

# Briefe aus Alumni Newsletter

# Berlin

8 '12

of the KRUPP INTERNSHIP PROGRAM FOR STANFORD STUDENTS IN GERMANY



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Alfried Krupp von Bohlen  
und Halbach-Stiftung

# Grußwort der Krupp-Stiftung by Prof. Dr. h.c. mult. Berthold Beitz

**Im Jahr 2011** konnte die Alfried Krupp von Bohlen und Halbach-Stiftung die 1.000ste Stipendiatin des „Krupp Internship Program for Stanford Students in Germany“ in Essen begrüßen. In diesem Jahr haben wir das 30jährige Bestehen des Programms auf Villa Hügel gefeiert. Besonders dankbar bin ich, daß Prof. Dr. Gerhard Casper, Präsident der Stanford Universität von 1992 bis 2000, aus diesem Anlass nach Essen gekommen ist. Er brachte ein wunderbares Geschenk mit, das unter Mitwirkung von Frau Dr. Kramer entstand: ein Buch, in dem die Erinnerungen und Gefühle, die Ansichten und Einsichten hunderter Deutschland-Stipendiaten aus 30 Jahren Praktikantenzeit auf kunstvolle Art und Weise zusammengefaßt sind. Es entsteht das Bild „des“ Krupp-Stipendiaten. Und es ist ein gutes Bild, das eine starke, sehr persönlich geprägte Beziehung junger Amerikaner zu Deutschland zeigt. Das Programm hat viel erreicht.

Seit nunmehr acht Jahren informiert der „Alumni Newsletter“ aktuelle und ehemalige Stipendiaten des Programms. Ich wünsche mir, daß mit dieser Publikation alle Teilnehmer des „Krupp Internship Program“ über die bloße Information hinaus mit Deutschland und Europa im besten Sinne verbunden bleiben. ■

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

Vorsitzender und geschäftsführendes Mitglied des Kuratoriums der Alfried Krupp von Bohlen und Halbach-Stiftung

Karen Kramer, Berthold Beitz, Gerhard Casper toast three decades of Krupp Internships at Villa Hügel, May 10, 2012.



The photograph on the title page shows prospective summer 2012 interns at the anniversary meeting on the southern terrace of Villa Hügel on May 10, 2012, together with Berthold Beitz and other representatives of

the Krupp Foundation, emeritus President Prof. Gerhard Casper, former BOSP Director Prof. Robert Sinclair, the Stanford Club of Germany Board, and Berlin Center faculty and staff.

## What's New in Berlin by Karen Kramer



**In a hyperbolic age**, it is sometimes understatement, not exaggeration, that catches our attention, simply by virtue of sheer difference. But outstanding accomplishment inspires the praise that is its due. Having celebrated our 1000th Krupp Intern with you, electronically, in grand style last year (a milestone of literally millennial dimension!), you might assume that *this* year would bring only rich but accustomed rewards that are reaped when enterprising students embrace a foreign culture in its offices, its production facilities, and its

The spring quarter students/interns after the visit to the Ruhrlandmuseum „auf der Zeche“ Zollverein on May 10, 2012, on the museum's rooftop with Marget Heymann of the Krupp Foundation on the right. Link: <http://www.ruhrmuseum.de>



On October 5, 2012, Karen Kramer met with Stanford in Berlin and Krupp Internship alumni at Sweet Hall.

labs. And that it did. But I must nonetheless thwart your expectation that 2012 was just another excellent year, for it marked the 30<sup>th</sup> anniversary of The Krupp Internship Program for Stanford Students in Germany. In anticipation of this anniversary, many of you had contributed memories and insights from back in the day; I wove words and passages from your accounts into a composite testimonial, *The Krupp Intern*, which emeritus President Prof. Gerhard Casper presented to Prof. Dr. Beitz during the anniversary luncheon at this year's *Stipendiatentreffen* at Villa Hügel. And, this year, the Curatorium of the Alfried Krupp von Bohlen und Halbach-Stiftung generously approved the University's application for another five-year renewal of the grant that established the Program and has sustained it for three decades. And, this October, I had the special pleasure of meeting with Krupp Alumni who lived in the Bay Area or had returned to campus for Homecoming weekend for a Krupp Intern Reunion. We enjoyed beer, pretzels and hours of good talk in the patio of Sweet Hall on the Stanford campus. All three decades of the Program were represented at this reunion, including alumni from the very first group, and many came with their children or partners. Some took the floor to reflect on the profound impact the Program had had on their lives. *Fazit*: I must once again drop all pretense of modesty, for 2012 was a very special year for this Program, whose rich history you are.

I would like to share with you an incident from the 30<sup>th</sup> anniversary luncheon at Villa Hügel. Claus Zoellner, the Stanford alumnus who met with Berthold Beitz in 1982 in an encounter that would launch The Krupp Internship Program, returned to Villa Hügel to commemorate the anniversary. He congratulated Mr. Beitz on having recently received the Lew Kopelew Prize for Peace and Human Rights. He then shared with the students the wise words of Perikles that Mr. Beitz had quoted when he accepted the prize: "The secret of happiness is freedom; the secret of freedom, though, is courage." Mr. Zoellner commended Mr. Beitz for having lived an exemplary life in accordance with this maxim, and urged the assembled to follow his example.

News from Stanford in Berlin is notable particularly in two regards. Interest in the program is at an all-time high: this autumn we received 95 applications for 37 slots in Spring Quarter 2013, exceeding our already high record (63 applications for autumn of 2012) by 50%. And we have good news about "Haus Cramer," the protected architectural & garden monument you all remember as "the Villa", i.e. as Stanford's campus in Berlin, which completed its first century this year. The University commissioned an extensive infrastructural renovation of Haus Cramer this summer that included a new roof, extensive energy-saving measures, upgrading of plumbing and electrical systems in some parts of the house, refurbishment of the stairwell and other high-usage areas, and more. Stanford's "man of the hour" throughout this summer-long ordeal was someone you

will all remember: Georg Eppenstein, the Berlin Program's Caretaker and Technology Specialist. Then, after the dust cleared, in late November, we celebrated the centennial of this Muthesius villa with an historical symposium, "100 Jahre Haus Cramer"; we are grateful to house architect Burckhardt Fischer for generously helping us to conceptualize and implement this important meeting, and thank the Stanford Club of Germany, e. V. for sponsoring it.

Finally, I want to thank all who responded to my invitation to share your memories last February. *The Krupp Intern*—the composite story that emerged, mentioned above—is quite a read, and I am confident that all of you, whether or not you responded, whether or not

you are quoted, will recognize this story as your own. In the letter to Berthold Beitz that introduces the account, I explain the aesthetic referencing scheme, which was designed to condense thirty years of testimonials into one story, without interrupting the flow or homogenizing the accounts, by tagging each voice with the year in which it was speaking German in a workplace here. "The" Krupp Intern is candid, concrete, witty, poignant, and wise. Enjoy! (The digital file can be accessed by going to: [http://www.stanford.fu-berlin.de/kruppletter\\_en.html](http://www.stanford.fu-berlin.de/kruppletter_en.html) (Krupp Internships/Praktika: 30 Jahre: 1982–2012). ■

**Dr. Karen Kramer**

Director, Bing Overseas Studies Program in Berlin

## Learning from Germany: an adventure that began with a Krupp Internship by Lily Kornbluth

**At the conclusion** of my Krupp Internship in 2009, my classmates and I gathered at Haus Cramer to share our experiences. I could hardly summarize my summer in the few minutes I was given: over the course of three months at the Charité-Universitätsmedizin Berlin, I split my time between the Abteilung Naturheilkunde (Natural Medicine Department), the Deutsches Rheuma-Forschungszentrum (German Rheumatism Research Center), and the operating rooms. These experiences—from translational research to bench work to assisting in operations—gave me insight into the German medical system and culture in a way that continues to inspire my life path.

