

# Valerie Buehler

Portfolio

Boat Chase

Herausfinden, statt Aufgeben

Corona Colada

Master's Degree Concert

Screen Print

Not a Quick Easy Read

Typotity

Qu'est-ce que ça veut dire impoli?

True Perception

Back to Self Respect

Sorry, What?

A Change Is Gonna Come

Colourful Greetings

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# Boat Chase

Font-Design, Illustration

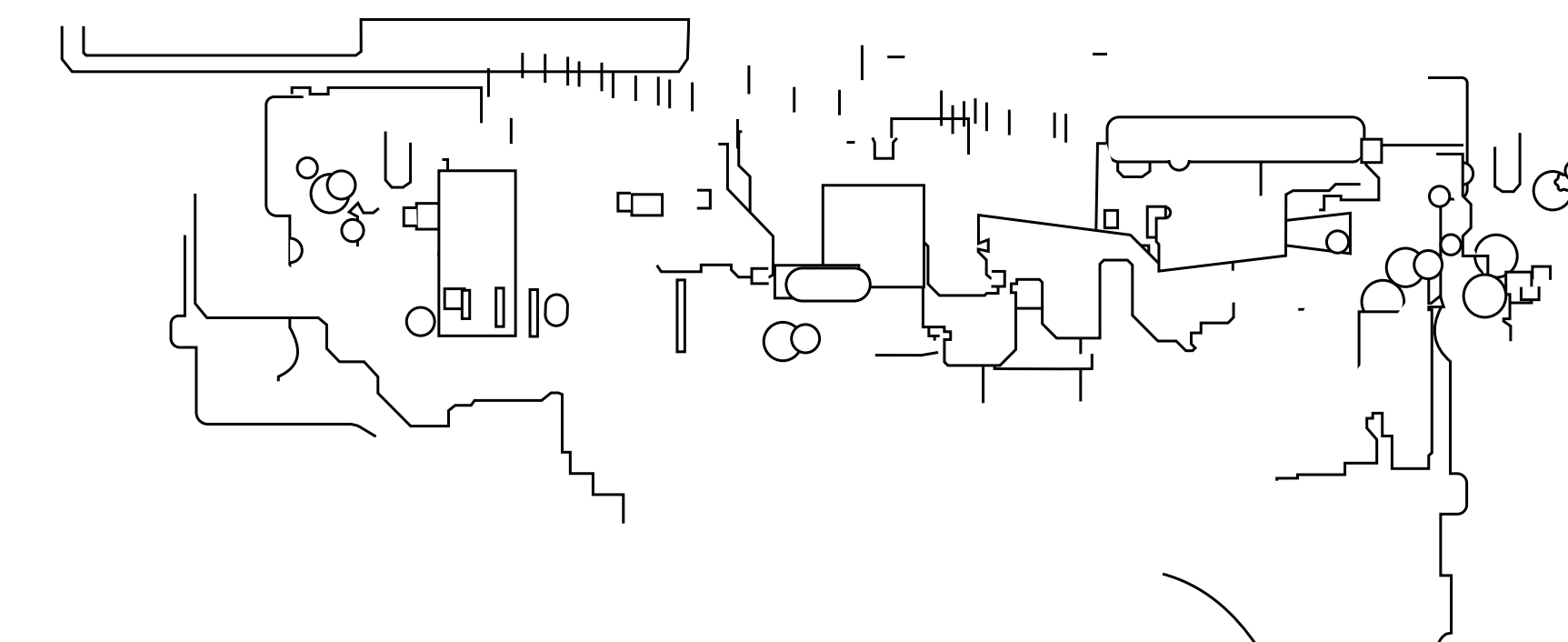
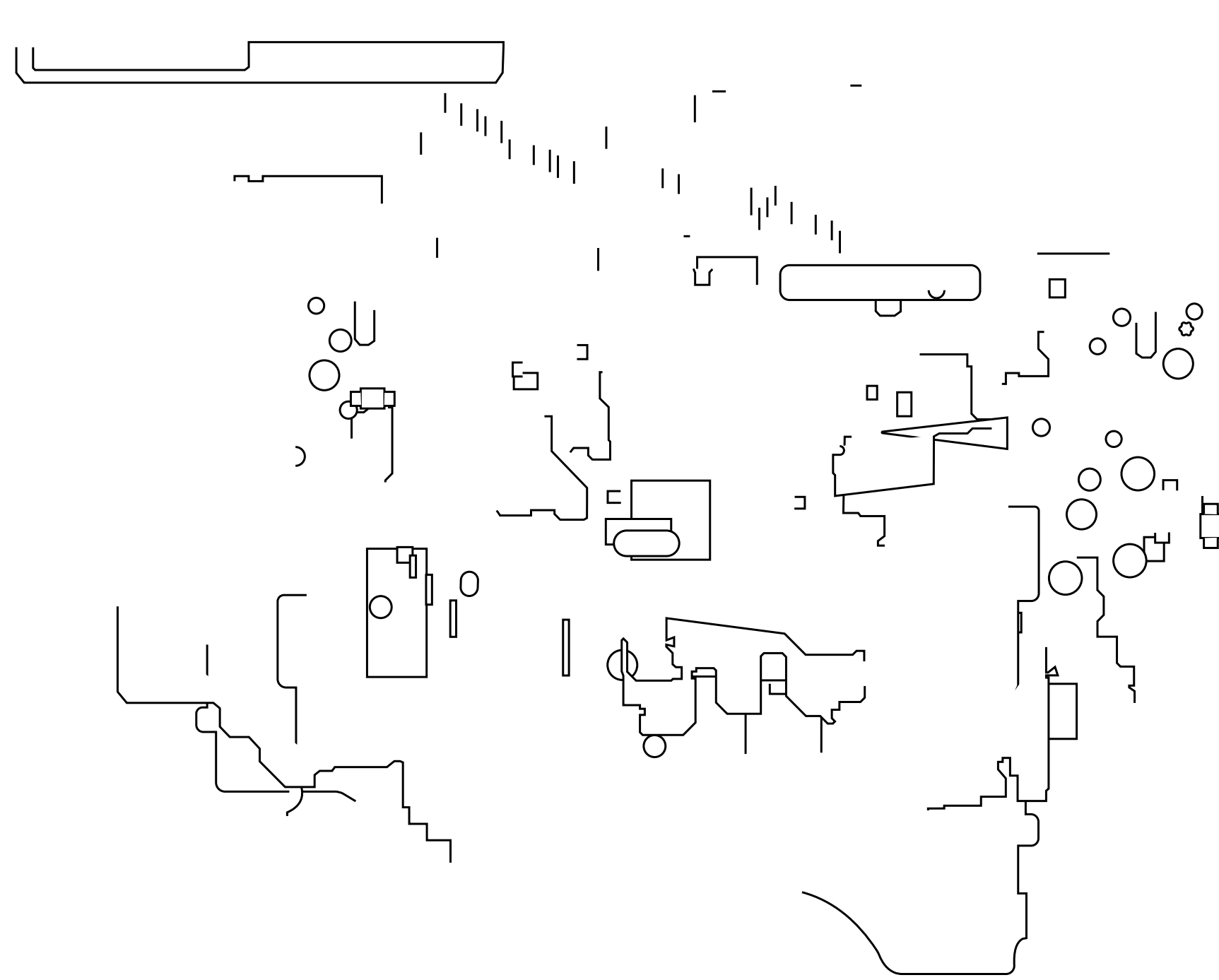
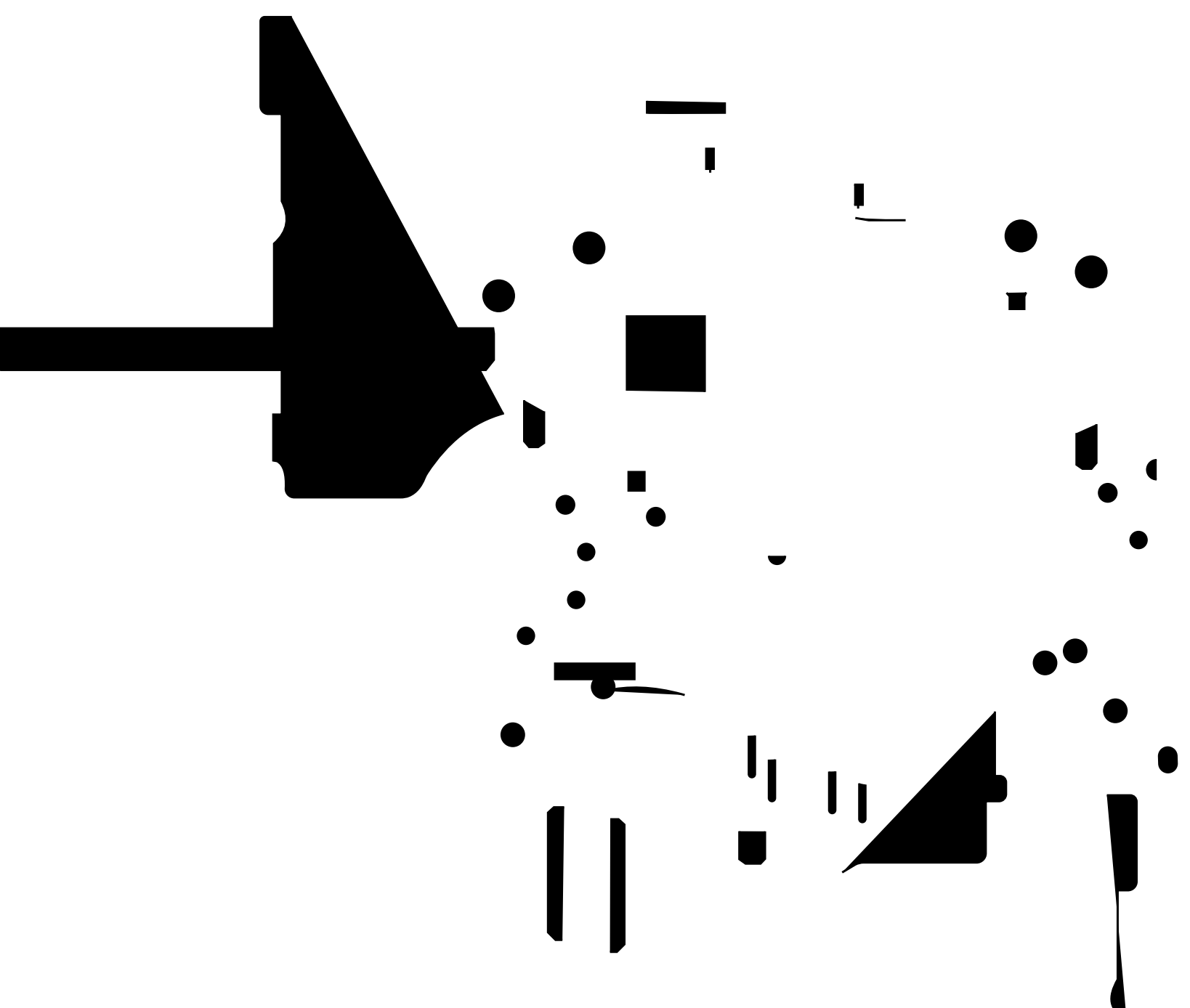
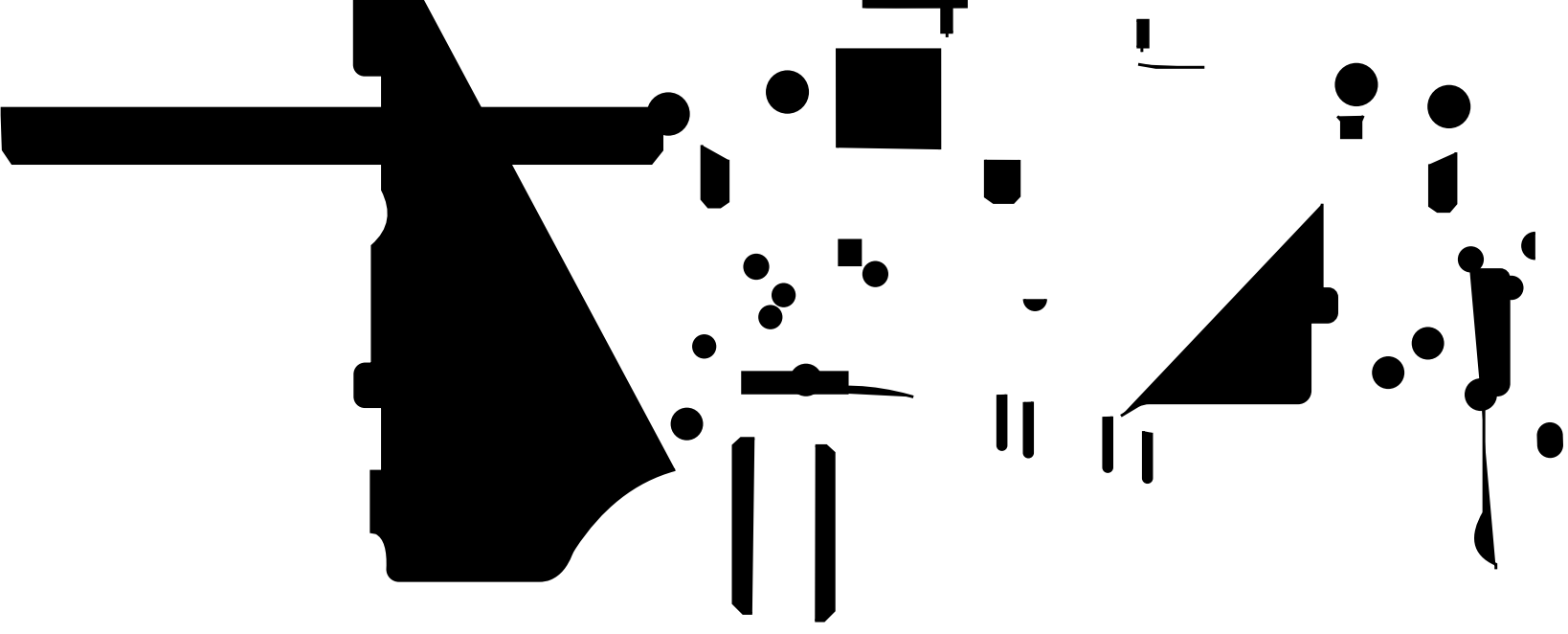
Tutors:

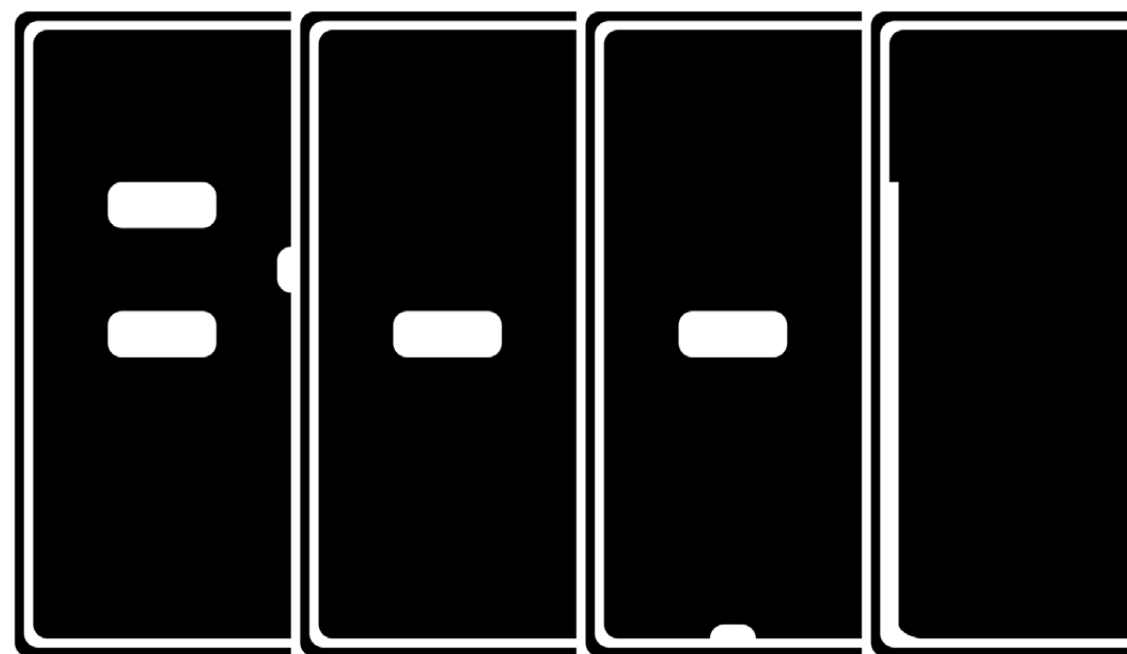
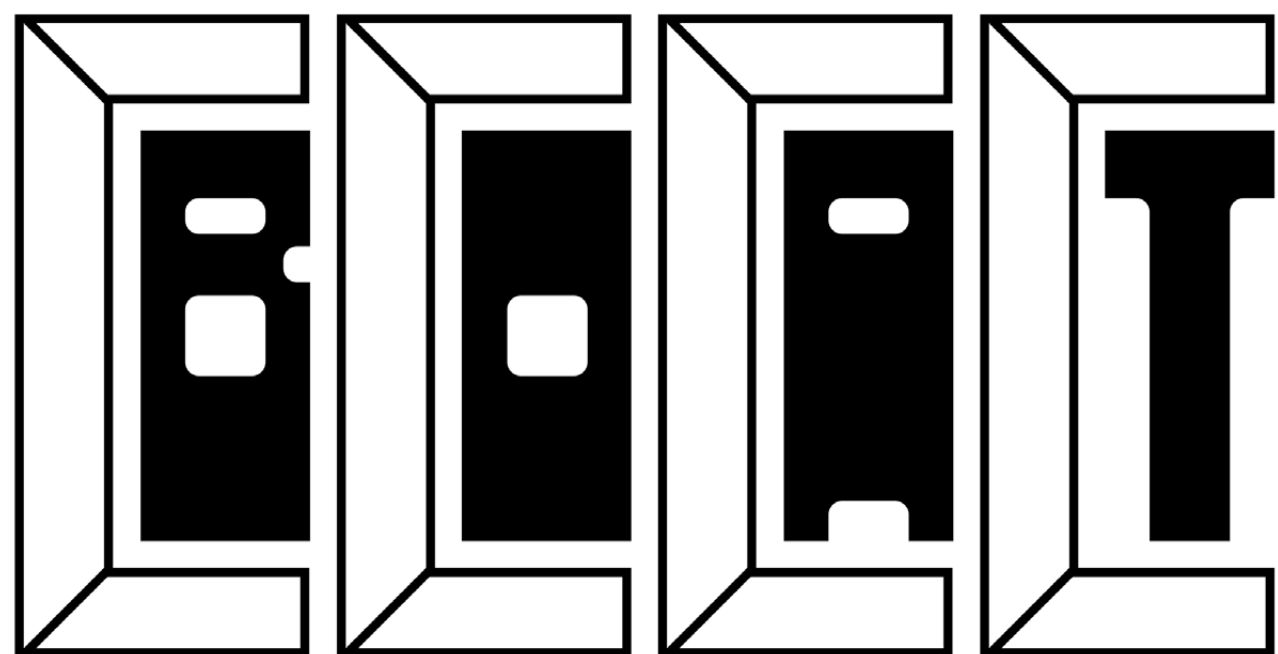
Mauro Paolozzi, Martin Woodtli

