

Briefe aus Alumni Newsletter

Berlin

6 '10

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



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Alfried Krupp von Bohlen
und Halbach-Stiftung

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by Prof. Dr. h.c. mult. Berthold Beitz



Spring quarter students, interns, staff and faculty with members of the Krupp Foundation and the Stanford Club of Germany at Villa Hügel, Essen, April 29, 2010.

The photograph on the front page shows a group of students on a tour of the steel factory in Duisburg, together with tour guides and Dr. Cornelia Soetbeer of the Krupp Foundation.

Im Jahr 2011 wird der 1.000 Teilnehmer des „Krupp Internship Program for Stanford Students in Germany“ auf Einladung der Alfred Krupp von Bohlen und Halbach-Stiftung Deutschland besuchen und als Unternehmenspraktikant Land und Leute kennenlernen. Das ist eine beeindruckende Zahl.

Dr. Karen Kramer und ihr Team sind seit Gründung dieses Programms 1982 für die hervorragende Betreuung aller Stipendiaten verantwortlich. Dazu zählt auch der E-Mail-Newsletter „Briefe aus Berlin“, mit dem die Stanford-Alumni seit fünf Jahren ein Forum haben, in dem Erfahrungen weitergegeben, Eindrücke geschildert und Erinnerungen aufgefrischt werden können.

Ich wünsche mir sehr, daß damit alle Stipendiaten – ehemalige, diesjährige und zukünftige – im besten Sinne verbunden bleiben.

Prof. Dr. h.c. mult. Berthold Beitz
Vorsitzender und geschäftsführendes Mitglied des Kuratoriums der Alfred Krupp von Bohlen und Halbach-Stiftung

What's New in Berlin

by Karen Kramer



The past academic year was another good one at the Bing Overseas Studies Program in Berlin. It was the 35th year of the Program and, as I wrote to you last autumn, the 20th anniversary of the opening of the Berlin Wall. Stanford/Krupp alumni on the home campus commemorated this anniversary with various events, including a Berlin Wall “happening”. You may have followed the news reports on November 9th of the way Berlin celebrated this anniversary: a row of enormous “dominos” was toppled on the 20th anniversary of the exact moment the first border crossing had opened. I experienced this delightfully “Berlin” event only vicariously, for on that day I was on the home campus with Krupp/Stanford alumni holding a lively retro-demo in front of a massive replica of the Berlin Wall that we’d adorned with graffiti in a long night of *Bratwurst*, *Kartoffelsalat*, *Bier*, and spray paint before carting it to White Plaza where, at noon on the 9th, we tore it down. To watch our jolly uprising in an archival slide show go to: [\[vember9/wall-commemoration-slideshow-110909.html\]\(http://news.stanford.edu/news/2009/ november9/wall-commemoration-slideshow-110909.html\). In this Brief aus Berlin, Internship Coordinator Wolf-Dietrich Junghanns will update you on the highlights of this year’s Krupp cohort, so I will take a moment to fill you in on the year’s developments in the Academic Program in Berlin \(for which we received a record number of applications and had long waitlists for some quarters\). We congratulate Language Instructor Jochen Wohlfeil on having received the second annual BOSP Award for Excellence in Teaching in recognition of his innovative course design and engaged teaching, especially of the accelerated German language courses. Many of you were fortunate to begin or continue your study of the German language under Jochen’s able mentoring. Prof. Norman Naimark, Director of Bing Overseas Studies, shared the good news with Jochen in person at the Berlin Center last December. This year also marks Jochen’s 25th anniversary with Stanford-in-Berlin.](http://news.stanford.edu/news/2009/ no-</p></div><div data-bbox=)

The H.G. Will Field Trips on European Expansion took this year’s students and selected faculty to Vilnius, Is-

tanbul, and Bratislava. In each of these cities, we enjoyed expert lectures and briefings on the challenges facing the expanding EU in a time of fiscal and economic crisis as well as introductions to and explorations of the history and culture of the region.

Thanks to several visiting Stanford faculty members (Carl Weber, Myra Strober, Eric Roberts and Lauren Rusk) and visiting scholar Jeffrey Treviño studying the experimental music scene in Berlin, we were able to augment our locally taught offerings in economics, political science, culture and language with specialized offerings in theater, comparative gender relations, the ethics of computing technologies from a comparative perspective, and a writing course in which students learned to articulate their experiences in Berlin in short prose and poetry.

You will recall the heritage-protected villa in which the Berlin Program is housed, officially named Haus Cramer (after the family who commissioned it), occasionally called Villa Moo (after Herman Muthesius, the renowned architect who designed and built it in 1911/12), fondly and most frequently dubbed "The Villa" (as though there were only one...) by the Stanford students and faculty for whom this is a home base in Berlin. You may know that in the year 2000 we were able to purchase the property, which we had leased for 25 years, by virtue of the efforts and generosity of Hans George Will and emeritus President Gerhard Casper. Depending on the season, some of you variously played frisbee or soccer or made snowpersons on the front lawn of The Villa. This September, Mr. Will donated a large sculpture by Berlin sculptor Karl Menzen, "Doppelschnitt-Transformation"; it enhances the property beautifully (and still leaves plenty of room for sports and snowsculpting).



Summer interns in front of the Rosenzimmer at the internship seminar, August 27, 2010.

On the institutional front, this year brought a change of leadership on the home campus. The Burke Family Director of the Bing Overseas Studies Program, Norman Naimark (Robert & Florence McDonnell Prof. of Eastern European Studies) stepped down

after many successful years of service in which the number of students studying overseas increased markedly despite severe constraints on University and student budgets. We welcome new Director Robert Sinclair, the Charles M. Pigott Professor in the School of Engineering, as the seventh Director of Stanford Overseas Studies in 50 years. We are also pleased to welcome the new Vice Provost for Undergraduate Education, the Olive H. Palmer Professor in Humanities Harry Elam, who succeeds ex-Vice-Provost Prof. John Bravman. Bravman left Stanford at the end of the year to begin his new role as President of Bucknell University.

I cannot close without sharing with you the very sad

news that Hannelore Noack, Assistant Director of the Program from shortly after its founding until the mid-90s, died this past spring. You will find a short obituary for Hannelore, who is fondly remembered as the heart of the program in her years of service to Stanford, in this Brief. The announcement of Hannelore's death prompted a flood of memories and tributes to her work. I compiled these as an homage to a woman whose work helped to make Stanford-in-Berlin what it was and is; if you would like to have a digital copy, please write to Jutta Ley (ley@stanford.fu-berlin.de). ■

The Villa received a new piece of art. The high-grade steel sculpture "Doppelschnitt – Transformation" by the Berlin-based artist and engineer Karl Menzen (<http://www.karl-menzen.de>) was donated in September 2010 by Stanford alumnus George Will.

The Intersection of Interests at the Crossroads of Culture – An Internship Experience in Berlin by Cherrie Randle



As an intern at Charité's "Health and Society: International Gender Studies Berlin" Program (<http://www.charite.de/health-society>), I had the opportunity to explore two of my professional interests: marketing and public health. The marketing experience of my internship allowed me to develop an improved website for their department. I learned firsthand the differences between an American-style website and a German one. German websites tend to be more fact based when it comes to education programs while American sites are glossier with a picture for every important statement. I had to create a website that blended these two conventions while maintaining the Charité's standards. This also taught me about workplace bureaucracy. Even though I got all the appropriate approvals at one level, there were always other conflicting levels that put the whole project at a standstill. As concerns my interest in public health, I had the opportunity to devise an original research strategy for the definition of social inequality. This would be used as the framework for an ongoing project by the head of the program. It was extremely satisfying to know that my original research was good enough to be used by a professor as the foundation of her work.

The highlight of my personal German experience was Germany's effect on my identity. From an American perspective as an African-American student I do not necessarily scream international diversity. But in Germany, my identity was extremely fluid with people iden-

tifying me as German, French, Swiss, and Cuban – to name a few. On a few occasions (three to be exact) this almost landed me television interviews. During the World Cup, an Egyptian television station interviewed me concerning my views of the diversity of Germany's team. Realizing the nuanced nature of the black Diaspora internationally was an eye-opening experience.

I lived in the Wedding area during the majority of my stay in Berlin. It has a large Turkish population and by extension a large Muslim population. I had limited experience with the Muslim community before I arrived in Berlin, but I really had the opportunity to immerse myself in the Muslim culture and traditions during the month of Ramadan. Shop owners greeted me with festive chocolates and I learned various Arabic greetings to say during Ramadan. I noticed the nuances in wearing various styles of hijabs and it made me reflect upon Western ideals of conservatism. I had the opportunity to learn about the Muslim community firsthand, which is loving and welcoming, and see it misrepresented and misunderstood in the United States over a community center wrongly nicknamed the "ground zero mosque". I am grateful for the understanding I gained of the Muslim world in my everyday interaction in my neighborhood. ■

Cherrie Randle (Sociology, BA and MA) studied in winter and interned in summer 2010 in Berlin.



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

The last placement cycle brought us 45 new Krupp interns and one returning student: Christy Wong (not a language student anymore but now a philosophy major!) who came back to the Zentrum für Zeitgeschichtliche Forschung in Potsdam (<http://www.zzf-pdm.de>), i.e. a total of 46 internships altogether. All but one started in the summer and only one student, Mayra Pacheco (Psychology), was courageous enough to plan a stay through autumn quarter – she did not want to leave her start-up project with the Organisa-



Minh Dan Vuong (Economics) on the SAP grounds in Walldorf in August 2010.

Mayra Pacheco (Psychology) with some collaborators during the Friedensfestival Berlin 2011 in August 2010 at Alexanderplatz.



Andrew Cooper (Design) cutting foam for model building. Internship with Mehnert-Design GmbH & Co. KG, Berlin, August 2010.



