

PORTFOLIO

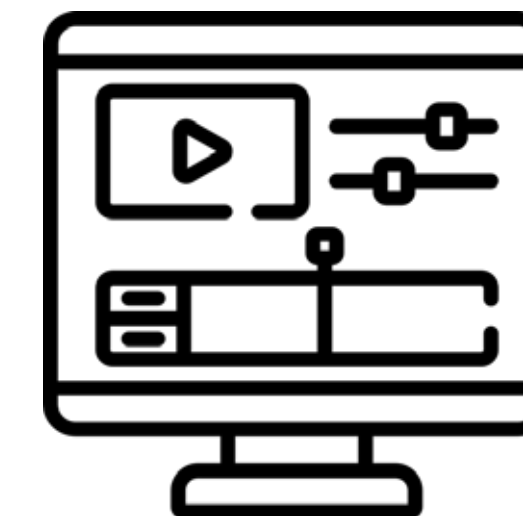
ABDULRAHMAN KASSEM

<https://abdulelrahman-kassem.de>



Über mich

- Teamplayer, Hilfsbereit und die Fähigkeit mich schnell in Projekte eingliedern zu können
- Schwerpunkte in folgenden Bereichen:
 - Grafikdesign / Editorial / UX/UI Design
 - Motion Design und Animation
 - Videobearbeitung / Editing
 - Visuelle Programmierung
 - Webseiten/ Webapplikationen
 - AR & VR Entwicklung
(als weiteres Medium der Interaktion)
 - Spieleentwicklung
(mit Bezug auf Gamifizierung)



Überblick

- 3D-Design:
 - Sammlung von simplen 3D-Animationen bis hin zu komplexen Simulationen
- Motion Design:
 - Sammlung von Bewegungsbildern, erstellt mit verschiedenen digitalen Medien
- Editorial:
 - Sammlung von traditionellen und typografisch experimentellen Layoutstrukturen
- Interaktivität:
 - Sammlung von programmatisch erstellen Anwendungen mit visuellem Fokus



3D-Design



Motion Design



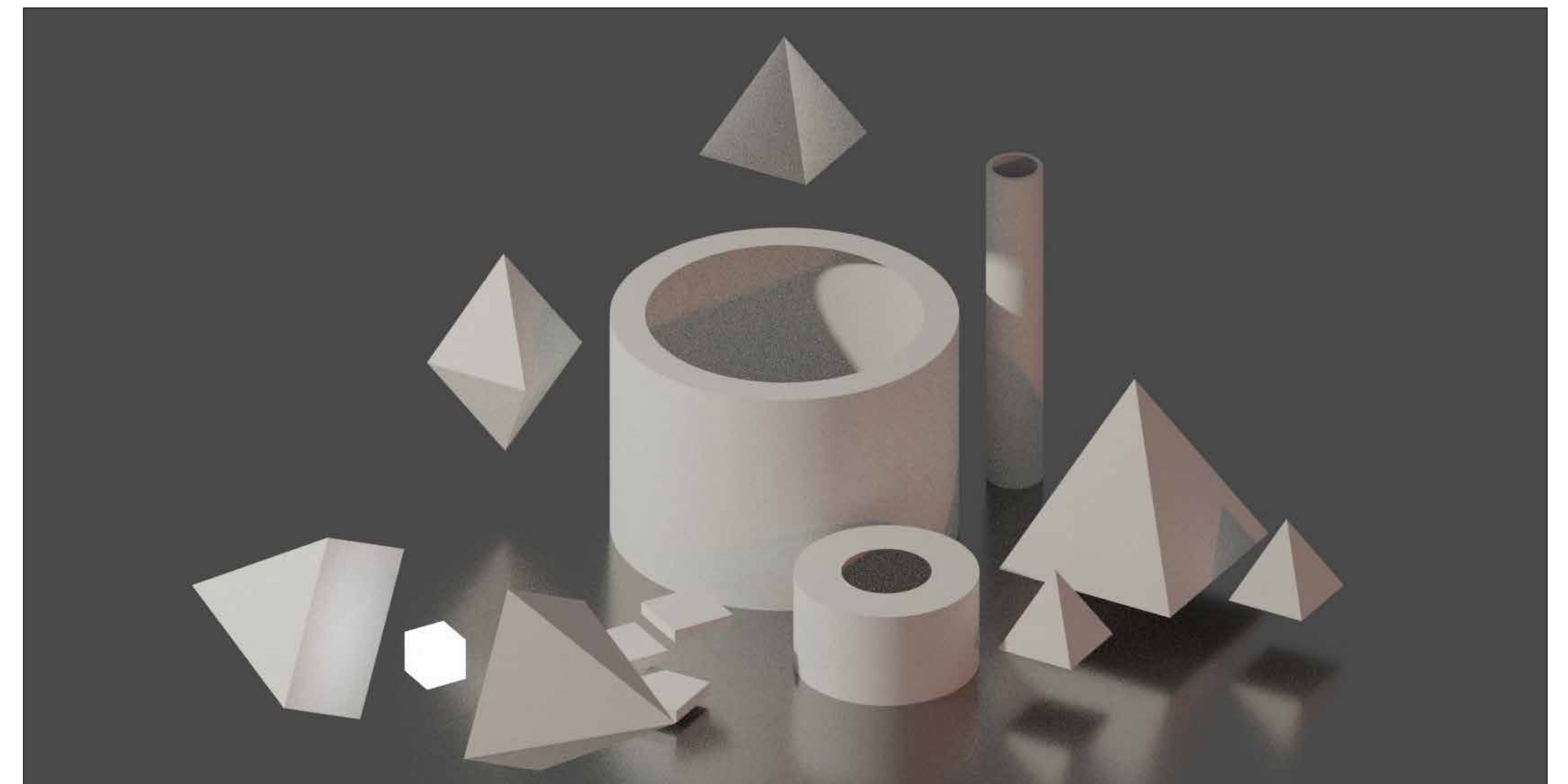
Editorial

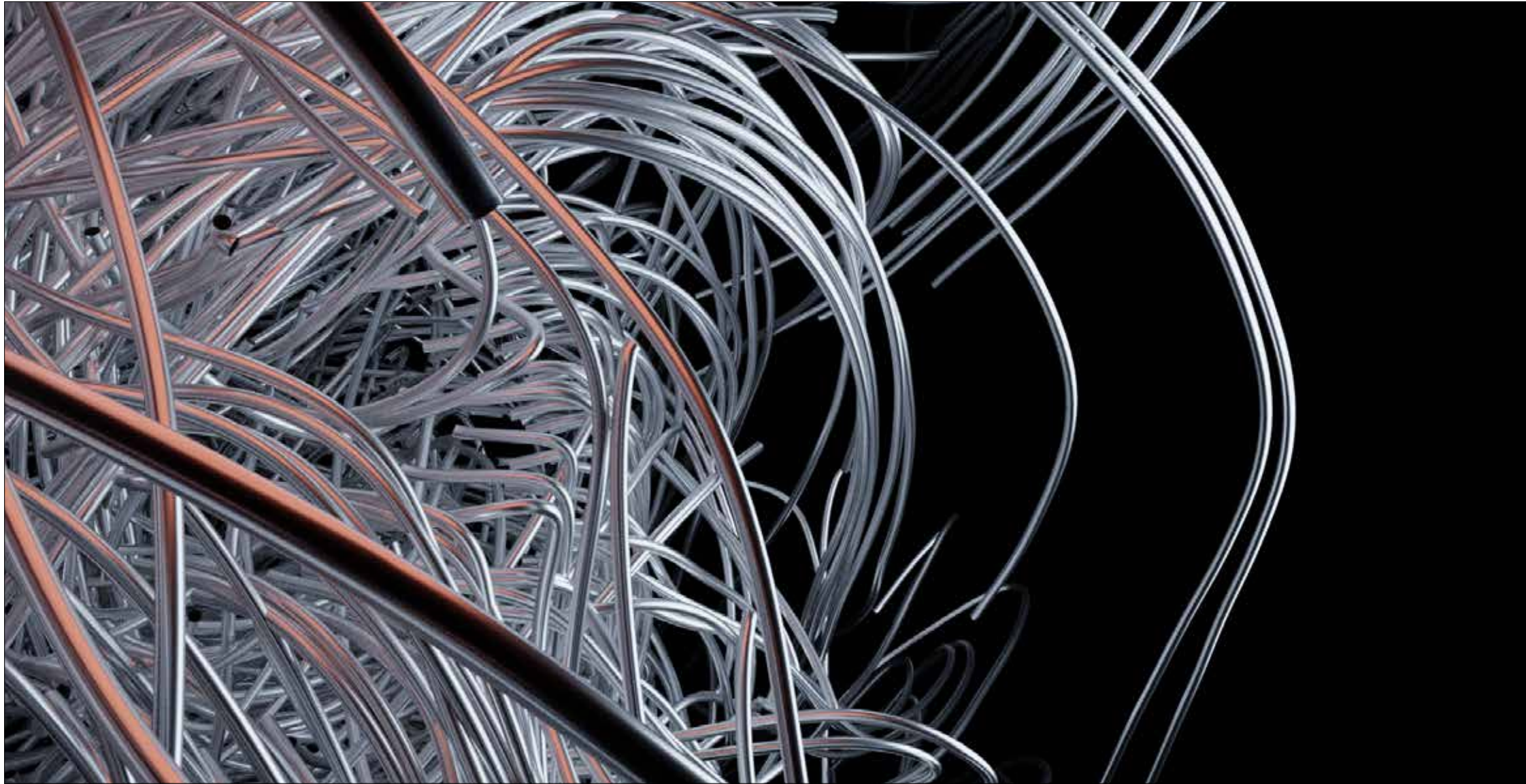
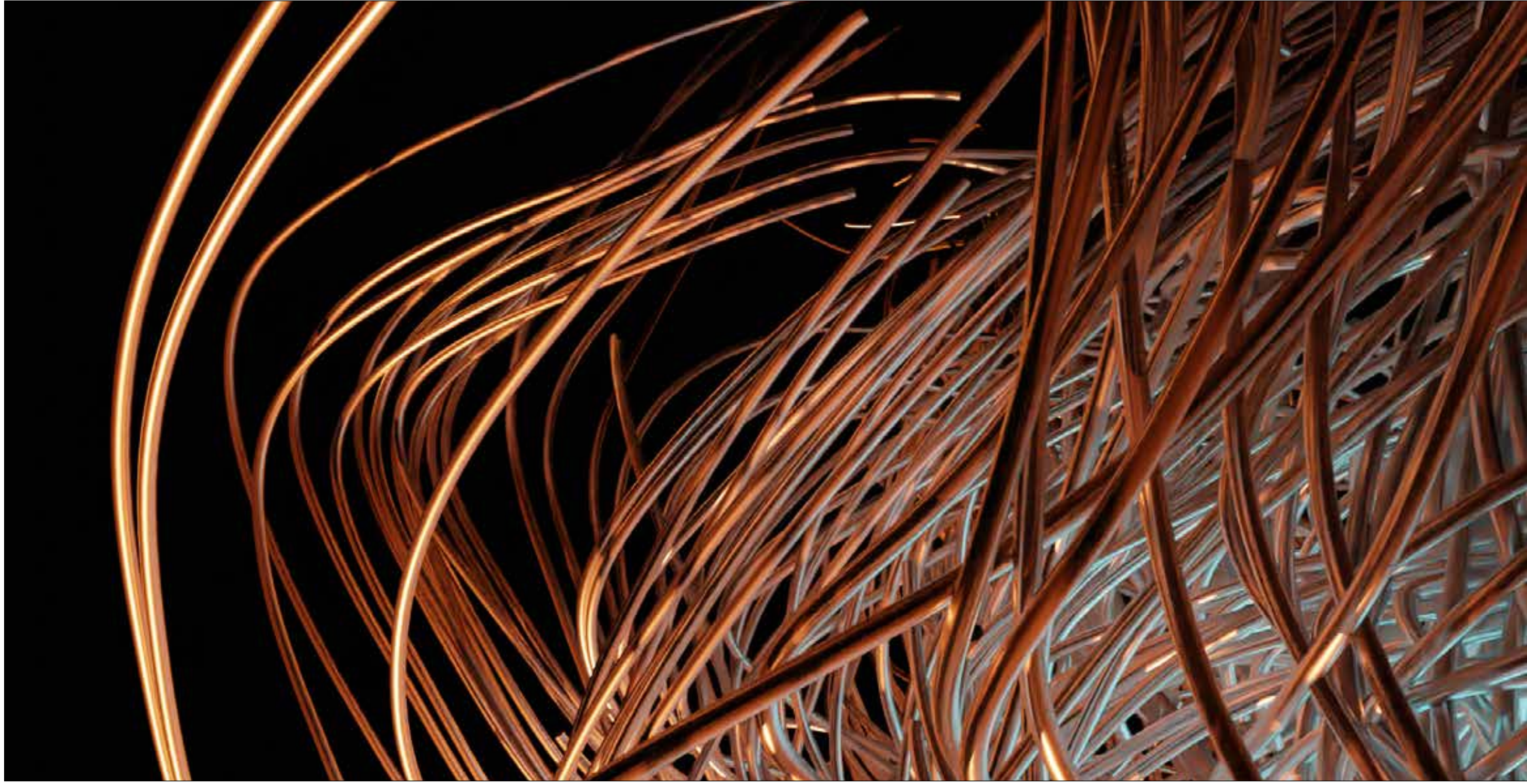


