



Nura Eissa

Dozierende, Mentorierende:

Silke Fischer
Georg Bringolf
Fabian Jaggi
Jessica Schmid

Unterstützung durch Marco Quandt

Fotografie, analoge Fotografie, Bildanalysen, Collage, Modellbau, Video, Holz, Karton, Mdf-Platten, Papier, Gips, Beton, Sand

Projektbeschreibung

Ich untersuche in meinem Abschlussprojekt durch Modelle und Abstraktionen die räumliche und filmische Wirkung geplanter und zum Teil realisierte Wohn- und Ferienbauten in der ägyptischen Wüste.

Dabei geht es um Träume die nie geträumt werden.

Prototype - Micro-Landschaft - Reihen - Schichten - Landschaften - Stadt - Planstädte - Wüstenstadt - Resort - Necropolis - Traumland - Oase - Gebäude - Beton - Zement - Steininformationen - Findlinge - Bergketten - Fassaden - Steine - Sand - Durchgänge - Tore - Türen - Fenster - Strassen - Autobahnen - Balkone - Fahrzeuge - Autos - Buse - Ruinen - Gerüste - Skelette - Hügel - Haufen - Asphalt - Blöcke - Eigentum - alles Inklusiv - losgelöst - leer - dazwischen - trocken - nirgendwo - keine Funktion - nie besetzt - nie gelebt - zusammenhängend - verwandt - überlappend - fehlgeleitet - Korruption - überall - nie endend - gestrandet - natürlich - windig - staubig - fragmentarische Erinnerungen - Realität - Absurdität - niemand - Strukturen - Wasser - Existenz - Ausbeutung - falsche Prämisse - Anonymität - Identität - Reform - Mobilität - Entwicklung - Neuschöpfung - Vernachlässigung - Abwesenheit - Einsamkeit - Isolation - Heimat - Ressourcen - Hoffnung - Sehnsucht - Trauer

Die Wüste bleibt das Reich der Toten

Merci

Baba & Mami

Fabian Hediger

Leila Eissa

Dorjee Lhamo Gerhard

Yasmina Röthlisberger

Nina Jaun

Lina Bornhauser

Ursa Kastelic

Tobias Wanner

Alvaro Kreyden

Jacopo Giulini

Lena Wenig

Julian Meier

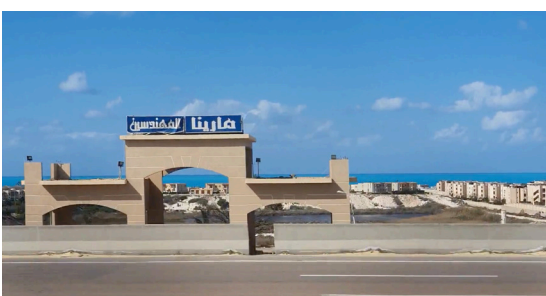
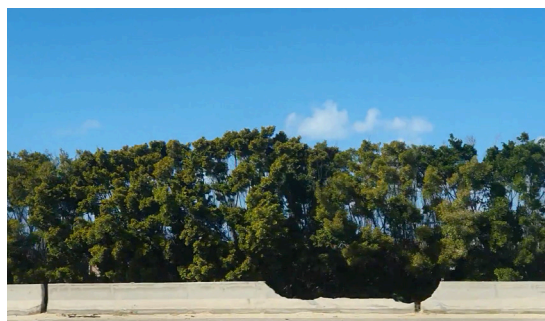
Nicole Doppman

Donia Shody

Stella Giger

Atelier 8083 Basislager

IDEE



Fotos auf der Reise von Siwa nach Kairo.
Ursprung der Diplom-
arbeitsidee.

