

PORTFOLIO

ABDULRAHMAN KASSEM

<https://abdulelrahman-kassem.de>



About me

- Teamplayer, helpful and have the ability to quickly integrate myself into projects
- Focus areas are:
 - Graphic Design / Editorial / UX/UI Design
 - Motion Design and Animation
 - Video editing
 - Visual programming
 - Websites / Web applications
 - AR & VR development
(as additional medium of interaction)
 - Game development
(with a focus on gamification)



Overview

- 3D Design:
 - Collection ranging from simple 3D animation to complex simulations
- Motion Design:
 - Collection of motion graphics created using various digital media
- Editorial:
 - Collection of traditional and typographically experimental layout structures
- Interactivity:
 - Collection of visually focused programmatically created applications



3D Design



Motion Design



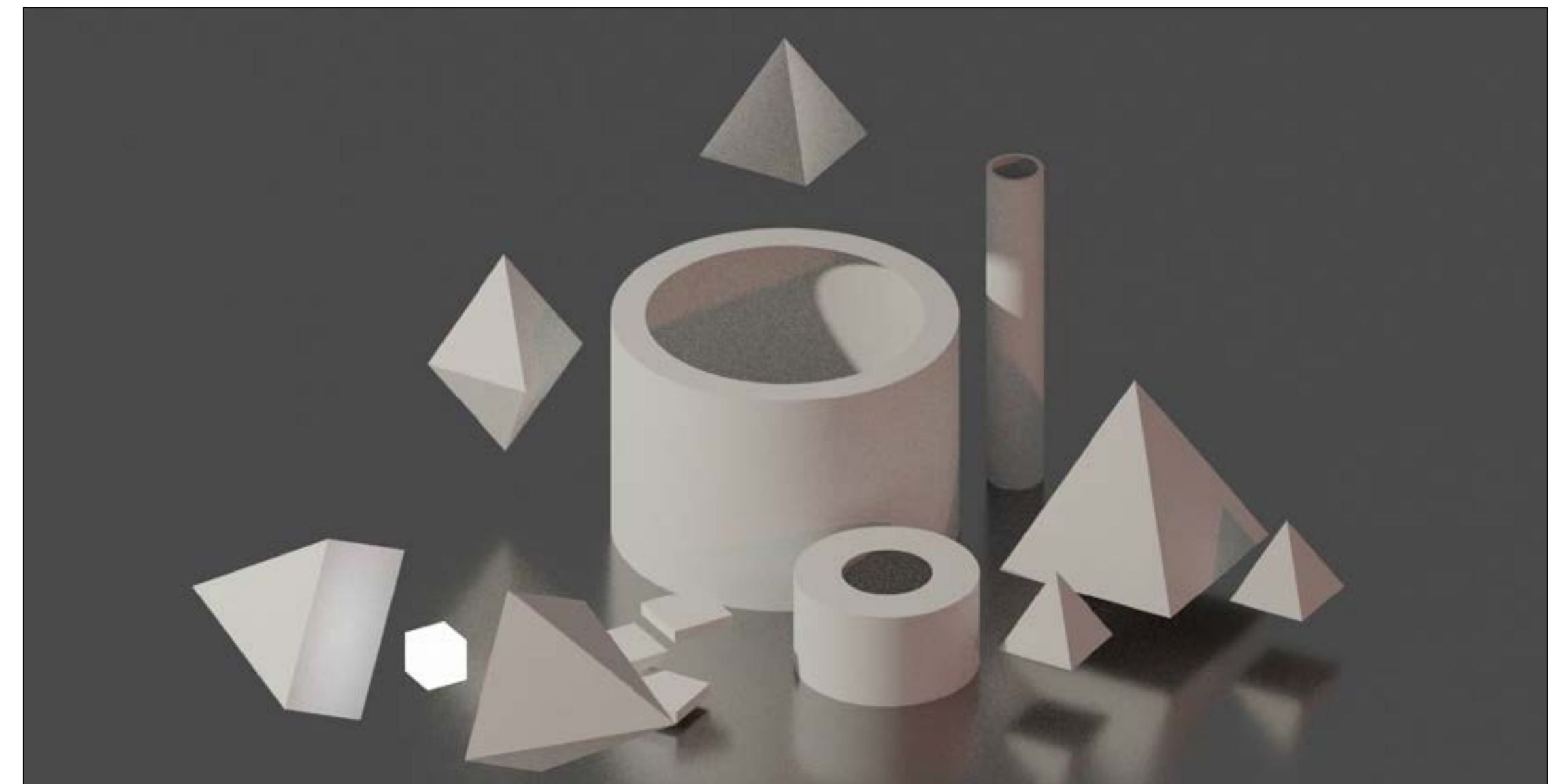
Editorial



Interactivity

3D Design

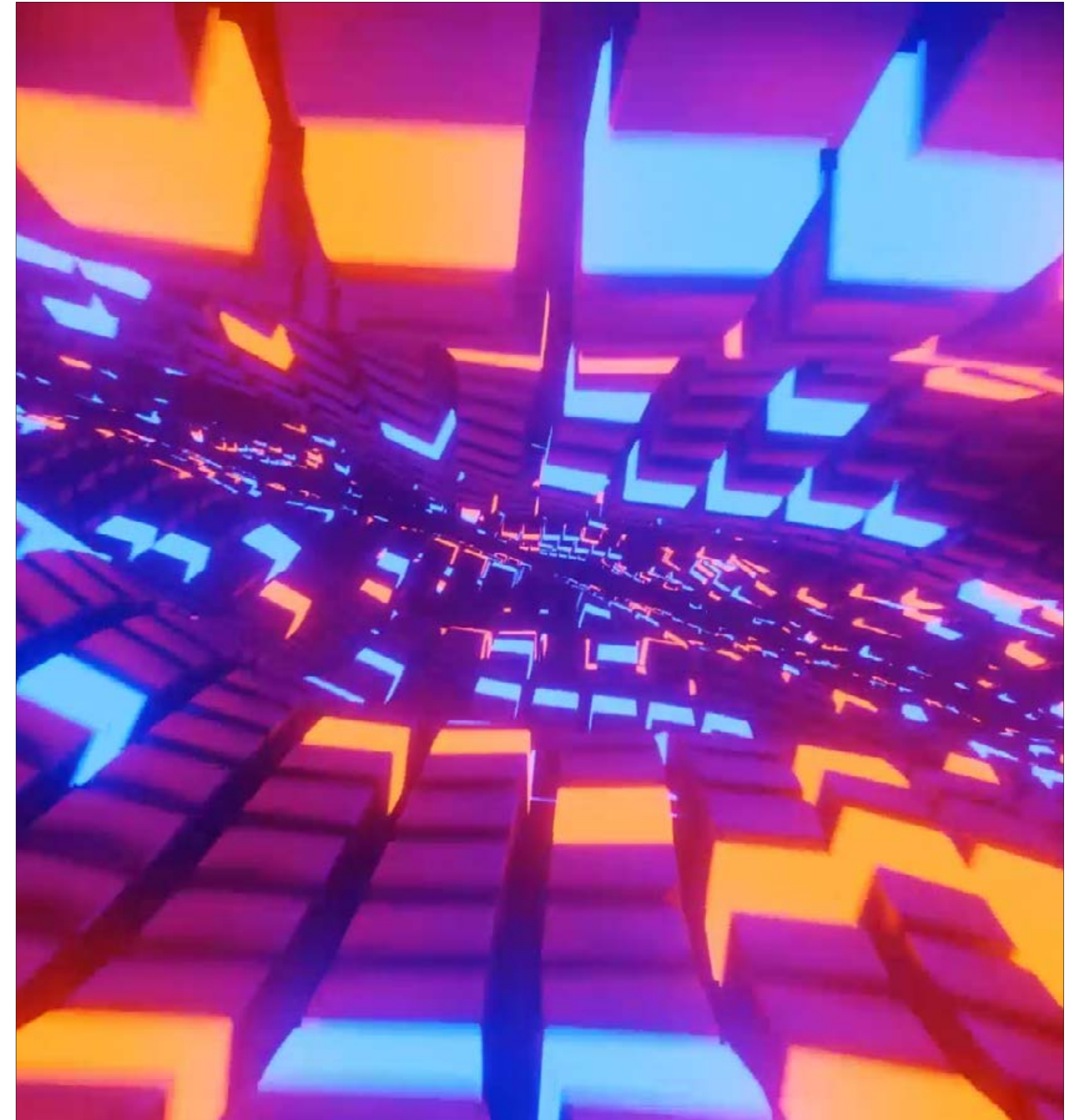
- First 3D projects focusing on timing, animation, composition and layout
- Software: Blender
 - Time spent with the program to become faster and more familiar