On the right: No nonsense! "A Working Class Hero is something to be...": Ziyad Abdel Khaleq (Electrical Engineering) and Amer Handan (Political Science) are getting ready for the steel factory in Duisburg.

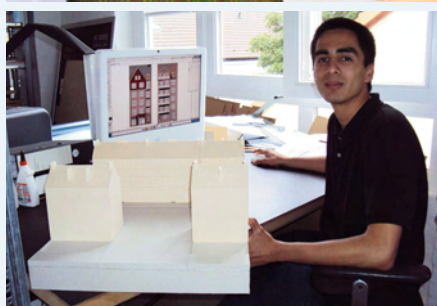
tionsbüro Friedensfestival Berlin 2011 (<http://www.friedensfestival.org>), the organizers of peace festivals in Berlin and beyond. Given the fact that, at least in Germany, *die Krise* is over in statistical terms of economic growth but not yet on the labor market, we can be quite pleased with this number which brought us close to the 1000th Krupp intern, whom we will welcome in 2011! Continuing good relationships to many former hosts helped us in this regard.

However, we again had a mixture of old and new hosts (this time 16). The latter were found both in Berlin such as the Migrationsrat Berlin-Brandenburg (<http://www.mrbp.de>) (Tabatha Robinson: IR, Anthropology), and in

Tabatha Robinson (2nd right; IR, Anthropology) with her colleagues from the Migrationsrat Berlin-Brandenburg, Berlin, August 2010.



Robert De Santiago (Architectural Design) with the model he built of a house in Hamburg. Internship with LüthjeSoetbeer Architektur, Hamburg, August 2010.



"provinces" like the Europäisches Forum für Migrationsstudien (<http://www.efms.uni-bamberg.de>) in Bamberg (Joseph Camp: Political Science, English), the Universitätsbibliothek Leipzig (<http://www.ub.uni-leipzig.de>) (Courtney Crisp: English, African-American Studies), or the software developer SAP (<http://www.sap.com/germany/index.epx>) in Walldorf, south of Heidelberg (Minh Dan Vuong: Economics). The latter placement is an example of *Nachwuchsentwicklung* through former Krupp interns. In this case Shailendra Bhuralkar (Electrical Engineering), who participated in the Berlin program in 1985–86 and who now works for SAP in California, took the initiative to connect us with the SAP headquarters in Germany – Shailendra, thank you!

Aside from some slow-down effects of summertime on the internship business (*Entschleunigung* can be a virtue, you know), also quality-wise we can be pleased with our placements both in the sciences & technologies (22



placements) and in the humanities & social sciences (24 placements). As always, it is impossible to mention and to acknowledge in this short space the work of all interns. I limit myself to mentioning a few finished projects and would like to foreground the field of hands-on engineering and especially design. Somehow, probably for no particular reason except for curiosity and lust for adventure on the part of the applicants, it was an unusually good year for design, though the placement of students of Stanford's very theory-orientated design curriculum can be problematic.

Of course not every internship results in deliverables, given the long-term character of many projects or their fleeting, communicative nature. And some students are still finishing up their projects on the home campus or

waiting for colleagues in Germany to complete them. However, some results are already available to the public: Nathaniel Nelson (Drama, German Studies) helped our performance duo “plan b” to produce video trailers which everybody can watch now: <http://www.planbperformance.net/news.htm>. Cherrie Randle (Sociology) helped the organizers of the master's program Health and Society: International Gender Studies Berlin at the Charité to develop a web page which combines bland German matter of factness with American showmanship – she can tell you that the introduction of new forms of presentation to such an institution is no trifle: <http://www.charite.de/health-society>. And Amer Handan (Political Science) at the Deutsche Gesellschaft für Auswärtige Politik (<http://www.dgap.org>) managed not only to support EU development efforts in the Western Balkans but was also able to write a paper about “Visa Liberalization in the Western Balkans: Conditionality and Visa Ghettos”: http://aussepolitik.net/themen/eu/balkan/visa_liberalization_in_the_western_balkans-conditionality_and-visa-ghettos.

Now, one of the conspicuous particularities of the German educational system and of the foundations of the German economical model is the *duale Berufsausbildung* about which you can read at the end of this issue. In this year we had two students who had a chance to test the system and learn what it can mean to be an *Azubi* in a Werkstatt or even Lehrwerkstatt: Emily Cooper followed Brian Padden (2009) as an intern with ELHA-MASCHINENBAU Liemke KG (<http://www.elha.de>) in Hövelhof near Paderborn and Bielefeld. The company was initially recommended to us by Professor David Beach from the Stanford Department of Engineering, and in 2003

Irving Hu was our first intern there in the beautiful sandy landscape called Senne where the river Elms springs up. Emily (Mechanical Engineering), in addition to some CAD work, also donned a *Blaumann*, the typical boiler suit, and learned hands-on how to take apart and assemble machines. Her comment: “After so much theoretical work in school, I really appreciated a chance to do some practical work and see the other side of making a machine. I will definitely use the skills I learned in the future. Often the people assembling the machine would catch mistakes in the technical drawings or need to consult with the engineers in the office. It was a good opportunity to see the relationship between the designers and the assembly workers. I also feel more capable as a designer because I can better see how the machine functions as a whole.”

Diane Lee (Product Design) went even farther back to the basics in her internship at the cabinet Tischlerei GmbH (<http://www.cabinet-gmbh.de>) in Berlin, about which she writes in this Brief. Other designers who tried to close the gap between classroom and daily business practice were Matthew Blum with the design company LUNAR EUROPE (<http://www.lunar-europe.com>) in Munich, one of our new hosts thanks to Matthew's own initiative (Lunar was actually founded in Palo Alto in 1984), Andy Cooper with our tried-and-true host Mehnert Design (<http://www.mehnertdesign.de>) in Berlin, Caroline Shen with the equally loyal workshop of Olbrish b (<http://www.olbrish.de>) hand bag design, and Kristin Lin with Room Division (<http://www.roomdivision.com>), also in Berlin, which opened to us a completely new field: light design with LEDs – see her report in this issue as well.

Finally, our architecture students found direct applications of their skills in Berlin: Paul Corteza, our second intern ever with the small office of Duane Phillips Architektur und Städtebau (<http://www.dp-arch.de>), and in Hamburg where we have not had an intern for quite a while: Robert De Santiago worked at the somewhat larger office of LühjeSoetbeer Architektur (<http://www.lsarchitektur.com>). Both companies provided wonderful working opportunities and we hope to continue our cooperation with them. Both the introduction of the Architectural Design major and the (as compared to the 1990s) improved building sector should allow us to place more students in this field and

Facade of the Haus der Essener Geschichte/ Stadtarchiv (source: Haus der Essener Geschichte/ Stadtarchiv).



also in the growing field of sustainable construction. More internships are presented on other pages of this letter.

And what is new in Essen? Last year we reported about the re-design and addition to the Museum Folkwang (<http://www.museum-folkwang.de>), which was financed by the Krupp Foundation and opened in January this year. In May, during our annual visit to the Villa Hügel, our group was fortunate enough to enjoy not only a dinner but also a guided tour through the new rooms and the spectacular and very successful opening exhibition "Das schönste Museum der Welt" – Museum Folkwang bis 1933" which reconstructed the collection which once rendered the museum one of the most important museums of modern art worldwide. European, American and Asian museums now loaned back works of art which had been dispersed over the world after the Nazi campaign against "Entartete Kunst" in 1937. The current highlight is the show "Bilder einer Metropole. Die Impressionisten in Paris" (until January 30). But whatever is on display when you return to Essen – the old and the new capacious, brightly lit rooms are worth a visit in and of themselves.

Another addition to Essen's architecture also has a Krupp connection: The ThyssenKrupp Quartier, the new headquarter of the ThyssenKrupp AG, which was inaugurated in June, is an achievement both of urban development – the "campus" of over 568 acres includes for instance a park and is partly open to the city instead of being fenced in – and of architecture, with an energy-ef-



Future interns (and one actual intern, Alexander Romanczuk, with the Gymnasium und Realschule der Jüdischen Gemeinde zu Berlin) in the new foyer of the Museum Folkwang in Essen, April 29, 2010.

ThyssenKrupp Quartier: Q1, detail of the facade (source: ThyssenKrupp AG, Essen).

ThyssenKrupp Quartier: Q1 (source: ThyssenKrupp AG, Essen).



ficient and environmentally conscious design (use of geothermal energy and of rain water, heat recovery, etc.). The centerpiece is the building Q1 (energy consumption <150 kWh/m²) with two avant-garde panoramic windows as its chief attraction. The windows of 9 cm thick glass provide an outstanding view; they are exceptionally transparent and are intended to symbolize such transparency in a societal sense. They are 25.60 m x 28.10 m large and consist of 96 specially coated panes, each of which is hung up in a frame constructed similarly, it is said, to the lining of a tennis racket and as light and elastic as one. As you can imagine, lots of high-grade ThyssenKrupp steel was used.

It is not widely known what kind of construction steel exactly was used for the facade of the Haus der Essener Geschichte (http://www.essen.de/Deutsch/Rathaus/Aemter/Ordner_41/Stadtarchiv/geschichte/geschichte_haus_essener_geschichte.asp), which includes the stacks of the city archive (17 km of shelves!): Relating (or better: including) to the post-industrial changes not only in Essen but across NRW – roughly from coal and steel to service industries – the facade of the new building consists of steel which is weather-proof but is designed to *corrode* in a controlled way. Of *course* this design sparked controversy – why spend a large amount of money to demonstrate rusting or even decay, while in other places funds are sorely needed for rust-protection?! However, in the meantime the building has received awards for its architecture and local people confirm not only its aesthetical quality – its appearance changes with the weather and time of day – but also the observation of changes of the corroding surface. Such irreversible alterations in the progress of time embody at the very least a reversal of the old German saying: *Wer rastet, der rostet.* ■

Montagesommer

by Diane Lee

As a design major I came to Germany with the desire to gain competence in an area outside the more theoretical offerings at Stanford that would build core competence in one type of natural material: wood.

