

futuring the stars

europa in the age of space

18 – 19 March 2016
Henry Ford Building | Berlin



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Over the course of the twentieth century, outer space has developed into a predominant site of utopian thought and futuristic expansion scenarios. Arguing that space transformed into a place where competing visions of the future were projected, posited and played out by experts and the public alike, the final conference of the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin examines the rise and fall of the European Space Age from the interwar years through the Post-Apollo period.



Featuring presentations by present and former group members in addition to invited guests, the symposium pursues a double aim. As the project’s closing event, it takes stock of individual and collective contributions to the concerted historicization of outer space undertaken since the group’s establishment in 2010. It evaluates to what extent ‘astroculture’ as a concept, research agenda and a new field of historical research has been successfully integrated into mainstream twentieth-century historiography. Addressing political, cultural, technological and transcendental aspects of space thought and spaceflight, the symposium also examines the existence and potential characteristics of a particularly West-European variant of the global Space Age. Focusing on the role outer space played in the making of the past century’s polymorphic and protean futures, it discusses the transformation of these past planetary futures into today’s planetized present.



The organizers would like to express their gratitude to Daniel Brandau, Ralf Bülow, Ruth Haake, Kathrin Kliss, Gilda Langkau, Friederike Mehl, Paul Nolte, Tom Reichard, Katja Rippert, Gösta Röver, Constanze Seifert, Magdalena Stotter, Stephan Töpfer, Bernd Wannenmacher and, above all, the Deutsche Forschungsgemeinschaft.

ALEXANDER C.T. GEPPERT, JANA BRUGGMANN and TILMANN SIEBENEICHNER

THURSDAY, 17 March 2016

19.00 PRE-CONFERENCE DINNER AT RESTAURANT "ALTER KRUG"

FRIDAY, 18 March 2016

09.00 **Registration**

10.00 – 11.00 **Panel I: Introducing Space**

Chair: HELMUTH TRISCHLER (Munich)

ALEXANDER C.T. GEPPERT (New York/Berlin):

The Final Countdown: Europe's Extraterrestrial Futures in the Twentieth Century

11.00 COFFEE

11.30 – 13.00 **Panel II: Localizing Space**

Chair: PAUL E. CERUZZI (Washington, DC)

KATHERINE BOYCE-JACINO (Baltimore):

Spaces of Knowledge and Experience: Planetaria and Cities, 1925 – 1950

PHILIPP AUMANN (Peenemünde):

Belief in Progress as Leitmotif: The Place of Peenemünde in European Astroculture

13.00 LUNCH

14.30 – 16.00 **Panel III: Engineering Space**

Chair: MARTINA HESSLER (Hamburg)

DANIEL BRANDAU (Berlin):

Distrusted Futures: Rocket Technology in Post-War Germany, 1948 – 1963

ROBERT POOLE (Preston):

An Englishman in Orbit: Arthur C. Clarke, Techno-Prophet

16.00 COFFEE

16.30 – 18.00 **Panel IV: Imaging Space**

Chair: ROBERT POOLE (Preston)

JANA BRUGGMANN (Berlin):

Re-Envisioning Earth in the Age of Globalization

NATALIJA MAJSOVA (Ljubljana):

Post-1961 Space Imagery and Meta-Reflections on the Dawn of the Space Age

19.30 DINNER AT RESTAURANT "HEUBERGER"

SATURDAY, 19 March 2016

09.30 – 11.00

Panel V: Realizing Space

Chair: REGINA PELDSZUS (Bonn)

RALF BÜLOW (Berlin):

To the Moon and Beyond: Outer Space in West-German Television in 1966

TILMANN SIEBENEICHNER (Berlin):

Europeans in Orbit: Spacelab as lieu de l'avenir, 1973–1985

11.00

COFFEE

11.30 – 13.00

Panel VI: Exalting Space

Chair: HELMUT ZANDER (Fribourg)

THORE BJØRNVIG (Copenhagen):

Is There a Common Mythology of the Twentieth-Century European Space Age?

BENJAMIN DITTMANN (Berlin):

Ashes to Ashes: Biopolitics of Death in Space

13.00

LUNCH

14.00 – 15.30

Panel VII: Revisiting Space

Chair: ALEXANDER C.T. GEPPERT (New York/Berlin)

MARTIN COLLINS (Washington, DC):

Astroculture and Historiographies of the Modern

DIRK VAN LAAK (Gießen), MICHAEL J. NEUFELD (Washington, DC) and HELMUTH TRISCHLER (Munich):

European Astroculture and the Making of a Global Age (panel discussion)

16.00

END

Philipp Aumann

Belief in Progress as Leitmotif: The Place of Peenemünde in European Astroculture

Developing and building rockets as terror weapons was the most complex and perhaps the least efficient project of German armament during the Second World War. There are several strategic reasons why Germany did this anyway, and there were two cultural motives to promote this project, both connected to the significance of technology for modern societies. First, technological progress promised a non-transcendent salvation, tantamount to “Endsieg” within wartimes, and owning and using the most advanced military technology was considered to prove the cultural superiority of the German nation. This consideration was not only aimed at ro-

ckets, but also at a whole set of new weapons as the last hope in the war. Nonetheless, the rocket was unique within this ideology of progress. As the second motive, rocket technology fascinated contemporaries because it opened new opportunities to explore new frontiers, thereby expanding the civilized world. This fascination drew on the rocket and space euphoria of the 1920s and seamlessly led to postwar astroculture. It is for this reason that the armament site of Peenemünde has been identified exclusively with rocketry and considered to be a pure space center.

