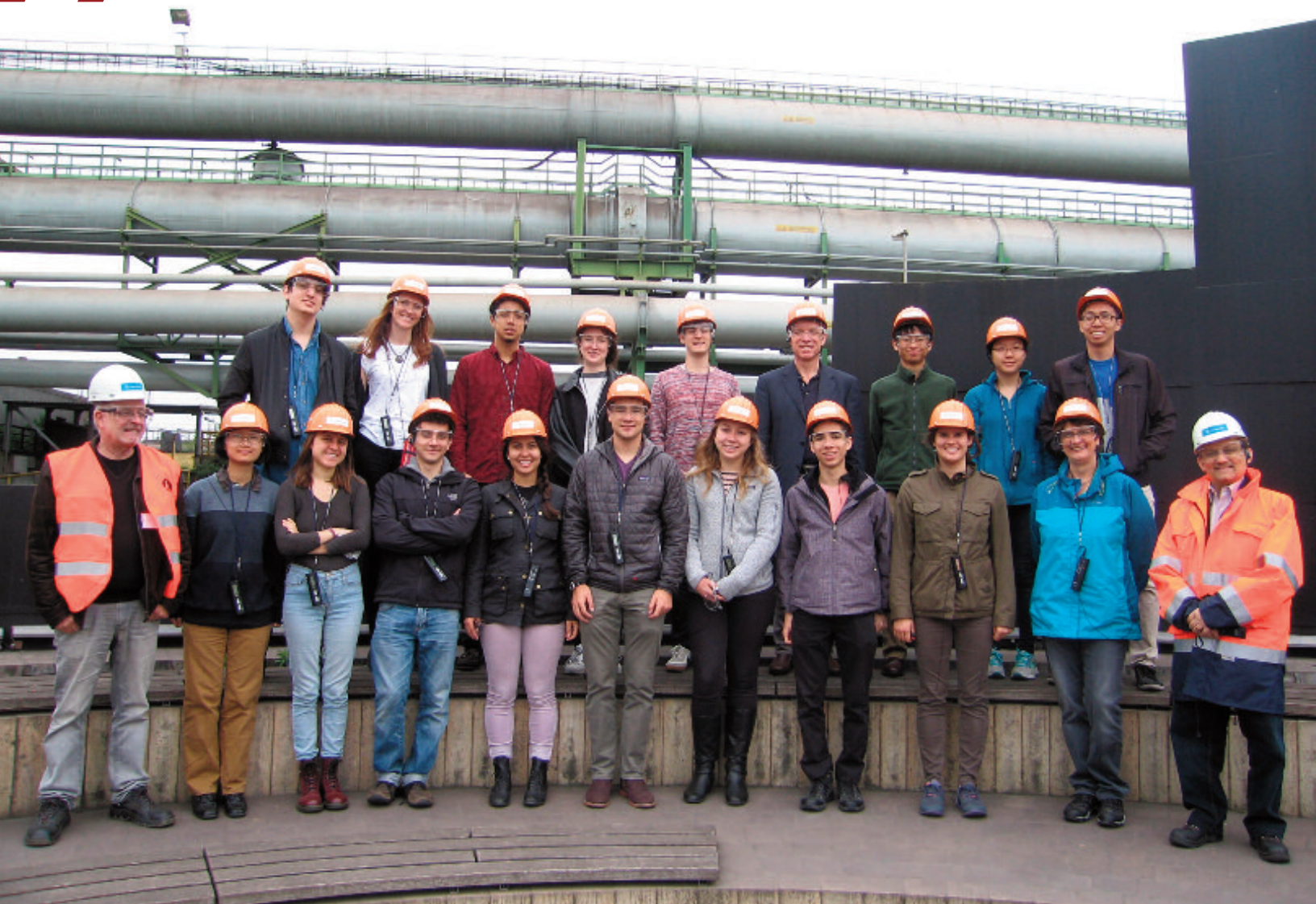


Briefe aus Berlin

Alumni Newsletter

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



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Alfried Krupp von Bohlen und Halbach-Stiftung

Grußwort der Krupp-Stiftung

by Prof. Dr. Ursula Gather



Am 19. Mai dieses Jahres war es wieder so weit – die Krupp-Interns der Stanford Universität kamen zu ihrem alljährlichen Besuch auf die Villa Hügel, mittlerweile zum 34. Mal. Es ist jedes Mal aufs Neue erfrischend und beeindruckend, mit welchem Interesse und mit welcher Offenheit die jungen Studentinnen und Studenten Deutschland begeben.

Seit 1982 hat das „Krupp Internship Program for Stanford Students in Germany“ der Alfried Krupp von Bohlen und Halbach-Stiftung 1215 Studierenden aus Stanford die Möglichkeit ge-

geben, in Deutschland zu studieren und ein Praktikum zu absolvieren.

Der „Alumni Newsletter“ informiert seit 2005 aktuelle und ehemalige Stipendiaten des „Krupp Internship Program“, für neue Stipendiaten werden nützliche Erfahrungen weitergegeben und Ehemalige können angenehme Erinnerungen auffrischen. Ich freue mich sehr, auch in diesem Jahr alle Alumni des Krupp Internship Program von hier aus herzlich grüßen zu können. ■

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

Spring quarter students, interns, staff, and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, May 19, 2016.

The photograph on the cover shows a group of interns and students on a tour of ThyssenKrupp

Steel in Duisburg, together with guest professor Stephen Hinton, the Music Department,

Frau Heymann from the Krupp Foundation, and our tour guides.



What's New in Berlin

by Karen Kramer



Looking back over the turbulent year of 2016, I am not sure where to begin. It has been a year in which established forms of political stewardship seem to be losing sway: from a US presidential campaign that the world watched with alarm and bewilderment, to the “Brexit” shock and what may be a waning socio-political consensus in the EU, to the emergence and expansion of the far right in European states as millions fleeing the ravages of war seek refuge here. Stanford students studying and interning in Germany are keenly interested in these developments and are involved as both participants and observers, from volunteering in refugee projects to this year’s H. G. Will Trips on European Expansion, which took Berlin program students to three EU states where developments are particularly unsettling; namely Greece, Hungary and Poland. Students were briefed there in intense seminars by political and economic experts representing both the governing parties and the opposition, and also met with local students. Given these global developments, we asked Berlin Center faculty member Sylke Tempel (editor-in-chief of *Internationale Politik*, the prestigious journal of the German Council on Foreign Relations) to share with you her reflections on political leadership models in our time.

The annual “Brief aus Berlin” is our way of providing you a virtual proximity to the culture that was once, in younger years, your home for a time. The combination of preparatory study in Berlin and workplace experience through the Krupp Internship Program for Stanford Students in Germany (in which interns are placed

at one of the several hundred host institutions that have welcomed over 1,200 of you since 1982) provided each of you a much deeper involvement with the culture than if your German experience had ended when you left the Stanford villa. We are deeply indebted to the Alfried Krupp von Bohlen und Halbach-Stiftung for providing the resources that enable and support this unique internship program. In the following pages, it is our pleasure to share with you and the Stiftung a few insights and reflections of this year’s Krupp interns on their experiences in this remarkable year.

It was a year of change—not only globally, but in Pacelliallee as well. The villa, now 104 years old, underwent a thorough modernization, particularly in terms of its IT and security systems. Maria Biege, Associate Director of Stanford-in-Berlin, retired from her

Max with colleagues on his goodbye trip: Stand-up paddling on the Alster.



Former university president John L. Hennesy visited Berlin in March. Pictured in the villa garden with winter quarter students, George Will, WILL FOUNDATION, visiting professor Charlotte Fonrobert, the Department of Religious Studies, the Berlin faculty and staff.

administrative role this summer but continues to teach German, the role that first brought her to the Berlin center some 35 years ago. Maria is succeeded in the Berlin administration by Anja Seitz, whom some of you may have had the pleasure of meeting at Stanford-in-California between 2000 and 2007, when she managed special projects at BOSP. This year, too, Georg Eppenstein left us after tending Haus Cramer and our IT systems for nearly four decades. We are most grateful to Maria and Georg for their many years of service and for their vital contributions to Stanford-in-Berlin. ■

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



Becoming a Hamburger by Max Vilgalys

I came to Hamburg last summer with two goals: to learn about renewable energy in Germany and to develop good enough language skills to talk to my great-uncle in his native language. But, looking back, it was the experiences and opportunities I had not expected that made this such a memorable and educational summer.