On my first day at cabinet Tischlerei (<http://www.cabinet-gmbh.de>) in Berlin-Wedding, I learned the word *Montage* – a “putting together” – and experienced one, too. *Montage*, in the carpentry sense, involves carefully loading the van, going on the road, and installing customers' furniture (ranging from bookshelves to closets to entire kitchens) in their homes. Going on Montage showed me the adventurous life of the carpenter, and I treasure the experiences I had throughout Berlin from each one.

My time in the workshop was a different, but just as exciting, “putting together”. From the carpenter masters, I learned foundation woodworking skills by hand, which I applied in making small products. I quickly learned to recognize various types and properties of wood. Throughout the summer, I assembled a stronger sense of what it means to become a carpenter, not only though the various processes of furniture building, but especially the patience needed from hard, often physical work, day to day, and week to week.

I have always wanted to work in a carpentry workshop to learn practical skills to build my own home. I feel so fortunate to have had so much hospitality and



Diane demonstrates her newly acquired planing skills to her supervisor Martin Blaser.

kindness from Herr Blaser and all of the carpenters, which made for an incredibly meaningful summer.

During the spring quarter, I was also fortunate to study at the Kunsthochschule Berlin-Weißensee (<http://www.kh-berlin.de>) and complete a semester project there as a guest auditor. I worked with an inspiring and dedicated professor and delivered a final project from the “Digital Writing” class that I took. My studies at Weißensee were so valuable in being able to experience a more exploratory and individualized way in which design can be taught. Currently, I am studying at the Köln International School of Design (KISD) for the *Wintersemester* and hope afterwards to complete another internship in Germany before I return to Stanford. ■

Diane Lee (Product Design) studied in spring and interned in the summer of 2010 in Berlin.

My Life Changing Experience

by Rashida Ruddock

The music that played on the Regional Express every morning always reminded me that the train was approaching my stop in Potsdam. From there, it would be an exciting 20-minute walk to the Deutsches Institut für Ernährungsforschung (<http://www.dife.de>), the German Institute for Human Nutrition. During this walk, I would continue my engaging discussion with the Peter, the German student I met on the train once, who eventually became a very good friend of mine. Who would have thought that after spending 18 years of my life in Jamaica, I would wait at a stop light waiting for the ever-present Ampelmann to say "Go" or that I would meet a man on my street who would shout "Guten Morgen" as I walked passed him every day? And, that I would become fully immersed in German culture and fall completely in love with it?

I worked in the Department of Clinical Nutrition on the corner of Arthur-Scheunert -Allee. The people in my lab were very friendly and welcoming. We would all have lunch at the institute's canteen together. Whenever I was clueless about a certain menu item, they would often recommend what would be a good dish to try. They were always willing to answer my questions about German history and the German language. On my first day, my supervisor introduced me to the best bakery in Potsdam, which was a three minute walk from the institute. Very soon, I found myself at this bakery for breakfast, after lunch (often accompanied by my supervisor) and on my way home. I was really fascinated by the quality of the breads, cakes and cookies. On my last day in Potsdam, I got a complimentary cup of cookies for being a very loyal customer. Towards the end of my internship, my department had an excursion. We all rented bikes and went on a guided tour of Potsdam. We ended with dinner at a Biergarten. By spending a lot of quality time with my co-workers, I was able to bond and connect with them on a much deeper level. In doing so, I learnt a lot first hand about the German culture which deeply enriched my experience.

My main project involved carrying out Western Blotting on samples from cell culture as well as from human fat cells in order to identify pathways that lead to insulin resistance. The other half of my time was spent working in cell culture. I extracted RNA from my cultured cells after their four week growth period. This research was very significant since so many people plagued with diabetes in today's society need proper nutritional guidance

Rashida (Chemical Engineering) in her lab at the Deutsche Institut für Ernährungsforschung Potsdam-Rehbrücke (DIFE), Potsdam, August 2010.



to aid in the control of their illness. My work in this lab gave me a very good introduction to the world of research. It was quite relevant for me since I am currently interested in a career in the pharmaceutical industry, specifically in drug development. Before my time in Potsdam, I was not particularly interested in research but this internship has definitely cultivated that interest.

Being the only child in a single parent family, I had never lived with anyone but my mother. I was quite anxious about the idea of living with a host family but the opportunity to live with Sabine, my host mom, for my six months in Berlin was truly a blessing. She would often invite me to her exhibitions, since she is a painter, or just to go for a walk around the beautiful lakes in the city. She also took me to some of the most amazing flea markets in Berlin. During the World Cup season, we would occasionally watch games together, both shouting "Jetzt!" and keeping our fingers crossed that the Germans would score.

The time I spent living in Berlin and working in Potsdam was without a doubt the best six months of my life. I have learnt so much about relating to people and understanding their different perspectives on life. It was also a time of deep self-reflection that has left me feeling so renewed. I had a very rich intellectual and cultural experience which I know will be very beneficial for me in the future and as I choose what exactly it is that I want to do after leaving Stanford. When I arrived in Berlin in March 2010, I had no idea that I would leave Germany a transformed individual. ■

Rashida Ruddock (Chemical Engineering) in her lab at the Deutsche Institut für Ernährungsforschung Potsdam-Rehbrücke (DIFE), Potsdam, August 2010.

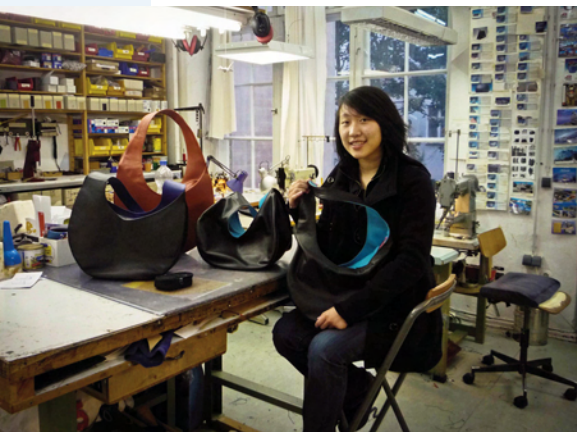
”Made in Berlin“

by Caroline Shen



My internship was with “Olbrish b. Ideen in Leder” (<http://www.olbrish.de>), a leather handbag design company in Berlin that produces hand-made bags from their *Werkstatt* in Kreuzberg. Their specialty is minimal, clever design, resulting in bags that surprise you when you explore them.

My main project was to come up with a handbag concept, make models of it, draw it on the computer with the CalCAD program, and eventually come up with a finished product. The goal was to have a finished (or at least, mostly finished) prototype for the Frankfurter Messe at the end of August. Otherwise, I was free to



Caroline with different development stages of her bag.

learn about the company and the workshop – I definitely took advantage of being able to ask many, many questions. I was also asked to help with the new website that the company would be implementing, but unfortunately the timing of the project did not work out within the three months. On occasion I was also asked to utilize Photoshop skills for editing photographs of products.

The technical skills I acquired may not necessarily be directly applicable to other things I plan to do in the future, but the experience of understanding how the entire design process works – from concept to physical product – is knowledge and skill that I am so grateful to have had. Learning about how the company works and how the company began and grew was also extremely valuable to me and I believe it will be useful to me later. The most valuable thing to me was the insight that I have learned about the process, and I can apply this process to my own future as a designer. Having the hands-on version of this process is on a completely different level from learning the theory in class. I guess you could also call it highly inspirational and motivational and gave me the feeling that it is possible to do something if I just go

and do it. Producing a final product isn’t just magic; it’s possible for me!

Aside from learning all the technical details that go into creating the physical handbag, one of the most inspiring things to me was how the people who worked in the company were busy but in high spirits, and the sound of laughter was never far away. I loved how playful everyone was.

At the beginning I was nervous about working only in German, but it turned out to be one of the most beneficial experiences I could have had. When I arrived in Berlin, I wasn’t sure I would be able to speak German comfortably; by the time I left, I was confident that I could make my way around with German, even if I did not speak perfectly and lacked vocabulary. I had studied much more French throughout middle school and high school, but when I tried to speak it again, German words kept popping up and I started speaking with German grammar. Apparently I also forgot some words in English because I was only hearing them in German over the summer...

Outside of work, I definitely recommend finding a WG living situation for the summer. Spending three months with two German girls in Lichtenberg was extremely rewarding. They invited me to meet their friends in Berlin and we hosted flat parties; we would share dinner together after work and chat, and found that we shared many hobbies; and generally, I found myself some wonderful, wonderful friends. It was daunting at first to reach out to ads in German, but it paid off.

Ask questions and stay curious! ■

Caroline Shen (Product Design, Art Practice, Modern Languages) studied in Berlin in the spring and interned in the summer of 2010.

Our tireless photographer Zubair Ahmed (Mechanical Engineering, Creative Writing) weighs a goat at the *Streichelzoo* at the *Zoologischer Garten* in Berlin.





A Summer Research Internship Experience

by Sandy Nader

The question of educational opportunity and outcomes for students from immigrant families is currently one of the hottest topics in German educational research. Since only 8% of university students come from immigrant families, every student with an immigrant background who graduates with a university degree is a precious resource for Germany in its quest to integrate its immigrant population into a more diverse range of social strata and the labor market.¹ Although I was aware of the issue of immigrant integration while living in Berlin during spring quarter, my Krupp internship experience over the summer in Dortmund gave me the opportunity to investigate the matter from the scientific perspective of a research study backed by the Institute for School Development Research at the Technical University of Dortmund.