Interaktivität

3D-Design

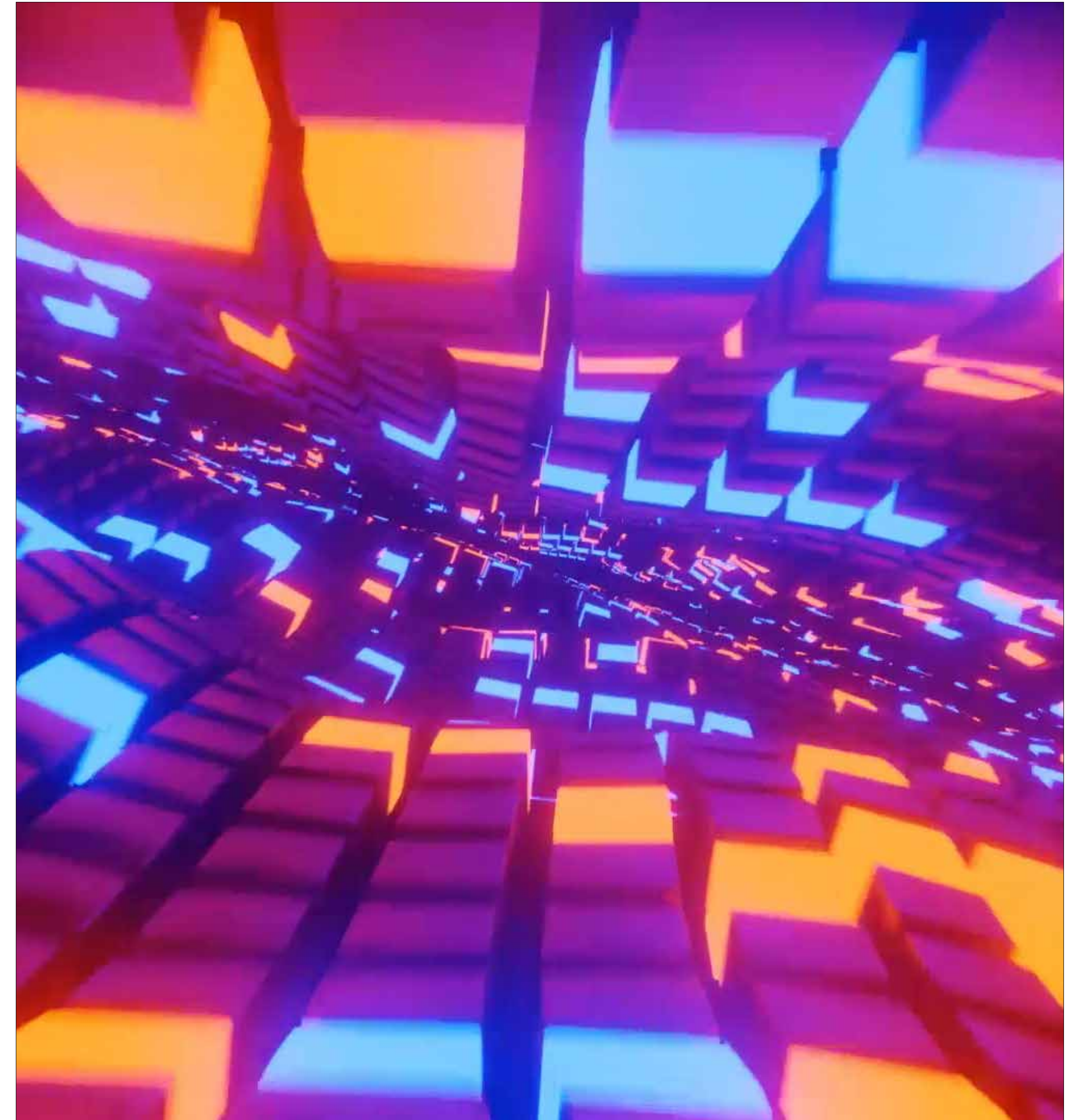
- Erste 3D-Projekte mit Fokus auf Timing, Animation, Komposition und Layout
- Programm: Blender
 - Zeit mit dem Programm verbracht um schneller und mehr vertraut zu werden

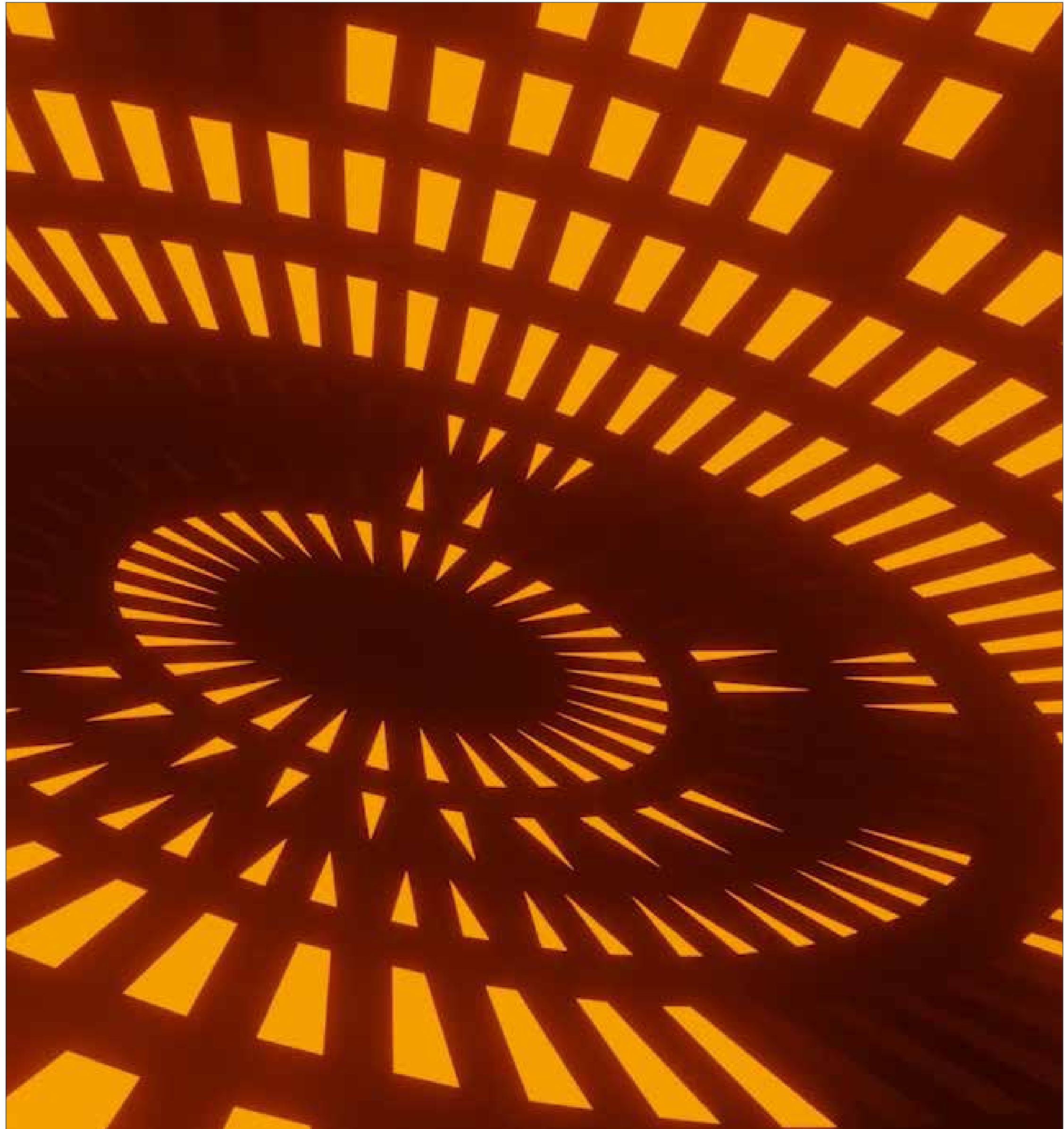




Motion Design

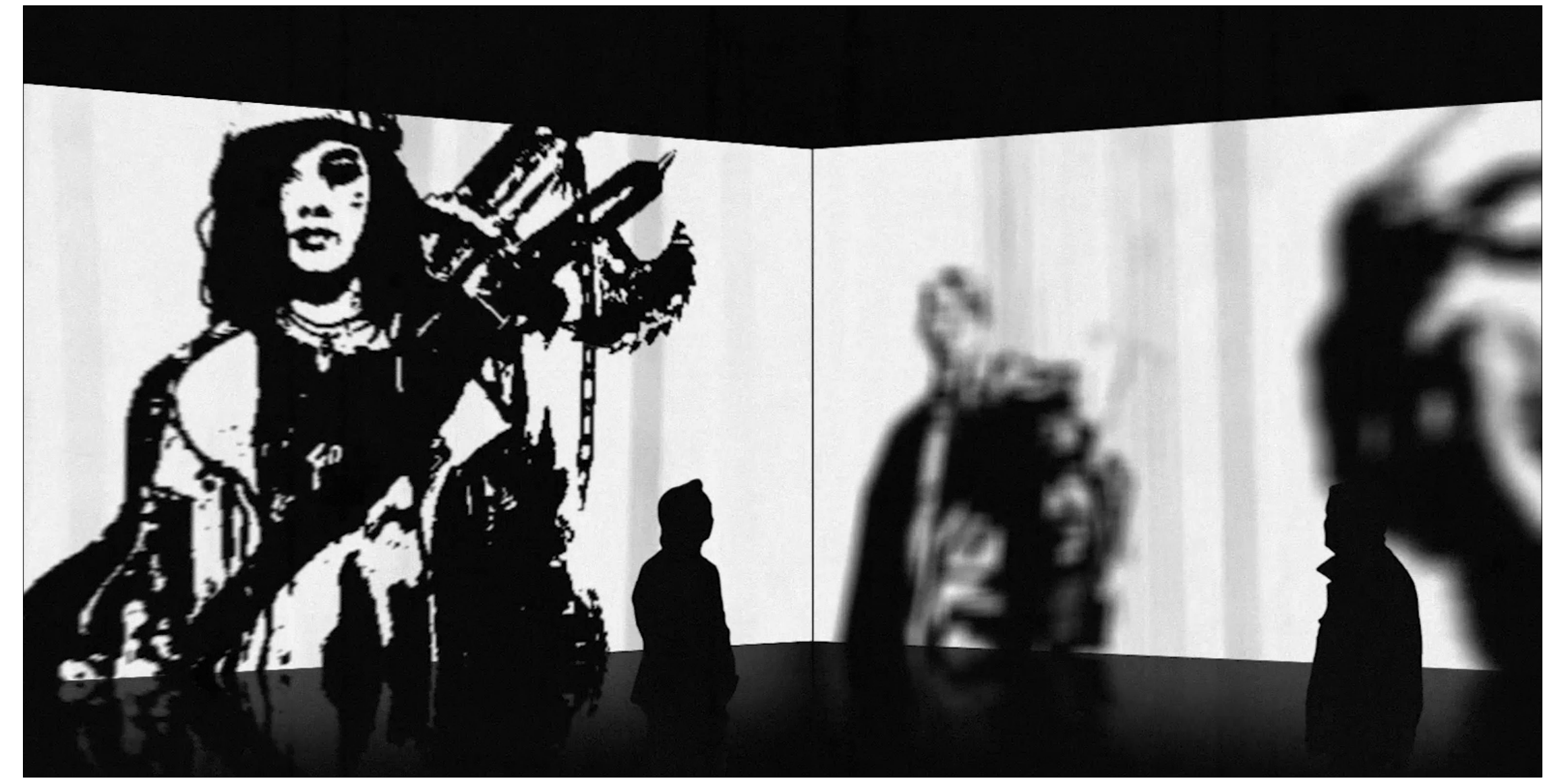
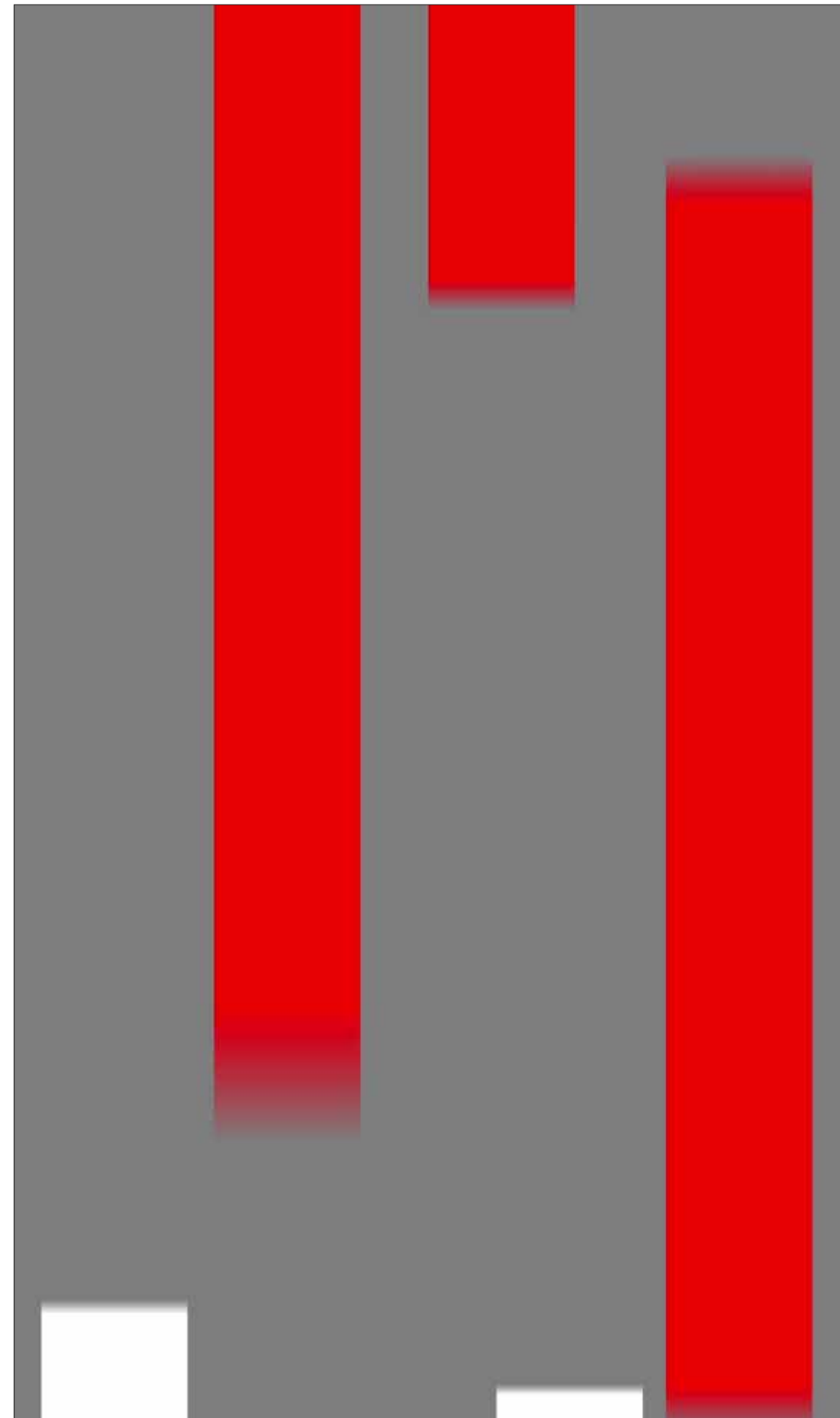
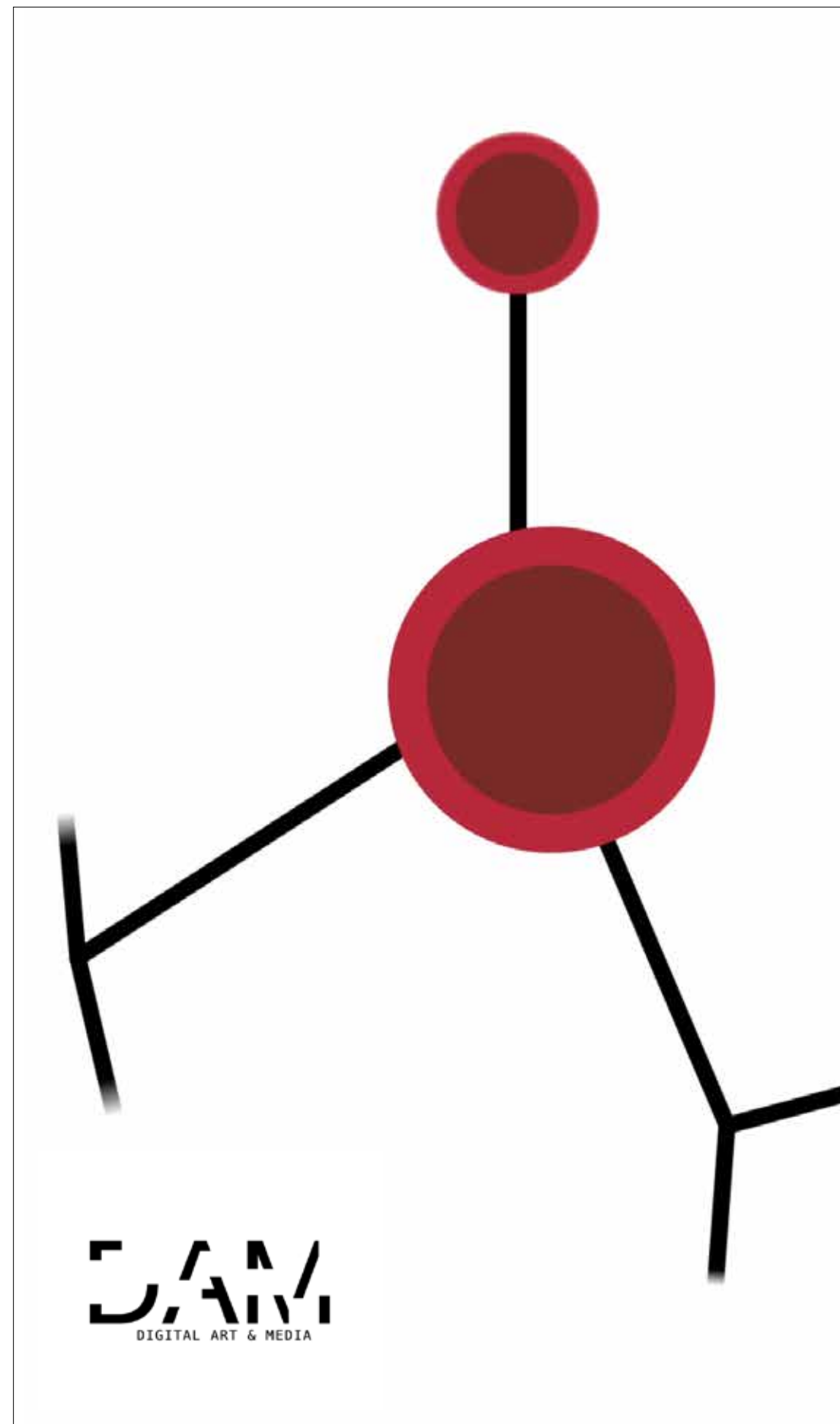
- Nach ersten 3D Animationen sind weitere komplexe Animationen mit verschiedensten Medien entstanden
- Sowohl 3D-Animationen als auch 2D-Animationen und Installationskonzepte
- Programme: Adobe Creative Suite und Blender
 - Im Rahmen dieser Zeit haben sich Kenntnisse in Blender, Adobe After Effects und Adobe Premiere Pro stark gefestigt.





