

Collection of Projects by Amelie Schaeberle



09 Nov 2025

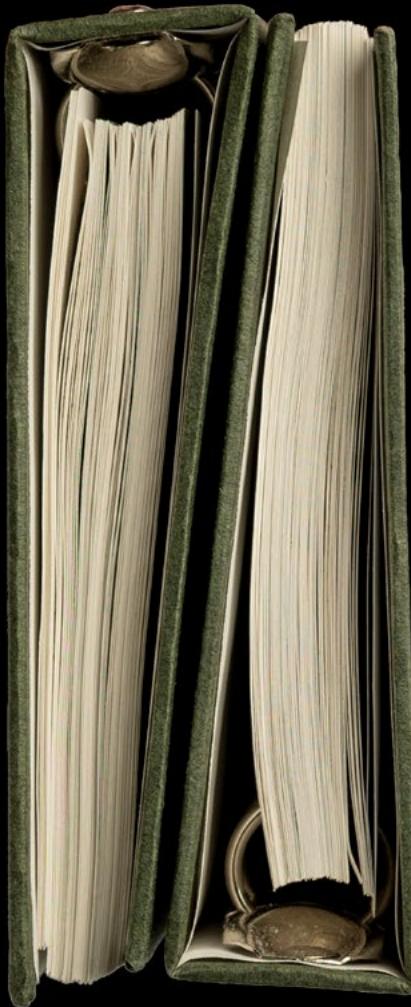
Hi, I am Amelie Schaeberle, an interdisciplinary designer working mainly in the field of Graphic Design, Typography and cultural development. With my creative practice I'm trying to integrate societal change in every day situations. I have studied at the Free University of Bolzano and the Isia Urbino. My work has been exhibited at the Turin Graphic Days, at Spazio Alelaie in Bari, and at the Weight Station and the Casa Goethe Haus in Bolzano, Italy. You can find some of my projects in the magazines Brand Issue 73 and Stein 08/23!

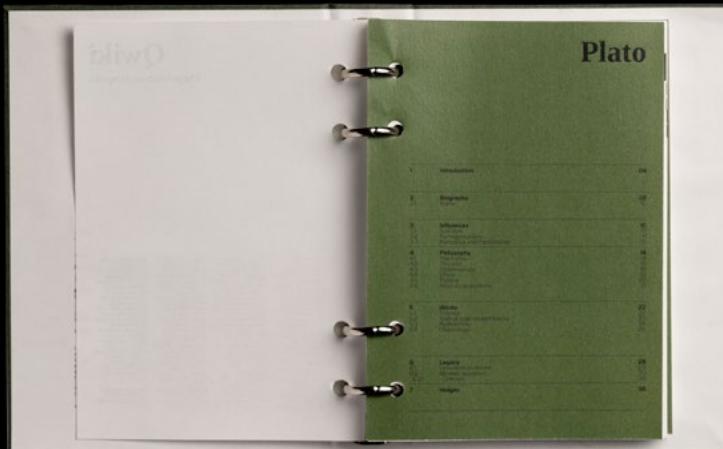


Project
Year
Information
Credits
Published

QWIKI - The portable Encyclopedia
2023
University Project
Developed together with Sara Rombaldoni
BranD 73; Layout Designs That Change Reading,
Sendpoints Publishing Co., Limited, Hongkong

The advantages of Wikipedia compared to paper encyclopedias are numerous, the most important of which are certainly the constant updating of information, the integrated links for better understanding of the content, and the almost immediate accessibility. Analysing these advantages, we developed the idea of QWIKI, a portable and updatable encyclopaedia. Thanks to the ring binding, pages can be conveniently reprinted and re-inserted. QWIKI also integrates links into the printed version, using a four-column layout to ensure that they are on the same page as the reference text. The heading on the side indicates the current chapter, facilitating quick navigation. QWIKI has a handy A6 format that allows it to be taken anywhere, making the information accessible anytime, anywhere.





Project
Year
Client
Information
Credits

Grotta
2024
Due Studio
Design of the italics and the weights Black and Heavy as an extension of the Grotta family.
Developed together with Alessio Pompadura and Massimiliano Vitti.

Grotta is an irreverent contemporary neo-grotesk typeface with strong geometric accent and sharp contrast in its form. Characterized by tight apertures and an overall dynamic feeling it is suited for both display and text sizes. It is our interpretation of the 21st century grotesk, exuberant, irruptive and coarse that winks at the typeface from the past such as Venus-Grotesk and Monotype Grotesque. Provided with an extended language support and a wide range of OpenType features and stylistic set, Grotta is available in 7 weights from Light to Heavy with corresponding italics. The typeface has some special glyphs like the schwa and the * on x-height and uppercase to make the use of gender-inclusive language a little bit easier. It also has some fancy ligatures!



A B C D E E F
G H I J K K L M
N O P Q Q R R S
T U V V W W N
W X Y Y Z ! ? @

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7/14#

Dada or *Dadaism* was an art movement of the European avant-garde in the early 20th century, with early centers in Zürich, Switzerland, at the *Cabaret Voltaire* (circa 1916); *New York Dada* began circa 1915, and after 1920 *Dada* flourished in Paris. Developed in reaction to World War I, the *Dada movement* consisted of artists who rejected the logic, reason, and aestheticism of modern capitalist society, instead expressing nonsense, irrationality, and anti-bourgeois protest in their works. The art of the movement spanned visual, literary, and sound media, including collage, sound poetry, cut-up writing, and sculpture. *Dadaist* artists expressed their discontent with violence, war, and nationalism, and maintained political affinities with the radical far-left. Cover of the first edition of the publication *Dada*, *Tristan Tzara*; Zürich, 1917. There is no consensus on the origin of the movement's name; a common story is that the German artist *Richard Huelsenbeck* slid a paper knife (letter-opener) at random into a dictionary, where it landed on "dada", a colloquial French term for a hobby horse. Others note that it suggests the first words of a child, evoking a childishness and absurdity that appealed to the group. Still others speculate that the word might have been chosen to evoke a similar meaning (or no meaning at all) in any language, reflecting the movement's internationalism. The roots of *Dada* lie in pre-war avant-garde. The term anti-art, a precursor to *Dada*, was coined by *Marcel Duchamp* around 1913 to characterize works which challenge accepted definitions of art. *Cubism* and the development of collage and abstract art would inform the movement's detachment from the constraints of reality and convention. The work of *French poets*, *Italian Futurists* and the *German Expressionists* would influence *Dada*'s rejection of the tight correlation between words and meaning. Works such as *Ubu Roi* (1896) by *Alfred Jarry*, and the *ballet Parade* (1916–17) by *Erik Satie* would also be characterized as proto-*Dadaist* works. The *Dada movement's principles* were first collected in *Hugo Ball's Dada Manifesto* in 1916. The *Dadaist movement* included public gatherings, demonstrations, and publication of art/literary journals; passionate coverage of art, politics, and culture were topics often discussed in a variety of media. Key figures in the movement included *Hugo Ball*, *Marcel Duchamp*, *Emmy Hennings*, *Hans Arp*, *Sophie Taeuber-Arp*, *Raoul Hausmann*, *Hannah Höch*, *Johannes Baader*, *Tristan Tzara*, *Francis Picabia*, *Huelsenbeck*, *George Grosz*, *John Heartfield*, *Man Ray*, *Beatrice Wood*, *Kurt Schwitters*, *Hans Richter*, *Max Ernst*, and *Elsa von Freytag-Loringhoven* among others. The movement influenced later styles like the avant-garde and downtown music movements, and groups including *Surrealism*, *nouveau réalisme*, *pop art* and *Fluxus*.