In the course of carrying out this study, I was responsible for every step of the research process: the literature review, questionnaire development, data collection, data analysis, and a final presentation and write-up of my results. The first part of my internship consisted of a literature review in which I studied a model of motivation first developed by Eccles and colleagues in 1983.² The model proposes that achievement motivation consists of two parts: First, a person's expectations of success at an endeavor, which reflects his or her competence beliefs, and second, the extent to which the person values the task as important, interesting, useful, or costly. Once I understood the concepts of this model and how it could be applied to the "task" of graduating from a university, I picked five outcome variables that were of particular interest to me in predicting dropout and persistence: Learning motivation, satisfaction with the university experience, emotional exhaustion, effort, and dropout intention. In order to measure these constructs, I had to develop an original questionnaire in German by both translating questionnaires from previous studies and developing my own items based on the theoretical definitions of constructs in which I was interested. This was an especially demanding part of the project and necessitated both the help of my coworkers at the Institute and several volunteers who agreed to complete the questionnaire for me as pilot subjects.

Collecting the data for my study was both stressful and exciting. My supervisor at the Institute first got in touch with her colleagues who were currently teaching so I could survey their students; yet to diversify my sample

to include more than just social science and education majors, I also visited a large physics lecture and walked around campus distributing the questionnaire to students who were hanging out on campus. Doing this really forced me to come out of my shell and speak German to complete strangers and in front of large groups of people, which I would never have done had I not needed a sample size large enough for quantitative analysis. Using this combination of surveying classes and approaching people on campus, I finally managed to collect valid data from 252 university students.

The data analysis process was completely new to me as an English major and was excellent preparation for the quantitative research I am doing this year in the undergraduate honors program with the School of Education. Over the course of my analysis, I learned how to use two different statistical programs to perform analyses that began with simple t-tests and ended with the more complex technique of multi-group path analysis. My analysis was guided by two primary research questions: Are there mean-level differences between students with and without an immigrant background concerning their expectations of success, values, satisfaction, learning motivation, emotional exhaustion, effort, and dropout intention? How do these variables fit together into a model predicting effort and dropout intention for both groups, and do any differences between these groups emerge concerning these relationships?

At the end of my internship, I had to present my results in front of a group of about twenty researchers and faculty members at the Institute. The presentation was a twenty-minute overview of my research complete with literature, hypotheses, design, methods, and results, which was by far the longest and most complex presentation I had ever given in German. Put briefly, I found that students with an immigrant background held a higher importance value for their university educations, although they also perceived higher costs of going through with their studies. In terms of the relationships between the variables, students with an immigrant background were both intrinsically and extrinsically motivated to put effort into their studies. This has important implications for ways to improve instruction for students with an immigrant background by leveraging both their sense of a university degree's utility and their interest in the subject matter of their majors.

This final presentation and the ensuing write-up was an invaluable experience for me as a student researcher. I was able to get feedback from knowledgeable faculty across disciplines from statistics to psychology after my presentation, and I have been working ever since with a post-doc and my advisor to complete the research write-up to submit for publication at an international education journal. Ultimately, my experience in Dortmund gave me a glimpse into the life of a researcher and encouraged me to continue doing educational research this year and into my future as a graduate student. Most importantly, however, I feel like I have been able to give something back to the German community by contributing a piece of a very important puzzle the country is trying to solve in terms of immigrant integration. I am looking forward to reading other ways in which the question of equitable education for students with an im-

migrant background in Germany will be tackled in the years to come. ■

Sandy Nader (English, German Language and Literature) studied in Berlin in the spring and interned in Dortmund in the summer of 2010.

Notes:

- 1 For statistics concerning the situation of university students with immigrant background in Germany, see BMBF [Bundesministerium für Bildung und Forschung]. (2007). Die wirtschaftliche und soziale Lage der Studierenden in der Bundesrepublik Deutschland 2006: 18. Sozialerhebung des Deutschen Studentenwerks durchgeführt durch HIS Hochschul-Informationssystem – Ausgewählte Ergebnisse. Bonn, Berlin: BWH GmbH.
- 2 For more on this model, see Eccles, J.S., & Wigfield, A. (2000). Expectancy-value theory of achievement motivation. *Contemporary Educational Psychology*, 25, 68–81.

Filmtips

Vincent will meer

<http://www.vincent.film.de>

Das Roadmovie ist einer der erfolgreichsten deutschsprachigen Spielfilme des Jahres. Vincent leidet am Tourette-Syndrom, Alexander ist zwangsneurotisch und Marie magersüchtig. Alle drei flüchten aus einer Klinik nach Italien, ans Meer. Geheilt werden sie nicht, aber sie verändern sich. Mehr wird hier nicht verraten.

Die Fremde

<http://www.diefremde.de>

Der bei der Berlinale uraufgeführte und mehrfach ausgezeichnete Film diskutiert das Thema menschlicher Selbstbestimmung anhand einer jungen deutsch-türkischen Mutter, die mit ihrem Sohn aus einer mißglückten Ehe in Istanbul zu ihren Eltern nach Berlin flieht. Sie hofft, sich durch Ausbildung und eigene Arbeit ein neues Leben aufbauen zu können, doch die Rollen- und Kulturkonflikte spitzen sich noch einmal zu. Die Hauptdarstellerin, Sibel Kekilli, geboren 1980 in Heilbronn und bekannt geworden durch Fatih Akins „Gegen die Wand“ hatte lange Zeit große Schwierigkeiten, in Deutschland als deutsche Schauspielerinnen Rollen außerhalb von Migrations- und Integrationsgeschichten zu bekommen. Inzwischen darf sie in heimischen Mainstream-Produktionen wie dem „Tatort“ mitwirken.

Filmheft:

http://www.bpb.de/publikationen/W4QLS0;0;Die_Fremde.html

Mahler auf der Couch

<http://www.mahleraufdercouch.de>

Das ist ein amüsanter Fin de Siècle-Film, den man auch ohne tiefere Kenntnisse der Psychoanalyse und von Mahlers Musik genießen kann, wegen dieser Musik – wie für den Film geschaffen – und der ausgezeichneten Besetzung. Die Tragikomödie ist verspielt, bleibt aber sehr nah an den verbürgten Ereignissen und Zeugnissen (Briefe, Tagebücher): Die Dreiecksaffäre der Mahlers und Walter Gropius' wie die daraus folgende Konsultation Freuds durch Gustav Mahler im August 1910, Mahlers Todesjahr, sind gut belegt. Wem die Gestaltung der Alma Schindler-Mahler-Gropius-Werfel zu modern erscheint, der studiere die Zeugnisse über diese kluge und anspruchsvolle Frau.

Die Friseurin

<http://www.friseurin.film.de>

Doris Dörrie goes East again, diesmal nicht nach Japan („Kirschblüten – Hanami“), sondern nach Berlin-Marzahn, um die Geschichte der arbeitslosen und alleinerziehenden „Friseur-Meisterin“ zu erzählen, die sich als „Friseurin“ versteht, aber wegen ihres stattlichen Körperumfanges keine Arbeitsstelle findet. Die Alternative ist das eigene Geschäft – in einem ehemaligen „Asia-Imbiß“ (so etwas gibt es!) –, vor dem jedoch der lange Marsch durch die Institutionen liegt: Banken, Behörden, Berater... Daß mit Leidenschaft und Kreativität der Einstieg in den Salon-Kapitalismus gelingen kann, ist natürlich ebenso ein Klischee wie „Marzahn“. Kathi hat ein lebendes Vorbild in Berlin, dem manches, was im Film gezeigt wird, tatsächlich passiert ist (wenn z.T. auch nicht im Marzahner EASTGATE, sondern im KaDeWe). Die Regie überdreht – noch eine Klamotte über „den Osten“ –, dennoch gilt die Sozialkomödie wegen der Genauigkeiten im Drehbuch und der Hauptdarstellerin als sehenswert.

Goethe!

<http://www.warnerbros.de/goethe/>

Max Schmeling – Eine deutsche Legende

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

Vor 80 Jahren war die *public persona* Max Schmeling, von 1930 bis 1932 erster und bis heute einziger deutscher Weltmeister im Schwergewichtsboxen, der Anti-Goethe, besonders für die Intellektuellen der Weimarer Republik, die in ihm wie überhaupt im „Sportbetrieb“ eine Bedrohung von „Geist und (deutscher) Kultur“ erblickten. Heute dagegen lautet der Sieger Goethe, und zwar durch K.o. in der 1. Runde – so wenig Publikum fand der wahrscheinlich schlechteste „Biopic“ des Jahres, der nicht erwähnenswert wäre, würde er mit dem „Idol“ nicht über eine dramaturgisch immer mögliche Vermischung von „Dichtung und Wahrheit“ hinaus revisionistische Erinnerungspolitik betreiben: Schmeling nur als Opfer der NS-Politik und Widerstandskämpfer gegen sie. Goethe erleben wir in der „Sturm und Drang“-Phase des „Werthers“: das verliebte Genie, hier noch ein Jura-Student und *Praktikant*, in einer produktiv verarbeiteten Lebenskrise und in Rebellion gegen gesellschaftliche Konventionen. Kritiker sehen in der von einem Fernsehsender fi-

nanzierten Darstellung Goethes als Pop-Star des 18. Jahrhunderts, die ebenfalls sehr frei mit der Geschichte umgeht, eine Variation auf „Shakespeare in Love“, die Deutschlehrer nun vielleicht ihren Klassen vorführen werden, bevor sie zur Behandlung des als schwierig geltenden „Faust“ übergehen (müssen). Goethe wurde also vom Sockel gehoben, Schmelings bereits unübersehbarer Sockel noch erhöht. Boxer sind sportlich wie sozial (auch) „Durchbrecher“-Figuren und ohne diverse Teufelspakte selten erfolgreich, und damit dem „Faust“ näher als Kalauer über Faust-Kämpfer gewöhnlich wissen wollen. Schmelings Leben, auch ohne Beschönigungen ungewöhnlich reich und interessant, muß weiterhin auf eine spannende deutsche Verfilmung warten.