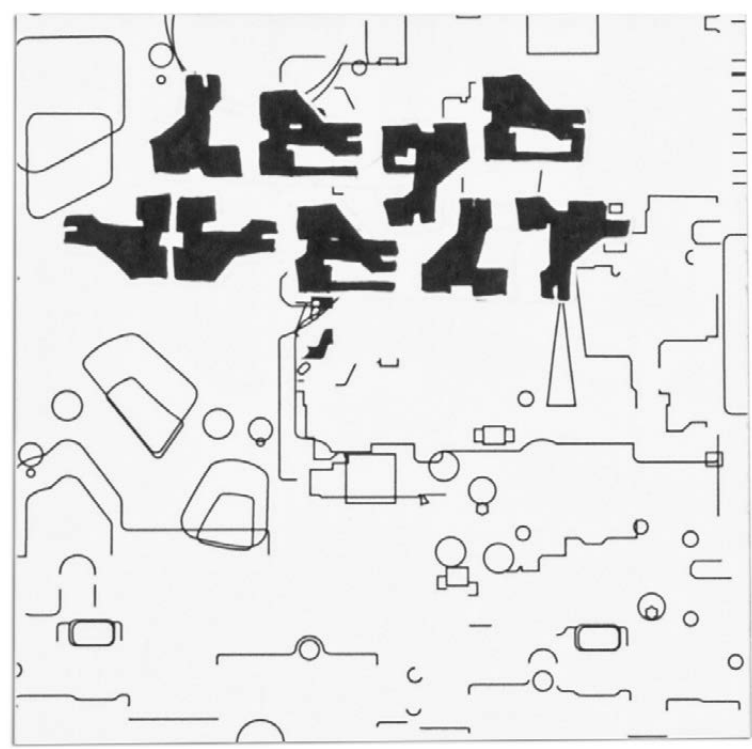
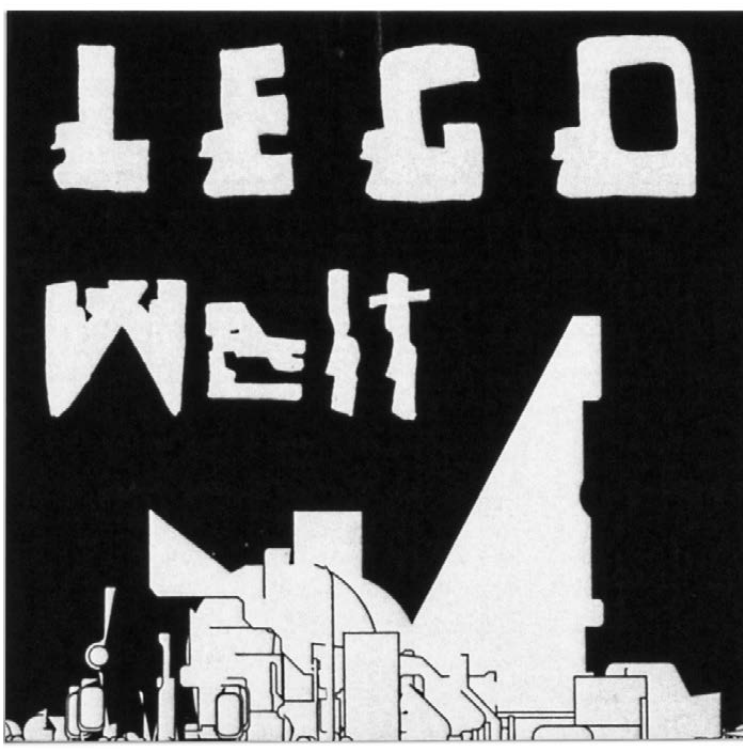
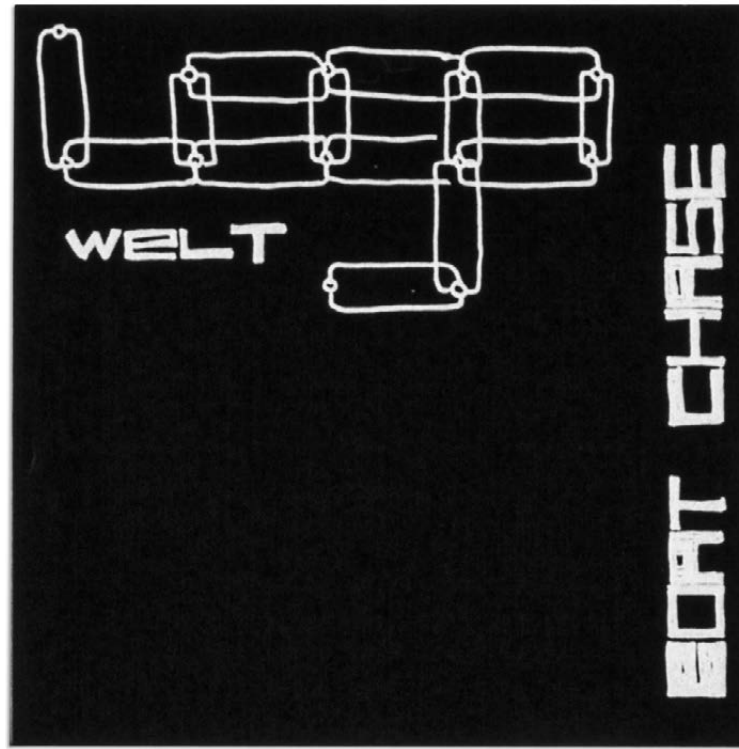
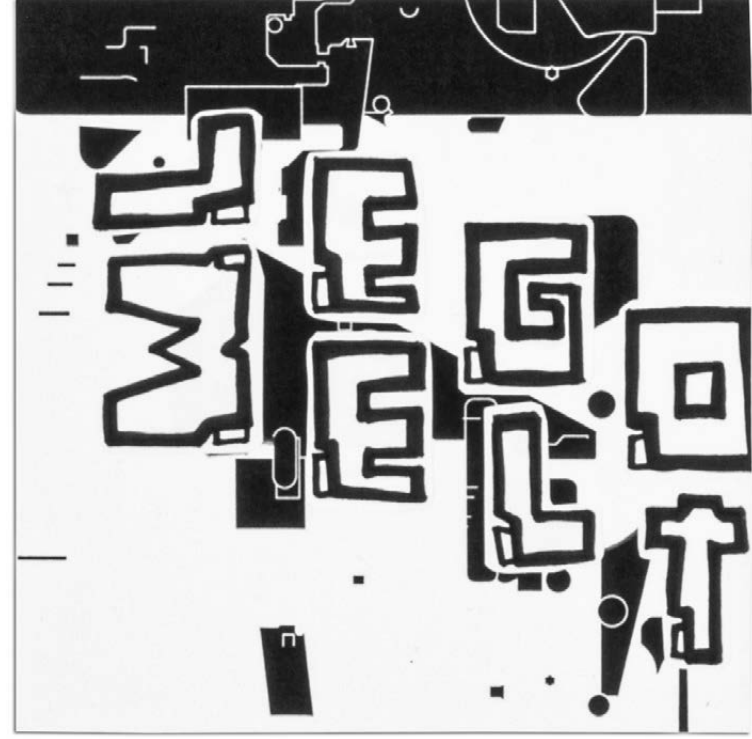
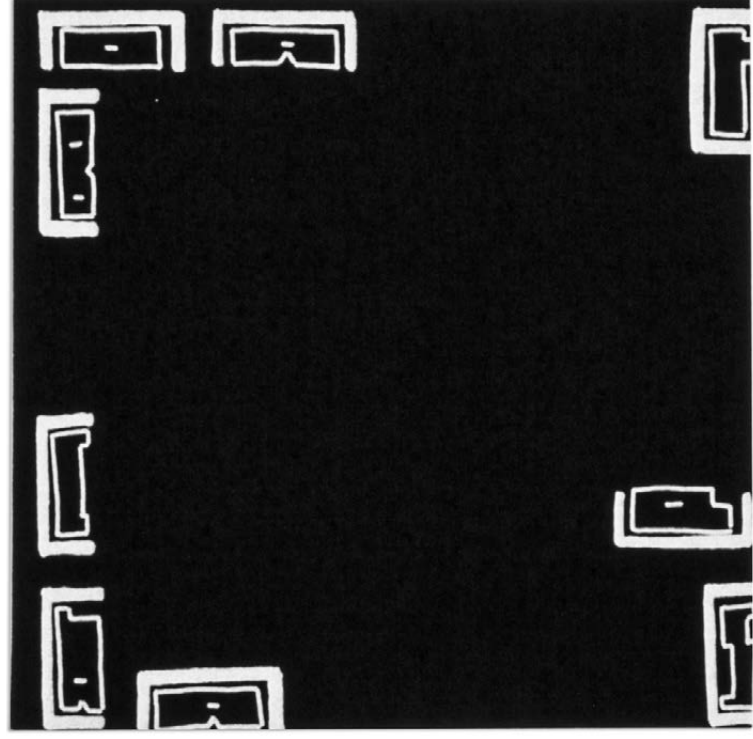
March 2020

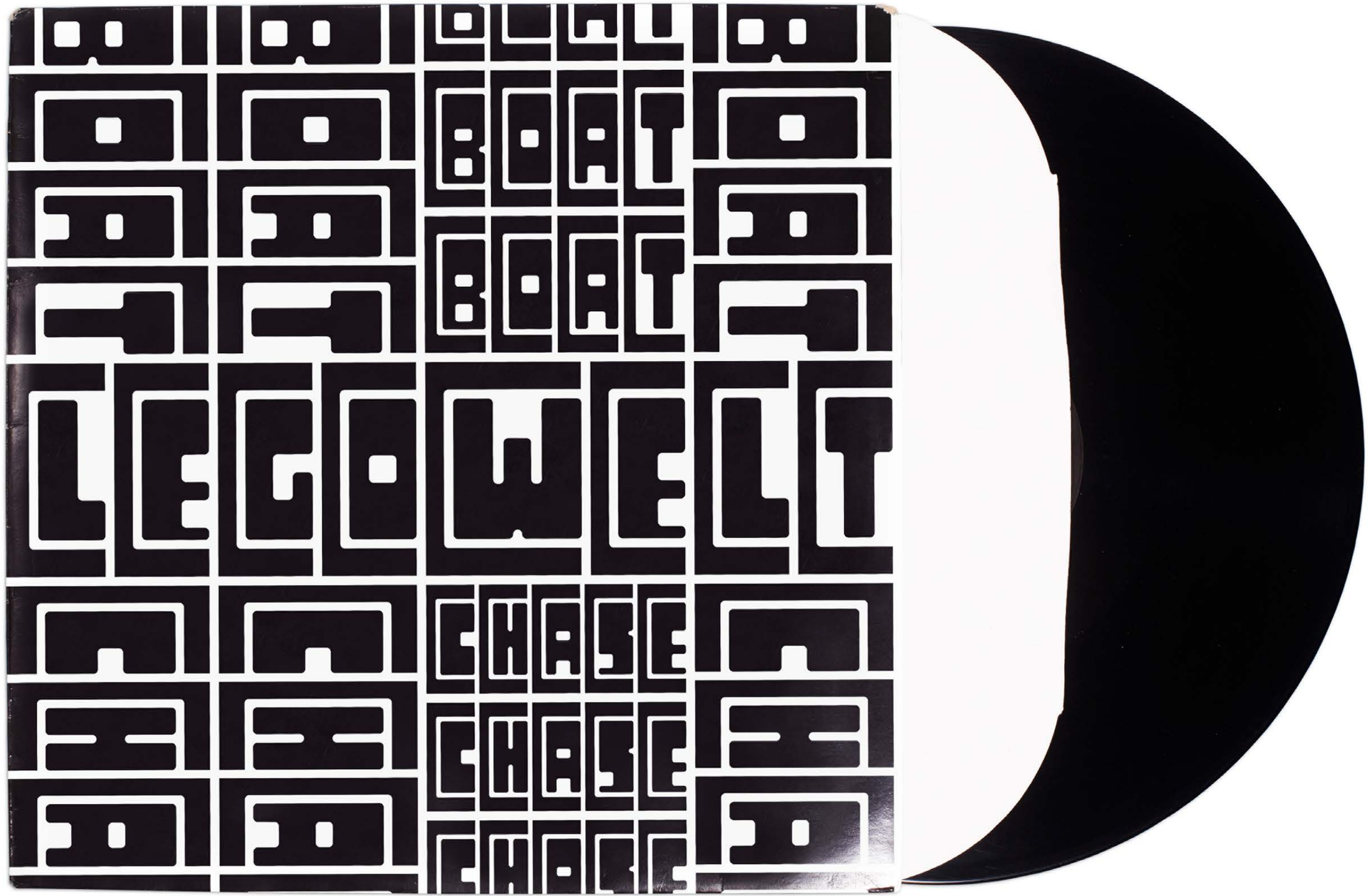
1st Year of Studies

To become more advanced in the program Illustrator we made an examination of an electronic device. I decided to disassemble a hard drive. The final outcome of the examination became the inspiration and basis for my font "Boat Chase". "Boat Chase" is a song title by the group "Legowelt", which I got allotted to design a record cover for. My first attempts were made on a lightbox, taking deconstructions from the examination as templates for the first spontaneous typefaces. Soon after I noticed a shape on the hard drive that reminded me of a boat. Therefore, I used it as a starting point for the font. Like the song itself the "Boat Chase" font is very striking, absurd and independent.

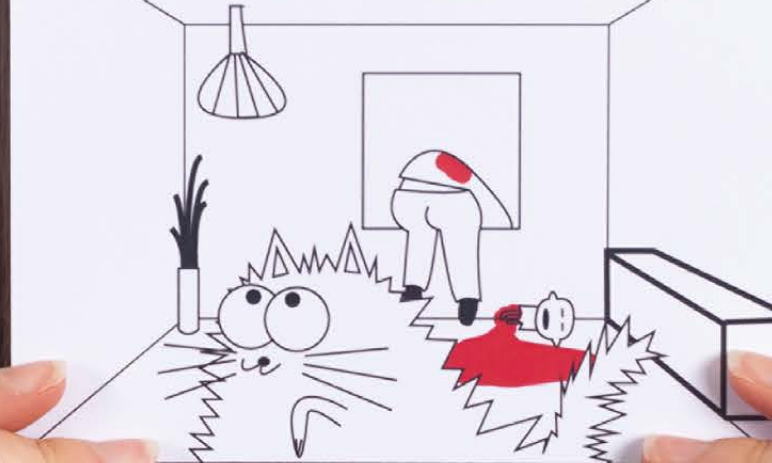








Hätte Hannes sich für eine andere Katze entschieden, wäre er jetzt nicht enthauptet ...



# Herausfinden, statt Aufgeben

Typography, Concept, Authorship

Tutors:

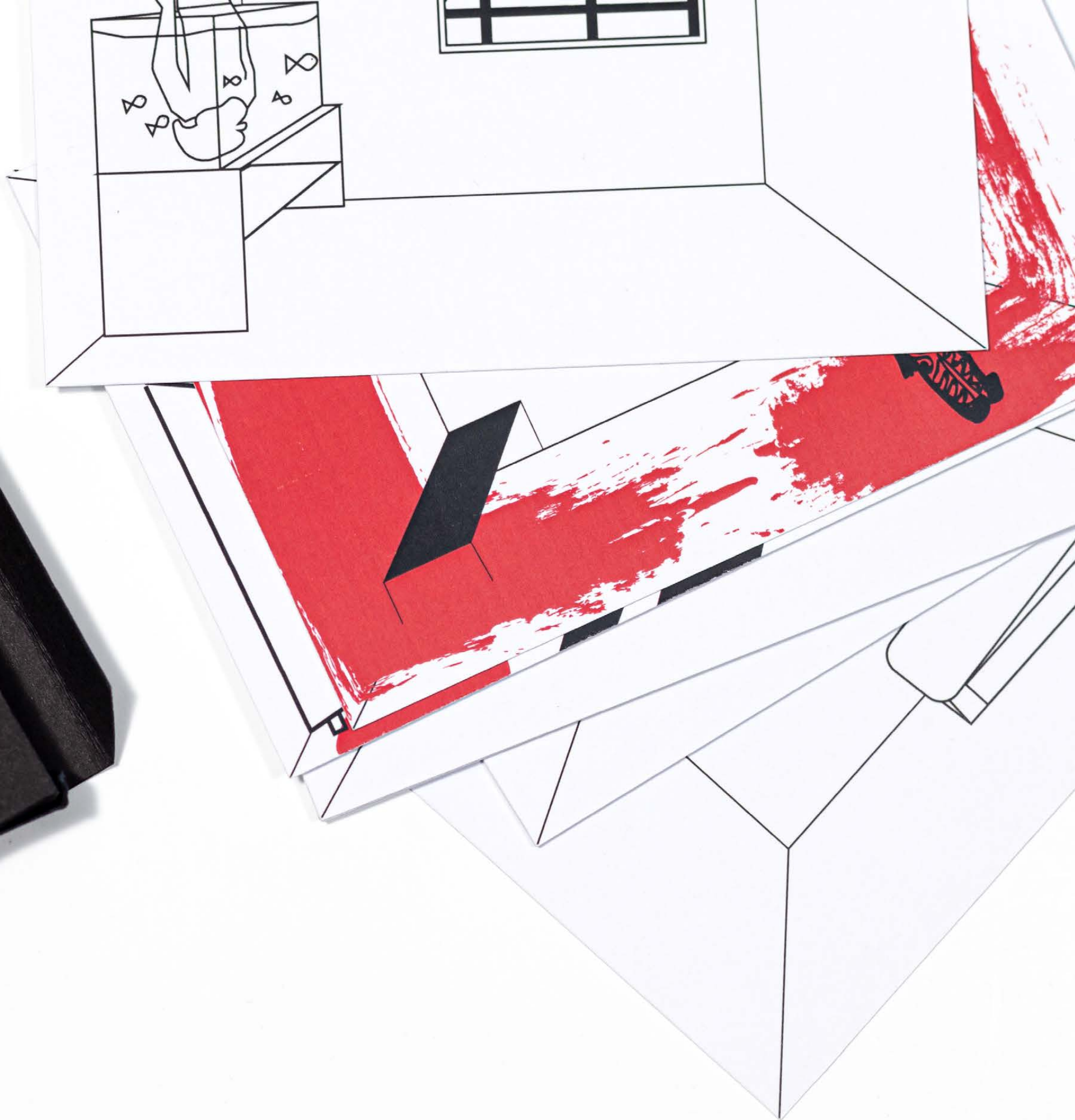
Tobias Klauser, Felix Pfäffli

November 2020

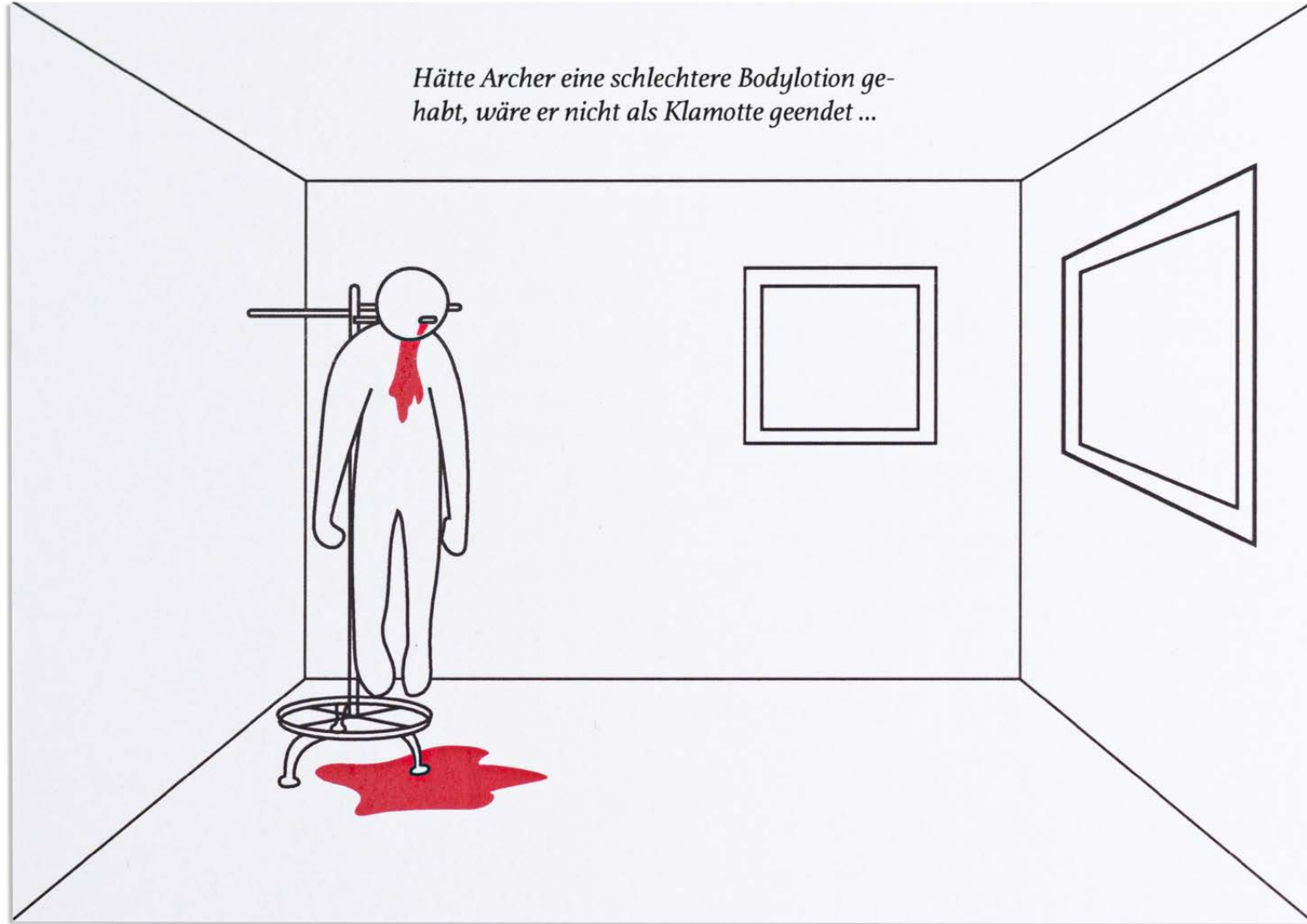
2nd Year of Studies

Within 30 minutes, each student had the chance to assign a task to his fellow students via Teams. This included instruction on how to create material, which could then be integrated into the final product. I sent my classmates an Illustrator file in which an empty room was depicted. They were appointed to create a crime scene with at least one dead person, one decoration and a piece of furniture in it. After 20 minutes, they received the final assignment from me to name an adjective, a verb and a noun that either suited their crime scene or not. After that I wrote short stories, imbedding the three words mentioned. The scene is placed on the front of the “Herausfinden, statt Aufgeben”-card, with an If-/Then-sentence addressing the short story on the back.

iden, statt Aufgeben



*Hätte Archer eine schlechtere Bodylotion gehabt, wäre er nicht als Klamotte geendet ...*



06/13

### Archer, statt Leder

An einem sonnigem Nachmittag ging Archer in einem grossen Park joggen und *stellte* somit ganz unbewusst sein tolles Aussehen und seine schöne, geschmeidige Haut zur Schau. Die einen bewunderten seine Augen, die anderen beneideten seinen Körper und einer wollte seine Haut.

Wollte sie so sehr, dass er sie schon ganz eng an seiner eigener spüren konnte. Dieser jemand – stellte sich heraus – war ein Kannibale, Sadist und Verrückter.

Noch am selben Tag entführte er Archer,

nachdem er ihm mehrere Stunden gefolgt war. Er brachte ihn zu sich nach Hause und hängte ihn wie ein Mantel an seinem Kleiderständer auf. Danach genoss er den Geruch seines Blutes, welcher er genüsslich und vollständig inhalierte.

Mehrere Tage hing Archer dort in Qualen, am Verbluten, in Schmerzen und langsam am *Verrotten*.

Er starb einen langsamen Tod, noch bevor der Kannibale *Kleider* aus seiner glatten und beinahe babyweichen Haut machte.