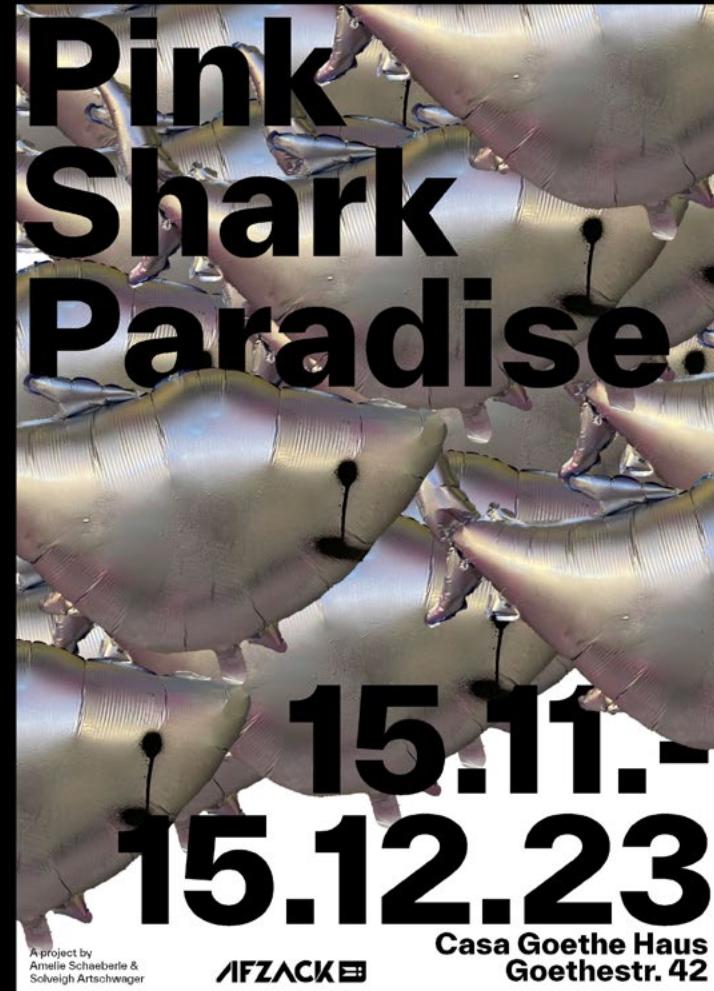
*Bazooka
Artiste
Fotograf*in
Offtrack*

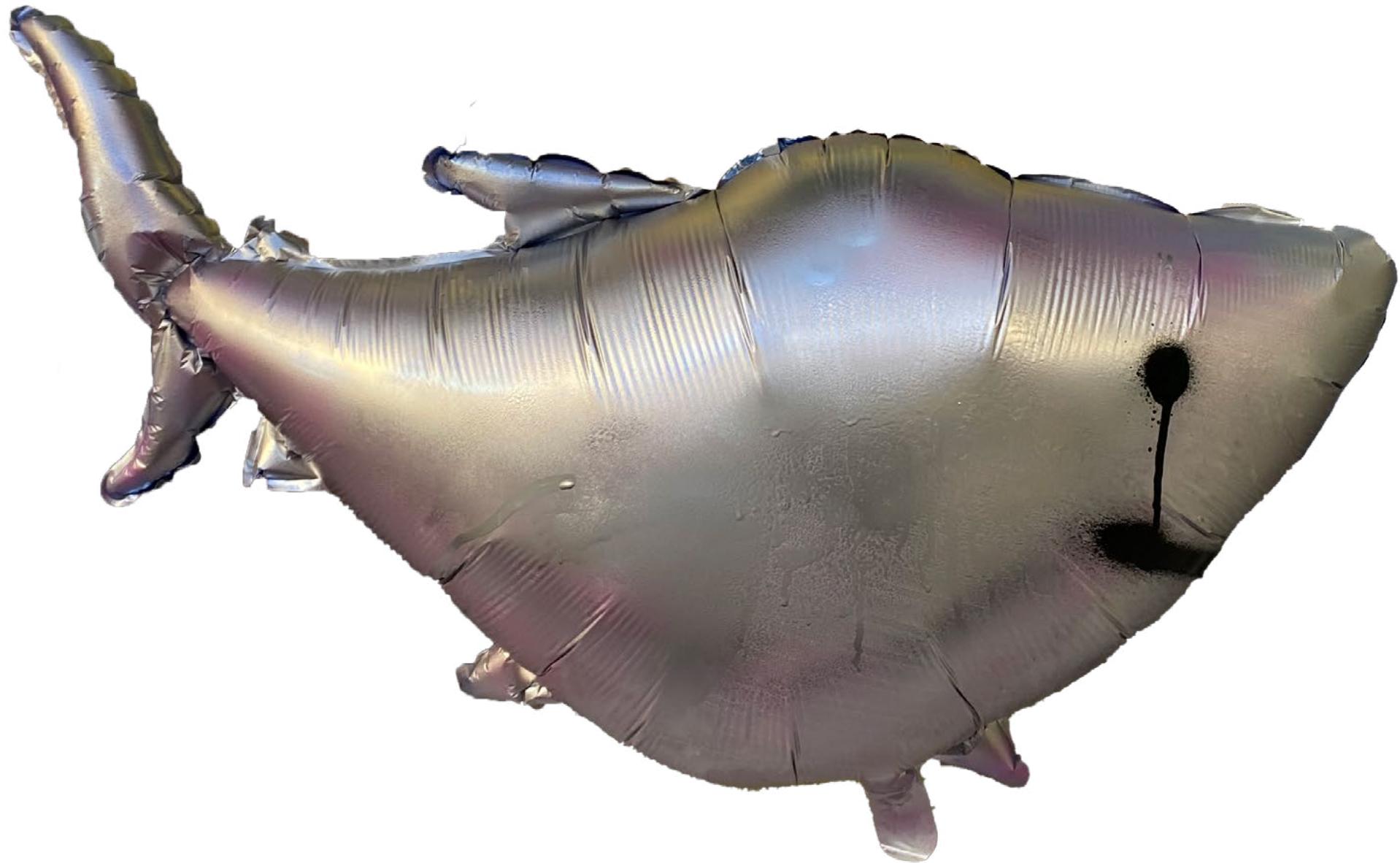
Project
Year
Client
Information
Exhibited

Pink Shark Paradise
2023
Goethe Haus Bolzano
Poster, Live music, Exhibition
Neologia, Turin Graphic Days 2024, Turin, Italy

Pink Shark Paradise was developed for a month-long exhibition at Casa Goethe Haus in Bolzano. This immersive and absurd installation aims to counter the bolzanian winter blues by offering a whimsical and surreal escape from the cold and darkness. The Pink Shark Paradise was composed of live visuals, silver shark sculptures, and a participatory development of an electric-analog music track. The exhibition poster was selected for the Neologia Exhibition of the Graphic Days Turin 2024.







Grotta Rounded
2025

Due Studio

Design of the Rounded Version of the Grotta family.

Typeface Grotta (Roman) was developed together with Alessio Pompadura and Massimiliano Vitti.

Grotta Rounded is an evolution of the Grotta typeface, combining an irreverent contemporary neo-grotesk letterform with perfectly circular stem endings. As a rounded typeface with strong geometric accents, sharp contrasts, tight apertures and a dynamic feeling, it combines uncommon typographic elements with one another, leading to a unique typeface that is suited for both display and text sizes. Grotta Rounded has the latin Extended-A Glyphset and comes with extra glyphs like the schwa and the * on x-height and uppercase to enable the use of gender-inclusive language.



A B C

1 2 3

Wellenbad
Piscina
Kugelfisch
Allerlei
Mittelmeer

FUGU

NAFE

Pufferfish are typically small to medium in size, although a few species such as the Mbu pufferfish can reach lengths greater than 50 cm (20 in).

Tetraodontiformes, or pufferfish, are most significantly characterized by the beak-like four teeth – hence the name combining the Greek terms "tetra" for four and "odus" for tooth. The top and bottom arches is fused together with a visible midsagittal demarcation, used to break apart crustaceans.