My internship in Berlin was enough to whet my appetite for German culture and solidify my German language skills, yet I recognized that I still had so much more to learn. Although I was a pre-med at Stanford, my Area of Concentration in the Human Biology Department was "Language Development and Bilingualism", and research in child language acquisition dominated my undergraduate career. After my Krupp Internship, I was filled with curiosity about how the research I was doing at Stanford in English and Spanish would apply and compare to German.

Taking Karen Kramer's flattering suggestion, I decided to apply for a Fulbright grant to continue my child language development research in Germany. With help and encouragement from Professor Anne Fernald, my advisor at Stanford who had formerly lived in Germany, I was put in touch with Pia Knoeferle, Assistant Professor and the Principal Investigator of the "Language



Lily in front of the Bielefeld Rathaus.

and Cognition" research group at Bielefeld University. Prof. Knoeferle graciously offered to sponsor me, and she had the perfect project in mind: helping to start a child language development lab for her research group. A year later, in fall 2010, I headed off for this academic adventure at the Cognitive Interaction Technology Excellence Cluster (CITEC) at Bielefeld University.

For those familiar with Germany, it goes without saying that Bielefeld is a very different city from Berlin, the site of all of my former experiences in Germany. The joke that "*Bielefeld gibt es gar nicht*" or "Bielefeld does not exist" sheds light on the fact that Bielefeld is an often overlooked university town, even among Germans. Despite a rough adjustment period, I soon learned to love the gritty feel of the university and the constant overcast weather alongside the magnificent changing of colors of the surrounding Teutoburg Forest.

With the patient and kind mentoring of Prof. Knoeflerle, I began my Fulbright project which used eye tracking to study how 4- to 6-year-old children process German. In particular, we were interested in studying how visual information is stored in short-term memory and then rapidly used to inform language understanding. Recruiting participants for this study was infinitely more difficult in Bielefeld than it was for my child language studies at Stanford. Parents in Bielefeld were extremely reluctant to have their children participate in the study, and it took me more than five months and multiple visits to every kindergarten in Bielefeld to find 20 children to participate. I observed that Germans truly guard their free time, and any event—be it a child language study or dinner with a new friend—cuts into that valuable private time. This was also the case with students my age, and it became essential for me to enroll in several classes in the Public Health department in order to make German friends. While this aspect of German culture annoyed me as a newcomer, I find that now that I am back in the never-ending hustle bustle of California, I miss those quiet moments that seem so protected in German culture.

After my Fulbright research grant ended, I still was not ready to pull myself away from Germany. My Krupp Internship experiences in the German healthcare system in combination with my coursework at Bielefeld University in the Public Health Department led me to apply for a Fulbright Internship at Boston Healthcare Associates (BHA) in Celle, further extending my time in Germany. BHA is an international healthcare consulting company that provides reimbursement, business devel-

opment, and market analytics services to biopharmaceutical, medical device, and diagnostic companies. During my time at their German office just outside of Hannover, I worked on issues related to German and other European healthcare markets. My projects focused on targeted cancer therapies and their companion diagnostics with the goal of understanding how they could best be introduced into European healthcare systems and accepted by current reimbursement structures. This involved extensive research on the detailed workings of these healthcare systems, including interviews with expert clinicians and healthcare economists.

My internship at BHA taught me a great deal about how European countries, and Germany in particular, provide universal healthcare. Perhaps most importantly, my projects made me realize that healthcare is a business and that, regardless of one's humanistic goals for medicine, it is good to be well versed in the economic incentives that govern a healthcare system and affect care. As the healthcare reform debate continues in the U.S., I am constantly reminded of the importance of finance in providing healthcare, and I hope to apply what I have learned to my future career as a physician.

I write this article from my new home in Los Angeles as a first year medical student at the David Geffen School of Medicine at UCLA. This marks a new chapter in my life, and, in many ways, I thought I had left my Germany experiences behind. That is, however, until our first lecture of medical school which focused on healthcare delivery. There was a long silence after our professor asked the class if anyone knew which country was the first to establish universal health insurance. Finally, I raised my hand, and answered that it was Germany. The professor posed a bonus question: Did I know approximately in what year it was established? I answered confidently that it was under Otto von Bismarck in the 1880's. I was the only medical student to have answered that question correctly in years, and the professor promptly walked down the aisle to award me his school pin for getting the question right. This experience solidified the fact that the advanced thinking and progressive technologies I was exposed to in Germany are something that I will take with me for the rest of my life, and I look forward to sharing my German experiences with friends and colleagues so that they can learn from them as well. ■

**Lily Kornbluth** (Human Biology, 2010) is currently attending the David Geffen School of Medicine at UCLA. She studied and interned in Berlin in 2009, and was a Fulbright Student Grantee in the 2010-2011 academic year in Bielefeld and a Fulbright Intern at Boston Healthcare Associates GmbH in 2011 in Celle.

The Villa's "Rose (and Tulip) Garden" in May.



# Status Report

on the Krupp Internship Program by Wolf-Dietrich Junghanns



The internship year of 2012, like 2011, was characterized predominantly by internships in the realm of science and technology, and it seems the trend will continue in 2013. This profile nicely fits the 30th anniversary of the founding of the Program, which was initially designed for “techies” only. The diversity of professional interests of the applicants led us to 22 new hosts of the total 33 internships. These included two new divisions of the Robert Bosch GmbH and of the Fraunhofer Gesellschaft but also a few new companies from the Berlin start-up scene, which already appears to be well known in California. After all, Berlin—rather, the area around the cafe St. Oberholz at Rosenthaler Platz—is attracting even Californian venture capitalists and entrepreneurs, and some of the companies collaborate with partners in Silicon Valley.

The Staatsoper is to be reconstructed by 2015 – Amy Egerter (Architectural Design) in the holed auditorium.

Below: Outside the Opera building site. In the background: Friedrichswerdersche Kirche (a Schinkel building) and Fernsehturm.

Once again, space does not allow me to list all the internships here, but let me at least give you an impression of some of the new placements. To begin with Berlin start-ups: Scott Takahashi (Product Design, Computer Science) worked at Phonedeck on user interaction and experience design for Android and iOS applications. Anagad Singh (Computer Science) served as a user experience designer for various software platforms at ezeep





The delicious lunch concluding the spectacular tour through ThyssenKrupp Steel Europe in Duisburg, on the top floor of the guest cafeteria with the view over the Ruhr-Gebiet.

In the foreground on the left: Dr. Ingo Lorch of the Krupp Foundation, on the right: Jutta Ley and the tour guide Norbert Funke of Thyssen-Krupp AG.

GmbH to improve printing management. And at iversity GmbH, an academic collaboration platform, Anissa Chitour (Public Policy) supported the marketing and design of new open course and learning management software solutions.

We had two interns at Bosch, both at plants in the Stuttgart area that had never hosted Krupp interns before. The first, Kristina Bohl (Electrical Engineering), worked in Energy and Building Solutions tackling problems of energy efficiency—a growing market, due in part to Germany's *Energiewende*. The second, Emily Henriksson (Mechanical Engineering) supported the development of car testing methods in the Automotive Electronics division. The latter placement we found through a contact by Kenneth Kaufman, a Palo Alto-based philanthropist and a co-creator and long-time supporter of the Krupp Internship Program. Speaking of alumni: Hel-

ga Beck (International Relations, German Studies 1993), first a Berlin student and intern and later Internship Coordinator at the Berlin Center (and now a Berlin resident for more than 15 years), is another supporter of our program: In her capacity as Public Relations & Marketing Manager at the publishing house Die Gestalten, Berlin, she hosted Justin Calles (Science, Technology & Society, German Studies) as a press assistant with a wide variety of tasks that allowed him to immerse himself in the world of art and design (see his report in this issue).—Thank you, Ken and Helga!