02/13

### Rache, statt erledigte Sache

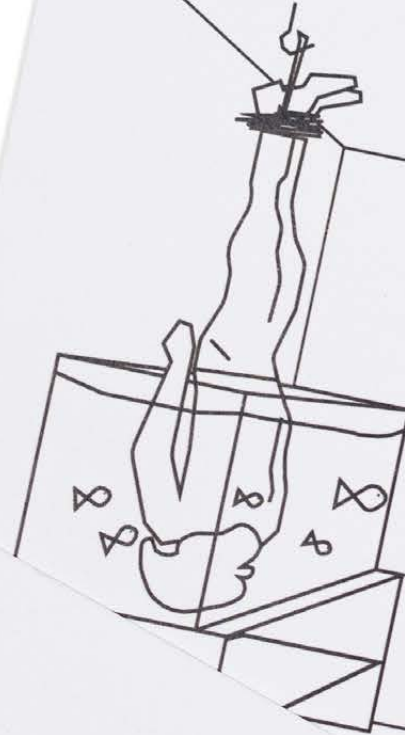
Am letzten Montag fuhr Manuel wie üblich zur Arbeit. Nur war ihm an diesem Morgen übel und *schlecht*. Da er jedoch eine Konferenz hatte, zwang er sich zur Arbeit zu gehen. Auf dem Weg wurde die Übelkeit immer schlimmer, bis er auf den Beifahrersitz kotzen musste. Genau in diesem Moment holperte das Auto und er bremste.

er ausstieg, sah er, dass er ein junges Mädchen überfahren hatte. Damit Schwierigkeiten kommen würde,

schleppte er sie in den Kofferraum und vergrub sie am Abend im Wald.  
Am Sonntag, um die gleiche Uhrzeit, als er das junge Mädchen überfahren hatte, strich ein kleiner Luftzug seine Wange und der Tisch bewegte sich. Aus dem Nichts hörte er eine Mädchenstimme: «Als Böser Geist bin ich für Rache zurück.»

Keinen Moment später, wurde er nonstop an die beide Seitenwände und die Decke *geworfen*, als wäre er ein Pingpongball.

Hätte David genug Geld für gehabt, wäre er nicht ertrun-



Wäre Roman nicht so ein guter Schauspieler gewesen, wäre er jetzt nicht tatsächlich tot...

06/13

### Archer, statt Leder

An einem sonnigem Nachmittag ging Archer in einem grossen Park joggen und stellte somit ganz unbewusst sein tolles sehen und seine schöne, geschmeidige Haut zur Schau. Die einen bewunderten Körper und einer wollte seine Haut. sie so sehr, dass er sie schon in seiner eigener spüren konnte. Sadist und Verrückter. ben Tag entführte er Archer,

nachdem er ihm mehrere Stunden gefolgt war. Er brachte ihn zu sich nach Hause und hängte ihn wie ein Mantel an seinem Kleiderständer auf. Danach genoss er den Geruch seines Blutes, welcher er genüsslich und vollständig inhalierte. Mehrere Tage hing Archer dort in Qualen, am Verbluten, in Schmerzen und langsam am *Verrotten*. Er starb einen langsamen Tod, noch bevor der Kannibale *Kleider* aus seiner glatten und beinahe babyweichen Haut machte.





MacBook Pro  
16" Retina Display

# Corona Colada

Corporate Design, Illustration

Tutors:

Mauro Paolozzi, Lorenz Meier

December 2020

2nd Year of Studies

In this project, each student got a word mark, a claim and a logo, which were designed by their classmates. Out of these three elements, we had to establish a fictional company and come up with a corporate design for it. In my case, I got the word mark of Basil Hefti, the claim of Tatjana Skakavac and the logo of Anna Messenger. When I saw all of these three things together it was clear to me that I would be doing a corporate design for a company that organizes events. I changed the claim and the logo a little bit and adjusted the kerning of the word mark. Therefore, the claim has become a friendly invitation rather than a loud warning and the logo a new realization, which now shows a hidden smiley.



con  
lad

**STAY HOME and  
TOUCH NO ONE !**





STAY HOME AND TOUCH NO ONE.

colton  
colton  
lad



colon  
colada

STAY HOME AND TOUCH NO ONE.



# Master's Degree Concert

Poster Design, Illustration, Typography

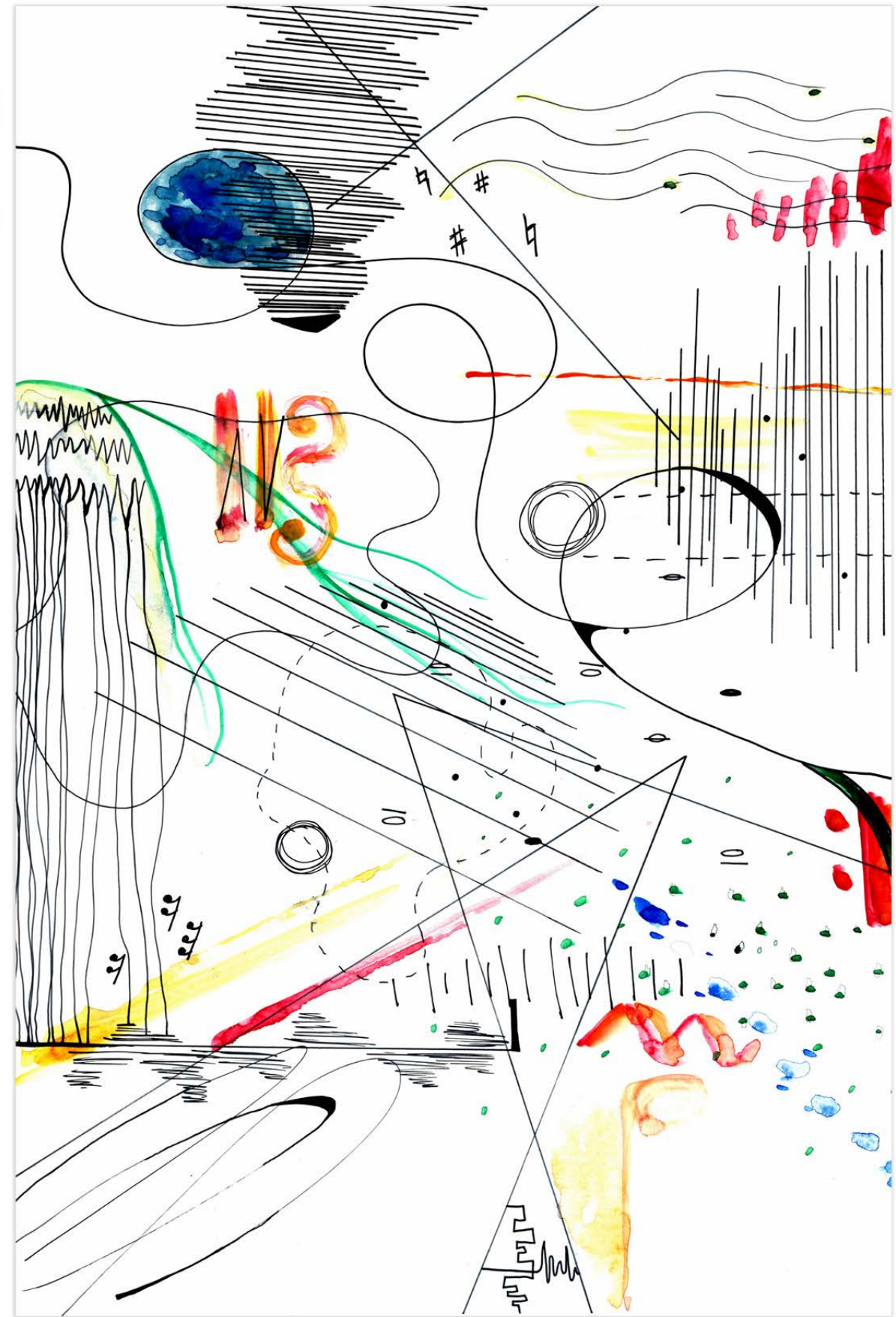
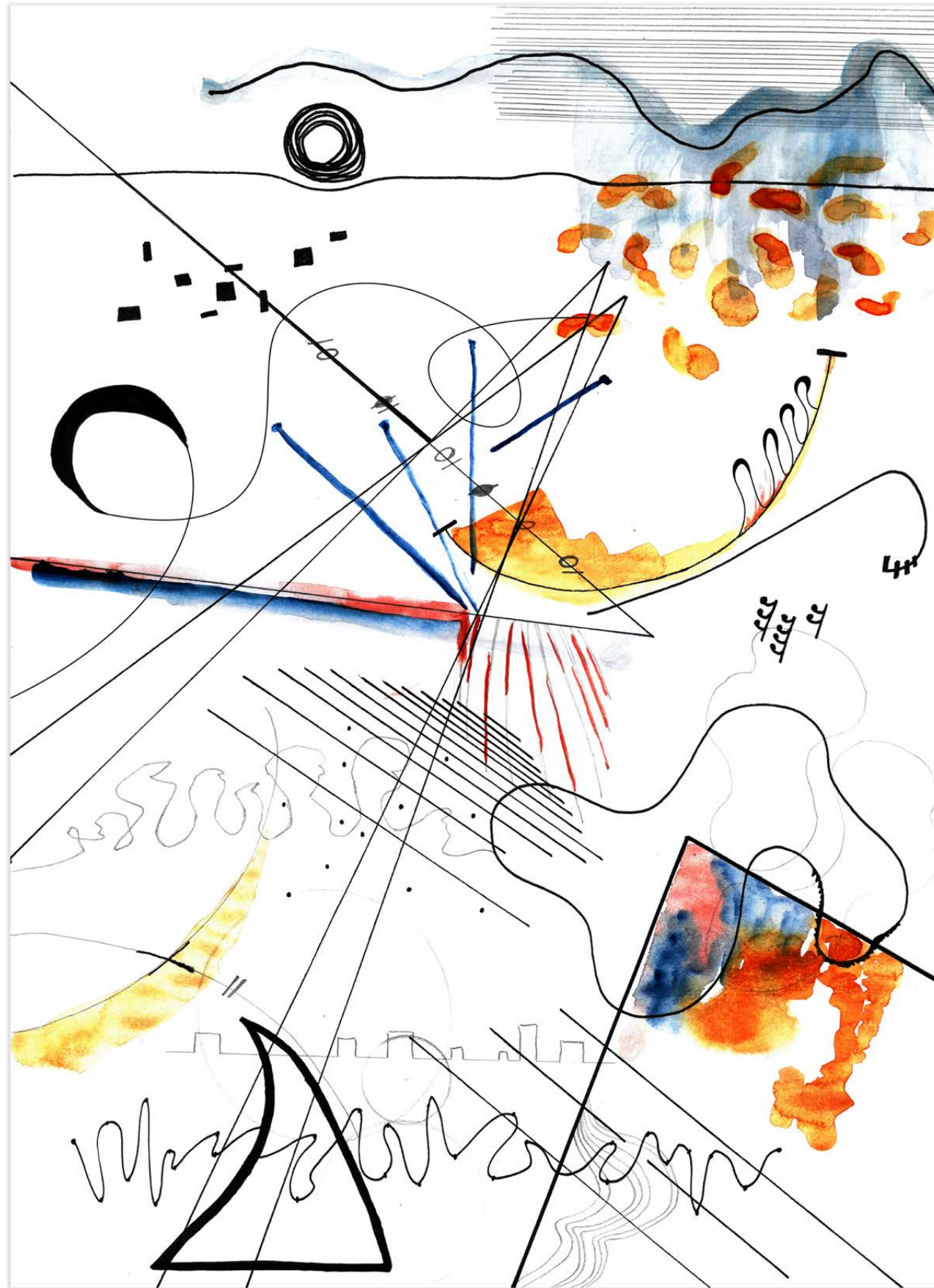
Tutors:

Martin Woodtli, Felix Pfäffli, Martin Infanger

May 2021

2nd Year of Studies

Do you hear sounds when you look at a picture? The University of Applied Sciences and Arts Lucerne–Music commissioned us to design the poster for their Master's Degree Concert. Especially important to me was that the music is apparent on the poster. So-called Graphic Scores were my inspiration, which are visually abstract notations. For me that meant, headphones on, paper ready, pen in my hand and focus on the sounds. To create an exciting overall picture with different notations and diverse elements, I listened to songs from various genres. After creating analogue images, I came up with the idea of incorporating digital elements. The digitally designed elements allow the world of shapes to harmonize even better with the rhythmically employed typography.





K

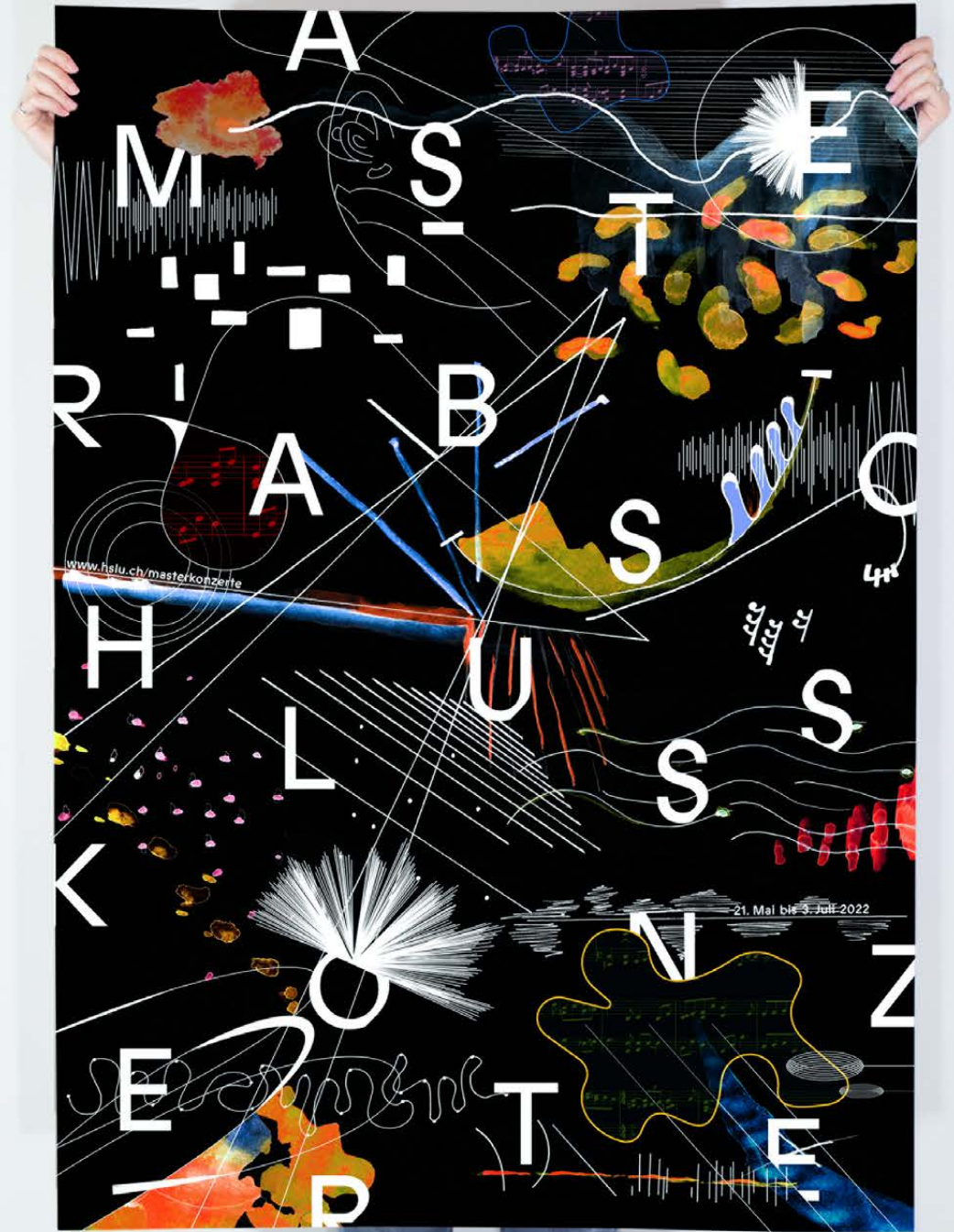
E

R

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N

21.





Gut  
Feelings  
are  
Guardian  
Angels

# Screen Print

Illustration, Screen Print

Tutor:

Martin Infanger

2021

Since we have the great opportunity to screen print in school, I took the chance with Madlen Nitsch to print on clothes. We had the introduction to screen printing a few months ago during the *Colourful Greetings-project* where we had learned different printing techniques, including screen printing. This resulted with colourful A5 cards which I did together with Eva Affentranger. Therefore, printing on fabric was something new for Madlen and me. The designs of the clothes are overall inspired by fashion trends and social media contents.



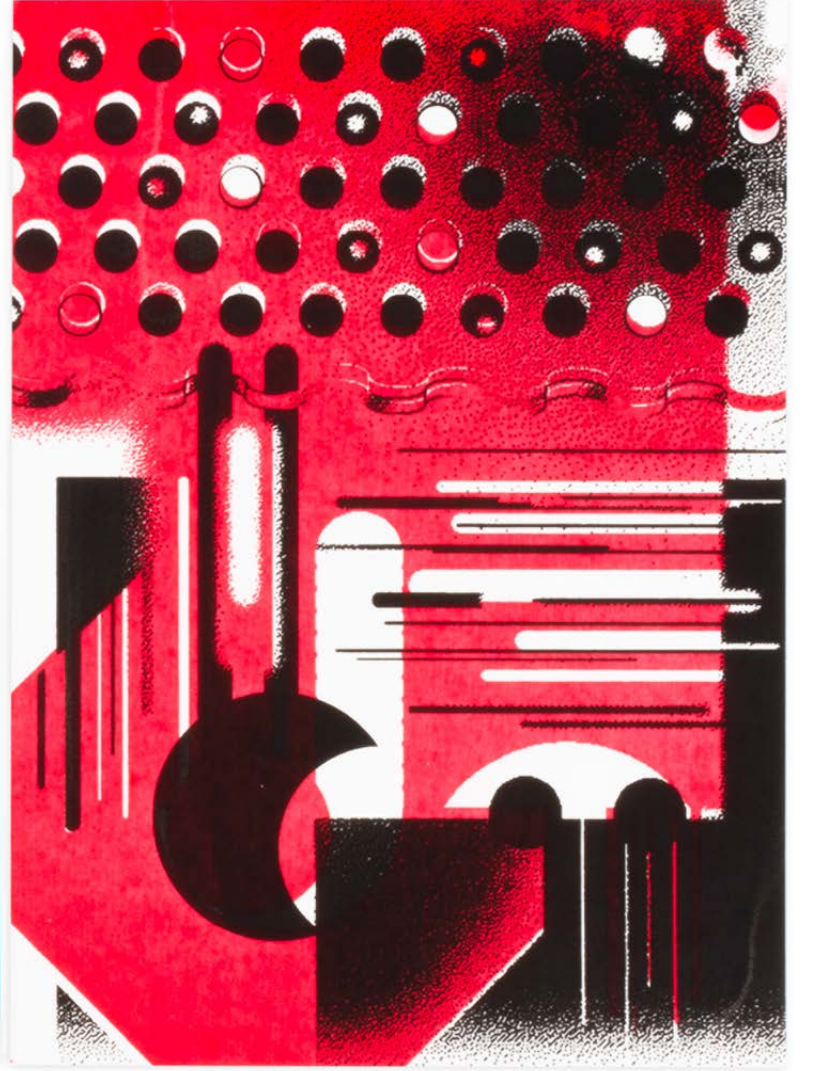
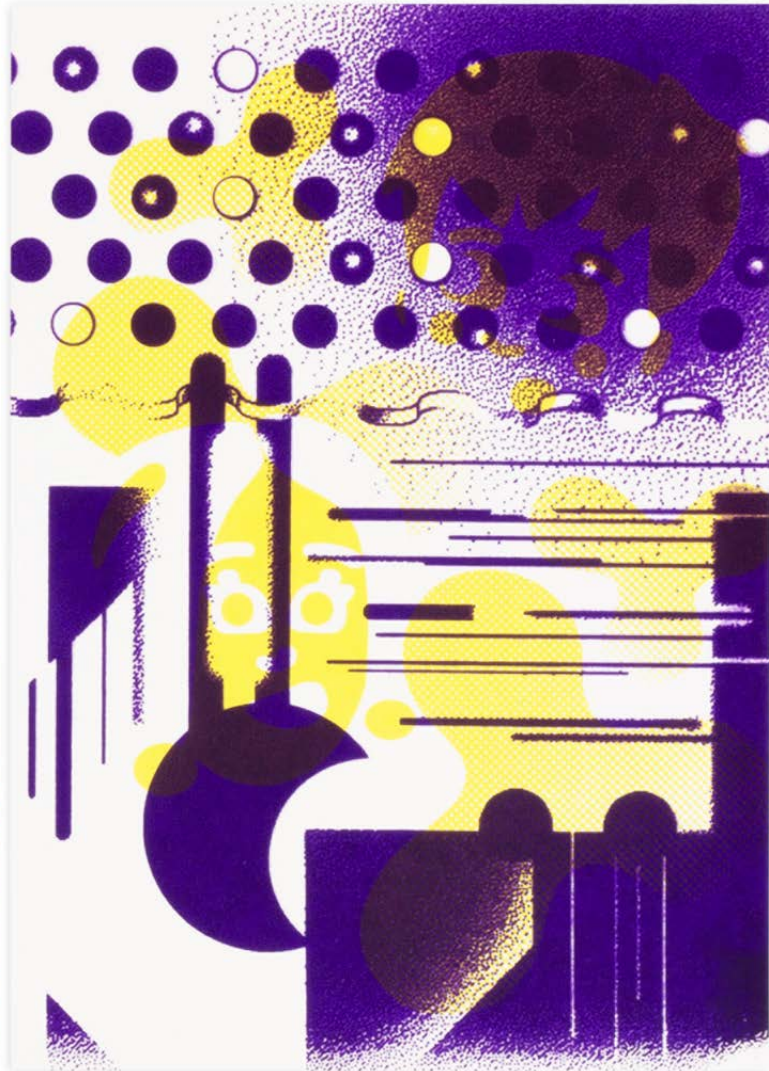
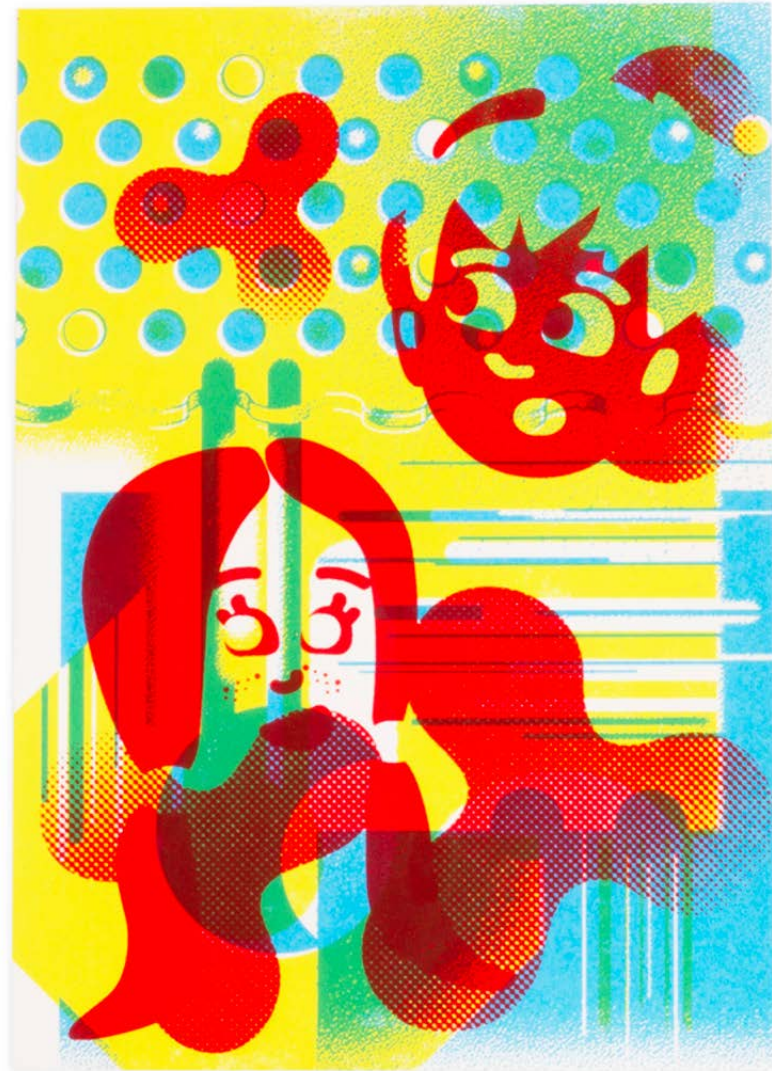