≠ 800

713 HA#

A B C D E E E F
G H I J K M L M
N O P Q Q R R S
T U V V V V V N
W X Y Y Z ! ? *

Project
Year
Information
Published

The Bombastical - An Inflatable Cultural Center
2024
Thesis Project
Diplorama Catalogue 2024, Bolzano, Italy

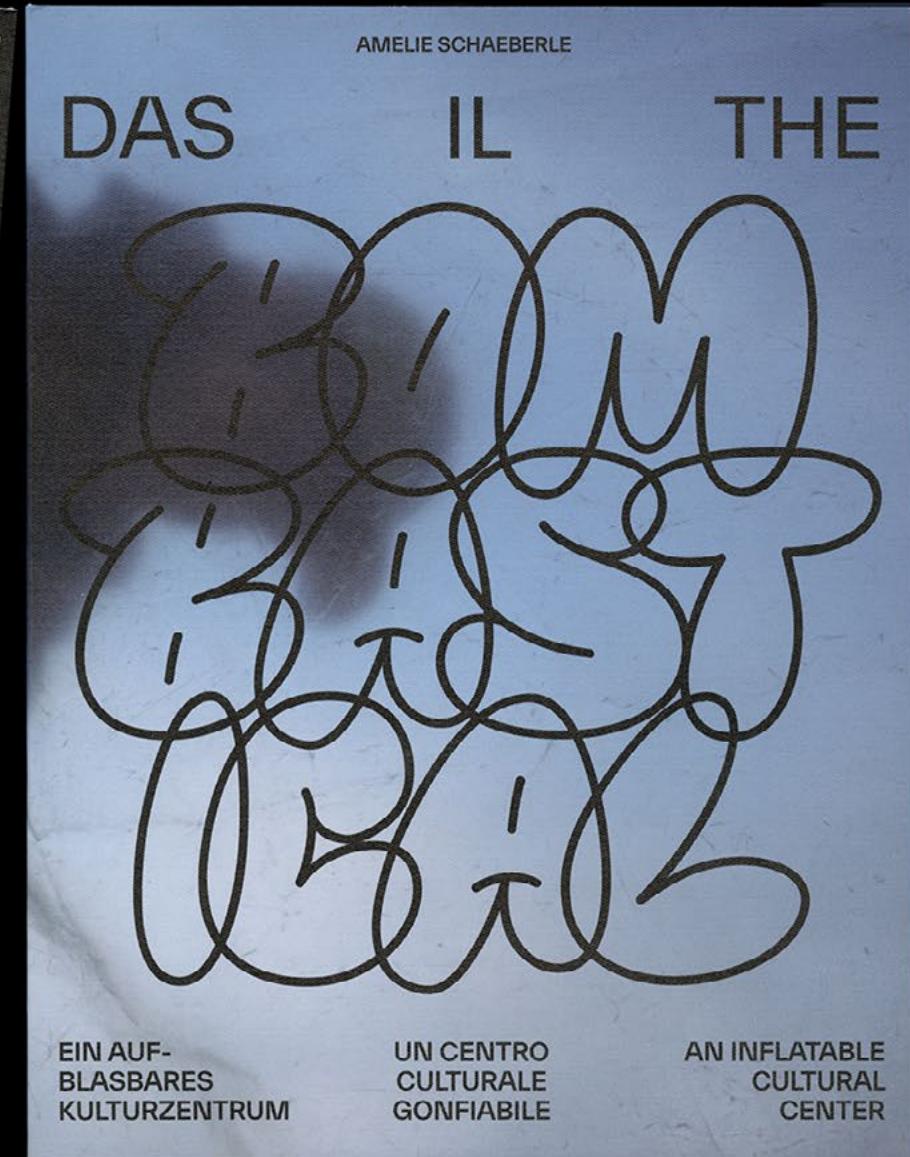
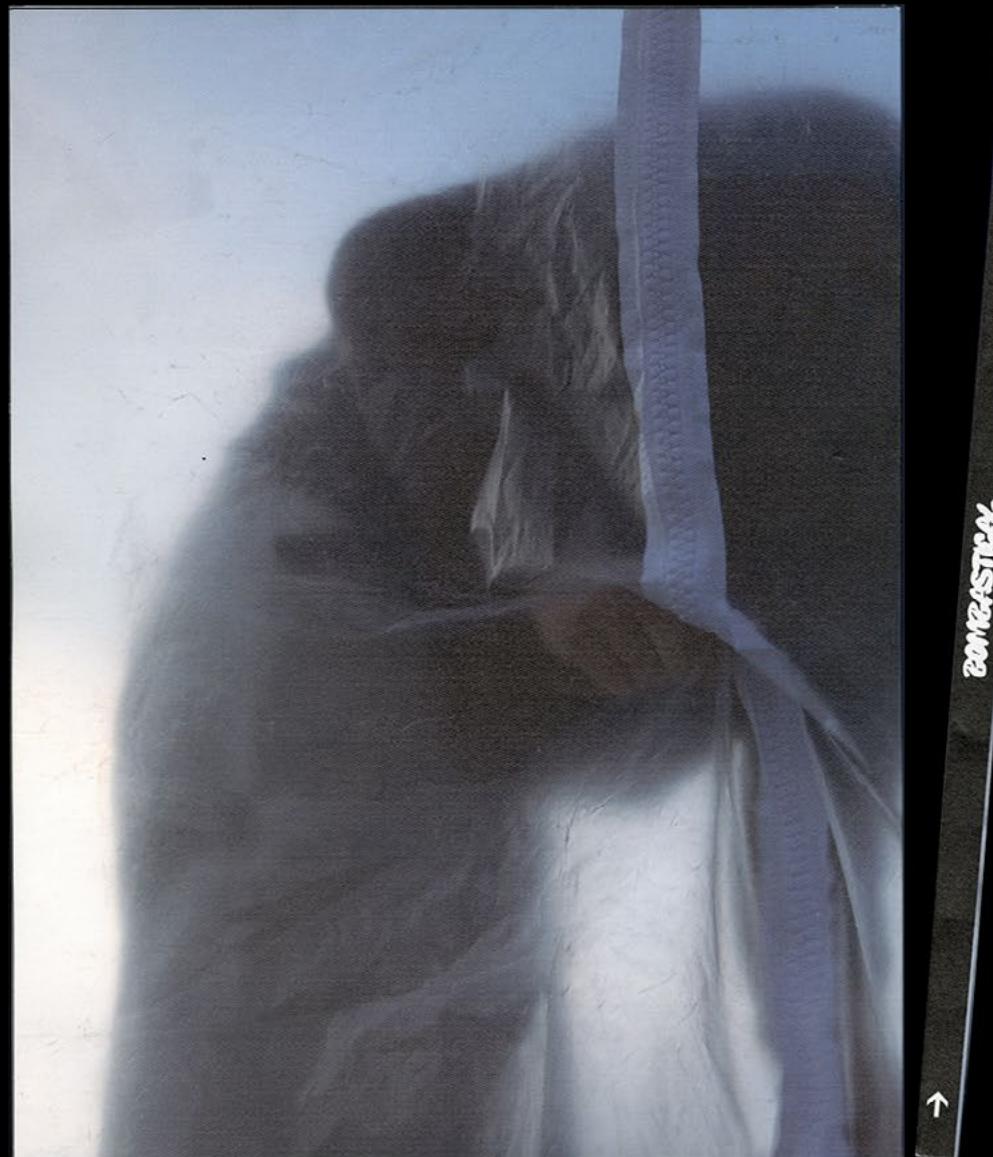
The Bombastical is a City Placemaking project and publication focussing on Ephemer Urbanism, limited cultural opportunities and social isolation in rural areas. The Bombastical, realized as an inflatable architecture, offers a travelling space for events and workshops and can be set up and integrated into the already existing landscape within a few minutes.

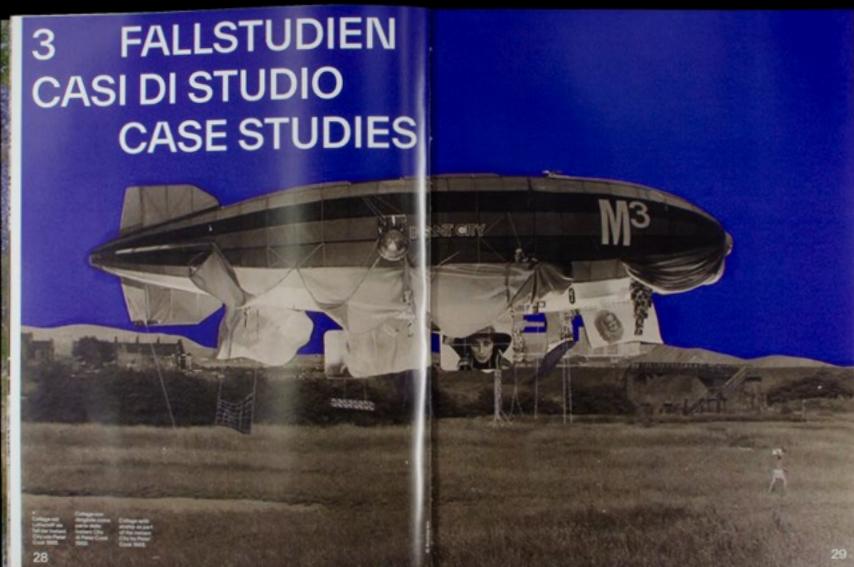




Bombastical used as a transportable Cinema.