Motion Design

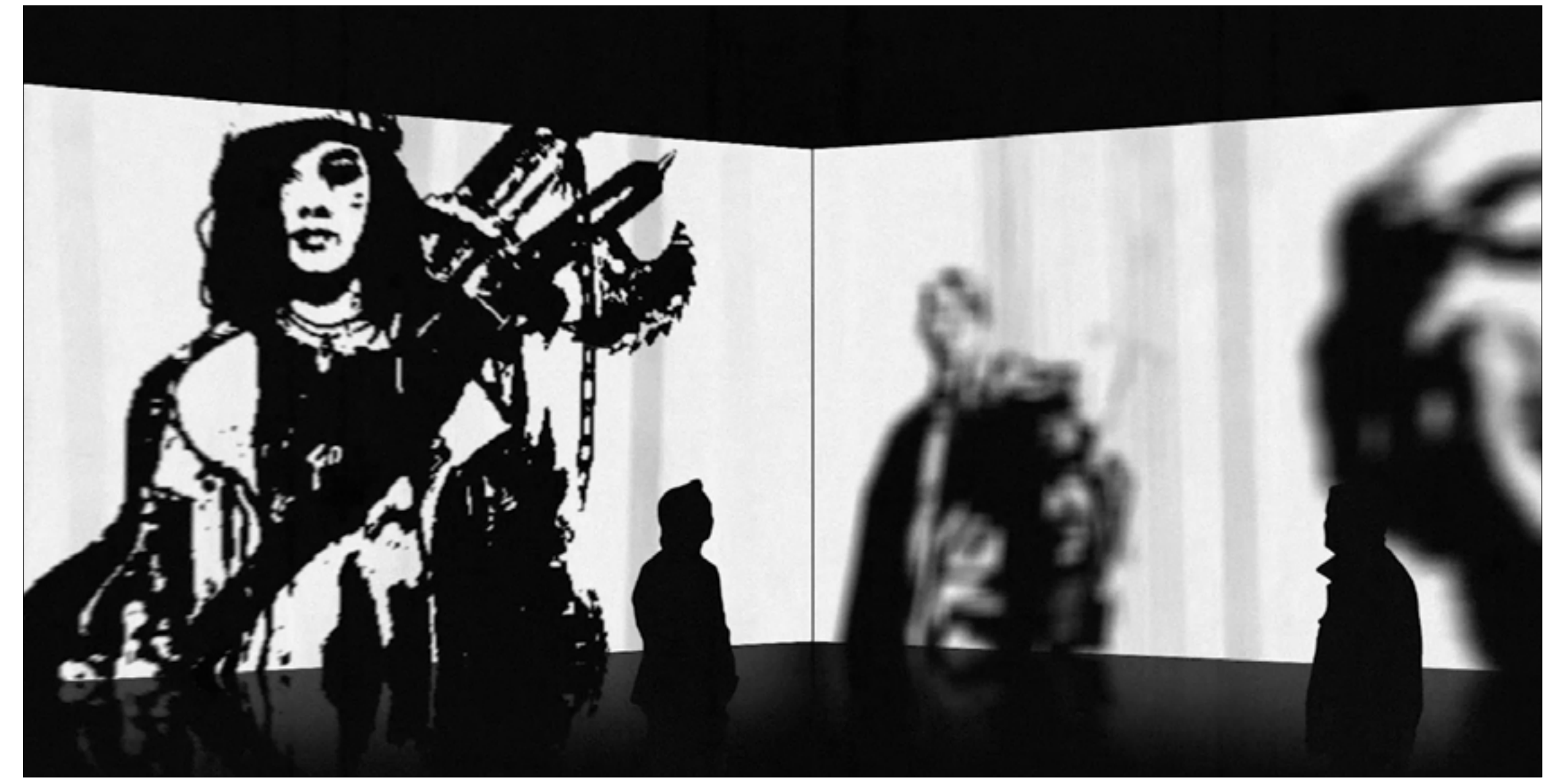
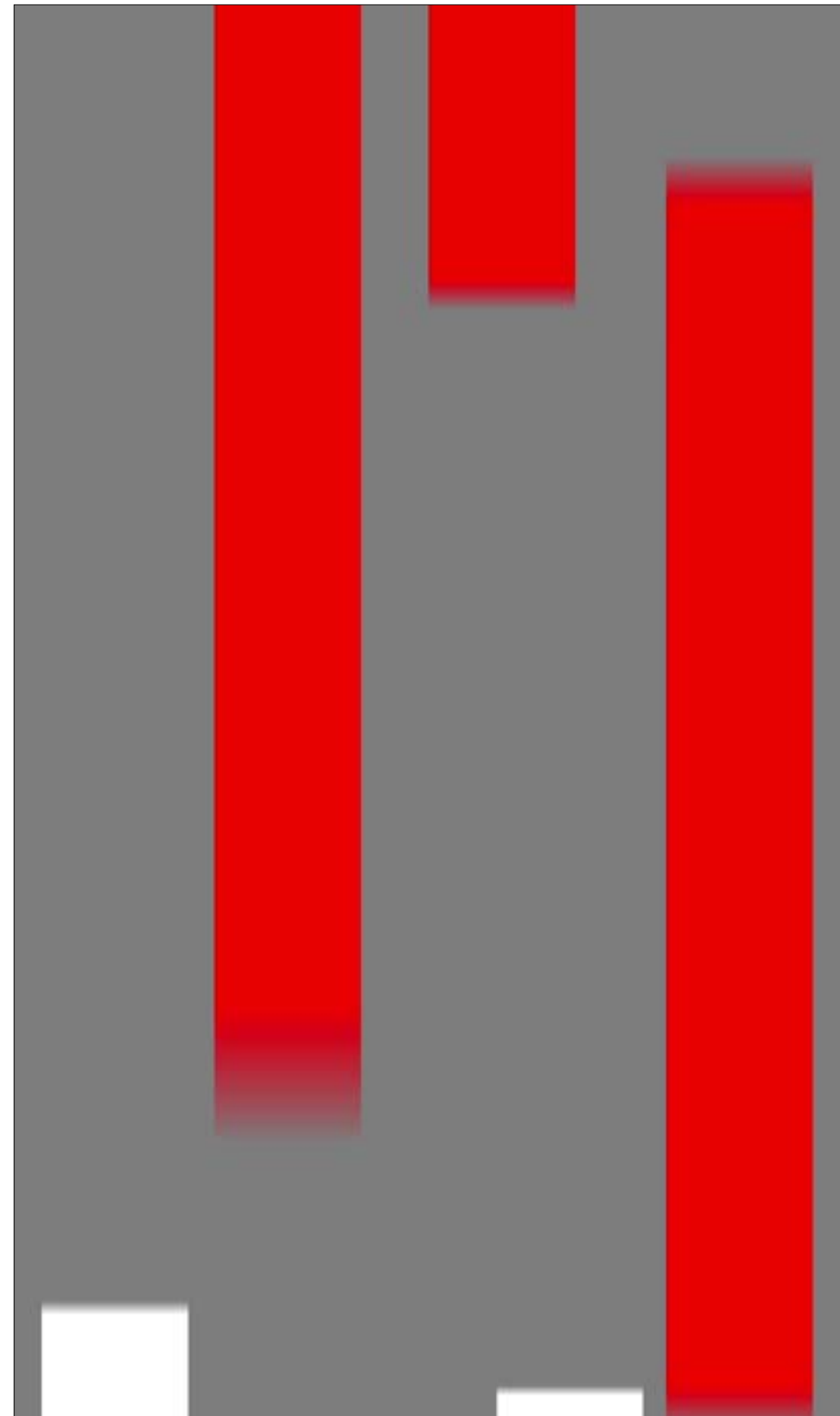
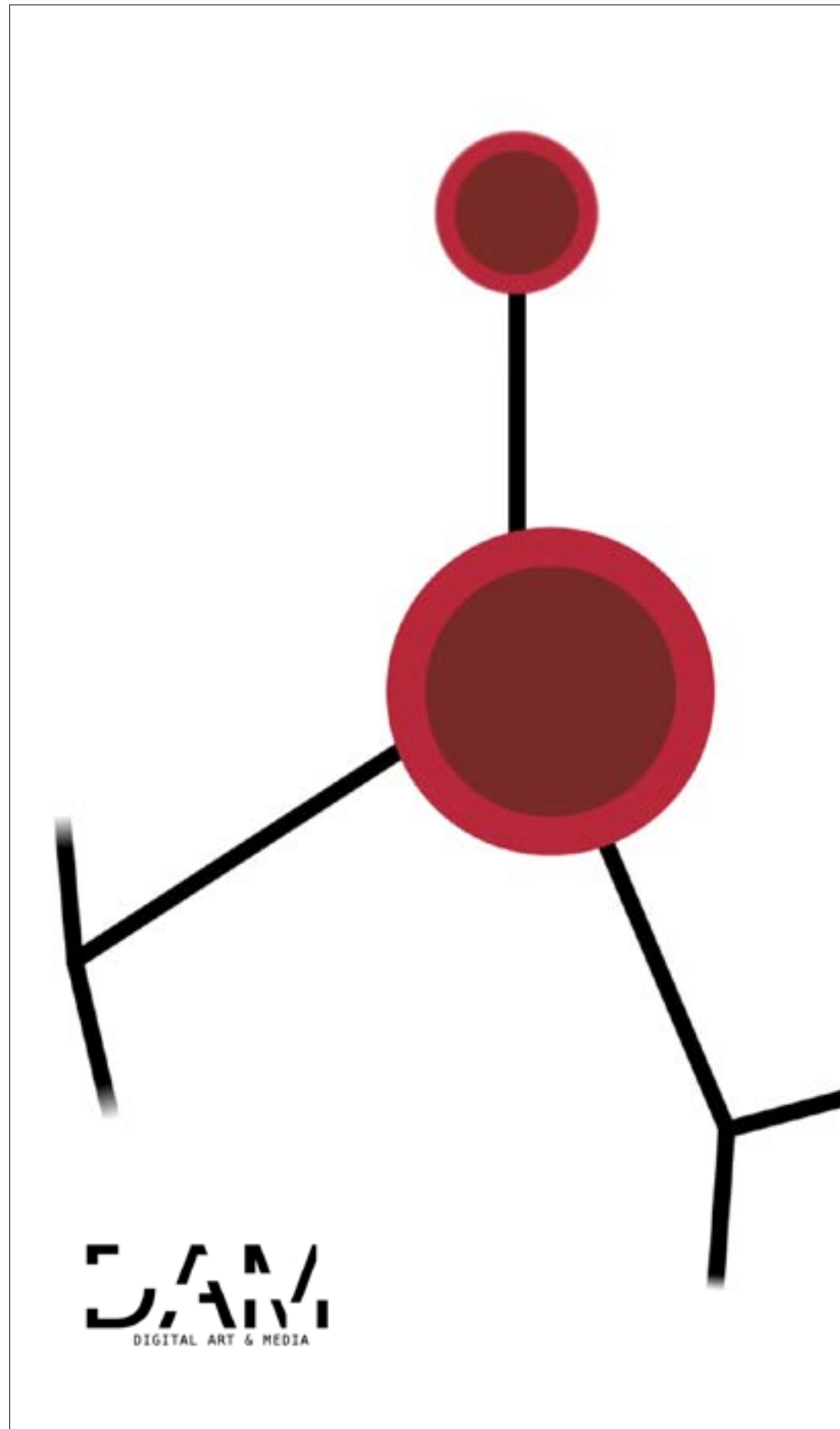
- After initial 3D animation, further complex animations were created using various media
- Both 3D animations and 2D animations and installation concepts
- Software: Adobe Creative Suite and Blender
 - During this time, skills in Blender, Adobe After Effects, and Adobe Premiere Pro were significantly strengthened





INTERACTION

we sculpture



Editorial

- As part of the training, various projects in the field of layout design and presentation were covered
- The focus was on exploring various types of layout design. From traditional flyers, business cards, posters and magazine pages to typographically experimental layout and cover designs
- Various layout designs were created using Adobe Photoshop and Adobe InDesign.



SCHRIPPE

06/18 | No. 101

from and about Berlin

A place of memories that never really existed

No. 101

Interview with Lizzie Doron (page 6)

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

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

“I had my doubts at first, but I knew Berlin is that other option.”



Lizzie Doron © Stephan Rübner / WDR Contenta

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 smells, 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 one behind, the second one, 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 Shetel 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.

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 deal with 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.

What is your next book going to be about?

I'm working on a new project – writing a diary of seven days in Berlin each month. I think this will be the seeds of my next book. I only write my diary when I'm here, and it works very well as Berlin has other smells and other weather. This city has a profound influence on my feelings, thoughts and memories. It takes me to a different place – and that leads me to write a different book.

Today's Berlin is a city of people from all over the world. And it's a city of stories. I ask people about their identity. I ask if they really need a Heimat, and if one Heimat is enough.

In days gone by, you'd probably die in the town or village where you were born. I read somewhere that today 70 percent of people leave the place they were born. For love, for work, for their dreams, or due to changes in policies in their countries, or because they have to run for their lives. That's what will be at the centre of my next story. And it will be set in Berlin.