Thore Bjørnvig

Is There a Common Mythology of the Twentieth-Century European Space Age?

Studying the religious aspects of the Search for Extraterrestrial Intelligence (SETI) and spaceflight in an American and European context, centering on the twentieth century, arguably uncovers an underlying myth, or mythological complex, which structures religious imaginations of outer space. This mythological complex cannot be separated from the spatial organization of outer space in the imaginations of space enthusiasts and depictions in cultural media. It is rooted in Judaic-Christian apocalyptic thinking as well as various mythological representations of the journey as a vehicle for

enlightenment and transcendence. The mythology of outer space religion transverses different nations of the Western world and parallels elements of Russian cosmism. Therefore, in trying to uncover the mythological dimensions of the Space Age one cannot delimit a specifically European Space Age mythology. Rather, one must acknowledge that there are elements of astroculture which are transnational and form a common context for both European, American and, to some degree, Russian space endeavors.

Katherine Boyce-Jacino

Spaces of Knowledge and Experience: Planetaria and Cities, 1925–1950

This presentation reflects on the sharing of knowledge, expertise, and experience in the development and popularization of the planetarium over the twentieth century. Focusing on the planetaria in Berlin and Jena both before and after the Second World War, it tracks the various communities that intersected in the plane-

taria: astronomers, engineers, cultural commentators, and the public at large. Hence, the planetarium serves as a case study in developing a cultural history of science that considers intersecting networks of cultural discourse, knowledge production, technological innovation, pedagogy and urban experience.

Daniel Brandau

Distrusted Futures: Rocket Technology in Post-War Germany, 1948–1963

Being key to long-term future visions of spaceflight and international peace since the interwar period, large-scale rocket technologies during the Second World War unveiled their destructive capabilities. Against this backdrop of utopian and dystopian potentials, various interest groups after 1945 debated rocket technology as a token of desirable and menacing future outlooks. The late 1950s saw a wider public engagement not only with the ambivalence of technology, but also with the

continent's past and prospects. By the early 1960s, rocket technology seemed indeed more international and European, but had lost most of its utopian relevance. Arguing that technology played an important part in the development of new political cultures in both post-war German states, the presentation traces shifts in networks of engineers, industrialists, politicians and journalists in times of professionalization and Europeanization.

Jana Bruggmann

Re-Envisioning Earth in the Age of Globalization

Arguing that the view of Earth as seen from space was not the result of American or Soviet space exploration, this presentation traces the 'whole-Earth' motif back to the end of the nineteenth century. Decades before the renowned space photographs Earthrise (1968) and Blue Marble (1972) were taken, authors, filmmakers and scientists envisioned Earth not only as a singular entity but also visually depicted it as seen from outer space. A closer look at images of the whole Earth from 1880 to 1972 in the Western world reveals that they were linked to a variety of concepts that profoundly shaped human

self-understanding, notions of nature and the environment as well as visions of the future. Thus, rather than showing the Earth 'as it really is' such images served as sites of contest, where ideas about cosmopolitanism, progress or environmentalism were played out. In analyzing several case studies and focusing on both the history of the 'whole-Earth' motif and the different rationales it was supposed to conceive, this paper discusses a long adversarial process of transition in the image people have of their 'dwelling-place,' themselves and their (cosmic) environment.

Ralf Bülow

To the Moon and Beyond: Outer Space in West-German Television in 1966

From 1954 until 1985, Berlin-born Rüdiger Proske (1916–2010) produced and directed numerous television documentaries for the West-German network Norddeutscher Rundfunk (NDR), many of them about science, technology and society. During the 1960s several of them covered manned spaceflight and the space race, and the best production was *Zum Mond und weiter* (To the Moon and Beyond) broadcast in two parts on February 8 and 10, 1966. Its skillful mixture of NASA films, documentary footage and conversations with – mostly German-born – engineers and scientists perfectly ex-

pressed the spirit of the Space Age and delighted many space buffs. There was another way to reach outer space sitting in front of a West-German (and East-German) television screen: Starting on September 17, 1966, the seven-part series *Raumpatrouille: Die phantastischen Abenteuer des Raumschiffes Orion* (Space Patrol: The Fantastic Adventures of Spaceship Orion) told of the epic war between Earthmen and Earthwomen and the extraterrestrial Frogs. Until today the show remains the best-known and best-loved piece of cosmic *Fernsehen* in West Germany.

Benjamin Dittmann

Ashes to Ashes: Biopolitics of Death in Space

The major limitation of deep space travel is either speed or the human life span. Over the course of the twentieth century, intensive care medicine has made dramatic advancements to prolong human life. Yet, when it comes to deep space travel, existing medical progress is not enough to overcome the simple obstacle of the universe's unimaginable vastness. For this reason, space discovery is now widely considered a domain for non-human explorers such as probes, drones and robots. Dystopian fears of future man-machine wars play with this motif and remind us that evolution is as much anthropocentric as the universe itself. Analyzing literature, film and scholarly texts, this presentation explores fictional and non-fictional narratives of spaceflight that focus on death. It traces shifting notions of life and death in outer space from 1920s Russian astroculture

to the present day. Both early science fiction classics such as Neil R. Jones' Professor Jameson's space adventures and cinematic milestones including *Forbidden Planet* (1956), *2001: A Space Odyssey* (1968), *Alien* (1979) or even *Star Wars* (1977–) deal with either sophisticated technoscientific solutions to biological restrictions, pure Darwinist survival-of-the-fittest-scenarios or invisible undead forces that can save or kill. All of them reflect on the three options that humans have in space: death, immortality or rebirth. At the beginning of the twenty-first century, however, the death care industry offers a fourth possibility. Space burials are no longer a privilege for ill-fated astronauts but rather a way to ensure an eternal, albeit materialistic relationship with space.