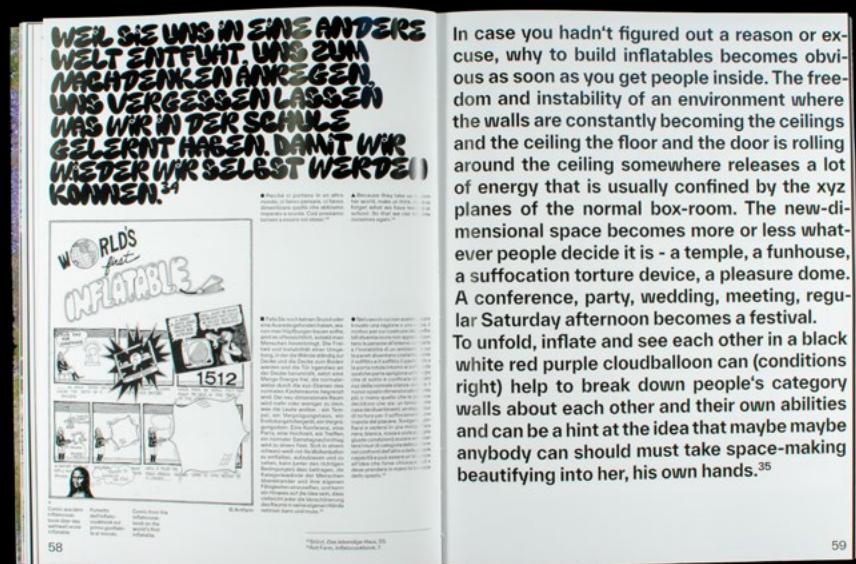
Presentation inside of the Bombastical.





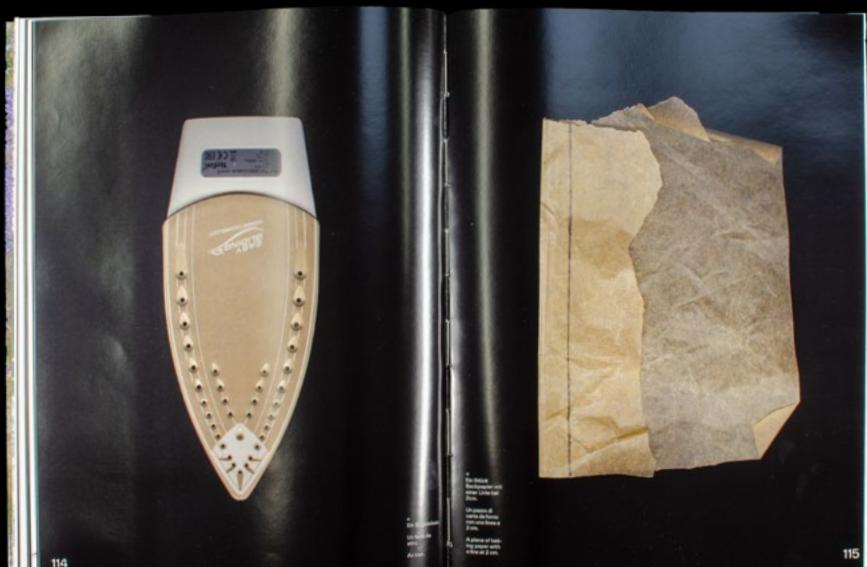
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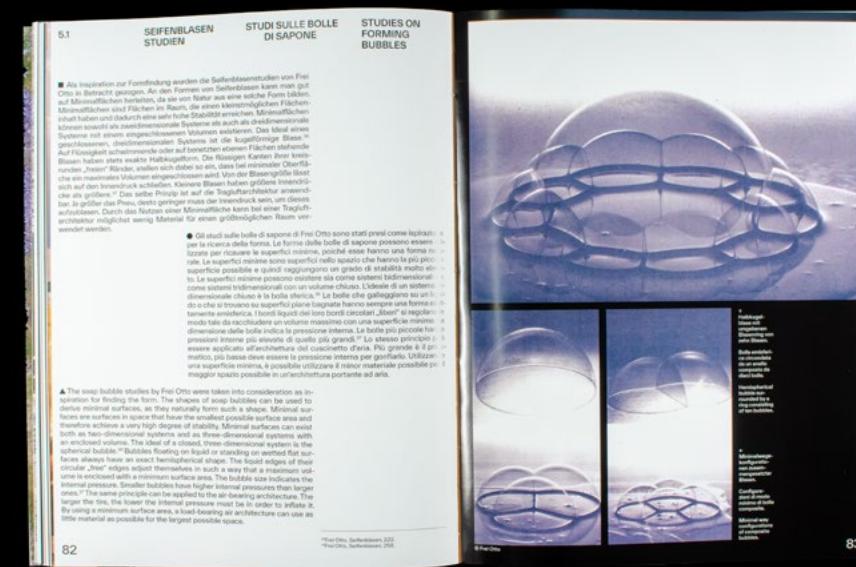
In case you hadn't figured out a reason or excuse, why to build inflatables becomes obvious as soon as you get people inside. The freedom and instability of an environment where the walls are constantly becoming the ceilings and the ceiling the floor and the door is rolling around the ceiling somewhere releases a lot of energy that is usually confined by the xyz planes of the normal box-room. The new-dimensional space becomes more or less whatever people decide it is - a temple, a funhouse, a suffocation torture device, a pleasure dome. A conference, party, wedding, meeting, regular Saturday afternoon becomes a festival. To unfold, inflate and see each other in a black white red purple cloudballoon can (conditions right) help to break down people's category walls about each other and their own abilities and can be a hint at the idea that maybe anybody can should must take space-making beautifying into her, his own hands.³⁵

59



114

115



82

83

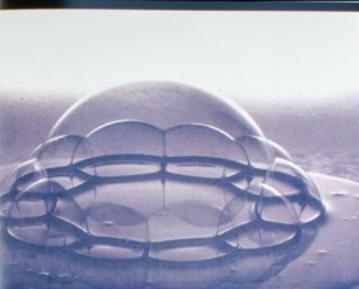
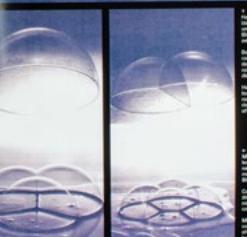
5.1 SEIFENBLASEN STUDIEN STUDIES ON FORMING BUBBLES

■ Als Inspiration zur Formfindung wurden die Seifenblasenstudien von Frei Otto genutzt. An den Formen der Seifenblasen kann man gut auf Minimalflächen hinarbeiten, da sie von Natur aus eine sehr kleine Oberfläche benötigen, um einen bestimmten Raum einzuschließen. Minimalflächen sind durch eine sehr hohe Stabilität eiszeitlichen Minimalflächenkristalle sowie als zwei-dimensionalen Systeme als dreidimensionale Systeme zu verstehen. Das Ideal eines dreidimensionalen Systems ist die kugelförmige Blase. Auf Flüssigkeit schwebende Blasen sind ebenfalls interessant, da sie eine sehr niedrige Oberflächenenergie aufweisen. Auf Flüssigkeit schwebende Blasen haben eine Kugelförmige. Die flüssigen Kanten ihrer Kreisrunden, 'frozen' Blasen, stellen sich dabei so ein, dass bei einer Übersichtsansicht die Blasen nicht auf der Flüssigkeit schließen. Das Prinzip ist auf die Architektur übertragbar, da es möglich ist, durch die Anwendung von Spannungsverteilung, eine Blase zu erzeugen, die so leicht wie möglich ist, um den Innendruck eben, um dieses aufzuhalten. Durch das Füllen einer Minimalfläche kann bei einer Tragflächenarchitektur möglichst wenig Material für die Spannungsverteilung benötigt werden.

■ Gli studi sulle bolle di sapone di Frei Otto sono stati presi come ispirazione per la ricerca delle forme. Le forme delle bolle di sapone possono essere utilizzate per ridurre le superfici minime, poiché esse hanno una forma naturale che richiede una superficie minima per chiudere un determinato spazio. Le superficie minime esistono sia come sistemi bidimensionali come sistemi tridimensionali. Il cristallo di ghiaccio delle superficie minime è un sistema dimensionale chiuso a forma di sfera. Le bolle che galleggiano su un liquido sono anche interessanti, poiché hanno una energia superficiale molto bassa. Le bolle galleggianti su un liquido hanno una forma sferica. Le bordi liquidi delle loro circonferenze, 'frozen' bolle, si formano in modo tale da non chiudere la bolla sferica. Il principio può essere applicato all'architettura del cuscino d'aria. Più grande è il principio, più grande è la bolla. Per esempio, se si applica questo principio a una superficie minima, è possibile utilizzare il minor materiale possibile per il maggiore spazio possibile in un'architettura portante ad aria.