INTERACTION

we sculpture



Editorial

- Im Rahmen der Ausbildung, wurden verschiedene Projekte im Bereich Layoutgestaltung und Präsentation behandelt
- Fokus war es verschiedene Arten der Layoutgestaltung zu entdecken. Von traditionellen Flyern, Visitenkarten, Plakate und Magazinseiten bis hin zu typografisch experimentellen Layout- und Covergestaltungen
- Verschiedene Layoutgestaltungen wurden mit Adobe Photoshop und Adobe InDesign erstellt



from and about Berlin

No. 101

In Focus: LIFE IN BERLIN:

- Seventy years ago:
The Berlin Air Lift
- Silent Heroes Memorial Centre:
Their stories live on

MOBILITY IN BERLIN:

- Out and about in Berlin – past, present and future
- Motorless. The bicycle in old Berlin

The Memorial Centre impressively shows there was no 'rescuer personality'. At that time, every adult could have become a helper. The individual biographical situations and mindsets, attitudes and character could lead someone to take a decision to help in one very particular moment.

In the new rooms on the third floor in Stauffenbergstraße 13-14, there is now space for three seminar rooms where groups led by trained expert educators can explore these stories. The educational services are being restructured this year, and these can be viewed and booked on the Memorial Centre's website.

For Memorial Centre staff, it is always a very moving experience to receive enquiries from around the world. In them, the descendants of those who survived in hiding are trying to contact the helpers from those years. They want to thank them and put their names forward to be honoured by the Israeli Holocaust memorial Yad Vashem. With the appropriate documentation, the Memorial Centre is very glad to support this process.

Even if hardly any of the 'silent heroes' and those they helped are left today, their stories live on in the Silent Heroes Memorial Centre in Stauffenbergstraße 13-14.

More details:
www.gedenkstaette-stille-helden.de

Lizzie Doron © Stephan Röhl/ Wiki Common.

You were born in the 1950s in Tel Aviv to two Holocaust survivors. Today you divide your time between Israel and Berlin. Why did you make that choice?

My mother was born in Vienna and later she lived in Krakow, but all her life she told me how she dreamt of going to Berlin. Berlin is an idea, an illusion, a place of memories that never really existed. Her oldest brother and one of her sisters studied here at the Humboldt University, and she visited them. For her, just as for many liberal Jews at that time, Berlin represented the dream of culture and a good education. They wanted to find a cultural city where they would be accepted and could feel free. Berlin became that imaginary place, a secular second option for the Jewish 'better life'.

When my children were little, there was a lot of conflict and war. I wanted to find somewhere safe, a place to shelter them. So we bought an apartment in Manhattan. But I felt America is a long way away, and not just geographically. America is not an integral part of my biography. It may offer a wonderful shelter, but it's not somewhere I or my family are connected to. I wanted to find somewhere which, in a way, would be special for me. I had my doubts at first, but I knew Berlin is that other option.

When I came here, it was like returning to a place I'd known since early childhood. I grew up with stories of Berlin's streets and its universities, and could remember the names of lakes and rivers. I knew the poets and writers. Normally, when you visit a city, you're just busy sightseeing, running from one attraction to another. But I wasn't that interested in seeing the sights. It was enough for me just to stay in Berlin – and that was a surprise for me too.

In your first books you draw on your childhood memories as the daughter of Holocaust survivors. In one story, you remember how your mother threw away all your Bat Mitzvah gifts that were 'made in Germany'.

She didn't want to support a German industry which had exploited Jews as forced labour. But she still needed to know what was happening in Germany, and so read German newspapers and magazines. Whenever you go into details in any story, it's not just black and white. You might say this is definitely how it is, but there are also the needs you hide, the things going on below the surface. We had a very deep shelf where we kept our books at home. My mother put Hebrew or English books in the front row, but the row behind, the second row, that was where she kept the German stuff.

Of course, I grew up knowing only too well how Berlin was the place where the plan was developed to kill all the Jews and arrive at a 'final solution'. On the other hand, I also have a very vivid virtual idea of the city. Even after the war, my mother and her neighbours in our Tel Aviv Shtetl were forever talking about Berlin.

They couldn't forget Berlin, just as they couldn't forget the Holocaust. They couldn't escape the power of what Berlin meant for them, what it stood for. I remember my mother at the window, looking out and waiting for snow, something we don't have in Israel. She used to say, "Just one day of Schnee like we had in Berlin". I'm not sure she ever saw snow in Berlin. But then again, that was her Berlin, it was a place of legends.

Your books have been translated into several languages – and you're especially successful in Germany. What is your next book going to be about?

I'm working on a new project – writing a diary

I love the way German readers respond to my books. With every book I've written I felt they can understand me better, because there are some things we share. We share a culture and, in some sense, we also share the same trauma from different sides. Many of my readers had parents who were Nazis. Like me, they grew up in silence with parents where certain things were never mentioned.

"We share a culture and, in some sense, we also share the same trauma – from different sides"

My two latest books depict the Israeli-Palestinian conflict. These were actually first published in Germany, because the Israeli publisher refused to release them in Israel. When I'm writing now, I find myself always aware of the process of translation into German, and that leads me to work in a very different way. For a writer, it's odd to be cut off from your mother tongue.

from and about Berlin // **LIFE IN BERLIN**from and about Berlin // **LIFE IN BERLIN**

Three years after Germany's unconditional surrender on 8 May 1945 and the country's occupation by the four victorious powers, Berlin became the focal point of an international crisis. From today's perspective, this was the first major conflict in the Cold War.

The Soviet blockade of West Berlin presented the three Western Powers with almost insoluble problems. On 19 June 1948, the Soviets halted road access to West Berlin. Over the next ten days, they successively severed all land, rail and water transport routes between West Berlin and the three western zones of occupation. The only route unaffected was the air corridor agreed by the four victorious powers in 1945-46 in their 'Air Agreement'.

Since the Soviet side had initiated and signed this agreement, the air corridor remained the only possible 'route' into Berlin. As a result, the three Western Powers launched an Airlift to Berlin designed to supply the western sectors of the city and their approximately two million residents. This ambitious plan was on a size and scale never attempted before – and it was unclear whether it could actually work. On 28 June 1948, the first US and British planes landed at the Tempelhof and Gatow airports with the first goods for the Berlin population.

General Lucius D. Clay, the American military governor in Germany, ensured that Truman could rely on the necessary political support from the President of the United States, Harry S. Truman. Clay regularly called for more and larger airplanes for the Air Lift operation, and President Truman authorized them. In the first months, the French occupation forces supported the Air Lift with six planes. A third airport was urgently needed.

By November 1948, Tegel Airport in the French sector was ready to open, built by around 19,000 workers in the record time of only three months. The British mobilised the Royal Air Force, additionally contracting 250 civilian pilots to fly out of the zone and get petrol into the city. In addition to flying in approximately 23% of the entire Air Lift freight tonnage, the British were also responsible for the largest share of passenger transportation during the blockade.

With their Douglas C-54 Skymaster transport aircraft, the Americans contributed the largest fleet to 'Operation Vittles', as the Air Lift was dubbed by the US forces. In spring 1949, the operation to supply Berlin was so efficient that, on some days, more goods arrived in the city by

air than by land, water and rail together before the blockade. In April 1949, on the second day of the Air Lift, there were 1,396 landings by aircraft, 1,000 of them by the Western Powers.¹ The Western Powers made sure the news they released of the Air Lift's outstanding efficiency was given broad media coverage. The continuing positive reports on the amount of tonnage transported by the Allies and the Western Powers' growing prestige were certainly not the only reason the blockade was finally lifted on 12 May 1949.

The Berlin population now saw the occupying powers as protective powers. Seventy years after the events, many places are commemorating the Air Lift with a series of activities. In spring 2017, the Allied Museum organised a three-day symposium on the Berlin blockade and Air Lift. In late April 2018, the conference proceedings, *Die Berliner Luftbrücke – Erinnerungsort des Kalten Krieges*, are being published by Chr. Links-Verlag.