Thanks to my host company, I started working towards both of my initial goals on day one. I worked for Licht-Blick, Germany's largest renewable electricity provider, in their software development office. I told my coworkers from the beginning that I wanted to speak as much German as possible, and even though it was obvious I had not practiced in the six months since I ended my quarter in Berlin, they honored my request. The first couple weeks were an abrupt transition, as I refreshed myself on what I had learned in classes, and filled myself

in on the vocabulary of the German renewable energy industry. In no time, I was able to pronounce *Übertragungsnetzbetreiber* and hold my own in lunchtime conversations. In addition to improving my German fluency, my coworkers also developed my understanding of the German electric system. I received a series of introductions, starting with my team's project, *Sekundärregelleistung*, and moving on to include the company's other research projects, the electricity market, and natural gas trading.

My day-to-day work at the company involved a lot of coding and a lot of meetings. Our team had recently finished a major product, and after a few days of trying to follow along while an experienced programmer read through logs and jumped through thousands of lines of code, I realized three months would not be enough time to contribute to the main products of the company. But over the course of the summer I developed a handful of tools to use around the office, and learned new coding languages and skills, while my teammates offered advice and feedback on my designs. I also joined in on meetings as the team sought to decide the direction and format of their next version of the product. Although I had started the summer wanting to work directly on the company's products, I had the very valuable opportunity to see a part of project development and the role of a software engineer that I would not have seen if I had coded for the entire summer.

Overall, I was incredibly impressed by how helpful and friendly my colleagues were. I became close to the people on my team, and the rest of the office was really



Machinery turned into sculpture: Charissa Plattner (Symbolic Systems) and Jesse Candido (Computer Science) at the steel factory in Duisburg.

approachable, too. I ate lunch with my coworkers just about every day, often enjoying the sunny days out on a lawn nearby. We even met outside of work a number of times, for a movie, or drinks, or a barbecue. LichtBlick was such a friendly and welcoming place with some exciting projects and I was proud to be a part of it.

I was also able to connect with my family heritage this summer. My mom's family actually comes from Hamburg, so living there was ideal. Most of our family left after the war, but I was able to meet with my mom's cousin and uncle. It means so much to me that I was able to converse with them in German—I definitely would not have had the confidence or ability if I had not been working in the language. I know I will treasure those conversations, and will continue to practice and preserve my German so that I can stay connected to this side of my family.

Although I really appreciated the connections I made in my workplace and with my family, I was surprised by the loneliness that comes from being by yourself in another country. I lived in a *Wohngemeinschaft*, or shared apartment, with about five roommates, but I found it less

easy to talk to them and to spend time with them than with the friends I had made in school. Faced with an unprecedented amount of unfilled time in the evenings, I bought a bike and began exploring the area around Hamburg. I loved wandering down streets and trails, finding sand dunes, lighthouses, wooded parks and other destinations I never expected in the second-largest city in Germany. On the weekends I took my bike further afield, traveling through the farming countryside to the south of the city and up to the sea to the northeast.

Although the solitude was different from what I have experienced the rest of my time in college, looking back, I appreciate the space and freedom and adventure of it. And, although it took a while, I did make meaningful connections with my coworkers that I hope to sustain. I cannot think of another summer where I have learned and developed so much – I was sad to say farewell in September, but I know it was *Auf Wiedersehen* and not goodbye. ■

Max Vilgalys (Electrical Engineering) studied in Berlin in autumn 2015 and interned with LichtBlick (<https://www.lichtblick.de>) in summer 2016.

Neu in Berlin (I)



Die Fassade der Rekonstruktion des Berliner Schlosses für das zukünftige „HUMBOLDT-FORUM“ ist fast fertig.

Auch David Chipperfields umstrittener Neubau eines Eingangsgebäudes auf der Museumsinsel ist schon weit vorangeschritten.



Links:

<http://www.humboldtforum.com/de-de/>

<https://www.museumsinsel-berlin.de/gebaeude/james-simon-galerie/>



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

Continuity and change mark the development of our program, and have been the hallmarks of this past academic year's internship season, which began in spring quarter. Gabriela Steiner (Human Biology, Computer Science, German Studies) discovered a new clinic at the renowned university hospital Charité for herself and for the program. At the clinic for neurosurgery she supported the nurses in routine care tasks, and performed more complex procedures with the help of assistant doctors. Peter Satterthwaite (Electrical Engineering, Art/ Art History) developed Microelectromechanical system (MEMS) sensors with Infineon Technologies AG in Neubiberg near Munich. His placement benefited from Cynthia De Dalmady's (Computer Science, Electrical Engineering) successful work on synchronizer circuits in 2015, which opened the door for a new internship—this time for a longer period and in a different department. In the start-up scene we continued our cooperation with UnternehmerTUM, the incubator of the TU München. Sara Berg-Love (Mechanical Engineering) worked for the developer of small windmills, enbreeze GmbH, in the far east of Berlin (our fourth internship with this host), and Adam Desmuke supported the development of small hydrokinetic turbines with new host Smart Hydro Power GmbH in Munich. These turbines, which are immersed directly into rivers, are especially suitable for rural areas in developing countries.

Altogether, this year brought us 25 new fellows who, together with the three students who interned in Berlin for a second time, completed 28 internships in total. Among them were 14 new hosts or new subdivisions of



Charissa Plattner (Symbolic Systems) worked as a programmer for BMW's Traffic Technology Department.

Jesse Candido (Computer Science) developed LED lighting for film and theater at SumoLight GmbH, Berlin, in summer 2016.



Participants of the summer internship seminar with the Berlin staff, September 2, 2016.

previous hosts, and 15 internships took place outside Berlin. From Hamburg to Munich and from Wuppertal to Freiburg im Breisgau we covered almost the whole country. Again, most of the internships focused on science and technology. There were a couple of somewhat “fuzzy” exceptions: Emma Budiansky, now no longer majoring in Human Biology but in Earth Systems, returned to green urban gardening at Prinzessinnengarten in Berlin (see her report in this issue), and Marie Vachovsky used her computer science and art know-how to transform data into visual art for the performance group plan b and to create acoustic models for sound projects by the artist Martin Howse; both projects were based in Berlin. Stephen Goodspeed (Symbolic Systems, German Studies, Creative Writing) and Haley Harrington (Product Design, Creative Writing) helped to organize and market art and culture events for Berlin’s Officina UG.

Among the usual suspects in the realm of technology were hosts like BMW’s Traffic Technology division in Munich, who hosted Charissa Plattner (Symbolic Systems), and Bosch’s Automotive Electronics division in Schwieberdingen near Stuttgart, where Nicholas Trac (Mechanical Engineering) created a graphical user interface for weather data which can be used for Bosch engineering projects around the world. The technology placements also included product design at Barski Design GmbH in Frankfurt am Main—Marie Pluinage (Product Design, German Studies)—and robotics development at the Fraunhofer-Institut für Fabrikbetrieb und -automatisierung (IFF). Alice Li (Engineering Physics), intern at IFF, reports on her time in Magdeburg in this issue, as does Civil Engineering major Evelyn Li who describes her experience at LüthjeSoetbeer Architekten in Hamburg. There, incidentally, the construction of the new landmark, the extraordinary concert hall Elbphilharmonie (<https://www.elbphilharmonie.de>), has finally been finished, an architectural and acoustic wonder that won’t be matched by Berlin’s new airport—if it is ever finished. And, not to be forgotten, the “Volkswagen-Skandal” did not scare us away from our long-term host: Anna Tskhovrebov (Mechanical Engineering) had a great time in Wolfsburg developing light-weight constructions for new models, a more efficient way to reduce gas consumption and exhaust gases.

There is not enough space to name everybody, but a few students who adventured into new host companies should be mentioned, from north to south to west. Max Vilgalys (Electrical Engineering) expanded his programming skills in Hamburg with LichtBlick SE, provider of alternative energy and developer of new grid technology. At the online learning start-up with the seductive name Sofatutor GmbH in Berlin, Som-Mai

Nguyen (Symbolic Systems, German Studies) discovered that product management could be the career for her (see her report). Kenneth Chu (Computer Science) went to Leipzig to develop software for an exchange platform which originally was intended for refugee aid (<https://ankommen.eu/de>) but is now becoming a more

Sara Berg-Love (Mechanical Engineering, German Studies) worked on the design of mobile windmills and is pictured here with her supervisor Jacques Fischbach of enbreeze GmbH, Berlin.



comprehensive community support project. While Leipzig is the “heimliche Hauptstadt Sachsens”, Dresden is the official one. There, with the Leibniz-Institut für Festkörper- und Werkstoffforschung (IFW), Vivian Wang (Electrical Engineering, Mathematics) worked both at a computer and in a clean room to develop biosensors. In Wuppertal, the green city south of the Ruhr-Gebiet with the famous suspension railway, Arthur Tsang was able to combine his interest in computer science and physics by building neural networks for the search for supersymmetrical particles. His internship at Bergische Universität Wuppertal was part of the project on the Epistemology of the Large Hadron Collider of CERN’s particle detector in Geneva.