▲ The soap bubble studies by Frei Otto were taken into consideration as inspiration for finding the forms. The bubbles can be used to work on minimal surfaces, as they naturally form such a shape. Minimal surfaces are surfaces in space that have the smallest possible surface area and therefore require the least amount of energy to enclose a certain volume. Both as two-dimensional systems and as three-dimensional systems with the ideal of a three-dimensional system being a spherical bubble.³⁶ Bubbles floating on liquid or standing on a surface always have an exact hemispherical shape. The liquid edges of their circular outlines, 'frozen' bubbles, form in such a way that they do not enclose a minimum surface area. The bubble size indicates the internal pressure, the larger the bubble the higher internal pressures than larger ones.³⁷ The same principle can be applied to architecture. The larger the tire, the lower the internal pressure must be in order to inflate it. By using a small surface area, a load-bearing air architect can use as little material as possible for the largest possible space.

■ Frei Otto, Seifenblasen, 222
■ Frei Otto, Seifenblasen, 250



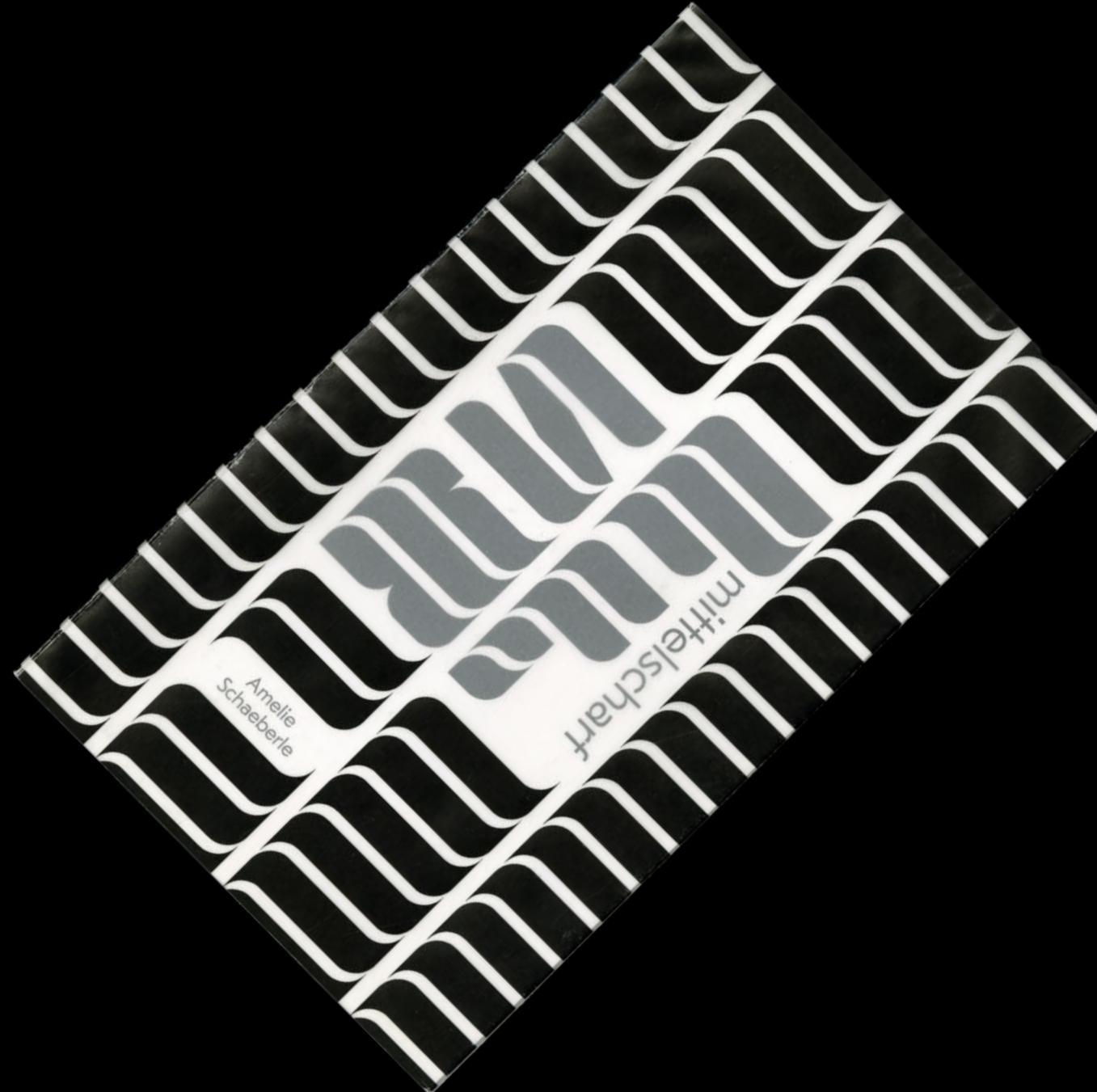
■ Fabrikat: Seifenblasen
■ Materialien: Seife, Wasser
■ Größe: 100 cm
■ Zeitraum: 1960
■ Ort: Berlin, Deutschland



Project
Year
Information
Exhibited

Mittelscharfer Senf Konstruktionsschrift
2021
University Project
Turin Graphic Days 2022, Turin, Italy

Mittelscharfer Senf is a lowercase alphabet made out of 10 elements. The letters are constructed out of either three or four elements, which are stacked horizontally. The alphabets' shapes are inspired by the form of mustard pressed out of a tube, which was then visualized using geometrical forms. Mittelscharfer Senf is an unusual, squarish and bold typeface with a strong horizontal stress. It works excellently with large typesizes on posters and headlines. The alphabet was developed in a course with the type designer Riccardo Olocco and exhibited in the Neologia exhibition of the Turin Graphic Days 2022.