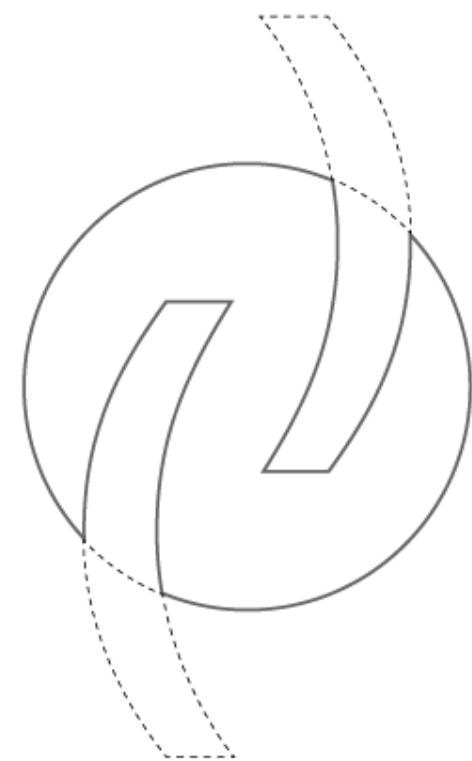
from and about Berlin // **LIFE IN BERLIN**

**by Bernd von Kostka,
Research Associate and Curator
at the Allied Museum Berlin**

With the blockade lifted and the Air Lift later ended, the first crisis in the Cold War had been resolved through efficient logistics – and without military force.



**berliner bündnis
gegen depression**



**berliner bündnis
gegen depression**



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C=0 M=45 Y=100 K=0
R=245 G=156 B=0



SCHWARZ
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WEISS
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DIN – Bold

Wortmarke
Headline

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DIN – Regular

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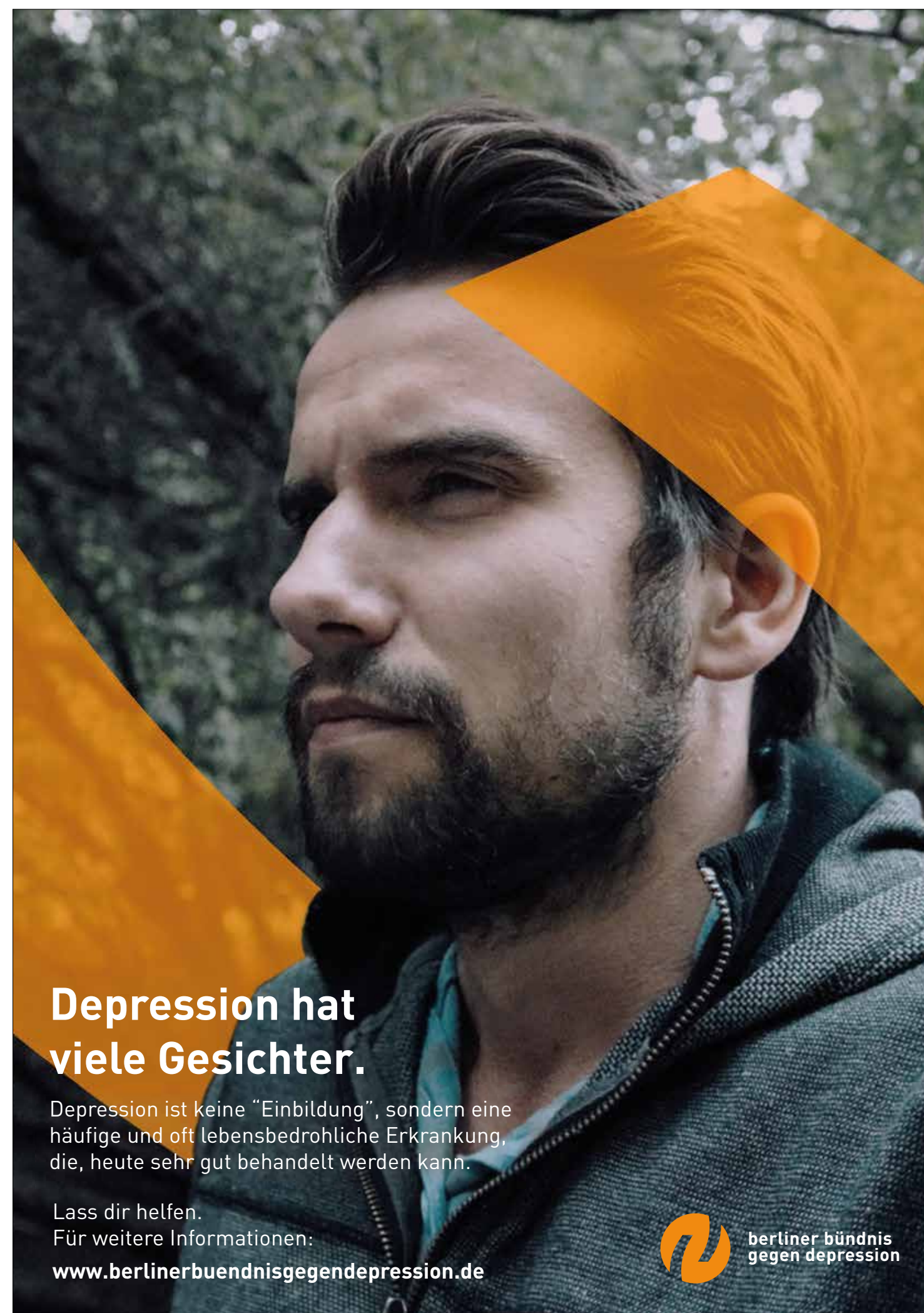
Depression kann jeden treffen.

Depression ist keine "Einbildung", sondern eine häufige und oft lebensbedrohliche Erkrankung, die, heute sehr gut behandelt werden kann.

Lass dir helfen.
Für weitere Informationen:
www.berlinerbuendnisgegendepression.de




berliner bündnis
gegen depression



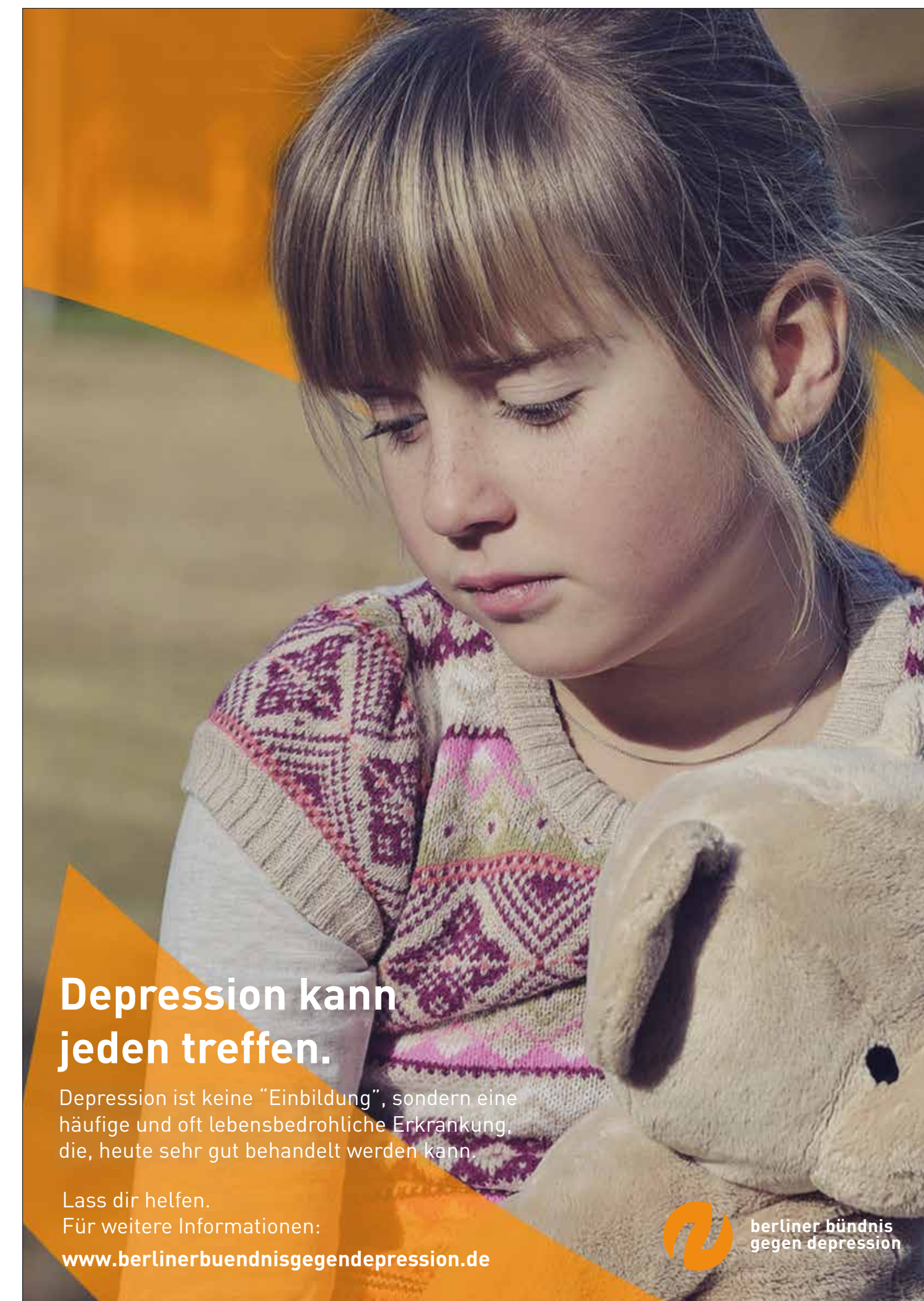
Depression hat viele Gesichter.