Two students interned with Fraunhofer Institutes in the field of energy technology. Dieter Rutzen (Materials Science & Engineering) worked in Freiburg for six months on the improvement of solar cells with the Institut für solare Energiesysteme (ISE), and Matisse Milovich (Engineering Physics) participated in turbulence research related to marine energy technology at the Institut für Windenergie und Energiesystemtechnik (IWES) in Kassel, a new host in our program. While in Kassel, Matisse was able to visit the summer-long DOCUMENTA, the world's largest art exhibition, which takes place only

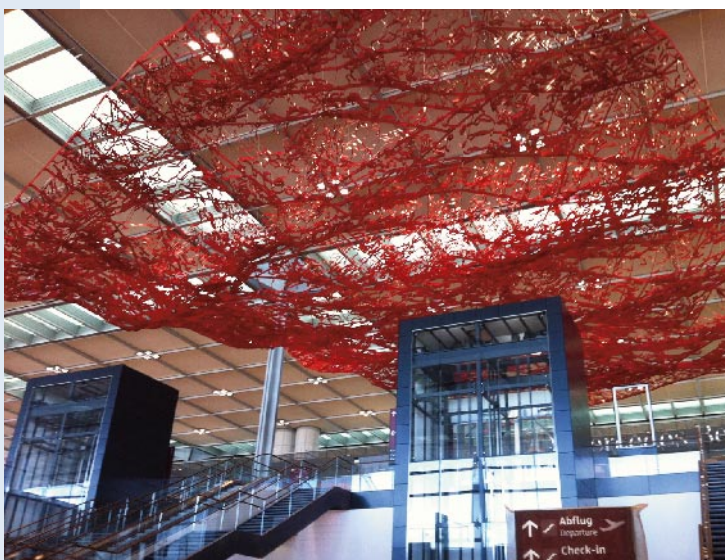


Thanks to Amy Egerter's architectural internship with Arcadis/ Deutsche Gesellschaft für ökologische Bautechnik, we can assure you that the "Willy Brandt Berlin Brandenburg Airport" really does exist – it's just not quite ready yet.

Above: At one of the new airport cafés: Amy Egerter with her colleagues, from the left: Jean, Amy, Isabel and Thomas.

every five years. Overall, the interest in energy technology seems to be growing among our applicants—even as the German alternative energy industry, especially in photovoltaics, encounters a deep crisis due to reductions in state subsidies. In such a period, institutions of applied research like Fraunhofer-Gesellschaft or Helmholtz-Gemeinschaft are excellent alternatives, but we do hope to develop more industrial contacts in this field as well.

Blaise Bradley (Symbolic Systems) was the other student who



worked in a Fraunhofer unit that has not previously hosted a Krupp Intern: he developed an extension of MediWiki in the department of "KONTEXT Language Technology" in Darmstadt. Our second student with interest in computer linguistics was Aliya Deri (Computer Science, Modern Languages) who worked on machine translations in the section "Human Language Technology and Pattern Recognition" of the RWTH Aachen—our most Western location this year.

Angad Singh (Computer Science) on the roof-deck of the former relay station, Umspannwerk. The relay station is located in Kreuzberg, along with his host, ezeep GmbH, as well as several other start-up companies.



Our new cooperation with an incubator of the Technische Universität München, UnternehmerTUM—initiated by two Stanford engineering professors who will be guest professors at the Berlin center next year for the third time, Sheri Sheppard and Ed Carryer—was fruitful right off the bat. UnternehmerTUM's support enabled internships for two mechanical engineers: the first, William Greenbaum, supported enbreeze GmbH in Köln

in the development of rotor blades for mobile wind generators. The second, William Tucker, joined Roding Automobile in Roding (near Regensburg) and in Munich, where he was responsible for engineering and logistical projects related to the final design and manufacturing of a new car model. His work included the advancement of carbon fiber parts, a material and tech-

Participants in the summer internship seminar on August 31 – because of the reconstruction of the Villa, it took place just around the corner at the Corps Marchia association house on Bernadottestraße.



Matthew Rios (Mechanical Engineering, Mathematics), here at the scroll saw, interned in Berlin with the Deutsche Telekom Laboratories, in cooperation with the Universität der Künste.

nology of growing importance also outside the car industry.

If you get the impression of a trend toward small- and medium-sized companies in our program, then you are right—surprisingly, we had a year without large long-term hosts like BMW, VW and Siemens. However, despite this "small but beautiful" preference among some of our applicants, I am sure this will remain an exception.

Last but not least, I would like to mention three generous hosts who take our applicants on a regular basis: Amy Egerter (Architectural Design) explored various methods of sustainable building materials and technologies with Arcadis/ Deutsche Gesellschaft für ökologische Bautechnik in Berlin and had the privilege of contributing to the ongoing reconstruction of the Deutsche Staatsoper. The editors of the journal Internationale Politik at the Deutsche Gesellschaft für Auswärtige Politik (DGAP) hosted William Dooley (Political Science), and Olbrish Produkt GmbH, formerly cover b, provided the design student Tania Anaissie the opportunity to realize the full design cycle for another ladies' handbag.

As you may imagine, we are already working on the placements for 2013 and are looking forward to new techies *and* fuzzies, and equally exciting diverse and innovative placements in the thirty years to come. Please spread the word! ■





# To create or to curate?

A publishing intern's dilemma by Justin Calles

**Spend any time** in the expat-rich espresso bars and brunch haunts of Berlin's "Kreuzkölln" neighborhood and you are guaranteed to encounter the Yuki, or "young urban kreative international"—so termed by *Exberliner*, Berlin's English-language magazine. During my Krupp Internship in summer 2012, I lived and worked the Yuki dream: my flat was less than a block away from Admiralsbrücke—a favorite canal-side location for evening-time beer-drinking and socializing among the Yuki class—and my internship company was less than 15 minutes away by foot in a building just off Kreuzberg's (in)famous Oranienstraße.

From the windows on the fifth floor of this building, I could see and hear the U1 slowly rattling along above Skalitzer Straße; I could look out upon a gigantic street-art astronaut painted onto the building across the street; and every so often, I could hear the multilingual cries from anti-racism protests held in nearby Heinrichplatz. My internship host was Gestalten, a Berlin-based and internationally focused publisher of books for aficionados of cutting-edge visual culture. The publishing house also runs a font foundry, produces popular creative video content, and runs its own concept store and gallery space in Mitte. In short, it was the embodiment of everything creative and cool that had originally drawn me toward the BOSP program in Berlin, and I was supremely lucky and thrilled with my placement.

Every day at Gestalten, I interacted with books about some of the most compelling manifestations of visual and material culture. My daily tasks revolved around publicizing and promoting books about impressively interdisciplinary contemporary artists and designers, about new movements in graphic design and tattoos and data visualization, about design legends like Dieter Rams and Charles and Ray Eames, and about nearly everything in between. From this deluge of creative content, the internship provided me a much-improved literacy of "what's happening" in contemporary art and design. As the summer progressed, this enhanced literacy gave rise to more and more bouts of inspiration and urges to create my own content. As I'd flip through the digital copies of these books, looking for just the right image to send to a journalist or to promote on Facebook, I'd begin to wonder whether I myself could ever be one of those creators of "cutting-edge visual culture."