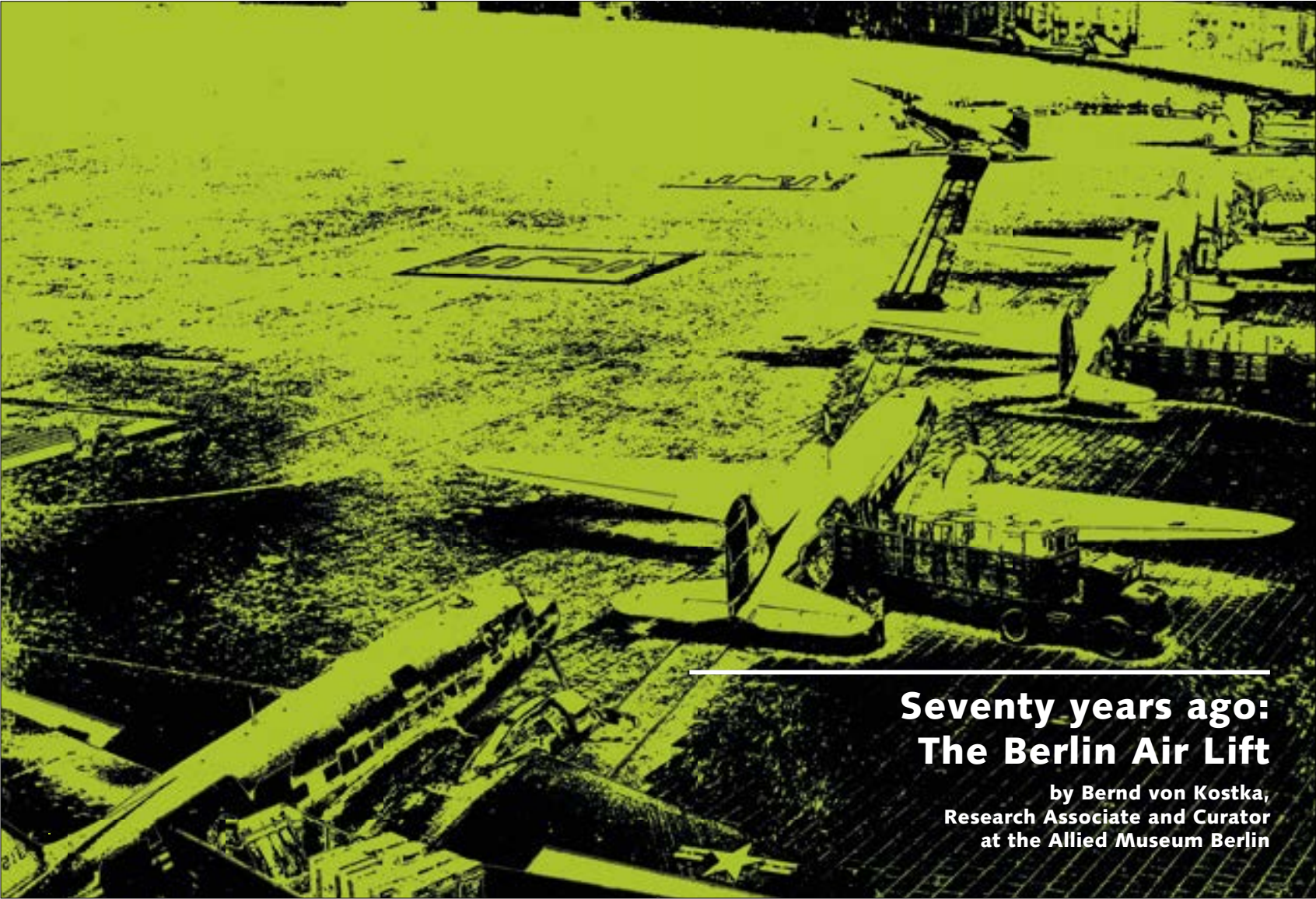
To the new exhibition rooms
© Gedenkstätte Stille Helden



from and about Berlin // LIFE IN BERLIN

No. 101 | Juni 2018
REG. 056 | AT 6.95€ | € 7.99 | DFB





Seventy years ago:
The Berlin Air Lift

by Bernd von Kostka,
Research Associate and Curator
at the Allied Museum 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 opened 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 Air Lift 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, Tempel Airport in the French sector was ready to open, built by around 10,000 workers in the second time of only three months. The British mobilised the Royal Air Force, additionally contracting 25 charter companies, primarily to fly oil and petrol into the city. In addition to flying in approximately 25% of the entire Air Lift freight tonnage, the British were also responsible for the largest share of passenger transportation during the blockade.

The aircraft were to be followed by many more. Yet since no one could predict how long the blockade would last, the Western Powers initially planned to supply the city into the winter months. In the first weeks of the air lift, the aim was to fly in 4,500 tons of goods every day to a daily 5,000 tons. Much of this tonnage, though, was not food, but coal. After the Soviet zone of occupation cut the supply of electricity, coal was vital to secure a minimum supply of energy in the industrial and private sectors. In October, General William H. Humer of the United States Air Force was appointed as commander of the Combined Airlift Taskforce (CALTF), and he set about perfecting the Air Lift operation.

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 in Berlin in the space of 24 hours.

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 one reason why the Soviet blockade was finally lifted on 12 May 1949.

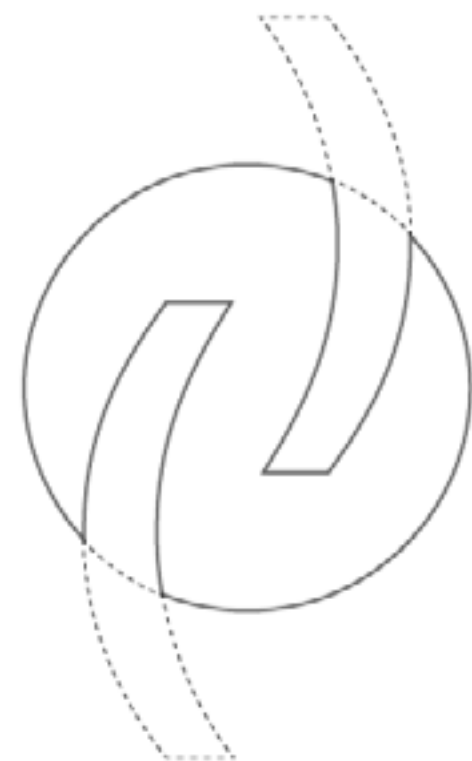
With the blockade lifted and the Air Lift later ended, the first crisis in the Cold War had been resolved through efficient logistics – and without military force.

From today's perspective, this was the first major conflict in the Cold War.

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 – Erinnerung des Kalten Krieges, are being published by Chr. Links-Verlag.



**berliner bündnis
gegen depression**



**berliner bündnis
gegen depression**



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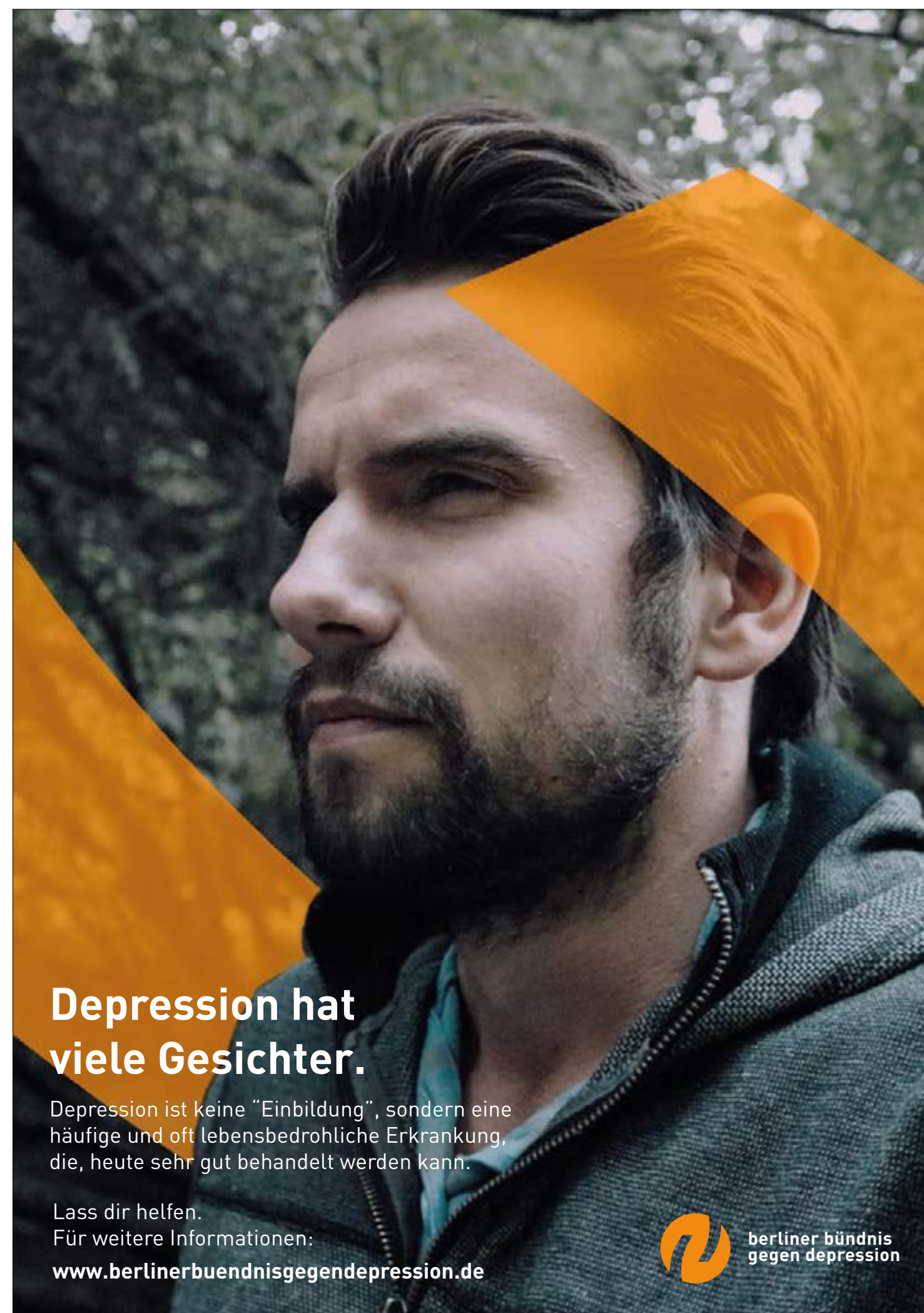
Depression kann jeden treffen.

