

EDITION N° 03/2018

BERLIN *to go*

BUSINESS NEWS TO TAKE AWAY

MASTERS AND CHEFS

IN THIS ISSUE: ART, CULTURE AND CUISINE



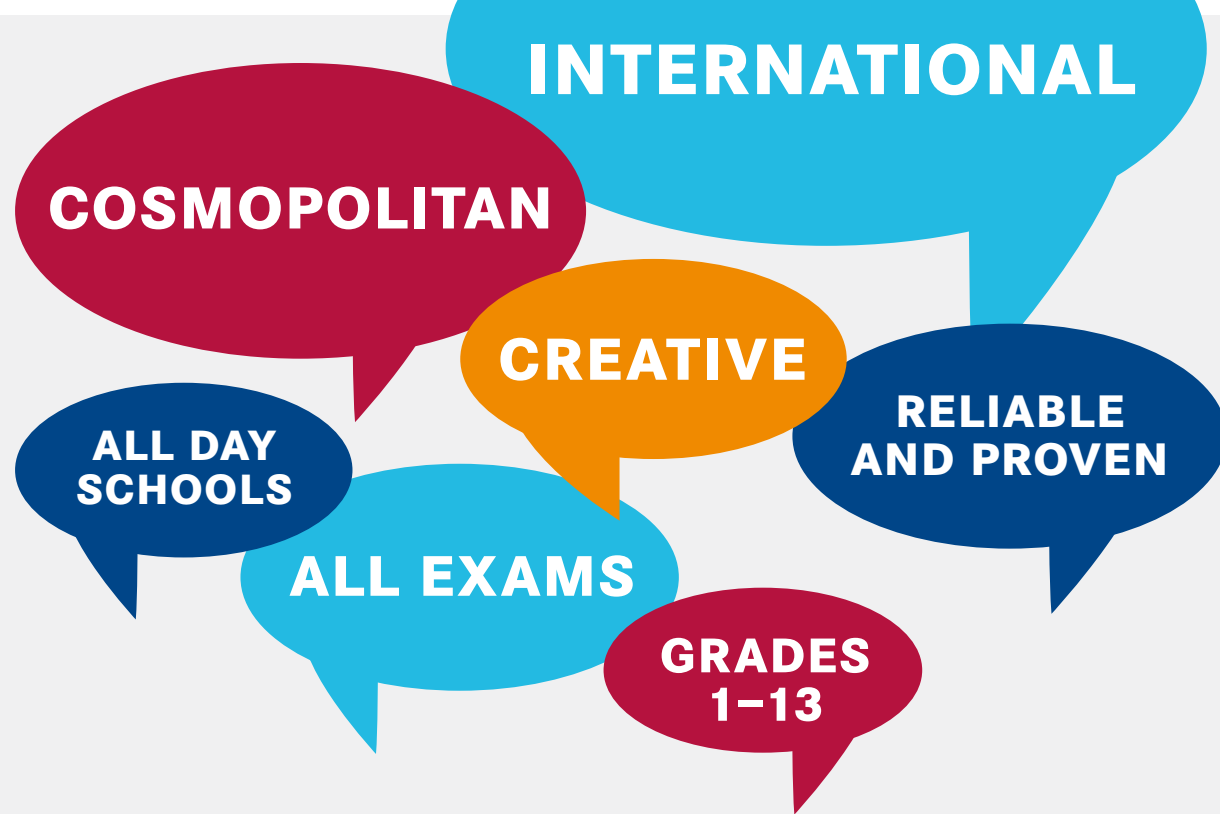
INTERVIEW WITH MINISTER OF
STATE TO THE FEDERAL CHANCELLOR
MONIKA GRÜTTERS

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TEN YEARS OF PFIZER GERMANY



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DEAR READER,

Berlin continues to inspire in many ways: as a creative metropolis, as a startup hub and as a location for innovative technology and science. Berlin is also one of Germany's most dynamic economic regions. And, last but not least, Berlin also happens to be the exceptionally attractive city where Berlin Partner provides business development services and technology funding to companies, investors and institutions of science.

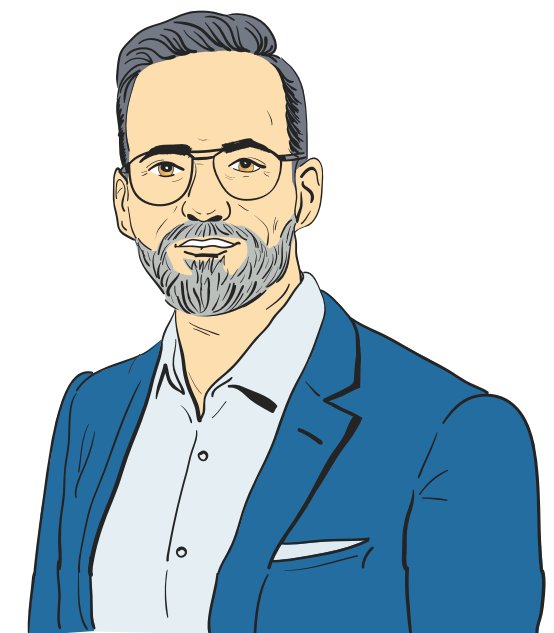
In this issue of Berlin to go, however, we would like to spotlight another side of Berlin, namely the capital's artistic, cultural and culinary life. As you might already know, the range of art and creativity Berlin stands for today is just as diverse as the city itself. In trendy districts such as Schöneberg, Kreuzberg and Friedrichshain, Berlin fans can admire breathtaking graffiti adorning many building facades. In Berlin-Weißensee, artists create their masterpieces in ateliers they've set up in old workshops, and students at the nearby art school delve into themes such as art therapy and spatial strategies. And in Berlin-Mitte, Damien Hirst's spray-painted great white shark greets visitors in the foyer of the Soho House – a mere 1.5 kilometers as the crow flies from Caspar David Friedrich's famous "Monk by the Sea," which hangs in the Alte Nationalgalerie. In short, the Berlin art scene is as vibrant as it is diverse. Major stars of the global art world and major works of the Great Masters attract visitors from all over the world to the city's many galleries and museums. And yet, just a few streets away from those world-class institutions, visitors can also experience the free and unbridled alternative scene at some of the most unique locations this city has to offer.

Art? For sure. Culture? No question. Cuisine? Actually, yes! Especially in recent years, Berlin has emerged as a true food metropolis in its own right. The city's varied, inspiring and international culinary scene is leaving its mark on the city and its inhabitants. Berlin Partner has just chosen its Berlin Master Chefs 2018: the best of the best in the culinary arts, the restaurant scene and hosting. There is truly something for everyone among our master chefs this year. I highly recommend setting out on a culinary journey through Berlin! A great place to start is here on pages 10 & 11.

I wish you bon appétit on your culinary journey! And I hope you enjoy reading this issue of Berlin to go.

Sincerely,

Dr. Stefan Franzke
CEO, Berlin Partner



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The grid consists of 50 panels, each representing a different Berlin-based product or service. Each panel includes a title, a product image, and the 'be.berlin' logo. The products are: Heavy Metal Berlin (Teufel speaker), Highlight Berlin (OSRAM light bulb), Dr. Haus Berlin (Kieback&Peter building model), E-Motion Berlin (WE model car), Fernwärmer Berlin (VATTENFALL radiator), Schlau vernetzt Berlin (SIEMENS network diagram), Energielieferant Berlin (BTB Group banana), Voltwunder Berlin (GE backpack), Highflyer Berlin (LASER LIFE paper airplane), Vorausschauend Berlin (Hfizer microscope), Wirkungstreffer Berlin (BIBRAUN dartboard), Platz für Zukunft Berlin (CleanTech building model), Wetterfest Berlin (Collonil sneaker), Spielplatz Berlin (Berliner kite), Geschmackswelt Berlin (Florida Eis ice cream), Freiheitsklang Berlin (Trumpet), Sicher im Netzwerk Berlin (Cisco network diagram), Liftgeschwindigkeit Berlin (OTIS rocket), Zukunftsforscher Berlin (Smartwatch), Meisterwerk Berlin (Rausch chocolate), Eau de Toilette Berlin (Wall perfume), Multitalent Berlin (pia smartphone), and Zuggpferd Berlin (BOMBARDIER train).