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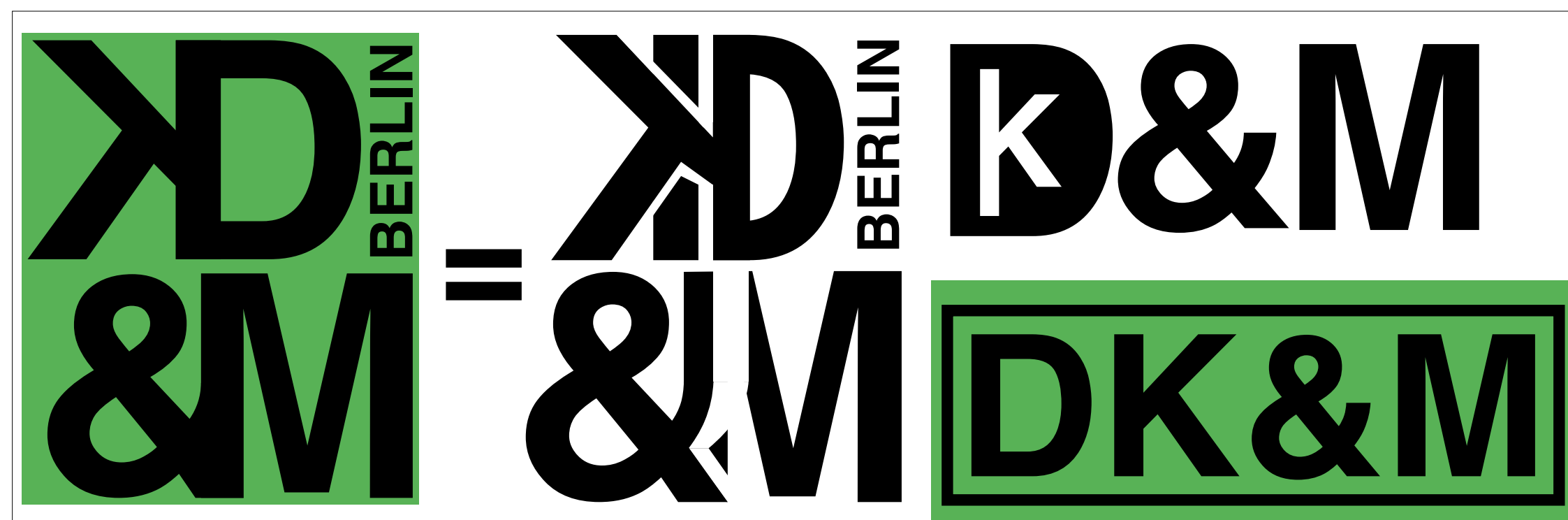
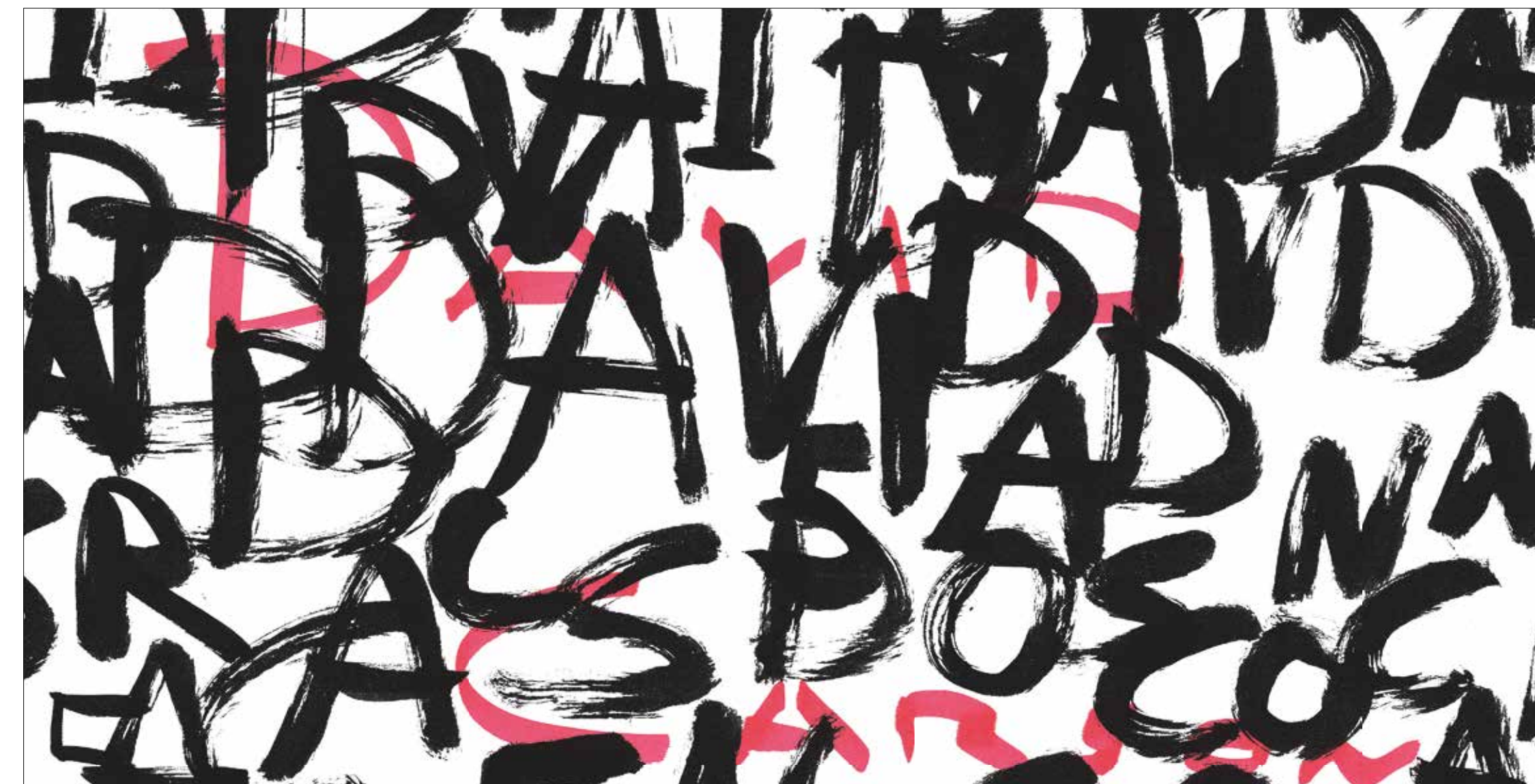
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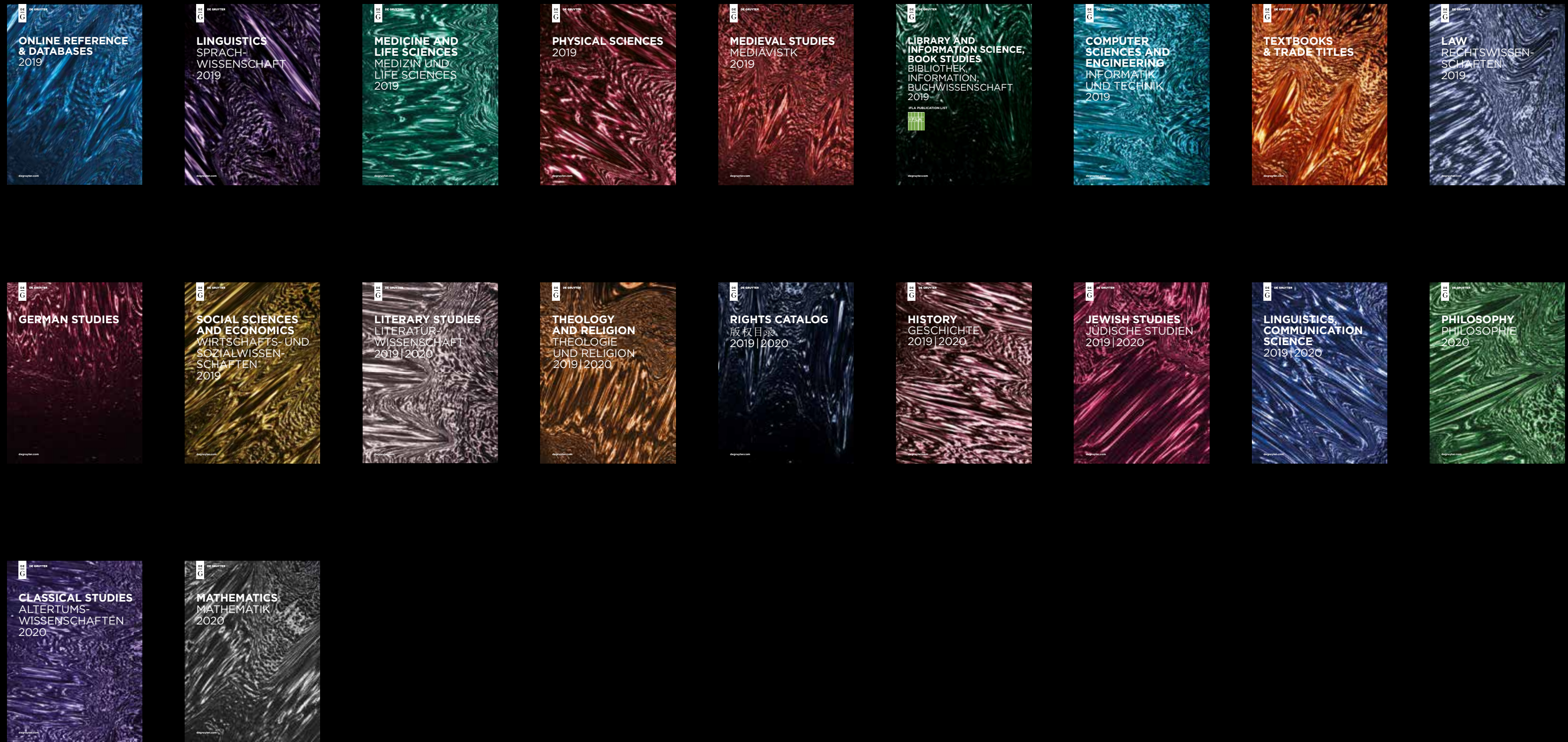
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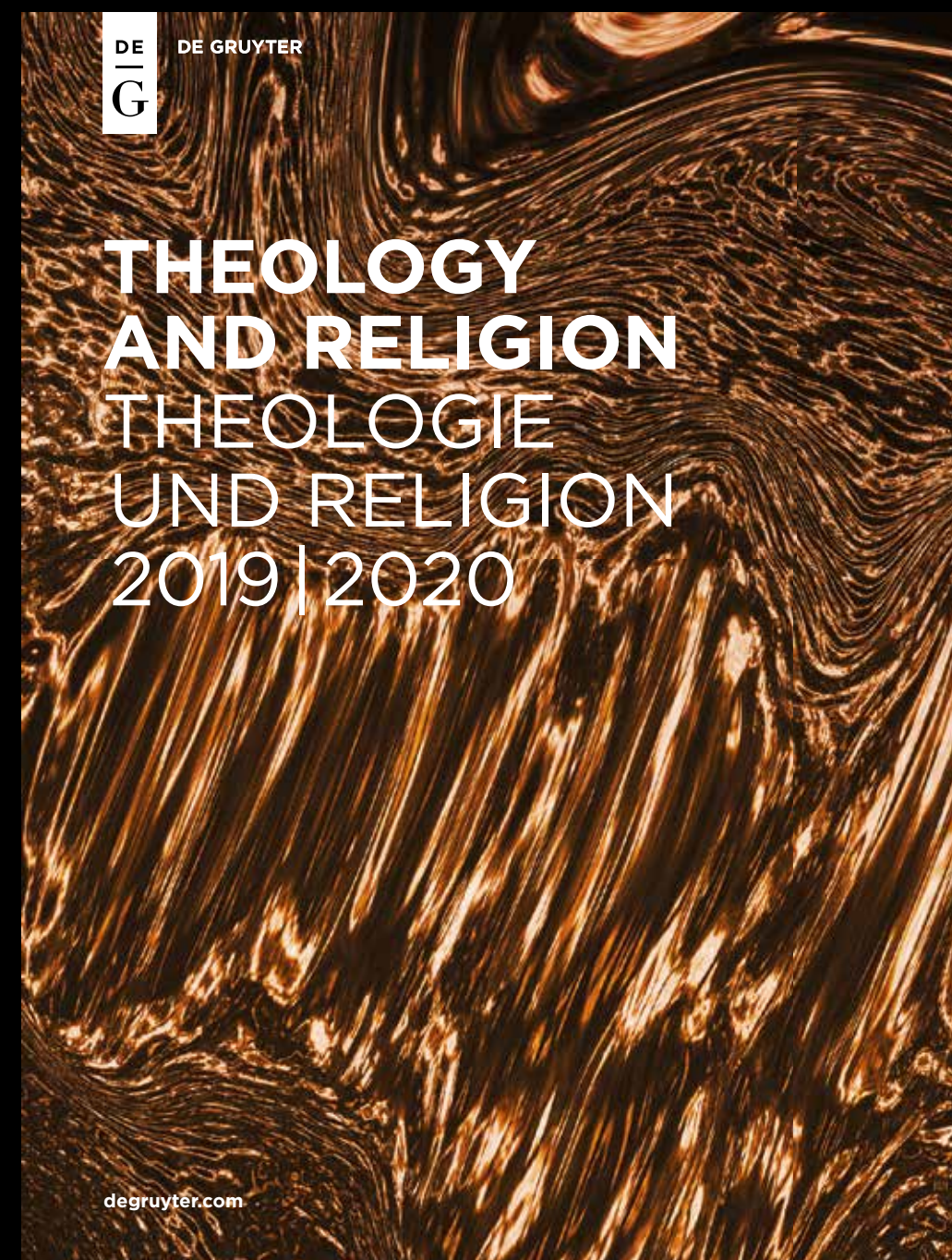
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gegen depression





ABDULRAHMAN KASSEM // WIR WOLLEN ES WISSEN!
WE WANT TO KNOW

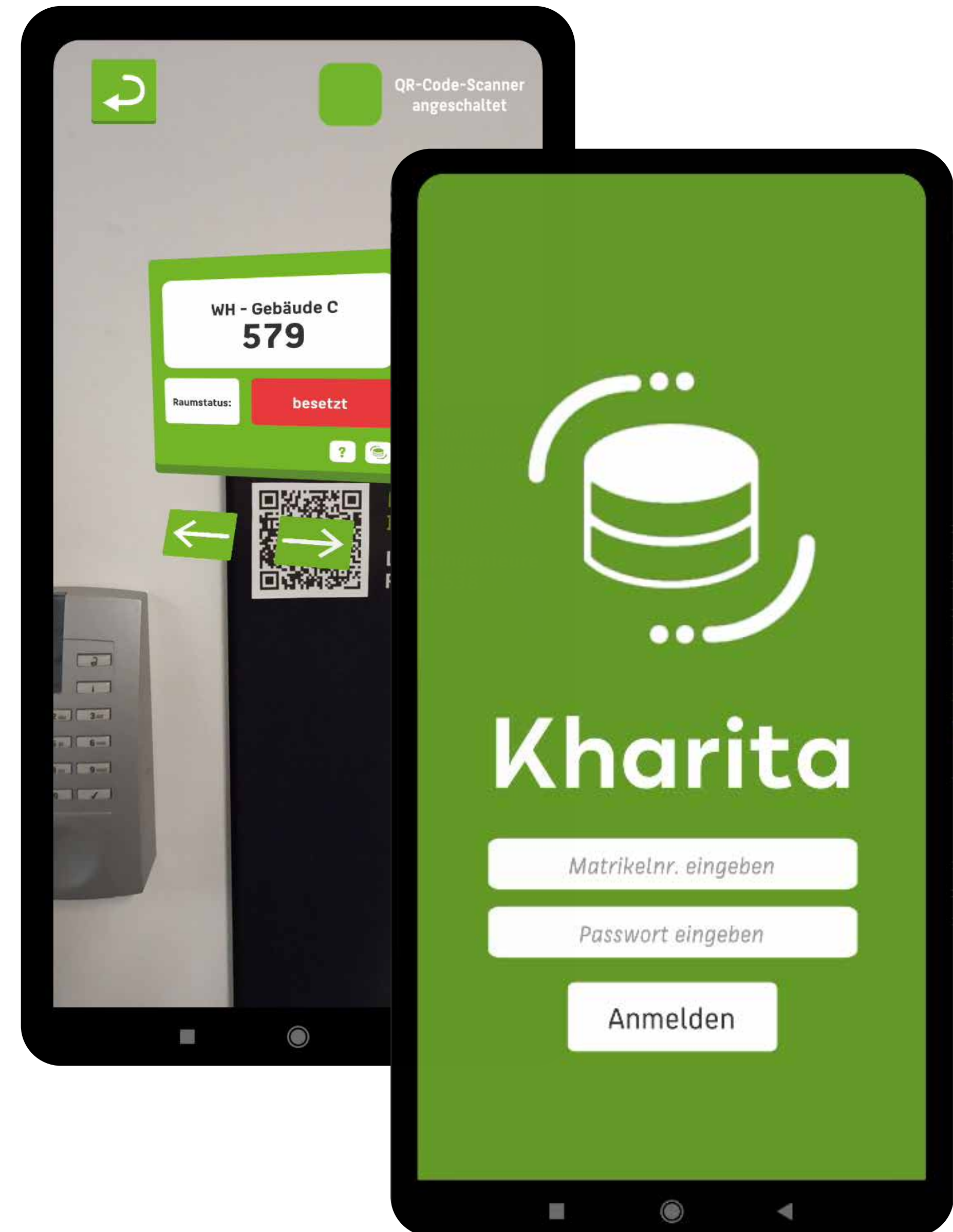




ABDULRAHMAN KASSEM // WIR WOLLEN ES WISSEN!
WE WANT TO KNOW

Interaktivität

- Im Rahmen des Studiums, meines Praktikums und meiner Freizeit, entstand ein gewisses Interesse in Interaktivität im digitalem Umfeld
- Von visuellen Simulationen und Spielen bis hin zur Erstellung von Webseiten und Gamifizierung von verschiedenen traditionellen Medien und Herangehensweisen
- Beliebtes Programm dafür war die Unity Engine in C# (+ Vuforia Engine für AR-Apps)
- Für Webseiten und Webapplikationen sind HTML5, CSS3, JS (vue.js, nuxt.js) zuständig