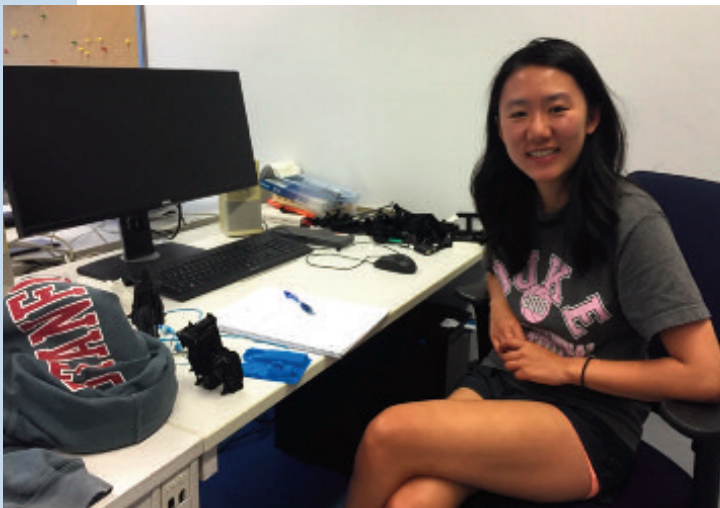
At the moment, in late autumn 2016, it looks as if the program will continue with a similar mix of internships in theatre, film, social work (e.g. with disadvantaged children and youth) and a lot of hands-on engineering and software development in 2017. Since the German labor market, including the service sector, is currently growing—with a working population of 43.5 million, an all-time high—and has a high demand for STEM students, we should not have too many problems placing more internship applicants. ■

Robots in Magdeburg

by Alice Li

This summer I worked at the Fraunhofer-Institut für Fabrikbetrieb und -automatisierung (Fraunhofer Institute for Factory Automation and Operation, IFF) in Magdeburg under José Saenz (B.S. Mechanical Engineering, 2000). I am an Engineering Physics major, and I wanted to try out a more mechanical engineering oriented internship. I greatly enjoyed my summer, and I feel that I gained a lot of experience with design and engineering topics. I ended up doing a lot of 3D CAD design and rapid prototyping using a 3D printer. I was given a lot of freedom to pursue my own design ideas and to try out things that I wanted to learn. The specific CAD program was PTC Creo (in German), and the first week or two was spent getting comfortable with the German interface.

My main project was design work for a European Consortium project called ColRobot. The project called for a mobile robot that would move around the factory floor and help factory workers. It would respond to simple hand



signals, and retrieve and use tools. Because it would interact directly with workers, there needed to be a robust safety system in place. I worked on designing the part of the safety system that would scan for possible collisions of the robotic arm. This involved building up an assembly in CAD that integrated motors and cameras, and simulating different tracking motions of the assembly.

I also helped a coworker with his research project, Stimulate. For Stimulate, a robotic arm would help surgeons with a specific spinal surgery that required a needle to be precisely inserted into a patient's spinal column. I used Creo and the 3D printer to rapid prototype an attachment to the robotic arm that would rigidly attach the needle to it. I also added snap locks that would



Alice designed the camera module on the top of this Kuka robot.

allow the surgeon to easily replace either the needle or the needle's accompanying guide. This side project allowed me to become familiar with the 3D printer, and to learn how to design around its constraints and tolerances. In the picture, you can see the pile of prototypes that I made with the 3D printer: It turned into quite the crowded graveyard!

Magdeburg was a smaller city and my days were quieter than those in Berlin. I really enjoyed my WG, where I lived with 3 German students. I became close to one of them and was friendly with the other two. I ended up spending a lot of time by myself, but I can be a pretty quiet and reserved person, so it did not bother me. I made friends with my roommates' friends and hung out with them a few times over the summer.

I thought that the work-life balance in Germany was great, and I got to know my coworkers pretty well. We played badminton together every other week or so, and had fun conversations over lunch every day. I am very happy that I did the Krupp internship and the experience of living in a different culture and country will always stay with me. ■

Alice Li (Engineering Physics) studied in Berlin in autumn and interned in Magdeburg in summer 2016.

Urban Gardening in Berlin

by Emma Budiansky

Over the past two summers, I had the good fortune to do Krupp internships at Prinzessinnengarten, an urban farm in Berlin. When I initially got this internship placement, I was reluctant to work at an urban farm. Why would I put my Stanford education and Human Biology major towards working outdoors all summer? Luckily, working at Prinzessinnengarten proved to be a very rewarding experience, both personally and in the broader context of my Stanford career.

Prinzessinnengarten was founded in 2009 and is located in Kreuzberg, a hip, diverse, and rapidly gentrifying neighborhood in Berlin. Prinzessinnengarten is at once an urban farm and a community center. They grow a wide variety of vegetables and herbs to demonstrate biodiversity and to use for environmental education. The site is also home to a popular restaurant, a garden shop, and a range of smaller operations, such as a bicycle repair shop and a material reuse center. The garden team works with many community organizations, hosts group tours and events, and helps build gardens throughout Berlin (including several at refugee centers). Prinzessinnengarten is an acclaimed and influential urban farm, so it frequently has visitors from around the world who want to learn about what makes it so successful, in order to help urban farms in their own communities thrive.

When I tell people that my work consisted primarily of gardening, interacting with my coworkers, and helping visitors, many seem confused at the apparent simplicity of these activities, but I learned a great deal from this work. Some things that I learned were about my-

self—I felt healthier and happier working outdoors than I had at previous desk jobs, and I value having like-minded colleagues who are passionate about their work. No one worked at Prinzessinnengarten for the money, since most of the positions there were either unpaid or had relatively modest salaries, so everyone who worked at the



garden was there because they genuinely wanted to be there. My coworkers were enthusiastic about sustainable food and environmental justice, and we often spoke about these interests while gardening. The social nature of this job significantly improved my German language skills, and I learned a lot about gardening and food sustainability. Moreover, I saw how an urban farm can be more than just a garden—it can function as a multifaceted community center too.

My positive experiences at Prinzessinnengarten strongly influenced my interests and career path. At the beginning of my first summer, I had little direction in terms of figuring out what I wanted to focus on academically at Stanford—now I'm working on my coterminal master's degree in Earth Systems with a focus on sustainable food. I don't necessarily want to work at urban farms for the rest of my life, but I do value the role that they have in food sustainability on a greater level. I'm still not quite sure what I want to do after graduation, but I know that I want to continue to help working towards environmental justice, probably in the realm of sustainable food. ■

Emma Budiansky (Earth Systems, German Studies) studied in Berlin in spring 2015 and interned at Prinzessinnengarten/ Nomadisch Grün GmbH in the summers of 2015 and 2016.



„Urban tomatoes“
from Prinzessinnengarten.

Product Management at sofatur GmbH

by Som-Mai Nguyen



On August 26, about a fortnight before my flight back to Houston, Carly Rae Jepsen released “E•MO•TION: Side B”—a sequel to last year’s “E•MO•TION”, defined by the same glimmering, thumping synths and playful, self-aware but completely unironic wallowing. It was more or less the only record I listened to during those last two weeks: on public transportation to and from work as a product management intern at sofatur GmbH, an edtech startup founded in 2007 and based in a sunny little office above Grünberger Straße—and when I was not at work, avoiding going home to a difficult roommate by wandering around East Berlin with a film camera (because I’m #posthipster) and loitering in cafes with a notebook. Following approximately the same routine every day means certain songs imprinted themselves upon certain places: “The One” feels like a Neukölln street just off the Karl-Marx-Straße U7 stop, “Fever” sounds like walking home after dinner (and drinks) with Sara and Lina (respectively, another Krupp intern and a Czech-German student with whom we had become friends back in January).