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Text Examples

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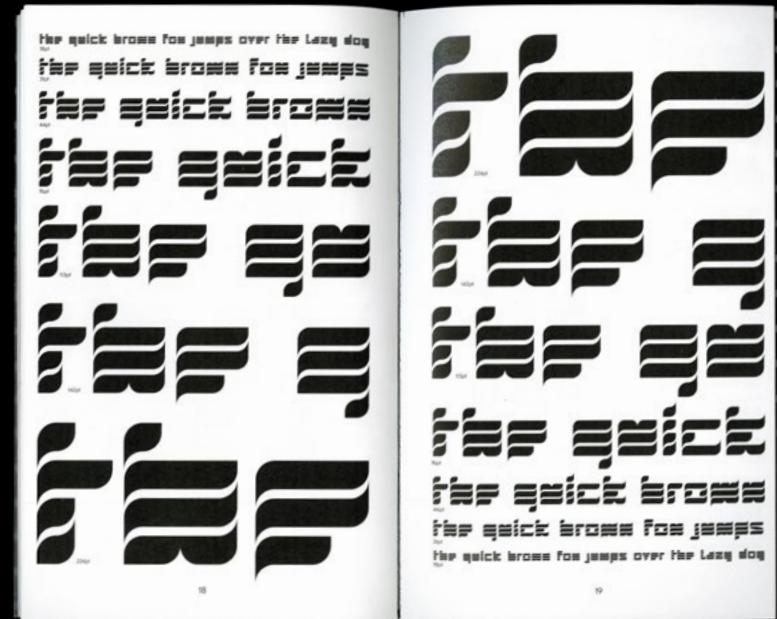
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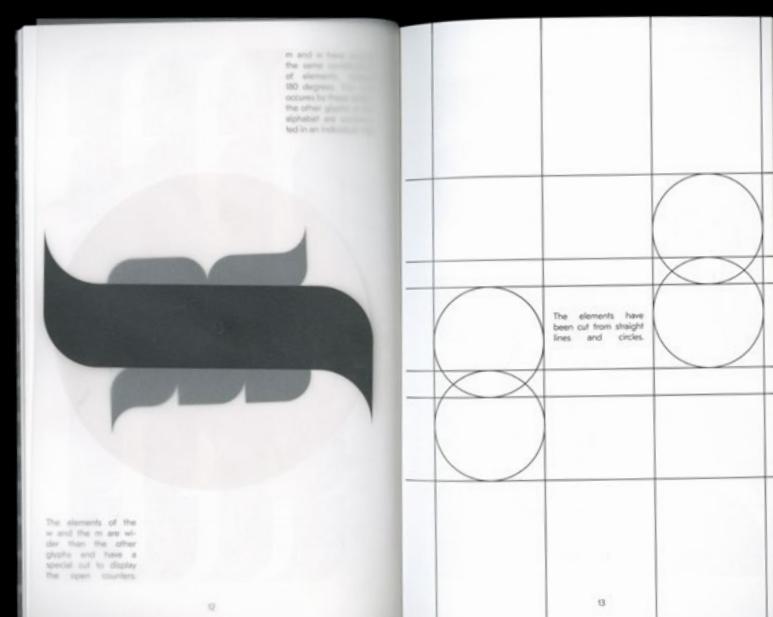
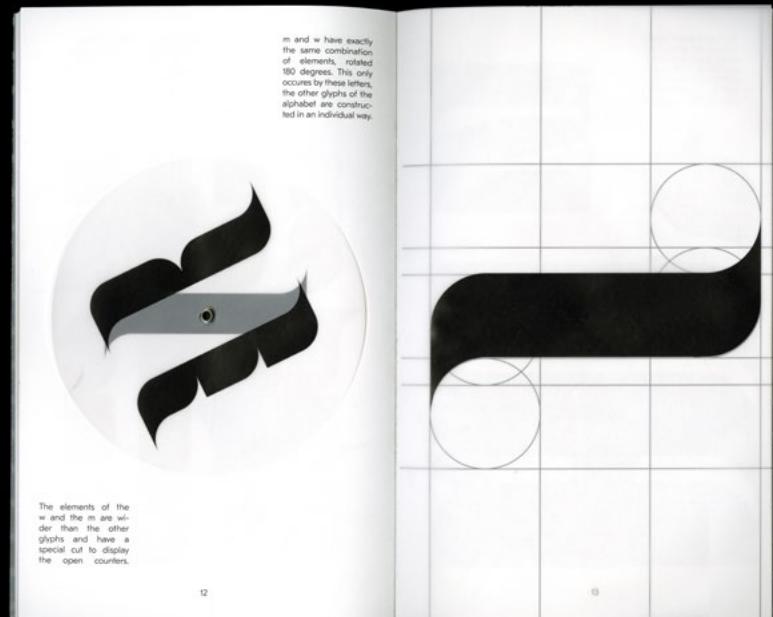
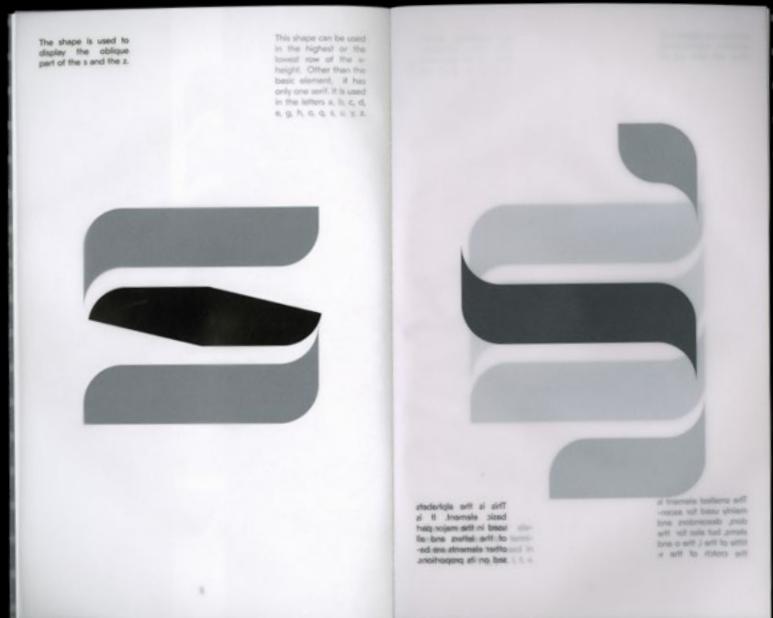
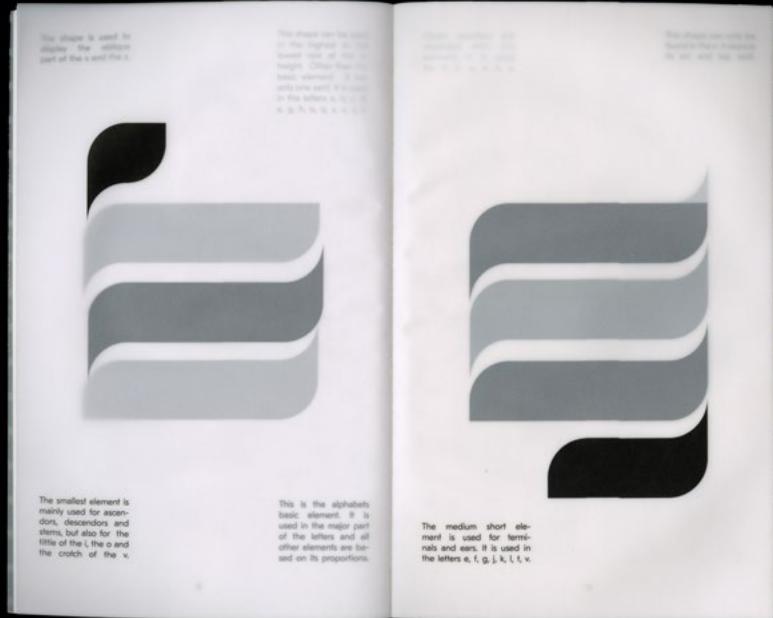