WH - Gebäude

Raumstatus: **besetzt**

? ☐

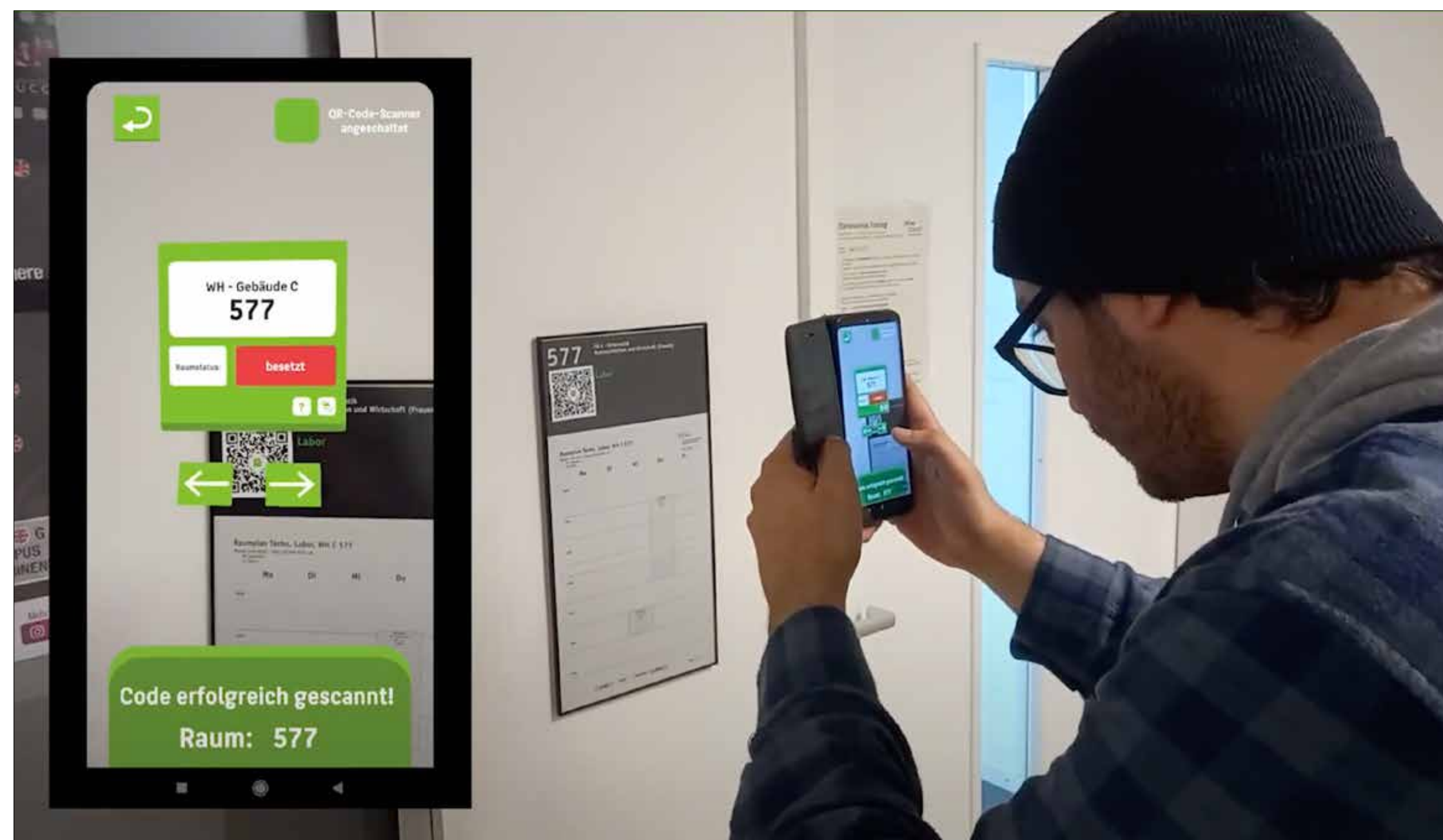
WH Gebäude - Ausstattung

Anzahl der Sitzplätze*

Anzahl der PC's*

Funktioniert Beamer?

*zahlen können variieren von Raumart zu Raumart



WH Gebäude - Stundenplan

Plan der heutigen Woche anzeigen*

Link zum Webmail

Startseite des LSF's

? ☐

WH Gebäude - Service

Störung melden

Link zum Fachbereich 4

HTW-Webseite

App ausschalten

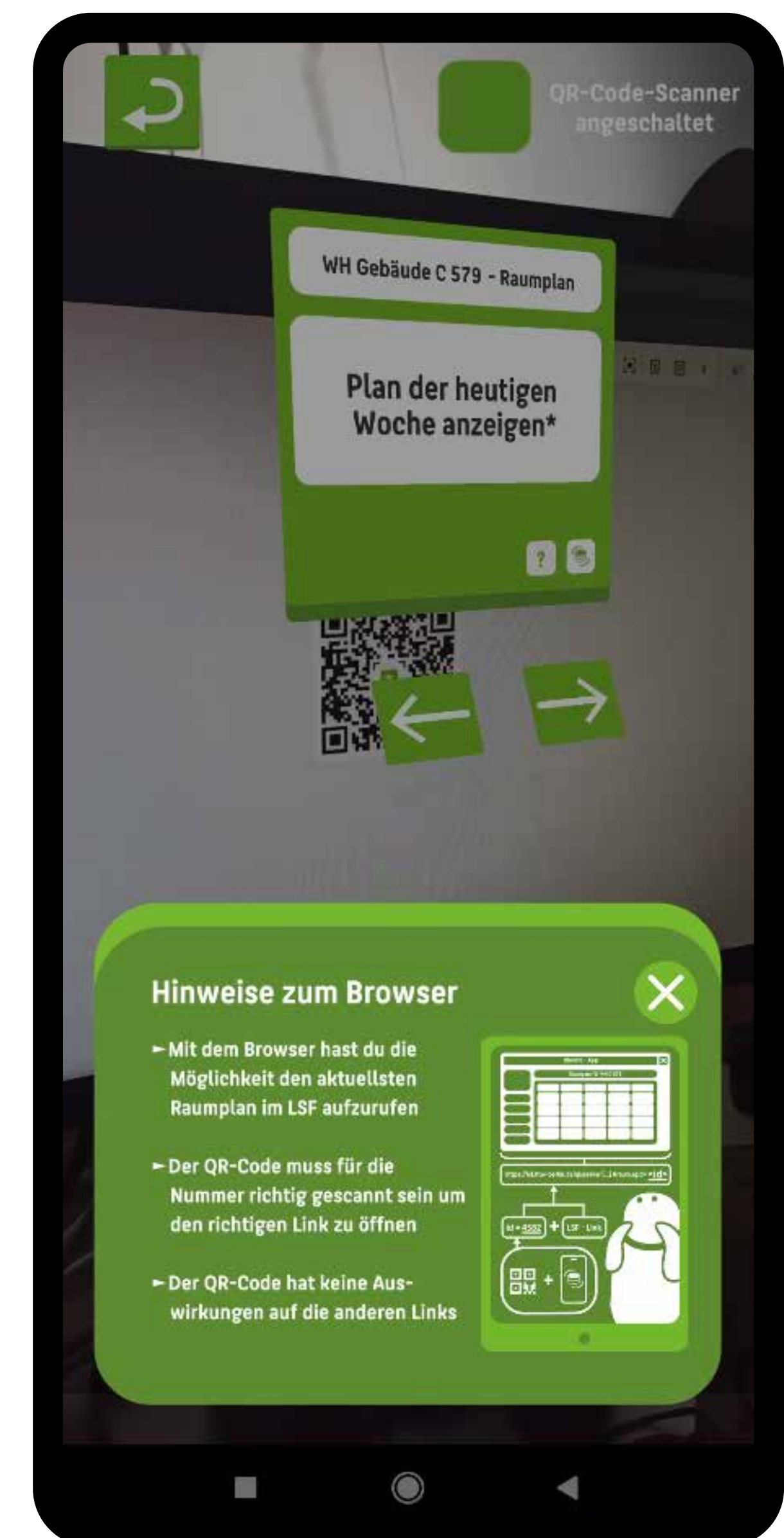


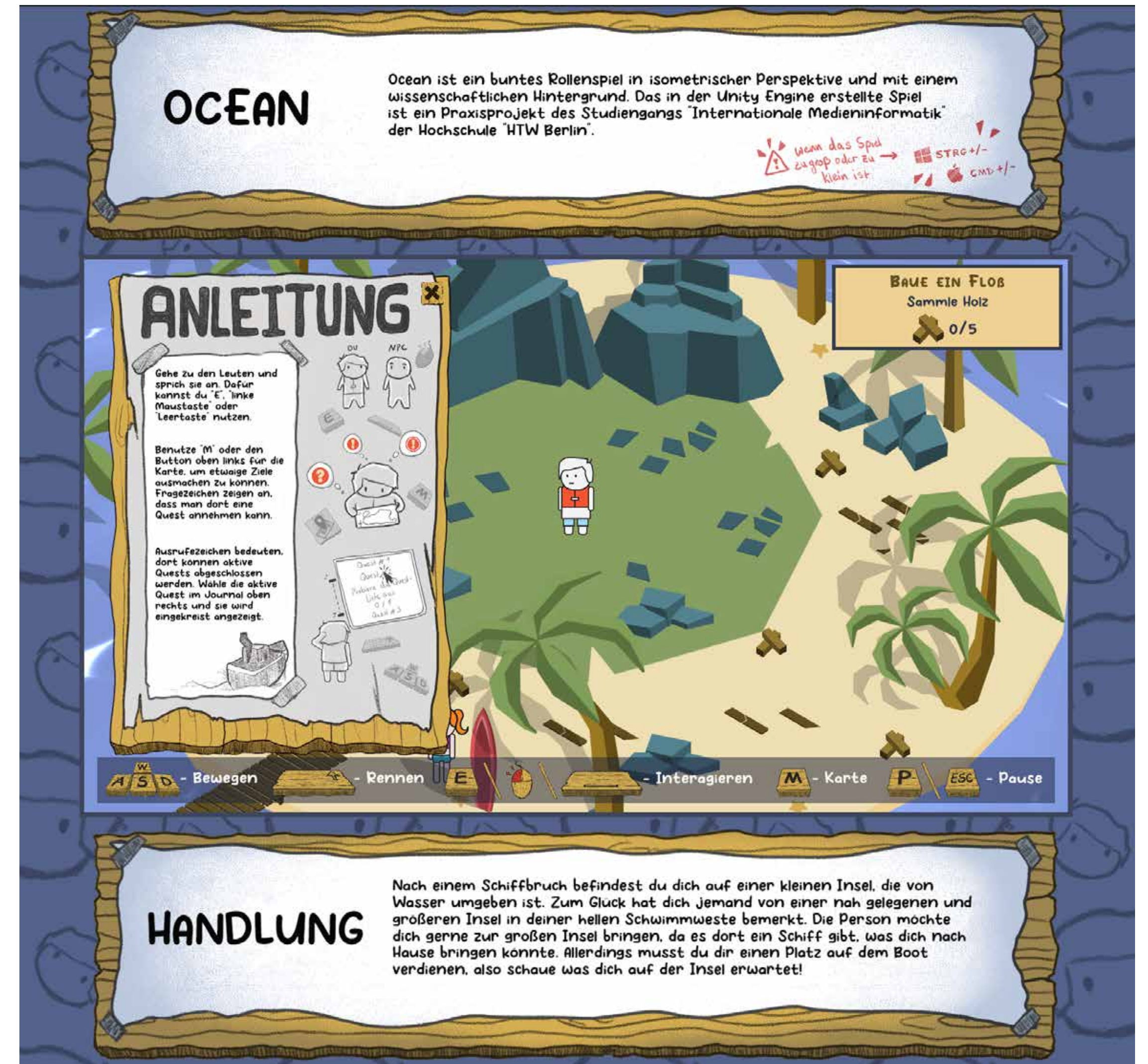
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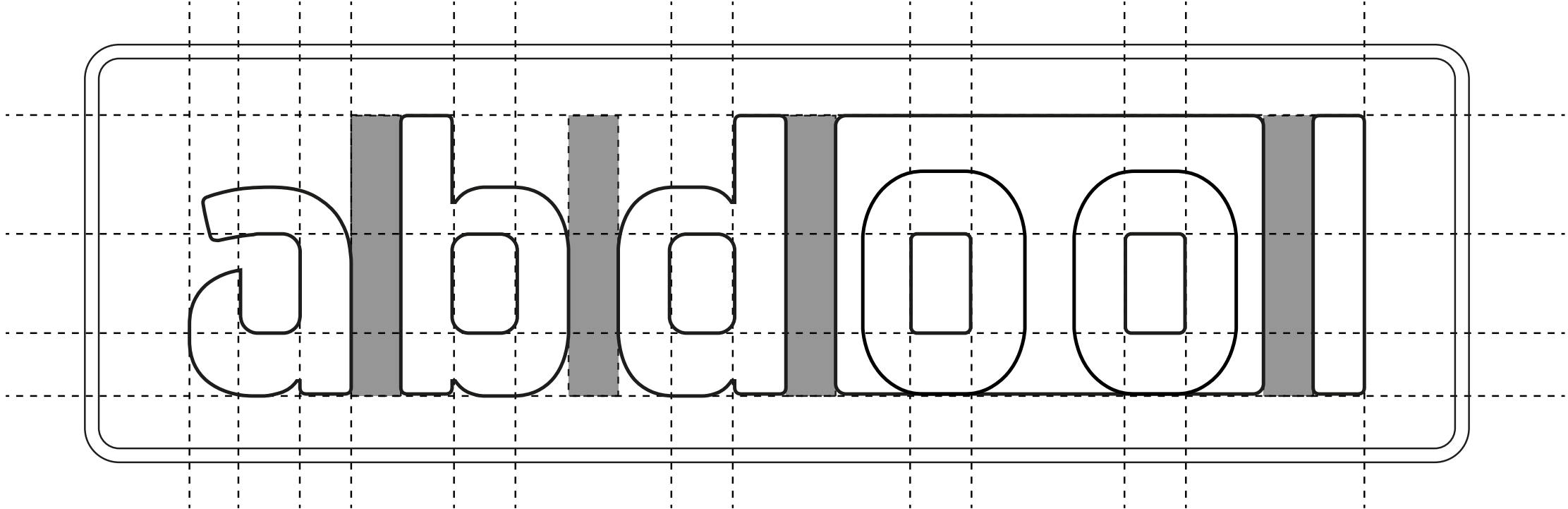
Eigenmarke