Jud Süß – Film ohne Gewissen

<http://www.jud-suess-film.de>

Oskar Roehlers Versuch über die Rolle des Schauspielers Ferdinand Marian in dem antisemitischen NS-Propagandafilm „Jud Süß“ (1940, Regie: Veit Harlan) gilt als gescheitert. Zum einen wegen fragwürdiger Geschichtsdeutungen – Marian wird zum Opfer stilisiert –, zum anderen wegen fehlender ästhetischer Mittel gegen die suggestiven historischen Propagandabilder. So entstand der Vorwurf des „Exkulpationskinos“, für die das Buch des Berliner Medienwissenschaftlers Friedrich Kinilli „Ich war Jud Süß – Die Geschichte des Filmstars Ferdinand Marian“ (2000, 2010) mißbraucht wurde (durch den Tod des Regisseurs Frank Beyer 2006 kam es nicht zu dessen Verfilmung). Lehrreich sind immerhin die Kontroversen um einen Film wie diesen.

Online-Referenz zum Buch von Friedrich Kinilli:

<http://www.ich-war-jud-suess.de>

20x Brandenburg

<http://www.20xbrandenburg.de>

Bei den Feiern zum 20. Jahrestag der Deutschen Vereinigung beschäftigten sich die Medien weniger mit prinzipiellen historischen Bewertungen als mit biographischen Vergleichen, Reflexionen und Geschichten. Ein Beispiel ist die anlässlich des gleichzeitig begangenen 20. Geburtstages des Landes Brandenburg produzierte RBB-Dokumentation, die in Episoden von jeweils 15 min ganz verschiedene Brandenburger/innen portraitiert. Die Gesamtregie hatte Andreas Dresen (u.a. „Halbe Treppe“, „Sommer vorm Balkon“, „Wolke Neun“). Die empfehlenswerte Produktion ist im Internet und, mit Zusatzmaterial, auf DVD zugänglich.

RUHR

<http://www.schafoderscharf.de/ruhr.html>

Die Dokumentation James Bennings (USA) besteht nur aus sechs kurzen Kameraeinstellungen von jeweils etwa 10 min (ein Autotunnel, die automatisierte Produktionsstraße eines Stahlwerkes, ein Waldstück nahe dem Düsseldorf Flughafen, das Freitagsgebet in der Duisburger Merkez-Moschee, die Reinigung von Richard Serra Stahlskulptur „Bramme für das Ruhrgebiet“ in Essen, eine Straße in einer Essener Arbeitersiedlung) und einer Einstellung auf den Kühlturm einer Kokerei von 60 min. Wie in frühen Kurzfilmen von Wim Wenders fragt man sich anfangs: passiert hier noch etwas oder eher nicht?! – Bis man entweder entnervt aus dem Kino flüchtet oder zur Ruhe kommt und sich der „Ästhetik der Erscheinung“ (Martin Seel) hingibt und dem Dampf des Kühlturms so interessiert folgt wie dem Flug der Plastiktüte in „American Beauty“. Die fraglose visuelle Schönheit des Ruhr-Gebietes kommt einher mit dessen Sound, einem zum Teil infernalischem Industrie- und Verkehrslärm – die Urwaldgeräusche von heute. Benning hat erstmals außerhalb Amerikas gedreht und auch zum ersten Mal digital. Die Aufnahmen selbst werden sicher einmal dokumentarischen Wert bekommen, ihre Repräsentativität für das heutige Ruhrgebiet ist beschränkt, dafür ist der „Strukturwandel“ schon zu weit fortgeschritten. Soziologisch interessanter und repräsentativer war wohl der am 30.8. vom ZDF gesendete Episodenfilm „Zeche is nich – Sieben Blicke auf das Ruhrgebiet 2010“.

Diskussion über die Digitalisierung in RUHR:

<http://mubi.com/notebook/posts/1414>

ZDF: <http://www.zdf.de/ZDFmediathek> (Trailer)

<http://daskleinefernsehspiel.zdf.de/ZDFde/inhalt/24/0,1872,793116,0,00.html>

Bewegte Stadtbesichtigung statt *Standperspektive*:

<http://www.sightjogging-im-ruhrgebiet.de>

TANZTRÄUME –

Jugendliche tanzen „Kontakt Hof“ von Pina Bausch

<http://www.realfictionfilme.de>

„Kontakt Hof“ ist eines der erfolgreichen Stücke der Wuppertaler Tänzerin und Choreographin Pina Bausch (1940 – 2009), das 1978 seine Uraufführung mit professionellen Tänzern erlebte und das sie 1998 noch einmal mit Senioren und 2008 mit Jugendlichen inszenierte. Der im Gestus verhaltene Film dokumentiert die einjährige Probenarbeit bis zur triumphalen Premiere. Man kann Pina Bausch hier noch einmal erleben. Wichtiger jedoch sind die Themen des Stücks und der Arbeit an ihm: die Entwicklung von Leibsein und Körperlichkeit durch das Erlernen von Berührungen, das Spiel der Geschlechter, das Verhältnis der Generationen, der Umgang mit Tod und Krieg, die Integration von Flüchtlingen aus dem ehemaligen Jugoslawien. Nicht überraschend zeigt sich, daß die Jugendlichen durch Tanztheater mehr lernen können als in traditionellen Tanz- und Benimmschulen. Wim Wenders lange vorbereiteter, aber erst 2009 begonnener 3-D-Dokumentarfilm „Pina“ soll 2011 ins Kino kommen.

Immergut

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

In Neustrelitz, Mecklenburg-Vorpommern, findet seit 2000 das vom Berliner Verein Immergutrocken e.V. organisierte Indierock-Festival „Immergut“ statt, das für seinen familiären Charakter gerühmt wird – mehr als 5000 Karten werden prinzipiell nicht verkauft. Der Film über das 10. Festival im Mai 2009 will „Werte und Gefühle [transportieren], die mehr und mehr ins Hintertreffen geraten“ (Filmwerbung). Er wird wohl nicht so berühmt werden wie „Full Metal Village“ über das Heavy Metal-Festival in Wacken, doch auch er dokumentiert nicht bloß Musik- sondern Lebenskultur.

Der Verein: <http://www.immergutrocken.de>

Neukölln unlimited

<http://www.neukoelln-unlimited.de>

Weniger idyllisch geht es in diesem Bericht über das Leben von Jugendlichen „mit Migrationshintergrund“ in Berlin-Neukölln zu. Zwei seit ihrer frühen Kindheit dort lebende Geschwister aus einer libanesischen Familie versuchen mit HipHop- und Breakdance Karriere zu machen und für ihre seit 20 Jahren bloß „geduldete“ Familie das dauerhafte Bleiberecht in Deutschland zu erkämpfen. Das Vorhaben ist auf die Gemeinschaft der Familie gerichtet und erzeugt doch zugleich Spannungen unter deren Mitgliedern. Der Film, der an das Kreuzberger Projekt „Prinzessinnenbad“ erinnert, wurde für seine Differenzierungen gegen das negative Klischeebild von Neukölln und gegen unqualifizierte Debatten über „integrationsunwillige Ausländer“ gelobt. Die *Berliner* Teenager kommen selbst zu Wort und beweisen die Existenz von „Multikulti“-Leben. Nur ganz ankommen müssen sie noch dürfen.

Die Eroberung der inneren Freiheit – Sokratische Gespräche unter Gefangenen

<http://www.realfictionfilme.de>

„Im Jahr 2000 ließ sich die Haftanstalt Berlin-Tegel auf ein weltweit einmaliges Experiment ein: Schwerverbrecher betreiben Philosophie. Ein Jahr lang begleiten die Filmemacherinnen Aleksandra Kumorek und Silvia Kaiser Langzeithaftierte, die mit Hilfe von [...] ‚Sokratischen Gesprächen‘ beginnen, sich selbst und ihr eigenes Wertesystem zu hinterfragen. Ein schwieriges Unterfangen, denn diese EROBERUNG DER INNEREN FREIHEIT geschieht inmitten der gewalt-

tätigen Atmosphäre des Gefängnisses – gegen innere und äußere Widerstände.“ (Aus der Beschreibung des Verleihs RealFiction) Diese andere Art eines Gefangenexperimentes ist bloß ein Beleg für das gewachsene Interesse an Wertefragen, die uns letztlich alle betreffen. Ein anderer, ebenfalls mit Extremen provozierender philosophischer Versuch – nicht in der Tonne oder in einer Zelle, sondern auf einem Pflaumenbaum – ist das nun auch in Deutschland erfolgreiche Jugendbuch der dänischen Autorin Janne Teller: „Nichts. Was im Leben wichtig ist“.