These are connections I cherish now—trudging to math lecture is a whole lot more fun when I can put on “Higher” and artificially induce summer-ness and novelty. And “product management” was indeed a novelty. As someone who declared Linguistics her freshman year, only to realize later how much she liked coding and philosophy’s approach to semantics, I am a late-blooming Symbolic Systems major. As such, until beginning the Krupp internship hunt last fall, I did not even realize product management might be an appropriate occupation for me. It is a strange job: a non-engineering technical role where you are responsible for both long-term strategy and defining specs, but also for monitoring the development process and analyzing product success or failure. The same job title means different things from company to company, but generally, product teams plan the products, then work closely with engineering teams to actually build said products. Asking mentors and friends in the tech industry, I have gotten consistent responses that successful product managers are personable, scrappy jacks-of-all-trades, able to communicate effectively with engineers because they respect and understand the architectural challenges of their proposals.

At sofatur, this was mostly true. There was more variance in technical ability among individual members of the product team, but because I had initially interviewed on the basis of being able to code, I was given appropriate projects and felt comfortable reaching out

to the engineers for help and feedback. For example, I was part of the decision to introduce visual testing to the existing functional tests to check

that the online exercises work and display properly. I updated and wrote new specs for the test suite, and I worked on some scripting to automate another team’s workflow for documenting which student requests had been responded to and what they were about. I was also involved in the very early design stages of two new features sofatur is planning to launch within the next five years; this time frame felt excitingly substantial and taught me how the business, design, and engineering aspects of product management interface. Aside from that, getting to see what a product manager’s toolbox looks like was eye-opening: I learned to use families of analytics tools and strategies that I did not even know existed before (e. g. Optimizely, Heat Mapping). Lastly, as sofatur launched in the United States this year, I also wrote some copy and created an American English in-house style guide as a necessary stopgap until there was a more permanent staff of native English users in place. Although a minor pet project, I am actually quite proud of this last task: I was unprompted, but once I explained what missing space it filled, it was integrated into the larger communications guide.

The product team was friendly and more accommodating than I could have imagined, and we had group lunches nearly every day. In addition, we had an intra-team boat barbeque and a company retreat, which demonstrate the emphasis sofatur puts on transparency and a hierarchy that aims to be as flat as possible without losing efficiency. As one of the other product managers was Chilean, the team functioned in English, and it was difficult to test the waters of when it would be appropriate to try practicing my German. I do feel that if my internship had been longer, I would have had a more robust language experience, but I was able to practice outside of work: with my roommates and in commercial exchanges, primarily. After a while, though, you do want to practice something other than ordering a beer, or arguing with someone who seemingly just cannot reconcile the facts that you are both Asian and American, or explaining that it cannot possibly have been you who made the kitchen smell like fish because you have never prepared any kind of meat in your life and nor do you know how to.

As of now, I am, as always, panicking. Except this time, on top of midterms, I am trying to decide what to do after graduation. A good percentage of that panic is excitement, though. This internship has made me confident that, at least for the next few years, product management would be a good occupational fit. One option I am seriously considering is returning to sofatur in a

full-time capacity, or at least to Berlin. In any case, the six months of this year I have gotten to spend in Germany are not ones I will soon forget—especially not if Side B stays on as heavy a rotation as I expect it to. ■

Som-Mai Nguyen (Symbolic Systems, German Studies) studied in winter and interned in Berlin in summer 2016.

Time and Tide by Evelyn Li



Outside of the Deichtorhallen contemporary art center in The Free and Hanseatic City of Hamburg, just a brief walk from the River Elbe, a cross of words is set in the ground. “Ein bißchen Zeit + ganz viel Ebbe,” it reads in one direction, and perpendicularly run the words “Time + Tide,” with no indication of the relative magnitude of the two.

Something, I think, was lost in translation.

During the summer, I worked as an intern at the architecture firm LüthjeSoetbeer Architektur. For a small firm—two partners, and seven architects working under them—LS Architektur has a broad range of projects in and around Hamburg: commercial, residential, and mixed-use; new buildings and renovations. Even some Berlin projects found their way to us, which led to an office trip back to the capital on my first Friday of work.

Coincidentally, this was the day of the Brexit vote, and as we toured the Bundesrat building, our tour guide made no secret of his opinions on why, given the original intent of the EU, he was displeased with the UK’s choices.

My day-to-day work mostly consisted of drawing floor plans or building architectural models out of foam or cardstock. Although I communicated almost exclusively in German with my supervisors and coworkers, my German language skills were not quite at the level where I could be useful answering calls from clients and contractors. The few times I accompanied one of the architects out to a construction site, though, I did manage to speak to some of the workers. “Du studierst Bauingenieurwesen! Ach so!”

The two architects with whom I shared office space spent much of their time on the phone, requesting or

providing information on any number of details relating to any one of their many projects. Otherwise, they were making designs, visiting project sites, or preparing documents for clients or the relevant authorities. Although I intend to work as an engineer, not an architect, their example did clarify one aspect of my future for me: I want to work on projects that are being built, and I want to be able to walk around the city in which I live and see, in action, how my efforts are strengthening and beautifying the fabric of the city.

The city of Hamburg has, in any case, strength and beauty to spare. Germany's most important port for centuries, Hamburg sprawls over a broad range of neighborhoods, its residents coming from all different socioeconomic strata, countries of origin, and lifestyles. The pragmatic and self-confident character of the city is apparent everywhere (although perhaps nowhere so much as in the Rathaus, which features a bust of Kaiser Wilhelm placed at eye-level so that he cannot look down upon any citizen of Hamburg). Walking its busy streets, particularly in the quarters nearest the Elbe, one could hardly guess that Hamburg was left mostly destroyed by Allied firebombing.

But paying marginally more attention reveals the scars that the city has chosen to memorialize. Stolpersteine, particularly densely clustered in the neighborhood on the west bank of the Alster near the University, commemorate victims of deportation under Nazism. Many buildings bear plaques reading "Zerstört 1943, Aufgebaut 19XX." The complexes at Fuhlsbüttel and

Hamburg's new „Elbphilharmonie.“



© Maxim Schulz/ Elbphilharmonie Hamburg

Evelyn in front of Hamburg's city hall.



Neuengamme were used as prisons both before and after their transformation into concentration camps. While wandering in the expansive public gardens near Dammtor station, Max, another Stanford intern, and I found ourselves unexpectedly face-to-face with a monument to the fallen soldiers of the First World War, a monument erected at the beginning of the Nazi regime as part of their propaganda campaign to prepare citizens for another war. Counter-memorials set up nearby did not quite lessen the shock.

A city whose wealth and fame are built upon trade, upon openness and exchange, can nonetheless produce newspaper editorials doubtful about the ability of refugees to integrate, can still vote the right-wing party Alternative für Deutschland into eight seats of its parliament. And yet several museums featured exhibits working through Hamburg's role in German colonialism, multiple bikes at any given city bike rental station had "Refugees Welcome" stickers affixed to their rear rack panel, and the local antifascist group seated at my neighborhood's block party. Hamburg lives with its past to a degree that the Californian cities in which I grew up do not—but I cannot say that it lives comfortably.

One season is insufficient to understand a city whose recorded history stretches back more than a thousand years. Any regrets I have about how well or poorly I spent my time in Hamburg are mitigated, at least in part, by the knowledge that I had only ein bisschen Zeit. As the city's built environment can testify, Hamburg has been and continues to be host to ganz viel Flut—of goods, of people, of ideas, of history. ■

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- <http://fhh1.hamburg.de/Behoerden/Kulturbehoerde/Raum/artists/wein.htm>
- <http://sites-of-memory.de/main/hamburgdammtor.html>

Evelyn Li (Civil Engineering) studied in Berlin in spring and interned in Hamburg in the summer of 2016.

Toni Erdmann

<http://tonierdmann-derfilm.de>

Lebst Du? Bist Du glücklich? Bist Du ein Mensch? Diese Fragen verhandelt Regisseurin Maren Ade (u. a. „Alle Anderen“, 2009) anhand eines modernen Vater-Tochter-Konflikts: Die Karrierefrau Ines (Sandra Hüller) ist rund um die Uhr damit beschäftigt, als harte Unternehmensberaterin einer Consulting-Firma westlichen Investoren bei der Übernahme der rumänischen Ölindustrie zu helfen. Sie ist auch für die unpopulären Abwicklungs- und Entlassungsgeschäfte zuständig. Zuhause ist sie nirgendwo, ihre Eltern und die Oma sieht sie kaum. Vater Winfried (Peter Simonischek) ist Musiklehrer, ein Alt-68er, der mit Kindern und Jugendlichen Theater spielt und als Clown unterhält. Mit einem spontanen Besuch in Bukarest bringt er in der Verkleidung und Rolle als Toni Erdmann Ines' Alltag derart durcheinander, dass sie nachdenklich wird. Daraus ist kein „schwerer deutscher Film“ geworden, sondern eine großartige Komödie mit – soviel deutsche Tradition muss sein – „Tiefgang“, die 160 Minuten wie im Fluge vergehen lässt. Auch wenn der Film keinen Preis bekommen hat, war er die Sensation von Cannes und gilt als der beste deutsche Film seit Jahren.