- Über den gesamten Zeitraum hat sich auch eine eigene Marke gebildet, die sowohl als Schriftbild als auch als Logo/Maskottchen
- Eigenmarke sowohl in 2D als auch in 3D dargestellt um Flexibilität des Designs darzustellen

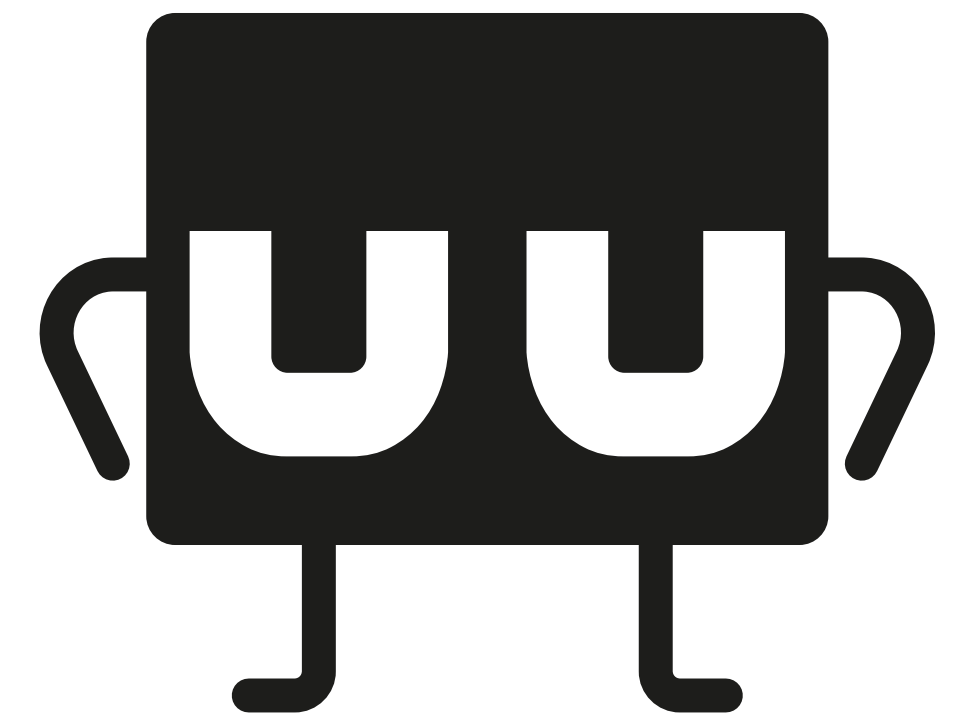
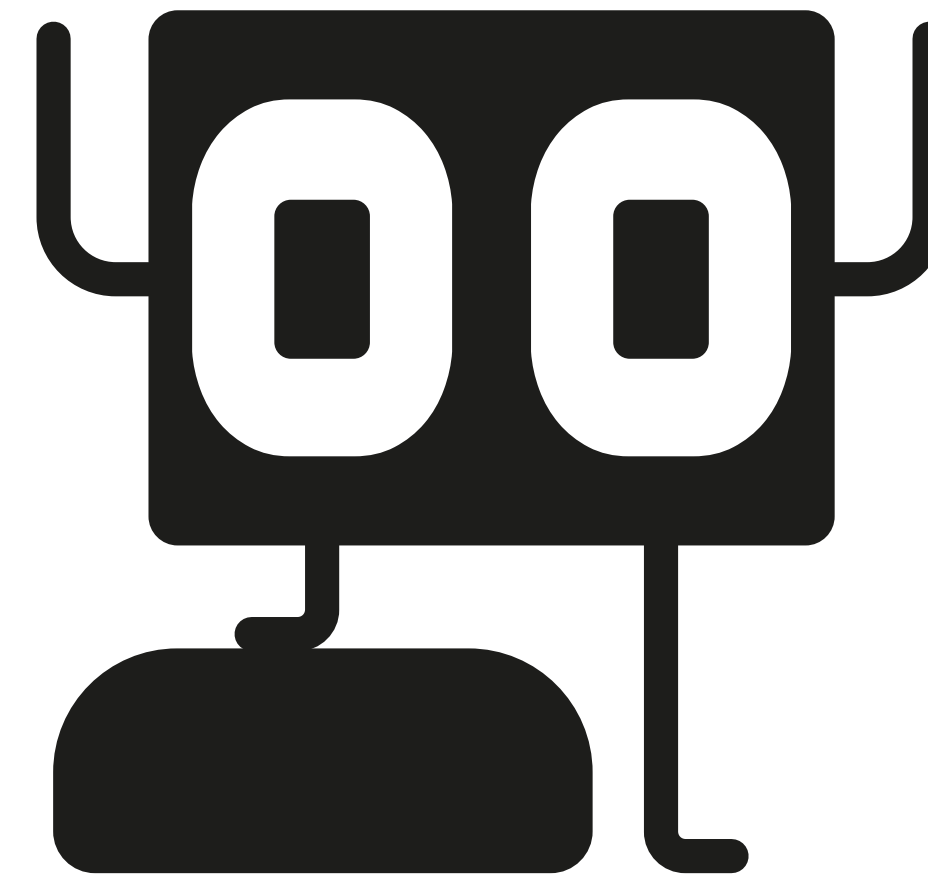
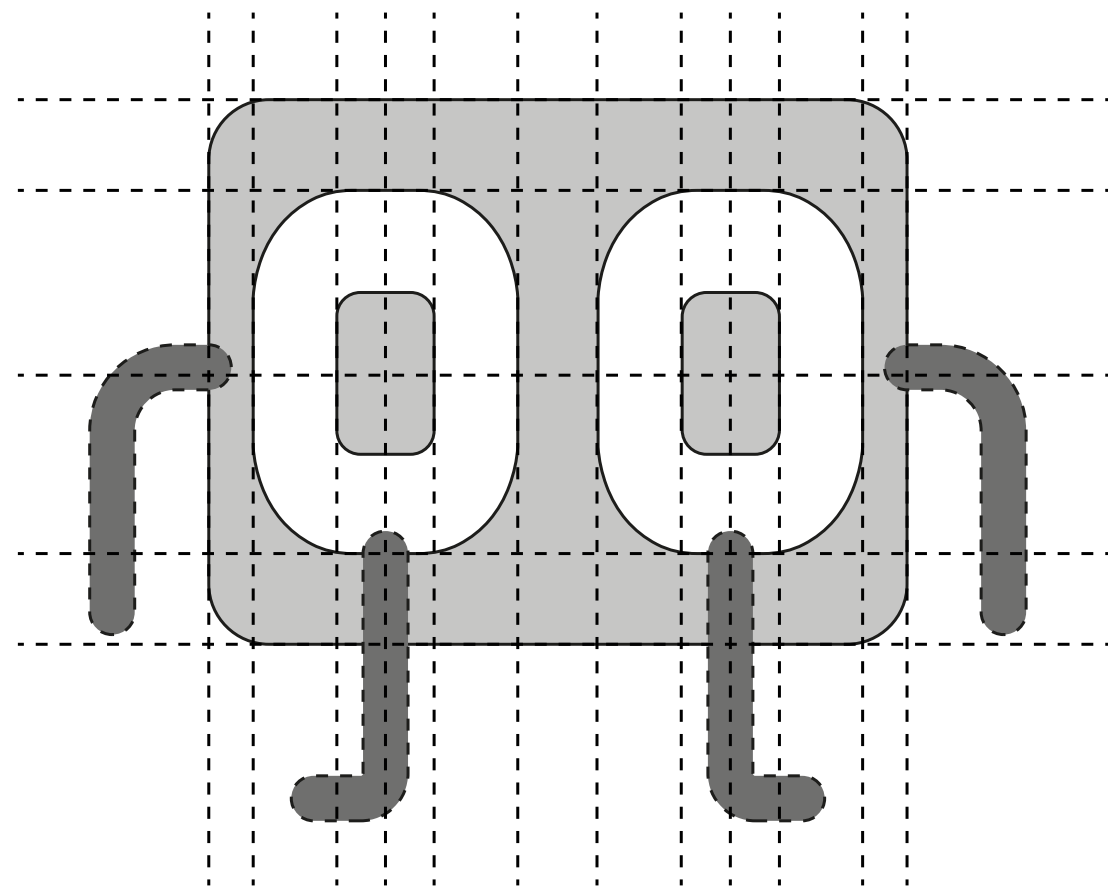
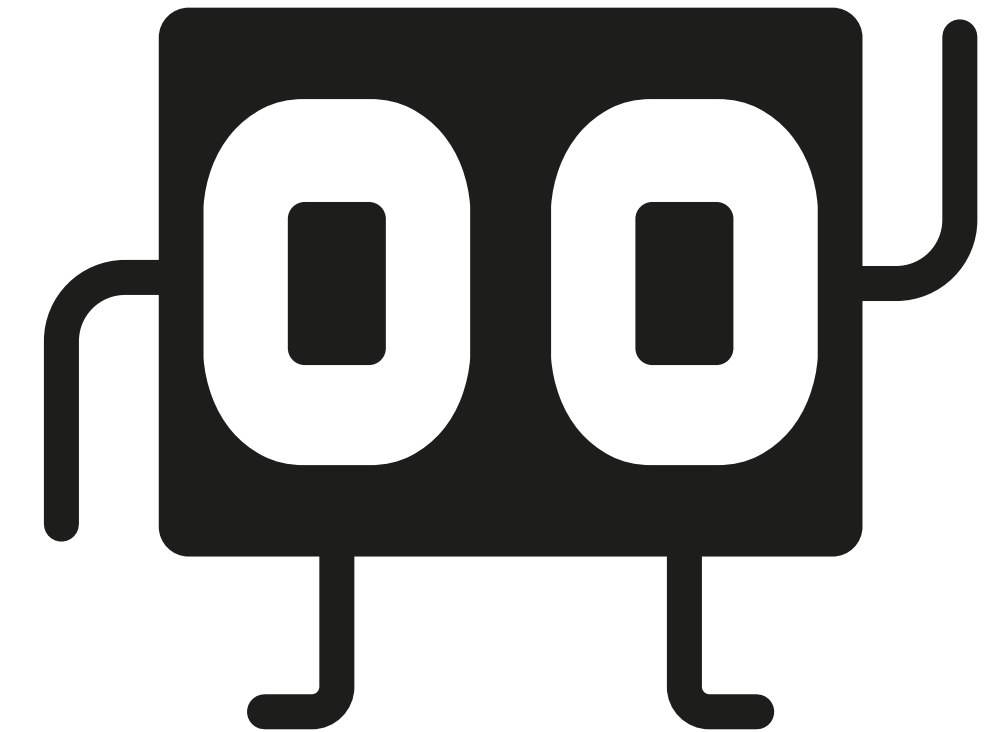
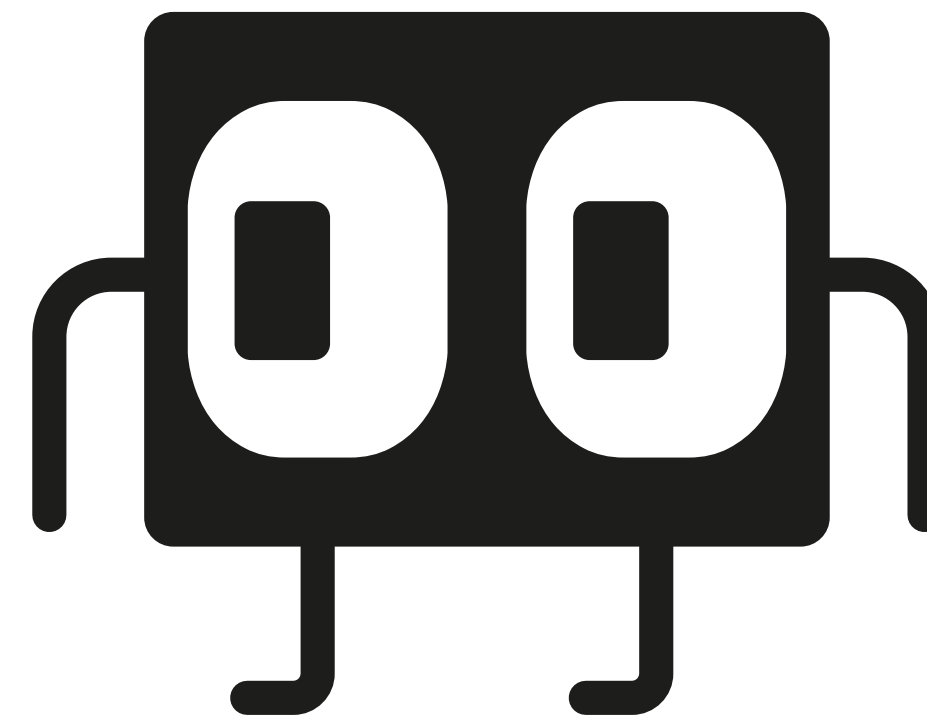
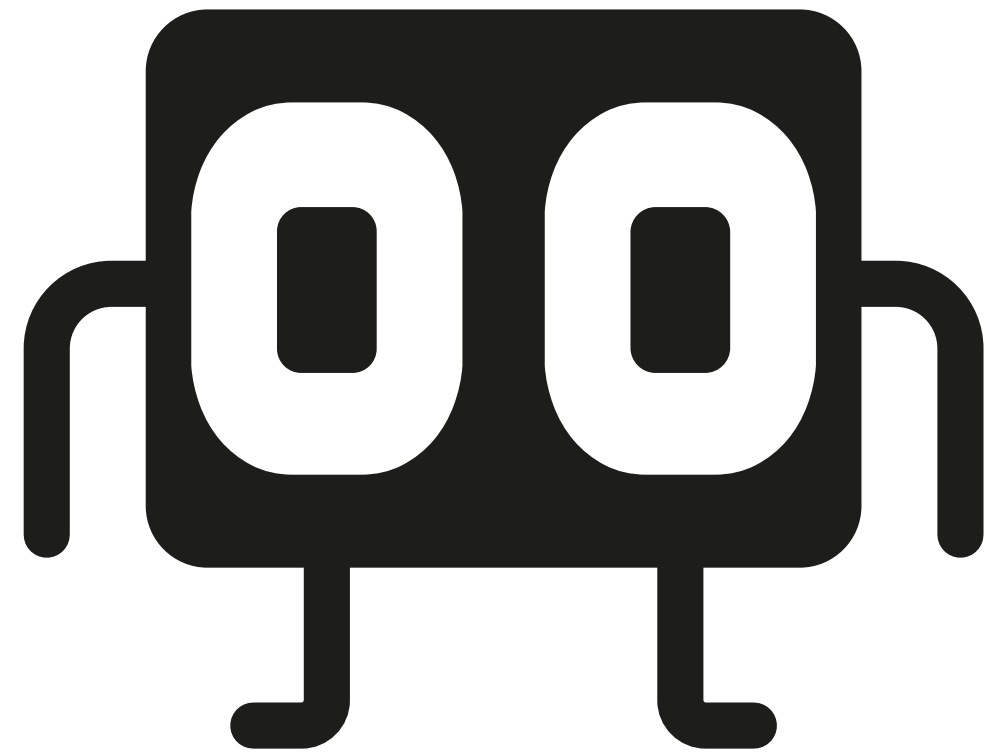


