

## AWARD WINNERS

## COMPETITION »BEST BOOKDESIGN FROM ALL OVER THE WORLD 2007«

Jury in Leipzig, German National Library, 16th and 17th February 2007

## GOLDENE LETTER

## Switzerland / USA

Jesse Reiser, Nanako Umemoto

**Atlas of Novel Tectonics**

Princeton Architectural Press, New York

Design: Reto Geiser, Donald Mak (Research and Development)

ISBN 978-1-56898-554-1

*To hold this book, with its cover design, silver embossing on the matt laminated softcover and rounded-off corners, is like clasping a breviary. The initial dark-green, pleasing endpapers are followed by a world of surprises waiting to be discovered. The book breathes thanks to bold contrasts as well as allusions and combinations: those of illustrations from contemporary architecture and classical, expertly set macro and microtypography (easy to navigate on account of recurring dark-green chapter beginnings) as well as picture pages on art-paper which are placed on the right-hand pages.*

## GOLD MEDAL

## The Netherlands

Arthur C. Danto, Joan Simon, Nina Stritzler-Levine

**Sheila Hicks. Weaving as Metaphor**

Yale University Press, New Haven and London

Design: Irma Boom

ISBN 978-0-300-11685-4

*Format, texture and weight of this book all speak for themselves. Its design and finish reflect its content – the metaphor of weaving – in a way which is both direct and honest. Even before opening the book the reader is given a foretaste of its content through the way it feels. The inner design interweaves text and image in a clear fashion. A book which commends itself in all its white beauty.*

## SILVER MEDALS

## Japan

**2 kilo of KesselsKramer**

PIE Books, Tokyo

Design: KesselsKramer

ISBN 978-4-89444-431-7

*“2 Kilo” weighs two kilos, has pagination which records the weight of the pages up to any given point, and through its format and sturdiness gives the impression of being a brick. With its two-thousand pages, perfectly thread-bound and wrapped in a brick-coloured jacket – why pick up an object like this at all? Certainly not, as it says in the preamble, to throw through next door’s window, but rather to learn more about KesselsKramer’s fantastic work through its heavily compressed, pictorially rich and extremely well organised contents. A convincing archive of visual communication.*

**Switzerland**

Thomas Stahel  
**Wo-Wo-Wonige!**  
 Paranoia city Verlag, Zürich  
 Design: Jonas Voegeli in cooperation with Beni Roffler  
 ISBN 978-3-907522-22-6

*This book discerningly manages to summarise political movements concerning urban and housing issues in Zurich since 1968. The combination of the bold monotype Grottesque with a typewriter-typeface successfully reflects the combative and activist nature of the movement. The typographic setting of picture references and footnotes is very meticulous and these make for optimum navigation between text, marginalia and reference illustrations throughout the book. Black double-pages divide the book into its three sections. Black edging on the top and the bottom plus a black flap along the front edge create the effect of the subject now being closed.*

**BRONZE MEDALS****Canada**

**L'Appareil**  
 Les Éditions de la Pastèque, Montréal  
 Design: Anouk Pennel, Raphaël Deaudelin (Feed)  
 ISBN 2-922585-26-3

*The convincing thing about this book is its bold idea of combining recipes with comic-style drawings. Each chapter of "L'appareil" begins with the introduction of a chef and then continues as a comic strip, not showing how to cook but humorously getting the reader in the right mood. Then come the recipes, in a delicate typography which matches the book's refined colour-scheme very well. An unusual and successful format for a cookbook*

**China**

Gu Shijiu  
**stitching up**  
 Jiangsu Literature & Art Publishing House, Nanjing  
 Design: Zhu Yingchun  
 ISBN 7-5399-1588-9

*A red thread, a rough-textured bottom edge, the arrangement of typography, the surface and various colours of the paper – all make an excellent contribution to the sensitive and subtle transportation of the book's content. A pre-perforated sewing utensil, worked into one of the endpapers and also suitable for opening the pages, can later be used as a bookmark. The design is in all its components well thought-through and technically well executed.*

**Germany**

Tatjana Triebelhorn, Roman Triebelhorn  
**Borsch für Anfänger**  
 Eigenverlag Tatjana Triebelhorn, Stuttgart  
 Design: Tatjana Triebelhorn  
 Germany

*In this book the artist's method is very attractively illustrated and made easy to understand. She approaches her subject-matter effectively from the outside through the script, and by means of typographical exercises demonstrates this with much temperament and emotion. Russian and German are juxtaposed with one another by means of their different alphabets. With much sensitivity to the total space available light, contoured and coloured letters are positioned on the pages. The materials used are appealing and the reducing of colours to orange and black is in keeping with everything else.*

**Germany**

James Joyce

**Ulysses**

Suhrkamp Verlag, Frankfurt am Main

Design: Werner Zegarzewski

ISBN 978-3-518-45816-7

*A fine example of successful book-art. A bookblock comprising 990 pages with conventional interior finish is unadulterated before being presented in cardboard cut-flush binding with unfinished sheets of grey card. The book's cover is embossed in striking red Grotesque block capitals. The writing on the spine is in white on red cover material. The endpapers are also in red. Through red edging on all three sides the whole bookblock gains a striking new mantle, visible from every angle.*

**The Netherlands**

Ineke van Ginneke (Hrsg.)