Working at Gestalten amplified the question that's

been nagging me more and more as post-university life looms ever closer: do I want to be the person *making* the book or the person *in* the book? Do I want to curate others' content or create (or even be) the content myself? Perhaps the deeper question I'm asking is this: am I willing to rise above the transience and superficiality of the Yuki existence and actually contribute to creating meaning and producing change?

Surely, the act of making books and other media is itself a creative act. I would be the last person to discount the importance of book design, typography, and visual storytelling (in fact, Gestalten makes books *about* these very topics), and my interest in these areas genuinely compels me to make magazines and dabble in graphic design in my free time. I derive great joy from aesthetic pursuits regardless of their immediate "usefulness." But I can't help but feel drawn to that more mysterious existence of becoming a first-order creator—of becoming, as one design manufacturing professor once described it, an "author of material culture." I have experienced the potent and frustratingly wrought thrill of producing something with my own hands, and with the tools and machines at Stanford's Product Realization Lab—a place where Stanford's student designers, artists, and engineers can make nearly any material thing they can think of. On the other hand, I can't imagine a time in my future when I'm not also fiercely involved in communicating and analyzing creativity and creative work via publications and publishing.

Perhaps I'm creating too artificial a distinction for myself. If my Krupp internship taught me anything, it's that those who matter in creative fields are those who cross the traditional creative disciplines; after all, artistry can be found anywhere. In his book *Understanding Media*, philosopher Marshall McLuhan (who famously argued

Justin at the "Gestalten Space", a new venue for fans of Visual Culture, in the Sophie-Gips-Höfe, Sophienstraße, in Berlin-Mitte.  
Link: <http://www.gestalten.com/space>.



that “the medium is the message”), wrote that “the artist is the man in any field (...) who grasps the implications of his actions and of new knowledge in his own time. He is a man of integral awareness.” Regardless of how I focus my creative energies—in further pursuing publishing or in higher-order design or some other field altogether—perhaps what matters is that I foster such an “integral awareness” of my cultural, artistic, and technological surroundings. Without my summer in Berlin as a Krupp Intern, it might have taken quite a bit longer to come to this realization. ■

**Justin Calles** (Science, Technology & Society, German Studies) studied in Berlin in spring and interned with the publisher Gestalten in Berlin-Kreuzberg in summer 2012.

## A Berlin I Can Call Home

by Tabatha Robinson

A month after I would return home to my lovely New York City, it was the Berliner “me” that I would miss the most. The “me” that lived independently, in a fabulous apartment with open-minded roommates, that left home at any hour I wanted and could walk to the bar on the corner without constantly glancing over my shoulder, the “me” that was an active member in the community and went to work each day at an office where I was valued. My incredulous American friends don’t believe me and demand that I explain how I, as a black New Yorker, could have let myself fall in love with a German city.

I start by explaining that Germany had never been my preferred destination. I feared what its history would mean for me. It was only out of desperation, a strong need to get off Stanford’s campus for a quarter, that I decided to go. Those first three months, which I affectionately call “The Honeymoon,” consisted of me prancing around town to any- and everywhere. It was the hopeless winter of 2010, the coldest season Berlin had seen in thirty years, and still I fell in love with the city’s vivacious character. The hustle and bustle, I was already familiar with; it was thin line between hidden and reserved and overt and engaged that intrigued me. A few examples: on the train, passengers’ expressions changed in a split second from expressionless to horrorstruck when a man got ticketed for riding illegally; dilapidated buildings looked abandoned and condemned on the outside but actually held world-famous clubs on the inside. My bright eyes said it all: I was hooked.

My next trip during the summer of 2010 found me committed and ready to take my experience to the next level. I lived in a great apartment with four wonderful German women who would become my life-long friends. I interned at Migrationsrat, the umbrella immigrants’ rights organization for Berlin and Brandenburg, and was able to transition from a visitor of the city to a contributor. As a child of immigrants to the US, I understood and supported the demands Migrationsrat made of the Berlin Senate. My primary responsibility was translating the seventy-two-page *Landesaktionsplan* from German to English so that it could then be distributed throughout the European Union. Additionally, I attended seminars around the city on strengthening diversity in the public policy sphere and integrating the Roma-Sinti population into society. Located in the heart of Kreuzberg, my position gave me a sneak-peak into the difficult immigrant experience, from prejudicial police and employment practices to archaic and unsympathetic visa laws. I became so impassioned that I offered free English lessons to the Bosnian girls who lived beneath me. I felt privileged to have names like Stanford and Krupp backing me, so that I could escape much (but, as I later realized, not all) of the immigrant backlash.

Nonetheless, I still loved Berlin and I vowed to return to build my post-graduate life there. Two years later, I said goodbye to overly comfy Stanford and set sail for my beloved adventures in the legendary city. I landed an internship with Atlantic Initiative, a foreign policy think tank. I served as an editor for their online community, working mostly with policy analysts to further develop and publish their op-eds. This position turned out to be a perfect fit; it added a European perspective to my In-

Tabatha with Courtney Crisp (English, African American Studies), another two-time intern, during the WC 2010. Courtney studied in Berlin in winter 2010 and interned with the Universitätsbibliothek Leipzig in 2010 and with the gallery Nature Morte in Berlin in 2011.



ternational Relations degree and forced me to evaluate the solutions to foreign policy challenges on a daily basis. The most rewarding parts of the internship were the theme week I orchestrated and the policy memorandum I wrote and distributed to decision makers on irregular immigration.

When not a part of the Mitte work world with its overpriced sandwich shops, I spent most of my time in the Neukölln district of the city. Neukölln is that “dark” part of town the news warns you about. In truth, the Germans are spoiled and this district is far safer than even the richest area of New York City. For the second summer, I lived feeling like a queen in a palace. I shared a *Wohngemeinschaft* with two German men who were indescribably untidy and like brothers to me. My bedroom was massive and equipped with a balcony, which I am certain is unheard of in America’s “dark” neighborhoods.

As it was the Muslim holy month of Ramadan, I went to the local mosque each evening to pray and break fast.

It was in these mosques that I would have my richest experiences of this summer. Engaging with a marginalized community full of immigrants like me, hearing their stories and protesting with them against the Pro-Deutschland rally, I saw another face of Germany. They all spoke of Germany with love, and with some resentment for how easily the country misunderstood them. They encouraged me to view the foreigners’ reality, beyond the trendy bars and hip art galleries. How much more could I take of people’s surprise that I spoke English and not “African”? How much could I stand of people thinking the only good thing that Muslims did was cook *Döner*? Berlin isn’t perfect – no city is – but by the end of the summer, I realized I wasn’t quite ready to deal with its imperfections. Yet, all hope is not lost, and I do intend to try again in a few years. ■

**Tabatha Robinson** (International Relations, Anthropology, 2012) studied in Berlin in winter 2010 and interned in Berlin in the summers of 2010 and 2012..

## Neu in Berlin I



Archäologisches Zentrum der Staatlichen Museen zu Berlin, design: Harris + Kurrle Architekten BDA, Stuttgart. The center, located next to the Humboldt University Library, will be used for research, restoration and archiving for the Museum Island in-

stitutions. Among other artifacts, it preserves over 100 sarcophagi and 60,000 papyrus scrolls of the Egyptological collection. The related and highly controversial “Masterplan Museumsinsel” is now online: <http://www.museumsinsel-berlin.de>.