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




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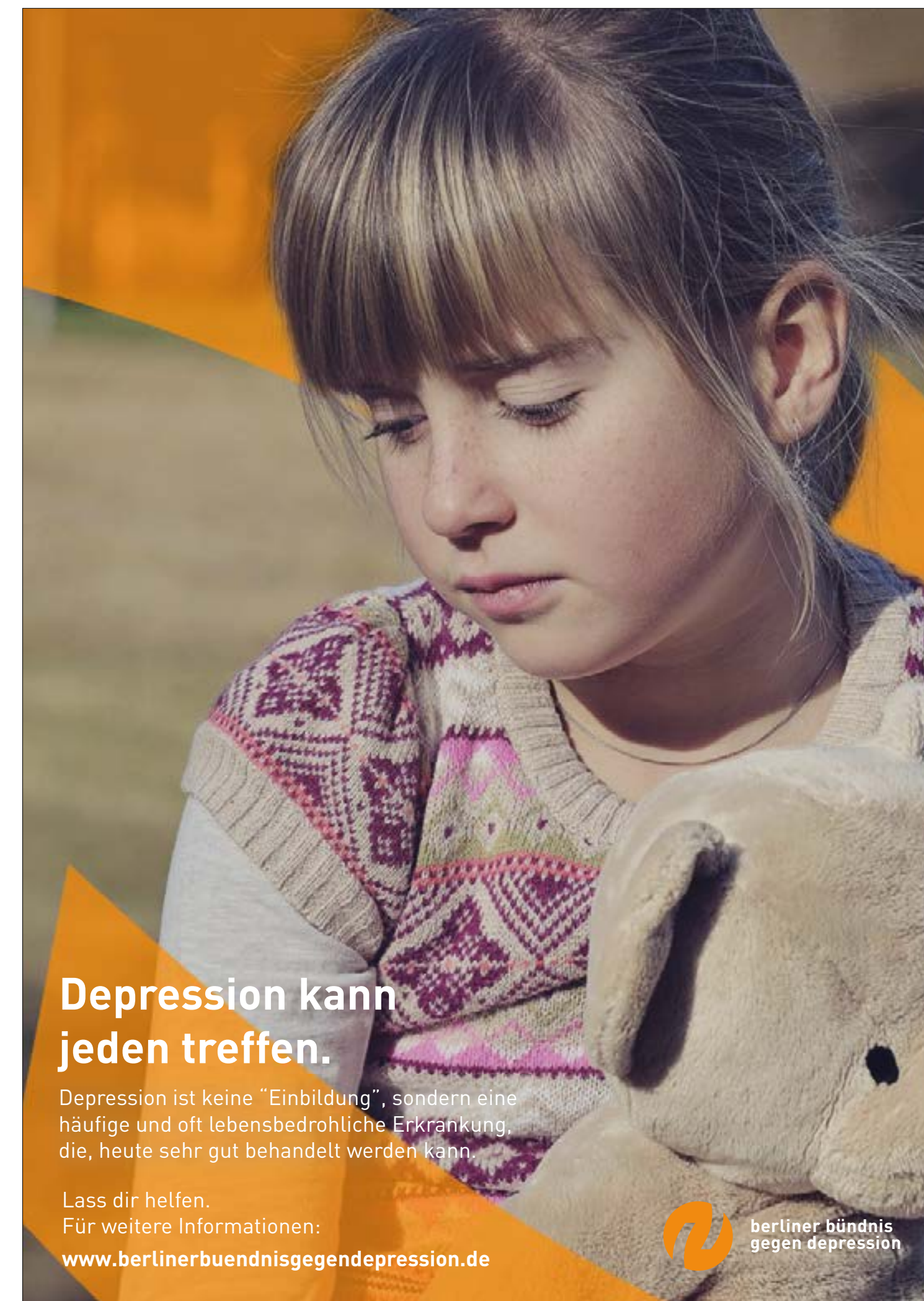
Depression hat viele Gesichter.

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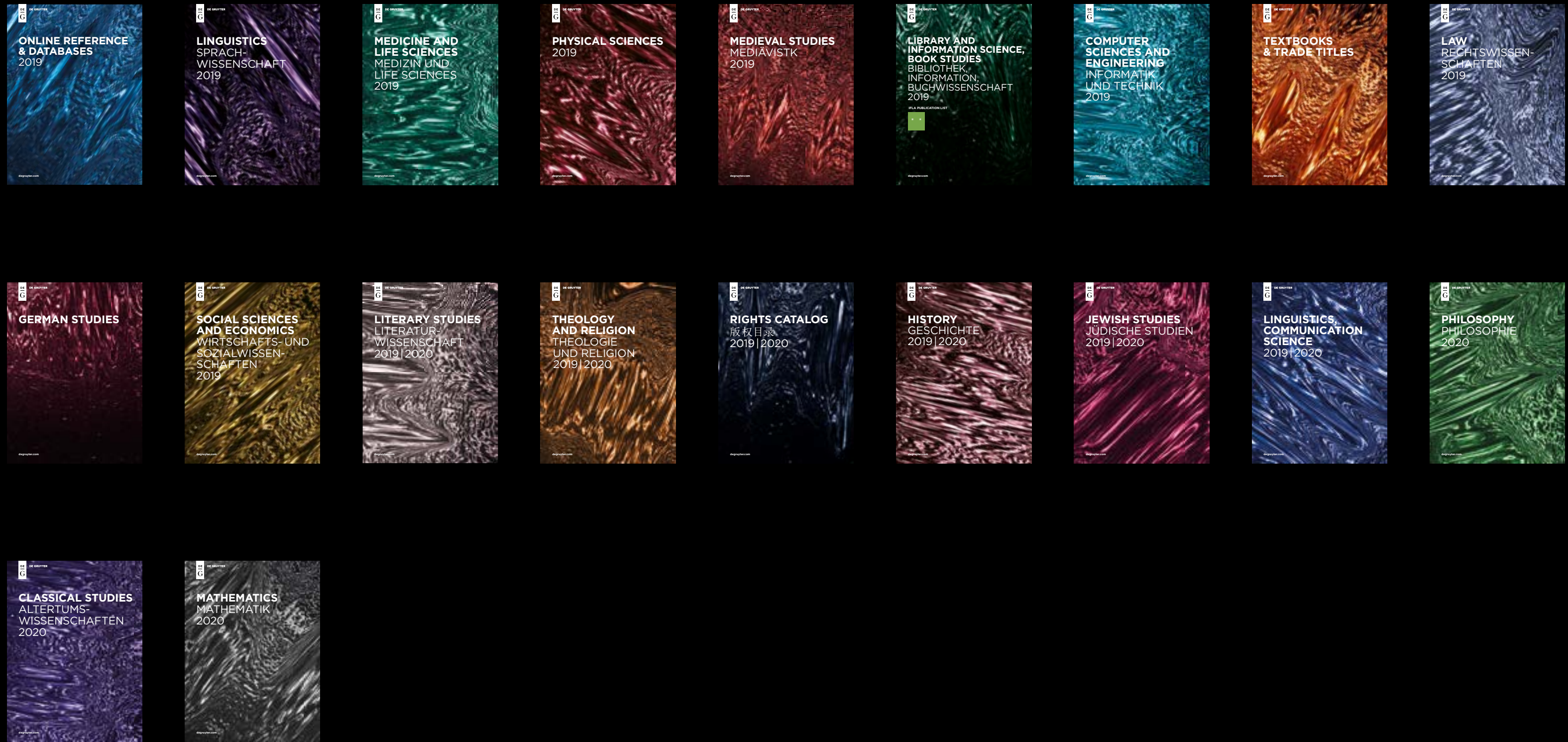
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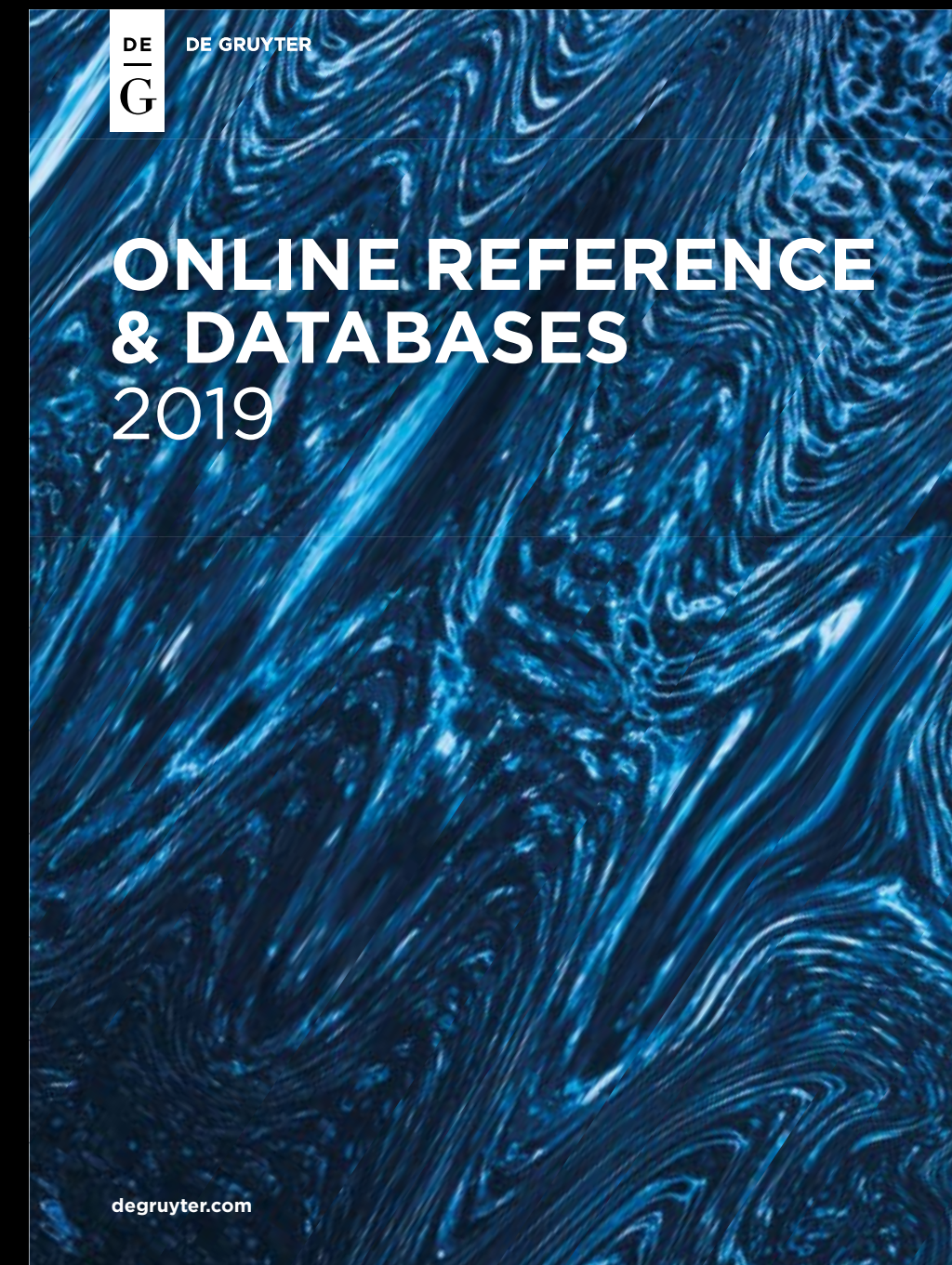
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ABDULRAHMAN KASSEM // WIR WOLLEN ES WISSEN!
WE WANT TO KNOW