Methodik:

Betrachten Was sehe ich ?
Formen, wachsen (Grös-
se), erändern (Stil), altern
(Oberfläche / Material)
Merkmale, Elemente, Zu-
stände, Kontraste, Wie-
derholungen, Anord-
nung ,
Vorne, Mitte, Hinten

INSPIRATIONEN



Aglaia Konrad, Fotografie Stills aus „Atlantique“ von Mati Diop

THE CITY THAT DOESN'T EXIST
 If you search for "Desert Cities" on the World Wide Web, the first hits are American cities in California and their near-estates others in Marjuliya, in Egypt. A medieval sand apartment is being cheap at 74,000 euros. If you then go on to search for "real estate in Egypt", you find such cities as well as Giza and Luxor City with the **clustered** concrete settlements that offer everything from grocery delivery to "voluntary services" of **obedient**...

The government program that gave rise to the Desert Cities... is not a landscape whose production of greatness is relevant in its modern flow. **But**, the persistent aspect of **solid concrete**, which has a sculptural quality but which also points out enclosures, **excludes** and **excludes** and, in connection with the desert sand, to possess of a **strong form**, if a **strong form** does not mean a **strong form**...

1970s and beyond: Remains of Yah's Play Time and the ridiculousness of modern man **this age suddenly turns into concrete reality**. It's everywhere. The multicolored status of the picture, the **terrace** silhouette...

1956 and beyond: Remains of Yah's Play Time and the ridiculousness of modern man **this age suddenly turns into concrete reality**. It's everywhere. The multicolored status of the picture, the **terrace** silhouette...

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NEW TOWNS: A MODERN URBAN VERNACULAR?
 From 'Traditional' to 'Modern' New Towns
 from abroad, such as Clarence Perry's 1929 concept of the autonomous 'neighborhood unit' (an idea also developed in early 1940s Germany under the 'Gemeinschaft' and 'Siedlungsplan' labels), or the 'Radburn planning' principle of separated pedestrian and vehicular access to new housing, mid-century planners and proselytizers such as Patrick Abercrombie and F.L. Olsson built their grand narrative on the premise of the first...

1956 and beyond: Remains of Yah's Play Time and the ridiculousness of modern man **this age suddenly turns into concrete reality**. It's everywhere. The multicolored status of the picture, the **terrace** silhouette...

DESERT: FROM GHOST TOWNS TO FOREIGN CITIES
 In the end, not the end, whose wings spread over the desert, which was to be the Desert, but the Desert of the real Desert...

CONCRETEZATION of the Desert: From a Public to a Neo-liberal
 ring boulevard without any major delay, racing due west, his bus drove above the intricate chaos of illegal constructions following the red drawing printed market gardens activities... one of the Housing Ministry's nightmarish: 4 million people live there, where only a few...

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Handwritten notes: "The great... the... the..."

Handwritten notes: "war... no... public... housing..."

Handwritten notes: "Com... the..."

Handwritten notes: "any... Egyptian... the..."

Handwritten notes: "The housing ministry no longer makes plans, it just keeps records."

Handwritten notes: "The desert remains the realm of the dead... the west bank... the Nile..."

Handwritten notes: "After Mecca City, Cairo has the vast privilege of being the second most populated city in the world... tens of thousands of cars..."