Alexander C.T. Geppert

The Final Countdown: Europe's Extraterrestrial Futures in the Twentieth Century

This opening presentation pursues five goals. First, it recapitulates the research program, key questions and conceptual agenda that the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” has been exploring and advocating since its inception in 2010. These include, namely, outer space as a utopian site par excellence; astroculture as a concept; Europeanization of space history; and cosmic expansion vs. otherworldly transcendence. Second, it charts the ways in which this program has been executed both individually and collectively, culminating in a series of five conferences including *Ufugeschichte* (2011), *Envisioning*

Limits (2012), *Sounds of Space* (2012), *Embattled Heavens* (2014) and *Berliner Welträume* (2015). Third, the paper positions the project's multifaceted findings within mainstream historiographies of the twentieth century, in particular on the Cold War, the ‘transatlantic century’ (Molly Nolan) and the 1970s. Fourth, it suggests the globalization of the study of astroculture as the next logical step, arguing that the making of our planetized present must be regarded as a direct consequence of the Space Age. Last but not least, it introduces ‘Europe’ and ‘the future’ as the two feature themes of this particular gathering, the Emmy Noether Research Group's final countdown.

Natalija Majsova

Post-1961 Space Imagery and Meta-Reflections on the Dawn of the Space Age

This paper explores the textual and visual dialectics of twentieth century reflections on the Space Age through several case studies. It will discuss several cases of allegedly ‘iconic’ space imagery – the first TV image of Mars, Blue Marble, Pale Blue Dot – in order to demonstrate how dominant interpretations of these images were tied to certain preconceptions about the Space Age and its implications for the human condition, and, on the other hand, how they contributed to altering subsequent reflections on the Space Age and its socie-

tal impact. The presentation will analyze these images with reference to their production context, distribution patterns, reception by different audiences, and their influence on ideas about the future of humanity in space. The images are particularly relevant to the European context insofar as they were reflected upon by European philosophers – including Günther Anders, Hannah Arendt, Jacques Lacan and others –, thereby shaping the landscape of contemporary European humanities and popular ideas about the imminent future.

Robert Poole

An Englishman in Space: Arthur C. Clarke, Techno-Prophet

Between 1945 and 1975 Arthur C. Clarke was an eloquent advocate for space travel as a natural extension of human civilization. His greatest fame came through his collaboration with Stanley Kubrick on the 1968 film and novel *2001: A Space Odyssey*. This paper draws on material in both the Kubrick archive in London and the 'Clarkive' in Washington, DC to show how Clarke opera-

ted amphibiously between science fact and science fiction, providing the architects of the space program with credible myths to inspire the public. His aim, in which he was remarkably effective, was to blur the boundary between present and future in order to bring about a Space Age in his own lifetime.

Tilmann Siebeneichner

Europeans in Orbit: Spacelab as *lieu de l'avenir*, 1973–1985

When the first reusable sortie lab – better known as Spacelab – was launched into orbit in December 1983, it not only marked Europe's entry into manned space-flight but was also believed to herald a new era of scientific research in space. Yet Spacelab was not merely a success for Western European space ambitions. Since it served the peaceful exploration of space it came in handy for the United States as well as it represented a much welcomed contrast to the Strategic Defense Initiative (SDI). Equally announced in 1983, this military program was met with much anxiety and criticism worldwide for

turning space into a full-scale battlefield. Analyzing the media coverage of the first Spacelab flights up to 1985, this paper addresses a period in which military and dystopian ambitions in outer space collided with peaceful and utopian ones. Public perceptions of the Spacelab program thus offer insight into contemporary hopes and visions for a future in the stars and, moreover, shed light on the nature of space policy in a time that was increasingly dominated by political insecurities and conflict.

PHILIPP AUMANN

Historisch-Technisches Museum Peenemünde (D)

Philipp Aumann is head of exhibitions, collections and research at Peenemünde Historical Technical Museum. His work focuses on the social and cultural history of the Peenemünde armament center, and on educational mediation of National Socialist historical sites. After completing his PhD at Deutsches Museum in Munich in 2008 he held fellowships at several German museums. Aumann has published widely on the cultural history of science and technology, and on museology. Recent book publications include *Mode und Methode: Die Kybernetik in der Bundesrepublik Deutschland* (2009); *Der Himmel: Wunschbild und Weltverständnis* (2011, ed.); and *Rüstung auf dem Prüfstand: Kummersdorf, Peenemünde und die totale Mobilmachung* (2015).

THORE BJØRNVIG

Independent Scholar, Copenhagen (DK)

Thore Bjørnvig is an independent scholar and associate member of the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. His research focuses on intersections between spaceflight, the Search for Extraterrestrial Intelligence (SETI), popular culture and religion. Together with Roger D. Launius and Virgiliu Pop, Bjørnvig has co-edited a special issue of *Astropolitics* on spaceflight and religion (2013). He also has an article on LEGO’s first outer space play theme in the forthcoming volume *Limiting Outer Space: Astroculture After Apollo* (2016), edited by Alexander Goppert. Bjørnvig blogs on astroculture for the Danish popular science site *videnskab.dk* as well as on the Nordic popular science news site *sciencenordic.com*.

