



2016

29. Febr. → 22. Apr.

Dozierende – Mentors

Martin Woodtli
Tobias Klauser
Martin Infanger
Felix Pfäffli
Tarcisius Schelbert



Grösse – Size

Entwürfe – Drafts

297 x 420 mm
210 x 297 mm
148 x 210 mm
895 x 1280 mm

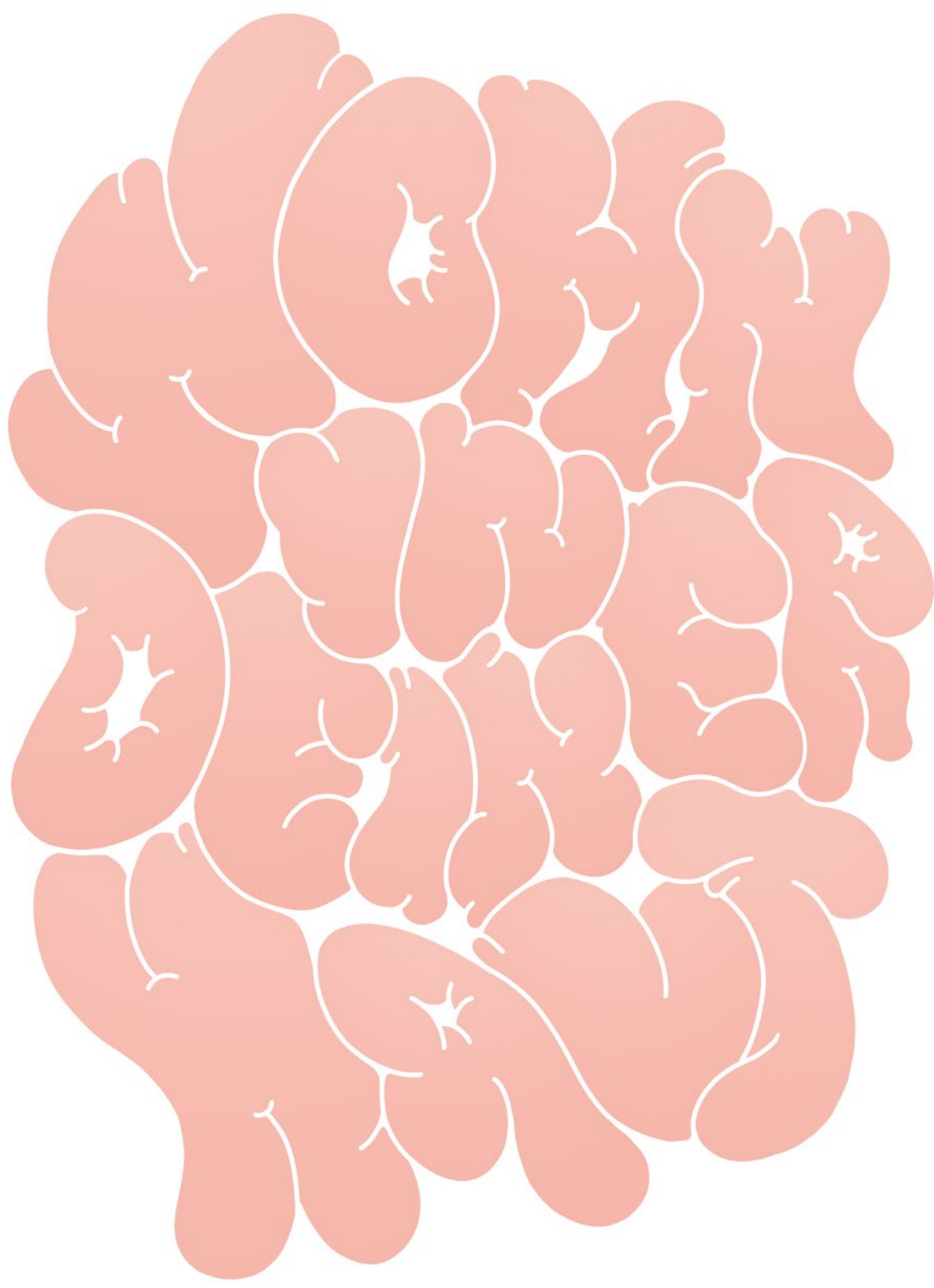
Druck – Print

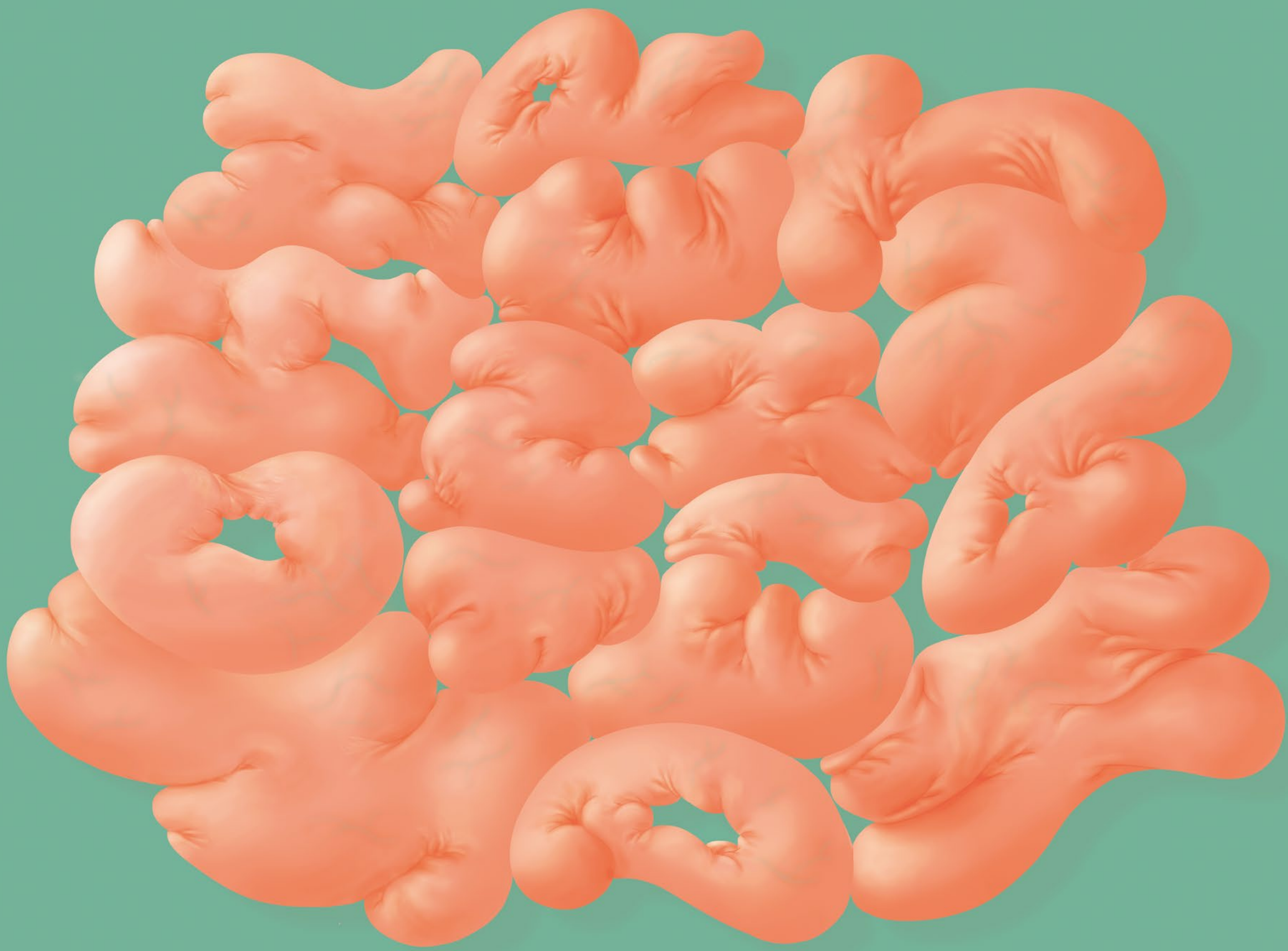
Deutsch

Für einen Wettbewerb der Allgemeinen Plakatgesellschaft APG gestalteten wir Studenten zum Thema «Wohnen» Plakate. Zehn der entstandenen Plakate wurden ausgewählt und gehen 2017 schweiz weit in den Aushang. Mit meinem Plakat, welches den Titel «Wohn in deiner Haut» trägt, konnte ich mir einen dieser Plätze sichern. Die Idee hinter meinem Plakat ist, dass man erst dann richtig wohnt, wenn man einen Ort hat, wo man sicher ist, der einem Schutz vor Kälte, Schmutz und Verletzungen bietet. Genau das ist die Funktion unserer Haut. Sie ist eine natürliche Schutzhülle und jeder Mensch, auch jedes Tier besitzt eine. Egal ob wir im Besitz einer Villa, eines Einfamilienhaus, eines Apartment oder ob man obdachlos ist, wohnen wir immer zuerst in unserer Haut. Auf meinem Plakat steht geschrieben: «Wohn in deiner Haut». Wir wohnen in unserer Haut, wir müssen also auch wohl in unserer Haut sein, diese akzeptieren und sie wertschätzen, egal wie es um uns steht. Es spielt keine Rolle, wie viel man besitzt oder eben nicht, eine Haut hat man immer.

English

As students we had the chance to take part in a creative contest hosted by the Allgemeine Plakatgesellschaft APG. The objective was to create a poster about the theme of «Living». Ten of the created posters were chosen and will be seen all around Switzerland in the year 2017. I was able to secure one of these ten spots with my own poster. The idea behind this poster was, that a person can only truly live when they have a place, where they are safe from coldness, harm and dirt. This is the function of our skin. It is a natural protective layer and every human is the owner of one of his very own. It doesn't matter if you own a mansion, a flat, an apartment or if you're homeless, you'll always have a skin, in which you are safe. The text on my poster says «Wohn in deiner Haut». This a play on words. It references the German saying «Wohl in deiner Haut», which means «to be comfortable in your own skin», but replaces the adjective «Wohl» with the similar sounding verb «Wohn», which means living. This makes it a reminder that you are living in your skin, that it protects you. That's why you should be comfortable with your skin and accept it.

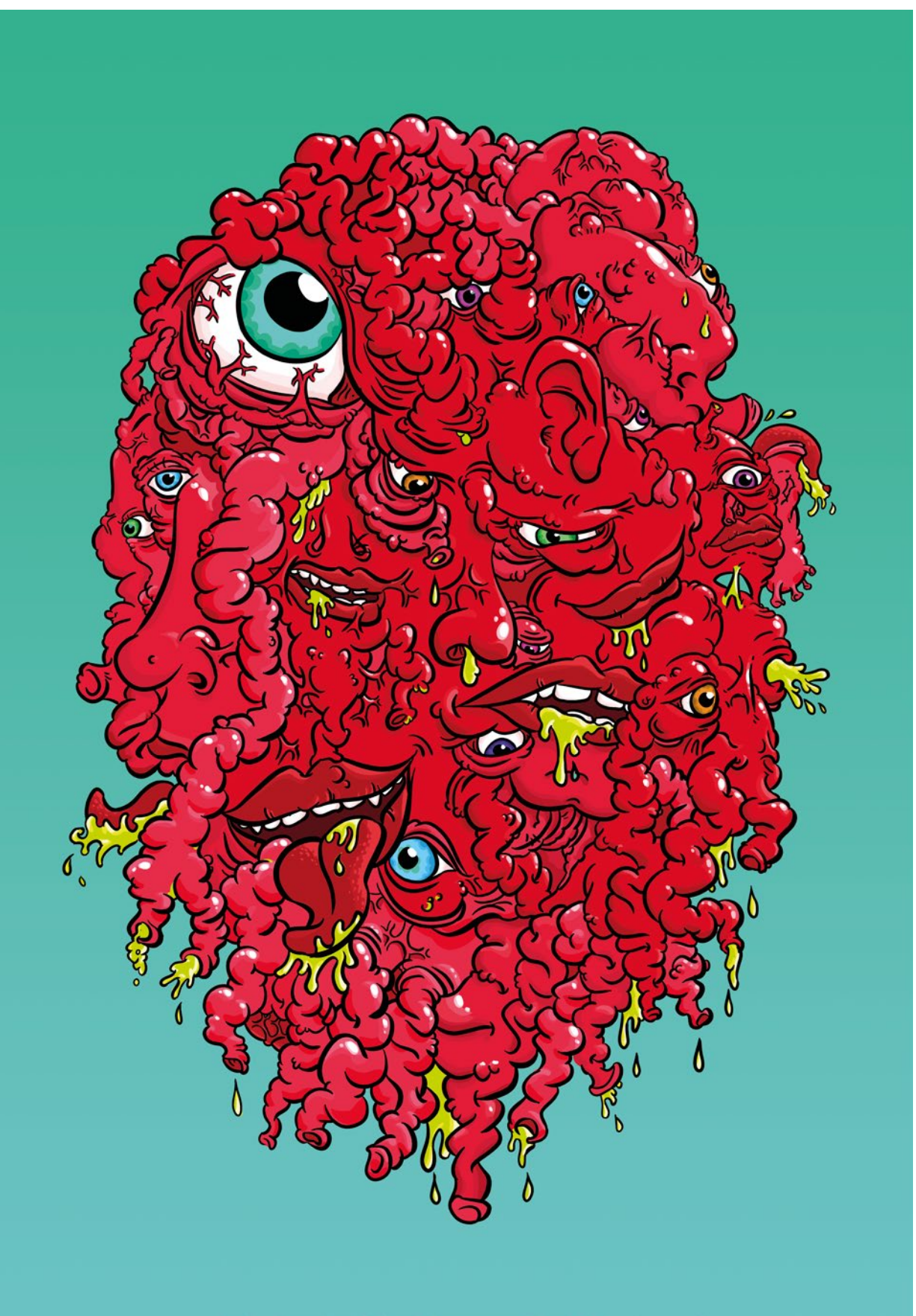
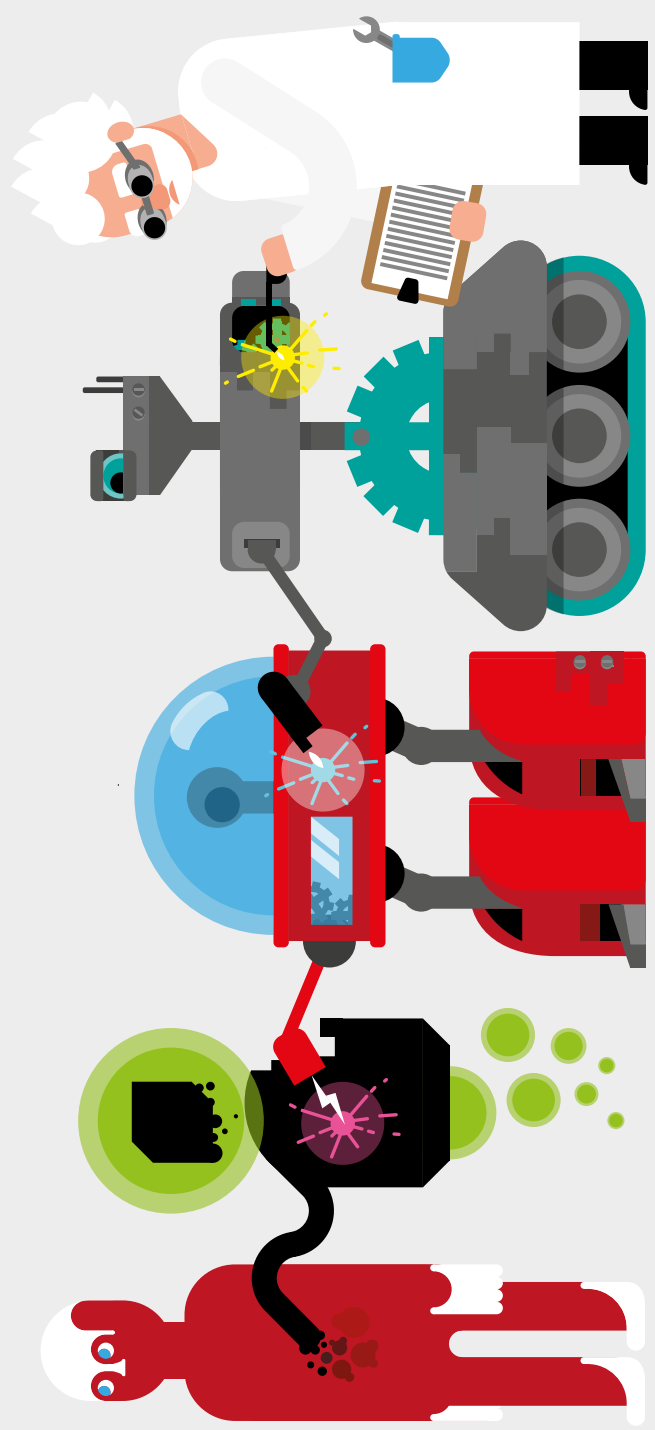