Award ceremony for Berlin Business Prize

Companies committed to civil and social engagement applied for the Berliner Unternehmenspreis (Berlin Business Prize), an award handed out jointly by the Governing Mayor of Berlin, the Berlin Chamber of Small Business and Skilled Crafts and the Berlin Chamber of Industry and Commerce (IHK). The so-called Mendelssohn Medal is named after entrepreneur Franz von Mendelssohn (1865 - 1935) and acknowledges corporate responsibility in Berlin-based enterprises. Any socially active company that commits financial, material or human resources to social causes and whose exemplary activity in this regard inspires others to do the same is eligible. The award ceremony for the Mendelssohn Medal will take place on 12 November at the Rotes Rathaus.



Working to promote the acceptance of tourism

Berlin is currently in third place in terms of overnight stays by tourists, just behind London and Paris. "It's important that Berlin now work to improve the acceptance of tourism among its own population. The key buzzwords here are cleanliness, security and quiet," notes Christian Andresen, president of Dehoga Berlin, a hotel and restaurant association. "Both long-time residents and new Berliners – we can't forget that the capital grows by roughly 40,000 people each year – need to feel comfortable in our city. Berlin's official 'Tourism Concept 2018+' takes on this challenge and seeks to implement a sustainable form of tourism. Some initial steps have already been taken: for example, visitBerlin has set up six staff positions designed to foster deeper and more direct communication with individual districts. The only way to address problems is to know what they are first, that is, by staying in close contact with residents," adds Andresen.



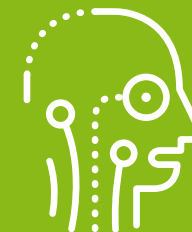
Economic momentum continues

Investitionsbank Berlin (IBB) is expecting Berlin's economy to grow by just under 2.7% in 2018. In 2017, growth was at 3.1%. In other words, Berlin's economic momentum is set to continue in the second half of 2018, thanks especially to strong domestic demand. As IBB board chairman Dr. Jürgen Allerkamp notes: "Berlin's economy rests on a broad base. Industry will once again contribute to the city's economic growth this year, and household consumption in Berlin remains strong. Together with the city's well-stocked public-sector investment fund, these factors will no doubt foster economic momentum in the coming months. The construction industry is also contributing to Berlin's growth, and companies in the service sector continue to be the city's most reliable employers."



New directors at leading Berlin cultural bodies

In April, Matthias Schulz took over as general director of the Staatsoper Unter den Linden, with that body's former head, Jürgen Flimm, staying on as a director of individual operas. After the premature departure of Nacho Duato, the Berlin Staatsballett started the new season in early September under new directorship: Johannes Öhman is now at the helm and will co-direct the ballet house together with choreographer Sasha Waltz starting next season. Yet another new appointment: Hartmut Dorgerloh, who currently heads the Prussian Palaces and Gardens Foundation Berlin-Brandenburg, has been named general director of the Humboldt Forum. After Chris Dercon's early departure from the Volksbühne, the search is on again for a successor to Frank Castorf. Dercon's brief tenure at the Volksbühne was marked by controversy from the very beginning, with activists even occupying the theater for days, eventually prompting their removal by the police.



Artificial intelligence in the capital region

Innovation in the realm of artificial intelligence (AI) is currently driving technological development across all sectors. The Berlin-Brandenburg region profits tremendously from this development: Almost half of AI companies founded in Germany are based in Berlin. Today, more than 200 companies are hard at work on AI innovations, thereby generating roughly eight percent of turnover in the field of data and software service providers. Berlin-Brandenburg has everything it needs to make the most of these opportunities: the region has excellent university and non-university research facilities and institutions in the field of AI, all of which influence ongoing technological development and provide a fresh pool of qualified graduates whose creative minds ensure the transfer of technology. In addition, these bodies also play a key role in ensuring that public funding flows into the area; in 2017, for example, that funding amounted to almost €20 million.



Sustainable – Berlin becomes a Fair-trade town!

Berlin is now an officially certified Fairtrade city. Berlin's Senator for Economics Ramona Pop: "We are designing our economic policies to be durable and sustainable. Being awarded the status of a Fairtrade city is a tremendous confirmation of the commitment and the work being done by Berliners. Think global, act local – this approach has a major impact on what coffee we drink and what clothes we buy. In Berlin, we're eager to help improve working conditions in producing countries." When Berlin receives the official Fairtrade title in November 2018, it will mark the beginning of even further activities designed to foster fair trade. But it's not just the German capital that's become an official Fairtrade town; each of the city's individual districts can also apply to receive the title, and some of them already have. In fact, this year, both Friedrichshain-Kreuzberg and Steglitz-Zehlendorf will be named official Fairtrade towns.



BETTER, MORE EXCITING AND EVEN MORE UNCOMPROMISING

The Berlin Master Chefs 2018 – Jury drew winners from 140 candidates

The “Berlin Master Chefs” for 2018 have been announced. The 13 members of the independent Berlin Master Chef jury, led by chairman Dr. Stefan Elfenbein, selected the winners in six categories: “Berlin Master Chef 2018,” “Newcomer of the Year 2018,” “Best Berlin Host 2018,” “Berlin Scene Restaurant 2018,” “Berlin Kiez Master 2018” and “Culinary Innovator 2018.”

Dr. Stefan Franzke, CEO of Berlin Partner: “Berlin has emerged as a true food metropolis. The city’s varied, inspiring and international culinary scene is leaving its mark on the city and people alike while expanding Berlin’s appeal to creative minds from all over the world. The Berlin Master Chefs format is evidence of our pioneering spirit and our success at building up a globally attractive brand from scratch. The format also reflects the dynamism of our unique network in the city which allows us to rapidly identify trends and work together in bolstering them. I am very proud of how the Berlin Master Chefs format has allowed us to spotlight Berlin’s tremendous development in various fields, including our dining and drinking culture. Berlin embodies freedom, diversity, creativity, international flair and a love of experimentation – taken together,

these characteristics have helped create an extraordinary location for restaurants and bars. The contrasting mix of diverse neighborhoods are a legacy of Berlin’s unique past and present. For the first time in the history of the Master Chefs, we will be presenting an award in the new category of “Berlin Kiez Master.” Like all Master Chef awards, this new category will highlight a recipient whose work represents those uniquely Berlin characteristics of pleasure, tradition, quality of life and culinary art. This time, however, the emphasis will be on their work in a particular Berlin neighborhood – work that captures the spirit of that district while attracting attention from regions far beyond its borders.”

This year will mark the 22nd time Berlin Partner has presented its Berlin Master Chefs awards. Over the past 22 years, the Berlin Master Chefs have made a significant contribution to establishing and showcasing Berlin both nationally and internationally as a location for haute cuisine, culinary trends and dining culture. In the future, too, we intend to step up efforts to showcase Berlin internationally as a gourmet metropolis. For this reason, we have foregone the award for “Regional Master Chef” and sought to further internationalize the format.

Photos: © berlin-event-foto.de

Dr. Stefan Elfenbein, jury chairman of the Berlin Master Chefs: “The best of the best in 2018 have been chosen, the quintessence of a whopping 140 candidates this year! Among our winners are a Master Chef with his own truly inventive cuisine, a quiet newcomer who makes traditional dishes speak volumes, a host filled with the spirit of Tim Raue, who encourages his guests to be “naughty,” but also Berlin’s first gourmet corner pub and a forever young 90-year-old neighborhood icon. And, finally, our Culinary Innovator for 2018 is a man capable of turning just about every industry norm on its head. What makes this current crop of prizewinners so new and exciting? First of all, no single district is commanding the spotlight and no particular hip trend is dominating the scene. Something much more exciting unites the best of the best this year, namely a palpably heightened desire for a dining and drinking culture that is uncompromisingly excellent, unique and far from the norm, coupled with philanthropy, social engagement and even an enjoyable creative competitiveness. Our masterful Class of 2018 is anchored in the diversity that forms Berlin’s colorful bedrock.”