Vor der Morgenröte

<http://www.vordermorgenroete.x-verleih.de>

Maria Schraders Episodenfilm inszeniert Lebensstationen des Schriftstellers Stefan Zweig, nach Thomas Mann der seinerzeit weltweit meistgelesene Literat deutscher Sprache. Zweig war ein Intellektueller, der von der Verbundenheit der Menschheit im Geist überzeugt war und tatsächlich mit nahezu allen großen Geistern seiner Zeit auch persönlich bekannt war, ein Pazifist und, so das Idiom, ein überzeugter Europäer, der bis zum Verlust der österreichischen Staatsbürgerschaft im Jahr 1938 frei durch Europa, aber auch Asien und die amerikanischen Kontinente gereist war. Die Filmfigur, überzeugend gespielt von Josef Hader, verkündet: „Ich glaube an ein freies Europa. Ich glaube daran, dass Grenzen und Pässe eines Tages der Vergangenheit angehören werden. Ich bezweifle allerdings, dass wir das noch erleben werden.“ Zweigs Zweifel besiegten seinen Glauben: 1942 beging er im brasilianischen Exil Selbstmord. Der Film kann nur fragmentarisch an Zweigs Exilzeit erinnern. Man nehme ihn als Anstoß, Zweigs exzellentes Abschiedsbuch zu lesen: „Die Welt von Gestern. Erinnerungen eines Europäers“ (1942, englisch: „The World of Yesterday“), das eindrucksvoll sowohl den Einbruch der Moderne in das alte Österreich-Ungarn als auch die kulturelle Blüte der Zwischenkriegszeit und das Aufkommen der Nationalsozialisten, die seine Bücher verboten und ihn 1934 ins Exil drängten, beschreibt.

Tschick

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

Fatih Akin („Gegen die Wand“, „Soul Kitchen“ u. a.) verfilmt das außerordentlich erfolgreiche gleichnamige Buch von Wolfgang Herrndorf (1965–2013, u. a. „Sand“, „Arbeit und Struktur“, „Bilder deiner großen Liebe: ein unvollendeter Roman“) über zwei dreizehnjährige Ausreißer, die über Brandenburg nicht hinauskommen. Der Film folgt vor allem im ersten Teil weitgehend dem Buch, konzentriert sich sonst aber ganz auf die Entwicklung von Maik, seine enttäuschte Liebe und die neue Freundschaft mit Tschick. Die Kritik fand das rasante „Roadmovie“ überwiegend gelungen.

Meine Brüder und Schwestern im Norden

<http://www.meinebruederundschwesternimnorden.de>

Der u. a. in Deutschland produzierte Dokumentarfilm „Im Strahl der Sonne“ (2015) zeigt die Kontrolle der nordkoreanischen Öffentlichkeitsarbeit durch den Kunstgriff, auch die Eingriffe der staatlichen Zensoren mitzufilmen. Das führt zum Teil zu tragik-komischen

Szenen und stellt speziell die sehr aufgeräumte Leere Pjöngjangs und seiner Prunkbauten bloß. Für „Meine Brüder und Schwestern im Norden“ konnte die in Südkorea geborene, aber schon länger in Deutschland lebende Regisseurin Sung-hyung Cho ebenfalls nur ausgesuchte und bei den Filmarbeiten beaufsichtigte Menschen porträtieren: Näherinnen, Angestellte, einen Maler, eine Soldatin, Bauern. Sie verfolgte jedoch ein anderes Ziel. Sie versuchte als Südkoreanerin direkt mit den Menschen in ihrer Muttersprache persönlich ins Gespräch zu kommen, ihre Lebensweisen und -ansichten zu verstehen, ohne dabei ihre Verwunderung über deren Besonderheit zu verbergen oder diese zu denunzieren. So gelang es ihr, auch etwas über Nordkorea jenseits der Klischees von Militärstaat und Hungersnöten zu erfahren. Sie zeigt nicht nur Ansichten der Hauptstadt, sondern auch Landschaften und ländliches Leben. Bemerkenswert ist der von fast allen Interviewten glaubhaft geäußerte Wunsch nach einer baldigen Wiedervereinigung mit Südkorea.

Cho ist mit der Dokumentation über das Heavy-Metal-Festival in Wacken („Full Metal Village“, 2006) berühmt geworden – inzwischen ein Kultfilm. Ihre anderen Arbeiten über nordkoreanische Studenten in der DDR („Verliebt, verlobt, verloren“) und deutsch-koreanische Ehepaare im „deutschen Dorf“ in Südkorea („Endstation der Sehnsüchte“) sowie über die Frauenfußballweltmeisterschaft 2011 in Deutschland („11 Freundinnen“) sind wenig bekannt. Dennoch handelt es sich bei ihnen wie bei ihrer neuesten Arbeit um wichtige „Heimatfilme“, nicht nur deshalb, weil es nicht viele Filme über Nordkorea gibt.

Landstück

<http://www.landstueck.de>

Dokumentarfilme von Volker Koepp, wenn diese Landschaften und das Leben in bestimmten Regionen zum Thema haben, zeigen meist schöne Bilder in langen Einstellungen. Das geschieht auch im neuen Film über die Uckermark, die Endmoränenlandschaft Brandenburgs nördlich von Berlin, wo Koepp selbst lebt und deren Menschen er schon früher porträtiert hat („Uckermark“, 2002). Doch wenn Koepp diesmal, wie früher z. B. in Filmen über Litauen, an frühere Drehorte zurückgekehrt, um historischen Veränderungen nachzuspüren, wird es überraschend deutlich und direkt politisch. Das Thema ist die Veränderung von Landschaft und Lebensraum durch Großinvestoren. Sie verdrängen Kleinbauern, Tiermastbetriebe quälen Tiere, schädigen die Umwelt. Koepp läßt Landwirte, die sich alternativer Landwirtschaft verschrieben haben, und Umweltschützer zu Wort kommen, die sich dem Trend entgegenstellen wie den prominenten Biologen Michael Succow (u. a. Träger des Right Livelihood Awards). Der Film kann als Aufruf zur Verteidigung dieser Kulturlandschaft verstanden werden, doch viel Optimismus vermittelt er nicht. Er hätte auch „Landraub“ heißen können.

Die Stadt als Beute

<http://diestadtalsbeute.com>

Raub im wörtlichen und übertragenen Sinne hat auch dieser Berlin-Film der anderen Art zum Gegenstand. Benannt nach einem Theaterabend von René Pollesch an der Volksbühne verfolgt er von 2010 bis 2014 den Umbau Berlins – Abrisse, Aus- und Neubauten – und die Gentrifizierung. Seit 2014 hat die Stadt sich schon wieder weiterentwickelt, aber Andreas Wilckes Film ist ein wichtiges Dokument. Irritierend ist allerdings die einfache, nur emotional betroffenen machende Einteilung der Akteure in Täter (Immobilienkäufer und Politiker) und Opfer (Mieter) und die weitgehende Abstraktion von den vielen Initiativen gegen die vermeintlichen Sachzwänge moderner Stadtentwicklung irritiert. Gleichwohl ist der (auch) in der Hauptstadt lange vernachlässigte Wohnungsbau angesichts des Bevölkerungswachstums und der Flüchtlinge ein wirklich drängendes Thema.

WDJ

BERLINALE FEATURE REVIEW I

Das dunkle Gen by Gabriela Steiner

This documentary follows a neurologist on his quest to understand his clinical depression from a biological point of view. The film gives a good but basic overview of what we know about depression, scientifically speaking, and how scientists today study and consider the genome. The film also brings up a series of fascinating bioethical questions: Are humans just a product of our biology? We are obviously influenced by our environment, but genes predispose us to react to our environment in particular ways; how much of our lives and our experience do we actually make? The film is not meant to be a science film. Rather, it shows how the study of biology allows us to explore and understand existential human questions. The film does an excellent job of conveying the human-ness behind the science by connecting biology to art. The film



integrates a series of amazing visuals between scenes of computer animations of various biological processes. These visuals are tools to help the viewer visualize these biological processes, but they are also art; you do not have to understand biology to see the beauty of these animations, and to appreciate how intricate human biology truly is. The documentary also represents art through one of the main characters, a composer who writes music purely based on a person's genome. She developed an interest in understanding the genome after her son was born with Down syndrome (a genetic disorder), and developed a scheme to write music based on how the 4 nucleotides of DNA appear in a given genomic sequence.