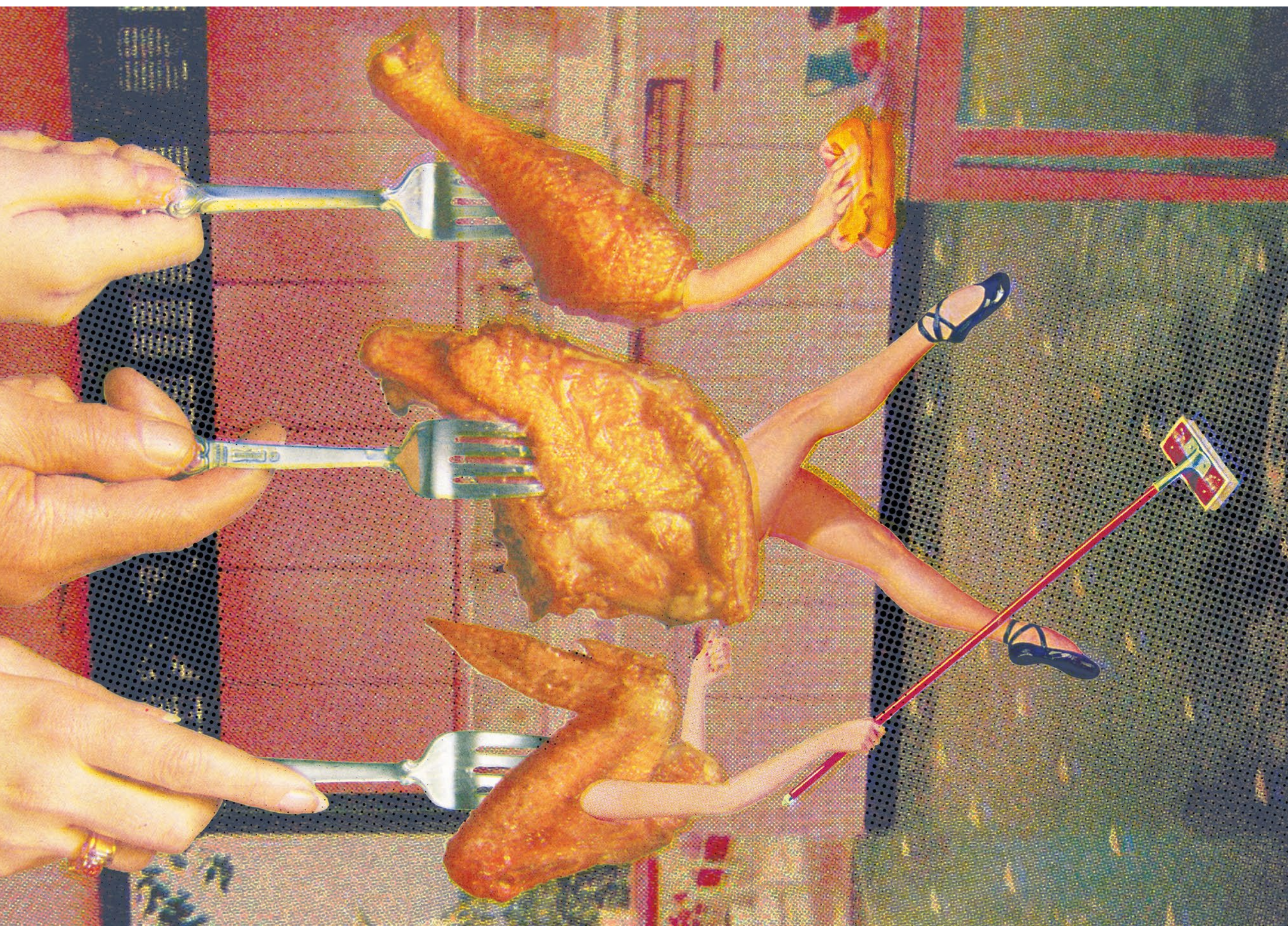


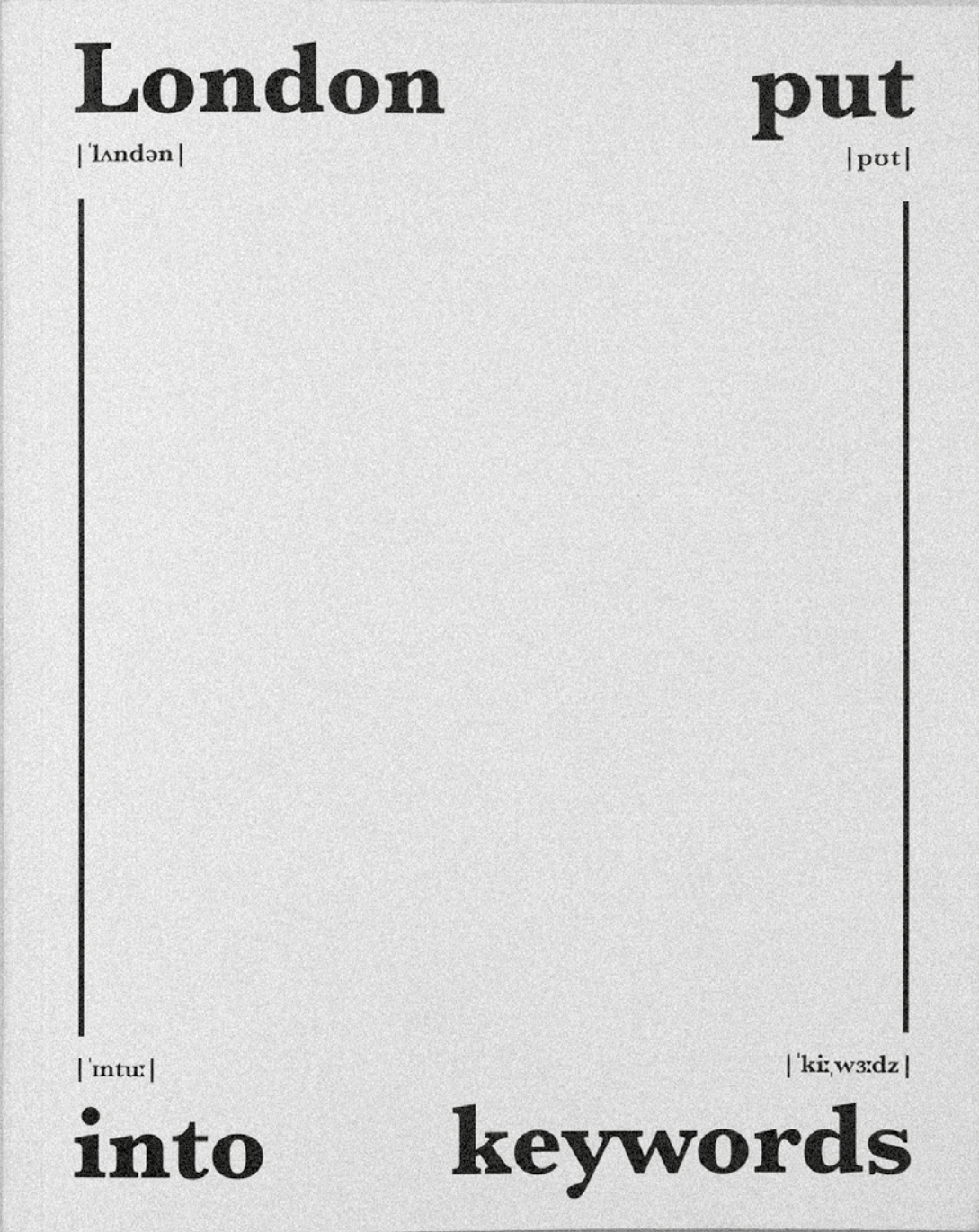
Die Grafikfachklasse braucht Grusskarten. Für diesen Zweck erstellten wir Studenten eine grosse Auswahl an Arbeiten, von denen einige von der Schule schlussendlich ausgewählt wurden und nun in verschiedenen Bereichen zum Einsatz kommen. Die Gestaltung, Technik so wie der Inhalt der Karten konnten wir selbst wählen.

Fachklasse Grafik is in need of greeting cards. To this end we students created a great variety of designs. From which some were chosen and are now frequently used by the school. There were no restrictions to the style, technique nor to the content of these cards.



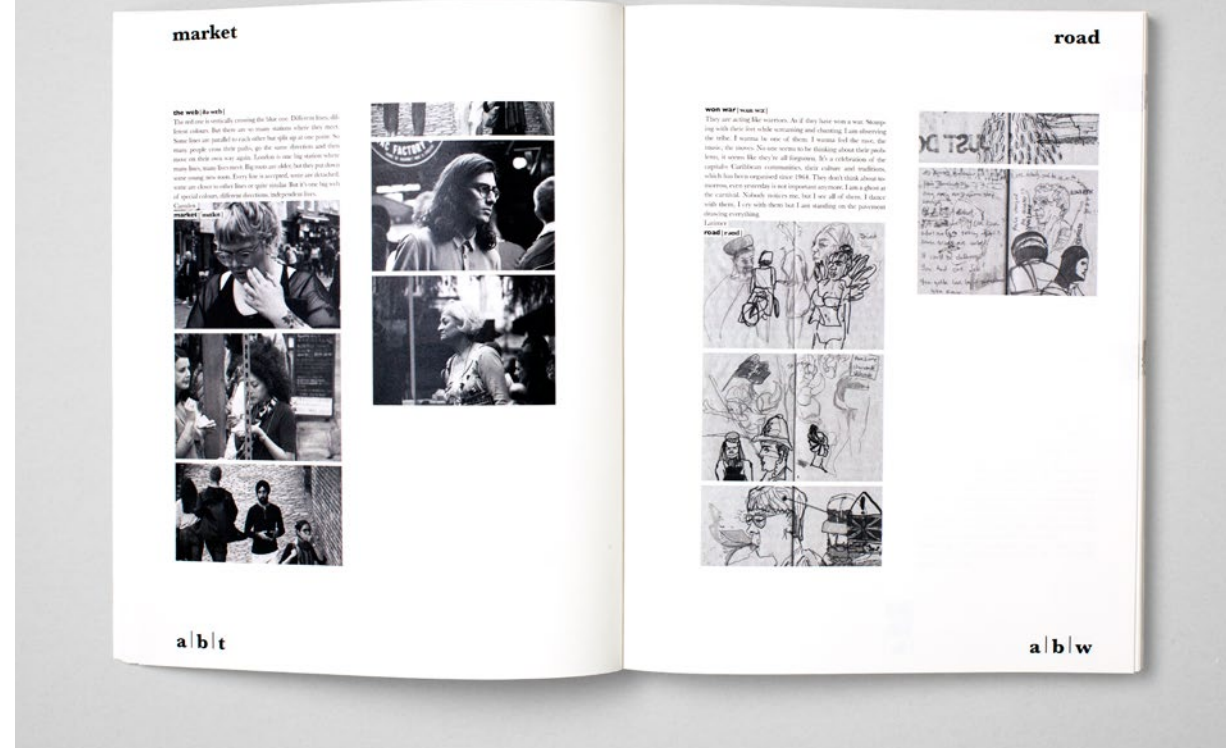
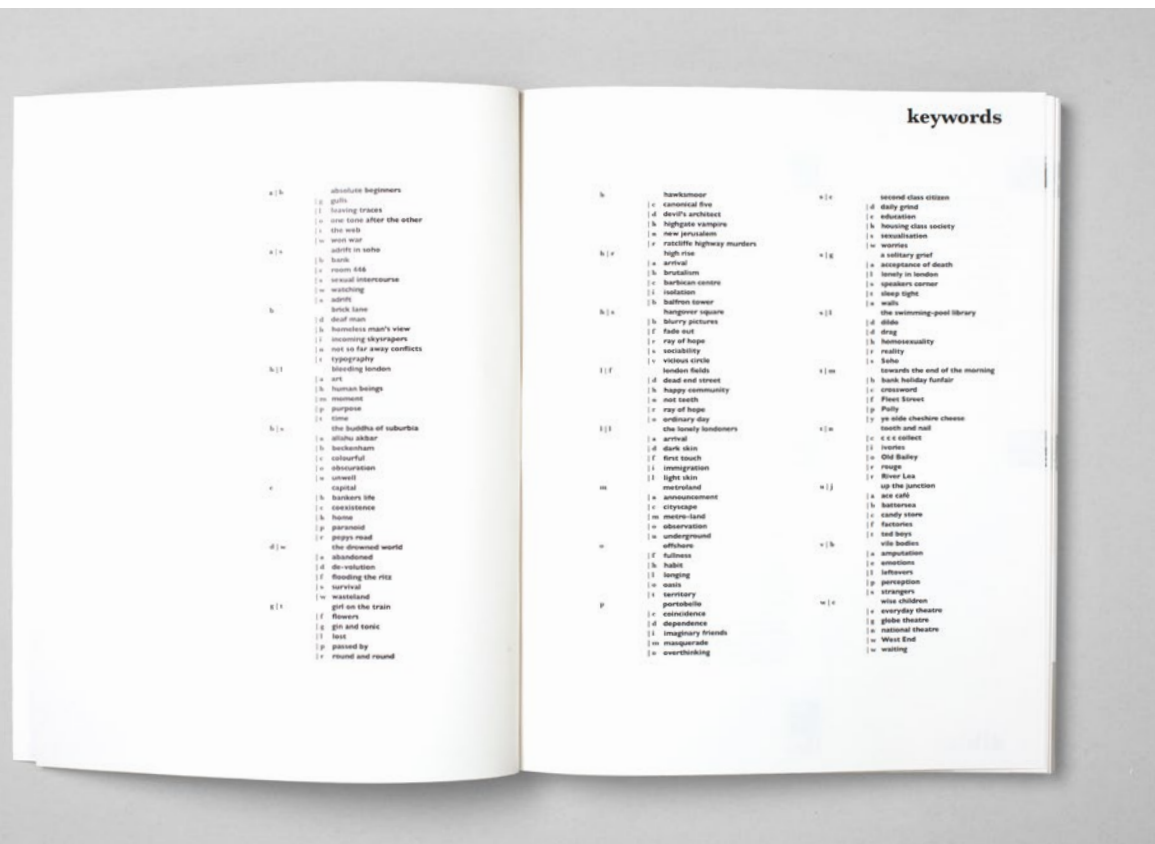






London ist eine unglaublich vielseitige Stadt, die viele interessante Geschichten hergibt. Auf der Studienreise in London hatte jeder von uns Studenten eine dieser Geschichten in Form eines von 25 verschiedenen Bücher dabei, welche von einem englischen Autoren verfasst wurden und in London spielen. Während zwei Wochen verfolgten wir unsere Geschichten durch London und setzten uns mit verschiedenen Themen auseinander, die sich aus diesen Bücher ergaben. Dabei entstanden neue Texte, aber auch Zeichnungen, Fotografien und Collagen. Zurück in Luzern gestaltete jeder Student mit dem entstandenen Material aller Studenten jeweils ein Buch. In meiner persönlichen Arbeit wird das Material ähnlich einem Wörterbuch dargestellt.