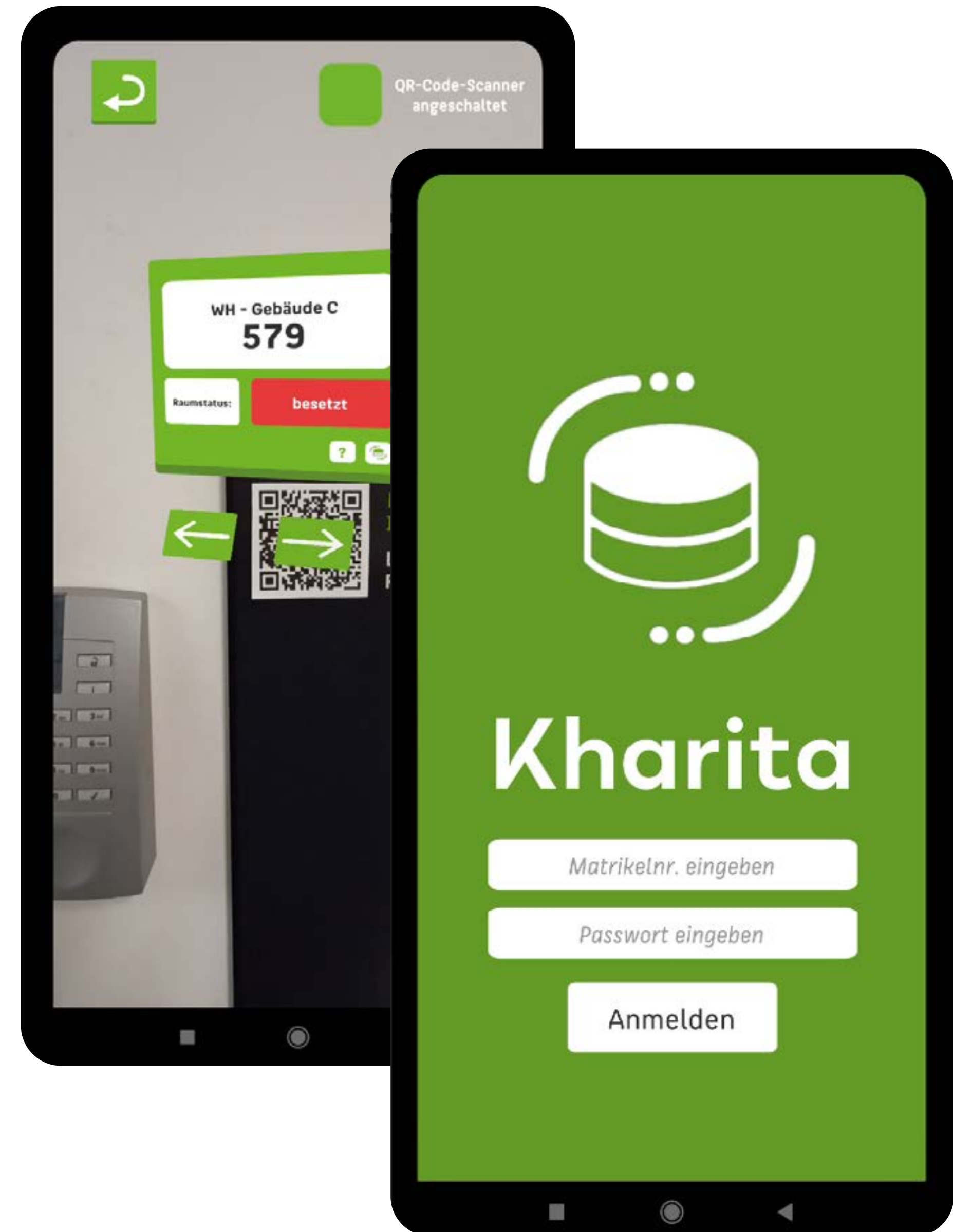




ABDULRAHMAN KASSEM // WIR WOLLEN ES WISSEN!
WE WANT TO KNOW

Interactivity

- During my studies, internship and free time, a certain interest in interactivity in the digital environment emerged
- From visual simulations and games to the creation of websites and gamification of various traditional media and approaches
- A popular program for this purpose was Unity in C# (+ Vuforia Engine for AR apps)
- For websites and web applications HTML5, CSS3, JS (vue.js, nuxt.js) are used.





WH - Gebäude

Raumstatus: **besetzt**

?