The official award ceremony honoring this year’s winners will take place at a festive gala dinner on the evening of 13 October at Vollgutlager in Berlin-Neukölln. This year, the awards themselves will consist of a hand-painted plate from the Royal Porcelain Manufactory Berlin (KPM) and a personalized bottle of Pommery Brut Royal. Fine wines from “VDP.Die Prädikatsweingüter” will be served, and Mampe has even created a brand exclusively for the event. This year will also mark the first time the prizewinners and the service staff will be wearing personalized clothing made by the company Greiff.



Press conference with jury chairman Stefan Elfenbein, Berlin Partner CEO Stefan Franzke and press spokesperson Lukas Breitenbach (from right to left)

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WHERE BERLIN EATS

Berlin Partner and the Berlin Master Chefs jury congratulate the 2018 prizewinners



**BERLIN MASTER
CHEF 2018**

**Daniel Achilles,
"reinstoff"**

Excerpt from the jury's statement: "Ingenious and virtuoso. Each dish is new, surprising and unique. This year, Daniel Achilles is at the absolute height of his powers. He combines pickled mackerel and grilled sand smelt with licorice-seaweed cream, Bonito flakes and iced Dashi. He refines crab and blood orange with savory and sauce made from carcasses. Achilles grew up in Leipzig, learned his craft under the direction of Juan Amador in Hessen, and came to Berlin ten years ago. Dishes such as 'escargots in Brandenburg vegetable fields' make our 'Berlin Master Chef 2018' an undisputed pioneer of new German cuisine."



**NEWCOMER OF
THE YEAR 2018**

**Nicholas Hahn,
"Restaurant
am Steinplatz"**

Excerpt from the jury's statement: "A solid classic base complemented by top products, with everything presented in a lush and fresh style. Our 'Newcomer of the Year 2018' enriches foie gras au torchon - goose liver pate cooked in a cloth - with South American Yacón root from a farm in Mecklenburg, skinned and gilded walnut, blackcurrants and ice cream made of berry stalks. Dessert is a whole-cooked tomato rendered juicy-sweet by a pineapple, pear, lime curd and yogurt star anise filling. Nicholas Hahn was sous chef at the former 'First Floor,' where he brought his quiet talent to the side of Matthias Diether, our 'Berlin Master Chef' in 2013. Today, Hahn has let loose and - inspired by the equally dedicated young team - shows what he's capable of at 'Restaurant am Steinplatz' in 'Hotel am Steinplatz.' Lunch, too, is a pleasure."



**BEST BERLIN
HOST 2018**

**André Macionga,
"Restaurant
Tim Raue"**

Excerpt from the jury's statement: "While it's true that there's a big boss above him on the ladder, it's easy to see that our 'Best Berlin Host 2018' is unparalleled in ensuring that things work like a charm at the flagship restaurant Raue. His smile brightens the room, yet he is also modest and capable of both refraining from intruding and being super present at precisely the right moment, even when guests just want to have a chat - about Berlin, the food or the wines. He's been working with Tim Raue since 2006, first at 'Restaurant44,' then at 'MA' and 'Uma.' Marie-Anne Raue trained him in wines, and in 2010 he took over the reins at 'Restaurant Tim Raue.' Today, he even makes his own cuvées, including the 'Nympe vom Montfort' (nymph of Montfort) and 'Unartig' (naughty). You simply have to try them."

Photos: © Nils Hasenau, © se7entyn9ne, © Dennis Hohmann

BERLINER

Meisterköche

2018



**BERLIN SCENE
RESTAURANT 2018**

**"TISK
Speisekneipe"**

Excerpt from the jury's statement: "Two guys from Berlin tell a tale of seeking and finding a new Berlin cuisine. One of them was sous chef under Tim Raue, the other the winner of a chef casting show 'The Taste,' Martin Müller and Kristof Mulack opened Berlin's first gourmet corner pub in the Rollberg district, now Neukölln's hotspot Nr. 1. In addition to pub classics, such as 'janzen Broiler,' 'Berliner Senfei' and 'Mettstulle,' the two men also give old Berlin dishes a modern spin. 'Ungerollter Mops,' for example, turns out to be a rollmops-style mackerel with roasted mustard seeds, cucumber, yoghurt, jalapeño and Tabasco. Rote Grütze is refined with purple curry and hibiscus blossoms. A big 'Cheers' to our 'Berlin Scene Restaurant 2018'! Of course, we make this toast with a Rollberg in our mugs - the brewery is right next door."

Photos: © berlin-event-foto.de, © Matthias Koslick, © Sophie Köchert



**BERLINER
KIEZ MASTER 2018**

"Rogacki"

Excerpt from the jury's statement: "Rogacki, pronounced 'Rogatzki,' is Berlin's last traditional fish smokehouse and, for many, the heart and soul of the neighborhood along Wilmersdorfer Straße. Rogacki has been around since 1928; it was often rebuilt and later expanded. The original Altona ovens still smoke the fish the same way they did 90 years ago. Many of the charming servers have also been there for decades. 'Relax and enjoy!' says server Witt as she walks past - dishtowel in hand - on her way to a guest who's spilled some remoulade on their shirt. People eat their fried herring and fish-balls at stand-up tables or on beer benches here. To get your Matjes with boiled potato, just make your way to the 'Schlemmerecke,' where you might see one of the often stylish guests decked out in full. You never know! It's old-time Berlin at its finest, a true 'Berliner Kiez Master 2018'."



**CULINARY
INNOVATOR 2018**

**Billy Wagner,
"Nobelhart &
Schmutzig"**

Excerpt from the jury's statement: "If not in Berlin, then where else? Billy Wagner, our 'Culinary Innovator 2018,' showed us all that everything is possible in Berlin, you just have to believe in it and fight the good fight. Even back when he was a star sommelier at 'Restaurant Rutz,' he was already fighting courageously on behalf of wines and winemakers. 'Brutal local' is the motto he chose for his 'Nobelhart & Schmutzig.' The team uses only regional ingredients. Sea bass from Brittany and citrus fruits? Pepper and chocolate? No way! Initially, he was accused of showing a lack of taste and exhibiting a type of Germano-mania. Outside of Germany, however, his cuisine - and Berlin's sheer diversity and openness - were celebrated widely. Nobelhart & Schmutzig is booked out every night, with guests coming from all over the world. It's a sensation for Berlin."

COFFEE- BREAK




Lukas Breitenbach in conversation with Minister of State to the Federal Chancellor Monika Grütters, Germany's Federal Commissioner for Culture and the Media

MS. GRÜTTERS, WHAT IS ART?

Art is a creative act. It is the result of creative labor undertaken by those with a talent for it. Artists have a great capacity for empathy, on the one hand, and a tremendous ability to express themselves, on the other. I have a great deal of respect for artists, and I admire them very much. What emerges from their efforts – in the fine arts, in music, on stage, in theaters, in dance performances – is more than the work of one single human being. Indeed, a work of art gains its relevance by becoming meaningful for many others. And yet, sometimes one does have to defend artists and their art.

WHY IS THIS SO?

We often enjoy and appreciate art right away. Sometimes, however, art can also be very demanding of us, perhaps in the way it explores boundaries and seeks to provoke us. As Germany's Commissioner for Culture, I see myself as the protector and uppermost defender of the freedom of art and of artists.

DOES ART SOMETIMES HAVE EXPECTATIONS OF US THAT EXCEED OUR LIMITS?

Art can and should always ask a lot of the people who want to experience it. If it is pleasurable to

many people at the same time, then all the better. But the goal of art is not to please, be complacent or serve any particular interest. Only once in my term of office did I witness the border being crossed in terms of the freedom of art: it came at the Echo Awards ceremony when we saw the repugnant nature of some of the lyrics contained in songs of German rappers Kollegah and Farid Bang and the unscrupulous manner in which these two defended their work. As far as I'm concerned, the limits of the freedom of artistic expression are crossed when Holocaust victims are mocked. I consider that to be vile and inhumane. By the way, for me personally, although I can live with Kippenberger nailing a frog on a cross, he nevertheless also offended my sense of religion. Still, in my opinion, we have to endure this kind of tension.