London is an incredibly versatile city that yields many interesting and divers stories. On our educational journey to the city, each of us students carried one of these stories on him/her in the form of one of 25 different books. All of these books are set in London and were written by an English author. During our two-week stay we followed the stories in our own book around London and tried to deal with various topics which arise from it. We did this by producing photographs, drawings as well as text. Back in Lucerne each student designed a book out of all the students' works which accumulated during our trip. The design of my personal book is not unlike a dictionary.



green



t | n | c

yellow



t | n | c

kind

boys



the lonely londoners n. | ðə 'lɒnli 'lʌndənəz |

Words written by Samuel Selvon

One grim winter evening, when it had a

kind n. of unreality about London, with a fog sleeping rest-
lessly over the city and the lights showing in the blur as if it is not
London at all but some strange place on another planet, Moses
Alcetta hop on a number 46 bus at the corner of Chepstow Road
and Westbourne Grove to go to Waterloo to meet a fellow who
was coming from Trinidad on the boat-train. When Moses sit s
down and pay his fare he take out a

white adj. handkerchief and blow his nose. The handkerchief turn
black adj. and Moses watch it and curse the fog. He wasn't in a
good mood and the fog wasn't doing anything to help the situa-
tion. He had was to get up from a nice warm bed and dress and
come out in this nasty weather to go and meet a fellow that he o
didn't even know. That was the

hurtful adj. part of it - is not as if this fellow is his brother or
cousin or even friend; he don't know the man from Adam. But he u
get a letter from a friend in Trinidad who say that this fellow coming
by the SS Hildebrand, and if he could please meet him at the e
station in London, and

help v. him until he get settled. The fellow name Henry Oliver,
but the friend tell Moses not to worry that he describe Moses to h
Henry, and all he have to do is to be in the station when the boat-
train pull in and this fellow Henry would find him. So for old time



sake Moses find himself on the bus going to Waterloo, vex with
himself that his heart so soft that he always doing something for
somebody and nobody ever doing anything for him. Because it
look to Moses that he hardly have time to

d settle v. in the old Brit'n before all sorts of fellows start coming
a straight to his room in the Water when they land up in London from
the West Indies, saying that so and so tell them that Moses is a good
r fellow to contact, that he would help them get place to stay and

work v. to do. 'Jesus Christ,' Moses tell Harris, a friend he have,
k 'I never see thing so. I don't know these people at all, yet they
coming to me as if I is some liaison officer, and I catching my arse
as it is, how I could help them out?' And this sort of thing was
happening at a time when the English people starting to make rab
about how too much West Indians coming to the country; this was
a time, when any corner you turn, is ten to one you bound to
bounce up a spade. In fact, the

boys n. all over London, it ain't have a place where you wouldn't
find them, and big discussion going on in parliament about the
s situation, though the old Brit'n too diplomatic to clamp down on
k the boys or to do anything drastic like stop them from coming to
the Mother Country. But big headlines in the papers every day,
i and whatever the newspaper and the radio say in this country, that
is the people Bible. Like one time when newspapers say that the
n West Indians think that the streets of London paved with gold a



f

invading

country



i Jamaican fellow went to the income tax office to find out something
and first thing the clerk tell him is, 'You people think the streets of
London are paved with gold?' Newspaper and radio rule this
country. Now the position have Moses uneasy; because to tell truth
m most of the fellows who coming now are real hustlers, desperate; it
not like long time when forty or fifty straggling in, they

invading v. the country by the hundreds. And when them fellows
m who here a long time see people running from the West Indies, is
i only logic for them to say it would be damn foolishness to go back.
So what Moses could do when these fellows land up

hopeless adj. on the doorstep with one set of luggage, no place
g to sleep, no place to go? One day a set of fellows come. 'Who tell
r you my name and address?' Moses ask them. 'Oh, we get it from
a fellow name Jackson who was up here last year.' 'Jackson is a l
a bitch,' Moses say, 'he know that I seeing

hell n. myself.' 'We have money,' the fellows say, 'we only want
t you to help we to get a place to stay and tell we how to get a work.'
'That harder than money,' Moses grunt. 'I don't know why the
hell you come to me.' But all the same he went out with them, i
because he used to remember how

desperate adj. he was when he was in London for the first time
i and didn't know anybody or anything. Moses send the boys to dif-
o ferent addresses. 'Too much spades in the Water now,' he tell them. h
n 'Try down by Clapham. You don't know how to get there? They t
will tell you in the tube station. Also, three of you could go to



King's Cross station and ask for a fellow name Samson who working
in the luggage department. He will help you out.' And so like a
welfare n. officer, Moses scattering the boys around London,

for he don't want no concentrated area in the Water - as it is,
things bad enough already. And one or two that he take a fancy to,
he take them around by houses he know it would be all right to go
to, for at this stage Moses know which part they will slam door in s
your face and which part they will take in spades. And is the same k

soft adj. heart that have him now on the bus going to Waterloo to
meet a fellow name Henry Oliver. He don't know how he always i
getting in position like this, helping people out. He sigh; the damn
bus crawling in the fog, and the evening so melancholy that he wish n
he was back in bed. When he get to Waterloo he hop off and went
in the station, and right away in that big station he had a feeling of

homesickness adj. that he never felt in the nine-ten years he
in this country. For the old Waterloo is a place of arrival and de-
parture, is a place where you see people crying goodbye and kiss-
ing welcome, and he hardly have time to sit down on a bench
before this feeling of nostalgia hit him and he was surprise. It have
some fellows who in Brit'n long, and yet they can't get away from
the habit of going Waterloo whenever a boat-train coming in with
passengers from the West Indies. They like to see the familiar faces,
they like to watch their countrymen coming off the train, and
sometimes they might spot somebody they know: 'Aye Watson!



What the hell you doing in Brit'n boy? Why you didn't write me
you was coming?' And they would start big oldtalk with the trav-
ellers, finding out what happening in Trinidad, in Grenada, in
Barbados, in Jamaica and Antigua, what is the latest calypso num-
ber, if anybody dead, and so on, and even asking strangers ques-
tion they can't answer, like if they know Tanty Simmons who liv-
ing Labasse in Port of Spain, or a fellow name Harrison working
in the Red House. But Moses, he never in this sort of

slackness adj. : the thought never occur to him to go to Water-
loo just to see who coming up from the West Indies. Still, the
station n. is that sort of place where you have a soft feeling. It
was here that Moses did land when he come to London, and he
have no doubt that when the time come, if it ever come, it would
be here he would say goodbye to the big city. Perhaps he was a
thinking is time to go back to the tropics, that's why he feeling sort r
of lonely and miserable. Moses was sitting there on a bench,

smoking a Woods, when a Jamaican friend name Tolroy come up. r
'The boat-train come yet?' Tolroy ask, though he know it ain't i
come yet. 'No,' Moses say, though he know that Tolroy know.

'Boy, I expect my mother to come,' Tolroy say, in a nervous way, v
as if he frighten at the idea. 'You send for she?' Moses say. 'Yes,' a
Tolroy say. 'Ah, I wish I was like all you

Jamaican n. 'Moses say, 'All you could live on two-three l
pound a week, and save up money in a suitcase under the bed,
then when you have enough you sending for the family. I can't
save a cent out of my pay.' 'What I do is my business,' Tolroy say,
taking offence. 'Yes, I ain't say is a bad thing, I trying to do the
same thing ever since I come to this

country n. I was just thinking bout when you yourself did first
come, how I help you to get a job in the factory, and how you have
so much money save and I ain't have cent. So it go, boy. You still
living Harrow Road?' 'Yes. But now the old lady coming I will
have to look for a bigger place. You know about any?'



d



i



l



Deutsch

Durch eine Zusammenarbeit zwischen der Fachklasse Grafik und der Musik Hochschule Luzern, hatten wir Studenten die Möglichkeit, für deren Masterabschluss-Konzerte Plakate zu gestalten. Eines der entstandenen Plakate wurde ausgewählt, um für den Anlass werben. In meinem Plakat thematisiere ich die unterschiedlichen Arten, wie ein Mensch Musik wahrnehmen kann. Es soll visualisieren, wie man als Zuhörer Musik aufnimmt und auf sie reagiert. Sie durchdringt, durchfließt und umfasst den Zuhörer. Sie tanzt um ihn herum, drängt sich ihm auf oder bietet sich ihm an. Ein Zuhörer interpretiert ein Musikstück vielleicht anders als der nächste, nimmt nur einzelne Töne auf oder verformt in seinem Kopf einzelne Klänge zu etwas Neuem. Diese Interaktion zwischen der Musik und dem Zuhörer findet auch zwischen den Farbflächen und den Buchstaben auf meinem Plakat statt.

English

By working together with the University of Music, we students of Fachklasse Grafik had the opportunity to create posters for their Master's Degree concerts. One of these posters went on to be used to advertise the event. My poster visualises the different ways the listener can perceive music. When I drew the coloured shapes I wanted to symbolise pieces of music and when writing the letters, I thought of the person listening to the music. With that in mind the poster shows how the music is flowing through and around the listener, how it embraces him, pushes itself on, or offers itself to him. One listener might interpret a piece of music in a way another wouldn't, someone might only take in some of the sounds and another might form the sounds he or she hears into something new.

Grösse – Size

297 x 420 mm

895 x 1280 mm

Entwürfe – Drafts

Druck – Print

MASTERS ABSCHLUSS

27. Mai bis
2. Juli 2016

KONZERTE

Konzertsaal KKL Luzern
Jazzkantine Luzern
Theater Pavillon
Saal Dreilinden

[www.hslu.ch/
masterkonzerte](http://www.hslu.ch/masterkonzerte)

Master Konzerte

21. Mai bis
2. Juli 2016

Konzertsaal KKL Luzern
Jazzkantine Luzern
Theater Pavillon Luzern
Saal Dreilinden

[www.hslu.ch/
masterkonzerte](http://www.hslu.ch/masterkonzerte)