**OOG. Het Oogziekenhuis Rotterdam / EYE. The Rotterdam Eye Hospital**

Het Oogziekenhuis Rotterdam / The Rotterdam Eye Hospital

Design: Irma Boom

*What can be more important to us than our eyes – our ability to see? The exterior of this intensely and excitingly composed book with its red matrix dots together with the Dutch word OOG creates the strong impression of a face. Its interior presents photographs of the building and of the patients documenting everyday life in the clinic. The oldest rendition of an eye, a drawing by Hunayn Ibn Ishag from the year 850, as well as portraits from today – magical pictures – join with the text to leave a convincing and powerful impression from beginning to end. Everything is placed within the format with sensitivity and a good sense of rhythm.*

**HONORARY APPRECIATIONS****Austria**

Unit F büro für mode (Hrsg.)

**Modebuch. Zeitgenössische Mode aus Österreich**

Unit F büro für mode, Wien

Design: halle34 albert handler / marcus arige oeg, creativ direction albert handler

ISBN 3-9502225-0-2

*In its communication of contemporary fashion this book uses a completely new bookbinding concept. The first thing we all do is to look for the join where this seemingly endless leporello is bound together – only to find that there isn't one. The digital print as an endless form with its characteristic holes and perforations works perfectly and creates the impression of something which has been sewn, something textile. The strict double-page structure is skilfully broken up by interesting text/image combinations or pages with just pictures or text. The overview is maintained, however, thanks to the clear hierarchy conveyed by the chapter beginnings. An English translation is provided on the reverse side.*

**Austria**

Josef Fellner, Alfred Teischinger, Walter Zschokke

**Holzspektrum - Ansichten, Beschreibungen und Vergleichswerte**

proHolz Austria – Arbeitsgemeinschaft der österreichischen Holzwirtschaft, Wien

Design: Reinhard Gassner, Marcel Bachmann, Stefan Gassner (Atelier Reinhard Gassner)

ISBN: 3-902320-31-1

*A publication on the subject of wood, clearly conveying a wealth of technical information. The various broad columns and the entire typographical composition make for a high degree of lucidity with regard to this specialist subject. A brief introduction to the different types of trees and the shapes of their leaves by means of line drawings, alongside descriptive texts as well as wonderful reproductions of the structure of each wood, one per double-page, present the reader with a comprehensive view of the wood in question.*

### Czech Republic

Tereza Bruthansová, Jan Králíček

#### **Czech 100 Design Icons**

CzechMania, Prag

Design: Zuzana Lednická, Aleš Najbrt (Studio Najbrt)

ISBN 80-239-4817-2

*Content ideally matches design in this book. The jacket shows variations of the Czech flag modified in a range of different colours. The use of the national flag as a pictorial motif is testimony to Czech design's sense of its own identity, whilst the altering of its colours simultaneously shows openness to the wider world. The book's interior is divided into eight chapters, each being designated in a different colour. These colours return where the pages come together in the guise of narrow strips, creating a sort of illumination. The book is a magnificent reflection of the spirit of Czech design.*

### The Netherlands

#### **CABK 2006**

CABK-ArtEZ, Zwolle

Design: DesignArbeid

*The final year of the Academies of Visual Arts initially presents itself as an impervious, enclosed group. A perforated strip on the front edging which has to be torn off serves subsequently as a bookmark and reveals the edging in all of its colour. Each final-exam candidate has four pages to play with, although two of them – the book is bound in Japanese fashion – become apparent only after again undoing a perforation. At the end the book can be split up into its separate pages rather akin to the graduating students all going their separate ways. A very convincingly designed book.*

### The Netherlands

Carolien de Bruijn (Hrsg.)

#### **Stedelijk Museum Amsterdam 2005. Jaarverslag / Annual Report**

Stedelijk Museum Amsterdam

Design: Richard Niessen, Esther de Vries

*This book retrospectively presents the activities of the Amsterdam city museum in an annual report for 2005. Through the use of various papers and colours the chapters are respectively divided into clearly defined sections. The thin paper and the soft cover give the book a sleek exterior. Geometric patterns pervade the book creating a cross-cultural impression indebted to the Arabic world, to which the Japanese binding also contributes. In this way the museum's cultural activities underline its function as an institution promoting cultural dialogue.*

## PARTICIPATING COUNTRIES

Australia	Estonia	Portugal
Austria	Finland	Russia
Belgium	Germany	Sweden
Canada	Japan	Switzerland
China	Latvia	Slovakia
Colombia	Liechtenstein	Slovenia
Croatia	Lithuania	Spain
Czech Republic	New Zealand	Taiwan
Denmark	The Netherlands	Turkey
Ecuador	Norway	USA
Egypt	Poland	Venezuela

## JURY

**Rotraut Susanne Berner** Illustrator, Munic (Germany)  
**Markus Dreßen** HGB Academie of Visual Arts, Leipzig (Germany)  
**Reinhard Gassner** Atelier Reinhard Gassner, Schilns (Austria)  
**Esther kit-lin Liu** The Hong Kong Polytechnic University, School of Design, Hongkong (China)  
**Péter Maczó** Moholy-Nagy University of Art & Design, Budapest (Hungary)  
**Thomas Narr** Gräfe & Unzer Publishers, Munic (Germany)  
**Sophie Nicolas** Atelier Magnani & Nicolas, Brunoy (France)