SINCE 1828  
Feeling  
ME  
GUARDIAN  
ANGELS









MHD

MHF

MX

MLA

MMA

Der Mann, der seine Frau mit seinem Hut verwechselte,  
Oliver Sacks, Rowohlt, 1992, 125 + 190 mm

Zauberdrogen  
Arzte  
Menschenspiele,  
Heinrich Waisleder,  
Fink, 1967,  
149 + 230 mm

80 Human / All too Human Extraterrestrial

# Not a Quick Easy Read

Editorial Design, Authorship, Bookbinding

Tutors:

Patrina Strähl, Markus Wicki, Marco Backer

October 2021

3rd Year of Studies

“Not a Quick Easy Read” is a book compiled from the material of 23 students. The material was created during a three-day stayover at the Andreas Züst Library in Appenzell during a study trip. In the end 230 images out of 230 books were collected from which each student had drawn the corresponding book cover. On the other hand, we had a conversation with an English-speaking person about books and reading. In my publication the text and picture elements are based on five rows which serve as “shelves” on the image pages. These so-called “shelves” are modelled after the signature system of the Andreas Züst Library. This gets explained in the back of the book and is visually illustrated. With this realisation I wanted to portray the library in my own kind of way.

“From A as in Andreas to Z as in Züst”

Andreas Züst was a glaciologist, weather observer, photographer, painter, night owl, patron, publisher and collector. He died in 2000 at the age of 52, leaving behind a remarkable, only partially ordered, collection of 12,000 books in his home.

Plinio Bachmann took on the difficult task of cataloguing Züst’s “collection of trouvailles and trash”. As the library largely consists of books that are very difficult to file away in neat categories, this work posed a serious challenge. How to bring some sort of order into a library that documents a lifelong passion for collecting books, not according to any conventional method, but by following a deeply personal and unpredictable range of interests?

The library found a new home in the Panorama-Hotel Alpenhof at 1110 metres above sea level, with fantastic views over the Rhine valley and the Säntis.

Written on the door to the library is a warning:  
“Whoever ventures into this labyrinth for  
research is threatened with hopeless inspiration.”

In 2021, the Andreas Züst Library was the focus of the editorial project of the Fachklasse Grafik Luzern. Using the working title, “From A as in Andreas to Z as in Züst”, 23 students launched their own “expeditions” into the library in order to collect ten images each which  
in some way



# Not a *Quick Easy Read*





Not a *Quick* Easy Read



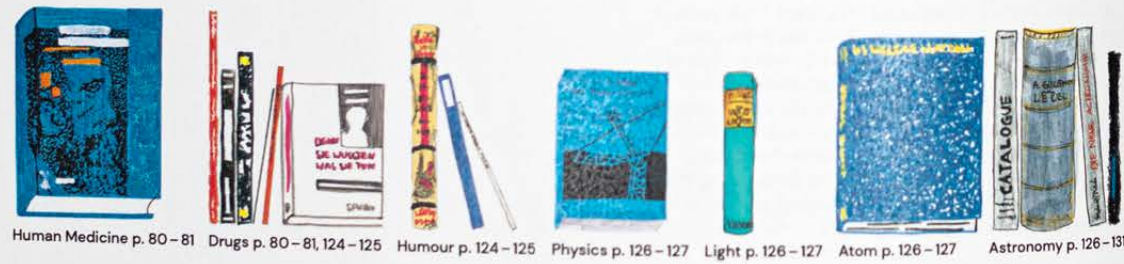
Dictionary p. 2-3 International Artists till 1950 p. 2-5 International Artists as from 1950 p. 4-9 International Artists (Female) p. 8-9



'Items', Groups, Artistic Currents p. 16-17 Exhibition Catalogues p. 16-17 Museums, Collections p. 16-17 Writings for Art p. 18-19 Design p. 18-19



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Natural Wonders p. 132-133 Biology p. 132-135 Glorious Chapters of Technology p. 134-135 Politics p. 136-137 Explorer p. 138-139 Africa p. 138-139



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Photography p. 18-21, 62-65 Architecture p. 64-65 Film p. 64-65 Musicians p. 66-67



Archaeology p. 78-79 Shaman, Spirits, Seer p. 78-79 Cults p. 78-79 Parapsychology, Magic p. 78-79 Extraterrestrial p. 78-81 Psychology p. 80-81



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Asia p. 138-141 America p. 140-141 South Seas, Australasia p. 140-141 Switzerland p. 142-143 Magazines p. 142-143



MBG  
MBH  
MC  
MD

Religions  
Shaman, Spirits, Seer



Cults

ME



Parapsychology, Magic

MF



Alternative Worldviews  
Extraterrestrials

MG  
MH  
MHA  
MHB

Miscellaneous about Extraterrestrials  
UFO



Extraterrestrial and CIA  
Reports about Extraterrestrial

MHC  
MHD



Redemption from Space  
Crop Circles

MHE  
MHF



Redemption from Space  
Crop Circles

MK

Psychology



ML  
MLA

Human Medicine

Human Medicine General



MLB  
MLC  
MLD  
MLE  
MM  
MMA

Drugs

Malformations  
Health, Diet  
Medicinal Herbs  
Diseases

Drugs General



MMB

Hemp, Cannabis



MMC  
MMCA

Hallucinogens

Shamanism, Mushroom, Peyote, Mescaline



MMCB  
MMD  
MME  
MMF  
MN  
MO

Evolutionary Research  
Das Weib

LSD  
Opiate, Heroin  
Cocaine  
Various Substances

**KADW**

**KADZ**

**KAEH**

**KAFH**

**KAL**

14 Arts Art Swiss Artists German Artists as from 1950 Erotica

Walter Wagnersch, Heinz Moritz  
Kasper Th. Lindler, no publisher  
1997, 226 x 296mm

In 80 Days around the world,  
Luca Zanello, no publisher,  
no year, 297 x 290mm

"Ich bin so vielfach..."  
Emmy Hennings,  
Steinmetz, 1978,  
204 x 302mm

Alles in Ordnung,  
Georg Herold,  
Bene Foundation,  
1998, 201 x 299mm

Wolfgang Hutter,  
Otto Breicha,  
Jugend & Volk,  
1960,  
270 x 248mm

Erotica  
Günther,  
Nebel-Giles,  
Taschen, 1994,  
142 x 160mm

15

**KAM**

**KANA**

**KAP**

**KAQ**

**KAR**

16 Arts Art Swiss Art Catalogues, Collective Exhibitions Switzerland and Germany

Locker, F&F  
Schule für  
experimentelle  
Gestaltung  
Zürich, 1980,  
160 x 130mm

Bilder Zauber,  
no author,  
Müller, 1996,  
231 x 183mm

Memento,  
Iris Silber /  
Christoph  
Häber,  
Gemälde  
Abdorf, 1995,  
220 x 280mm

Der moderne  
Hörschall  
der Schweiz,  
Eva Konecna  
Meynbergerin,  
Limmat, 1987,  
25 x 275mm

East of Fame,  
several authors,  
Seidam: Kulturzentrum,  
1998, 81 x 210mm

Yaruba, Abiodun / Rowland / Henry Drewel /  
John W Pemberton, Museum Sieburg, 1991,  
230 x 300mm

Les Faveux,  
Georges Dubaut,  
Éditions des  
trois collines,  
1988,  
241 x 322mm

Futurismo e fotografia,  
Giovanni Latta,  
Multiple Edition, 1979,  
246 x 345mm

Mittelalterliche  
Hilfsgüter,  
Max Pöschel,  
Eigen-Verlag,  
1920,  
200 x 257mm

The Prado Museum,  
several authors,  
Fundacion Amigos del Museo  
del Prado and  
Fondo Mercator Paribas,  
1996, 252 x 334mm

Cirrus,  
Markus Siron,  
NBK, 1978,  
224 x 314mm

Kunst des 19. und 20. Jahrhunderts, Galerie  
Kunfeld Bern, 2000, 185 x 278mm

Impressionism and  
Post-Impressionism,  
Leningrad, Aurora Art,  
1988, 260 x 348mm

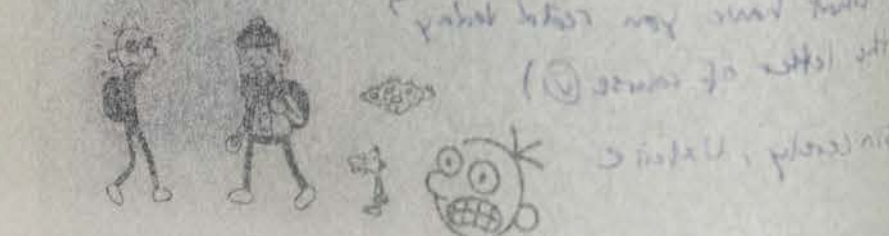
17  
Ethno Art Ethno Art from Africa and the Sahara "isms", Groups, Artistic Currents  
Museum, Collections, Auctions  
Exhibition Catalogues, Various Artists and Topics

I actually remember reading "Das magische  
 ... we were in primary school, we read it  
 ... But I can't remember the story either  
 ... I will probably never forget  
 ... these books and I love them I remember about  
 ... you have a favorite place  
 ... your motivation for reading?  
 ... I like fiction and fantasy so much because it's  
 ... escape from our everyday life and create fantasies  
 ... it includes stuff and happens

... it's a book that has changed your view of yourself  
 ... the world? How it's going deep into it, but it's an  
 ... and question - sorry :)

... especially when  
 ... I do self-reflection while reading  
 ... it's written on the first lesson part of my because  
 ... of course myself to that character, but not in a  
 ... way I don't know how I should describe it.

... your first wonderful holidays and wish you  
 ... I still have a lot of  
 ... of the world lol



Hi Valerie  
 I've recently been reading most of my books (mainly manga)  
 digitally because it's way cheaper and stops me from having  
 to order them online. Swiss bookstores have terrible manga  
 selection. I mainly read in bed though.

I'd definitely also say ~~its~~ I mainly read for  
 escapism but the books I end up liking the most  
 are ones that make me think, I like not understanding  
 a story and then interpreting it myself and adding  
 my own meaning if you know what I mean.

there is definitely books that have changed my outlook  
 on life and I don't know what it is but Japanese  
 books/writing style just resonates more with me.  
 Hard to explain why but maybe it's just the cool/crazy  
 concepts. I recently read "remake our life," that's about  
 a guy who lives a boring life and regrets not going to  
 art school who then gets to go back in time and  
 relive his life to the fullest. It's mainly about the  
 side characters though and the moral is you regret what  
 you don't do more than what you do the most, so  
 just do stuff even if your head tells you not to  
 because it will be awkward or whatever excuse you  
 come up with. It's a fun story.

I usually don't insert myself into stories though.  
 maybe it's just the type of books I read.

Haven't read today but I read "remake our life,"  
 vol. 3 yesterday (it's a quick easy read)

Sayonara  
 Max  
 (sry for taking long, I'll make sure to send  
 the next one before the 27th if you  
 have more questions (have you do))

Hey Adelina, I am Eva, Mirjam's sister and I am writing to you about my school project. Our task is to correspond with an English-speaking person about books and about our experiences with books. Mirjam said that you are the right person for this. ☺

Hi! I'll be happy to help. Do you have any books in mind? Does it have to be related to your course?

No, it's not about a specific book... It's more questions like "How do you feel when you read?" or "What was your first book?"

Yeah, sure

When I thought about the questions I would like to ask you, I realized that I hadn't liked reading for a long time. Reading came to me only when I was about 14 years old. Have you always liked to read?

To be honest I think I was around 12 when I started to read by myself and actually enjoyed it.

Your parents read to you a lot beforehand!

Not really. Maybe they did when I was younger, but I can't remember. I was a slow learner when it came to reading. That's the only time I remember them reading to me. ☹

My parents rarely read anything to me and that's why I was not good at reading in the beginning and didn't like to do it... I think that's the reason why I started so late with it. ☹

I'm sure it wasn't that bad.

You now it's okay ☺ Can you remember the first book you read by yourself?

I think it was 'Lady and the Tramp'. What about you?

Uhm... I like this story very much! For me it was the book series 'The Magic Bakery'. I think it's written by a German author. I liked to bake and so I like the books about baking.

Do you have a favourite?

Do you mean from all the books I've read or just this series? Because with this series, I can't remember which was the best. I thought they were all very great back then. ☺

What's your favourite book? I think mine are the 'Harry Potter' books ☺

I loved the 'Me Before You' series. I didn't read 'Harry Potter' until I was 17 or so and even at that age, I enjoyed it.

Wow, I only saw the movie of 'Me Before You' and that already broke my heart... When reading, I imagine much

22 Eva Affentranger and Adelina Vlasie

worse. With 'Harry Potter', I think it's a good story for many ages. I've even read all the books twice. Once in German and then in English.

Did you feel like translating them to German affected the writing?

Yes, very strongly indeed. In many scenes you can notice that they are better described in English, and in the original version the names of the fantasy animals sound even better. I was able to immerse myself in the story better than the first time! ☺

The writing is very good for a children's series, the description is so easy going, it made it easy for me as English is not my first language.

Yes, for me it was also very easy to understand. What's your native language? Do you only read books in English, or do you prefer your native language?

I'm Romanian, but I haven't read a book in Romanian in 3-4 years. I focused on reading in English as it benefits me more as it helps me learn new words.

I believe you. Reading in English has helped me a lot in learning the language. I always try to read books in the original language. Since I read almost only English and German books it works very well. ☺

What books do you usually read?

Mostly I read novels but I also like fantasy a lot. I think the biggest criterion for a book is the writing style of the author. What do you like to read? And what must a book do for you to like it? ☺

I'm a hopeless romantic really, but I do read anything as long as I enjoy the writing. If I don't like the way the author described the action or if it's too "dry" I cannot read it. But yeah, as long as it has a good love story, I'll most likely enjoy it. ☺

Hahaha... a good friend of mine is also an absolute romantic when it comes to books. She often lends me her books, but some of them are a little too romantic for my taste. ☹ I like it when there is a good love story but some action has to be included.

True, sometimes the couple's life is boring. ☹ To be honest I also like sad endings for some reason, the heartbreak makes me remember it.

Oh, no! I don't like sad endings. Otherwise, I'm way too depressed after the book. ☹ But I like open ends very much.

Open ends? I'm not sure what that means.

It means if it is not clear what happens at the end of a story or if the story seems unfinished. I like it very much because I can imagine by myself what happens to the individual characters afterwards.

the film. Which part is your favourite? Can you remember the first book you read? Or the first book that was read to you? I think for me it was 'The Very Hungry Caterpillar'.

I'll have to give 'The Martian' a try then! I like audiobooks too for the same reasons you mentioned. I watched 'The Illuminati' trilogy as movies. If I remember correctly the books are very long and I'm not a person who really enjoys reading one single book for ages. The movies are a good watch, though also quite long. I like the first 'Harry Potter' book as it introduces the reader to the wizard world. My favourite one story-wise though is the fourth one 'The Goblet of Fire'. Which one is your favourite? I remember being disappointed by the last HP book but it's been years so I can't really say why that was. Maybe because Harry didn't die? That's probably a very unpopular opinion though. And I totally do agree, 'Harry Potter' books are better than movies. My parents had this rule about the HP franchise that we weren't allowed to watch the movies unless we have finished reading the books. Maybe that has influenced my opinion on that as well. I did not enjoy the latest book at all though. I didn't even finish reading it and can't even remember the name. I honestly can't remember the first book that was read to me. I think 'The Very Hungry Caterpillar' or 'The Rainbow Fish' might be a good shout. Those are the classics I remember anyway. I remember the first book I read myself though. It was mostly written in proper words but difficult words were put into drawings, if that makes sense. It was about a kid who ate so many sweets that they blew up and flew away. I was maybe five or six I think! Cannot remember the name of it though. Do you remember the first book you read to yourself?

I think my favourite HP book is 'The Prisoner of Azkaban', although 'The Goblet of Fire' is also one of my favourites. And these "picture in text books" I have also read. Mine was *about a monkey if I remember correctly*. But that is all I can remember. Is there a book that gave you a new view of the world? Or maybe even touched you emotionally? I think that is a very difficult question. For me, the question is hard as I don't get that emotional when I read/listen to a book. For me it needs a picture and an audio level. For example, the film 'Interstellar'. The soundtracks alone did give me chills.

Hmm there's definitely books that have touched me, like books on the Second World War like 'The Boy in the Striped Pyjamas'. A book that has given me a new perspective was a book called 'A Liberated Mind', which is by Stephen Hayes, a famous psychologist. His book not only changed my perspective (on psychology, and especially on human thought and emotions) but also influenced psychol-ogy per se greatly. Lady! I haven't been reading any sad books that could emotionally touch me in that way because I feel like hu-manity is going through such a tough time that I don't need any more drama from books.

I loved 'Interstellar' loads, and I am still to this day so happy that I got a chance to see it in the cinema. The soundtrack and the big screen made it much more intense and it's honestly one of the best movies I have ever seen in cinema.

Finally someone who knows how to appreciate 'Interstellar' and I agree, humanity is going through a tough time. Enough drama for everyone. You are interested in psychology, what exactly makes you read? Entertainment? Self Help? Information? When buying a book, do you pay any attention to the layout, the photographs, the cover and the font? Or are you only interested in the story?

Reading about psychology is mostly for my studies. I had one module last year which was about so-called Applied Behaviour Analysis and that's when I came across Steven Hayes. His approach (to psychotherapy) is different and in some way revolutionary and his ideas fascinated me. In my spare time I like to read for entertainment and to relax my mind. I really do like the so-called self-help books, as to me they are usually very pseudoscientific, something you learn to despise as a psychol-ogy student. When I pick a book randomly in a shop the first thing I look at is the book cover. If the cover does not appeal to me but the blurb sounds interesting, I usually get the book as an e-book. I still get to read the story but don't have to put an ugly book on the shelf. Best of both worlds. What about you?

I haven't bought a book in a long time. But as a graphic designer, I pay attention to many things. I look at the cover and the whole design of the book. I pay attention to the paper, the feel and the smell of the book. Of course, the story is also important to me, but the book as an object can also convince me to buy it. I like to listen to audio books in quiet places. I'm often out in the fresh air. I sit on a bench in the park or on the shore of Lake Lacarne. But I also like reading and listening on the train and bus. Where do you like to read most?