Her music's sequence of notes are set in stone in the same way a person's DNA is set in stone. She allows the music to develop life by giving it varying rhythms and harmonies. In the same way, she maintains that humans can make life out of what is set in stone. The documentary is a Biology major's dream. It brought to light many of the questions that motivate me to study biology and the genome in particular, but also made the subject accessible to people without a scientific interest in biology. I would absolutely recommend it. ■

Link: <http://www.das-dunkle-gen.de>

Gabriela Steiner (Human Biology, Computer Science, German Studies) studied in Berlin in winter and interned with the Neurosurgery Department of the Charité Berlin in spring of 2016. She is one of BOSP's student ambassadors for the Berlin program—in October she distributed the Krupp Program coasters "Berlin in Motion" to the freshmen.

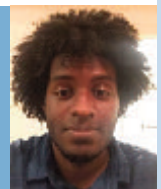
BERLINALE FEATURE REVIEW II

Der Ost-Komplex by Bayian Yahya

Der Ost-Komplex is a German documentary-film about Mario Rollig, a GDR citizen who was captured in Hungary for attempting to escape the GDR. He was sentenced to prison and, in 1988, the Federal Republic of Germany purchased his freedom. After his time in jail, he became a public speaker. He toured all across the world discussing his life and what had happened to him.

He talked about his homosexuality and how that was

viewed in the GDR. The documentary follows him to the US, where he did a speaking tour of American universities and told his story. His viewpoint was heavily criticized as many people still sympathized with the GDR. GDR sympathizers accused him of distorting the truth of what life was like during that time, and he responded to these critics by talking about his experience in prison, which left him traumatized. He had a nervous



breakdown when he once saw his jailer in a grocery store afterwards.

I loved this film. There is no way that we, from an American perspective, could learn something like this from a history book. The physical, mental, and psychological traumas that Mario Rollig suffered could never have been taught in a German History class and have had the same impact as this film had on its audience. From a film perspective, the camera work was superb and I especially loved the close-up scenes of interview with him. I also really enjoyed the scenes where he is debating with the GDR sympathizers; the director did well to capture the high emotions during these discussions. The camera would focus on Rollig's face and really capture his reaction to some of the terrible things being said. I think this documentary was effective in what it set out to do; to tell the story of the GDR from the perspective of someone who has been on both sides of the divide and to show how that has impacted his life. ■

Link: <http://der-ost-komplex.de>

Bayian Yahya (Electrical Engineering) studied in Berlin in winter 2016.

Kinofenster

→ Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

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

<http://www.kinofenster.de>

(Das Onlineportal für Filmbildung)

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

Kinderfilminformationen:

<http://www.kinderfilmwelt.de>

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

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

Deutsches Fernsehen in den USA:

<http://www.onlinetvrecorder.com>

Berliner Filmfestivals

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

Neu in Berlin (II)

Vom 13. April bis zum 15. Oktober 2017 findet in Berlin unter dem Motto „Ein MEHR aus Farben“ die Internationale Gartenausstellung IGA statt. Das ist ein Festival der Gartenkunst und grüner Stadt-

gestaltung. Über das große Gelände in Marzahn-Hellersdorf, das auch die bekannten „Gärten der Welt“ einschließt, wird dann eine Schwebebahn führen.

Links:

<https://iga-berlin-2017.de>

<https://gruen-berlin.de/gaerten-der-welt>



How to come back?

Tips for recent alumni

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

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

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

<http://www.culturalvistas.org>

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

<http://culturalvistas.org> (About us—Our programs)

<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.org>

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

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

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

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

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

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

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

<http://www.germaninnovation.org>

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

<http://www.fulbright.de>

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

<http://www.icemenlo.com>

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>



Wall graffiti: Ingo Klein with students of his economic history class in March 2016.

Berlin

Ich liebe dich bei Nebel und bei Nacht,
wenn deine Linien ineinander schwimmen, –
zumal bei Nacht, wenn deine Fenster glimmen
und Menschheit dein Gestein lebendig macht.

Was wüsst am Tag, wird rätselvoll im Dunkel;
wie Seelenburgen stehn sie mystisch da,
die Häuserreihn, mit ihrem Lichtgefunkel;
und Einheit ahnt, wer sonst nur Vielheit sah.

Der letzte Glanz erlischt in blinden Scheiben;
in seine Schachteln liegt ein Spiel geräuml;
gebändigt ruht ein ungestümes Treiben,
und heilig wird, was so voll Schicksal träuml.

Christian Morgenstern (1871–1914)

Aus: Chr. Morgenstern: Melancholie. Neue Gedichte.
Berlin: Bruno Cassirer 1906. Zit. nach: Martin Kießig (Hg.):
Christian Morgenstern, Werke und Briefe, Band I, Lyrik 1887–1905.
Stuttgart: Urachhaus 1988, S. 459: <http://christian-morgenstern.de>

Video by Dulcie Davies (Science, Technology & Society,
Film and Media Studies) who learned German with Jochen Wohlfeil
in Berlin in winter 2016: <https://vimeo.com/160080165>

Buchstabenfreunde by Dana Ritchie



Ich war acht Jahre alt, als ich zum ersten Mal die Schönheit der Buchstaben bemerkt habe. Als ich ein Kind war, glaubte ich immer, dass die Handschrift meiner Tante sehr schön ist. Ich habe mich immer auf meinen Geburtstag gefreut, weil ich dann einen Brief mit ihrer Handschrift bekommen habe. Ihre Buchstaben sind lang und dynamisch. Ich wollte meine Buchstaben genauso schön schreiben. Also wurde meine Handschrift ein Experiment und jährlich habe ich meine Handschrift geändert. Ich habe nach der perfekten Handschrift gesucht, denn ich habe verstanden, dass die Handschrift einer Person so wichtig ist wie ihre beste Seite.

Weil ich so viel Übung hatte, wusste ich, welche Buchstabenformen mir gut gefallen. Ich analysierte Schriften und ich habe andere Schriften von Hand probiert. Meine Lieblingsschrift war „Lucinda Blackletter“, eine altdeutsche Schrift. Ich mochte die Schrift, weil sie sehr stark aussieht. Bald habe ich die Kunst der Typografie gefunden. Einige Personen waren von Beruf Künstler der Typographie? Das glaubte ich nicht. Auch sie wussten, dass die Formen der Buchstaben wichtig sind. Meine Leute! Ich wollte eine Buchstabenkünstlerin werden. Ich war schon auf meinem Weg.

Als ich 16 war, las ich das Buch „Just My Type: A Book About Fonts“. Schnell ist es mein Lieblingsbuch geworden. Es erzählte von den berühmtesten und wichtigsten Personen in der Typografiewelt. Das war meine Bibel. Aus diesem Buch habe ich gelernt, dass Deutschland der Hauptort der Typografiewelt ist. Ich habe die Zeichen gesehen: der Buchdruck wurde hier 1440 von Johannes Gutenberg erfunden; meine erste Schrift – „Lucida Blackletter“ – kommt aus Deutschland; die berühmteste Schrift Helvetica gehört einer Deutschen Typografiefirma.

Viel typografische Historie ist aus Deutschland. Von diesem Moment an wollte ich Deutschland besuchen. Ich wollte meine „Buchstabenfreunde“ besuchen.

Hier konnte ich mein Hobby weiterfolgen. Ich traf mich mit einer deutschen Wissenschaftlerin, um mit ihr Typografie und Design zu diskutieren und zu lernen. Sie gab mir einige Bücher, in denen es um die Geschichte der Typografie geht. Ich habe gelernt, dass Typografie im Zweiten Weltkrieg eine wichtige Rolle spielte. Die Künstler benutzten Typografie gezielt, um Propaganda zu gestalten. Die Propaganda hat die Kunst der Typografie berühmter gemacht, und es begann eine Design-Revolution. Es ist traurig, aber wahr – gute Typografie hat schlechte Dinge gemacht.