WH Gebäude - Ausstattung

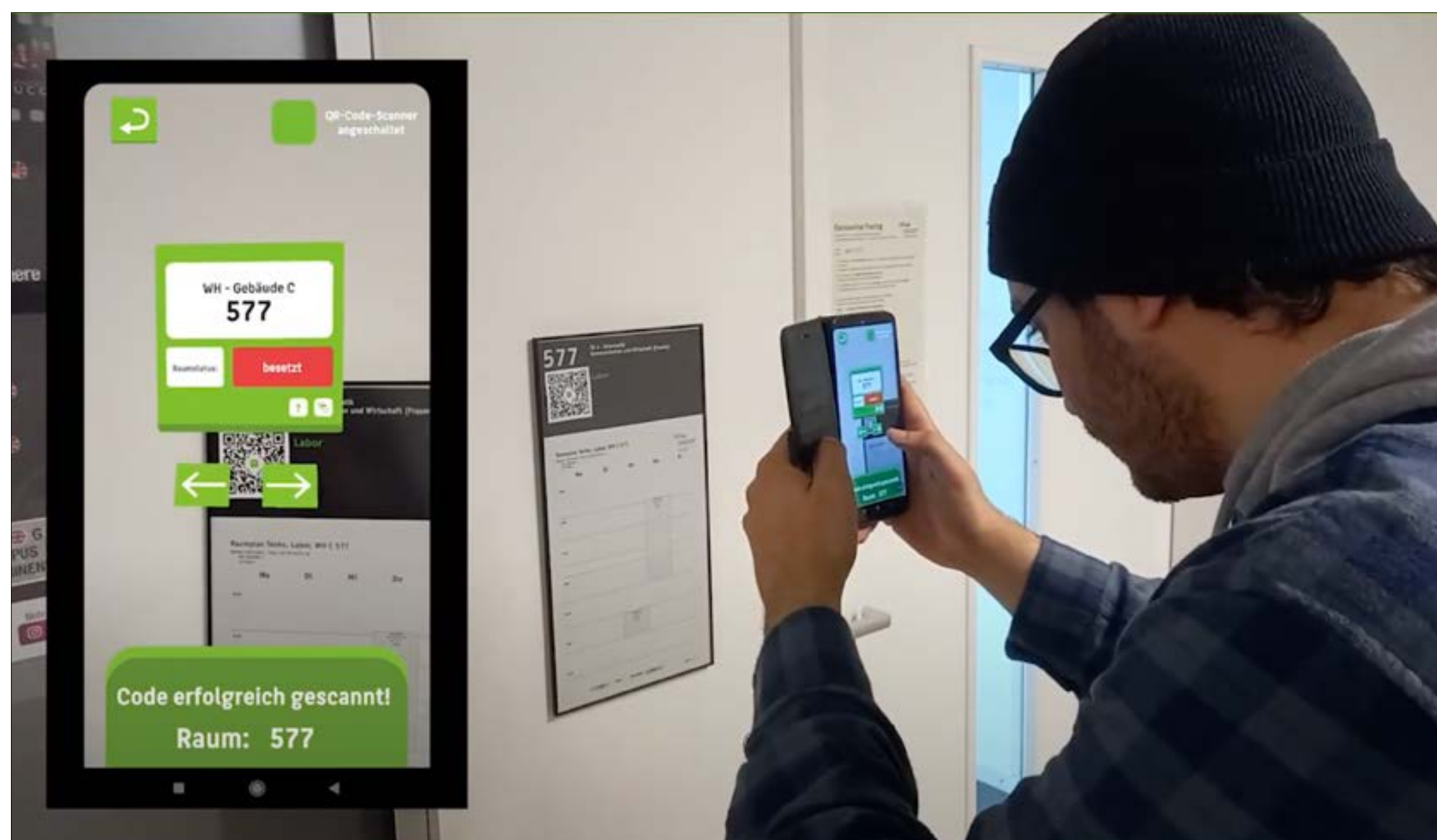
Anzahl der Sitzplätze*

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



Kharita

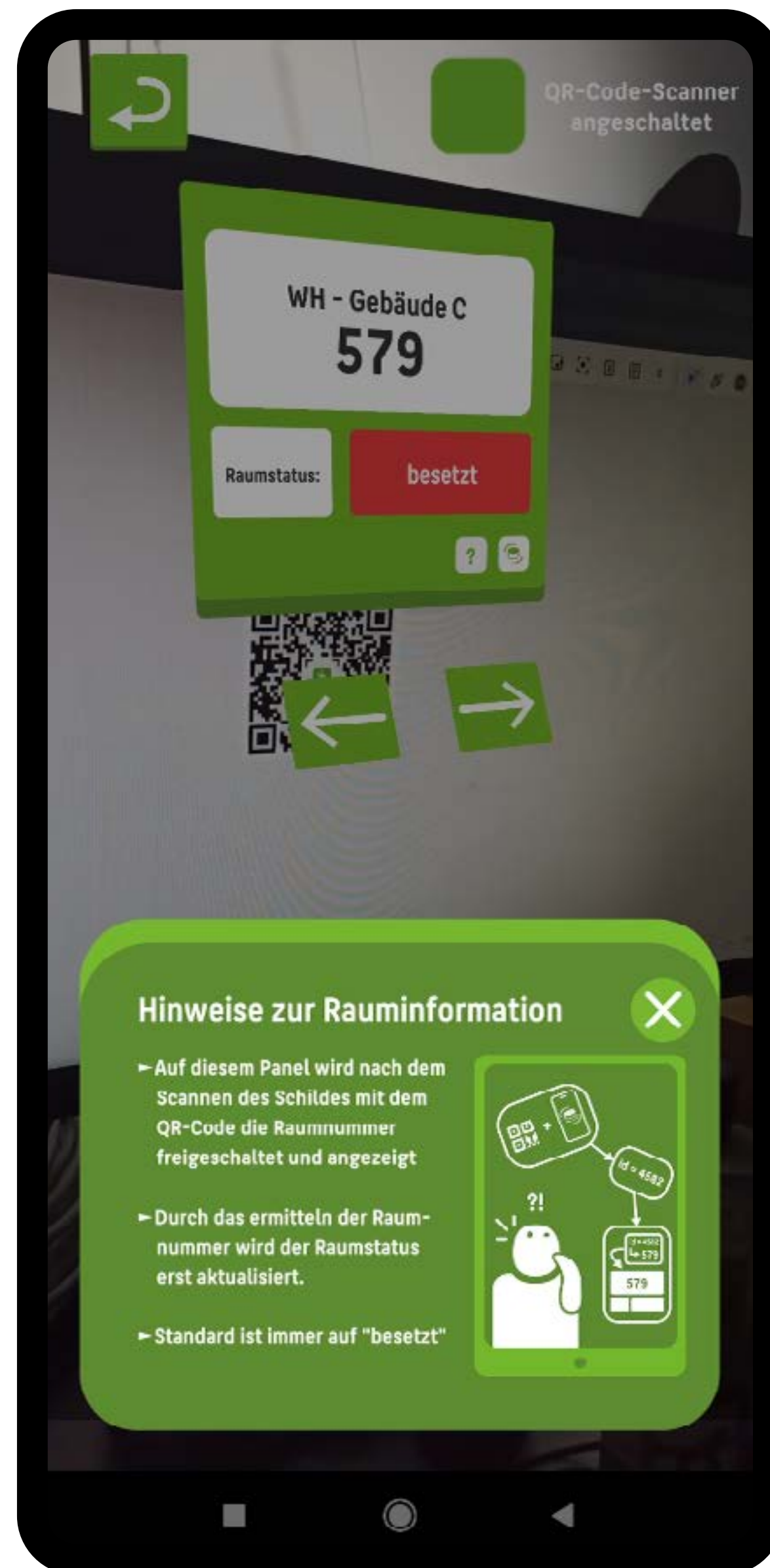


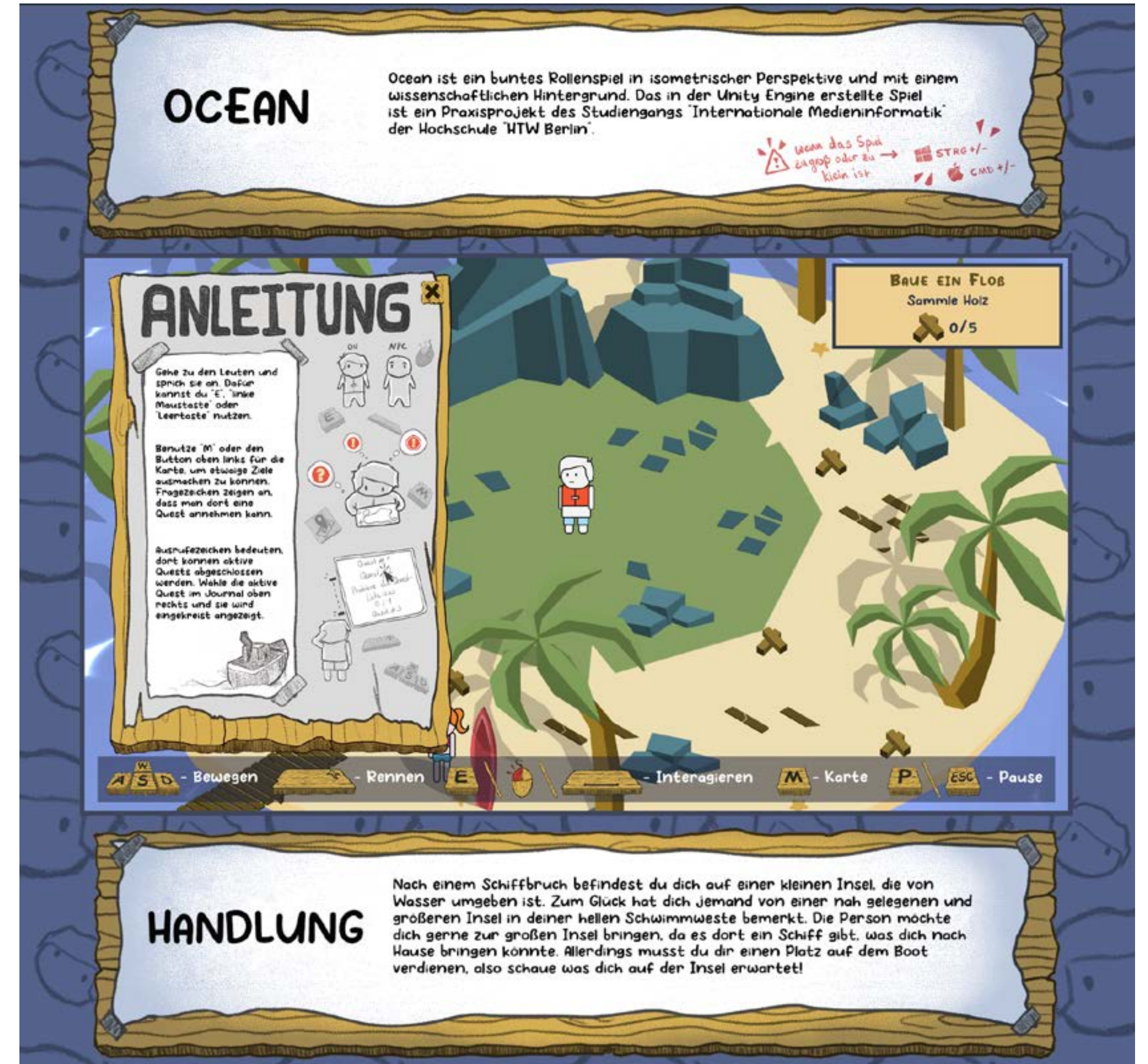
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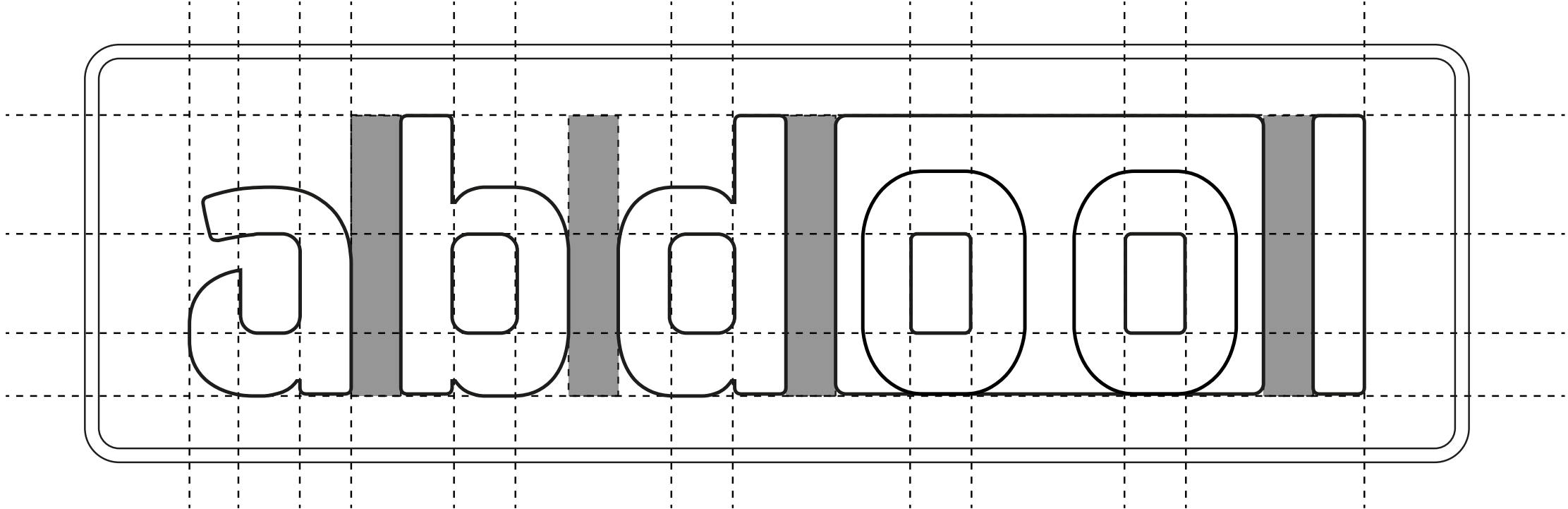
Own Brand

- Throughout the entire period, a personal brand has also been developed, presented both as a typographic design and as a mascot
- The personal brand is represented in both 2D and 3D to show the flexibility of the design