SINCE 1998, THE FEDERAL GOVERNMENT HAS HAD A FEDERAL COMMISSIONER FOR CULTURE AND THE MEDIA. TWENTY YEARS AGO, NOBODY WAS THINKING ABOUT NEW MEDIA, SOCIAL NETWORKS AND "FAKE NEWS." HOW HAVE YOUR DEPARTMENT AND YOUR TASKS CHANGED SINCE THEN?

Digitization is a key issue for us. It runs like a red thread through all fields. The question is:

How is digitization changing our lives, but also our culture? This includes, for example, the issue of copyright, which we are constantly having to adapt to new conditions. Indeed, artists need to be able to make a living off their work in the digital age, too. Yet another question is the theme of media literacy. We need to be teaching our kids how to navigate media with a critical eye from a very early age, that is, at home in the family, in childcare facilities and in school.

HOW WOULD THAT WORK?

The challenge is to be able to enforce those laws we fought so hard to achieve in the analogue world – that is, the protection of minors, the prohibition of child pornography and hate crimes, and the fostering of decency in our dealings with each other – in the digital world, as well. This is a huge issue. For example, I was at a school recently where the students spent an entire year talking about the issue mobbing on the internet: it's a sad fact of our daily lives that a large percentage of students are affected by this. Which is why it's important to learn how to deal with the issue and how to protect oneself against it. In the analogue world, if a person wants to hit another, they need to come physically close to the person in order to attack them.

Photo: © Wolf Lux

About Monika Grütters

Born in Münster, Monika Grütters has been involved in shaping cultural policy for many years. She worked initially as a local politician in the state of Berlin for ten years, before becoming a member of parliament in the German Bundestag in 2005. In the previous legislative period, she headed up the committee for culture and the media. She is an honorary professor at Freie Universität Berlin and studied German, art history and politics at university in Münster and Bonn. She worked in public relations at various institutions in the field of opera, museums and publishing houses. From 1998 to 2013, she was chairman of the "Brandenburger Tor" Foundation in the Max Liebermann Haus. Information on the work and responsibilities of the Federal Commissioner for Culture and the Media: www.kulturstaatsministerin.de



Most people have a threshold beyond which they will not go. On the internet, however, this threshold is absent, because the other person is not physically in front of them. And yet, mobbing is a tangible form of violence, too. But these are just the disadvantages of the internet.

AND WHAT ARE THE ADVANTAGES?

One example would be that knowledge has never been so easy to access as it is today. And it is classless. In this sense, digitization creates many opportunities.

GERMANY HAS AN IMPRESSIVE CULTURAL LANDSCAPE...

Indeed, it is the most diverse and extensive in the world.

... AND BERLIN IS THE CAPITAL. IN YOUR OPINION, IS BERLIN JUSTIFIED IN CALLING ITSELF THE CULTURAL CAPITAL OF GERMANY?

At the special request of the members of parliament from Bavaria, the Bundestag quite diplomatically agreed on the wording "kulturell strahlende Hauptstadt" (a culturally radiant capital). The truth is, however, that to my knowledge there is no other region or city in Germany with such a density of cultural institutions and diversity as Berlin. This is mostly due to its history, but also to its contemporary present. It is also no coincidence that 40 percent of my €1.7 billion budget goes to Berlin. That's more than €700 million, even more than the state of Berlin spends on its

own culture. But this is not based on a whim of mine, nor is it an attempt to gain favor for my adopted home. Instead, it is a consequence of German history; on the one hand, the Stiftung Preußischer Kulturbesitz and the NS and SED memorials are found in Berlin and, on the other hand, it is enshrined in the Grundgesetz, Germany's basic law. That document states that it is a federal responsibility to enable and foster cultural representation in its capital city. The philosophy behind this is the following: anything that is successful in the capital in terms of culture will be credited to the entire country in the eyes of the world.

DOES THE REVERSE ALSO APPLY? IN OTHER WORDS, IF SOMETHING FAILS HERE, DOES IT REFLECT ON THE WHOLE COUNTRY?

I think it does. If something fails here, for example the construction of a new airport, it reflects poorly on the entire country. This is why I like to remind the Berlin state government that being the capital city means carrying special responsibilities with regard to the rest of the country. In other words, Berlin's task is not simply to ensure the minimum care for the people living here; instead, it carries responsibility for the entire country as a whole. The city needs to do more than just hold out its hand; it also needs to say to the rest of the world, as often as possible, "look at us, we're shaping the image of Germany by means of a number of exemplary projects."

Photos: © Wolf Lux

WE'RE SITTING ONLY A COUPLE OF METERS AWAY FROM THE CHANCELLOR'S OFFICE. IS THAT A COINCIDENCE OR A SYMBOL?

It is neither a coincidence nor a symbol. It's more a question of the way we see ourselves. After a century that saw two dictatorships, we have finally fully recognized the value of culture. Indeed, culture is a benefit to society at large and has become the very mode of our co-existence. We are obliged to defend the freedom of artistic expression, not least by spending a lot of money on it. We are the country with the highest density of theaters in the world. Every second opera house in the world is found in Germany, which is why the careers of opera singers inevitably lead to and through Germany. Every second professional orchestra plays in Germany, as well. In Berlin, we have more museums than rainy days. We have so many theaters that you couldn't visit them all in one year, even if you went to the theater once a week. The most important thing is that there are so many young artists here – more than anywhere else in the world. There was once a "Young British Artists" phase back in the 1980s,

when London was "the place to be." New York was the place to be in the 1970s. Today, Berlin has been the hotspot for young artists and creatives from all over the world for 20 years.

DIVERSITY CAN BE SEEN AND EXPERIENCED EVERY DAY IN BERLIN. WHAT DO YOU PREFER, YOUR ANNUAL TRIP TO THE WAGNER FESTIVAL IN BAYREUTH OR A VISIT TO THE BERGHAIN?

Both are important to experience, of course. The breadth of cultural productivity ranges from the Green Hill in Bayreuth to the underground scene of a nocturnal Berlin club. And not just the Berghain ...

HAVE YOU EVER BEEN?

(laughs) I have, actually, although it was during the day. But seriously, I love the diversity and the almost unending reservoir of possibilities – from the absolutely high culture of a world-class opera festival and the Berlin Philharmonic all the way to the small, creative centers you can see and feel throughout the city. You can find it all in Berlin.

About the Federal Commissioner for Culture and the Media in the Federal Chancellery

The office of the Federal Commissioner for Culture and the Media (BKM) was created in 1998 in order to bundle the cultural and media-policy responsibilities of the federal government in one office. The commissioner performs the function of a Minister of State for Culture and the Media at the Federal Chancellor's Office. As such, she has her office in the Federal Chancellery and takes part in Federal Cabinet meetings. The longtime cultural affairs policymaker and Bundestag member Monika Grütters has been Federal Commissioner for Culture and the Media since December 2013. The Minister of State for Cultural Affairs is the head of a federal

authority – similar to a federal ministry – in which more than 300 employees are hard at work in Berlin and Bonn. The fields of activity of the Minister for Cultural Affairs include the Bundesarchiv (the federal archives, which have eight locations in the country), the Federal Commissioner for the Records of the State Security Service of the former German Democratic Republic, better known as the "Stasi-records Agency" and the Federal Institute for Culture and History of the Germans in Eastern Europe with offices in Oldenburg. The minister also responsible for 74 institutionally funded cultural bodies nationwide and abroad, such as the Prussian Cultural Heritage Foundation, the Federal Cultural Foundation, the Klassik-Stiftung-Weimar, Deutsches Literaturarchiv in Marbach, Deutsche Akademie Villa Massimo in Rom as well as hundreds of additional individual projects.

THE TASTE OF ART

The Zagreus Project in Berlin-Mitte innovatively connects art with food with delicious results. A visit with gallery owner and chef Ulrich Krauss.

Text: Ines Hein

“Eat Water” are the words written on the sign above the fountain in the back courtyard at Brunnenstraße 9a in Berlin-Mitte. Here, in a rather inconspicuous remise, one finds the Zagreus Project, a culinary art gallery that has been operating successfully under owner and chef Ulrich Krauss for 18 years now.