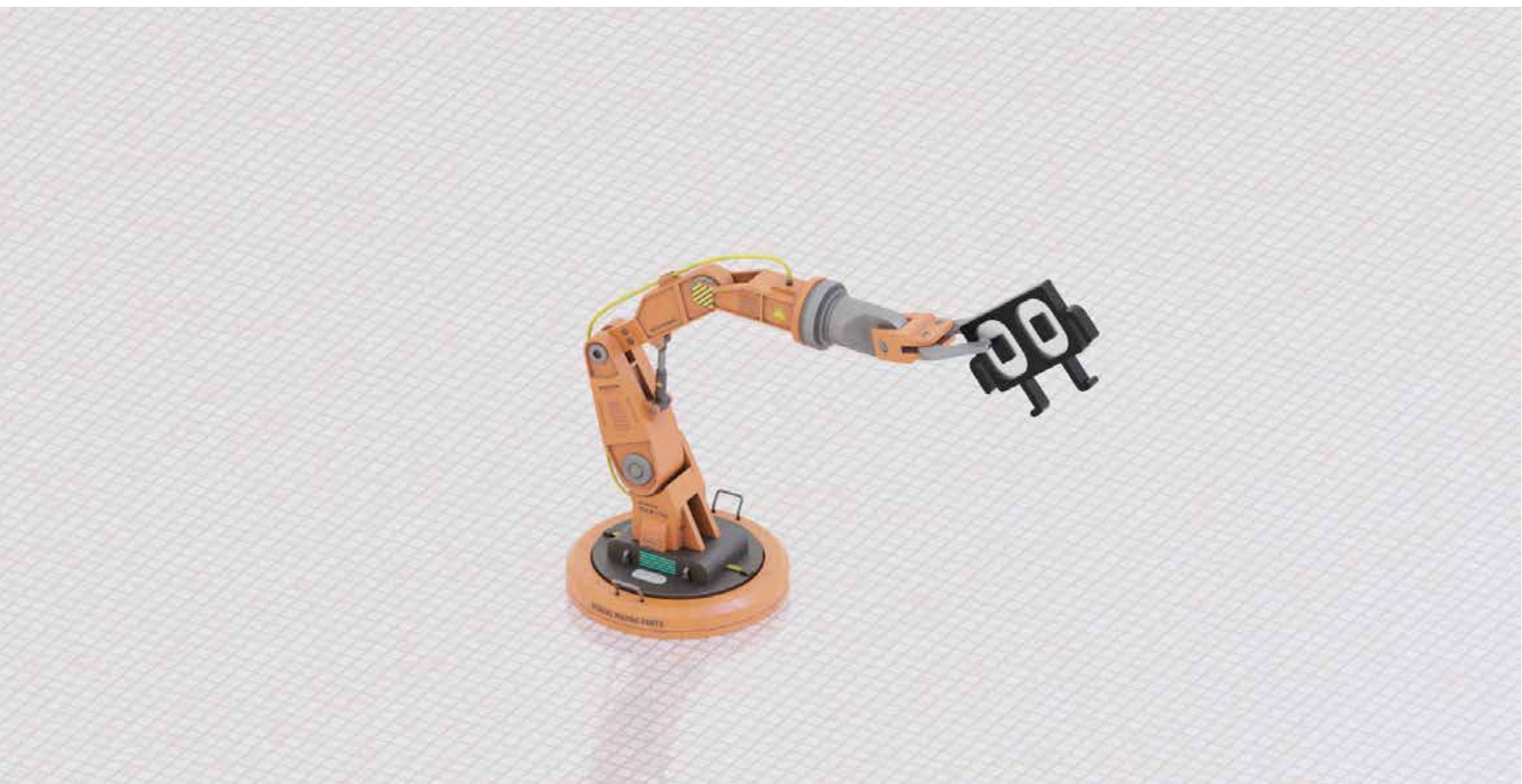
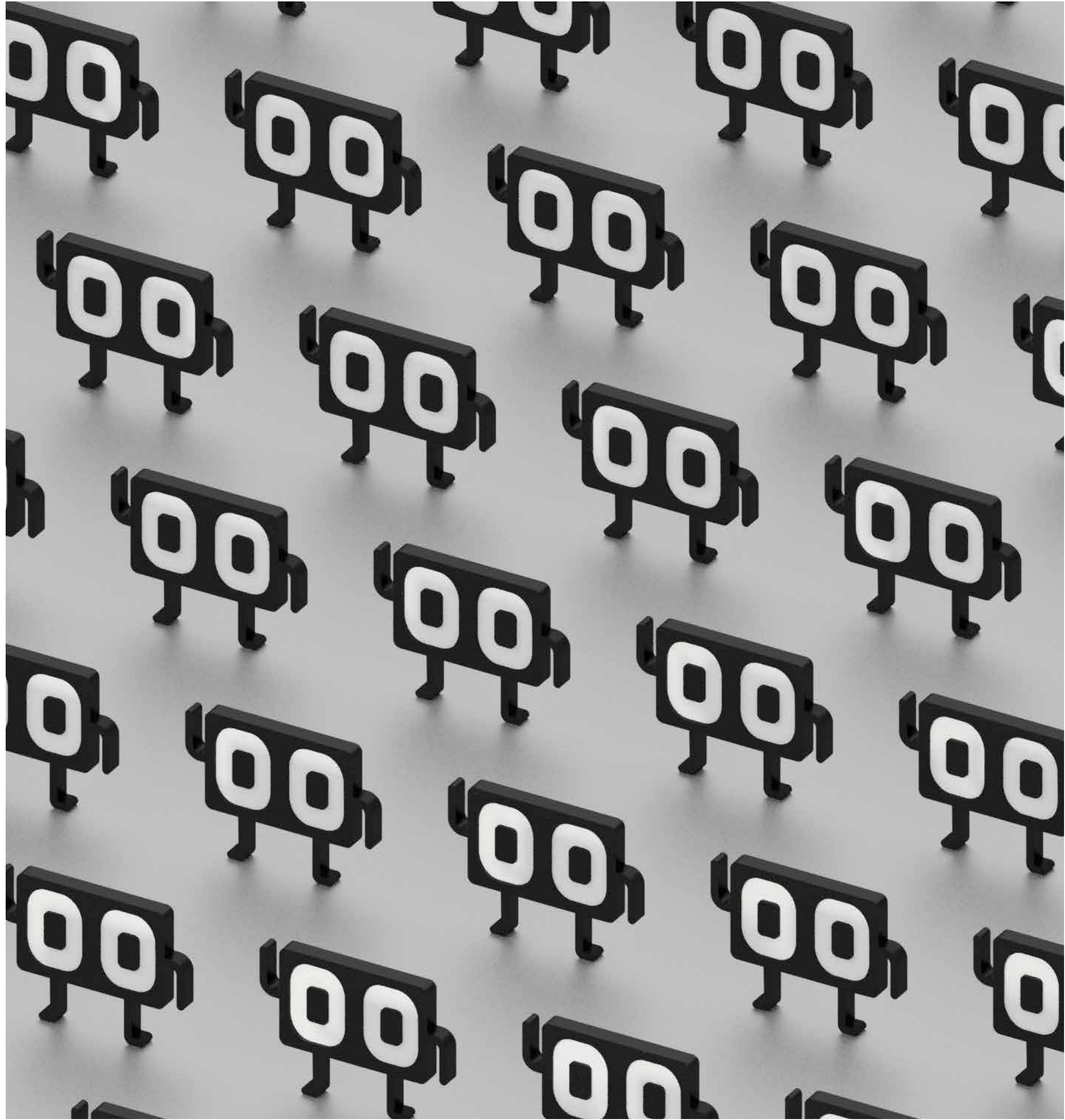
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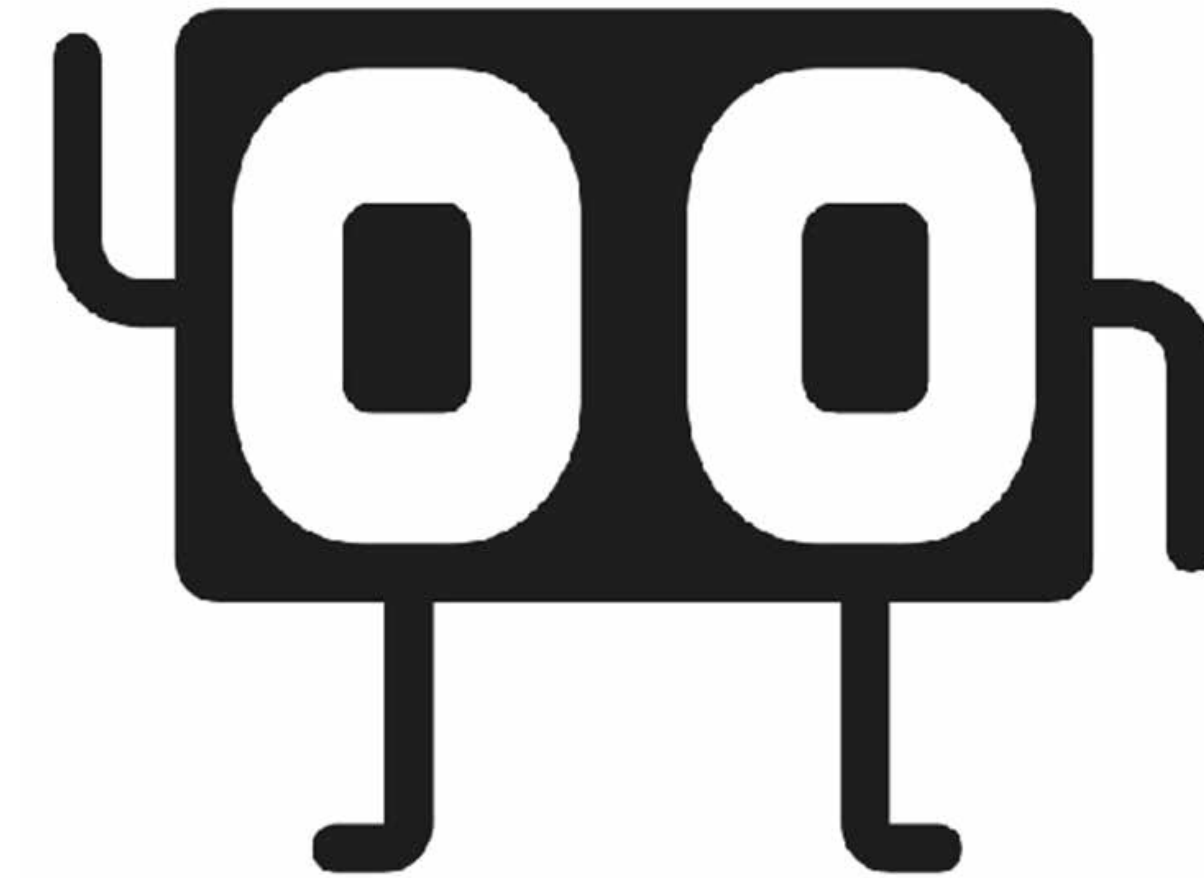
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Mehr Informationen sind unter meiner Website zu finden:

<https://abdulrahman-kassem.de>