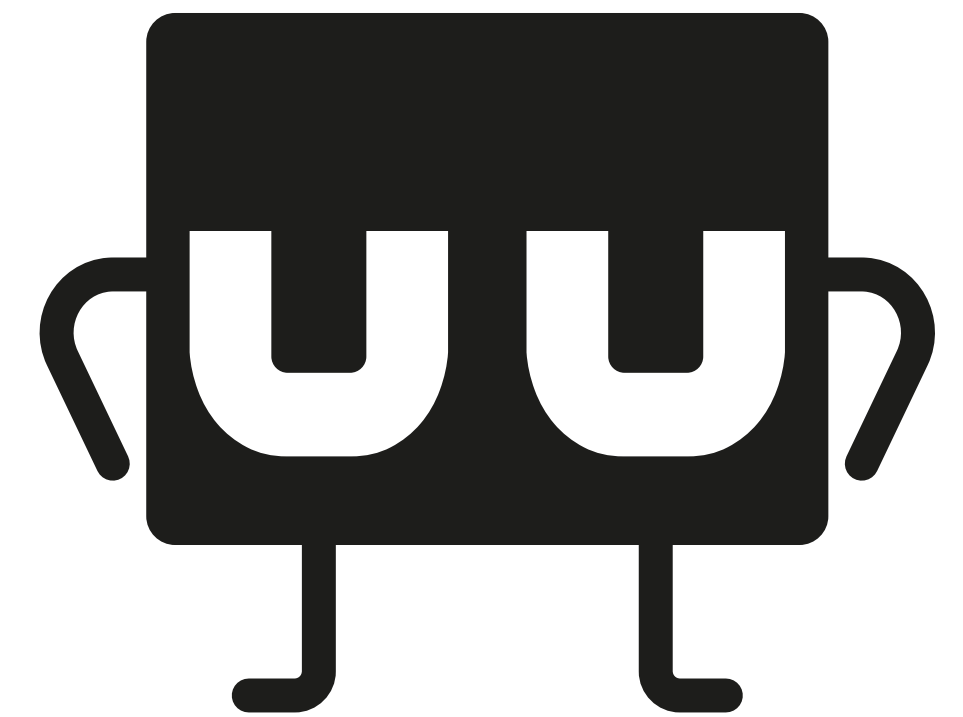
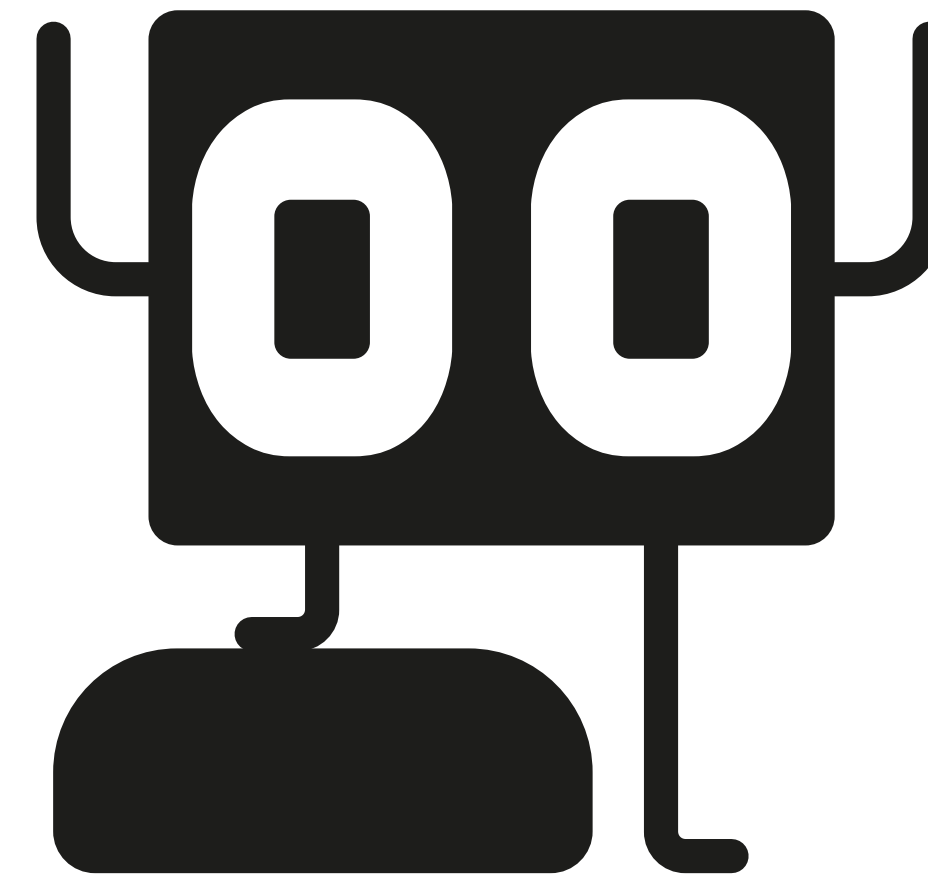
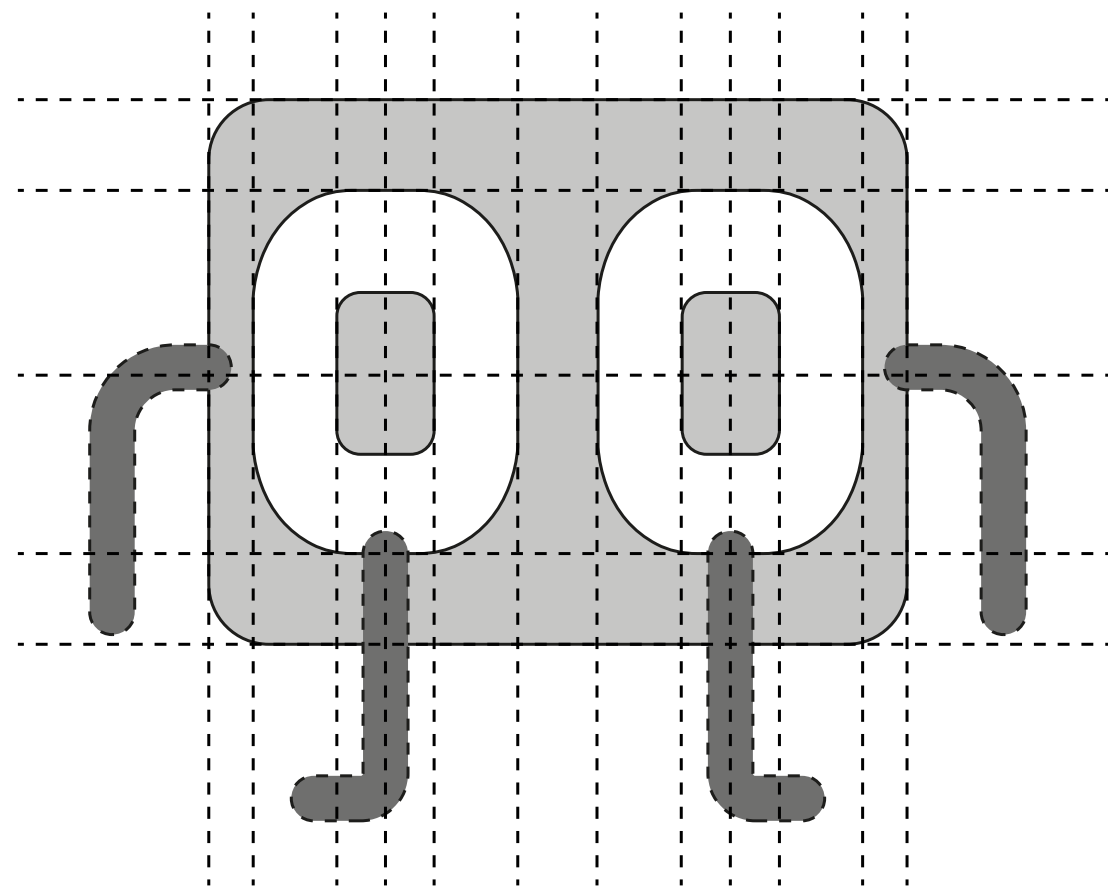
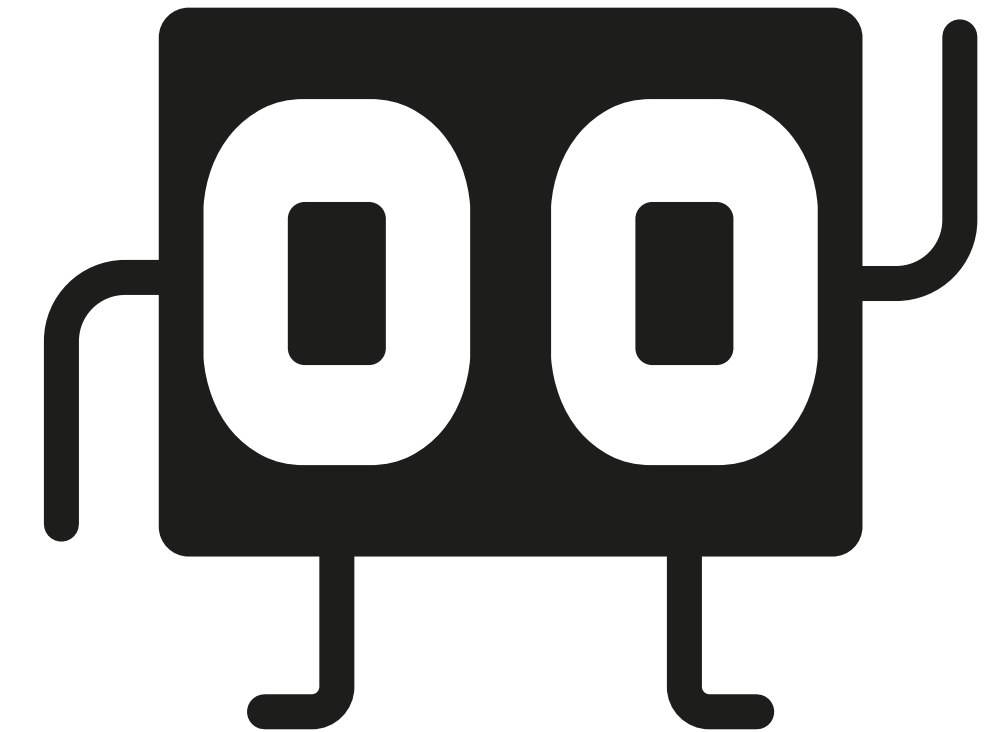
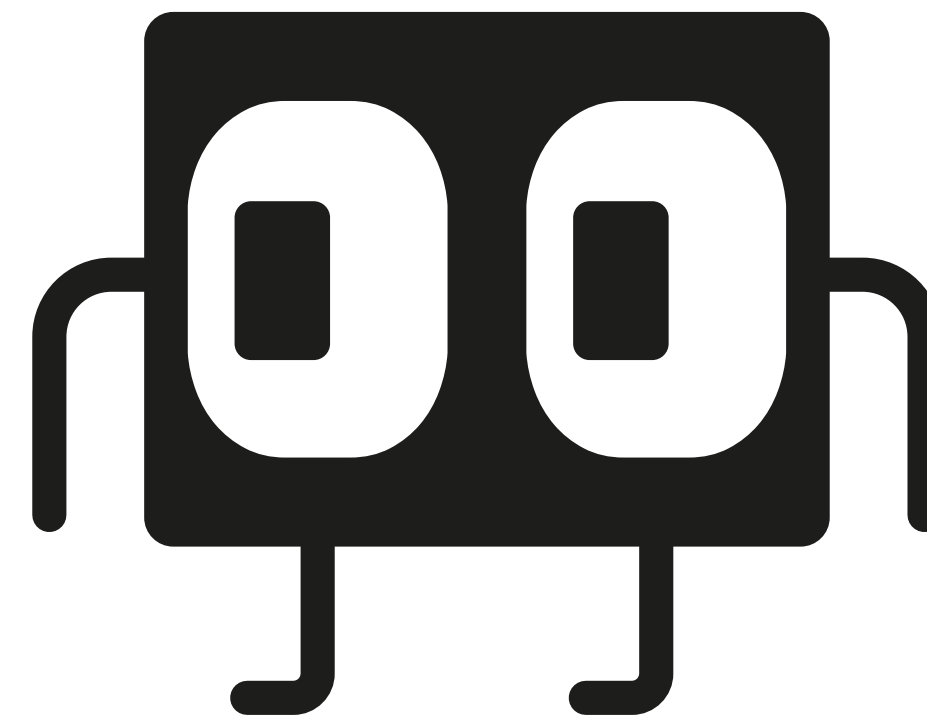
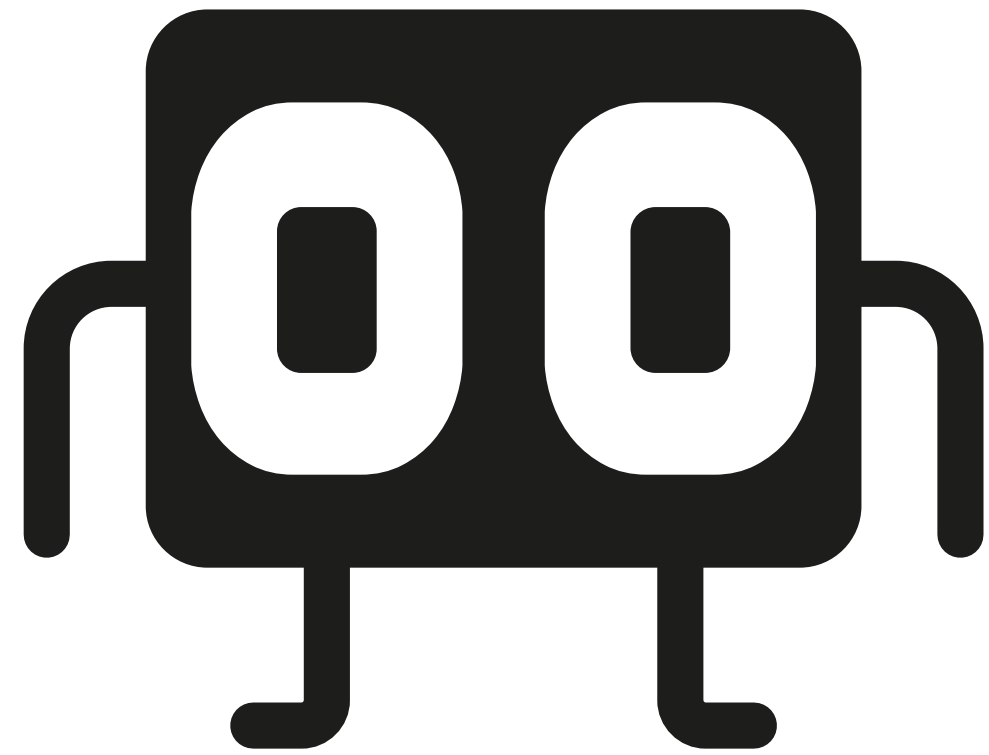