When guests move inside past the sign, they are welcomed by a bright, high-ceilinged turn-of-the-century space with a long dining table. The “White Cube” – a gallery aesthetic characterized by white walls and a square or oblong shape in order to minimize distraction from the works of art on display – is a concept extensively explored by artists and exhibition over the past century. Does spatially contextualized art have a different effect? Is it better? Does it become false in some way? What happens when space and art interact? For many years now, Ulrich Krauss has explored these questions from two different perspectives. Trained as a chef but also holding a degree in art from the Stuttgart Art Academy, he creates a space in which art and cuisine are in dialogue with one another. Both his traditional roots and his experimental joy at uncovering latent connections are reflected in the name of his gallery: Zagreus was the name of a son of Zeus who, according to Greek mythology, fell victim to the Titans, was torn to pieces and cooked in a pot. His remains are said to have formed the first vine, with Zagreus himself embodying the four seasons. The myth focuses on the idea of coming into being and passing away – for Krauss, this was such a symbolic panorama that he named his project after it.

DOES ART APPEAR DIFFERENTLY, BETTER OR EVEN RING UNTRUE WHEN PLACED IN A SPECIFIC CONTEXT?

The concept behind Krauss’ gallery dining is simple: an artist fills the room with one or more works of art, to which a specially created menu of food is served to invited guests. “The connection of the fine arts with culinary art is not some sort of mission or activism on my part,” notes Krauss. “My goal is a purely culinary one. We serve excellent food individually tailored to the art with which it corresponds and interacts.” By means of

his Zagreus Project, Krauss was able to create a location where he can connect his two passions: the joy of cooking and the joy of art. Each exhibition runs for about two months in the remise, where an open “menu evening” takes place twice a week. Guests can register in advance for the curated culinary evening, which costs between €45 and €70, depending on whether you chose the wine accompaniment. Already at the vernissage, the host goes around with appetizers designed to pique the guests’ interest in the menu.

The gallery’s long table can accommodate up to 24 guests per dinner or “menu event.” Seeing

as the setting is so unusual, Krauss also opens up the gallery space to external bookings. The demand is great, and he also offers additional catering and private menus. When Krauss talks about his work, you can tell how much joy he gets from engaging in his double passion. Indeed, at the turn of the century, he turned two professions into one; he became a professional chef who works as an artist on the side, a “cooking gallery operator” who allows himself to be inspired by each invited artist. But aren’t they both art, one might ask? “No, as innovative and artistic as it is, cooking is a craft, at least that’s how I see my work.” →

THE IDEAL IS A SYMBIOSIS OF ART AND COOKING

The fact that Krauss sees his work as being a skilled craft does not mean, however, that it's any less exciting, as the history of the Koch Gallery proves. More than 100 artists have exhibited their work here in the past 18 years, some of them on multiple occasions. And Krauss has organized more than 100 different menus and over 1,500 menu events for the Zagreus Project to date. Guests from all over the world attend his dinner evenings, and they couldn't be more different. "It's always very exciting to watch how

such a wide array of people get to talking about the theme of the exhibition and menu," Krauss notes with delight, "no matter whether it's a full-room installation, an interactive performance or just one sentence on the wall."

Success didn't come out of nowhere. Indeed, it can take as much as one year until an exhibition fulfills the artistic and culinary criteria set down by the chef-gallery owner and the artist. There is no routine or standard to the whole procedure. "I follow my gut," explains Krauss. "Each project is unique, and every path from initial concept to finished menu evening is different.

A list of the components in each of the three courses involved in the menu for the "Zeitmaschine" (Time machine) exhibition

Paradise

Swiss chard, spinach, arugula
Wasabi, horseradish, lime
Parsley, tarragon, walnut
Beets, honey
Broccoli, almonds
Swiss chard, rice
Carrot, lemon, saffron
Grape, olive oil, sea salt
Bread

Archaic Fire

Roasted meat on a skewer
Roasted kidneys on a skewer
Roasted liver on a skewer
(vegetarian: roasted peppers and eggplant on a skewer)
Potatoes with butter and milk
Baked brie
(vegetarian: steamed mushrooms)
Trippa alla Fiorentina
(vegetarian: tagliatelle with red wine, tomatoes and roots)

time loop

Zabaglione mousse with amaretti
Chocolate, chestnuts
Orange, rose water

My exhibitions are not always perfection, but they seek to approach an ideal – the symbiosis of art and cooking." And this approach is a hit among guests. One of the highlights, for example, came in 2017 with the exhibition "Zeitmaschine" (Time machine), which featured works by Susanne Ring and Oliver Möst. Both artists focused on issues concerning the handling of resources, convenience and powerlessness. The menu reacted to their artistic reflection with three courses: "Paradise," "Archaic Fire" and "time loop." At the moment, the Zagreus Project is hosting an exhibition called "Melencolia" by the French artist Pierre Granoux, who has shown before on Brunnenstraße. From out of the elements contained in the Dürer painting of the same name, to which Granoux is referring in his work, Krauss created a menu designed to work against melancholy. He is willing to provide one hint about his latest installment: "When I react in a culinary way to art, I take the same liberties an artist is entitled to take in his or her own work." This is where the



Gallery owner and chef Ulrich Krauss (l), preparing the menu for the exhibition "Zeitmaschine," which took place in 2017.

bond between craftsmanship and art comes full circle; and the result is both absolutely worth seeing and absolutely delicious.

www.zagreus.net

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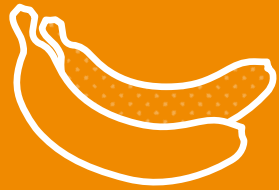


The course "Paradies" (Paradise), presented on a mirror during the exhibition "Zeitmaschine" (Time machine) in 2017.

ART, CULTURE AND CUISINE

Here are some examples of what galleries, food and shopping mean today.

Text: Anne Ziegenbruch



A SUPERMARKET IN YOUR POCKET

This app makes food shopping and cooking fun. The Berlin-based startup Foodly brought an app to market this year that allows users to choose a recipe, fill their cart and order all of the ingredients from an online supermarket. Today, Rewe's online shop and Edeka's Bringmeister are linked to the app. A partnership with Amazon Fresh is in the works. The platform shares recipes by food blogger, cooperates with Chefkoch.de and creates their own cooking instructions. The advantage of Foodly is that it's flexible and smart and allows you to discover delicious dishes and shop away. Users set up their own profile with their personal eating habits – whether vegetarian, pescetarian, no-broccoli or organic meat only. There's something here for everyone's taste.



HOME IS WHERE THE ART IS

Hometown Berlin: the new artists' village in the capital. In the heart of Berlin at Bahnhof Zoo, street artists and urban artists are invited to fill the site – which has over 4,500 square meters of exhibition space – in whichever way they like. The mind behind the project is Wandelism, an artist's collective committed to limited-run art and culture in Berlin via collaborations with real estate companies. From July 13 to October 3 from 11 am to 6 pm, the gates of Hometown Berlin are open to art lovers and everyone else. But it's not just an open-air atelier; it also offers creative space, party space and a cool location for a beer after work with live music! For all of you who love the creative spirit of this city and want to preserve and celebrate it!



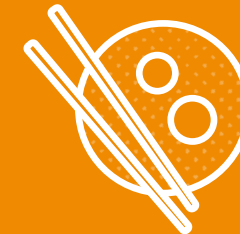
BARBECUES – A BIT DIFFERENT

The Berlin-based startup Bearprotein is now offering the first organic insect bar on the German market. The insect snack is made in Canada of organically grown crickets originating from an organic insect farm. Why on earth should we eat insects, you ask? Well, the cricket bar contains 60 percent of the daily requirement of vitamin B12, lots of protein, iron, calcium and potassium. Also, eating crickets helps protect the environment, because they require less feed and land compared to cattle, and they emit 100 times less CO2. The insect bar called "Instinct" comes in two flavors "apple and cinnamon" and "salty chocolate." The bar is a hit, at least according to manufacturers, because people love its nutty taste. The treats have been available for purchase since July 25, 2018 at Bio Company and basic Bio stores.