# Filmtips

## Barbara

<http://www.barbara-der-film.de/>

Die DDR 1980: Wegen eines „Ausreiseantrages“ wird die Berliner Charité-Ärztin Barbara (Nina Hoss) in ein Provinzkrankenhaus strafversetzt und dort von der Staatssicherheit kontrolliert und schikaniert. Während sie den Dienst mehr als pflichtbewußt verrichtet, bereitet sie zugleich mit ihrem westdeutschen Geliebten die Flucht vor. Durch das ungewöhnliche Verhalten des Klinikleiters Andre (Ronald Zehrfeld) und durch Entscheidungen, vor die sie von einer ebenfalls verfolgten Patientin gestellt wird, beginnt jedoch die Distanz zu der neuen, ungewollten Umgebung zu schwinden. Christian Petzold (u. a. „Die innere Sicherheit“, „Yella“, „Jerichow“) ist ein eindrucksvolles Kammerspiel gelungen, das große Fragen stellt – weniger über die DDR als nach dem Verhältnis von Politik und Liebe, Freiheit und Verantwortung. Geräusche und Farben beherrschen den Film, der ohne „Filmmusik“ auskommt; nur im Abspann erklingt „At last I am free“ von Chic. Wer sich für Filmgeschichte interessiert, sollte, wie die Filmcrew, vorher „To have and to have not“ von Howard Hawks und „Der Händler der vier Jahreszeiten“ von Rainer Werner Fassbinder anschauen.

## Halt auf freier Strecke

<http://halt-auf-freier-strecke.pandorafilm.de/>

Wider das Erwarten der Kritiker erhielt nicht „Barbara“ den Deutschen Filmpreis 2012, sondern ein Drama über das ungeplante Sterben. Bei Frank (Milan Peschel), 40 Jahre alt und glücklicher Familienvater, wird ein unheilbarer Gehirntumor diagnostiziert. Er hat noch drei Monate für die Arbeit des Abschieds, die Andreas Dresen ohne Beschönigungen, mit Ernst und Humor in Szene setzt. Dresen (u. a. „Halbe Treppe“, „Sommer vorm Balkon“, „Wolke Neun“) arbeitet auch hier zum Teil mit Laiendarstellern. Dazu gehört die Berliner Onkologin und Palliativärztin Petra Anwar, die sich dafür einsetzt, daß jeder Mensch das ihm zustehende Recht, zu Hause zu sterben, auch erhält – á la Rilke, der auf seiner Freiheit bestanden haben soll: Ich möchte meinen eigenen Tod, nicht den der Ärzte.

## Kriegerin

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

Im Zentrum steht eine „Nazibraut“ – der Liebling des lieben Altnazi-Opas – zwischen gewalttätiger Ausübung ihres Hasses auf alles Nicht-„Deutsche“ und Zweifeln am Sinn dieses Tuns. Die aggressiven jungen Männer ihrer Clique werden dargestellt als Verlierertypen, die sich mit NS-Parolen, Drogen und Gewalt um den Verstand gebracht haben. Dieses Klischee ist nicht neu. Dagegen ist der beträchtliche Anteil von Frauen unter deutschen Rechtsextremen in der Öffentlichkeit lange ignoriert worden. Mit dem Bekanntwerden der terroristischen Vereinigung Nationalsozialistischer Untergrund (NSU) und der Inhaftierung ihres Mitglieds Beate Zschäpe im November 2011 erhielt das Thema plötzlich eine Zuspitzung. Der Film unternimmt keine explizite Ursachenforschung, verortet die Rechtsextremistinnen sozial jedoch in Milieus autoritärer, auf „Härte“ setzender Sozialisation. Geographisch spielt das Drama, so suggerieren Bilder und Töne, in der nordostdeutschen kleinstädtischen Provinz – wie „Barbara“, und auch hier verheißt die Ostsee, der Weg über das Wasser, eine andere Welt. Film, Drehbuch und die Hauptdarstellerin wurden international mehrfach ausgezeichnet.

## Wir wollten aufs Meer

<http://www.wirwolltenaufsmeer.de>

Dieser Film spielt direkt an der Küste, doch das Meer scheint unerreichbar – in Rostock im Jahre 1982: Zwei Freunde wollen Matrosen bei der DDR-Handelsmarine werden, doch der Staat sieht Fluchtgefahr. Nur Spitzeldienste für die Stasi und damit der Verrat von Freunden könnten ihnen das Tor zur Welt öffnen. Der Regisseur Toke C. Hebbeln (Studenten-Oscar für „Nimmermeer“, 2007) hat für sein Debüt lange und genau recherchiert – über Staatssicherheit, Haft und Rassismus in der DDR – und spielt bewußt und ehrgeizig an auf „Das Leben der Anderen“. Zur vielgelobten Besetzung gehört u. a. Rolf Hoppe (\*1930) als „Stasi-Oberst“ in einer Paraderolle.

## Herr Wichmann aus der dritten Reihe

<http://www.herrwichmann.de>

<http://www.henryk-wichmann.de>

In „Herr Wichmann von der CDU“ (2003) dokumentierte Andreas Dresen die (letztlich erfolglose) Teilnahme des Studenten Henryk Wichmann (\*1977) am Bundestagswahlkampf 2002 im Wahlkreis Uckermark-Barnim im Norden von Berlin. Seit 2009 ist der angehende Jurist Mitglied im Landtag von Brandenburg und auch im Landesvorstand der CDU Brandenburg. Dresen zeigt nun den ebenso parteiübergreifend agierenden wie polemisch sich abgrenzenden Parteipolitiker in Landtagssitzungen, vor allem aber, wie der beeindruckend fleißige Abgeordnete sich um die Sorgen seiner Wählerschaft kümmert. Der Alltag des Politikers erscheint als ebenso mühselig wie grotesk. Die tragikomische Dokumentation, die ganz ohne Kommentar auskommt, zeichnet sich wie die bekannten Spielfilme des Regisseurs durch Lebensnähe aus. (s. o.). So ist es letztlich kein Zufall, daß der Regisseur im November zum Verfassungsrichter im Land Brandenburg gewählt wurde – drei der neun Richter dürfen Laien sein.

## Schlafkrankheit

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

2011 erhielt Ulrich Köhler, ein Vertreter der „Berliner Schule“, den Berlinale-Regiepreis für diesen deutsch-französischen Film über einen Arzt und Entwicklungshelfer, der in Kamerun kaum noch Patienten hat, sich aber dennoch nicht von Afrika lösen kann. Während seine Frau nach Deutschland zurückkehrt, bleibt er und fällt selbst in eine Art Schlaf. Köhler zeigt anhand alltäglicher Geschehnisse sowohl die Modernisierung Afrikas als auch die Probleme des Post- oder Spätkolonialismus, wobei er den Film vor allem als Beitrag zur Diskussion über Europäer in Afrika versteht.

## Unter dir die Stadt

<http://www.unter-dir-die-stadt.de>

Die Story – die Anbahnung einer Affaire zwischen einer jungen Frau und dem Chef ihres Mannes – soll den Blick hinter die Kulissen des kühlen, formvollendeten Designs der Frankfurter Bankenwelt im 21. Jahrhundert befeuern, um ein fundamentales Darstellungsproblem zu lösen: Wie inszeniert man die abstrakten Vorgänge des Finanzkapitalismus ohne abstrakt zu bleiben oder plakativ zu werden? Die Wirtschaftskrise als Lebenskrise. Doch dieser Film von Christoph Hochhäusler aus der „Berliner Schule“ enttäuscht übliche Erwartungen, indem er nicht bloß die Architektur, sondern auch die Menschen eher leblos und nur distanziert zeigt. Er gilt mithin als typisch deutscher Beitrag zur kinematographischen Diskussion über „die Krise“.