I agree, especially on the quality of the paper. Sadly here in Ireland paper and print quality is not necessarily the greatest. I like to read in private to be honest. I can't really focus on a book on the train or bus since there's usually quite a lot of people. In summer I like to read outside. Here in Ireland there is a huge park called Phoenix Park which is, because of its massive size, never really that very crowded so I love to go there. In winter I like reading on the couch with a cup of tea or coffee. ☺



# Typotity

Illustration, Animation, Typography, Poster Design

Tutors:

Flavia Mosele, Patrick Portmann, Kaspar Flückiger

July 2021

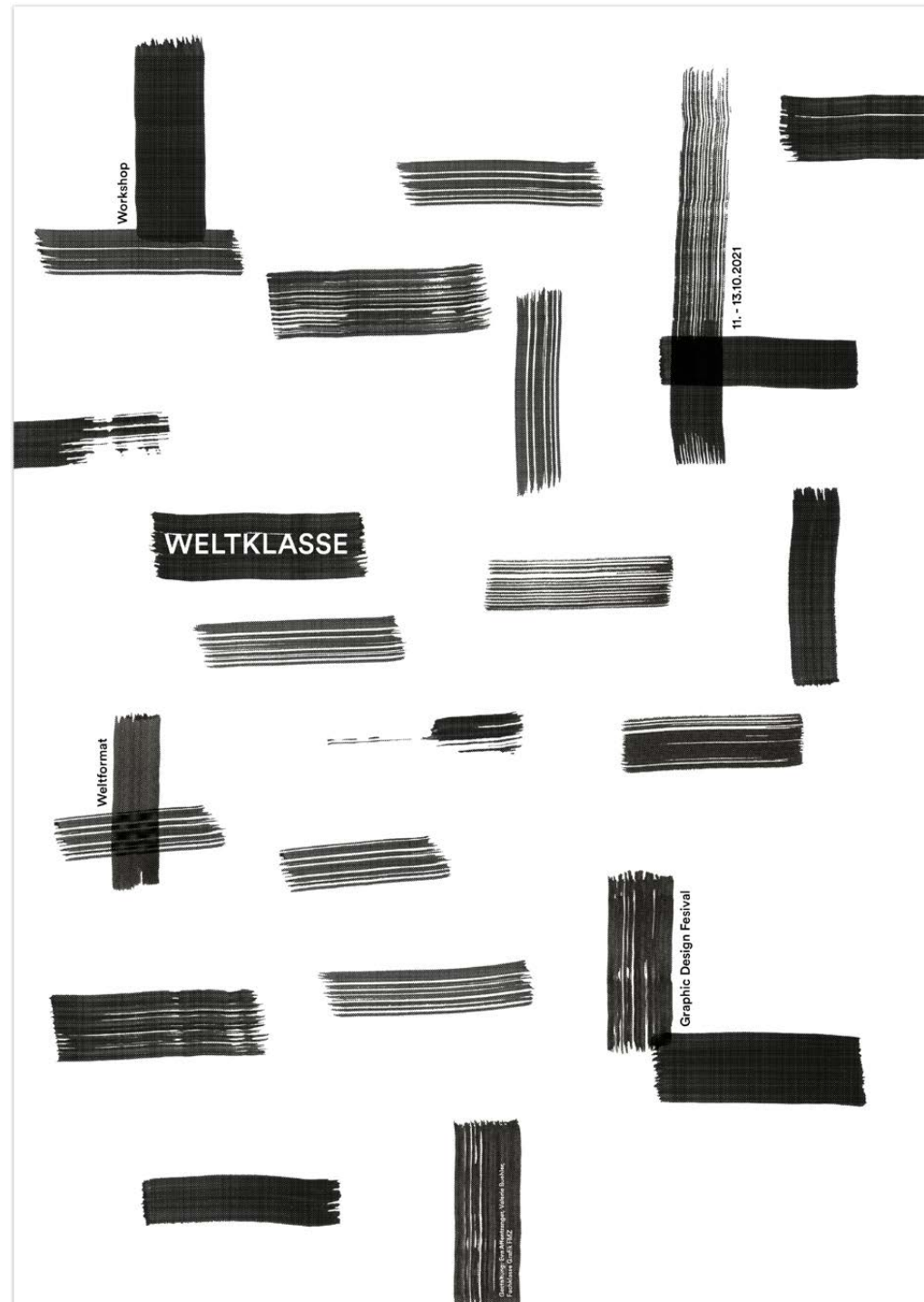
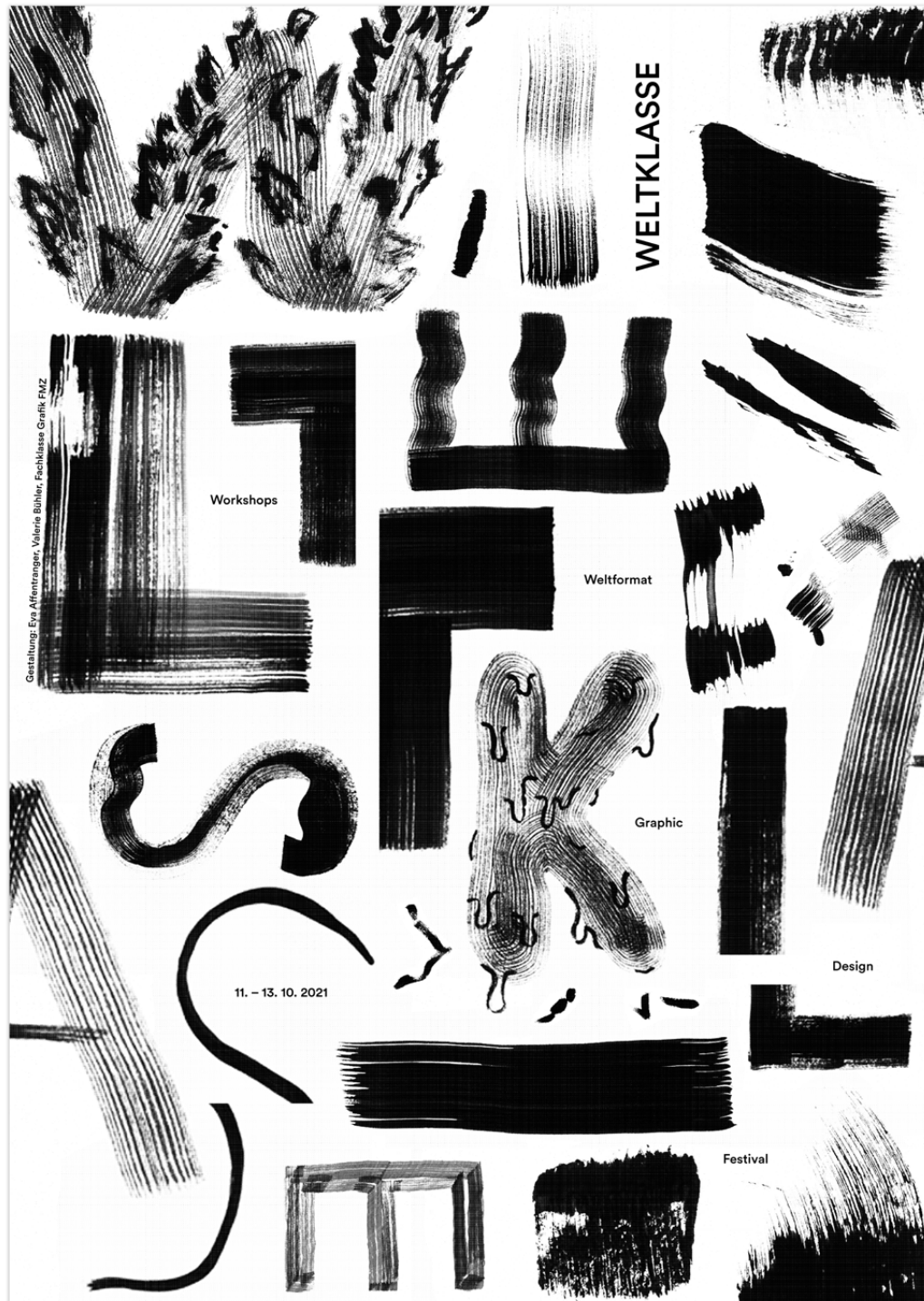
2nd Year of Studies

“Weltklasse” is a workshop organized by the Fachklasse Grafik Lucerne within the framework of the Weltformat Graphic Design Festival. Our class was given the task to design a key visual using moving typography, as well as Gif-animations and posters for the workshop. The theme of the 2021 festival was “Designing Identities”. Together with Eva Affentranger I came up with the term “Typotity”. Each letter of the word “Weltklasse” has its own sequence in the short film which shows their identity. For this, the Stop-motion-technique was chosen which concluded with a stack of 361 papers. For the sound we used experimental “music”. Therefore, we recorded noises of paper rustling to glass clinking over fire crackling and various piano tones from which we were able to put together some unique and harmonious melodies.

The video can be found at [valeriebuehler.ch](http://valeriebuehler.ch)











# Qu'est-ce que ça veut dire impoli?

Layout, Illustration, Authorship

Tutors:

Philippe Desarzens, Christoph Fischer, Philippe Buschinger

October 2020

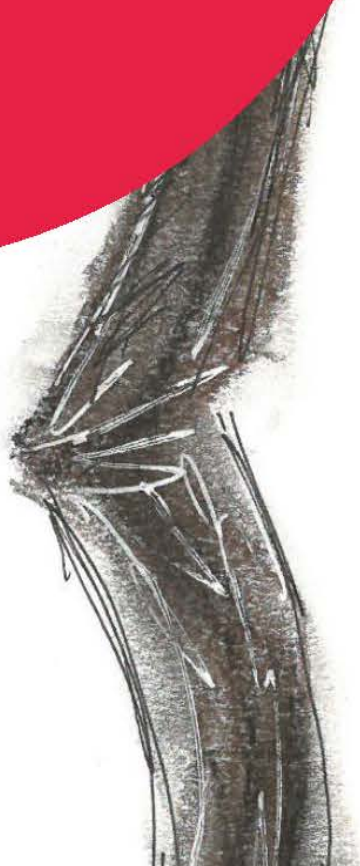
2nd year of study

During a two-week study trip to Geneva I studied the sitting and lying positions of the people in the Parc des Bastions. To us it's normal that men usually sit wider than women. But I remember that as a little girl I always found it very irritating. In a newspaper that celebrates the 50th anniversary of women rights in Switzerland, each student was allowed to design five pages. My pages include a dialogue between a 4-year-old girl named Charlène, who at the moment is in her "Why-Stage" and her mother who is trying to answer everything. The two of them walk through the Parc des Bastions as I did and at some point the question arises: "What does rude actually mean?". This question develops into an explanation why little Charlène, as a girl or a woman, is not allowed to sit as wide as the men. But why not? Don't we have the same rights?



P

O



Le Parc des Bastions est un lieu où les gens de tous âges peuvent se promener, se détendre, lire ou passer leur temps. Comme Charlène, quatre ans, et sa mère.

Charlène est actuellement dans la phase du « pourquoi ? » et a un esprit incroyablement curieux. Ainsi, la conversation entre elle et sa mère prend continuellement un certain rythme - Charlène voit quelque chose, demande à sa mère et cette dernière lui répond.

Remettez-vous également en question tout ce que vous voyez ? Avez-vous quelqu'un qui a toujours une réponse à vos questions ? Pouvez-vous fournir votre propre explication ? Ou bien vos questions restent-elles ouvertes ?

Restez vigilants ! Car la conversation entre Charlène et sa mère n'est pas le seul dialogue que vous trouverez. En plus de la touche enfantine et ludique de Charlène, des éléments du quotidien sont également repré-

sentés dans les différentes images. Des choses que l'on ne remarque pas ou qui peuvent déranger.

Il s'agit d'un dialogue entre images, à la lumière de vos questions personnelles sur le « pourquoi ? », et qui ne sera finalement complet qu'avec votre perception individuelle et ainsi pourra atteindre son but.

- Le Mur des Réformateurs dans le Parc des Bastions  
Das Reformationsdenkmal im Parc des Bastions

### Mit ihren Augen denken

Der Parc des Bastions ist ein Ort, an dem Personen in allen Altersgruppen spazieren, sich entspannen, lesen oder ansonsten ihre Zeit verbringen. Wie auch die vierjährige Charlène und ihre Mutter.

Charlène befindet sich zurzeit in der «Warum-Phase» und ist unglaublich aufgeschlossen. Somit bekommt das Gespräch zwischen ihr und ihrer Mutter fortlaufend einen bestimmten Rhythmus - Charlène sieht etwas, hinterfragt es und ihre Mutter beantwortet es.

Hinterfragen Sie auch alles, was Sie sehen? Haben Sie jemanden, der dazu immer eine Antwort hat? Ersinnen Sie sich eine eigene Erklärung? Oder bleiben Ihre Fragen offen?

Bleiben sie aufmerksam! Denn das Gespräch zwischen Charlène und ihrer Mutter ist nicht der einzige Dialog, den Sie vorfinden werden. Neben der kindlichen und spielerischen Note von Charlène wird nebenbei in den mehreren Bildern etwas Alltägliches dargestellt. Etwas, was vielleicht nie auffällig oder störend für Sie war.

Es ist ein Dialog zwischen Bildern, der auf Ihren persönlichen «Warum-Fragen» basiert und schließlich nur mit Ihrer Wahrnehmung vollständig sein wird und seinen Zweck erfüllen kann.

### QU'EST-CE QUE ÇA VEUT DIRE





« Où sommes-nous ? », demande Charlène.  
 « Au Parc des Bastions », lui répond sa mère en la prenant par la main.  
 « Qu'est-ce que c'est Bastion ? »  
 « Je ne sais pas. »  
 Ils s'arrêtent devant un mur et Charlène leve les yeux.  
 « C'est grand », chuchote-t-elle doucement.  
 « Qui est-ce ? »  
 « Ce sont les quatre principaux représentants de la Réforme. »  
 « Qu'est-ce que c'est la réforme ? »  
 « Notre croyance, notre religion. »



**« AH, DIEU ? MAIS DIEU EST GENTIL. CES HOMMES N'ONT PAS L'AIR GENTIL. »**

Charlène est horrifiée.  
 « Un jour, je t'en dirai plus sur la Réforme. »  
 Sa mère la tire par la main et soudain elles s'arrêtent.



Charlène regarde une sorte de bloc de pierre.  
 « Qu'est-ce que c'est ? », demande-t-elle.  
 « Un monument à Marie Dentière. »  
 « Qui est-ce ? »

**« ELLE ÉTAIT AUTREFOIS UNE GRANDE FIGURE MILITANTE DE LA RÉFORME. »**

« Militante ? »  
 Charlène se demande pourquoi sa mère utilise des mots aussi étranges aujourd'hui.  
 « Pourquoi on est ici ? », demande-t-elle avec ensuite impatience.  
 Sa mère fait un bruit agacé.  
 « Un peu de patience, Charlène. Même si tu es dans l'âge du pourquoi », répond-elle et repart.  
 Charlène ne comprend pas ce que sa mère veut dire et est attachée au monument. Quelques pas plus tard, elles s'arrêtent à nouveau.



**« ELLES ONT LA FORME DE MON TUTU. »**

dit-elle et sa mère rit à nouveau.  
 « Ton tutu ? », demande-t-elle d'un ton incrédule et elle ramasse une feuille.  
 Elle la tourne dans ses mains et le regarde avec attention.  
 « Regarde ! », lance Charlène en levant une feuille devant elle.  
 Elle tourne la forme et la forme roride désigne un petit tutu.  
 « Imagine en grand ! Puis-je avoir un tutu de feuille de gimbo, s'il te plaît ? »  
 Sa mère rit à nouveau.  
 « La feuille de gimko, chère. C'est du gimko. »  
 Elle reprend la main de Charlène et marche avec elle jusqu'à l'autre côté du parc.

Il y a beaucoup d'hommes et de femmes sur la pelouse. Charlène observe avec crainte la pelouse et tire la main de sa mère. Elle désigne un homme couché sur le ventre, le visage tourné dans l'herbe.

**« EST-IL MORT ? »**

« Oh Charlène ! Bien sûr qu'il est vivant ! Il ne fait que dormir. », répond sa mère et Charlène fronce les sourcils.  
 « Mais je pensais que les adultes ne dorment pas pendant la journée. Quand je dors, je suis sur mon lit. Pourquoi dort-il sur l'herbe ? Il ne fait pas nuit non plus. Papa et toi, vous ne dormez pas pendant la journée. Avant, moi oui, mais maintenant j'ai arrêté. Désormais, comme les adultes, je n'ai le droit de dormir que la nuit. Selma doit encore dormir pendant la journée. Elle m'avait vraiment dit de dormir comme un adulte. Pourquoi ces gens dorment-ils ? La mère de Charlène s'arrête et la regarde avec insistance. »  
 « Pour une petite fille de quatre ans, tu te questionne beaucoup. Mais il n'y a rien de mal à commencer à observer et à remettre les choses en question à ton âge. »  
 Charlène fait la moue.  
 « Tu as esquivé ma question. »  
 « Oh Charlène », dit sa mère, en secouant la tête et en soupirant doucement.



**« CHARLÈNE - LA LIBRE ET INDÉPENDANTE. HEUREUSEMENT, NOUS NE VOUS AVONS PAS APPELÉ D'APRÈS LE SOUHAIT DE VOTRE PÈRE. CYLIA - L'AVEUGLE, QUI SAIT, PEUT-ÊTRE QU'ALORS VOUS N'AURIEZ PAS ÉTÉ AUSSI CURIEUSE. »**

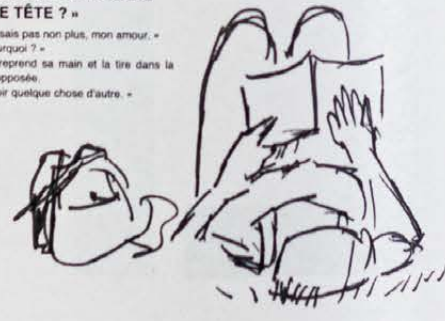
Charlène n'écoute pas ce que sa mère vient de dire et est attirée par une nouvelle chose.



Charlène tire anxieusement la jambe de sa mère.  
 « Maman, et ça qu'est-ce que c'est ? »  
 Sa mère lui frotte le dos pour le rassurer.  
 « Une sculpture. Mais je ne sais qui la fait. »

**« ET POURQUOI SE TIENT-IL SUR UNE TÊTE ? »**

« Je ne le sais pas non plus, mon amour. »  
 « Mais pourquoi ? »  
 Sa mère reprend sa main et la tire dans la direction opposée.  
 « Allons voir quelque chose d'autre. »



Bien sûr, elles s'arrêtent devant les grands échiquiers sur le sol.  
 « Je connais ça ! Papa et Florentin jouent à cela tout le temps. », dit Charlène, enthousiasmée.  
 « Exactement ! C'est un jeu d'échecs », répond sa mère en souriant.

**« POURQUOI N'Y A-T-IL QUE DES HOMMES ICI ? »**

demande Charlène et sa mère regarde attentivement son environnement.  
 « Je ne sais pas. Le club d'échecs de ton frère accueille aussi plein de filles. Peut-être que les filles sont simplement plus intéressées par la dame ou la lecture, au lieu de jouer aux échecs. Et les femmes amèneraient plutôt leurs enfants se promener dans le parc pendant que les hommes jouent aux échecs si je ne peux pas le dire exactement pourquoi. Peut-être parce que c'est un jeu de guerre ? »



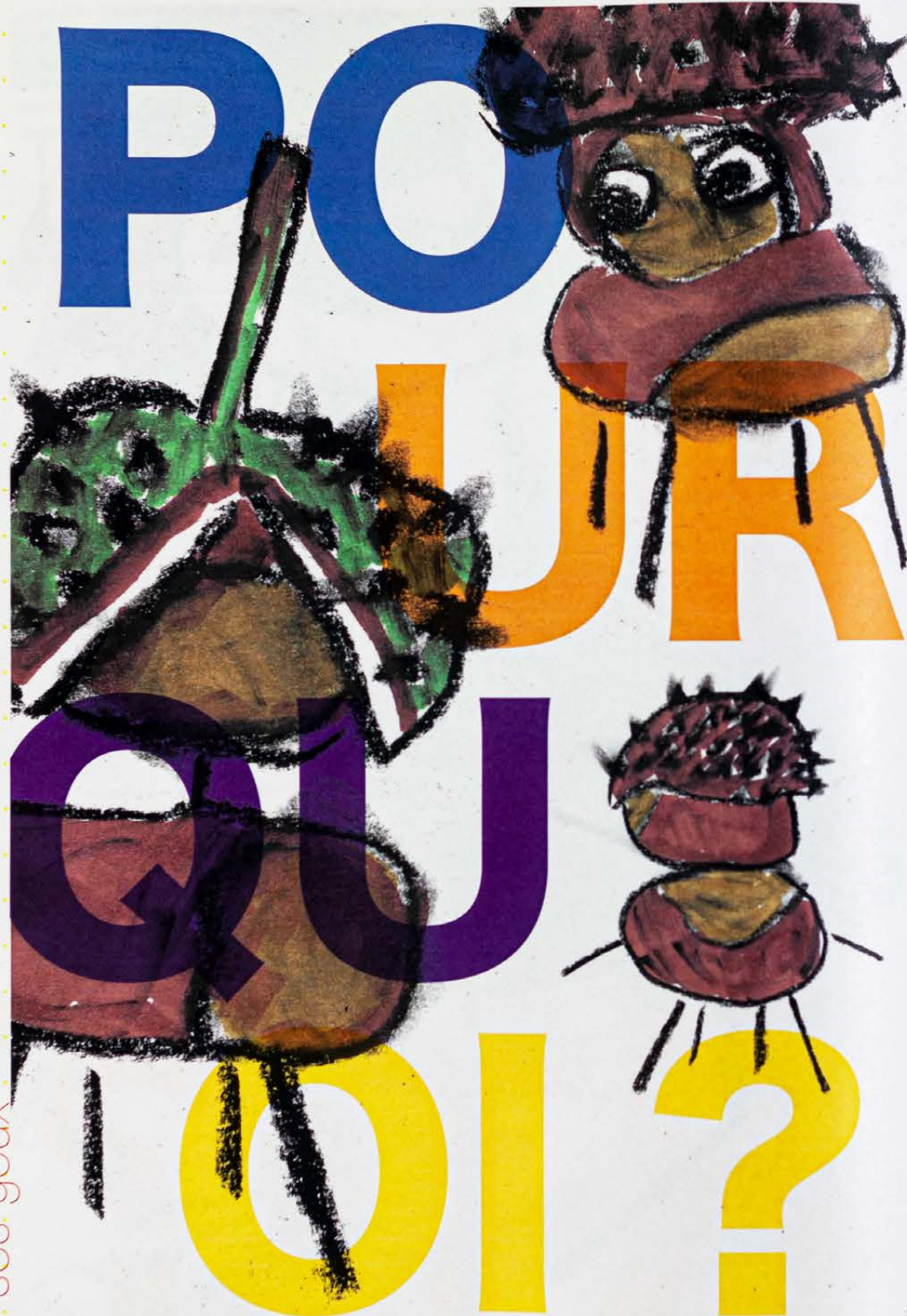
« Qu'est-ce que la guerre ? Papa et Florentin joueraient-ils aussi aux échecs si on revenait se promener dans ce parc ? »  
 « La guerre est quelque chose de mauvais et de triste où beaucoup de gens meurent, et non, Papa et Florentin viendraient plutôt se promener avec nous. »  
 « Pourquoi ? »

**« PARCE QUE CE SERAIT ALORS UNE SORTIE EN FAMILLE DANS LE PARC AVEC MAMAN, PAPA, ET LES ENFANTS, TOUS ENSEMBLE ET PAS MÈRE ET FILLE ET PÈRE ET FILS SÉPARÉS. »**

« Je ne comprends pas la différence. »  
 Charlène est confuse.  
 « Disons que nous n'allons pas nous partager en deux, juste pour que les garçons puissent jouer aux échecs seuls et que les filles puissent se promener. »



Penser avec ses yeux



« NE POUVONS-NOUS PAS  
JOUER AUX ÉCHECS TOUS  
ENSEMBLE ? »

« Mais tu as raison, ma chère. Nous pourrions faire cela. Mais je dois dire que je préfère venir au parc pour marcher plutôt que de jouer aux échecs ici. Nous avons aussi un échiquier à la maison pour y jouer. »



Ils se rendent près du kiosque à musique pour boire un verre et Charlene observe les autres clients tenant leur verre. Elle se demande alors pourquoi elle en a un coloré et mat alors que tout le monde a un verre transparent qui brille.