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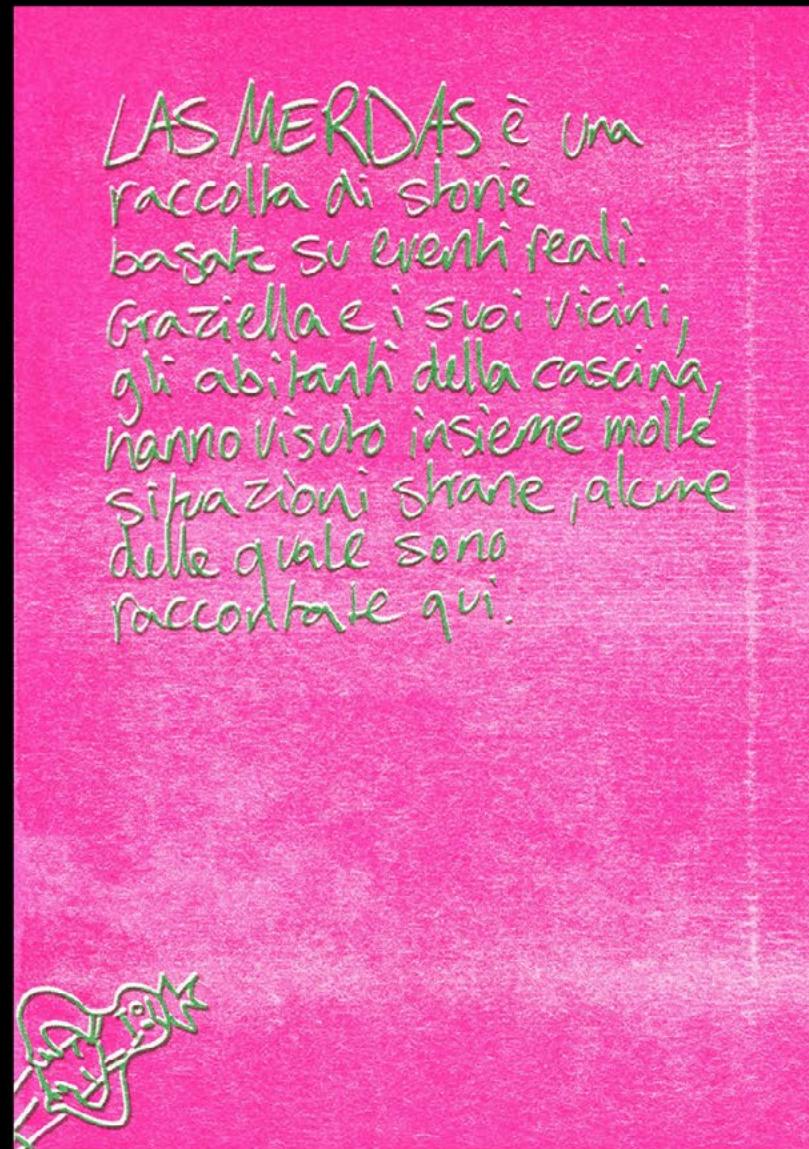
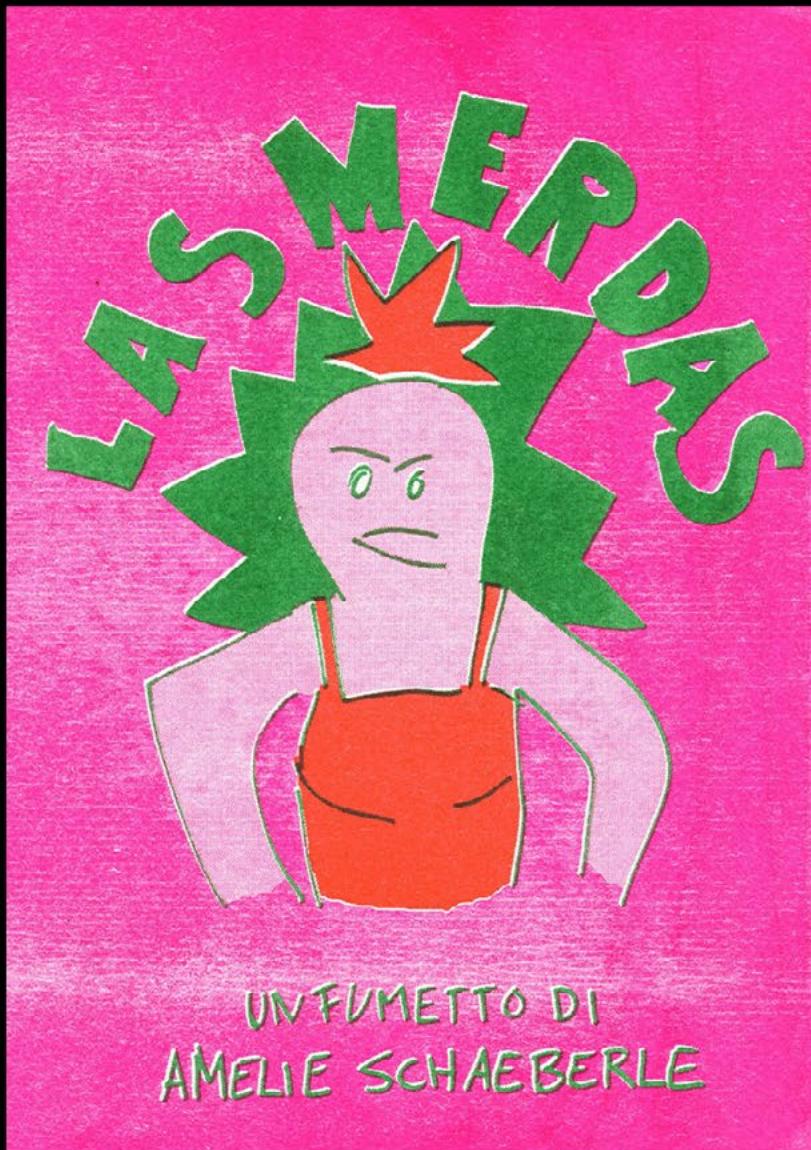
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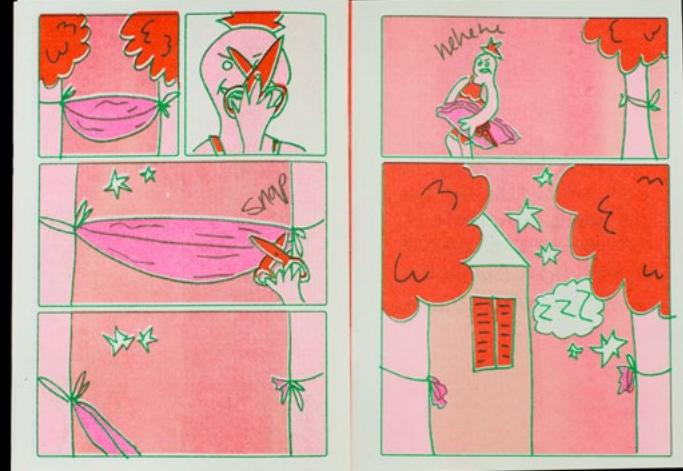
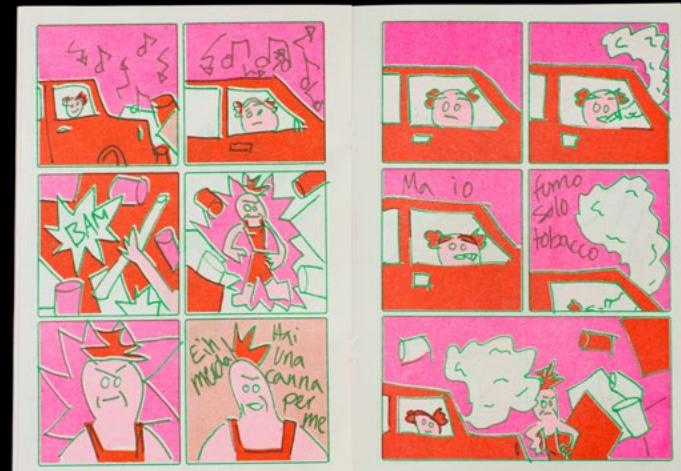
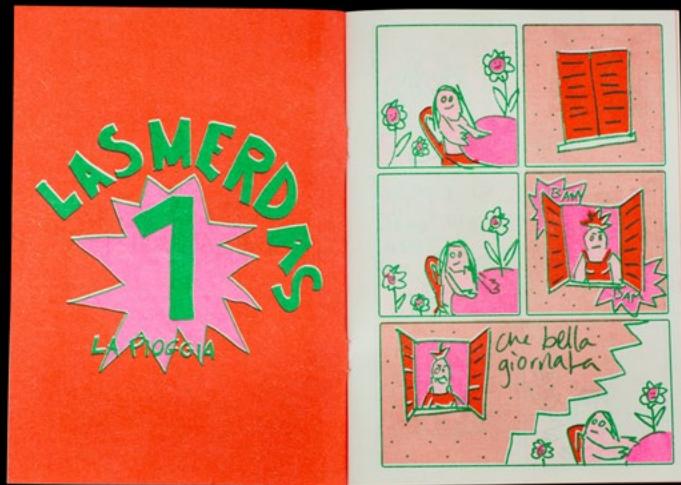
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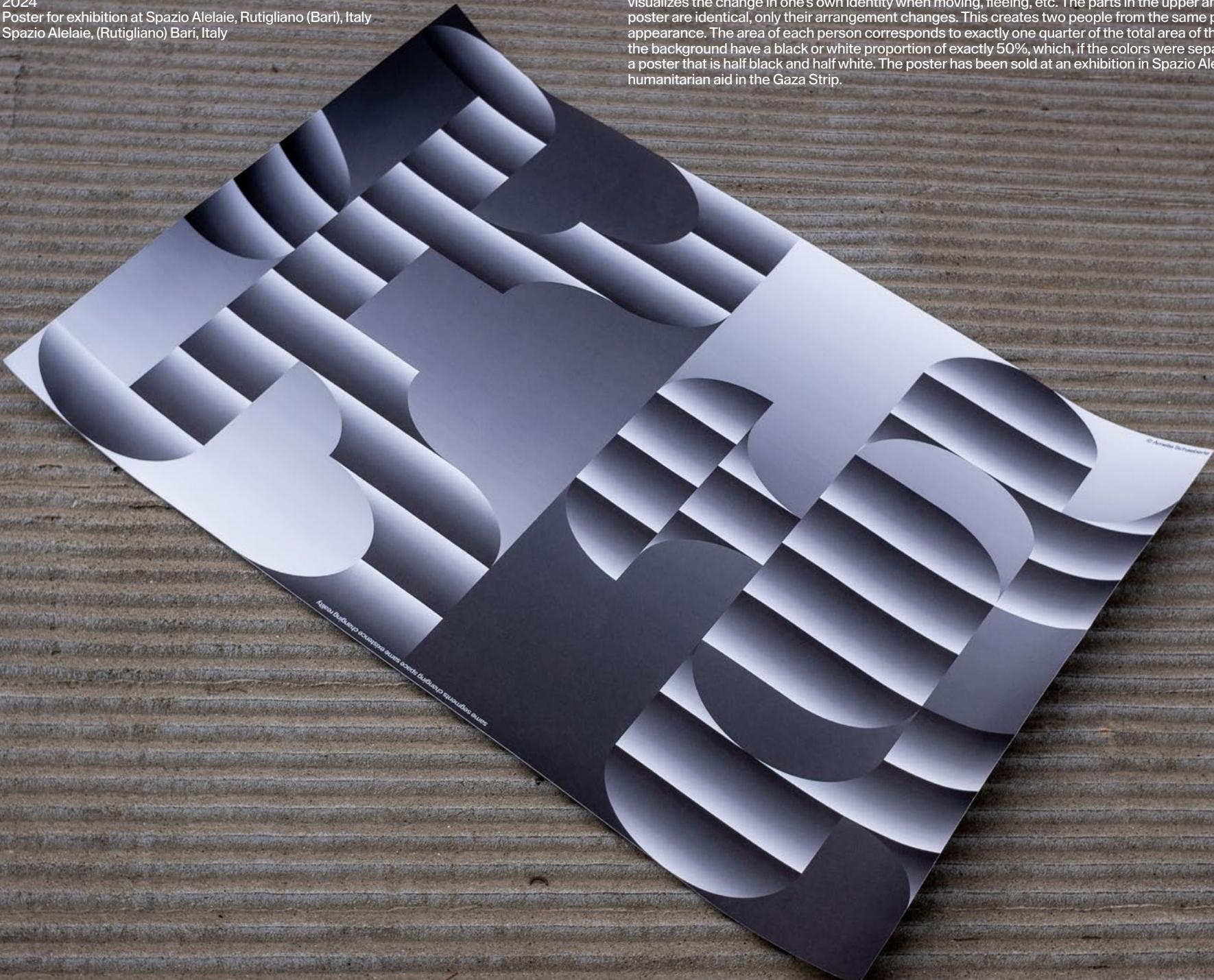