WDJ

Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

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

<http://www.kinofenster.de>

<http://www.bpb.de> -> Publikationen/ Filmhefte

Deutsches Fernsehen in den USA:

<http://www.germankinoplus.com>

Berliner Filmfestivals

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

BERLINALE FEATURE REVIEW

BERLINALE FEATURE REVIEW

Frauenzimmer by Meghan Bowler



“Frauenzimmer“ takes a unique approach to an unorthodox topic: prostitution. What is interesting about this documentary by Saara Aila Waasner is not so much the topic as the way in which the topic is handled; Waasner focuses on how being a prostitute affects one's daily life. Each of the three portrayed prostitutes is proud of her profession and is older (49, 59 and 64 years old) than the general public imagines prostitutes to be. Like most other people, each of the three prostitutes has a family and some are in relationships. Their families know about their profession, and one woman's daughter laughs about how she often responds to the question, “What does your mother do?” with the blunt truth, which always gives her something to discuss. In these families, prostitution is not treated as a disgraceful job. One woman talks about how she had been depressed, but upon discovering her sexuality and subsequently, prostitution, her depression dwindled. A particularly interesting contradiction occurs when a client has left one prostitute for another, and the first prostitute calls the second a “whore”; though she would call herself a whore, she also uses the word in a demeaning manner. Though this scene creates comic relief, it emphasizes that at least some prostitutes are conflicted – proud of themselves, but contributing to and perpetuating the stereotypes associated with their profession. Prostitutes are painted as individuals who are not reducible to their job – as normal people whose job happens to be prostitution. An important moment in the documentary is when the camera focuses on one woman's smiley face socks. These socks could belong to anyone in the audience, but happen to belong to this particular woman, who happens to be a prostitute. Waasner's documentary succeeds in making prostitutes real, relatable people for the audience by reminding viewers of how they

share the same family structure, ideals, and habits with the general population. ■

Link: <http://www.kino-zeit.de/filme/trailer/frauenzimmer>

Meghan Bowler (Bioengineering) studied in winter and interned in the summer of 2010 in Berlin.



Advertisement for the Berliner Stadtreinigungs- triebe (BSR), Berlin, tram

stop, Landsberger Allee/ Danziger Straße, September 2010 (WDJ).

Lichtkunst aus Kunstlicht

by Kristin Lin

As an intern at ROOM DIVISION (<http://www.roomdivision.com>), I worked harder than anticipated and accomplished projects I would not have thought possible at the start of the summer. Even though I was only there for three months, the work that I was given made me feel as if I were a contributing and important part of the company. My bosses gave me real client projects to work on and encouraged me to contribute my own ideas to each project. They were extremely supportive, and even though there were many stressful times during the internship when I had to meet many deadlines, my work was worthwhile and the experience rewarding.

During my time at ROOM DIVISION, I learned how to use 3D modeling software, such as Google Sketchup and 3Ds Max, and I also learned how to make professional presentations. I spent my time designing and rendering different spaces, adding LED lighting, and creating a “feel” of what the completed space would look like. From materials to specific lighting effects, I had a voice in the decision process. In fact, one of the most amazing experiences during my internship was when I got to meet clients in person in the spaces that they wanted to re-design. I was able to talk with them directly about what they wanted to do with their spaces as well as their design preferences. In addition, I also got to directly show them my preliminary ideas for the space and receive feedback about my work. Those instances made me feel genuinely important to the company. I was grateful that my bosses trusted me to take on these real projects and allowed me to incorporate my own ideas for designing the spaces they



were working on. In addition to the rich experience in my internship, working in Berlin was really beneficial for me. I had been in Berlin in the autumn, but I experienced a different Berlin in the summer. It was helpful that I didn't have to start over in a new city learning new U-Bahn stops and bus stops; however, the environment around me changed drastically. Suddenly, there were tables and chairs popping up along rivers and outside of restaurants. People were more relaxed and with the sun setting late, you could make the most out of your days. At the beginning of the summer, I told myself that I would travel to other countries or even around Germany, but in the end, I found it hard to leave Berlin and go anywhere else. Ultimately, I was happy with my decision to stay only in Berlin for the summer. I met a lot of local people and made a few close friends in these three months, all of whom were eager to talk to me and help me speak better German as well as show me around their city. After this summer in Berlin, I started to feel like a true insider and resident of the city. ■

Kristin Lin (Product Design, Music) studied in autumn 2009 and interned in the summer of 2010 in Berlin.

The Plight of Migrant Women in Germany:

Immigration, Assimilation, and Belonging by Marta Hanson

This past summer I interned with agisra e.V. Köln (<http://www.agisra.de>), an information and counseling center for migrant and refugee women in Cologne, Germany. Women came to agisra seeking help for a wide range of problems, including threats of forced marriage, domestic abuse, financial troubles, and forced prostitution, and we sought to provide support and empowerment for those seeking assistance. As staff members and interns, we always dealt with our clients in an encouraging, firm, and empowering manner and created a safe space, both physically and emotionally.

The workplace was a dynamic one, and each day differed from the last. On a daily basis, I answered the phone, took messages from women who called and wanted to schedule appointments, answered the door for women who had come for appointments, played with children while their mothers received counseling, and generally helped with office management. A number of times I sat in on *Beratungen*, counseling appointments, which gave me insight as to how the agisra staff members interacted with the women who came seeking help. In the second half of my internship I scheduled more *Beglei-*

tungen, accompanying women who spoke little or no German to various government offices, welfare organizations, or doctors' appointments and providing translation when necessary. Both experiences pushed me to more deeply appreciate the range of issues women face as migrants in Germany, and the degree to which being a migrant can negatively affect daily life.

An ongoing project was my translation of agisra's 2009 *Tatigkeitsbericht*, the annual activities report, into English. This 30+ page document included an academic article on the problems of young women facing the threat of forced marriage, updates on various staff members, lists of events and outreach work agisra had done in the past year, and contact information for many part-



ner organizations. My English skills won me this particular project, which ended up being quite rewarding not only because I learned detailed information about the inner workings of the organization, which I found fascinating, but also because it allowed me to tangibly contribute to the organization during my weeks there. Additionally, I translated the agisra website into both English and Spanish.

Perhaps my favorite part of my time at agisra was the extensive work I did with the *Mädchentreff*, an after-school program for young women with migrant and/or refugee backgrounds. I helped out with their special summer program, which included a *Schiffahrt* on the Rhine, a ropes course, a climb to the top of the Kölner Dom (the enormous Cologne cathedral) and a number of other events. It was a great way to meet and befriend these young women from diverse backgrounds and interact with a different subset of the German population.

I enjoyed working with agisra immensely, and it proved to be both a challenging and rewarding experience. The women who make up the organization were some of the most driven, caring people I've met, and every day they amazed me by the amount of dedication they gave



both to their work and to the empowerment of all the women who came in. The agisra work environment was a joyful one, which I appreciated. I felt like I was part of a community. The other interns and I bonded well, and all of us as a staff were intentionally caring and supportive of each other. This connection and support among the staff members and interns proved especially important considering the gravity of the work we faced each day with our clients. Additionally, the whole staff was incredibly supportive of my ever-increasing German skills, and wouldn't hesitate to point out grammatical mistakes or gently correct my choice of words!

As I've reflected on and processed my experience this summer, I've realized more and more what a challenging and changing journey it was. The work I did brought to life issues I'd only studied academically, which was an invaluable experience: it combined my passion for women's rights and social justice with my love of languages and interest in a global perspective, thus bringing together many themes that have permeated my undergraduate work. I saw the real effects of my efforts, too, including sounding out words with a Jordanian grandmother who finally defied her husband and decided to learn to read, and chatting with Israeli sisters who had decided they, not their father, would one day choose their husbands. Through my work I realized the value of understanding people as individuals rather than as anonymous figures within larger social trends, and I saw first-hand the importance of offering both support and empowerment to people seeking help. This internship pushed me to explore how my studies will shape my actions and how my actions, in turn, will shape the world. ■

Marta Hanson (American Studies, Feminist Studies) studied in spring 2010 in Berlin and interned in the summer of 2010 in Cologne with agisra e.V. Informations- und Beratungsstelle für Migrantinnen und Flüchtlingsfrauen.

Shakespeares Sonette

Lucas Garron

**Es klingt verrückt: Shakespeares Sonette deutsch
Wie kann man die doch treulich übersetzen?
Doch vom Berliner 'nsemble 'zähl ich euch,
Und einer Nacht, die kann ich nie vergessen.
An dem „Theater am Schiffbauerdamm“
Auf dem Balkon rechts vorne hochgehoben;
Wir rückten uns da ganz nach vorne an,
Und sah'n ein Auftritt, der war groß zu loben.
Zum Ansehen wars grotesk und gar bizarr,
Und Shakespeares Worte locker übersetzt,
Aber wurd er nicht dadurch zum Narr,
Denn diese Leistung galt auch auf das Jetzt.
Im Allgemein war's grossartig gemacht,
Aus folg'n'den Gründen, förmlich ausgedacht:**

**Auf Deutsch war'n all die Worte schlaue gewählt,
Bedeutsam, klar, und mäßig ausgesprochen.
Betrachtbar, szenisch, greifend lieb erzählt,
Mit Kommentar auch lustig unterbrochen.
Die Bühne war zu mancher Zeit absurd,
So wie die übertrieb'nen Requisiten.
Ein schicklich dunkler Stil vermittelt wurd,
Um darin uns're Ohren anzubieten.
Obwohl Motive manchmal schier undeutlich
Von uns'ren Augen ins Gehirn verfliegen,
Ist solch ein Schleier etwa Shakespeare-bräuchlich,
Aufmerksamkeit wird doch dadurch erzogen.
Und durch dies alles war die Nacht's sehr wert,
Das hab' ich hiermit hoffentlich erklärt.**

Theater class was the last class I expected to take in Germany; I'm a mathematician and computer scientist! Nevertheless, I'm happy that the Berlin class offerings led me to enroll in a contemporary German theater course with Karen Kramer. In OSPBER 101A, we attend weekly showings of various theatric productions on historic stages around Berlin, meet to discuss them (along with lovely lessons on cultural and philosophical context), and get to practice our German skills by organizing our thoughts into small essays about our thoughts on the pieces.