Denkmal für die im Nationalsozialismus ermordeten Sinti und Roma Europas, design: Dani Karavan, Israel. This national memorial was dedicated on October 24, twenty years after the Bundestag's decision to erect it and after much debate on the →



→ design and the inscriptions. It is located in the Tiergarten, close to the Reichstag building, and includes informational plaques about the genocide of the Sinti and Roma, with the muted tones of a violin constantly playing in the background. Every day at 1 PM, a fresh flower will appear on the stone in the center of the water.  
Links:  
<http://www.stiftung-denkmal.de>  
<http://www.sintiundroma.de>

## Über uns das All

<http://ueber-uns-das-all.realfictionfilme.de>

Realitätsverlust durch Routinen, Betrug, Lüge, Flucht- und Ersatzhandlungen: Paula verliert ihren Mann und versucht im Schock, ihn durch einen anderen zu ersetzen. Der Film versteht sich als Kritik an einer Gesellschaft drahtlos vernetzter „Ichlinge“, die nicht mehr zueinander finden können, und will dem wahren Leben durch nahe, genaue Beobachtung der Akteure auf die Spur kommen. Die Hauptdarstellerin Sandra Hüller („Faust“, „Requiem“) hält die Spannung durch alle mehrdeutigen, scheinbare Gewißheiten erschütternden Situationen und die unerwarteten Wendungen der Geschichte hindurch aufrecht. Ein Psychogramm als Thriller – ebenfalls ein deutscher Krisenfilm, aber ohne Motivationserklärungen, was auch nicht allen Kritikern recht war.

## Oh Boy

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

Ulysses für einen Tag in Berlin: Niko, ein inaktiver Jura-Student aus dem Prenzlauer Berg, läßt sich durch das Chaos des alten, verschwindenden (Tacheles) und neuen (u. a. schwäbischen) Berlin treiben, auf der Suche nach einem „ganz normalen Kaffee“, keinem exotischen *coffee to go* für 3,40 €! Ein melancholisch-oder auch tragik-komischer Episodenfilm – Fahrscheinkontrolle, „Idiotentest“ u. a. Großstadtsituationen – in Schwarz-Weiß mit Jazz-Musik und filmhistorischen Zitaten z. B. von Woody Allen, Godard und Truffaut – gegen „Hollywood“, das in Berlin en masse

„Nazi-Filme“ drehen läßt. Auch als Assistent von Wolfgang Becker, dem Regisseur von „Goodbye Lenin“, hat der Regisseur und Drehbuchautor Jan Ole Gerster viel gelernt. Darin sind sich Kritik und Publikum ausnahmsweise einmal einig.

## Was bleibt

<http://was-bleibt.pandorafilm.de>

Raus aus Berlin, an einen Ort der Besinnung am Rhein, am Wald: Bei einem Familientreffen eröffnet die Mutter ihrem erfolgreichen, dominanten Mann und den zwei Söhnen unvermittelt ihren Entschluß, nach 30 Behandlungsjahren nun ohne Psychopharmaka und Therapien leben zu wollen. Das gefährdet nicht nur die Frau, sondern die gesamte Familienbalance: Wie weit kann sie gehen? Sind die anderen bereit, sie ernst zu nehmen und mit ihr zu gehen? Ein Schauspielerfilm von Hans-Christian Schmid („Requiem“, „Sturm“) über Sicherheit und Verunsicherung in der modernen Familie, in dem Corinna Harfouch herausragt.

## FRAKTUS –

Das letzte Kapitel der Musikgeschichte

<http://www.fraktus.de>

<http://www.studiobraun.de>

<http://www.staatsakt.de>

Fraktus, eine heute, Jahrzehnte nach ihrer Auflösung zu Unrecht vergessene Band aus Brunsbüttel, sind die wahren Urheber der

deutschen Technokultur. Nun wird der Mythos von einem ambitionierten Musikmanager (ideal besetzt mit Devid Striesow, u. a. „Yella“, „Drei“) wiedererweckt und noch einmal auf die Bühne gebracht. Verantwortlich für diese Fiktion ist das „Studio Braun“, das vor allem durch absurde Telefonspässe bekannt geworden ist. Hier erinnert es an die Musik der achtziger Jahre, einschließlich NDW (die Neue Deutsche Welle) und Elektropop. Die Pseudo-Dokumentation (ein „Mockumentary“), die zu den lustigsten deutschen Filmen des Jahres gezählt wird, ist ein Angriff auf den deutschen Komödienmainstream sowie die Ideenlosigkeit und Riskoscheu der Musikindustrie. So gibt es zum Film natürlich auch eine CD: die „Millenium Edition“ (2012) – ebenfalls eine Persiflage, aber echt.

### Das grüne Wunder – Unser Wald

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

Ein Mythos ist auch der deutsche Wald, nicht zuletzt, weil hier im Jahre 9 „die Römer“ besiegt wurden. Doch in diesem Dokumentarfilm geht es um den tatsächlichen Artenreichtum seiner Fauna und Flora, auch wenn ein Großteil des Materials bereits 2009 unter dem Titel „Mythos Wald“ in der ARD gezeigt wurde. Von 2005 bis 2011 scheuten der Regisseur Jan Haft und der Kameramann Kay Ziesenhenne keinen Aufwand, uns „die Natur“ mit dem neuesten Stand der Technik nahezubringen. Das geschieht allerdings unter Ausschluß des Menschen, der Wälder und damit seine eigene Kulturlandschaft zugleich zerstört und

hegt. An den beeindruckenden Bildern kann man sich erfreuen, nur sollte man wie bei „Die Reise der Pinguine“ den Ton ausschalten: unnötiges, falsches Pathos.

WDJ

## Kinofenster

### Filmportale

deutscher und internationaler Filme, Filmliteratur u.a.:

<http://www.filmportal.de>

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

<http://www.kinofenster.de> (Das Onlineportal für Filmbildung)

<http://www.bpb.de> --> Shop/Filmhefte (gratis)

### Kinderfilminformationen:

<http://www.kinderfilmwelt.de>

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

### Deutsches Fernsehen in den USA:

<http://www.germankinoplus.com>

Berliner Filmfestivals

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

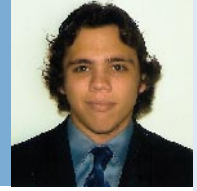
FILMTIPS

## Neu in Berlin III



According to the latest prognoses, by 2030 Berlin's population will increase by 250,000. To avoid massive displacement in the inner city areas, thoughtful densification is needed. Insofar as today's Berlin still has some one million inhabitants less than in 1942, there should be enough potential for urban development through densification. At the same time, the erection of buildings on undeveloped premises leads to reduced space for social, artistic and other cultural experiments. The image shows an example of densification with a high-priced apartment and office complex next to Berliner Ensemble and the Bertolt-Brecht-Platz, on the plot that was once occupied by the Großes Schauspielhaus – Max Reinhardt's theatre – and the Alter Friedrichstadt-palast (dismantled in 1985).

## Kuma (Österreich 2012) by Dieter Rutzen



**Kuma** describes the harsh conditions of the Turkish community, whether in Turkey or in a foreign country. *Kuma* begins with a Turkish family living in Austria that goes to Turkey to have the son of the house marry a Turkish girl. It is later understood that the marriage was a means of having the girl replace the mother. The mother of the family has cancer and fears for the future of her family, so she believes it is in their best interest to have someone take her place. Internal and external problems arise that enlighten the audience of the multiple ordeals Turkish families go through. The older children of the house are reluctant to accept the new girl, Ayse, as part of the family. The mother gets weaker from chemo, the father dies, the son is gay and Ayse ultimately dishonors the family. Each problem waits around the corner and arrives just when things seem to have gotten better.