KATHERINE BOYCE-JACINO

Johns Hopkins University, Baltimore (USA)

Katherine Boyce-Jacino is a PhD candidate in the Humanities Center at Johns Hopkins University in Baltimore. Prior to arriving at Johns Hopkins, she earned a BA with honors in 2010 from Wesleyan University in History and Astronomy. In 2011 Boyce-Jacino was a visiting research fellow at the Max-Planck-Institut für Wissenschaftsgeschichte in Berlin, and from 2013 to 2014 a visiting doctoral student at the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. Her dissertation project “‘To the Planetarium:’ Cosmology, Modernity, and Representation in the Weimar Republic” is a cultural history of the planetarium in interwar Germany.

DANIEL BRANDAU

Freie Universität Berlin (D)

Daniel Brandau is a PhD candidate and former research associate in the Emmy Noether Research Group “The Future in

the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. He studied history, German language and literature and educational science at Universität Bielefeld (BA, MEdu) and modern European history at the University of Cambridge (MPhil). Brandau has held fellowships at the National Air and Space Museum in Washington, DC, and the Institut für Europäische Geschichte in Mainz. His dissertation project focuses on the “Plausible Future: Rocket Enthusiasm in Germany, 1920–1960,” studying visions of future spaceflight and their societal impact from the period of early rocket societies to the first manned missions. His most recent publication is an article ‘Demarcations in the Void: Early Satellites and the Making of Outer Space’ (*Historical Social Research*, 2015).

JANA BRUGGMANN

Freie Universität Berlin (D)

Jana Bruggmann is a PhD candidate and research associate in the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. She received a BA in Art and Design Education from Hochschule Luzern Design & Kunst in 2009, and an MA in Curating and Museum Education from Zürcher Hochschule der Künste in 2011. From 2012 to 2013 Bruggmann worked as research assistant at Kunsthaus Zug. Her dissertation project “The Earth from Space: The Making of a Cosmic View in Germany and France in the First Half of the Twentieth Century” focuses on pictorial depictions of the Earth seen from outer space, from those of Camille Flammarion to the renowned space photographs Earthrise and Blue Marble. Publications include an article about images of the blue planet *avant la lettre*, ‘Vom Globus zum Planeten: Camille Flammarion, Bruno H. Bürgel und der Blick zurück’ (in *Des Sirius goldene Küsten: Astronomie und Weltraumfiktion*, forthcoming 2016).

RALF BÜLOW

Independent Scholar, Berlin (D)

Ralf Bülow is an independent scholar and associate member of the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. He studied computer science, mathematics and philosophy in Bonn, and completed a PhD thesis on mathematical logics. During the 1980s Bülow worked at the Deutsches Museum in Munich. Later he worked as a freelance journalist reporting on science and technology. Since 1996 Bülow has participated in numerous exhibition projects on computers, spaceflight, astronomy and physics, including an exhibition on Albert Einstein. He has also published on the history of science fiction. In 2004 he re-issued Ri Tokko’s *Das Automatenzeitalter*, a German utopian novel originally published in 1930. In his younger days, Bülow was an avid watcher of space-related television shows and documentaries.

PAUL E. CERUZZI

**Smithsonian National Air and Space Museum,
Washington, DC (USA)**

Paul Ceruzzi is a curator in the Space History Department at the Smithsonian National Air and Space Museum in Washington, DC. He received his BA in American Studies from Yale University in 1970, and a PhD in American Studies from the University of Kansas in 1981. Prior to joining the Smithsonian, he taught history at Clemson University in South Carolina. At the museum, Ceruzzi has worked on several public exhibitions, most recently “Time and Navigation,” which covers the art and science of navigation from the eighteenth century to the present. He is currently working on a major renovation of the Boeing Milestones of Flight Hall, scheduled for a summer 2016 opening. Ceruzzi has written several books on the history of computing and aerospace, including *Beyond the Limits: Flight Enters the Computer Age* (1989); *Internet Alley: High Technology in Tysons Corner, 1945–2005* (2008); *Computing: A Concise History* (2012); and, most recently, *Time and Navigation* (2015, co-ed.).

MARTIN COLLINS

**Smithsonian National Air and Space Museum,
Washington, DC (USA)**

Martin Collins is a curator in the Space History Department at the Smithsonian National Air and Space Museum in Washington, DC. His research focuses on the history of the United States in the world after 1945, as seen through the history of technology. He serves as editor of the journal *History and Technology* and is managing editor of the book series *Artefacts: Studies in the History of Science and Technology*, published by the Smithsonian Institution Scholarly Press. Collins is currently finishing a history of communications satellites and globalization in the 1990s, as seen through the multinational satellite telephony venture, Iridium.

BENJAMIN DITTMANN

Independent Scholar, Berlin (D)

Benjamin Dittmann is a freelance researcher, writer and editor. He holds an MA in German literature and philosophy from Rheinische Friedrich-Wilhelms-Universität Bonn. In addition to an ongoing dissertation project on Thomas Bernhard, he has created several play readings for the international literature festival Lit.Cologne, Literaturhaus Frankfurt and Humboldt-Universität zu Berlin. Dittmann is also founder of the Kuro Moto research think tank for unknown knowledge transfer, an open network that develops alternative formats for educational entertainment. His current research projects focus on spiritualist UFO-contactee groups in post-war Germany and the rise of Babylon as a cultural and political issue in Berlin around 1900. Dittmann lives and works in Berlin and has always known that he would die in a spaceship one day.