One of the productions we attended consisted of scenic rendering of Shakespeare's sonnets by the Berliner Ensemble. The sonnets were beautifully translated into German, and were incorporated into Robert Wilson's wild stage settings of Elizabethan caricature, and other references. This art, I decided, deserved more than the usual essay reflection in German, so I attempted to use the same Shakespearean sonnet form to compose a review of the performance. The subtleties of German expression made for a nice exercise in composition, and in the end I think I managed to convey one of my many delightful experiences from studying abroad. L.G.

Lucas Garron (Computer Science, Mathematics) studied in Berlin in autumn quarter of 2010.

IN MEMORIAM



We are sad to inform you of the death of Hannelore Noack, Assistant Director of the Berlin Program until her retirement in 1995. Hannelore's death prompted many tributes. Alumnus Wade French writes, "Hannelore was a force you felt when you walked in the door. Life was never a chore, always a challenge to be savored. She was kind and generous, quick to find a solution. She'd take on Stanford, the Berlin Senate or even the East German government to get what was needed. But she also sensed just how much support each person needed and offered just that much, encouraging you to go the rest of the way on your own." Prof. Larry Friedlander recalls, "I met Hannelore in 1982 when I arrived, nervous and eager, in Berlin for the first time. Germany was an overwhelming experience for me and those initial months were difficult. Hannelore guided me through that time. Through her I came to appreciate the extraordinary and delightful qualities of the Berliners, of which she was the very best exemplar. She combined absolute honesty, directness, and practical smarts with a huge loving heart. Hannelore told the truth as she saw it, but her insight into the world's foibles was tempered with compassion and insight. I would sit with her and pour out my thoughts and confusions, and she unfailingly brought me down to earth with her wry observations and her kindness." Prof. Bill Eddelman says it in a word: "There are certain words that she would say and the most memorable to me was 'ach mensch': She always said that with a smile and I have always felt that the word 'Mensch' defined her as a wonderful example of the goodness and basic humanity that she represented. It was a privilege to know her and the world is a lesser place with her passing."

Karen Kramer

The Strengths of the German Model by Werner Abelshauser

The production processes of German companies may be expensive, but they are tailored to the needs of their clients and are effectively customized and post-industrial. For a long time this model appeared to be too inflexible and expensive when compared to the global competition. As a result, fewer and fewer companies were willing to make the significant investments in human resources necessary to maintain a highly qualified staff. A much-vaunted German specialty – vocational training that meets the needs of a high-quality, post-industrial production process (*nachindustrielle Qualitätsproduktion*) – was on the verge of extinction. Looking at America's example, many companies believed it no longer made sense to train their own employees and decided it was more cost-effective to recruit qualified workers (*Facharbeiter*) and technicians on the labor market. But even during the boom that preceded the financial crisis it was evident this strategy wouldn't work. It has become increasingly clear that qualified workers capable of handling post-industrial, customized work cannot be found on the global job market. Rather, the training of such workers is a key factor in the competitive advantage of German industry.

A Long-Term Investment Pays Off Over Time

The central role of skilled workers has a long tradition in Germany. For over a hundred years, the most important German export sectors – mechanical engineering, chemicals, vehicles and electrical engineering – have derived the bulk of their added net value from high-quality, post-industrial work. For this reason over two-thirds of the work force, from tradesmen to top managers, is engaged in skilled or highly-skilled professional work. This demonstrates the central role of the so-called "dualen Berufsausbildung," or dual system of vocational training (*Berufsausbildung*), for the overall organization of the economy. Vocational training programs are funded both by the state, which is responsible for vocational schools, as well as by the companies themselves. The resulting system allows companies (working together with trade unions) to determine the content of courses and to tailor the curriculum to the technical needs of their sector.

This assumes, however, that companies can afford to finance such a system in the long run – after all, the benefits of an investment in vocational training are only reaped over time. A coordinated policy on wages is essential to avoid the constant poaching of trained

employees. Cooperative working relationships are also necessary to ensure the loyalty of highly qualified – and therefore powerful – permanent staff (*Stammebelegschaften*). Ultimately, even competitors need to work together on issues of technology transfer and standardization in order to set generally accepted standards for apprenticeships and examinations.

Vocational training programs were originally introduced in the late 19th century. In subsequent years, the reform of these programs was the subject of repeated discussion. Finally in 1936, all companies in the metal and construction industries with ten or more employees were required to offer a number of trainee positions (*Lehrstellen*) commensurate to the company's size and organize vocational programs. The monitoring of the industry's vocational training programs was the responsibility of the respective chambers of commerce and industry.

After the War, Vocational Training Declined in Popularity

With the passing of the "Reichsschulgesetz" (Imperial Education Act) in 1938, the Nazi regime finally pushed through mandatory industrial vocational training, requiring all middle-school graduates to complete some kind of professional training. Within just a few months, even small companies had established trainee positions (*Ausbildungsplätze*) and apprenticeship workshops (*Lehrwerkstätten*). Between 1937 and the end of World War II, almost all male middle-school graduates (as well as a growing number of female graduates) went on to complete a three-year apprenticeship.

In the post-war period, vocational training started to become less attractive. More and more companies turned to large-scale assembly line production methods à la Henry Ford. This means of production was oriented towards an untrained workforce. These workers were in short supply and therefore comparatively well-paid. Accordingly, more and more young people preferred learning on the job to completing a proper apprenticeship.

At the same time, the recruitment of untrained laborers from abroad was becoming common practice. In the 1960s, the chambers of commerce and industry almost went so far as to stop requiring apprenticeships for skilled workers. They began to issue a series of certificates over the course of vocational training after each of which the students could break off their course of study.

In doing so, they were following a widespread belief that standardized mass production and the automated factory were the production methods of the future, which, sooner or later, would replace the German model of customized high-quality production.

The Culture of Skilled Work in Germany Must Be Revived

But even while the vocational training law was being changed in 1969, a new industrial model had begun to emerge, with the result that the approach based on the specially-trained worker survived. In the early 1970s the labor market had already begun to change dramatically. Fordian mass production methods became less feasible in Germany, with the result that there were fewer and fewer jobs for less-qualified workers. Once again, skilled workers were in demand. Since then, they have formed the backbone of the German exporting powerhouse (*Exportweltmeisterschaft*). Indeed, it is precisely those sectors with a culture of skilled workers – mechanical engineering, electrical engineering, automotive engineering – that dominate German exports. If one excludes the agricultural and commodity markets, German exporters head 40% of all world markets. These are, above all, markets for customized high-quality work, the domain of the skilled worker.

The quality of work is, in other words, vital to the German economy. As recently as the 1950s, the percentage of low-qualified or unqualified workers was only 20%,

whereas today it is 30%. This group of people cannot keep up given the level of global competition. Even a high rate of growth cannot change much in that respect, as speedy growth exacerbates the lack of skilled workers rather than reducing the number of unemployed – something that became clear in the boom preceding 2008. Germany is not likely to become a low-wage country.

The best strategy would be to allow this sector to shrink to an economically supportable size as quickly as possible, creating more highly qualified jobs instead. Were Germany to reduce its percentage of unskilled workers to a level that is once again appropriate to its industries' means of production, the problem of unemployment would be solved. The message that can be taken away from this diagnosis sounds simple, and it gives hope: Since the 1980s, the number of low-qualified workers in Germany has shrunk by 1% every two years. ■

Prof. Dr. phil. Werner Abelshauer teaches Economic History at the Universität Bielefeld.

Links: <http://www.uni-bielefeld.de>
<http://www.abelshauer.eu>

Translated from the German by Sylee Gore, by courtesy of the author. The text originally appeared in the *Frankfurter Allgemeine Sonntagszeitung*, July 11, 2010, Nr. 27, p. 42 (serial: „Wie wir reich wurden“ (41)); see also: <http://www.faz.net/s/RubB9F638BB4E3A44949DD29BE54AD9AE55/Doc~EFFF6DA69EA724E9D93F05FB55E205AEF~ATpl~Ecommon~Scontent.html>.

How to come back?

Tips for recent alumni:

The *Alexander von Humboldt-Stiftung* offers fellowships for U.S. scientists and scholars:
<http://www.humboldt-foundation.de>

The Foreign Policy Internship at the American Academy in Berlin for graduate students in their Public Policy Program (background in US foreign policy and international affairs is preferred):
<http://www.americanacademy.de>

The Robert Bosch Foundation Fellowship Program enables young professionals from the US to spend a year working in their field in Germany:
<http://www.bosch-stiftung.de>

The *Bundeskanzler-Stipendium für künftige Führungskräfte* scholarship is offered in cooperation with the *Alexander von Humboldt-Stiftung*:
<http://www.humboldt-stiftung.de/web/bundeskanzler-stipendium.html>

The *Bundestagspraktikum*, formerly called the *Internationales Parlaments-Praktikum*, is now a grant. The *Internationales Parlaments-Stipendium* (IPS) lasts five months and includes meetings, seminars and an internship with a parliamentarian:
http://www.bundestag.de/bundestag/europa_internationales/internat_austausch/ips/index.html

The *Carl Duisberg Gesellschaft* (CDS) provides internships and practical training opportunities in business, engineering, finance, tourism, IT, media/communications, international relations, the nonprofit sector, German studies, economics and other fields for up to 12 months:
<http://www.cdsintl.org>

The *Deutscher Akademischer Austauschdienst* (DAAD) and the German Committee of the International Association for the Exchange of Students for Technical Experience (IAESTE) help people find internships:
<http://www.daad.de>, <http://www.iaeste.de>

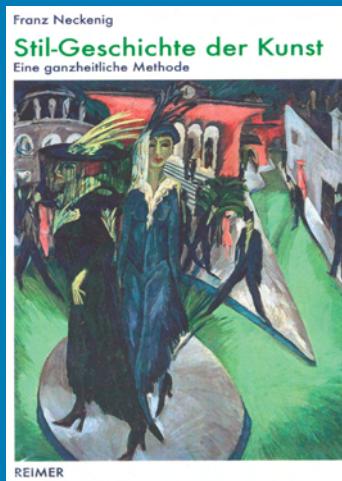
The German-American Fulbright Commission has special programs for U.S. citizens, e.g. grants for teaching assistantships at German high schools:
<http://www.fulbright.de>

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

The *Konrad-Adenauer-Stiftung* e.V. (KAS) provides stipends to German and international graduate students for further education and graduate work, especially for young people who want to become leaders in the fields of politics, business, science, media and culture:
<http://www.kas.de> (see: **Service, Stipendien**)

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

Buchtipp



Franz Neckenig: Stil-Geschichte der Kunst

Berlin: Dietrich Reimer Verlag 2010, 384 pp.