Dozierende – Mentors

Lukas Hirschi

Andrea Pfister

Christoph Fischer



Grösse – Size

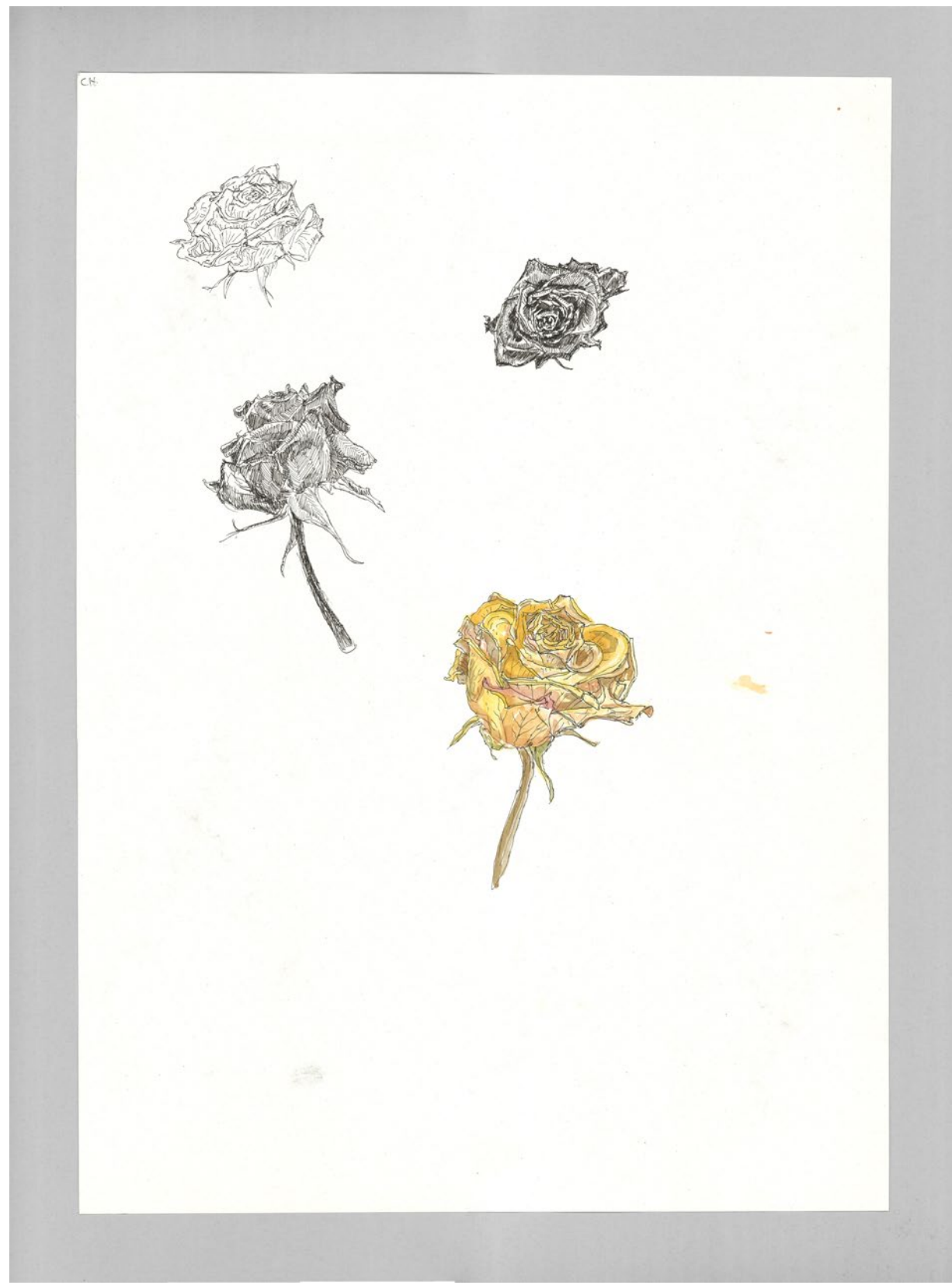
Verschieden – Various

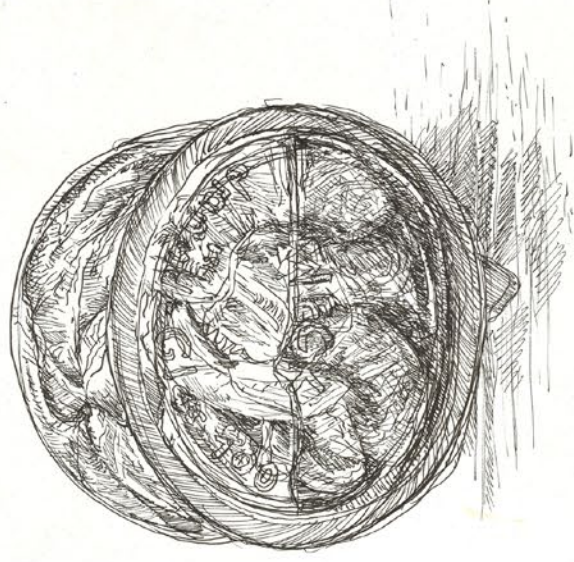
English

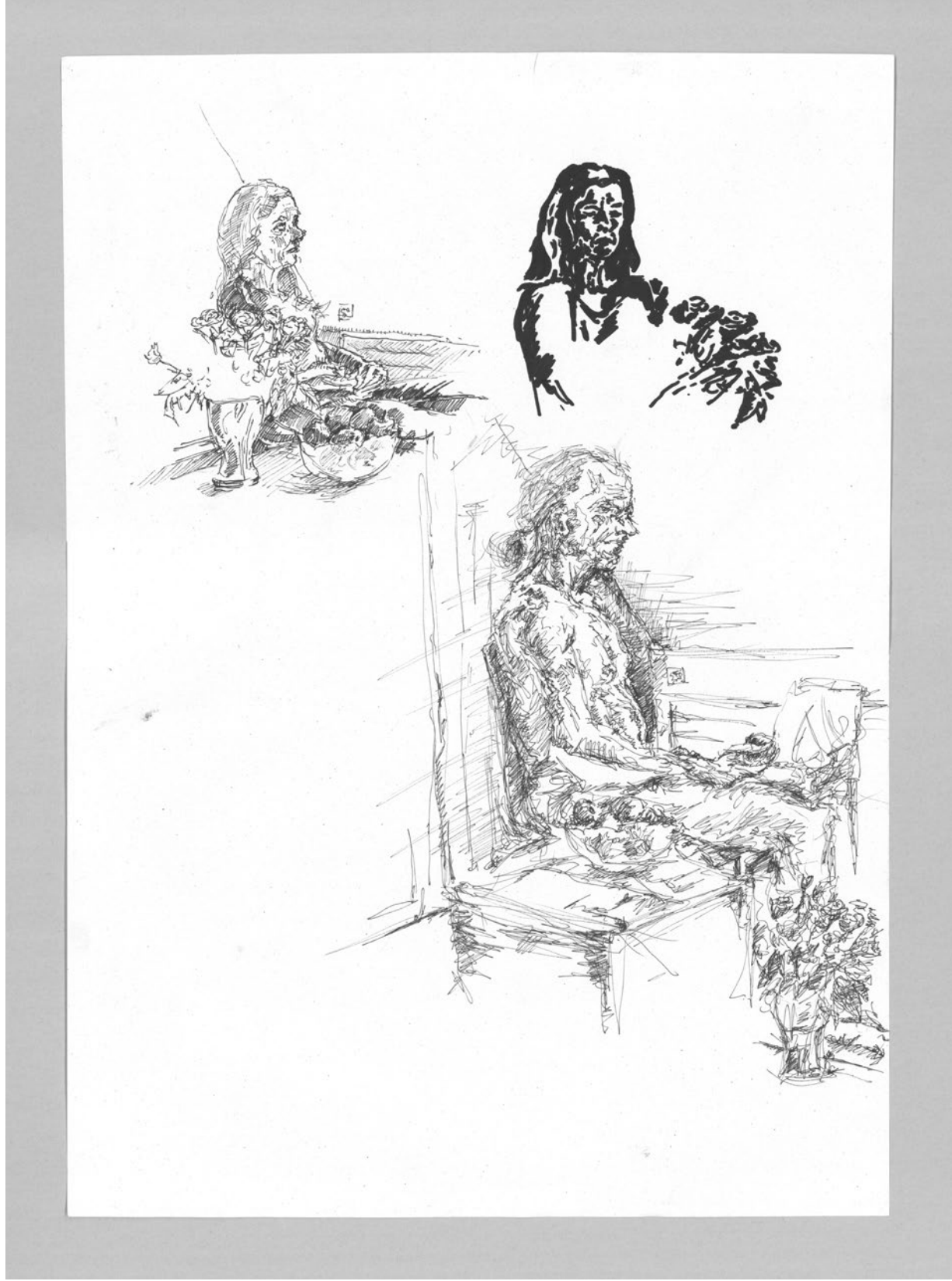
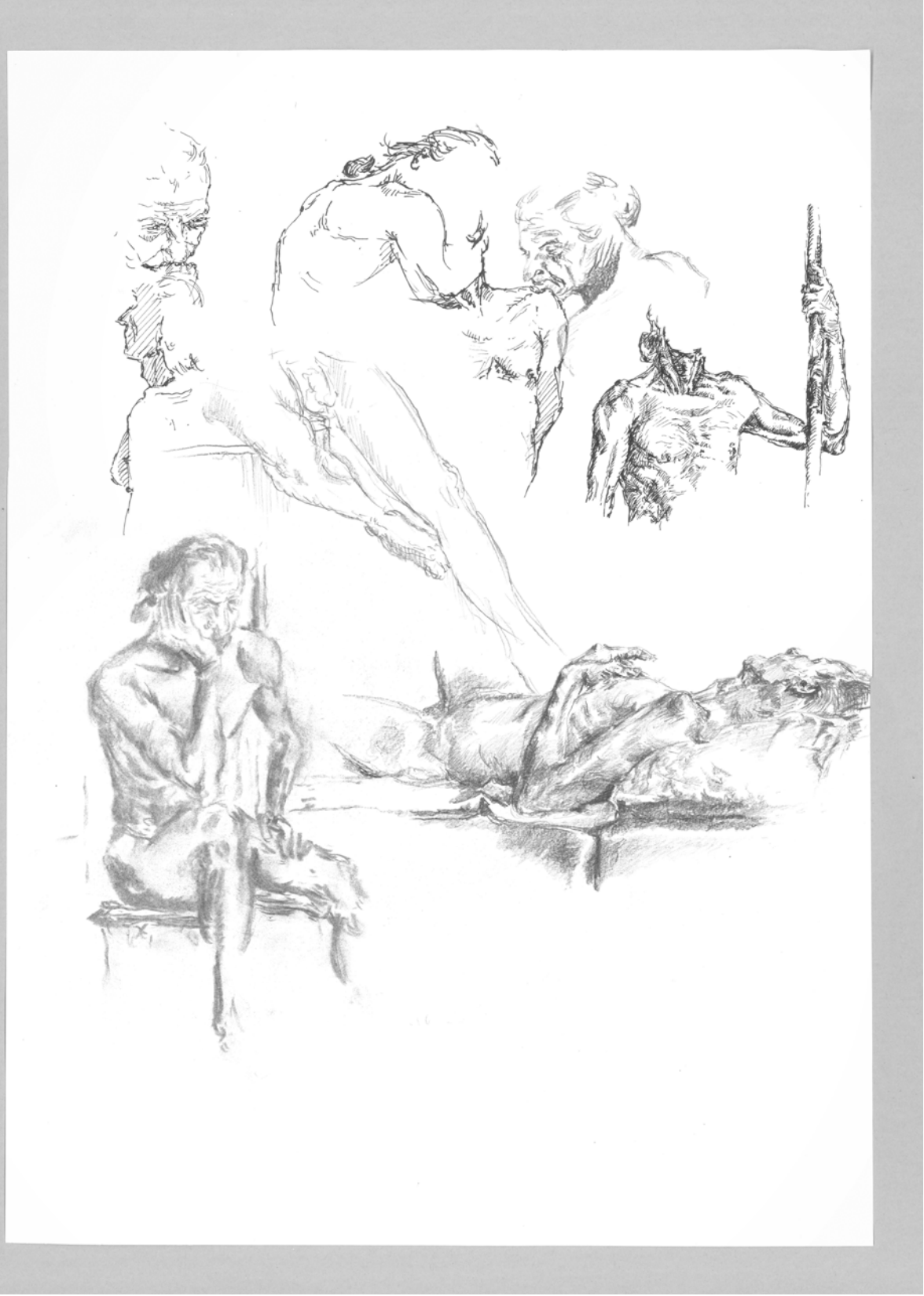
Deutsch

Dies sind einige Stilleben und Studien vom menschlichen Körper, von Natur und von Architektur. Diese Arbeiten lassen sich auf verschiedene Projekte meines Studiums an der Fachklasse Grafik zurückführen. Und andere in einem ausser-schulischen Aktkurs.

This is a collection of drawings and paintings. They show still lifes and studies of the human body, of nature and architecture. Some of these are works that came together in the course of my studies at Fachklasse Grafik. Others were part of an extracurricular drawing class.