Traurige Geschichte ist trotzdem immer noch Geschichte. Heute sehen wir nur die dynamische Typografiekultur, und ich glaube, dass das sehr gut ist. Die Deutschen brauchen und machen jetzt gutes Design. Berlin hat viele Kunstmuseen über Designausstellungen und ich habe sie besucht. Ich finde, dass das „Buchstabenmuseum“ in Mitte wunderbar ist. Das Museum hat viele alte und große Buchstaben gefunden und einige kommen von alten Straßenschildern. Dort stehen z. B. die Buchstaben „H-A-U-P“ von dem Originalbahnhof in Ost-Berlin. Nach dem Mauerfall ist „Hauptbahnhof“ zu „Ostbahnhof“ geworden, das Buchstabenmuseum hat also diese Originalbuchstaben „H-A-U-P“ bekommen. In einer so interessanten Stadt wie Berlin erzählen die Buchstaben interessante Geschichten. Wir müssen unseren Buchstabenfreunden zuhören. ■

Dana Ritchie (Product Design, German) studied in Berlin in autumn of 2014.

Der ewige Kreislauf:

The Consumption and Subsequent Regurgitation of the Leather Jacket in Berlin's Secondhand Ecosystem

by Marin Reeve

I identified the leather jacket early on in my study abroad as the glue that kept Berlin's sartorial stereotypes cohesive. The lanky blonde that "hadn't been to Berghain in a few weeks" had a classic black moto, and his Turkish counterpart flaunted the maroon. The barista, though safe from the elements within the cozy interior of the third-wave coffee shop, nonetheless hunched at the Aeropress in her saggy camel bomber, which she had inherited from a blue collar worker via





Photographs: Adam Kaplan (Psychology), autumn quarter student 2016

Im „Internationalen Jahr des Lichts der UNESCO“ 2016 erlebte Berlin gleich zwei Lichtfestivals: „Berlin leuchtet“ und das bekanntere „Festival of Lights“. Das privatwirtschaftlich organisierte Festival wird seit 2005 veranstaltet und zählt inzwischen etwa zwei Millionen Besucher.

Was in den Zwanziger Jahren als eine Werbeweche „Berlin im Licht“ für Geschäfte und den Tourismus begann, ist heute eine Kunstereignis, das Designer und professionelle wie Amateurphotographen gleichermaßen anzieht.

1928 kündigte die Magdeburger „Volksstimme“ die ‚Volksfest-Veranstaltung‘ unter dem Titel „Berlin im Licht“ so an: „Die Stadt Berlin will im Herbst eine große ‚Lichtwoche‘ veranstalten, die vor allem als Fremdenverkehrspropaganda dienen soll. [...] Das Protektorat der Ausstellung, die vom 13. bis 16. Oktober unter der Bezeichnung ‚Berlin im Licht‘ stattfinden soll, hat Oberbürgermeister Böß. Es soll sich um eine groß-angelegte Beleuchtung Berlins, und zwar aller Stadtteile, handeln. Die öffentlichen Gebäude, Rathäuser und Denkmäler, unter anderem das Brandenburger Tor, sollen in eine

Riesenflut von Licht eingehüllt werden. Die Berliner Geschäftswelt wird ihre Schaufenster in magischer Beleuchtung erstrahlen lassen. Die Hauptverkehrsstraßen Berlins sollen durch sogenannte Lichtbänder einheitlich zusammengefaßt werden.“ (20.4.1928, S. 11)

Die Faszination des elektrifizierten Berlins brachte im Oktober 1928 auch Kurt Weill in einem „Berlin im Licht“-Song zum Ausdruck:

**„Und zum Spazierengehen
Genügt das Sonnenlicht,
Doch um die Stadt Berlin
zu sehen,
Genügt die Sonne nicht.
Das ist kein lauschiges Plätzchen,
Das ist 'ne ziemliche Stadt,
Damit man da
Alles gut sehen kann,
Da braucht man schon
Einige Watt. [...]“**

(Zitiert nach: Dreigroschenheft. Informationen zu Bertolt Brecht, 23 (2016) 2, S. 33: <http://www.dreigroschenheft.de>)

Links:
<http://berlin-leuchtet.com>
<http://festival-of-lights.de>

the city’s elaborate secondhand network. Most of the blue collar workers still wore theirs, too. And I, the transitory Berliner, must have tried on hundreds of hides in pursuit of my own, convinced that the right one would facilitate my aesthetic integration into a city whose fashion codes were, confusingly, lenient enough to unite these disparate individuals and yet strict enough to indulge Sven Marquardt’s monochromatic empire.

In service of my student stipend, I shopped second-hand. My search started in stores like Humana, Garage, and PicknWeight, multi-level warehouses that vomited vintage everywhere and watched indifferently as hordes of consumers such as myself collected to sift cautiously through the partially-digested suede and denim stew. They were like unfiltered wells, tapped deep into the source of Berlin’s sartorial spirit.

Here I found rainbows of brown, dark brown, and black bomber jackets, all of which had presumably peaked in the middle of the century on the back of some *Halbstarke* really proud of his disillusionment with society and who spent time in bars—and maybe behind them. They had shoulders wider than my wingspan, breastplates for pockets, and, invariably, ambiguously stained linings that played on my fear of the unknown. They were also always stamped with an icon meant to look like a flayed hide but that resembled more of an amoeba, accompanied by the words *Echtes Leder* (real leather), a declaration of material authenticity, an invocation of the timeless act of appropriating the skin of something else in order to preserve your own.

Luckily for me, these paragons of masculine mythology paradoxically accommodated the feminine. To put the spacious leather bomber on a woman’s frame was to loudly reference what was not there. The hollows as it hung recalled the missing pieces of the mannequin, systematically negating them—meaty shoulders, a gut of Hefeweizen—and enshrining what was there instead—the whittled-out waist, the hips that buoyed stray folds at the bottom.

The difficulty was in choosing the bomber with “the right” combination of color, hardware, and degree of largeness to frame a girl that Berlin would say yes to.

In contrast to the smorgasbord methodology of these vintage warehouses, however, the comparatively anemic leather selection at places like Garment Renaissance and Das Neue Schwarz, which prided themselves on their classification as vintage *boutiques*, promised a smaller margin of error in this pursuit; I might have two hundred options for old jackets in Humana and two in DNS, and the difference was 198 ways to be wrong. The boutiques floated primarily between Mitte and Prenzlauer Berg, cradles of trend consumption, and their *raison*

d'être was to indulge both the consumer's and the curator's delusions of infallibility. The same jacket that may be discriminated against in a vintage warehouse for a diarrheal hue, a skewed pocket flap, or even a ruinous anonymity as a middle-rack child became, in the *boutique*, isolated and displayed like a big dead bug among moon boots and prismacolor prints, a worthy choice. Desire for a superior jacket had no place, because no alternative was presented.

Here, in a trick as beloved to Berlin's retail as to her nightlife, the dazzle of scarcity acted as a substitute for novelty. The city tended to indulge the misconception that to be a particularly discerning consumer of culture was to be a producer of culture—that is, that personal taste was a commodity that became more valuable as it became more selective. The boutique owner's preference of jackets from what the city had to offer, for example, was for sale. This cult of curation was problematic to the extent that it washed Berlin's boutiques with the same kinds of products, allowing inventories to endlessly loot each other instead of generating new things.

It was also expensive. There was a heavy tax on a shopping experience that simulated the omniscience of the consumer. The curators of vintage boutiques monetarily avenged the hours they spent wading through leather bomber dung heaps so that their customers did not have to, and their wrath manifested at checkout;

their time spent consuming itself became consumed.

When you think about what exactly the consumer paid for in addition to a jacket at a vintage boutique, phrases like "presentation" and "suspension of that pesky free will" come to mind; the individuals with disposable incomes most likely to approach infinity had the most mindless access to cool.

I would come to purchase two leather jackets in Berlin. The first, a cognac bomber with a torn silk lining, was the inauguration to my shopping experience, and I did not outsource my own consumption of it. I spent hours slogging through hangers of hides, dragging piles of them to the nearest tiny mirror in the Friedrichshain Humana and re-christening myself with each until I found what, for four months, would be the One. The second, a dishwasher-colored cropped thing purchased a week before my departure, was perhaps more celebratory of Berlin's habit to brand recycling as creation. With a black C&A tag just under the iron-on patch of another brand called "Yessica" and a polyester lining that was obviously a post-purchase addition, it staked a claim to at least three past lives, and I promised to give it a fourth. ■

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Decisions vs. Dynamics by Sylke Tempel



Two approaches to policymaking are currently competing: One prefers to smash problems as they arise, while the other would rather disentangle them. Which one makes sense, and when?