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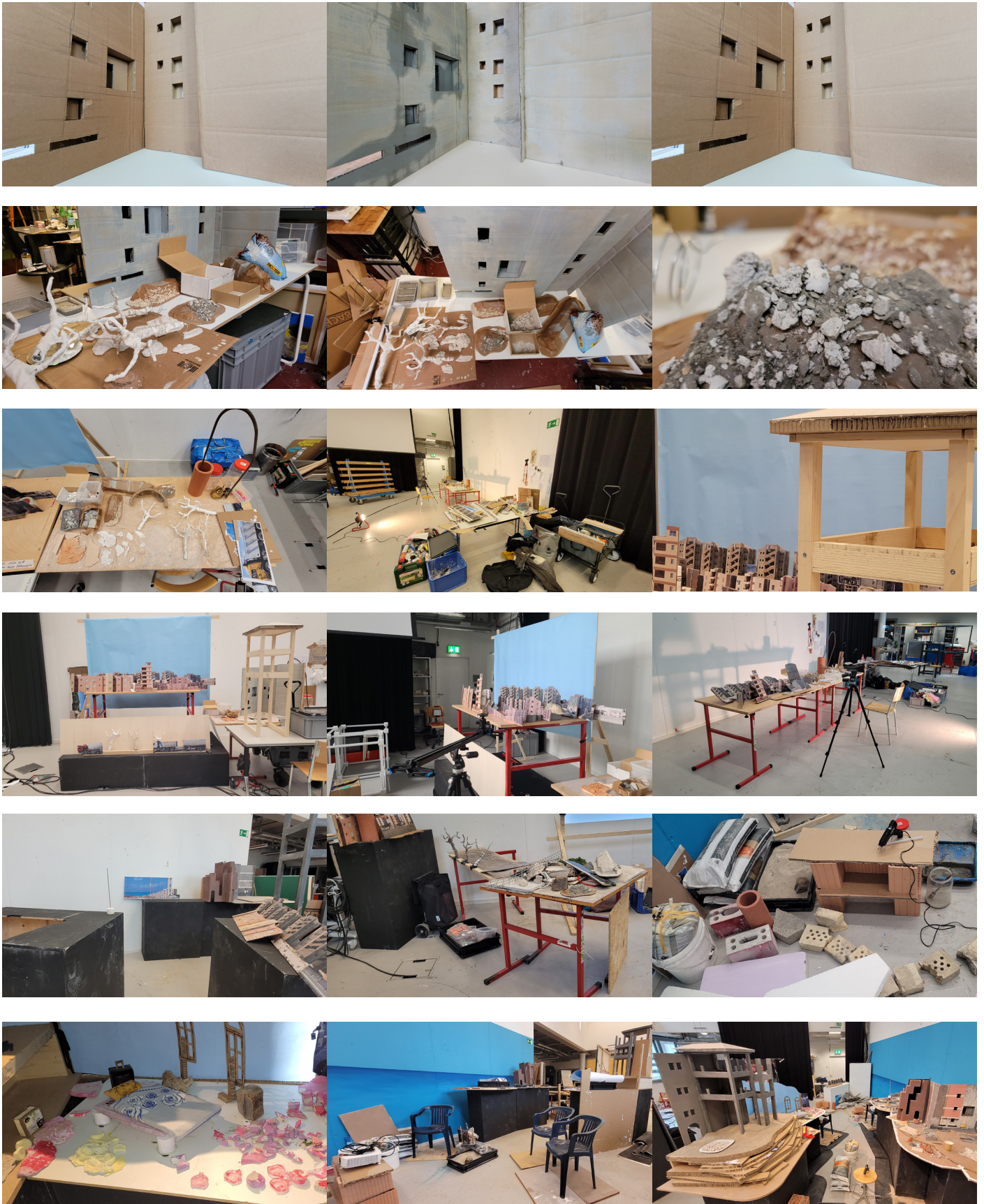
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BAU



STILLS - HIGH AND DRY



Ausstellung



FAZIT

Ich bin sehr zufrieden mit Video und der Ausstellung welche sich gegenseitig unterstützt und Ergänzen.

Das Projekt ist zum Schluss in einen Zustand gewachsen in dem ich mit Betrachterinnen verschiedenste inhaltliche Themen besprechen kann.

Das Werk ist in der Ausstellungsform beispielbar und lässt platz für Gedanken und Assoziationen der Besucher.

Mich erstaunt dieses Ergebnis da ich während der Bearbeitung eher vom Gegenteil überzeugt war.

Durch das Komprimierte arbeiten, also der Verarbeitung von vielen Themen und Methodiken in sehr kurzer Zeit, konnte ich sehr viel dazulernen.

Gleichzeitig gelerntes sei dies durch Seminare oder Erfahrungen vor dem Studium anwenden.

Ausblickend motiviert mich die Arbeit an eigenen Themen weiterzuarbeiten und gab mir Selbstvertrauen.