Project
Year
Information
Exhibited

same segments changing space same existence changing reality
2024
Poster for exhibition at Spazio Alelaie, Rutigliano (Bari), Italy
Spazio Alelaie, (Rutigliano) Bari, Italy

same segments changing space same existence changing reality is a poster about identity and space. The poster visualizes the change in one's own identity when moving, fleeing, etc. The parts in the upper and lower half of the poster are identical, only their arrangement changes. This creates two people from the same parts, but with a different appearance. The area of each person corresponds to exactly one quarter of the total area of the poster. All parts and the background have a black or white proportion of exactly 50%, which, if the colors were separated, would result in a poster that is half black and half white. The poster has been sold at an exhibition in Spazio Alelaie to raise funds for humanitarian aid in the Gaza Strip.

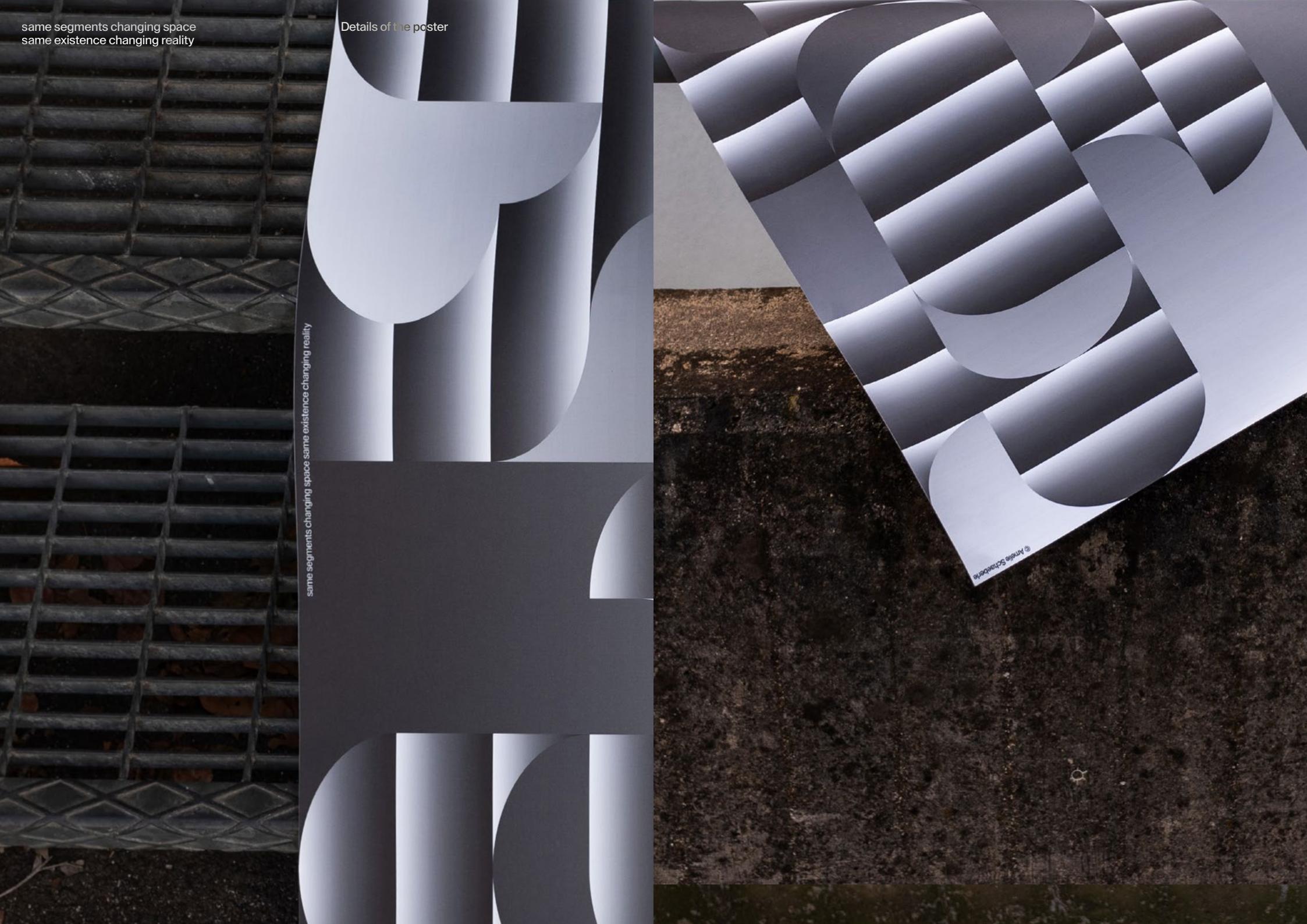


same segments changing space
same existence changing reality

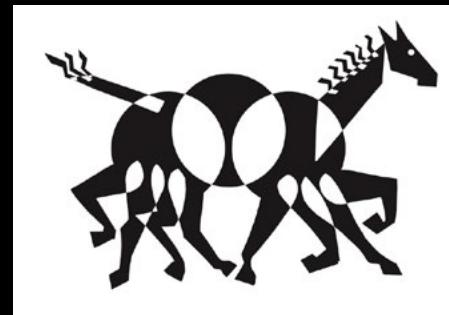
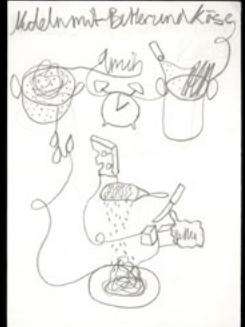
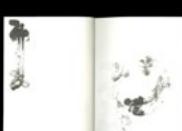
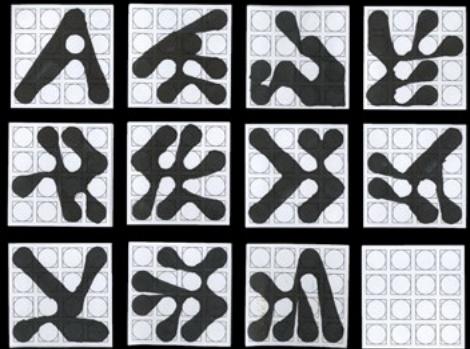
Details of the poster

same segments changing space same existence changing reality

© Anette Schröder



A various selection of tryouts, sketches and other stuff I created in the last years.



NOVEMBER 2023



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