The aspect of the movie that called out most to me was the ability to deal with changing challenges. It is understood that every person and every family has problems to deal with, and no one is exempt from such ordeals. Nonetheless, some people struggle more than others due to the culture, geography and circumstances in which they live. Director Umut Dağ wants to show us that Turkish families are a group that goes through harder times than many. They deal not only with natural complications but also with dilemmas that arise from their culture. To get this point across, *Kuma* presents what seems to be a limitless set of problems that

could impact these families. The movie lacks happy and hopeful moments. In those sparse instances where glimpses of smiles, tranquility or peace appear, the film reminds the audience of the underlying problem the family still faces. In instances that would normally bring joy, such as weddings, reconciliation and finding true love, obstacles intervene. For the most part, I would criticize such technique because it distorts the truth through sensationalism: The film creates an even bigger problem than actually occurs in the real world, and thus misguides the audience into believing this alternative reality. Nonetheless, the film does not distort in the mode of a Hollywood movie, in which everything is staged and the actors are just acting. On the contrary, the continuity of all these struggles in the film resonates with our own lives and how we must deal constantly with our ordeals.

*Kuma* is a sensational movie. The way the struggles of a Turkish family are presented give emotion and power to the movie so that it does not appear to be "just a film". It opens a door to the difficulties that many of us could experience but don't, while these families frequently do. ■

Link: <http://www.kuma-film.com/de>

**Dieter Rutzen** (Materials Science & Engineering) studied in Berlin in winter and is an intern with the Fraunhofer-Institut für solare Energiesysteme in Freiburg i. Br.

REVIEW

## How to come back?

### Tips for recent alumni:

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

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

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

<http://www.americanacademy.de>

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.jsp](http://www.bundestag.de/bundestag/europa_internationales/internat_austausch/ips/index.jsp)

For many years the *Carl Duisberg Gesellschaft* (CDS) provided internships and practical training opportunities in business, engineering, finance, tourism, IT, media/communications, international relations, the nonprofit sector, German studies, economics and other fields for up to 12 months. After a fusion with the Association for International Practical Training, CDS will continue its initiatives under the new name Cultural Vistas—a new website is "coming soon".  
<http://www.cdsintl.org>, <http://www.culturalvistas.org>

"The Congress-Bundestag Youth Exchange (CBYX) for Young Professionals is a full-year work-study fellowship program with a strong focus on cultural exchange. CBYX annually provides 75 young Americans with an understanding of everyday life, education, and professional training in Germany. The program [...] includes two months of intensive German language training in Germany (no prior German language knowledge required), four months of classroom instruction at a German university or college of applied sciences, and a five-month internship in each participant's career field."  
<http://www.cbyx.info>

The *Deutscher Akademischer Austauschdienst* (DAAD) and the German Committee of the International Association for the Exchange of Students for Technical Experience (IAESTE) help individuals find study and research opportunities at all levels as well as internships:  
<http://www.daad.de>, <http://www.iaeste.de>

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

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

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

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

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

## Herbsttag

Rainer Maria Rilke

Herr: es ist Zeit. Der Sommer war sehr groß.  
Leg deinen Schatten auf die Sonnenuhren,  
und auf den Fluren laß die Winde los.

Befiehl den letzten Früchten voll zu sein;  
gib ihnen noch zwei südlichere Tage[,]  
dränge sie zur Vollendung hin und jage  
die letzte Süße in den schweren Wein.

Wer jetzt kein Haus hat, baut sich keines mehr.  
Wer jetzt allein ist[,] wird es lange bleiben,  
wird wachen, lesen, lange Briefe schreiben  
und wird in den Alleen hin und her  
unruhig wandern, wenn die Blätter treiben.

[Paris, 21. September 1902]

Aus: Rainer Maria Rilke (1875–1926): *Das Buch der Bilder*.  
Zweite sehr vermehrte Ausgabe. Berlin, Leipzig, Stuttgart:  
Axel Juncker Verlag 1906, S. 48. In: austrian literature online (alo),  
Universität Innsbruck, Österreich:  
[http://www.literature.at/viewer.alo?viewmode=overview&objid=12093&page=](http://www.literature.at/viewer.alo?viewmode=overview&objid=12093&page=,), Aufruf: 2.11.2012.





# My Summer at SLE

(Seminar für Ländliche Entwicklung), Berlin by Gwendolyn Burke

**Back at the home campus** for my senior year, I often wonder if I really do miss my Krupp internship, or if it is just Berlin that I miss. Then I find myself replaying the work day in my head, walking from the U-Bahn stop in Mitte, gliding past the Berliner bear decorated with scenes of agricultural labor, having the usual weather conversation with my coworker, and booting up the computer for a full day of reading and writing. I do miss it, much more than I could have foreseen.

I am an Earth Systems major and Creative Writing minor, and luckily found an internship that could use both of these skill sets in the city I so dearly wanted to get to know better. My boss, Susanne, told me on the day of the interview what I would be doing all summer. The task was a comprehensive literature review on concepts of rural development in the past, present, and future. Rural development, in the capacity I worked with it, has little to do with German farmers, and is instead focused on improving economic wellbeing in the rural areas of developing nations. Though the research Susanne asked me to do was partly designed to give me something rewarding to do in her office all summer, she assured me that she and her colleagues would use the documents I created to refer back to the basics of rural development, and in future research articles they wrote. The directions for working in the office were simple: we get to work before 9, leave at 5, and sometimes go to the *Mensa* for lunch.

The Seminar für Ländliche Entwicklung (SLE), known in English as the Centre for Rural Development, is an arm of Humboldt Universität Berlin. Its main purpose is offering postgraduate and training courses in development cooperation, giving attendees an in-depth look at issues of rural development. It was good timing to be at SLE when students of the yearlong postgraduate courses were finalizing the *Auslandsprojekte* they would implement during three-month stays in Moldova, South Sudan, Liberia, and the Democratic Republic of the Congo. The students were an impressive mix of internationals in their mid- to late twenties with their own visions of an improved world. Audience members were invited to give feedback after the students presented their plans for the four development projects, which ranged from microfinance to arranging trainings for farmers. I clearly remember the frankness with which the Berliners in the audience expressed their critiques of the projects. The field of development cooperation, at least through the lens of SLE, is much more harsh and competitive than I had previously imagined.

I shared a room with the foreign language secretary, Simone, who, despite speaking good English, treated me from the first day as if I was a native German speaker. The only time I can recall her uttering an English word in my presence was when she asked for an American slang word to be explained. The work environment was truly immersive, and the language skills I improved on during the internship were as valuable to me as the research skills improvement I experienced. Besides the Italian intern who spoke only rudimentary German and did odd jobs downstairs, all the employees of SLE were German females.

One of the most engaging experiences I had during my internship was the opportunity to attend a conference on the aftermath of the United Nations Conference on Sustainable Development, or Rio +20. I had followed the happenings of the Rio +20 conference out of interest,

and the conference I was to attend as a representative of SLE was convened in part to talk about the disillusionment we all felt: the sentiment that Rio +20 had not gone far enough in addressing the economic and environmental challenges of today. The conference was hosted by GIZ, a high-profile player in international development cooperation. I sat down at my place at the conference table to a large placard with my own name printed on it, an assortment of bottled



Gwendolyn Burke with our long-term host-mother Karin Wiechmann-Paredes.

waters and juices, and a microphone. Though I never had the courage to share my opinion, nor had my language skills improved radically enough to allow me to articulate that opinion to a group of highly-educated German natives, the discussion was fascinating and the *Apfelschorle* was delicious. I garnered a clearer comparison between how Germany views development versus how America views it, which was a goal I'd had for the internship.