ALEXANDER C.T. GEPPERT

New York University/Freie Universität Berlin (USA/D)

Alexander Geppert holds a joint appointment as associate professor of European history at New York University’s new campus in Shanghai and its Center for European and Mediterranean Studies in Manhattan. From 2010 to 2016 he directed the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. Recent book publications include *Fleeting Cities: Imperial Expositions in Fin-de-Siècle Europe* (2010, 2013); *Wunder: Poetik und Politik des Staunens im 20. Jahrhundert* (2011, co-ed.); *Imagining Outer Space: European Astroculture in the Twentieth Century* (2012, 2016; ed.); *Obsession der Gegenwart: Zeit im 20. Jahrhundert* (2015, co-ed.); and *Limiting Outer Space: Astroculture After Apollo* (forthcoming 2016, ed.) At present, Geppert is completing a comprehensive cultural history of outer space in the European imagination, entitled *The Future in the Stars: Time and Transcendence in the European Space Age, 1942–1972*.

MARTINA HESSLER

Helmut-Schmidt Universität, Hamburg (D)

Martina Heßler has been professor of modern social and economic history and history of technology at Helmut-Schmidt Universität in Hamburg since 2010. Her research focuses on urban history and the history of technology. Book publications include *Urban Modernity: Cultural Innovation in the Second Industrial Revolution* (2010, with Miriam Levin and others); and *Kulturgeschichte der Technik* (2012). Currently, Heßler is working on the man-machine-relationship in the twentieth century.

DIRK VAN LAAK

Justus-Liebig-Universität Gießen (D)

Dirk van Laak has been professor of contemporary history at Justus-Liebig-Universität Gießen since 2007. He studied German literature and history at Universität Essen, completed his PhD at FernUniversität Hagen in 1993 and has held visiting professorships in Chicago (1995–1996), Tübingen (2002–2003) and Freiburg (2003–2004). His main research interests are German and European history, and the history of globalization, colonialism, the history of planning and technology, the history of historiography and its relationship to fiction. Book publications include *Weißer Elefant: Anspruch und Scheitern technischer Großprojekte im 20. Jahrhundert* (1999); *Imperiale Infrastruktur: Deutsche Planungen für eine Erschließung Afrikas 1880 bis 1960* (2004); and *Über alles in der Welt: Deutscher Imperialismus im 19. und 20. Jahrhundert* (2005). At present, van Laak is completing a book on the everyday and a cultural history of infrastructures.

NATALIJA MAJSOVA

University of Ljubljana (SI)

Natalija Majsova is a researcher and teaching assistant at the University of Ljubljana, Center for Cultural and Religious Studies and Department of Cultural Studies (2012–) and a post-doctoral research fellow at the Erudio Business School (2015–2017). She earned her PhD in cultural studies from the University of Ljubljana, having defended her dissertation titled “Outer Space in Contemporary Russian Film” in 2015. She holds an MA in cultural studies (2011) and a BA in international relations (2010), both from the University of Ljubljana. Since 2015, Majsova has been expert associate of the Cultural Center of European Space Technologies (KSEVT) in Vitanje, Slovenia. Her research interests (and recent publications) lie in the fields of cultural studies theory, post-socialist cultural and film studies, and (Space Age) aesthetics.

MICHAEL J. NEUFELD

Smithsonian National Air and Space Museum, Washington, DC (USA)

Michael Neufeld is a senior curator in the Space History Division of the Smithsonian National Air and Space Museum in Washington, DC. From 2007 to 2011 he served as Division Chair. Born and raised in Canada, he has four history degrees, including a PhD from Johns Hopkins University. Neufeld has written three books, *The Skilled Metalworkers of Nuremberg: Craft and Class in the Industrial Revolution* (1989); *The Rocket and the Reich: Peenemünde and the Coming of the Ballistic Missile Era* (1995), which won two book prizes; and *Von Braun: Dreamer of Space, Engineer of War* (2007), which won three awards. He has also edited or co-edited five others: *Planet Dora: A Memoir of the Holocaust and the Birth of the Space Age* (1997); *The Bombing of Auschwitz: Should the Allies Have Attempted it?* (2003); *Smithsonian National Air and Space Museum: An Autobiography* (2010); *Spacefarers: Images of Astronauts and Cosmonauts in the Heroic Era of Spaceflight* (2013); and *Milestones of Space: Eleven Iconic Objects from the Smithsonian National Air and Space Museum* (2014). More recently, Neufeld has published articles on the history of US planetary exploration since 1989 and on the 1960s origins of neutral buoyancy training for EVA.

REGINA PELDSZUS

Deutsches Zentrum für Luft- und Raumfahrt, Bonn (D)

Regina Peldszus holds a PhD in design research with an emphasis on human systems integration in future mission scenarios from Kingston University, London. From 2013 to 2015 she was a research fellow and then external consultant with the European Space Agency (ESA), based at the European Space Operations Centre's Studies and Special Projects Division, where she focused on tacit operational practice and system resilience. In 2016, Peldszus joined the German Aerospace Centre (DLR) Space Administration, working at the intersection of technology governance and development of

multilateral infrastructure in the Department of Space Situational Awareness. Recent publications include ‘The Perfect Boring Situation’ (*Acta Astronautica*, 2014); ‘Kubrick’s Interaction with the Aerospace Industry during the Production of 2001’ (in *Stanley Kubrick: New Perspectives*, 2015); and ‘Architectural Experiments in Space: Orbital Stations, Simulators and Speculative Design, 1968–1982’ (in *Limiting Outer Space: Astroculture After Apollo*, forthcoming 2016).