SWIPE RIGHT FOR ART

Art isn't for everyone. With Wydr, however, the search for art has become a lot more fun, and everyone is invited to discover art for themselves. How does it work? The founders themselves describe their startup as "Tinder for art": the name Wydr is a mixture of the concepts of White Wall and Tinder. The user is shown a work of art and its name, nothing more. When the painting or photo pleases the user, they can swipe right, just like on Tinder. If they like several works of art, they can have them sorted by size and price in their own gallery and then purchase them via Wydr. In other words, Wydr offers an excellent platform for artists onto markets. Everyone – from hobby painters to professional artists – is invited to showcase their wares. Just download the app and swipe away!



SUSHI IN A BOWL

Poké-Bowl – It must have something to do with Pokémon, right? Absolutely not! Poké is Hawaiian for "cut into pieces" and would be best described as sushi shells. It is a creative food trend with a Hawaiian background. You start with a base of rice, quinoa or salad. Then comes your choice of vegetables and toppings, such as avocado, Wakame salad, tomatoes or Mango. The main ingredient, however, is fish, which is eaten raw just like Japanese Sashimi. Sound too elaborate? It's not at all! Simply invite friends and get them all in the kitchen. The result is not only delicious and healthy; it will also inspire all of your invitees with its colorful appearance. This new culinary experience can be tested in the newly opened Sons of Mana at Bikini Berlin. Holiday feeling is guaranteed, even if it's not Pikachu!

DUAL CAREER NETWORK – SUPPORT FOR DUAL CAREER COUPLES

Text: Christin Berges

Everyone wants them; indeed, the competition for top talent in science and industry is tremendous today. As a city where skilled workers like to live and work, Berlin already speaks for itself. And when a job offer beckons from the German capital, the first question facing dual-career couples before they take that step is whether there are any job prospects for their partner in the German capital.

This is precisely where Berlin Partner's Dual Career Network comes in. The network supports the partners of new employees or executives working at Berlin universities and research institutes as well as skilled workers and executives with strategically important functions in companies. This support comes in the form of advice and coaching sessions relating to their professional career

development, including providing candidates with comprehensive information on the Berlin job market and an overview of employment opportunities in the capital region. Berlin Partner also advises on job searches and applications, while also offering career planning and professional reorientation services. This allows dual-career couples to have an overview of opportunities for partners while still in the decision-making phase.

In addition, Berlin Partner provides information on subjects such as childcare and schools. International professionals also receive support in applying for residency and work permits. This combination gives couples and families an ideal basis for making decisions as to whether they want to take the step towards the capital. It can also simply provide an easier and more optimal start for those who have already moved to Berlin.

The Dual Career Network thus benefits top executives and top employers active in the fields of science and business. Dual-career couples are given support in taking that next step on the career ladder, without one of the partners having to compromise in terms of his or her professional development. Science institutions and companies profit from contacts to highly qualified talent which they otherwise would find it difficult to find on the job market.

In 2017, Nevine Shalaby contacted the Dual Career Network, which put her in contact with Centogene AG. As one of the world leaders in the early diagnosis of rare hereditary diseases, the biotech company was a perfect fit for her. Today, she is employed as Head of Scientific Collaborations at Centogene AG: "My partner and I originally moved to Berlin for jobs in the field of science. My personal

goal, however, was to take the next step into the realm of business," says Shalaby. "The Dual Career Network gave me excellent advice on my job search, and when I was told about Centogene AG, I knew I had found the career challenge I had been looking for." For his part, Arndt Rolfs, a physician, founder and CEO of Centogene AG, also profits from the network. In addition to Shalaby, Berlin Partner was able to recommend another successful applicant to the company: "In the context of our efforts to recruit international specialists, our cooperation with Berlin Partner' Dual Career Network is a tremendous support particularly in our efforts to enable highly qualified scientists to switch from an academic environment to the business world."

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EXCLUSIVE CRAFTSMANSHIP SINCE 1763

Whether royal, state or private – KPM is one thing above all: a truly Berlin manufactory

Text: Anke Templiner

Since 1763, the year it was founded by Frederick the Great, the Königliche Porzellan-Manufaktur Berlin (Royal Porcelain Manufactory or KPM) has been at home in Berlin. The KPM is not only closely intertwined with the history of Prussia and Berlin, it also stands for more than 250 years of exclusive craftsmanship and constant innovation with material and form made exclusively in Berlin. From the very beginning, the fate of the KPM has been determined by personal commitment.

“White gold” was one of the great passions of Frederick II of Prussia. It was also the reason he bought a porcelain manufactory in 1763 for 225,000 Reichstaler from Johann Ernst

Gotzkowsky, who had to give it up for financial reasons. The king gave his new company its name and granted it his personal sign: a cobalt blue scepter. He streamlined workflows and perfected techniques at the manufactory. Soon, the KPM became what it is still today: a company operating according to economic principles that takes the words “manu factum” (by hand) literally: hand-crafted work is indeed the basis of the company and its success. Due to the construction of the Preußischer Landtag (Prussian parliament), the KPM was obliged to leave its traditional location on Leipziger Straße and moved to a new site at the edge of the Tiergarten. Thanks to this new location near the banks of the Spree, the company was finally reachable by ship, which made it easier to transport raw materials and finished products.

Photos: © KPM



The striking coffee maker relies on an expert touch – both in its manufacturing and in its use.

Up until the abdication of Wilhelm II and the end of the monarchy in 1918, the KPM was in the possession of seven kings and emperors. In 1918, it became the Staatliche Porzellan-Manufaktur Berlin (State Porcelain Manufactory).

The KPM brand and the scepter remained, and at the end of the 1920s, under the director Günther von Pechmann, the company produced a number of services designed in the formal language and spirit of the new Neue Sachlichkeit and Bauhaus movements. Not only did these new concepts bring the KPM commercial success, they also showcased the Berlin manufactory as a hotbed of new modern design ideas. During WWII, the KPM buildings at Tiergarten were destroyed in a bombing raid. By 1957, employees had rebuilt the manufactory on its historical site in the Tiergarten. In 1988, the Berlin Senate passed a resolution designating the KPM a GmbH (company with limited liability), albeit one under the control of the city, with its fate steered by a subsidiary of the state-owned investment bank.

After several attempts at privatization, the Berlin-based banker Jörg Woltmann took over the Königliche Porzellan-Manufaktur Berlin as sole shareholder in 2006. His mission was to keep one of the oldest luxury brands in the world in Berlin hands. “The KPM belongs to Berlin just like the Siegessäule victory column. We are the oldest manufacturing company in the city and very proud of it. The capital is the core of our brand DNA. Indeed, the Königliche Porzellan-Manufaktur has been around for more than 250 years, never without Berlin.”

Jörg Woltmann enjoyed tremendous success at the helm of the long-established company. His approach involved fostering the internationalization of the KPM as a premium brand while also creating new jobs. It also included the opening of a newly designed sales gallery in the historic Ringkammer kiln hall. In 2007, the “KPM WELT” exhibition opened at the KPM Quartier in the Tiergarten. On 500-meter tours through the premises, porcelain enthusiasts can experience the fascinating world of the Königliche Porzellan-Manufaktur Berlin and its 250-year history. Visitors learn all about the elaborate production of porcelain and the art of porcelain painting and decoration. KPM WELT is one of Berlin’s top cultural highlights, with the KPM as one of its flagship sites.

“KPM is as much a part of Berlin as is the Victory Column. The capital city is at the core of our brand’s DNA – for more than 250 years, KPM wouldn’t be here if it weren’t for Berlin.”

Jörg Woltmann



Today, the historic kiln hall functions as a sales gallery.



Cereal bowl and latte macchiato mug in the Kurland collection design.