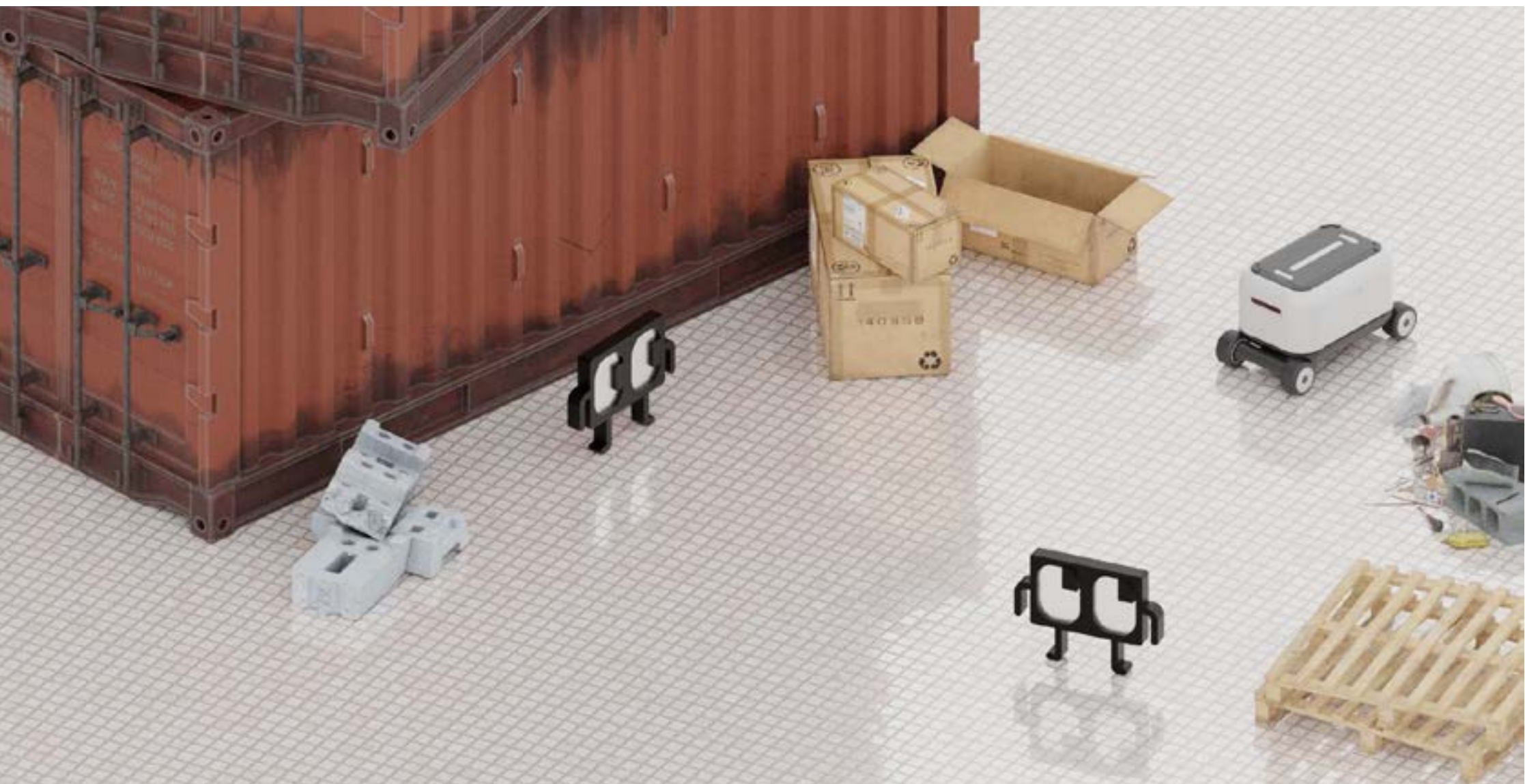
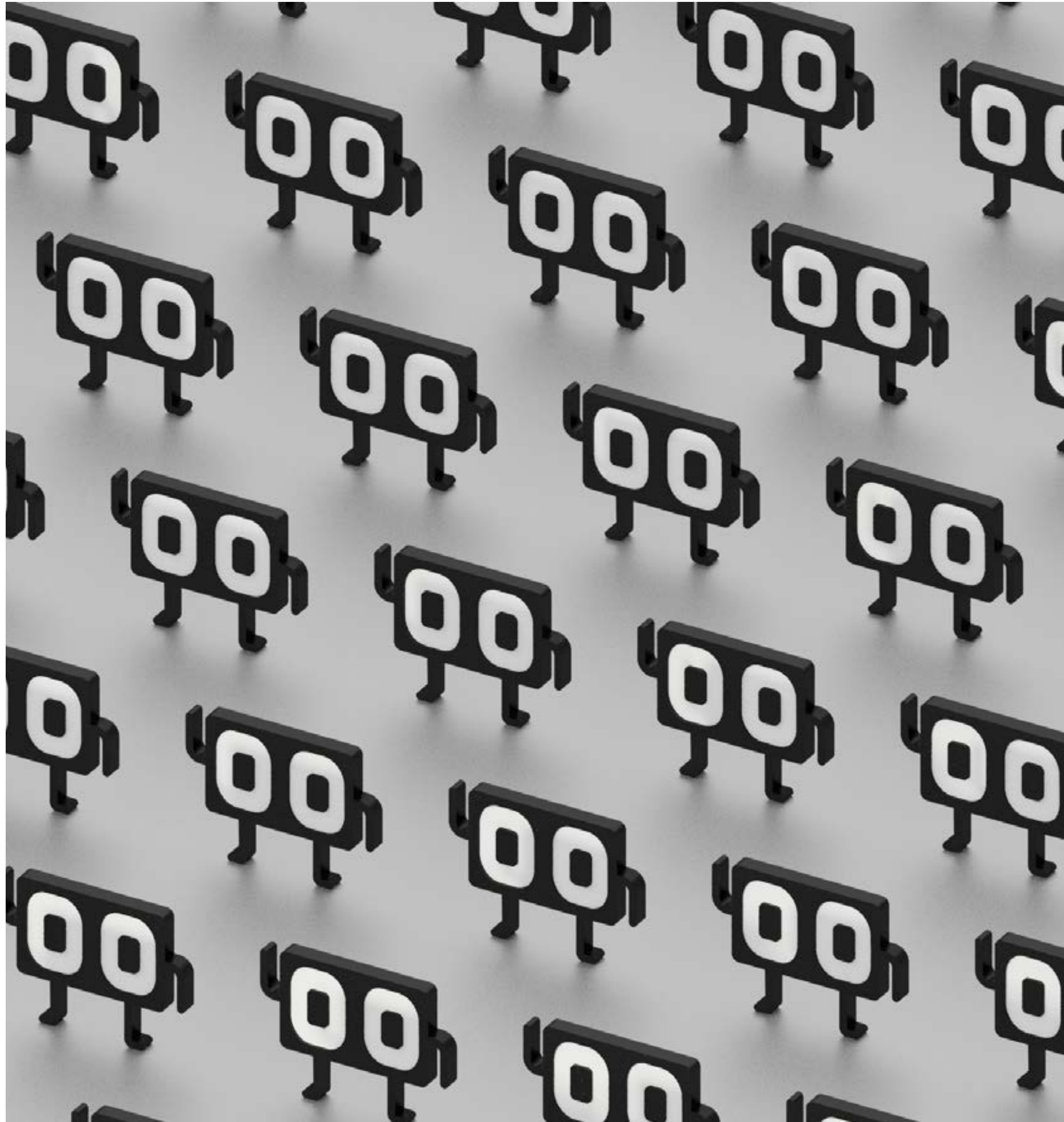
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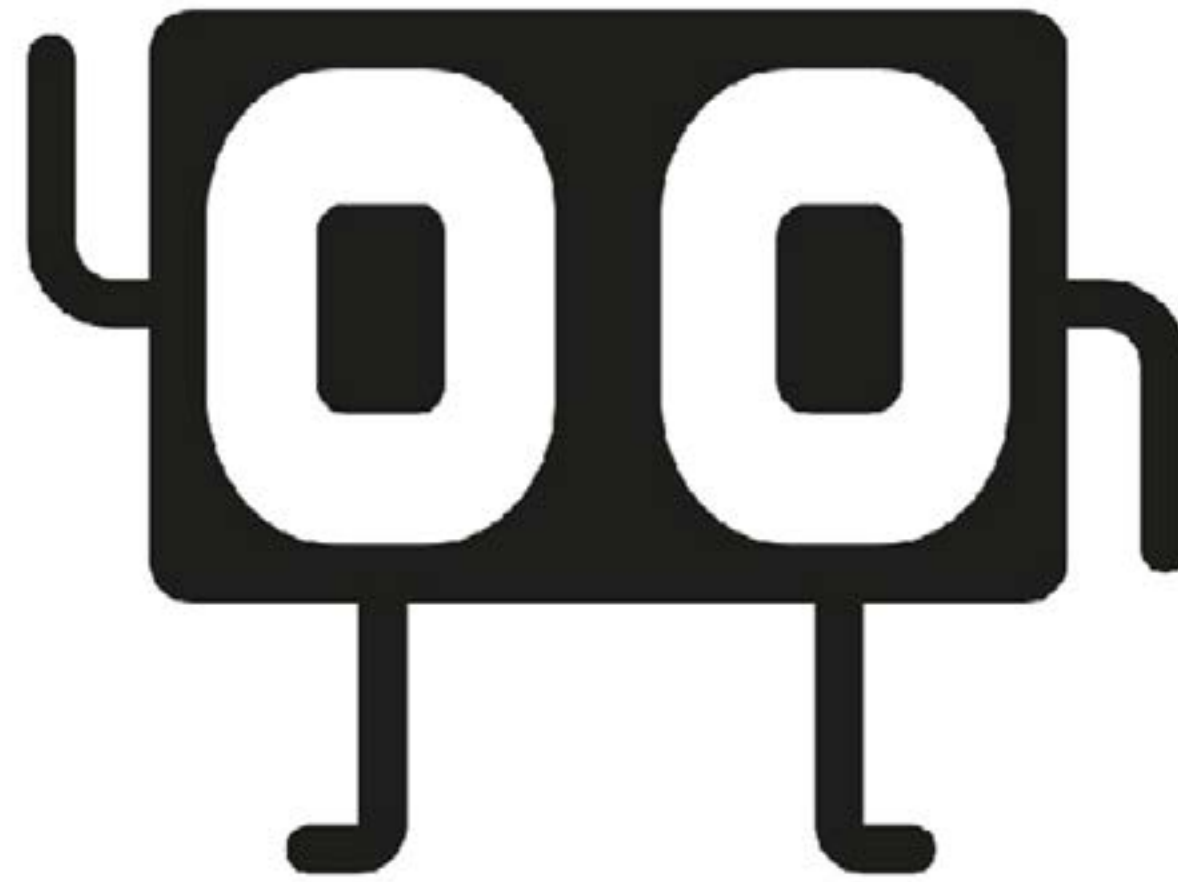
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