ROBERT POOLE

University of Central Lancashire, Preston (UK)

Robert Poole is Guild research fellow and reader in history at the University of Central Lancashire, and an associate member of the Emmy Noether Research Group “The Future in the Stars: European Astroculture and Extraterrestrial Life in the Twentieth Century” at Freie Universität Berlin. He is the author of *Earthrise: How Man Saw the Earth* (2008). Recent publications include ‘What Was Whole about the Whole Earth?’ (in *The Surveillance Imperative*, 2014); ‘2001: A Space Odyssey and the Dawn of Man’ (in *Stanley Kubrick: New Perspectives*, 2015); and ‘The Myth of Progress: 2001: A Space Odyssey’ (in *Limiting Outer Space: Astroculture After Apollo*, forthcoming 2016).

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Recent book publications include *Building Europe on Expertise: Innovators, Organizers, Networkers* (2014, with Martin Kohlrausch); *Welcome to the Anthropocene: The Earth in Our Hands* (2015, with Nina Möllers and Christian Schwägerl); and *Cycling and Recycling: Histories of Sustainable Practices* (2016, with Ruth Oldenziel).

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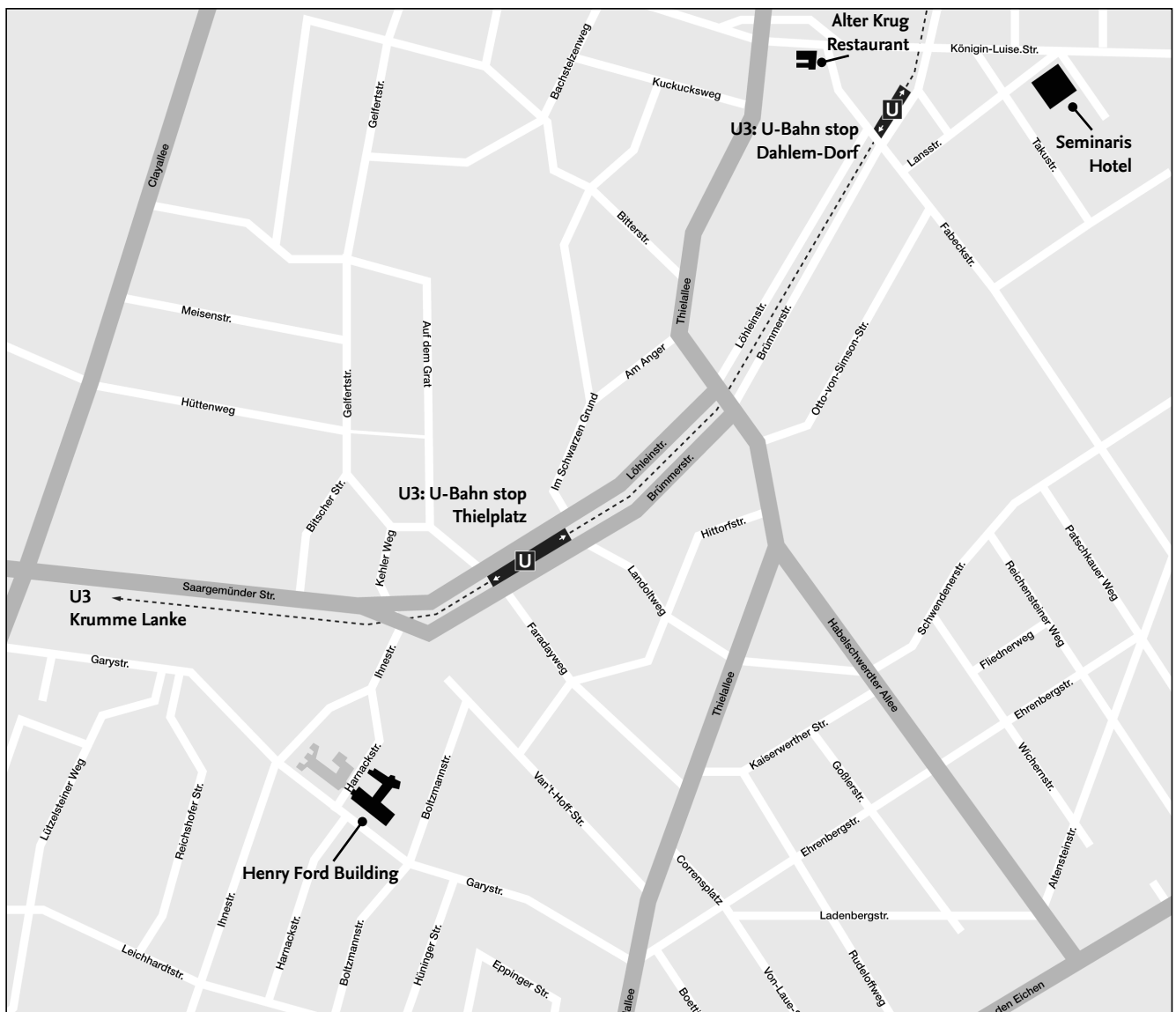
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Transportation

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 (15 minute walk from either stop to the Henry Ford Building)
 The website of Berliner Public Transport (BVG) contains more information and provides a route calculator (www.bvg.de/en)

Wi-Fi

A wireless internet connection is available at the Henry Ford Building. The password is **3r6p3nen**. Participants may also use their personal eduroam account.