Dozierende – Mentors

Felice Bruno
Amadeus Walthenspühl

Grösse – Size

Aufbruch – Departure

Waldweg – Forest path

Blumenfeld – Flower field

210 x 297 mm

420 x 594 mm

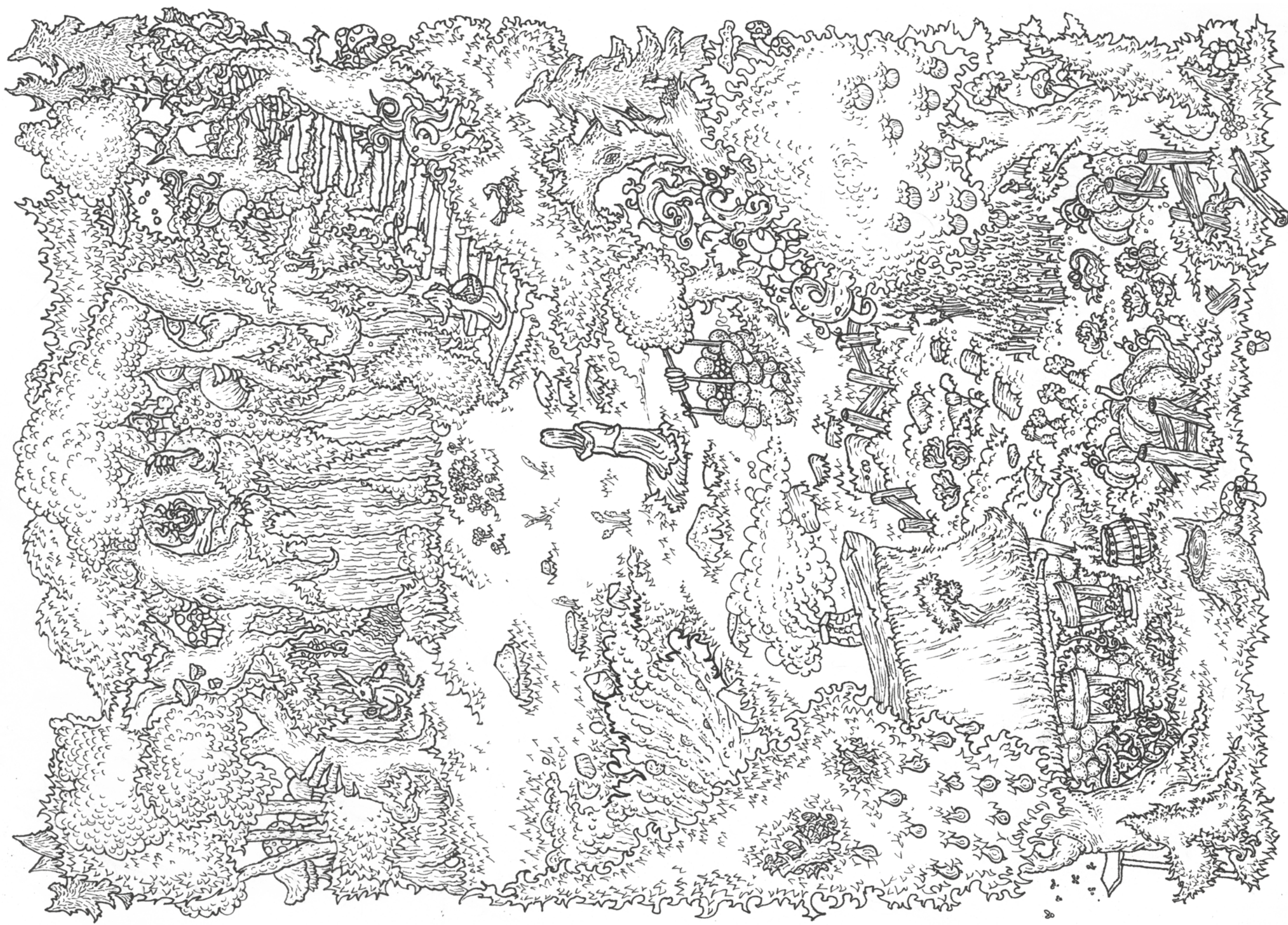
297 x 420 mm

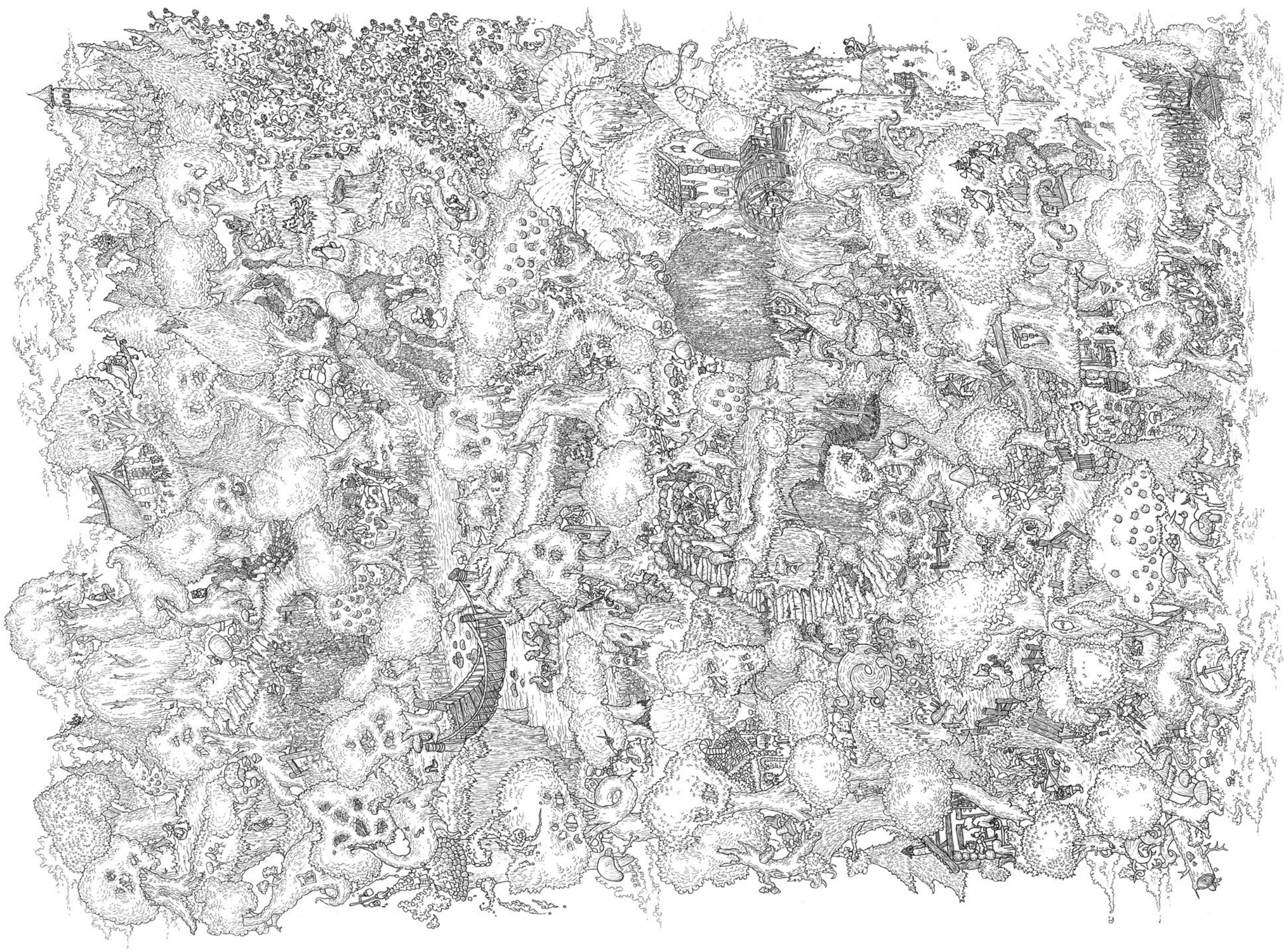
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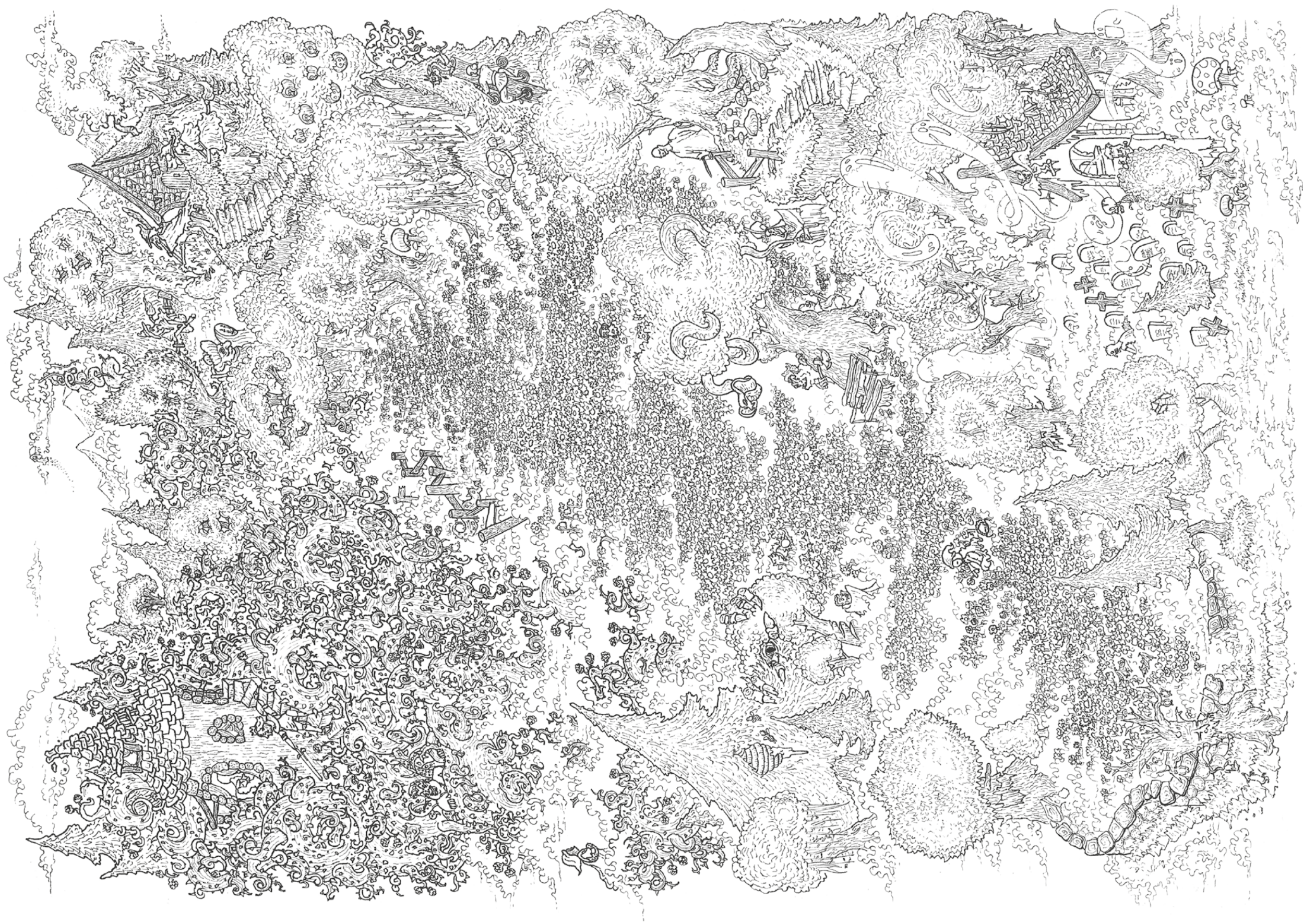
Diese Arbeit war mein Versuch, die Geschichte von Rotkäppchen zu nehmen und sie in eine Umgebung zu setzen, die sie in Verbindung mit anderen Märchen bringt. Die Umgebung die ich wählte war ein Märchenwald. Ein Ort so dicht und voller Leben, Magie und Myst-erien, dass all diese fantastischen Geschichten von Legenden, Monster und Zauberer irgendwo darin Platz finden. Gleichzeitig ist dieser Wald jedoch so verworren und verschlungen, dass diese Geschichten fast isoliert sind, und vielleicht nie aufeinander treffen. Der rote Faden durch dieses unendliche Chaos bildet das Rotkäppchen und der Waldweg, der sie zu ihrer Grossmutter führt.

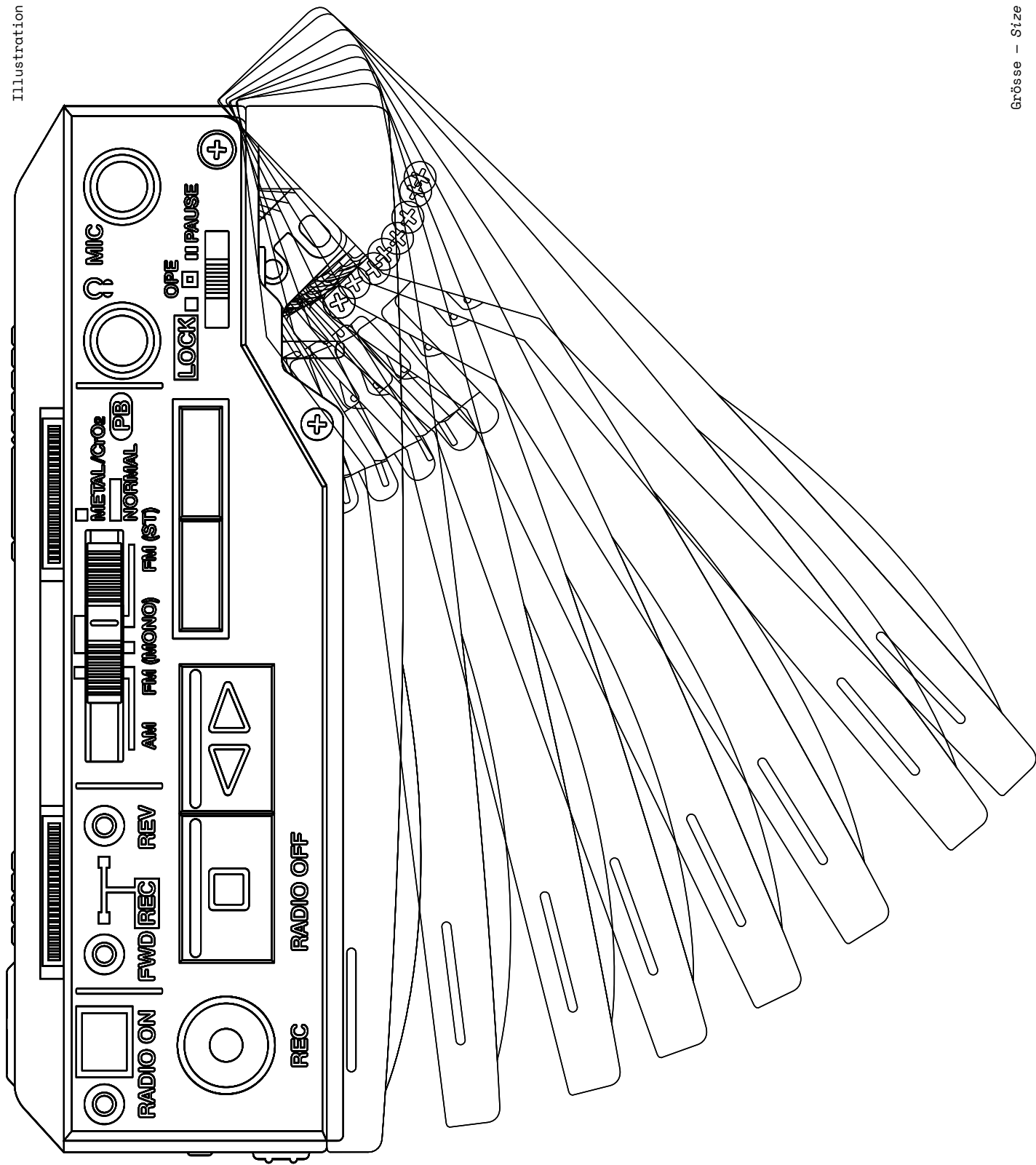
English

This project was my attempt to take the story of Little Red Riding Hood and set it into an environment that connects it with other fairy tales. The environment I chose was this fairy tale forest. It is a place so dense with life, magic and mysteries that all these fantastical stories of legends, monsters and wizards can take place and fit seamlessly some-where in there. But at the same time it is so complicated, entwined and confusing that these stories are almost isolated and don't influence each other. The red line through this infinite chaos is Little Red Riding Hood and the path through the woods that leads to her grandmother.



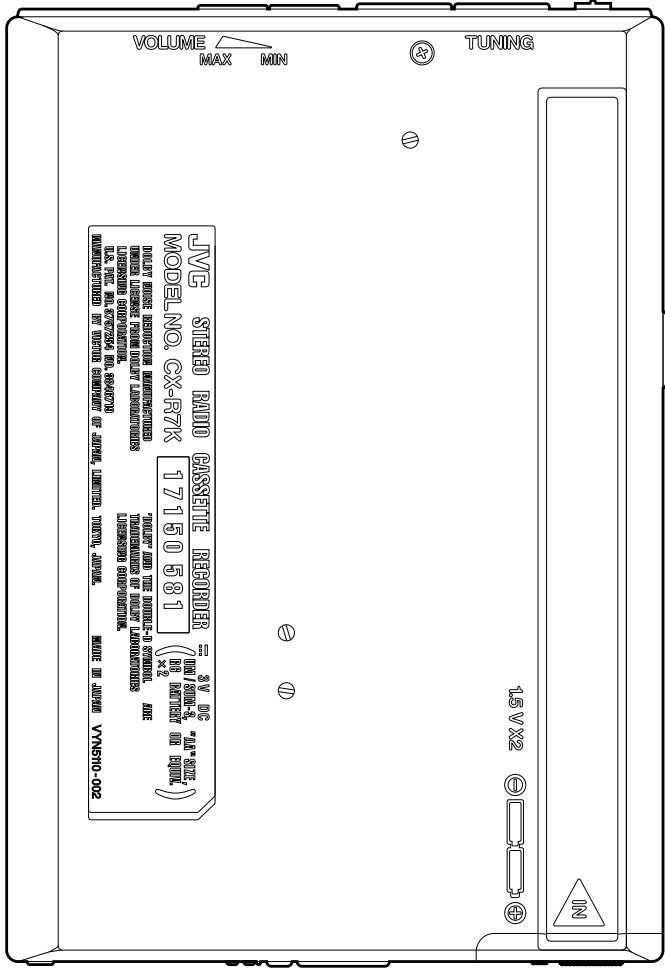
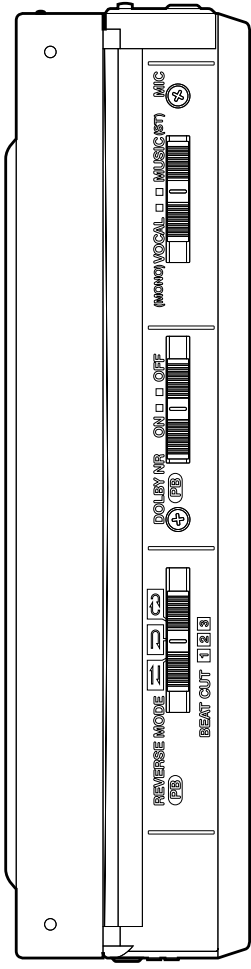
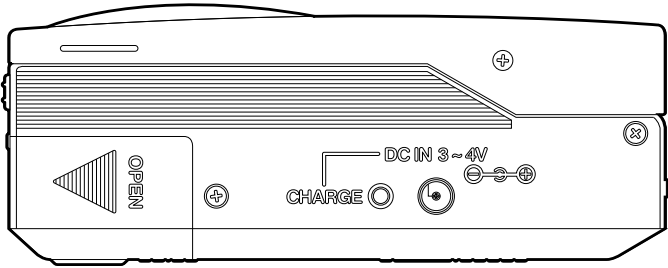
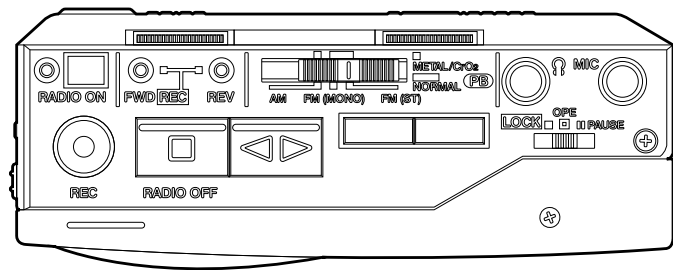
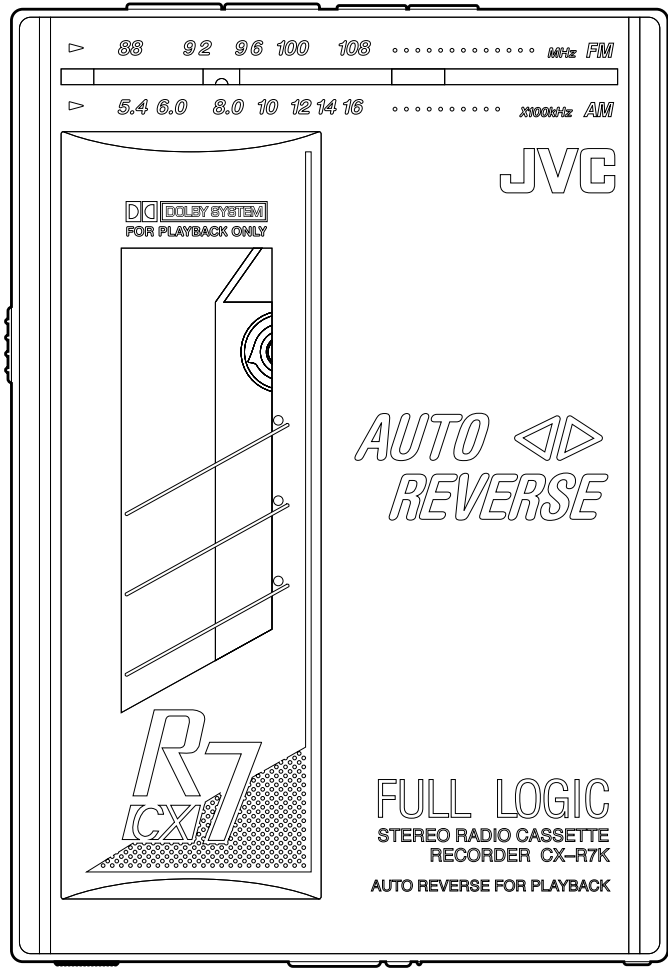
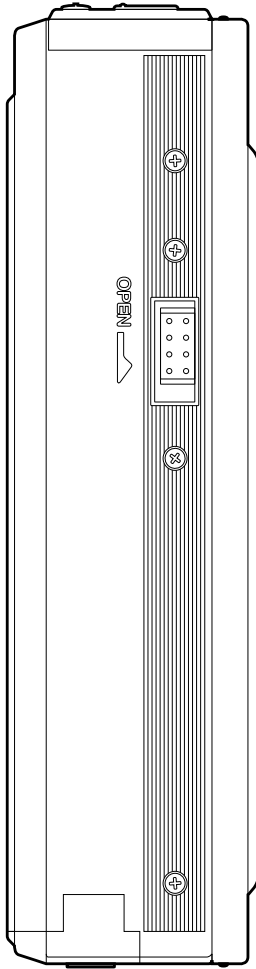