In 2016, in order to preserve the cultural heritage and the manufactory archive over the long term, while also developing further in the cultural and artistic realm, Jörg Woltmann joined with Berlin’s then state secretary for culture, André Schmitz, and KPMG CEO Ulrich Maas to co-found the Stiftung Königliche Porzellan-Manufaktur Berlin. This foundation is designed to cultivate and maintain the KPM as a cultural entity independently of the ongoing business operations of the manufactory. However, the KPM is committed not only to tradition; it also seeks out new trends and contemporary themes. Whether it’s the dishwasher-safe latte macchiato mugs, the cereal and Currywurst bowls made of porcelain – KPM is always ready to incorporate the Zeitgeist into its traditional collections. Above all others, its distinctive coffee filter machine meets the modern desire for

“deceleration” while also fitting perfectly with the handcrafted nature of every product made by the Berlin porcelain manufactory.

With its focus on craftsmanship and expertise paired with tradition, the KPM recently participated in the industry campaign “#Berlinproduziert. Digital inspiriert.” As part of this poster campaign, 25 Berlin-based companies showcased the innovative strength of Berlin’s industry, which expresses itself in that typical Berlin combination of expertise, inventiveness and a vibrant high-tech founders scene. On the poster for KPM, a latte macchiato mug from the traditional Kurland series strides toward the future on modern feet – just like the Berlin manufactory itself, which found its own way to successfully combining tradition and innovation.

Currywurst bowl with the “Kurland Royal Noir” relief, also taken up in cooperation with Birkenstock. These exclusively created sandals also integrate a porcelain button with the KPM trademark: the blue scepter.

KÖNIGLICHE PORZELLAN-MANUFAKTUR
BERLIN

Founded	1763 in Berlin
Location	Berlin- Charlottenburg
Employees	200
Turnover 2017	€ 11 million
Managing director	Bernd Lietke
Holder	Jörg Woltmann
Trademark	Blue scepter
Location highlight	KPM Quartier featuring the “KPM World”

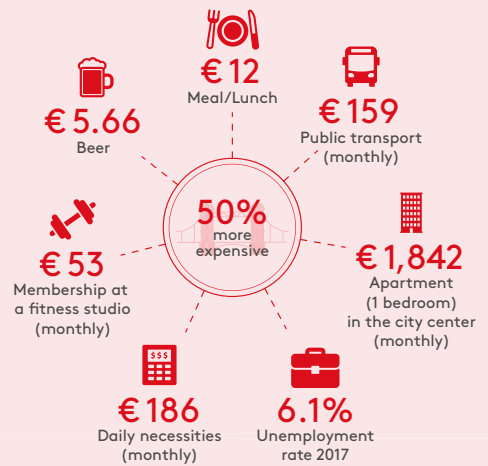
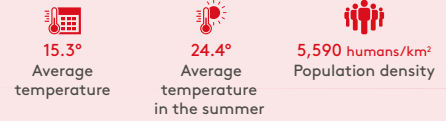
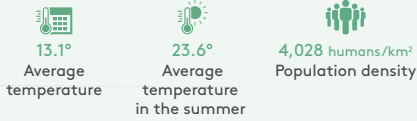
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ART MEETS INDUSTRY

For ten days in August, the window displays at the famous KaDeWe department store were transformed into unusual mini galleries showcasing Berlin's innovative strength

Text: Gabriele Schulte-Kemper

In a space where we would usually see elegant bags, shoes, jewelry and accessories draped over motionless mannequins, visitors were instead invited to marvel at a different kind of window decoration: for the ten days from 15 to 25 August 2018, the windows at the legendary KaDeWe department store on Tauentzienstraße showcased ten extraordinary posters from an industry campaign launched in the spring known as #Berlinproduziert. Each of these posters was designed and installed by artists from the Berlin Art Bang association on behalf of Berlin-based industrial companies.

The core innovative elements that drive Berlin's economy are opening up new perspectives, dissolving traditional patterns of thought and generating mutual inspiration. And it was exactly these elements that were on display in such an unusual manner as part of the presentation of Berlin industrial products at the KaDeWe. "This project allows us to tread a new path off the beaten track," noted Dr. Stefan Franzke, CEO Berlin Partner. "It reflects the exceptional nature of Berlin and its industrial sector." The team behind the display-window project is an association known as Berlin Art Bang, best known for their recent street-art project "The Haus," which transformed an abandoned building on Nürnberger Straße into a wildly successful temporary street-art gallery.



Artists participating in the window dressing project:

1. Kieback&Peter > Isakov
2. Wall > Daniela Uhlig
3. BMW > KefArt
4. Vattenfall > Deer BLN
5. Würth > Stereoheat

For the KaDeWe project, select artists and members of the association were chosen to act as “godparents” to Berlin industrial products. Drawing on the look of the #Berlinproduziert campaign, artists such as Daniela Uhlig, Isakov and Felix Rodewaldt created shop window backgrounds for their special products, for example a “world of taste” for the chocolate manufacturer Rausch and an “Eau de Toilette” for the signage company Wall. Another example was the “Sound of freedom,” which rang out from the trumpet driven by an engine from the BMW factory in Berlin. Also, the building automation specialist Kieback&Peter “protected” the Reichstag building with intelligent technology; the

hard-working robot from pi4_robotics smiled cheerfully at passersby via a smartphone display; and a blue-green earth-ball symbolized the environmentally friendly flavors offered by the Spandau-based ice-cream manufacturer Florida Eis. These are just some of the total of 27 poster motifs being used since April 2018 to showcase the industry campaign, which was launched in 2010 in connection with the be Berlin marketing campaign and forms part of the Industriestadt Berlin 2010–2020 master plan.

Together with 27 Berlin-based companies engaged in production and research, the #Berlinproduziert campaign uses a number of motifs

to spotlight the innovative strength of Berlin industry, which expresses itself in a unique combination of expertise, inventiveness, a wealth of ideas and a vibrant high-tech founders’ scene. Also characteristic of Berlin is the high level of willingness among established industry players and young digital companies to cooperate with each other, as well as their close networking with the city’s renowned science and research institutions. In the case of Industry 4.0, these factors combine to give the city a key business-location advantage. “Berlin is the capital of good ideas. We’re already working today on answers to the questions of tomorrow – and those answers are digital, much like Berlin industry itself,” notes

Dr. Stefan Franzke, CEO Berlin Partner. By the way, 13 of the campaign motifs were also projected onto the Limes LED wall on Kurfürstendamm at the corner of Joachimsthaler Straße.

“With the help of our #Berlinproduziert campaign, we’re giving people an idea of what the future of industry is going to look like in Berlin. All of our 27 business partners involved in the campaign are outstanding examples of this,” says Dr. Stefan Franzke, adding: “The idea of bringing together business and street art in this unique combination is something only possible in Berlin.”

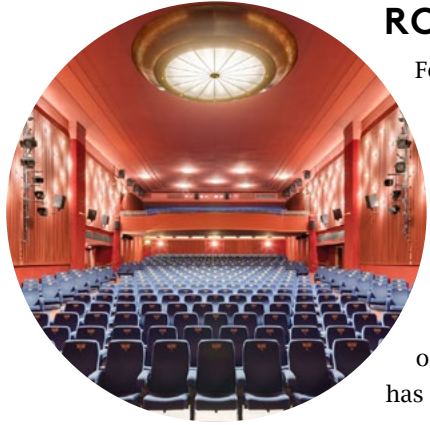
Photos: © Thomas Schlorke



Artists participating in the window dressing project:

- 6. Otis > Size 2
- 7. Rausch > Tank
- 8. Bayer > Kera
- 9. Siemens > Felix Rodewaldt
- 10. Florida Eis > YAT

CULTURE TIPS



ROYAL OPERA HOUSE

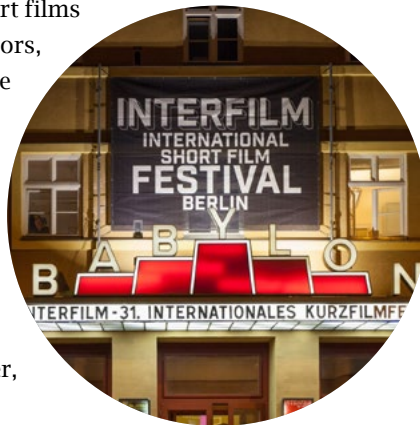
For the third year in a row, a number of productions of well-known operas and ballets from the Royal Opera House's 2018-2019 season will be broadcast live between 15 October 2018 and 11 June 2019 from the heart of London to screens at Yorck cinemas in Berlin. The first of a total of 11 productions will be the ballet "Mayerling;" the first opera will be "Die Walküre." The Yorck Cinema group operates 14 cinemas and one open-air cinema, making it the largest cinema network in Berlin and boasting a cross-section of some of the most beautiful structures that cinema architecture has to offer in Berlin.