Freie Universität Berlin, Center for Digital Systems

Weltraumkino: Eine Retrospektive

1 April – 8 May 2011, Zeughauskino, Deutsches Historisches Museum, Berlin



Anlässlich des 50. Jubiläums des ersten bemannten Weltraumfluges präsentierte die Retrospektive *Weltraumkino* eine Geschichte des Science-Fiction-Films. In ihrem Mittelpunkt standen phantastische Visionen der Handlungssphäre Weltraum: Eroberungen des Kosmos, die Entdeckung extraterrestrischer Welten und die Begegnung mit fremden Zivilisationen in fernen Galaxien. Doch auch ihr komplementäres Motiv – die Landung der Außerirdischen auf der Erde und deren Eindringen in ‘unsere’ Zivilisation – prägt eine zweite, kleinere Gruppe der für die Retrospektive ausgewählten Filme. Seit den frühen 1950er Jahren ein eigenständiges Genre und bis heute von einer anhaltenden Vitalität und Popularität, ist der Science-Fiction-Film ein kaum fassbares Genre geblieben: mitunter philosophischen Reflexionen nicht abgeneigt, zeitweise von einem schier grenzenlosen Fortschrittsglauben beseelt, doch immer häufiger auch von skeptischen Zukunftsvisionen durchzogen. Unabhängig von solchen, je unterschiedlichen Konfigurationen von Expansion oder Invasion, Utopie oder Dystopie hat kein anderes Medium unsere Vorstellungen von Weltall, außerirdischem Leben und zukünftigen Erfahrungsräumen so nachhaltig geprägt wie das Kino. Die umfassende Retrospektive spiegelte das Weltraumkino in seiner ganzen Bandbreite, legte dabei jedoch einen Schwerpunkt auf die Filme der 1950er bis 1970er Jahre. Ausgewiesene Expertinnen und Experten führten in jeden der insgesamt 25 gezeigten Filme ein.

Ufugeschichte

30 September – 1 October 2011, Harnack-Haus, Berlin



UFOs sind kein rein amerikanisches Phänomen. Bereits die erste Sichtungswelle im Sommer 1947 schwappte auch nach Europa über und führte zu kaum weniger aufgeregten Reaktionen als in ihrem Ursprungsland. Binnen kurzem entwickelte sich eine eigene Bewegung, die sich der Erforschung dieser “Fliegenden Untertassen” verschrieb. Aufgeschreckt durch die Entwicklung der Atombombe, fürchtete man alsbald, die Erde stünde nun unter permanenter Beobachtung durch intelligente Wesen von einem fremden Planeten. Mit der UFO-Diskussion begann eine längerfristige Entwicklung, an deren Ende populäre Vorstellungen von der Existenz extraterrestrischen Lebens und naturwissenschaftlich informierte Positionen kaum mehr etwas gemein hatten, erstere sich aber als weit wirkmächtiger erwiesen. Trotz seines massenhaften Auftritts hat sich die akademische Wissenschaft bislang schwer getan mit einem kaum greifbaren Phänomen, dessen Realität stets angezweifelt wurde, dessen Bedeutung als integraler Bestandteil europäischer Astrokultur und des Space Age indes kaum von der Hand zu weisen ist.

Aus unterschiedlichen disziplinären Perspektiven lotete der Workshop die Möglichkeiten und Probleme einer Historisierung der Fliegenden Untertassen als einer zentralen Wissenschaftsfiktion des 20. Jahrhunderts aus. Im Vordergrund standen das Verhältnis von Fiktion und Faktum, die Bedeutung und Rolle von Experten und unterschiedlichen Evidenzformen für die Herstellung von Glaubwürdigkeit sowie die Klassifizierung der

Ufologie im Spannungsfeld von Parawissenschaft und Quasi-Religion. Schließlich wurde gefragt, ob die akademische Tabuisierung dieses “modernen Mythos” (C. G. Jung) als Ausdruck der Angst vor einer potentiellen Erschütterung unseres anthropo- und geozentrischen Weltbildes zu begreifen ist.

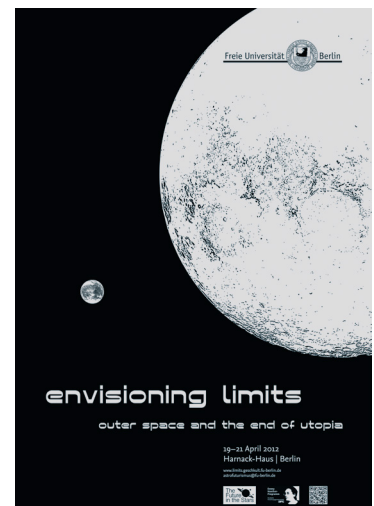
Zu den Vortragenden gehörten u.a. Andreas Grünschloß (Georg-August-Universität, Göttingen), Matthias Hurst (Bard College Berlin), Diethard Sawicki (Paderborn), Matthias Schwartz (Freie Universität Berlin), Helmut Zander (Université de Fribourg) und Rüdiger Zill (Einstein Forum, Potsdam)

Envisioning Limits: Outer Space and the End of Utopia

19–21 April 2012, Harnack-Haus, Berlin

If space exploration is understood as not just one of the twentieth century’s most prestigious feats of engineering, but also a central theme in period visions of the future and utopias, then how might we understand the transition from the 1960s to the 1970s, with its emphasis on reduced possibilities and limitations to progress? The conference aimed to shift the focus away from explanations of transition from Cold War contexts and produce more nuanced narratives: from the familiar struggle between two superpowers, namely the USA and the former USSR, to distinctly West-European perspectives, and from political to socio-cultural dimensions of the Space Age. How were limits created, challenged and maintained? And in what sense was outer space invoked to transform cultural boundaries and how were these conveyed to different audiences? The conference looked at utopia not as a socio-cultural objective but rather as a process. Through defining limitless opportunities afforded by outer space, advocates of space exploration not only opened up new possibilities for accelerating or even surpassing human development, but also delineated the historicity and limitations of the imagination.