Franz Neckenig, fondly remembered for his unforgettable lectures and tours at Stanford-in-Berlin from the founding of the program in 1975 until his retirement in 2007, has just published his magnum opus “Stil-Geschichte der Kunst. Eine ganzheitliche Methode.”

Franz explores the influences under which artists work, the means of expression at their disposal, and the functions an artwork can have. Art comes into being in a specific social context and is a repository of historical givens. A concept of style that takes this into consideration, instead of limiting itself to a repertory of forms and themes, furthers an integrative understanding of art. The application of this method is demonstrated using examples of works from all genres and periods – from book illustrations of the Middle Ages to works of the Italian Renaissance, from the Baroque and Rococo to the art of the 19th century to contemporary architecture and painting. The book is pitched at beginning students of art history and the interested layman, but is also suitable to supplement the study of history, culture and social sciences. Of course it also contains a chapter on Hermann Muthesius’ architectural and garden plans for “Haus Cramer” (1911–12), Stanford’s campus in Berlin. Franz interprets the plans as a melange of many stylistic elements: from medieval castle, the Renaissance and Baroque, to New Sobriety. Crafts and machine culture, the historical and the modern, are combined in a fashion remarkable for the time.

Dresden and the MHM

by Emily Brodman

I spent my summer in Dresden surrounded by both history and reconstruction. I mean this quite literally – I worked at the Militärhistorisches Museum der Bundeswehr (<http://www.militaerhistorisches-museum.bundeswehr.de>), and lived in Neustadt, a lovably grungy neighborhood, one of the few quarters of Dresden left almost untouched by the firebombing in World War II. My WG (co-op) building was almost a hundred years old, and every day at work, I surrounded myself with old books, photos, and documents, yet so much of Dresden was brand new. I had to find new bike paths to work every few weeks to circumnavigate ever-increasing construction sites. I apologized when I took a friend from home sightseeing, and we couldn’t get a good picture of a cathedral spire because a crane, building condos nearby, towered in the background of every shot.

It can be confusing to visit Dresden, and not just because of that Saxon accent. *Altstadt*, the city center, is in fact the newest part of the city, with every building a few decades old at most. During my first weekend in Dresden, I explored the monuments and churches along the Elbe in *Altstadt*. Most of them are within walking distance of each other: towering restorations, with only the occasional plaque commemorating the February 1945 firebombing. The most striking was Frauenkirche, a gigantic church completely destroyed in 1945 and rebuilt since unification precisely as it once had been in the 1890s, with blackened stones from the rubble mixed in with white sandstone. I mentioned Frauenkirche to my WG-mates later that evening. One of them scoffed and waved her hand. “It’s like Disneyland,” she said, “It’s a fantasy. And all just to make tourists happy.” She had a point – some of the buildings around Frauenkirche were actually restored to look even older than they were in 1945. Walking the cobblestone streets felt like a time warp, with no mention of the darker side of Dresden’s history.

This is a complaint one hears about Frauenkirche and Dresden’s *Altstadt*, but it’s also a complaint one hears about museums or monuments in general, especially military memorial culture. I have visited American war memorials, museums, and battlefields, and it’s easy to be frustrated by their whitewashed history and heroic overtones, the way Frauenkirche frustrated my WG-mate. The goal of the museums seemed to be to honor the past and make visitors feel good about it, not to comment on

history or explore its underside. As an American and as someone with mixed feelings towards the military, I was worried I would be out of place among the historic uniforms and weapons in the Dresden museum. I was worried I would spend the summer researching and organizing objects to tell a story that glorified or romanticized an army, a history, and a heroic picture of the military, none of which were my own.

I quickly learned that the easy, heroic answers are the last thing the Military History Museum wanted. While Dresden's *Altstadt's* reconstruction could be described as "prettification," the MHM's restoration overtly em-

Below: Old Dresden and "public viewing" at the Elbe during the World Cup game Argentina v. Germany (0:4).



braces the darker aspects of Dresden and German history. The MHM is currently redesigning both its permanent collection and the building itself. The 1870s-era original, baroque building received a very modern upgrade from American architect Daniel Libeskind – a five-story steel-and-glass wedge bisects the original classical columns and arches, visually ripping the classic building in half and sharply uniting Old-Dresden and New-Dresden in a single building. The original building has a longer and more complicated history than many American cities; since 1897, the old armory has been home to a military museum in some capacity, operating under five different socio/political systems. When the museum reopens in late 2011, it will be one of the largest



On the left: Emily with (from the left) Daniel Rorke (Biomechanical Engineering, Music; internship with the Charité Berlin, Julius Wolff Institute/ Dept. of Trauma and Reconstructive Surgery), Ron Pomper (Human Biology, internship with Werbellinsee-

Grundschule in Berlin-Schöneberg) and Alex Romanczuk (Mathematics, Comparative Literature, CS; internship with the Jüdische Gymnasium, Berlin) just before investigating the secrets of steel production at the ThyssenKrupp plant in Duisburg.

Above: Eine Baustelle: the reconstruction of the "MHM" building.

museums in Germany, but also one of the most thematically ambitious. Even though the Bundeswehr heads the museum, the museum takes a very critical position towards war, the army, and the role of violence in society. My internship was in the redesign department, a team of ten historians, museum educators, and Bundeswehr officers.

On my first day, my boss walked me through the temporary exhibit and explained his vision for the redesign. As a German museum, he emphasized, there is no simple way to talk about the military, and everyone knows it. My boss emphasized that critical reflection was the main goal of the redesign (unlike the "Disneyland" of *Altstadt*, I inferred). Military history is not just heroes and gadgets or dates and battle names. It's the history of violence in society, and if we study this history, we can better understand both war and humanity. We walked by the exhibit on World War II, which included tanks and canteens and machine guns, but also half a dozen white flags hanging in a row, something I had never seen before in a military museum.

In my eleven weeks at the museum, I found myself re-considering what it means to organize or visit a military history museum, from my boss' broad mission statements to the minutiae of organizing a collection with millions of objects. I was lucky enough to see exhibits in all stages of planning – I would perform the final edits on English translations of object text for hundreds of objects one day, and email American vendors to buy possible objects

the next day. I watched cranes place a U-Boot from the 1860s into storage and helped catalog a shipment of dissected carrier pigeons for an exhibit on animals and the military. I tried to mediate a 30-minute debate over the translation of a map legend into English – “sites of mass violence” or “places of mass violence” or “mass violence occurrences”?

I spent the most time preparing an exhibit on the 21st century – objects about cyber warfare, conflict in Darfur, and the latest technology from American weapons contractors. The museum faced complicated questions. Some were merely practical – how can one display the concept of cyber warfare in a museum without renting out dozens of computer screens? Where can one find and purchase a demilitarized GPS-powered missile? Other questions were more challenging. How does one tell the story of the 1990s Rwandan genocide, especially in a German history museum? How does one frame the September 11 attacks – as an attack against America, against Western culture, as a declaration of war? How can one best quantify or discuss the environmental and ecological cost of war? Can a museum (or should a museum) avoid political messages in an exhibit about the war in Afghanistan? Is it possible to acknowledge individual heroism or technological accomplishments that occurred during a war, without necessarily praising the war itself?

Living in Dresden helped me begin to understand why these questions are so important. Whenever Dresden, or any place with a traumatic past, rebuilds, it creates its own narrative and relates to its citizens and visitors what it hopes to remember, how it wants to remember the past, and what it hopes to forget. I better understand why my WG-mate was so unnerved by the “theme park” qualities of Frauenkirche and the *Altstadt*. It upset her

to think that Dresden was choosing to skate by its most difficult history – both the 1945 firebombing and its Third Reich history before – but it would upset many to reflect only on these dark parts, without remembering how beautiful Dresden once was.

I better understand what challenges the MHM faces when it rebuilds. It can’t default to the aesthetic display of weapons and uniforms but it also can’t default to just displaying lists of atrocities committed and lives lost to war over the centuries. My coworkers taught me it was both impossible and irresponsible to write a history that includes only the heroes, or only the victims or perpetrators, or only the good or bad. The goal of the museum, they taught me, should be to teach the circumstances of a particular event in order to better comprehend the broader patterns behind history: to know the facts of a certain war in order to understand war and society in general.

Maybe it was this attitude that led me to look so closely at every new Baustelle and every old DDR-building or *Altstadt* restoration. All together, they present a narrative of a city with a long, tragic, and bizarre history. Just like all the different pieces of Dresden and the different pieces of the Libeskind architecture, the MHM’s redesign hopes to fit together all the different parts of German history, of military history, and the history of violence, to tell a complicated story. I still can’t completely understand it, just like I still can’t completely understand the Saxon accent, but I couldn’t imagine facing such questions and problems in any place other than the MHM. ■

Emily Brodman (History) studied in Berlin in spring and interned in the summer of 2010 in Dresden.

Impressum

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