The summer with SLE taught me important things about myself, reminding me of my inability to sit still for a whole day and my short attention span that requires switching tasks throughout the day—the opposite of the internship, which involved continuously hacking at the same objective all day. I found myself getting antsy at the thought that I was not quite contributing

to my vision for a better world by sitting in an office in Berlin and writing a literature review that will only be read by, let's face it, about ten people. The research I did often made me sad and reflective, as the realities of economic inequities in our current world—which will only be worsened by climate change in some places—can be quite depressing. I was thankful that this internship gave me such a broad background on rural development. By learning in-depth about a range of topics, from better connecting farmers to agricultural markets for profit-making, to non-farm income and connections to urban areas, I was able to get a better idea of the issues that mattered most to me, issues I had chewed on often in my Earth Systems studies. I wrote an additional document for my boss on the intersection of public health and rural development, because the more I read about the vicious cycle of malnutrition and disease, the more inspired I was to pursue improving food security as a career. My research taught me a life lesson: the more complicated things seem to be, the more straightforward they really are. The vicious cycle, and thus mortality and morbidity, can be interrupted simply, through access to all the right nutrients. Of

course, things get incredibly complicated again when you consider how good nutrient access can be achieved, and it is among these complications that I would like to devote my energies.

Working in Berlin this summer was everything I had hoped it would be, minus the dreadful “Sommer Wetter” that often resembled a California winter. Although I did not spend time with my coworkers socially aside from the odd work event and found it hard to make many long-lasting German friends, I thoroughly enjoyed my time with my Kreuzbergerin host mother and Swiss flatmate, with whom I spoke exclusively German, and the other Kruppers in Berlin, with whom I spoke a lot of Denglish. I never tired of heading to Hamburger Bahnhof to museum-prowl during lunch breaks or walking around new and familiar parts of the city, getting lost on purpose. I was very lucky to be allowed an extra three months in Berlin to get a greater sense of my life and career motivations and to further cultivate my love for the city's people, art, parks, music, and döner kebab. ■

**Gwendolyn Burke** (Earth Systems, Creative Writing), Berlin student in spring and intern in summer 2012.

## Back to the Basics – Back to the Roots

by Allan M. Pettai

Power distribution equipment:  
From connecting Estonia to Made in Estonia.



**Stanford in Berlin** and the Krupp Internship Program provided key experiences that have led me to truly unexpected places since my academic year spent abroad in 1985 and 1986. The road taken began with my overseas studies semester in Cold War-era West Berlin. Following this eye-opening experience, I interned for six months in electrical component development at the company *Siemens AG* in Munich.

My family's European history, though, goes back further in time as well as farther to the Baltic Sea country of Estonia. During the final days of World War II, my parents and grandparents were forced to hurriedly leave



My grandparents' wooden house:  
Moving back to the roots in Tallinn.

their beloved homeland by transport ship to Gdynia, by train to Berlin *Stettiner Bahnhof* (today *Nordbahnhof*), and then westwards, often on foot. Their refugee and immigrant journey brought them to displaced persons camps in the British Zone of occupied Germany and, in 1949, to the immigrant processing docks on the Hudson River in Lower Manhattan.

Over the years, step by step, my internal compass has sent me in the opposite direction from the United States “back to the roots” in Estonia. Oddly enough, my stopovers along the way in Germany have been in almost exactly their footsteps.

Following university graduation and work in electronics sales, I decided to follow the winds of change in the fall of 1989 and attend an eight-week refresher course in German language at the *Goethe-Institut* in what was then still West Berlin. Little did I know that this would lead me to witness the momentous scenes at the Brandenburg Gate during the fall of the Berlin Wall. Almost overnight, the remaining obstacle eastwards had been removed.

In 1994, I returned to a physically (though not mentally) re-united Berlin in order to continue my studies. Semester after semester, I was recruited into teaching more and more at both the *Technische Universität Berlin* and the *Beuth Hochschule für Technik Berlin*. I discovered that teaching is both a fulfilling and a learning experience.

My interest in manufacturing eventually brought me to product management at the industrial connectivity company *Weidmüller Interface GmbH & Co. KG* in Detmold in North Rhine-Westphalia. This peaceful town is crisscrossed by miniature canals and filled with half-tim-

bered houses—and is exactly the same place where my family and other stateless people found refuge between the years 1945 and 1949.

After four years of managing business-to-business, product development projects with key customers in Germany and Japan, the time seemed ripe. In 2009 I moved to my grandparents’ old wooden house in a quiet, leafy part of Tallinn and have since been promoting industrial exports from Estonia through a European Union financed development program. This work has a lot to do with my contacts in the electrical engineering industry; thus, I still travel frequently around Germany.

Perhaps not surprisingly, a focus of these activities has been on establishing cooperation between Estonian companies and industry in Berlin and Brandenburg in particular. A related project deals with the upcoming visit to Estonia of a delegation of high-ranking politicians, academics and business people from Brandenburg scheduled for June of 2013.

Estonia and Berlin-Brandenburg share a comparable recent history as well as deal with similar industrial and regional development issues. Bridging east and west is a common interest that binds these regions and people together. My story is but one example of such bridges built over time through the invaluable experience gained through the Stanford University Bing Overseas Studies Program and the Krupp Internship Program.

Tervitusi Eestist! / Grüße aus Estland! ■

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## Neu in Berlin IV



„iKorb: Die neue BSR-App. Jetzt downloaden [sic]: [www.BSR.de/App](http://www.BSR.de/App) – Auch für: Hundekot und Zigaretten“. For an overview on the designs of BSR campaigns see:

<http://www.bsr.de/11854.html>

→ S. 20: Vergleiche der jüngsten Finanzkrise mit der Tulpenmanie oder dem Tulpenwahn im Holland des 17. Jahrhunderts haben der Lilienpflanze gesteigerte Aufmerksamkeit beschert. Die Krise des Tulpenhandels gilt, wenn nicht als der erste, so doch als erster vergleichsweise gut dokumentierter Fall einer Spekulationskrise. Während die Geruchsfreiheit des Geldes seit Vespasians Urinsteuer als sein Vorteil gilt, gereicht den Tulpen ihre Geruchsfreiheit eher zum Nachteil, vor allem im Vergleich zu Rosen. Dennoch sind Tulpen nicht nur weithin zu einem Symbol der Vergänglichkeit – wegen der kurzen Blütezeit von April bis Juni – geworden, sondern auch zu einem der Liebe, nicht nur, aber vornehmlich rote. Wir wissen leider nicht, ob Tulpen auch schon den ursprünglichen Garten von Haus Cramer zierten – er wurde in den vergangenen 100 Jahren wiederholt umgestaltet. Heute jedenfalls gehören sie fest dazu und schmücken in jedem Jahr das immer besonders leidenschaftliche und schnellebige Frühjahrsquartal. Übrigens: Auch wenn die Niederlande nach wie vor *das Land der Tulpenzucht und -produktion* sind, die Gartentulpe verdanken wir der Türkei bzw. dem Osmanischen Reich, von wo sie im 16. Jahrhundert nach Westeuropa kam. Auch das Wort Tulpe – früher u. a. auch *Tuliban* oder *Tulipan* – geht auf das Persisch-Türkische zurück: *dulband*, *dülbend*, *tülbent* – Wörter, die auf einen Vergleich der Blume mit der Form und den Farben des Turbans verweisen. Das Wort Tulpe steht außerdem für ein Bierglas mit Stil, doch das ist ein anderes Kapitel.

Links: Deutsches Wörterbuch von Jacob Grimm und Wilhelm Grimm: <http://woerterbuchnetz.de/DWB/>

19 Digitales Wörterbuch der Deutschen Sprache: <http://www.dwds.de>



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