« VOUS POUVEZ OBSERVER,  
MAIS NE FIXEZ PAS LES  
GENS. C'EST IMPOLI. TU COM-  
PRENS CHARLENE ? »

dit sa mère en guise d'avertissement.



« QU'EST-CE QUE ÇA VEUT  
DIRE IMPOLI ? »

« Grossier... »  
Sa mère regarde autour du kiosque à musique et cherche un exemple à montrer. A un moment donné, son regard s'arrête sur une femme et elle fait un visage dégoûté. Discrètement, elle tente de montrer du regard Charlene à la femme.  
« C'est impoli, par exemple. On ne se cure pas les dents avec une fourchette. Il y a des cure-dents pour ça et surtout pas en public. »  
« Ça veut dire qu'on peut le faire à la maison ? »  
« Elle peut faire ce qu'elle veut, ou elle veut, quand elle veut. Mais ce n'est pas poli. Et les personnes grossières ne sont généralement pas appréciées. Personne ne veut être indésirable. »

« INVITATION ? »

demande Charlene et sa mère se gratte le nez.  
« Je t'expliquerai quand tu seras plus âgé. Oui, une invitation ou une provocation. Peut-être que je pense que c'est juste impoli pour les femmes de s'asseoir comme ça, parce que devraient pas s'asseoir comme ça. Et je t'élèverai aussi pour que tu ne t'assoies pas comme les hommes. »



« SUIS-JE POLIE ? J'AIME  
ÊTRE DÉSIRÉE. »

Charlene regarde sa mère d'un air interrogateur, ce qui la fait rire.  
« Pour votre âge, vous êtes très polie, mais il y a des choses que je devrais vous apprendre. Des choses que vous n'avez pas besoin de savoir maintenant. »  
« Quoi par exemple ? »



« Tu vois l'homme à côté de nous ? », lui chuchote doucement sa mère.  
Charlene regarde à sa droite et hoche la tête. Sa mère rit.

« PAS CELUI-LÀ, L'AUTRE  
À GAUCHE. LUI-MÊME  
N'EST PAS SI GROSSIER,  
BIEN QUE SES JAMBES  
SOIENT PLUTÔT ÉCARTÉES,  
MAIS SI JE DEVAIS M'AS-  
SEoir COMME LUI, EN TANT  
QUE FEMME, JE SERAIS  
ENCORE PLUS GROSSIERE.  
CE N'EST PAS BIEN POUR  
UNE FEMME DE S'ASSEoir  
COMME ÇA. »

« Pourquoi ? », demande Charlene, confuse, en comparant la position assise de sa mère et celle de l'homme.  
L'homme est assis, les jambes écartées, et sa mère a croisé les siennes. Puis elle regarde l'homme qu'elle a regardé en premier et est un peu confuse. Il a les jambes rapprochées mais non croisées.  
« Une femme est assise, les jambes jointes. Sinon, elle pourrait être perçue comme une invitation pour un homme. »



« INVITATION ? »

demande Charlene et sa mère se gratte le nez.  
« Je t'expliquerai quand tu seras plus âgé. Oui, une invitation ou une provocation. Peut-être que je pense que c'est juste impoli pour les femmes de s'asseoir comme ça, parce que devraient pas s'asseoir comme ça. Et je t'élèverai aussi pour que tu ne t'assoies pas comme les hommes. »



« QUE VEUT DIRE PROVO-  
CATION ? »

Sa mère réfléchit.  
« Excuse-moi, chère, je t'expliquerai cela une autre fois. Mais pas maintenant. »  
« Pourquoi pas ? »  
« Je ne sais pas comment te l'expliquer pour l'instant. Mais je voulais juste dire que quand tu seras un peu plus âgée, j'apprendrai comment une dame se comporte et comment s'asseoir. »  
Après avoir fini leur boisson, elles se dirigent vers le fond du parc.



Charlene ramasse une châtaigne par terre.  
« Puis-je emporter ça chez moi ? »

« TU PEUX MÊME EN  
RAPPORTER PLUS ENCORE,  
ET ENSUITE, NOUS POUR-  
RONS FAIRE DES PERSON-  
NAGES AVEC PLUS TARD. »

répond sa mère, qui se penche pour en ramasser aussi.  
Quelques pas plus loin, elle s'arrête à nouveau sur une sculpture.



« EST-ELLE POLIE PARCE  
QU'ELLE A LES JAMBES  
JOINTES ? »

elle pose de nouveau une autre question.  
Sa mère sculpture d'épuisement. On sent qu'elle ne peut pas répondre à cette question par une simple phrase. Elle reste pensive et réfléchit.  
« Tu sais quoi, ma chère ? Il se fait tard. Retournons à la maison. »

« POURQUOI EST-ELLE NUE ? »

demande Charlene.  
« Je ne sais pas. »



« POURQUOI EST-ELLE  
TRISTE ? »

« Pense-tu qu'elle a l'air triste ? »  
« Oui. »  
« Pourquoi ? »  
Charlene regarde sa mère avec étonnement. Elle n'attendait pas de réponse. Elle regarde sa mère d'un air pensif, puis hausse les épaules.  
« Je ne sais pas. »  
« Tu penses qu'elle est triste parce qu'elle est recroquevillée sur elle-même ? », demande sa mère, pour encourager Charlene à répondre.  
Charlene penche la tête et regarde la sculpture.



« EST-ELLE POLIE PARCE  
QU'ELLE A LES JAMBES  
JOINTES ? »

elle pose de nouveau une autre question.  
Sa mère sculpture d'épuisement. On sent qu'elle ne peut pas répondre à cette question par une simple phrase. Elle reste pensive et réfléchit.  
« Tu sais quoi, ma chère ? Il se fait tard. Retournons à la maison. »





« ... côté de nous ? », lui chuchota sa mère. Elle se pencha à sa droite et hoche la tête.

« ... I-LÀ, L'AUTRE  
... E. LUI-MÊME  
... S SI GROSSIER,  
... E SES JAMBES  
... PLUTÔT ÉCARTÉES,  
... SI JE DEVAIS M'ASS  
... R COMME LUI, EN TANT  
... FEMME, JE SERAIS  
... ORE PLUS GROSSIÈRE.  
... N'EST PAS BIEN POUR  
... E FEMME DE S'ASSEOIR  
... OMME ÇA. »

« Pourquoi ? », demande Charlène, confuse, en comparant la position assise de sa mère et celle de l'homme. L'homme est assis, les jambes écartées, et sa mère a croisé les siennes. Puis elle regarde l'homme qu'elle a regardé en premier et est un peu confuse. Il a les jambes rapprochées mais non croisées.  
« Une femme est assise, les jambes jointes. Sinon, elle pourrait être perçue comme une invitation pour un homme. »

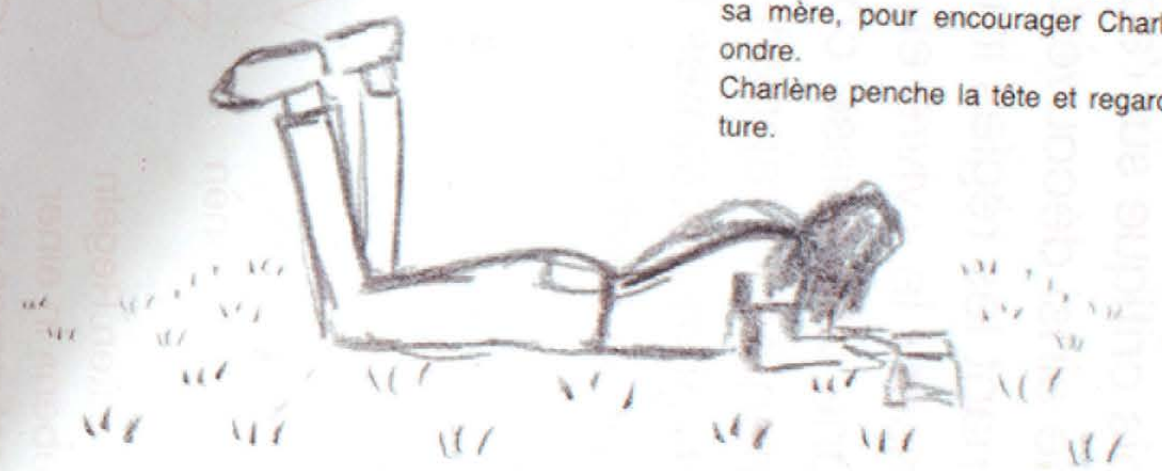
« ... ne se cure pas  
... e. Il y a des cure-  
... en public. »  
« ... aire à la maison ? »  
« ... e veut, où elle veut,  
... n'est pas poli. Et les  
... e sont généralement

« Je ne sais pas comment te l'expliquer pour l'instant. Mais je voulais juste dire que quand tu seras un peu plus âgé, je t'apprendrai comment une dame se comporte et comment s'asseoir. »  
Après avoir fini leur boisson, elles se dirigent vers le fond du parc.



### « POURQUOI EST-ELLE TRISTE ? »

« Pense-tu qu'elle a l'air triste ? »  
« Oui. »  
« Pourquoi ? »  
Charlène regarde sa mère avec étonnement. Elle n'attendait pas de réponse. Elle regarde sa mère d'un air pensif, puis hausse les épaules.  
« Je ne sais pas. »  
« Tu penses qu'elle est triste parce qu'elle est recroquevillée sur elle-même ? », demande sa mère, pour encourager Charlène à répondre.  
Charlène penche la tête et regarde la sculpture.



Charlène ramasse une châtaigne par terre.  
« Puis-je emporter ça chez moi ? »

### « TU PEUX MÊME EN RAPPORTER PLUS ENCORE, ET ENSUITE, NOUS POURRONS FAIRE DES PERSONNAGES AVEC PLUS TARD. »

répond sa mère, qui se penche pour en ramasser aussi.  
Quelques pas plus loin, elle s'arrête à nouveau sur une sculpture.



### « EST-ELLE POLIE PARCE QU'ELLE A LES JAMBES JOINTES ? »



# True Perception

Illustration, Sketching

Tutors:

Andrea Pfister, Lukas Hirschi

October 2019

1st Year of Studies

In order to practice our perception, we have been given the task of displaying three stones with their right colours, shadows and shapes. After time my attitude towards colours became more definite. All of a sudden green was no longer green but rather blue, and grey was no longer grey but a dirty veil of white. As a result of this new perception of colour, I dedicated myself to the fountain in our school courtyard. Through several years the metal took on a blend of blue, gold, green, turquoise and brown that immediately attracted my attention. Aside this, I have analysed different objects and described their colours how I felt them on an emotional basis. Flourey yellow, pillow white, pastel moss green...



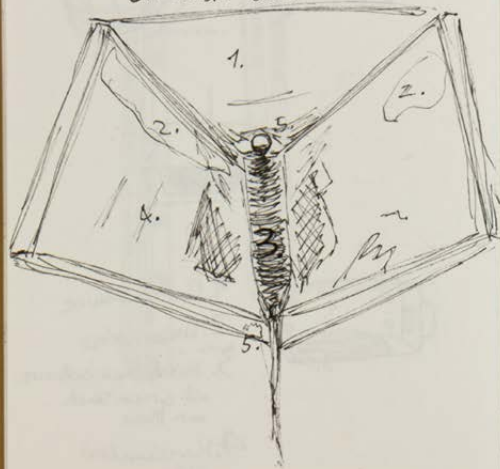






KI

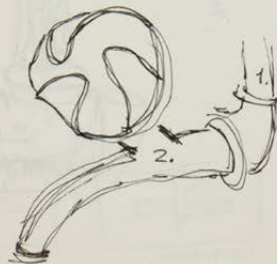
- 1. Braunschwarzes Walblau
- 2. Prohell Moosgrün
- 3. Goldbraun
- 4. Goldgebütelte Rancakes
- 5. Fantasie hellblau



MW

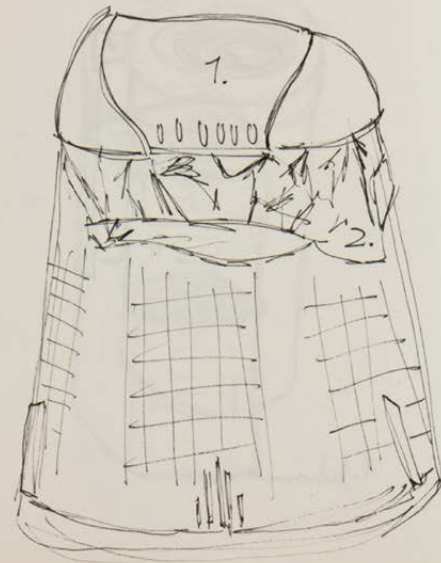


- 1. Rost Schwarz
- 2. dunkles ~~schwarz~~ Silber
- 3. Normales Schwarz



HI

- 1. Kitzender Frisch grün
- 2. Plastikrote schwarz

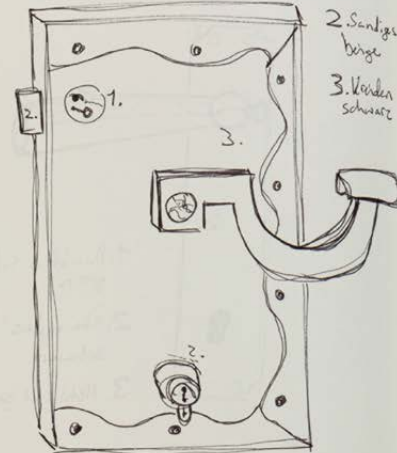


MW/MW(k)



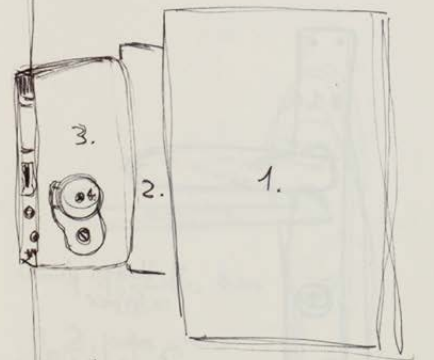
- 1. Marine blau
- 2. Signal gelb
- 3. Rotrot
- 4. Giftgrün mit gras
- 5. Bananengelb
- 6. Ocean grüntürkis

KI



- 1. Marine blau
- 2. Sandige beige
- 3. Vender Schwarz

HI



- 1. "normal" Schwarz
- 2. Schmutziges, muletziges Silber
- 3. helles Aluminium Silber
- 4. "bestöppeltes" grau-silber



DO NOT STRESS

Peace

TOXIC

INSIDE

INSIDE

INSIDE THE BRAIN

LEIGMIL KEINEBEST SEITE

EVEN ZOMBIES

# Back to Self-Respect

Poster Design, Illustration

Tutors:

Martin Woodtli, Felix Pfäffli

May 2021

2nd Year of Studies

In today's society with the growing performance pressure and various social media channels with apparently perfect ideals, self-respect is not an easy topic. If you don't have self-confidence and lower yourself all the time, it's not easy to escape "self-loathing". My poster shows the brain of a person who is about to come out of this state and is in the middle of the healing process of his emotional wounds. Pure chaos prevails and the person is confused but slowly in small steps he is beginning to see the beautiful things again—starts to love himself again and change his way of thinking. The positive thoughts increase and become a constant companion on the path back to self-respect. Amidst the chaos and uncertainty, flowers start to bloom again and white birds to tweet.

This poster was a part of a project for Clear Channel.



YOU UNDERSTAND  
DO NOT CROSS

CAUTION  
YOU DO NOT  
DO NOT CROSS

PEACE  
RESPECT YOURSELF AND OTHERS IN A TIME OF CHARGE  
JANUARY 0

BEATE  
SEITE

Beste Seite

...Weil ich habe meine Gründe

hag

ZEIG MIR DEINE BESTE SEITE  
FRIEDEN IM INNEREN KAMPF

SP

the midst of movement and chaos  
we still hear  
silences  
inside of you.

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

In vielen Teilen der Welt wird geglaubt, dass Korallen böse Gedanken von Menschen, die einem übel wollen, abwehren.

ABWEHREN!

TOXIC

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

GOLDEN RULE

ZEIG MIR DEINE BESTE SEITE

sorry I missed your call...  
I was dancing to the ringtone

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

INSIDE THE BRAIN

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

EVEN ZOMBIES ARE AFRAID OF YOUR BRAINS

Escape your own bad behavior

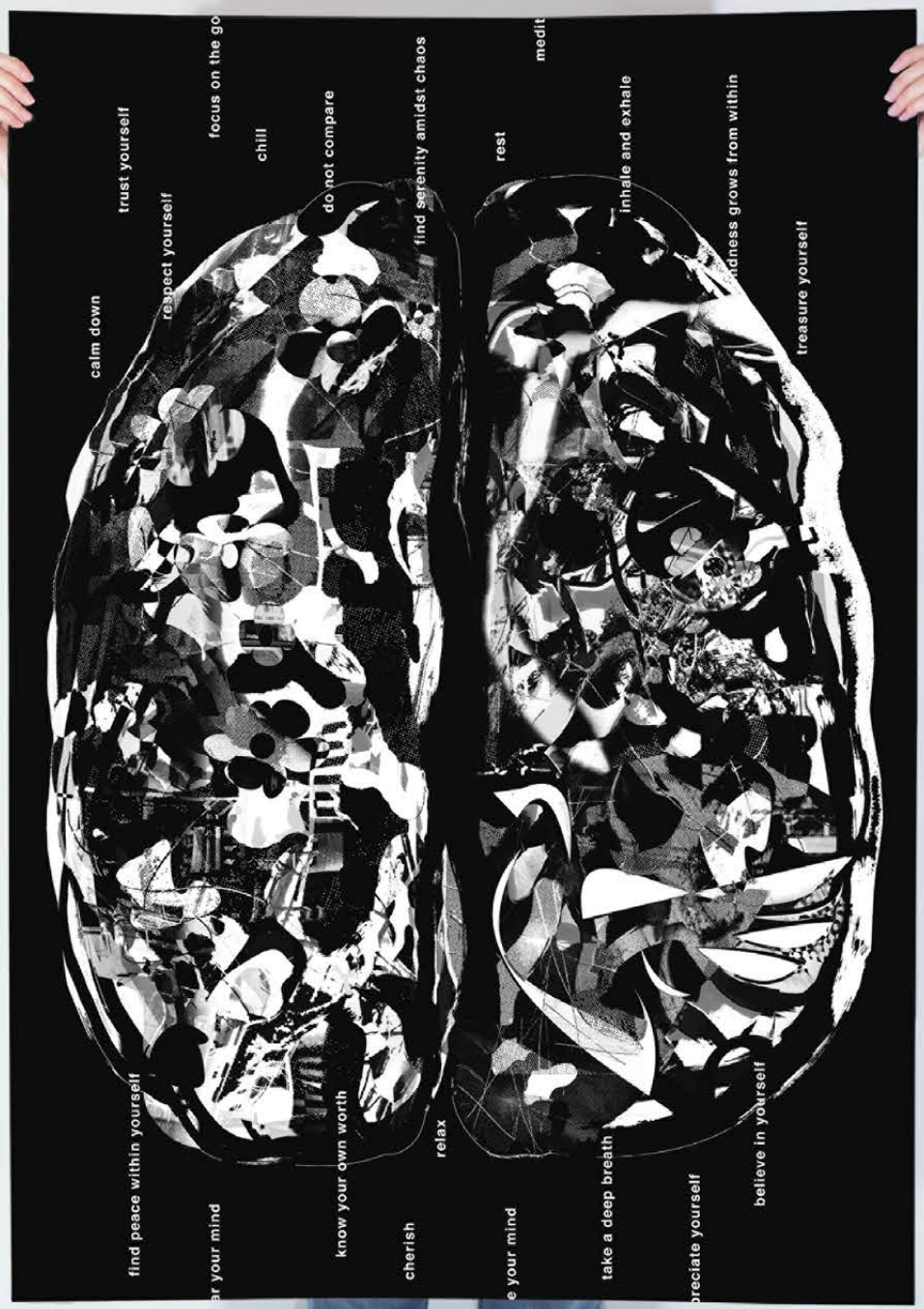
ZEIG MIR DEINE BESTE SEITE

Be respectful towards others and towards yourself

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE

ZEIG MIR DEINE BESTE SEITE



calm down

trust yourself

respect yourself

focus on the good

chill

do not compare

find serenity amidst chaos

rest

meditate

inhale and exhale

kindness grows from within

treasure yourself

believe in yourself

take a deep breath

appreciate yourself

cherish

know your own worth

relax

clear your mind

find peace within yourself

respect yourself

*"I'm losing sleep  
because of what  
he has done."*

*„I'm not even sure  
she's gonna hear  
me, but lets give it  
a try."*

*"Excuse me."*

# Sorry, What?

Photography, Layout

Tutor:

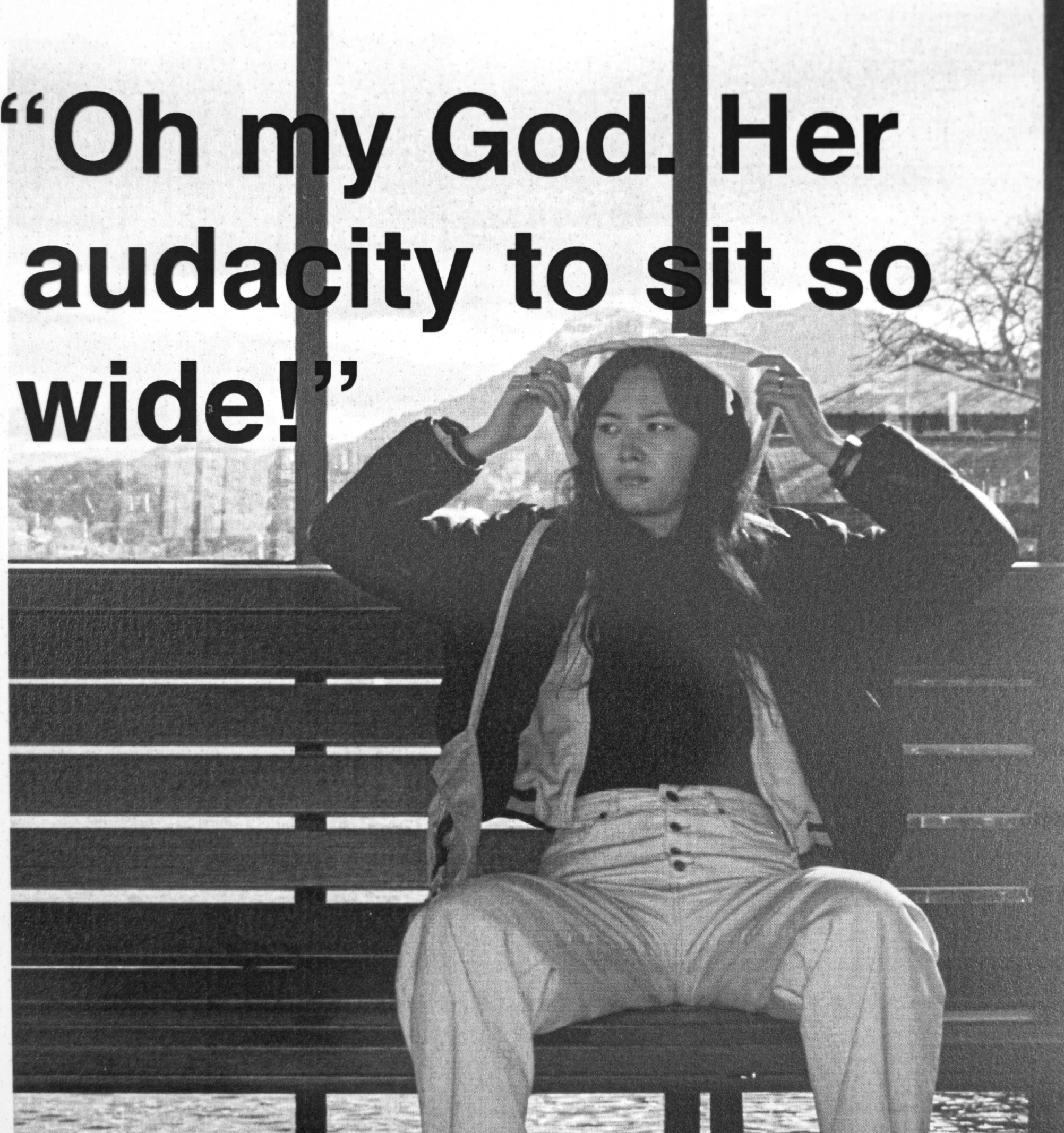
Melchior Imboden

June 2021

2nd Year of Studies

When I developed a photo series of destroyed analogue pictures for the *A Change Is Gonna Come-project* I secondarily took a photo series in which I am seen as a disrespectful person in a waiting room. The theme of this series was respect as well, however its focus was on the term “prejudice” and how a person’s appearance can affect the opinion of strangers. I asked myself the question: “What does a respectful or rather a disrespectful person look like?” In the small booklet that has emerged from these photos, typography has been integrated. The text printed on foil shows the thoughts of the person sitting opposite the “disrespectful” person in the picture. The thoughts of the “disrespectful” person are to be read on the backside of the picture. The two silent monologues end with a conversation that concludes with the result that the “disrespectful” person isn’t so rude after all.

**“Oh my God. Her  
audacity to sit so  
wide!”**



**am**

**s**

\*sneeze\*

**“I hate sneezing  
in public. Where  
is my hanky?”**

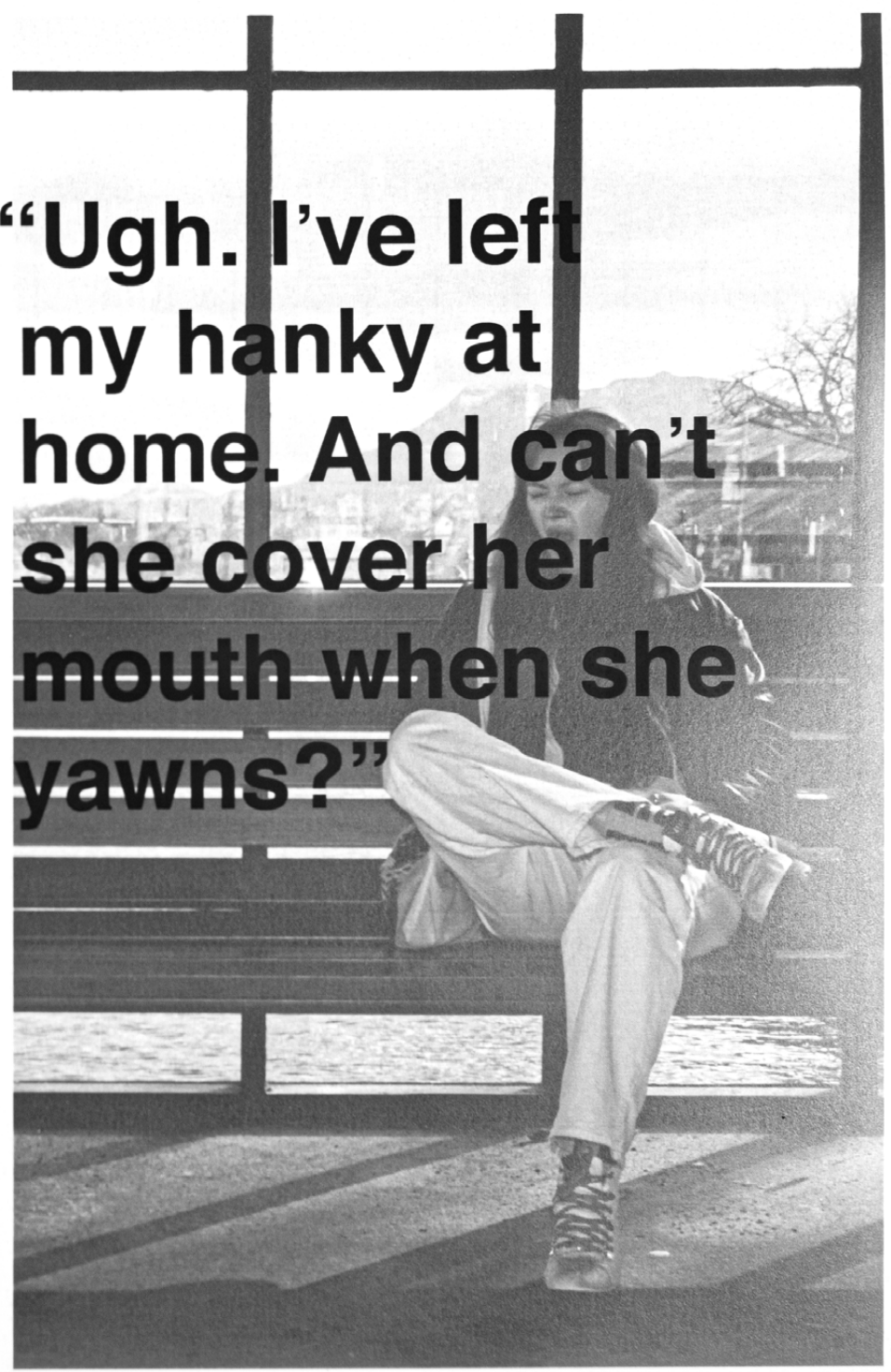
*This stupid  
fucking idiot!”*



*“Honestly, I should have expected this.”*



**“Ugh. I’ve left my hanky at home. And can’t she cover her mouth when she yawns?”**



***“Did that person  
say something?”***



**„She did hear me!“**

**“Sorry for disturb-  
ing you. Would  
you maybe have a  
tissue for me?”**



a change

gonna come

It's been

yes it will

2011



# A Change Is Gonna Come

Photography, Typography

Tutors:

Martin Woodtli, Melchior Imboden

May 2021

2nd Year of Studies

This newspaper occurred parallel to the *Back to Self-Respect poster*. As a warm-up for these two projects we got the task of capturing the term “respect” with photography. I was interested in the impact that “disrespect” has on us. That is why I dedicated myself to analogue photography. I scratched, destroyed and devastated the photopaper before lighting it and thus treated it in a disrespectful manner and developed dynamic photography’s from harmless everyday pictures. Chaos, Turmoil, Negativity. Our everyday life becomes a wrecked world. In addition to making this world even more restless I collaged the already nervous pictures once again. As a contrast to this forbidden aesthetic devastation I included the lyrics by Sam Cook “A Change Is Gonna Come” which blends in with the chaos but tries to raise hope again.

gonna come





**too hard**



It's been

**too hard**

# **WIN**

**But I'm afraid to die**





# Colourful Greetings

Illustration, Offset print

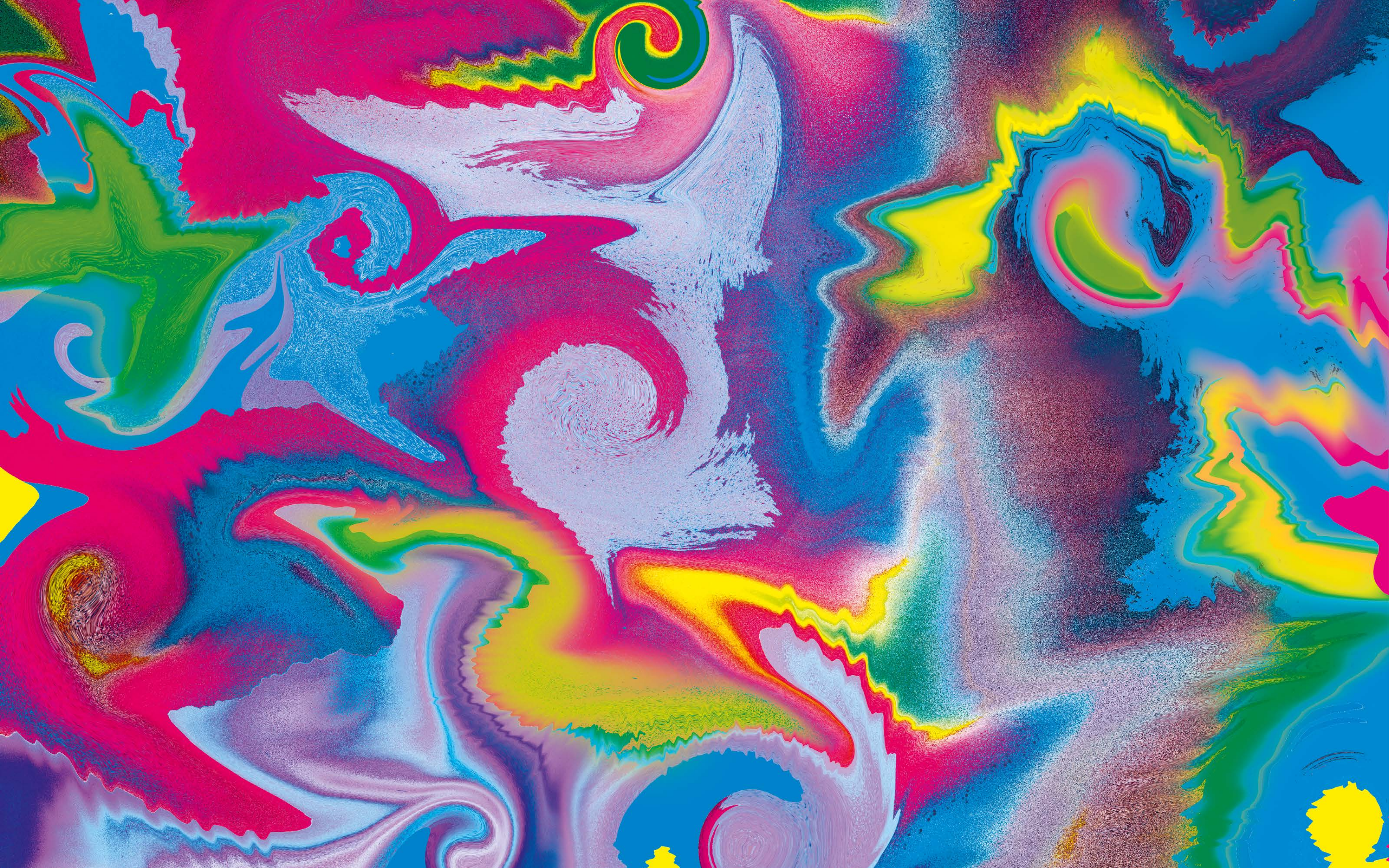
Tutors:

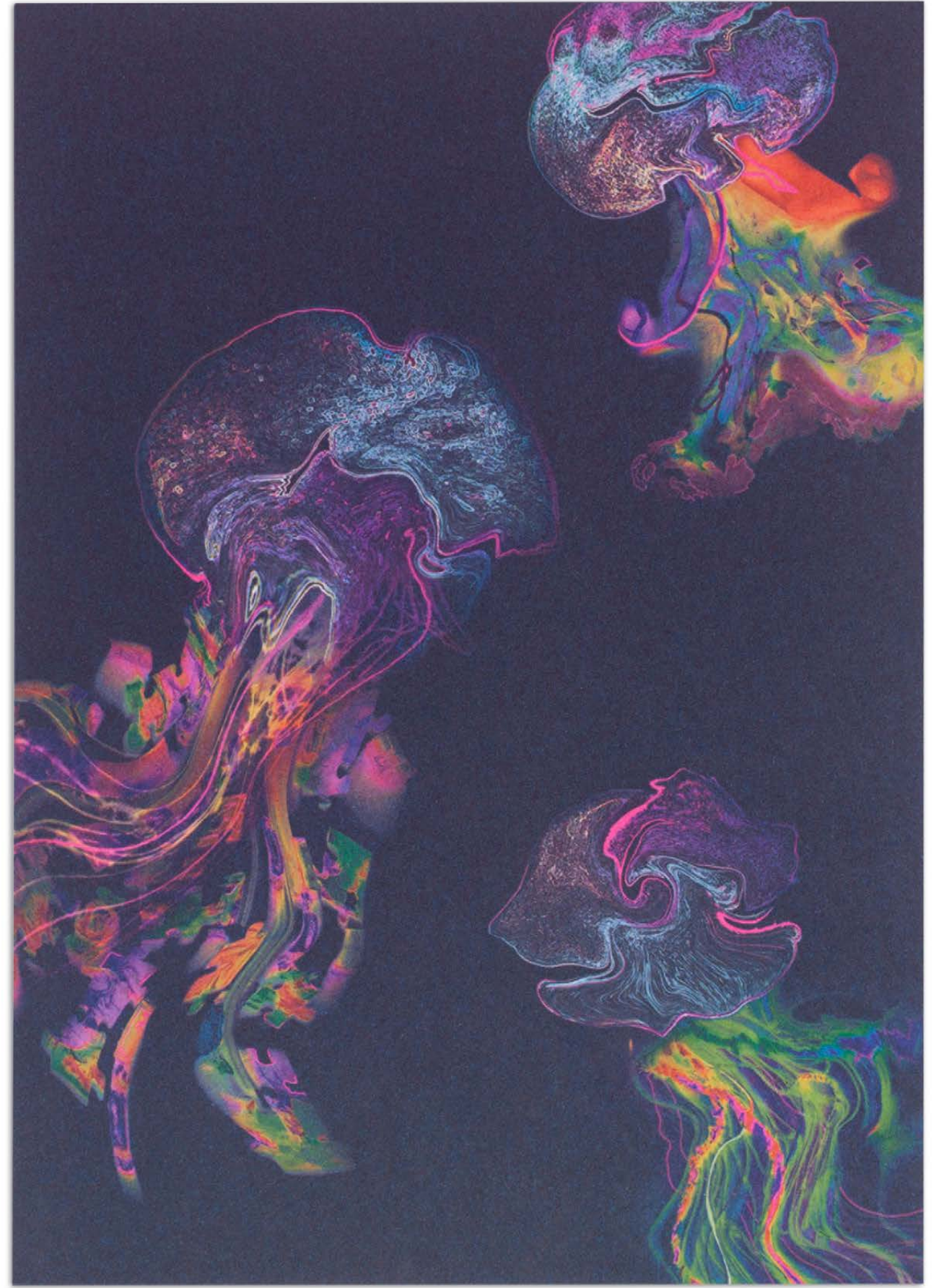
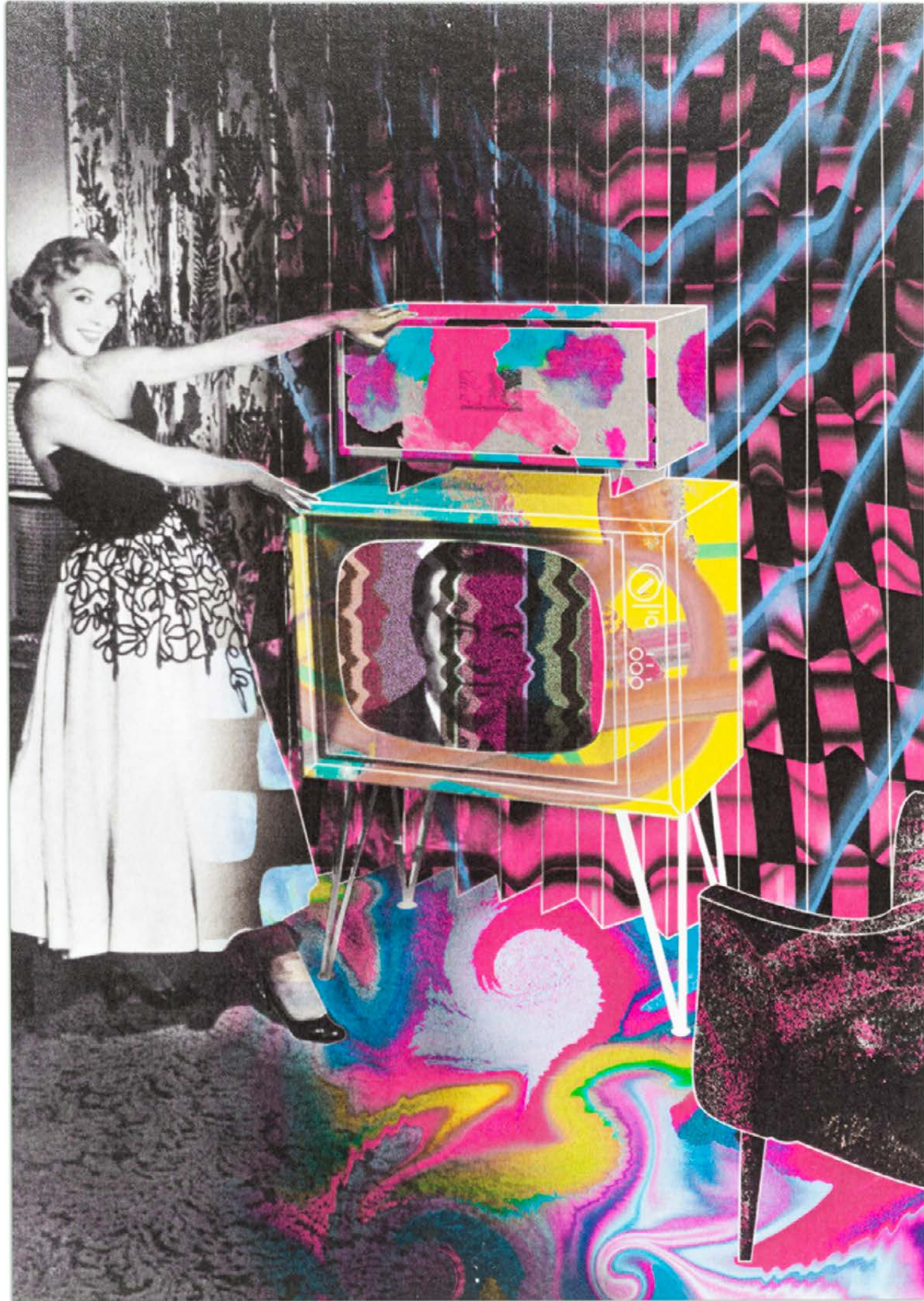
Fabio Parizzi, Markus Wicki