www.yorck.de

INTERNATIONAL SHORT FILM FESTIVAL BERLIN

Each year, festival director Heinz Hermanns and his team select short films from 6,000 submissions from over 120 countries. With 20,000 visitors, many from around the globe, the Interfilm Short Film Festival is the largest of its kind in Berlin and a globally renowned institution in the short film sector. In addition to the international and German competitions, the festival features a competition for documentary films. Shorts addressing the theme of confrontations provide insight into sociopolitical issues around the globe. The competitions ejectXX - The Long Night of Weird Shorts competition and the Green Film Award are also part of this year's program. The 2018 festival, which takes place from the 20th to the 25th of November, focuses on the United States and the former Yugoslavia.

www.interfilm.de/interfilm2018/home.html



THE GREAT GATSBY BALLET

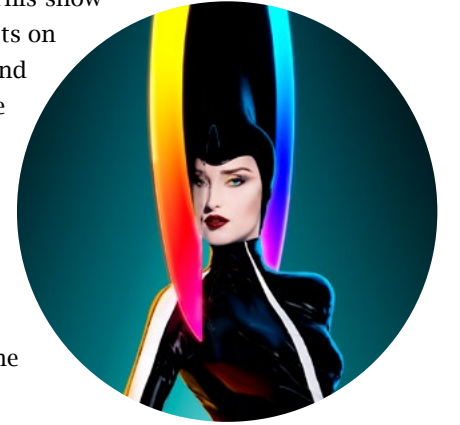
It is the love story of America's "Lost Generation." And it is the ballet event of the fall: The Great Gatsby. This international project was prepared by top ballet masters from three continents and will be coming to Berlin for only one performance on 7 November at 8pm at Admiralspalast. Choreographer Dwight Rhoden did the staging, while the symphonic music - which include with modern beats and Jazz elements - is being handled by Konstantin Meladze in cooperation with Juri Shepeto. The music underscores the mood of the time in which The Great Gatsby is set. The story revolves around the mysterious Jay Gatsby in the pulsating flair of the 1920s. Love, betrayal, fame, money and loneliness are still modern themes today. The story is brought vividly to life by the incredibly talented dance group - it's a must-see for all ballet lovers, fans of the Golden Twenties and dance enthusiasts.

Photos: © Frederic Batier, © interfilm Berlin, © Nilz Boehme, © mc-quadrat

VIVID – THE BEAUTY OF THINGS

The new show at Friedrichstadtpalast is a love letter to life. The show revolves around R'eye, a female android who is programmed to follow commands and carry out specific tasks. One day, something very extraordinary happens in the world of machines, as R'eye starts marching to a different drummer and begins to see life with the astonished eyes of a child. Instead of solid systems and black-and-white, she gains a sense of freedom and sees a blaze of color. This show has a €12 million production budget and features over 100 artists on the largest theater stage in the world with fantastical costumes and stage designs. Philip Treacy, the "most famous hat maker in the world," is responsible for the design, while Stefano Canulli (Paris/Rome) did the extravagant costumes. Director Krista Monson from Las Vegas, who has already staged productions for the Cirque du Soleil, has at her side co-director Oliver Hoppmann from Berlin. The stage design was created by Michael Cotten, an American who also created shows for Michael Jackson and Phil Collins, among others, as well as for the Super Bowl and the Olympics.

www.palast.berlin/show/vivid-grand-show



JAZZFEST BERLIN



The Berlin Jazz Fest is integrated into the Berliner Festspiele and marks the crowning conclusion of every Jazz year. Jazz enthusiasts will be able to enjoy a varied program from 1 to 4 November, not only in the Haus der Berliner Festspiele, but also at locations such as the A-Trane, the Martin-Gropius-Bau, the Kaiser-Wilhelm-Gedächtnis-Kirche and the Institut Français. With both traditional and progressive tones on offer, the Jazz Fest promises a little bit of comfort in the "sad" month of November. The festival was founded in 1964 and is among the most important events on the contemporary Jazz scene. In its first two decades, it was dominated mostly by U.S. stars; but since the 1980s, the focus has been successfully shifted to Jazz as world music.

www.berlinerfestspiele.de

LEGAL NOTICE

BERLIN to go

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DATES & EVENTS

October

ANNIVERSARY – PFIZER 50 PLUS 10

In 1958, Pfizer opened its German headquarters in Karlsruhe. 50 years later, it moved to Potsdamer Platz in Berlin. Among the departments housed in the German head offices are medicine, clinical research, human resources, finance, market access, communication and marketing. In October, Pfizer will be celebrating its 60th company anniversary in Germany and, at the same time, its 10-year anniversary at its home in Berlin, where the company continues to be an important pillar of the industrial healthcare industry.

6 November, Technology and Innovation Park Berlin Humboldthain, Peter-Behrens-Halle on the TU Berlin campus
POST-DECOMMISSION USE OF TEGEL AIRPORT: 9TH PUBLIC LOCATION CONFERENCE
 Der Flughafen Tegel wird geschlossen – Tegel Airport (TXL) is scheduled to close at some point in the next few years. When it does, it is going to make room for the growing city of Berlin. At Berlin TXL, new jobs will emerge at the "Urban Tech Republic," an industrial and research park, but there will also be a modern, sustainable residential area – the "Schumacher Quartier." At the 9th open business-location conference, visitors will be able to obtain comprehensive information on the current state of planning.
www.berlintxl.de

23 to 24 November, Palais am Funkturm
JOBMEDI BERLIN
 At the job fair for healthcare sector professionals, students, trainees and specialists can learn more about training and vocational training opportunities as well as current job vacancies.
www.jobmedi.de

December

5 December, Arena Berlin
MADE IN BERLIN
 The Made in Berlin job and career fair targets university graduates looking for an internship or to make the right first step in their career.
www.mib-messe.de

5 December, Global Technical Learning Center of GE in Berlin
ENERGY TECHNOLOGY 2018 CLUSTER CONFERENCE
 The major potential benefits of energy research for companies will be presented at this year's "Energy Technology" Berlin-Brandenburg cluster conference. Other issues include, among others, skilled workers, executives, WindNODE (the showcase for intelligent energy from northeastern Germany) and the new funding program for sector coupling.
www.energietechnik-bb.de/de/termine

More information on trade fairs, events and promotions:
www.berlin-partner.de/
infothek@veranstaltungen.de

OUR NEXT ISSUE WILL FOCUS ON FEMALE ENTREPRENEURS IN BERLIN AND IS SET TO APPEAR ON 26 NOVEMBER 2018.

November

1 to 10 November, Various locations
BERLIN SCIENCE WEEK
 With over 60 events, the Berlin Science Week seeks to spotlight Berlin's status as a leading science location among the general public. Science Week is an international platform where the most exciting representatives of science and society meet every year.
www.berlinscienceweek.com

12 to 13 November, Radialsystem V
10TH KULTURINVEST! CONGRESS
 This is the most important forum for cultural providers and cultural investors in Europe. In 2018, the motto will be "100 impulses in the context of aesthetics and efficiency." At 10 thematic forums, more than 100 well-known speakers drawn from business, culture and media will showcase the latest trends and developments in the cultural market. The organizer is Causales – Society for Cultural Marketing and Cultural Sponsoring.
<https://kulturmarken.de>

20 to 22 November, CityCube Berlin
SMART COUNTRY CONVENTION – DIGITIZE PUBLIC SERVICES!
 The digitization of public administrative offices and public services offers enormous potential for the public sector, companies and the population. In order to make the most of this, the Smart Country Convention brings together representatives of the public sector and the digital economy as well as from politics and science.
www.smartcountry.berlin/



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