Conference speakers included Debora Battaglia (Mount Holyoke College, South Hadley), Martin Collins (Smithsonian National Air and Space Museum, Washington, DC), Andrew Jenks (California State University, Long Beach), David A. Kirby (University of Manchester), John Krige (Georgia Institute of Technology, Atlanta), Roger D. Launius (Smithsonian National Air and Space Museum, Washington, DC), Neil M. Maher (New Jersey Institute of Technology, Newark), Agnes Meyer-Brandis (Universität der Künste Berlin), Doug Millard (Science Museum, London), Robert Poole (University of Cumbria, Lancaster), Helmuth Trischler (Deutsches Museum, Munich), Peter J. Westwick (University of Southern California, Los Angeles) and many others.



Sounds of Space

30 November – 1 December 2012, Freie Universität Berlin

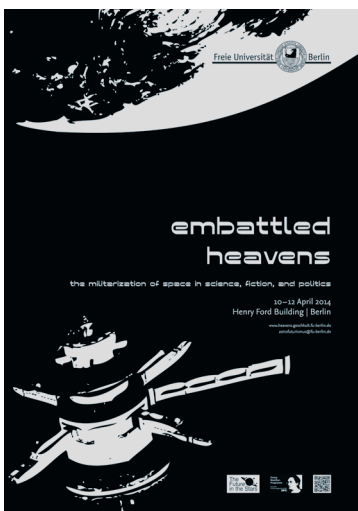


The workshop *Sounds of Space* examined the fundamental role of technology, craft skills, and situated knowledge for realizing outer space and space exploration in sonic forms that resonate through physical, perceptual and imaginary worlds. Focusing on the period extending from the late 1940s to 1980, contributions explored ways in which sonic technologies, sound and music production, soundscapes, mass media and listening practices have shaped and been shaped by knowledge and understanding of outer space.

Conference speakers included Tim Boon (Science Museum, London), Paweł Frelik (Maria Curie-Skłodowska University, Lublin), Stefan Helmreich (Massachusetts Institute of Technology, Cambridge, MA), Cathleen Lewis (Smithsonian National Air and Space Museum, Washington, DC), Trevor Pinch (Cornell University, Ithaca) and James Wierzbicki (University of Sydney).

Embattled Heavens: The Militarization of Space in Science, Fiction and Politics

10–12 April 2014, Freie Universität Berlin



For much of the twentieth century, outer space has been envisioned as not only a site of heavenly utopias, but also the ultimate battlefield. Concentrating on weapons, warfare and violence, this conference explored the military dimensions of astroculture in the period between 1942 and 1990. By highlighting the militarization of extraterrestrial frontiers and conquest in politics and popular culture alike, *Embattled Heavens* addressed the complex processes that oscillate between peaceful and aggressive characteristics of human endeavors in outer space. While the Space Age is usually associated with Cold War history, this conference complicated established narratives by integrating Western European and global perspectives. Examining astropolitics, technoscientific practices, and science fiction, the goal was to reconceptualize the history of outer space with a view towards its military dimensions.

Conference speakers included David Edgerton (King's College London), Bernd Greiner (Hamburger Institut für Sozialforschung), Matthias Hurst (Bard College Berlin), Michael J. Neufeld (Smithsonian National Air and Space Museum, Washington, DC), Robert Poole (University of Central Lancashire, Preston), Alex Roland (Duke University, Durham), Michael Sheehan (Swansea University) and Philipp Theisohn (Universität Zürich).

Berliner Welträume im 20. Jahrhundert

30 March 2015, Freie Universität Berlin

Wissenschaftliche Forschung, technischer Fortschritt und eine breit gefächerte Welt- raumbegier trieben im 20. Jahrhundert die imaginative und praktische Erschlie- ßung des Weltraums voran. Allein in Berlin warben verschiedene Bildungsinstitutionen mit neuen wissenschaftlichen Erkenntnissen und konzipierten dabei zugleich unter- schiedlich beschaffene 'Welträume.' Der Workshop untersuchte Formen und Funktionen dieser Berliner Welträume von der Gründung der Urania 1888 bis zu Astronautenpara- den der 1980er Jahre. Er fragte nach den Wechselwirkungen zwischen lokalen Institutio- nen, technisch-medialen Innovationen und politisch-historischen Rahmenbedingungen. Dem wurde am Beispiel der Urania, der Geschichte des 'Raketenflugplatzes,' des Plane- tariums im Zoologischen Garten, den Versammlungsorten sogenannter 'Kontaktler' und den öffentlichen Paraden berühmter Weltraumfahrer nachgegangen. Im Mittelpunkt standen dabei die Beziehungen zwischen der wechselvollen Geschichte einer Metropole sowie den jeweiligen Weltraumkonzeptionen und -verräumlichungen. Auf diese Weise untersuchte der Workshop, wie gesellschaftliche Utopien und Dystopien auf den Welt- raum als Phantasma technisch-sozialen Fortschritts, Ort ultimativen Abenteuers und Projektionsfläche des Sublimen übertragen wurden.

Zu den Teilnehmerinnen und Teilnehmern gehörten u.a. Katherine Boyce-Jacino (Johns Hopkins University, Baltimore), Paul E. Ceruzzi (Smithsonian National Air and Space Mu- seum, Washington, DC) und Anke Ortlepp (Universität Kassel).



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