February 2021

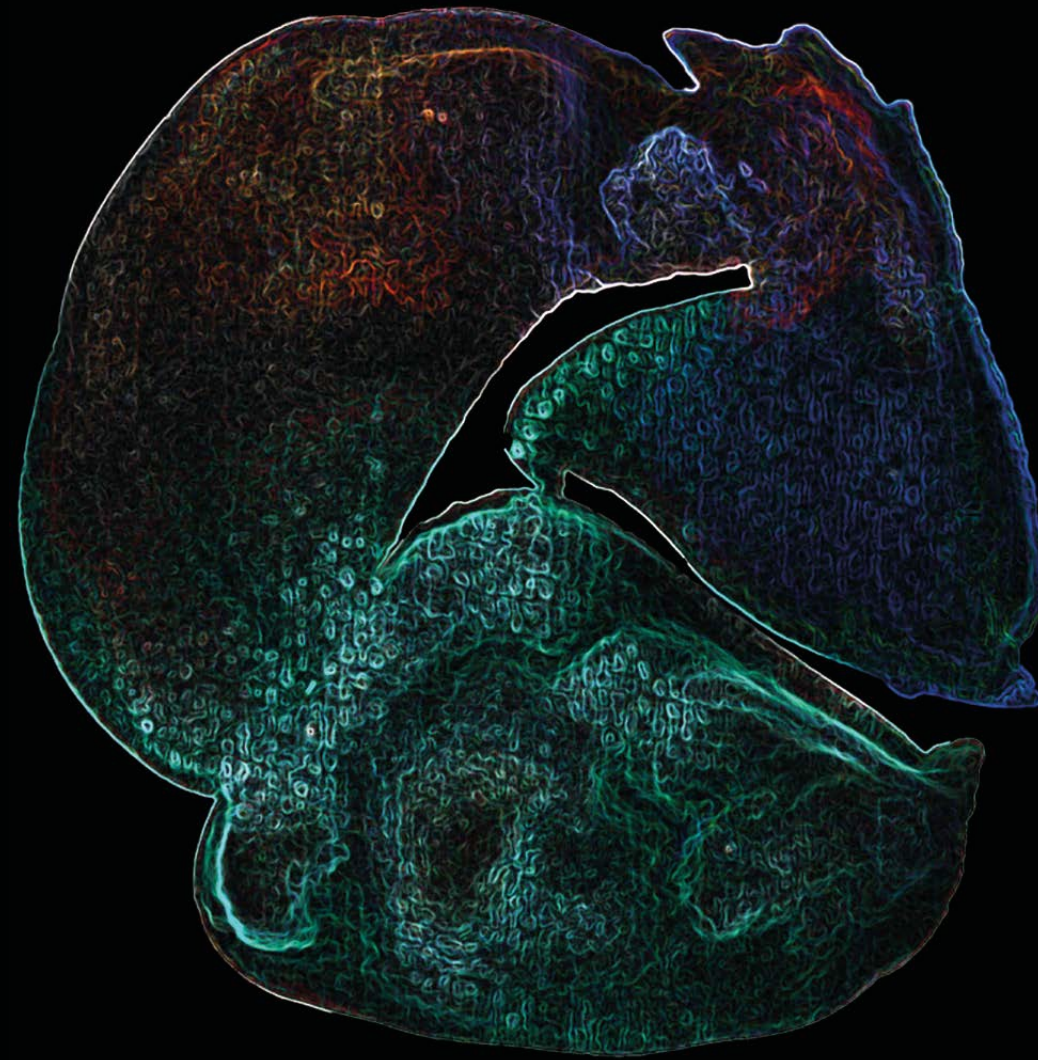
2nd Year of Studies

The terms “repetition, before after, copy, change and re-use” were the conditions on how we should engage with the design for five correspondence cards. From the very beginning I knew I wanted to start analogue and then continue with Photoshop tools. To realise the term “change” I edited a watercolour drawing until it took the form of a jellyfish. The tentacles are a composite of spaghetti, puzzle pieces, jewellery, and ribbons. The same principle applied for the other cards. “Repetition” for example was embodied by the kaleidoscope pattern, however started with wax crayon drawings. The “copy” card consists of different sketches and handwritten congratulations. Yet there are also cards without analogue approaches, such as the collaged “before after” card made of digitally designed images or the “re-use” card which is based on screenshots.

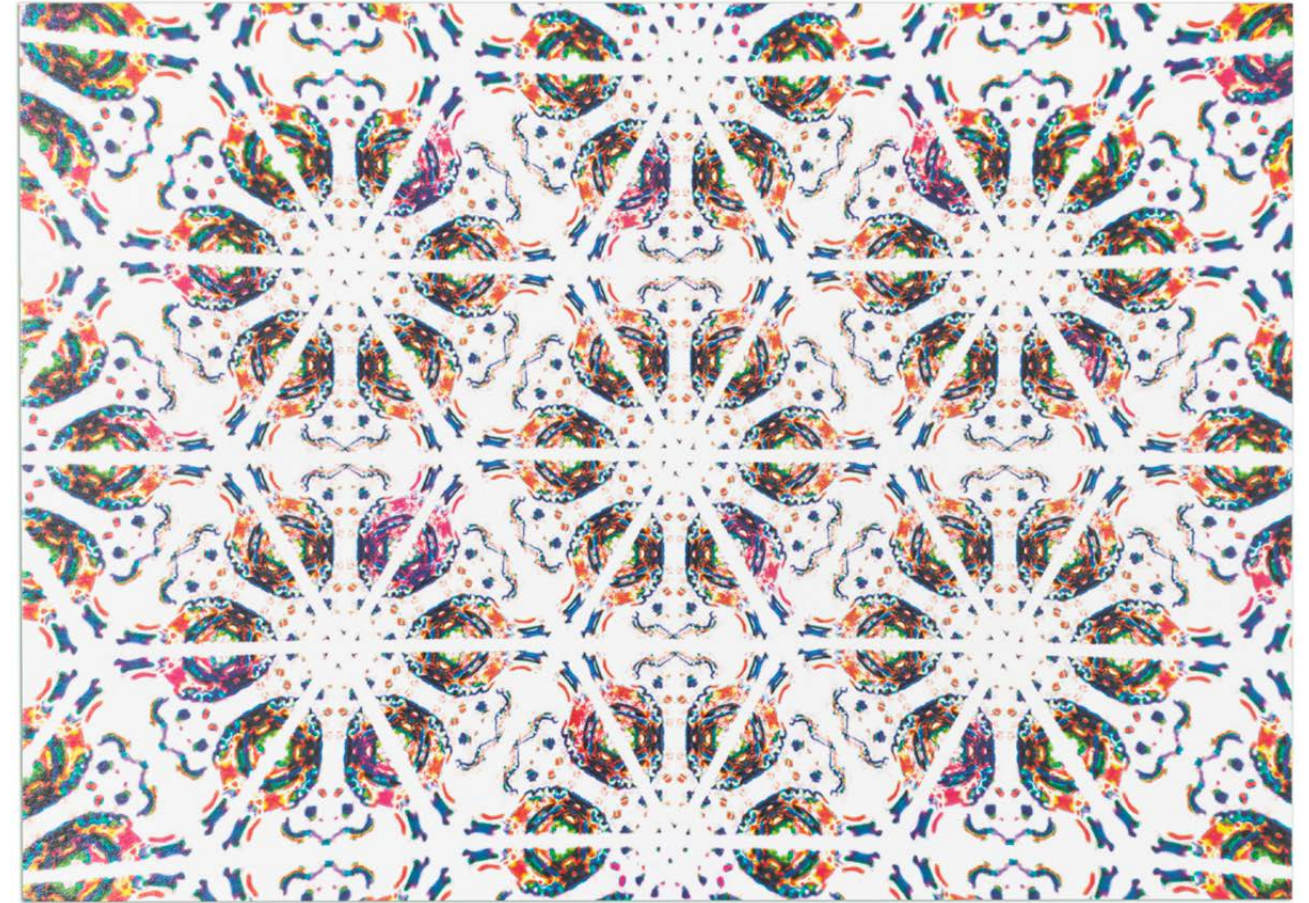


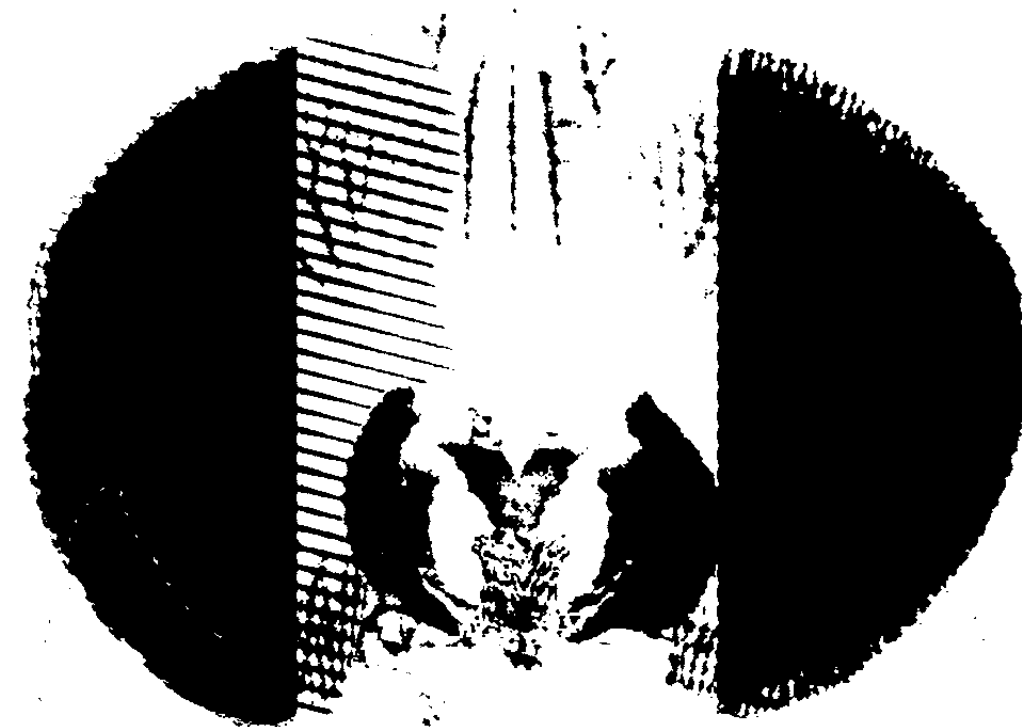
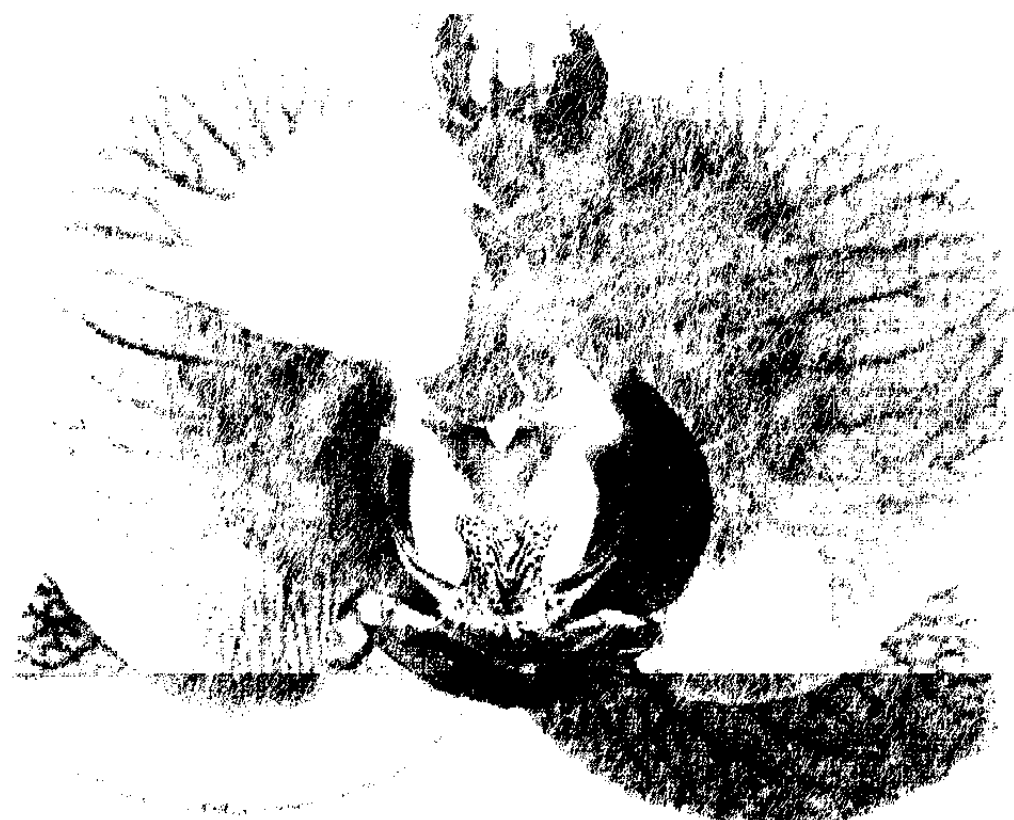
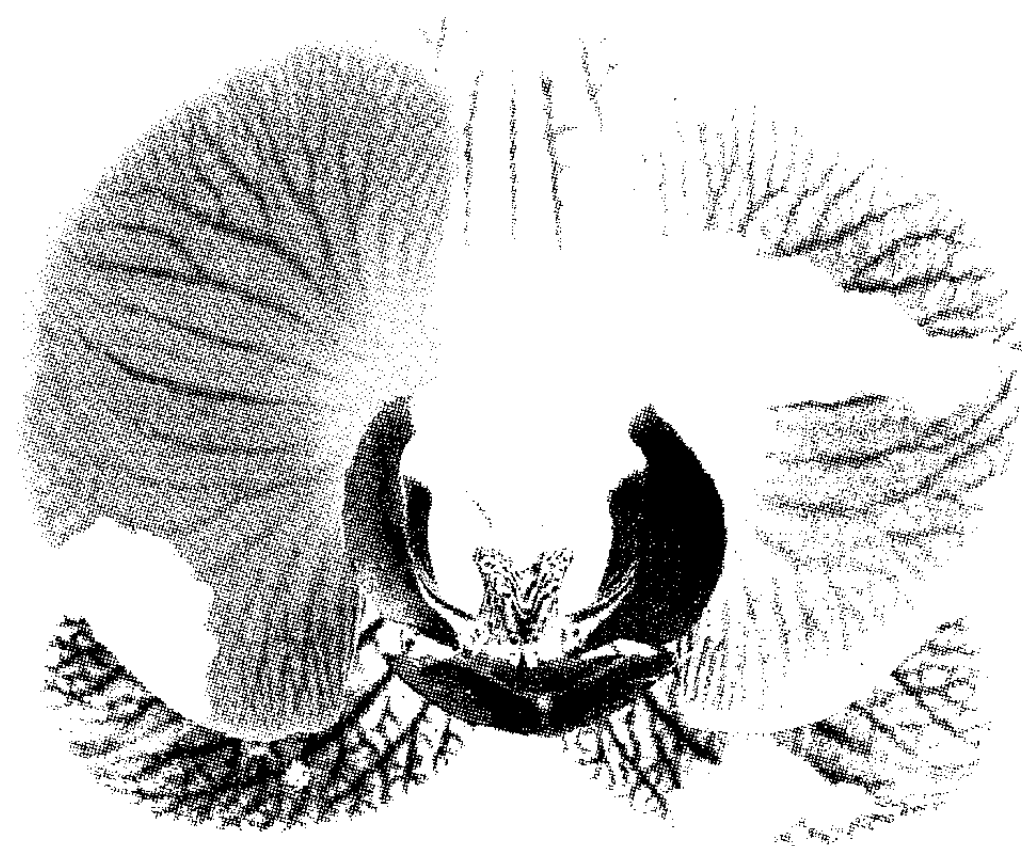


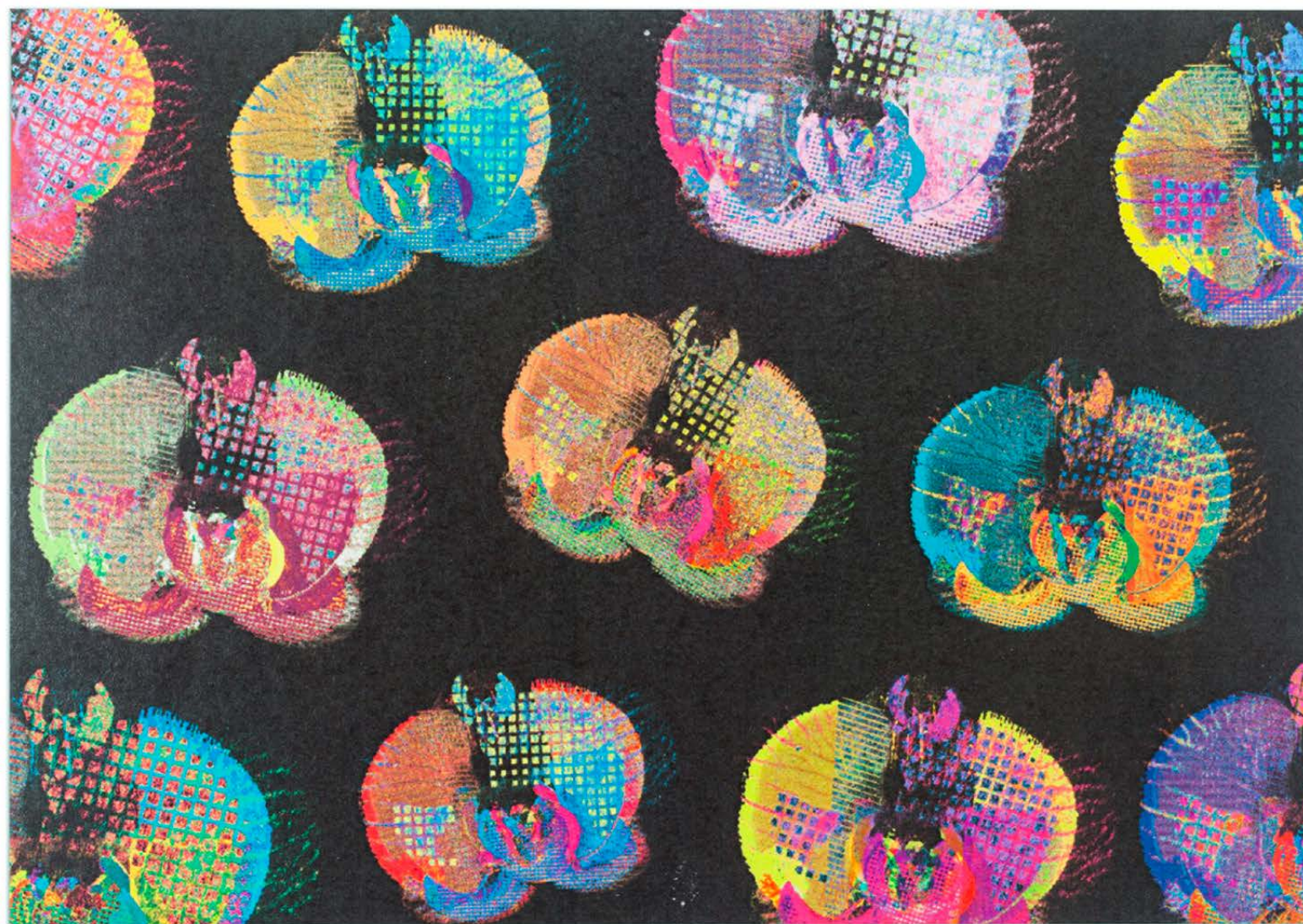














# Hello :)

German: Native Speaker  
English: Proficiency C2

Skills:  
Adobe InDesign  
Adobe Photoshop  
Adobe Illustrator

Basic Skills:  
Adobe XD  
Adobe Lightroom  
Html/Css  
Adobe Premiere Pro  
Glyphs

079 122 63 39  
valerie.buehler@gmx.ch  
valeriebuehler.ch >

That's me, Valerie Yien Ting Buehler, half Swiss, half Singaporean! 18 years old and an ambitious third grader at the Fachklasse Grafik in Lucerne, Switzerland. I am filled with enthusiasm when I learn and get the chance to experiment with different new techniques. The thoughts, process and messages behind a project are in my opinion what make an excellent visualization to close perfectionism. I especially like the combination of analogue and digital design and a mix of extraordinariness and simplicity. Thanks to a fundraising project, which I did at the end of my secondary education, I learned that the key to success of a project is structure and good time management. Challenges do not discourage me, but rather motivate me to perform my very best. Besides I cherish a good and strong corporation with other stakeholders to achieve great results.

In my free time I like to read kitschy romances that give me inspiration for my own book, which I'm currently writing. I also enjoy playing on my guitar to relax. Since my childhood I've been doing Karate and thanks to focus and concentration I'm close to the black belt.