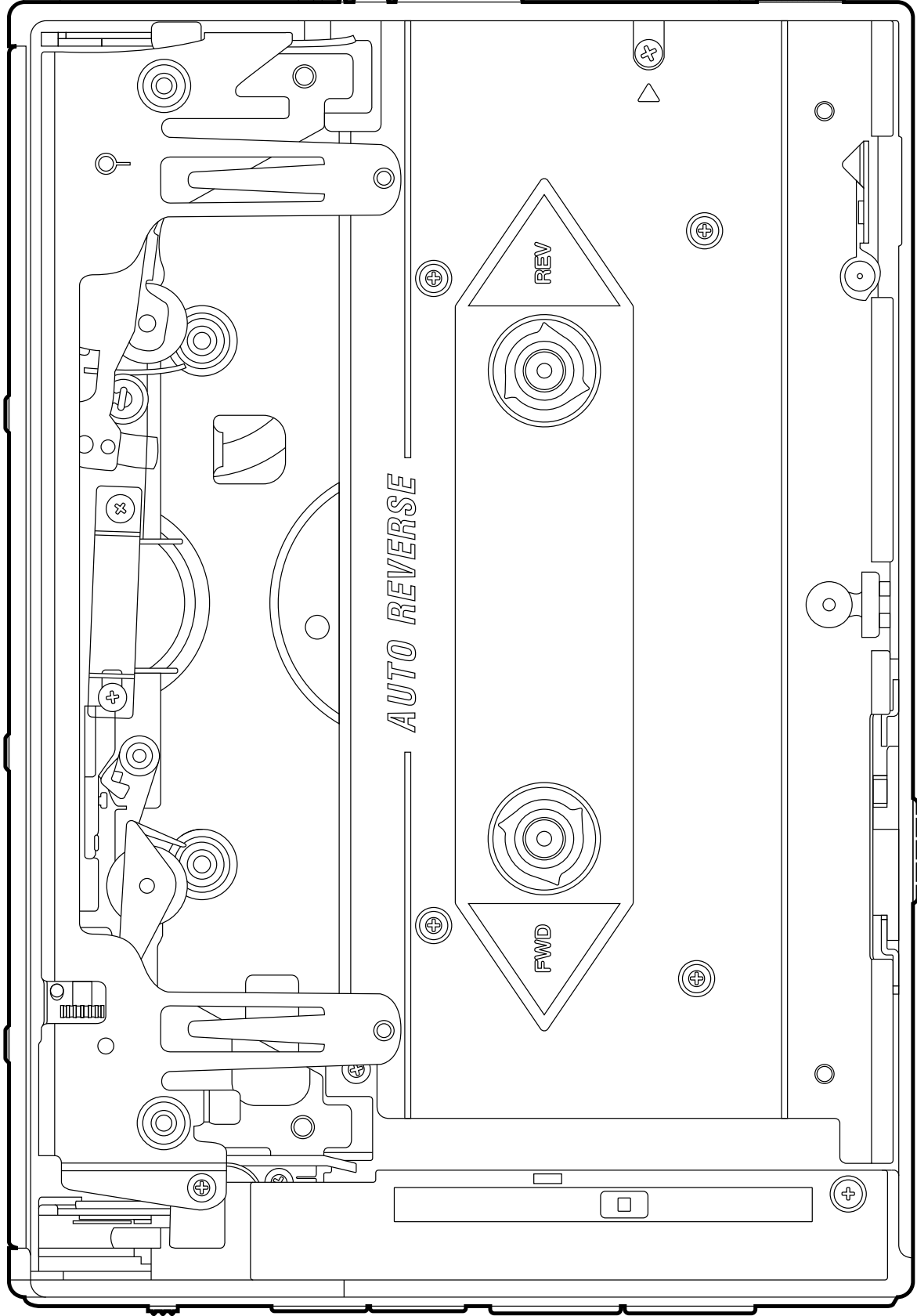
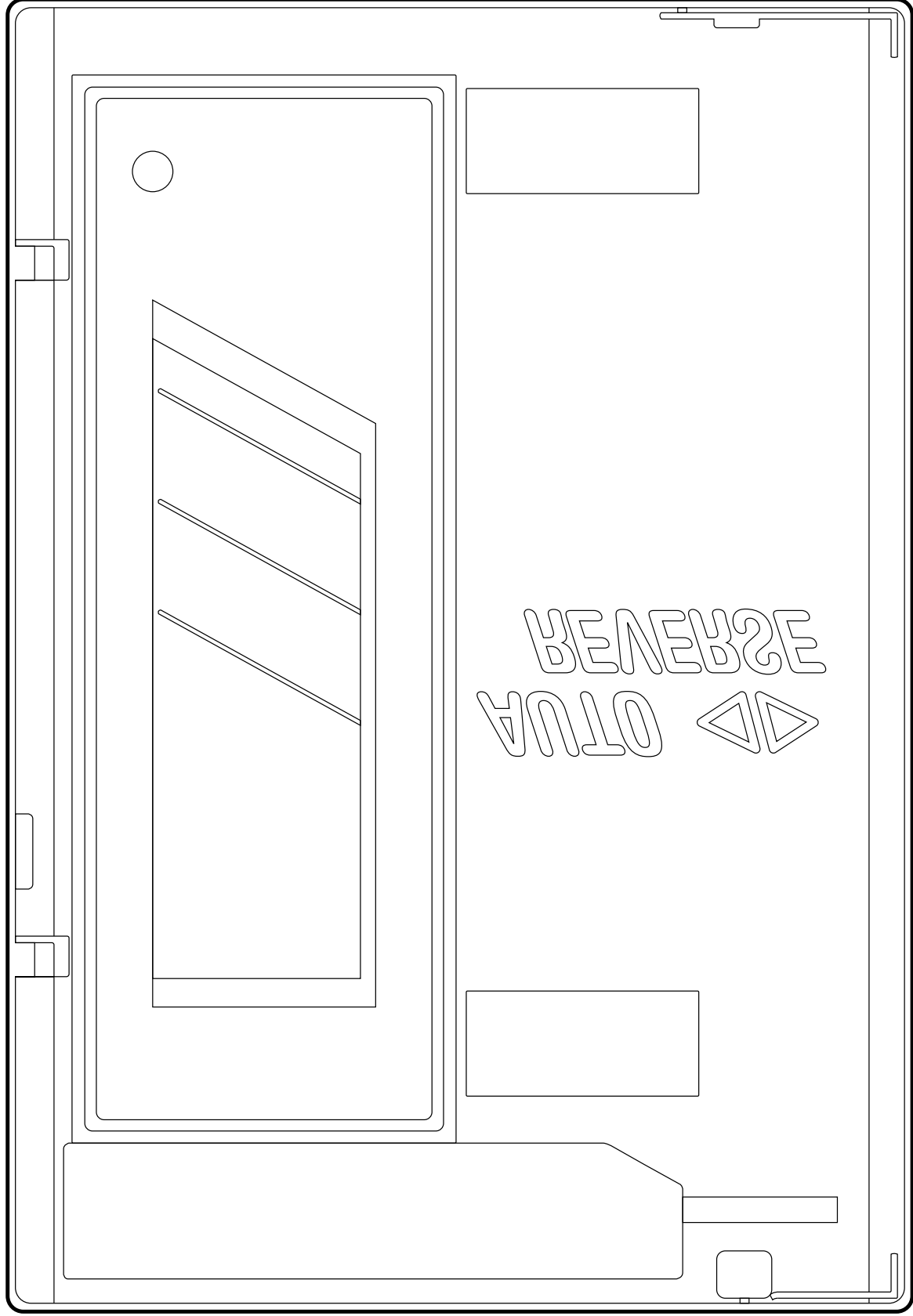




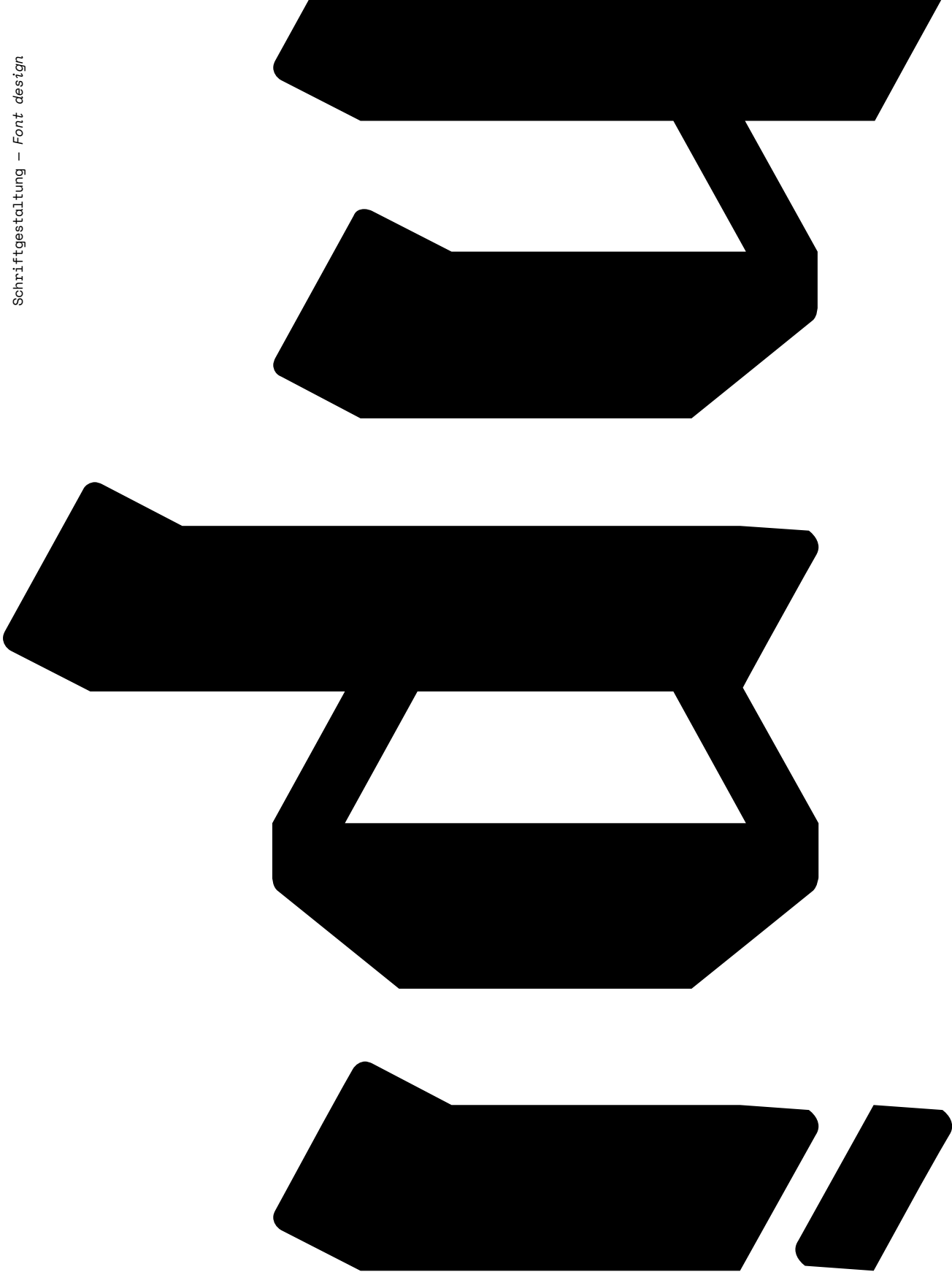
Um das Programm Adobe Illustrator besser kennenzulernen besorgten wir uns einen Gegenstand, welchen wir als Vektor-Zeichnung umsetzten. Ich wählte einen alten Kassettenrekorder von Zuhause, bei dem mich all die kleinen Knöpfe, Schrauben, und Beschriftungen interessierten. Mein Ziel war es, alle sichtbaren Flächen von diesem Kassettengerät zu zeichnen. Zu sehen sind alle sechs Seiten des Gerätes, aber auch die Unterseite des Deckels und das Kassettenfach.