It isn't just words that separate French President François Hollande and German Chancellor Angela Merkel. The two heads of government represent two completely different approaches to analyzing and solving problems, a division which could be described as "decisions versus dynamics". Both ways of thinking have influenced both European and German politics. François Hollande talks of war, deploying an aircraft carrier within a few days of the terrorist attacks in Paris and strengthening the French army's air campaign against the so-called Islamic State (IS). Angela Merkel, meanwhile, promises to provide "all feasible support"; and

while "all feasible support" sounds by no means indecisive, the formulation conveys her conviction that the fight to end jihadist terror and liberate Syria—and thus mitigate the flood of refugees—will require more than just military means.

"Decisionism" assumes that decisions are the means, measure, and goal of policy-making. In the world view of a decisionist like Hollande, the present crises require quick decisions, while "false decisions" cause further crises—as Merkel's decision to suspend Dublin II for a few days supposedly first triggered the refugee crisis.

Angela Merkel's explanation of the refugee crisis is much simpler, and at the same time much more comprehensive. "The question of what resolution we want is just as important in this debate as the recognition that we do not live in a vacuum," she said recently in an interview with the *Frankfurter Allgemeine Zeitung*. "We

live in a world in which no country is sheltered from the crises and catastrophes in other regions, as perhaps they were fifty years ago.”

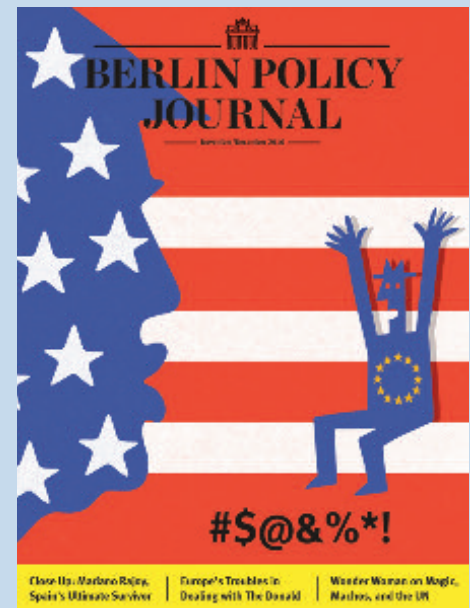
It was not the decision of a politician that triggered the refugee crisis; instead, the crisis can be traced back to a dynamic made up of many individual elements, including an unbearable situation in countries of origin and the expectation of receiving a reasonably friendly welcome in Europe, especially in Germany. The crisis drew on two further factors, which should not have come as surprises in this era of globalization and digital communication: Firstly, a refugee economy, a market that adapted itself quickly and flexibly to meet a need, and which allowed not just professional transporters, but also anyone with knowledge of the migration routes and a boat or truck to play a role; and secondly, technology developed at Silicon Valley-level speed that has made it possible to transmit vital information over apps and websites about escape routes, transporters, approval periods for asylum applications in various European countries, and the conditions of shelters.

Long-Brewing Problems

Dynamics develop out of long-brewing, often easily recognizable problems, like the economic, political, and cultural stagnation in the Arab world or the corruption and kleptocracy in Ukraine, which had gone unchallenged for the past twenty years. It was never one bad policy that caused these crises, but rather the combined effects of many bad policies. It is, however, hard to say when a dynamic will finally boil over into a crisis; it is often a moment of self-emancipation, an “enough is enough”, as was finally the case in both the Arab world and Ukraine. These ground-level movements are not always democratic, either—IS is a ground-level movement, one that developed from the Iraqi civil war and advanced in Syria.

One does not need a crystal ball to see that after the financial crisis, the uprisings in the Arab world, the crisis in Ukraine, the civil war in Syria, the strengthening of IS, and, above all, the refugee crisis, there will be more long-brewing, fast developing dynamics that demand our attention in the future.

The causes of a dynamic are unimportant to a decisionist like Hollande. He lacks the patience to untie complicated knots—or at least wishes to appear too decisive to be patient. He thinks in terms of legislative periods and opinion polls, and fears nothing more than to appear indecisive. The decisionist establishes an ultimatum—as did Horst Seehofer, who in October demanded Angela Merkel “end the waves of refugees by All Saints’ Day.” Like Hungarian Prime Minister Viktor Orbán, he



lacks the patience to apply long-term tools to immediate crises. He wants solutions—and he wants them now. He does not rely on cooperation or consensus, because they take too much work. No wonder Seehofer visited Orbán at the climax of the refugee crisis—decisionism unites them.

Don't Disturb the Decisionist

Decisionism, however, is not only impatient—it is at its core autocratic, because it does not have room for those who want to change policy from below. When asked whether or not he understood that the Gezi Park demonstrators actually wanted nothing more than to participate in the shaping of their city, Turkish President Recep Tayyip Erdoğan answered, full of consternation, that he had already given the citizens of Istanbul a bridge over the Bosphorus and a third airport, for which they should be thankful. It is, simply put, unacceptable to disturb the decisionist with unqualified backtalk. He knows what's best for everyone.

Former KGB agent Vladimir Putin cannot imagine that protests—whether in Moscow, Kiev, or elsewhere—could be possible without the influence of some foreign enemy decisionist. He sets his own decisive actions against these (in his mind) externally directed dynamics—in this case the “heroic” annexation of Crimea.

Dynamism necessitates a wide-ranging and concerted investigation of causes, and incorporates many factors when assembling a picture of an entire situation. Decisionism is the complete opposite—it crudely simplifies complex situations. Analysts have observed for some time now that Vladimir Putin surrounds himself exclusively with a small circle of advisors, refusing to

accept input from different sources. In the Kremlin, lone decision-making and unilateral action rule, all the more so when other players, like the US and Europe, do not decide and act—as in the case of Syria.

Of course, for Putin, Russia's intervention in Syria is really about the rescue of another once-strong decisionist, Bashar al-Assad. Aside from this relatively clear strategic goal, however, Putin seems to have gotten himself involved in this adventure without a deep understanding of the various actors in play. For anyone aside from Putin, Syria presents a complex puzzle: How can the interests of dozens of local groups—along with those of regional powers, wannabe superpowers, post-superpowers, and one-time colonial powers invested in the country—be reconciled? For a decisionist like Putin, these questions are hardly a concern at all.

In this era of political, economic, and digital interconnection, however, decisionism may not be the most appropriate style of policy-making. Though it offers strong, aggressive solutions to urgent problems, it also risks phenomenal frustrations. If the refugee crisis is not immediately solved, the decisionist and his followers immediately begin to see democracy, the European project, and the entire Occident in danger; for the decisionist, each problem has its own switch, one that only turns on or off.

The Dynamist's Mixing Board

But where the decisionist has a single switch, the dynamist uses a whole mixing board, one that can turn up the volume of some tools while muting the effects of others. The dynamist knows that they will never completely stop a dynamic, but hopes that, by applying many tools simultaneously, coordinated with each other if possible, they can steer it in a manageable direction. Dynamism is not about quick responses, but rather comprehensive and cooperative action oriented towards the long-term future. In the case of the refugee crisis, that means close cooperation between the chancellery and the various ministries, along with the federal states, communities, European neighbors, and Brussels, on national, European, and global levels, to find cooperative solutions—from the basic construction of refugee homes to ideas for ending the Syrian conflict.

A new realism does not necessarily mean a conflict between values and interests. Instead, it means recognizing dynamics, scaling down ambitions to the level of the possible, and, yes, working with a few unsavory partners to bring a little order. What is not sustainable in any way is an order that is achieved through rash interventions in the Middle East, or one that attempts to defend Arab autocrats at all costs. Orders are sustainable

when they are flexible enough to accommodate internal dynamics; social contracts are sustainable when they guarantee a certain level of participation, and render "enough is enough" moments superfluous, or at least manageable. The defining statement of Chief Dynamist Angela Merkel is not her now-emblematic "Wir schaffen das" (We can do it). Instead, it is her constant refusal to offer "Scheinlösungen", or false solutions. Merkel, in her typically toned-down rhetoric, expressed it like this: "I want people in a few years to say that we have achieved something in an orderly manner in a complicated world." That is today's realism.

For centuries, Alexander the Great's macho cutting of the Gordian Knot was considered the perfect example of decisive action. No one ever seems to remember that, with this act, a still usable string was shredded, and the chariot of the Phrygian king irreparably damaged. In the twenty-first century, a less heroic, perhaps even feminine ability is required: the patience to untangle. ■

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The center's rose garden in spring.





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