These are digital drawings I made using the program Adobe Illustrator. The task was to recreate an object using vectors, as an exercise to get familiar with the program. I had an old cassette tape recorder lying around at home which I utilised. I drew all the visible sides of the devices including the compartment where the cassette goes.





2015
23. Feb. → 04. März



Dozierende – Mentors

Mauro PaoIozzi

Größe – Size

Verschieden – Various

English

Deutsch

Diese Schrift entstand im Anschluss zu dem Illustrator Projekt. Die dort entstandenen Vektorzeichnungen eines Gegenstandes stellten die Grundlage für eine eigene Schrift dar, die im Programm Fontlab Studio umgesetzt wurde.

This is a font I made, subsequently to the Illustrator project. The idea was to use some of the forms from the vector-drawings as a kind of reference, to create our very own font, which was then realised using the program FontLab Studio.

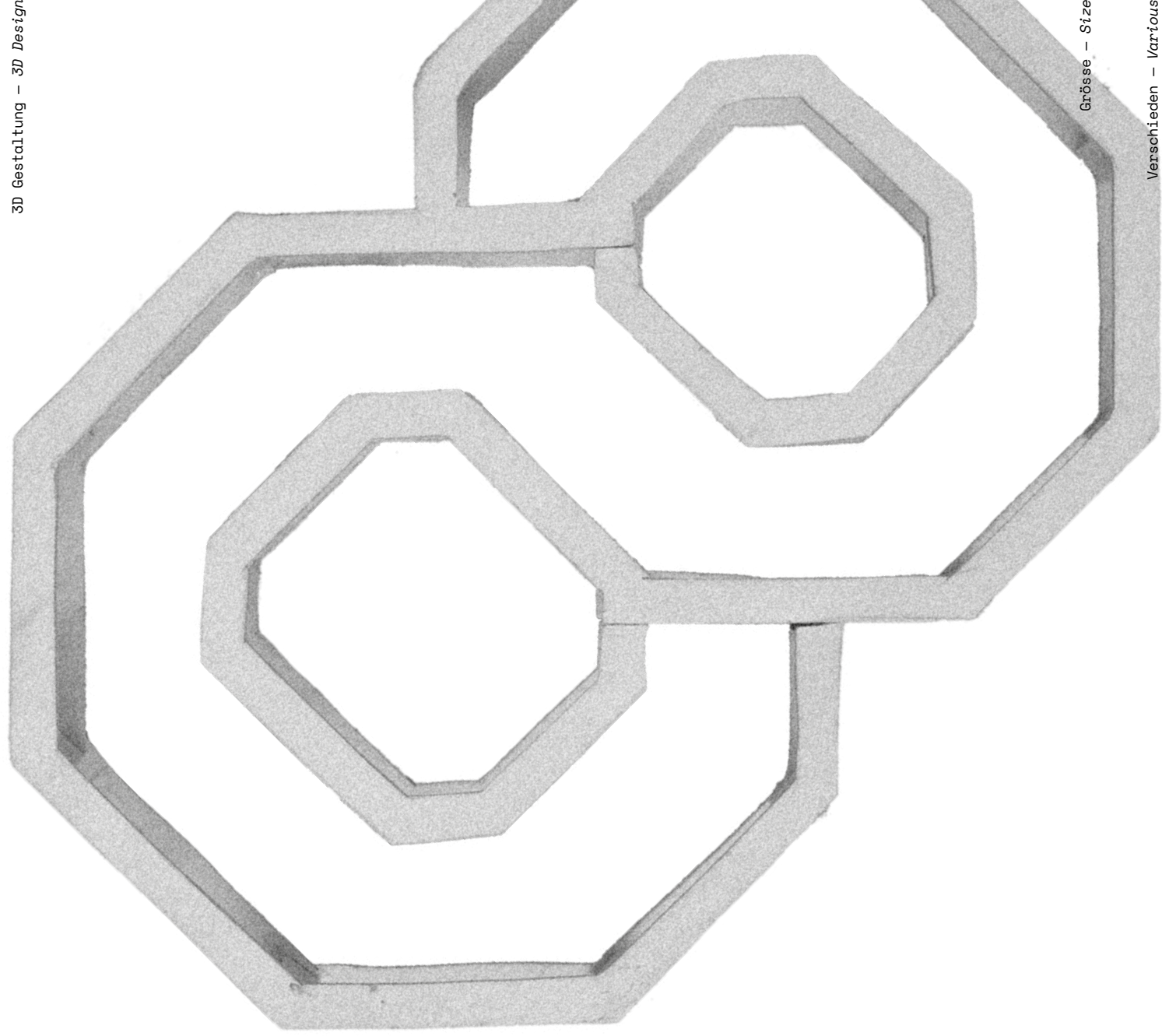
Typeface Bentin Designed by Christoph Hunziker

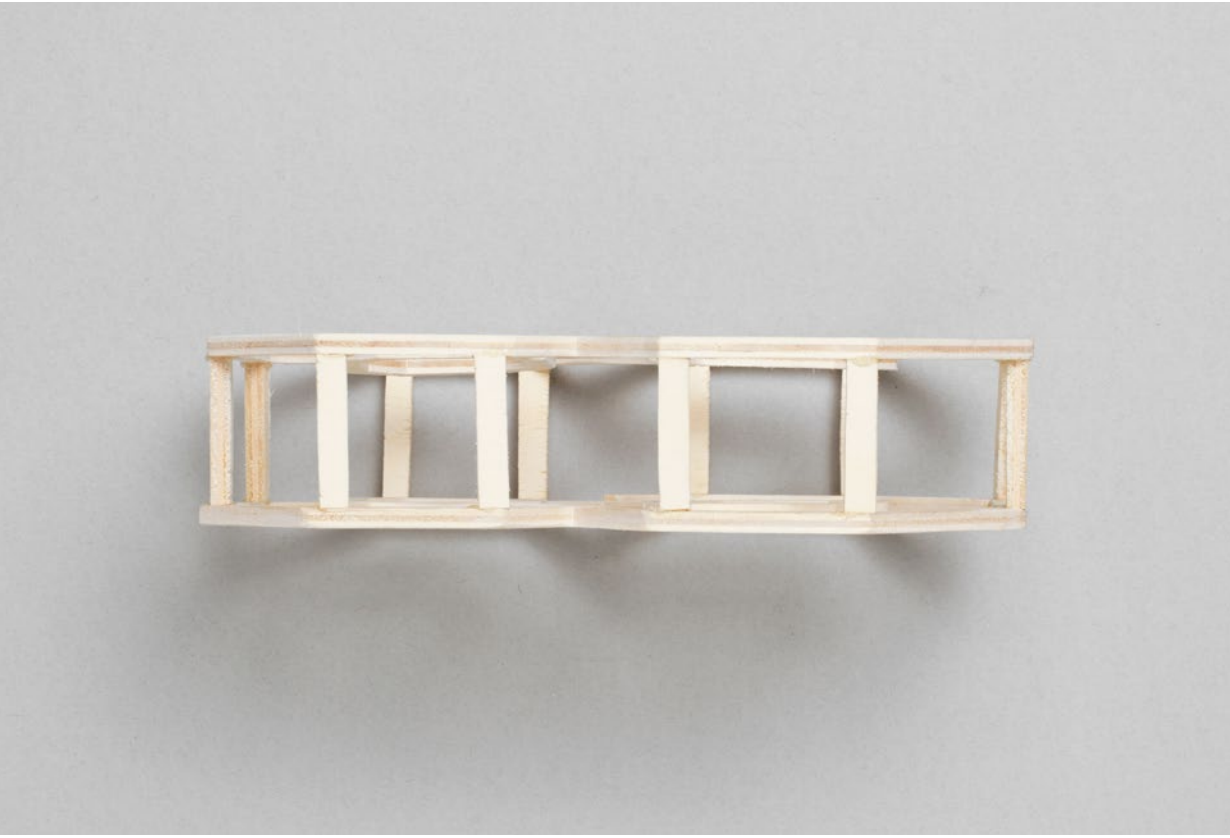
A B C D E F G H I J K L
M N O P Q R S T U
V W X Y Z
a b c d e f g h i j k l
m n o p q s t u
v w x y z
. , ? !

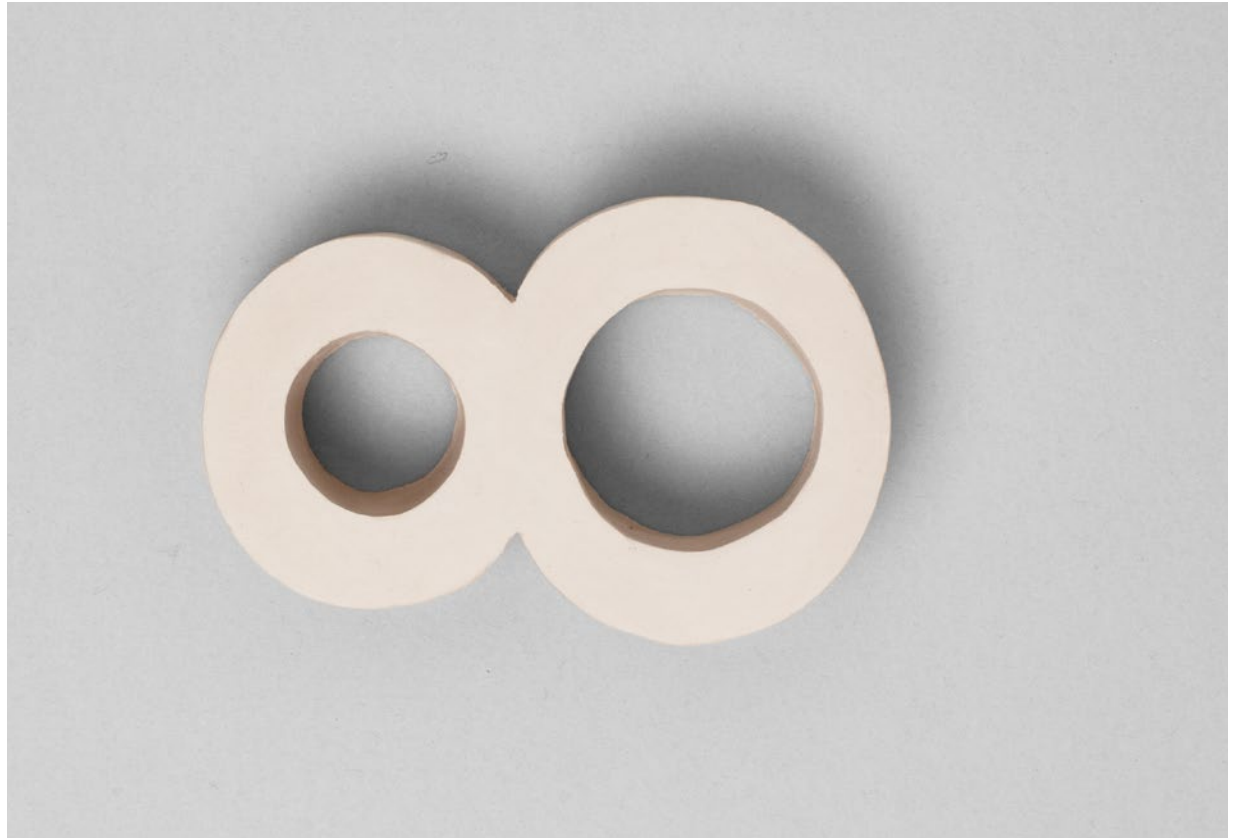
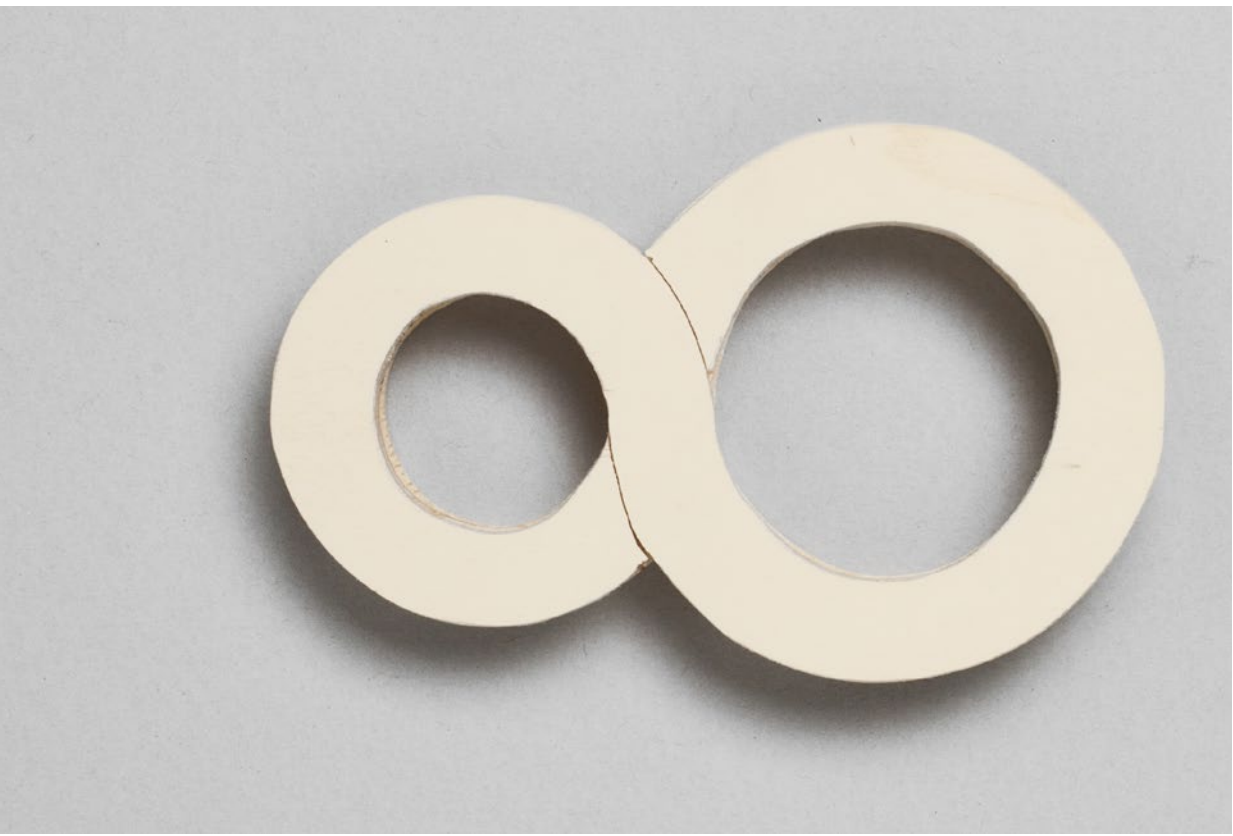
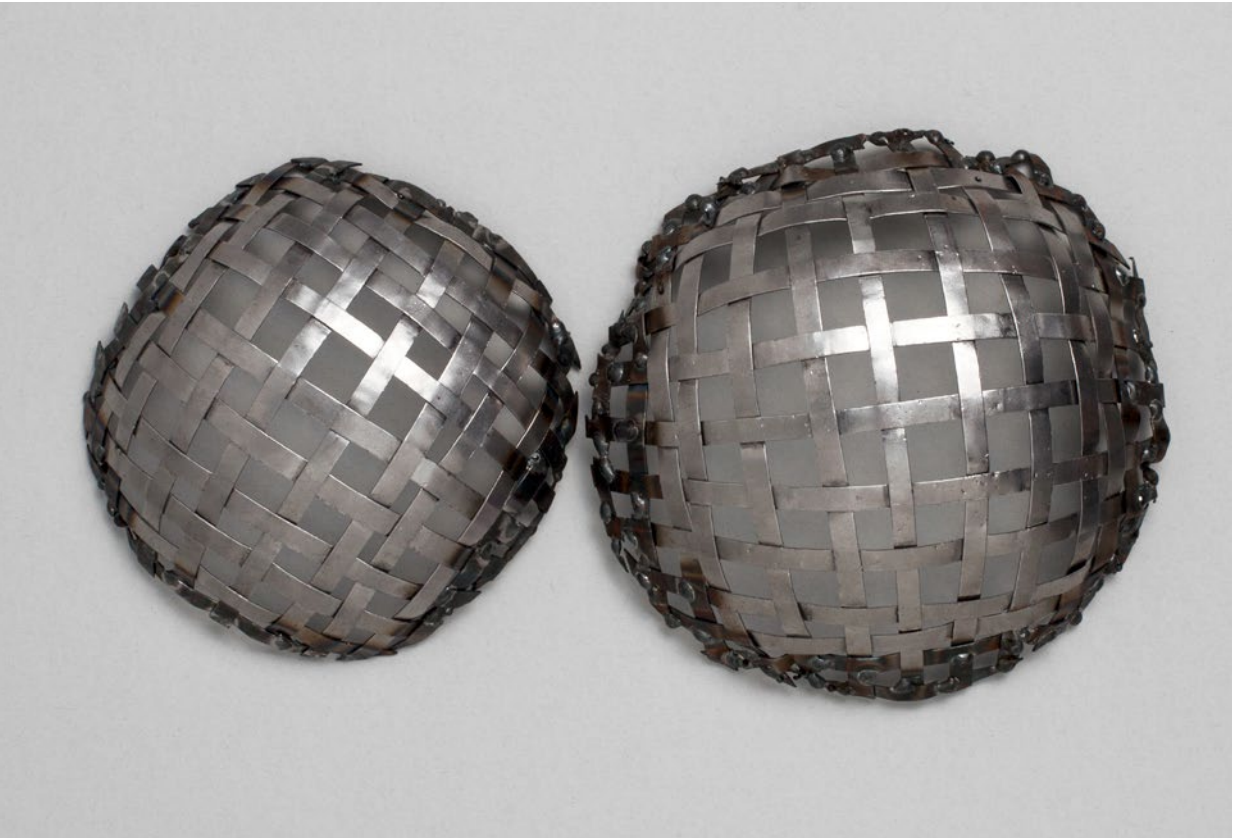
This is a text example, showcasing my font. I created this typeface using the program Adobe Illustrator as well as the program Fontlab Studio. This was all part of a short font design project. The look of this font was inspired by an other project of mine in which I constructed a vectorized drawing of a broken cassette recorder. I was also inspired by fraktur typefaces. I combined these two ideas into a typeface similar to fraktur fonts while using parts of the vector drawing to form the letters. I gave this font the name Bentin, as in bent tin. The reason behind this is that many of the parts of the recorder I drew were tin and were bent in some way.

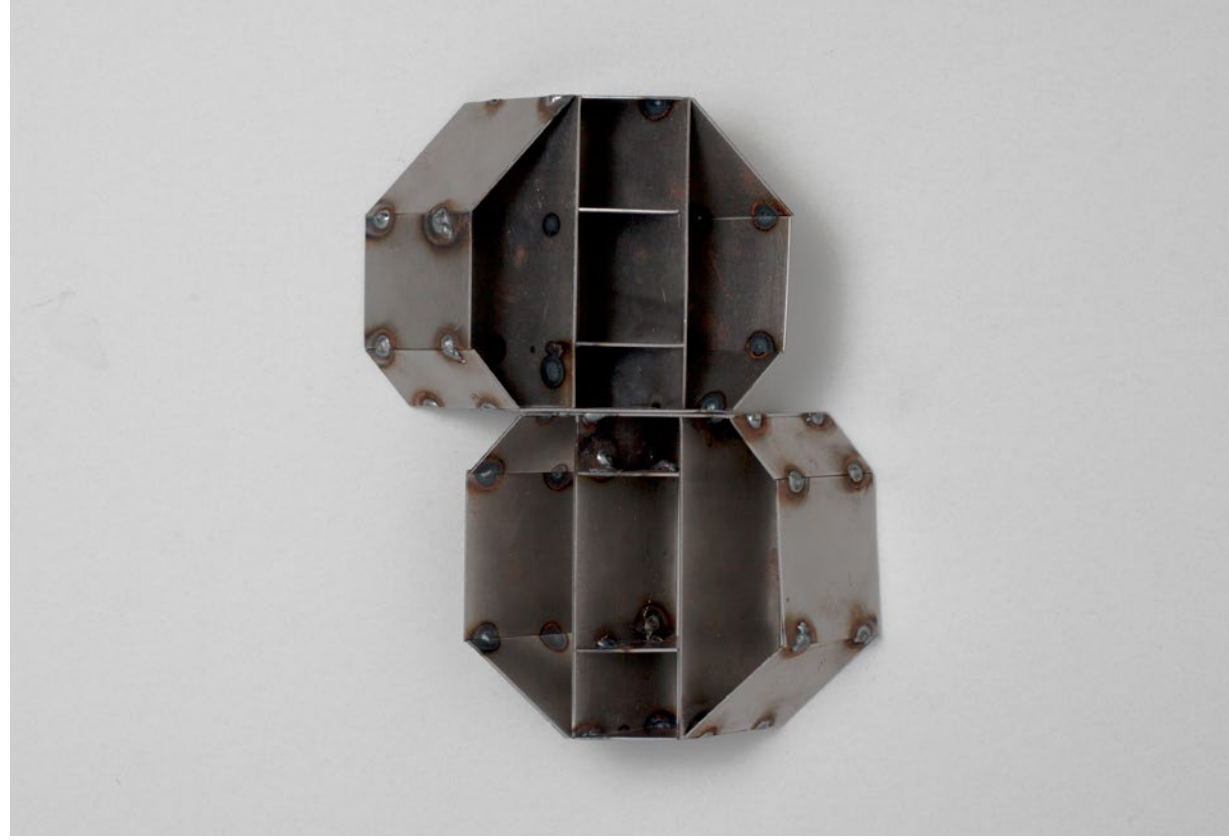
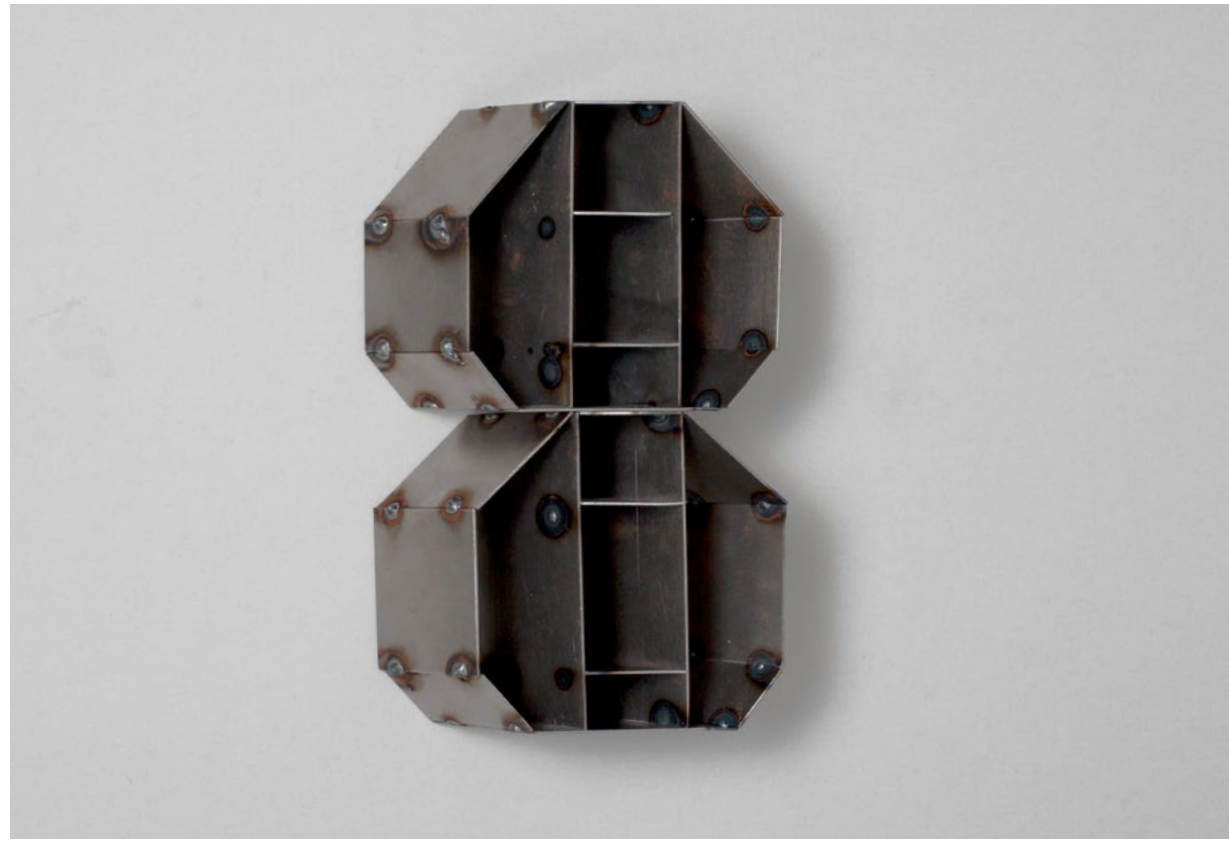
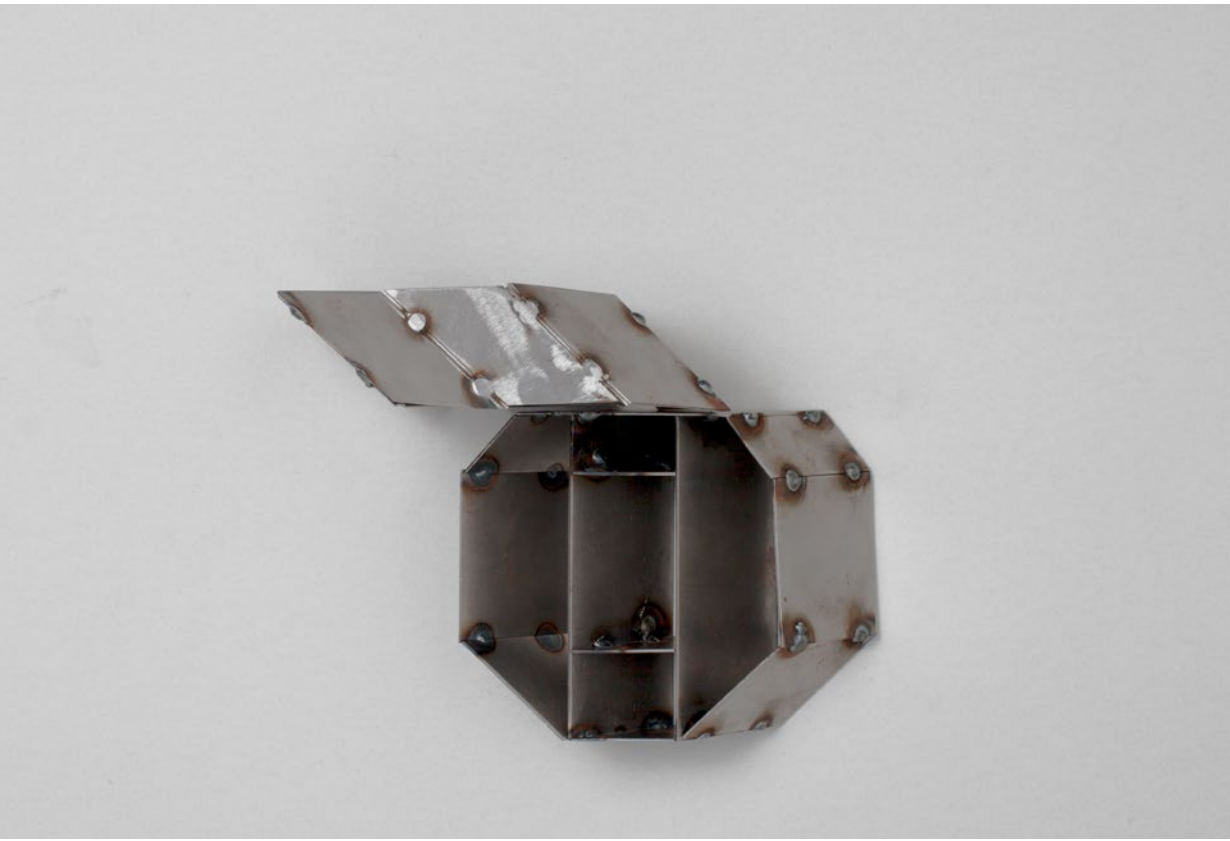
In dieser Arbeit befasste ich mich mit der Ziffer 8. Ich setzte diese als dreidimensionales Objekt um. Es kamen dabei verschiedene Materialien zum Einsatz. Ich arbeitete zum Beispiel arbeitete ich mit Holz, Metall und Styropor.

In this project I created the number 8 as a three dimensional object. To do this I utilised multiple materials like wood, metal and Styrofoam.









1997 Geburtsdatum – *Date of birth*
2012 Schulabschluss – *Graduation*
2012 → 2013 Vorkurs – *Preparatory Design Course* Aarau
2013 → 2014 Vorkurs+ Trimbach
2014 → 2018 Fachklasse Grafik Luzern – *Lucerne*

Mehr? – *More?*
christophhunziker.ch

Kontakt – *Contact*
christoph.hunziker@gmx.ch

English **Good morning – Good day – Good evening**
My name is Christoph Hunziker and I am 19 years old. I am studying at the Fachklasse Grafik in Lucerne at the moment. In this portfolio you will find an assortment of works I created during my time there.

Deutsch **Guten Morgen – Guten Tag – Guten Abend**
Mein Name ist Christoph Hunziker und ich bin 20 Jahre alt. Ich besuche zurzeit die Fachklasse Grafik in Luzern und absolviere das dritte Ausbildungsjahr. In diesem Portfolio finden Sie eine Auswahl meiner bisherigen Arbeiten.



Grösse – *Size*

180 cm

