

## AWARD WINNERS

## COMPETITION "BEST BOOK DESIGN FROM ALL OVER THE WORLD 2009"

## ENTRIES FROM 2007/2008

Jury in Leipzig, German National Library, February 6<sup>th</sup> and 7<sup>th</sup>, 2009

## GOLDENE LETTER

## France

Blexbolex

**L'Imagier des gens**

Albin Michel Jeunesse, Paris

Design & Illustration: Blexbolex

ISBN 978-2-226-17987-6

*Its simple yet very eloquent and distinct illustrations are most captivating. Each one tells its own story though all are interrelated. The connection of image and text at the same graphic level is particularly unusual. The excellent choice of materials reinforces the unusual colour spectrum – only three colours are used for printing! Jacket, cover and endpapers also consolidate the narrative atmosphere of the book perfectly. What a glorious children's book!*

## GOLD MEDAL

## The Netherlands

Jelte Boeijenga, Jeroen Mensink

**Vinex Atlas**

Uitgeverij 010 Publishers, Rotterdam

Design: Joost Grootens mit Tine van Wel, Jim Biekman und Anna Iwansson

(Studio Joost Grootens)

ISBN 978-90-6450-594-2

*An outstanding example of successful information-based graphics. The Vinex Atlas sets out to describe 52 city districts and their spatial planning using aerial photographs, plans and diagrams. The detailed information is clearly structured, precisely collated and in its design concept shows sure instinct right down to the last detail. Whether pictograms, topographical figures or tables – everything bears witness to outstanding quality, consistently maintained on double page-spreads with aerial photographs showing urban construction development. Excellent design of complex contents which makes the reader eager to find out more.*

## SILVER MEDAL

## The Netherlands

Geert van Kesteren

**Baghdad Calling. Reportages uit Turkije, Syrië, Jordanië en Irak**

episode publishers, Rotterdam

Design: Mevis & Van Deursen

ISBN 978-90-5973-091-5

*This documentary book of photography places the daily life of the people of Baghdad at your fingertips. The choice of photos (professional photographs combined with amateur snapshots), the materials used (newsprint and coated magazine paper), the simple yet entirely fitting typography (typewriter script and Sans Serif) prevent any possibility of a detached perspective – very impressive!*

**AUSTRIA**

Bernhard Marte, Stefan Marte (Ed.)  
**Marte.Marte Architects**  
Springer-Verlag Wien/New York  
Design: Reinhard Gassner & Andrea Redolfi (Atelier Reinhard Gassner)  
ISBN 978-3-211-79199-8

*This is unmistakably a celebration of architecture. And yet the reader is not merely conducted from house to house, from plan to plan. The black, heavy book block leads into the lightness of its interior where architecture becomes an experience, where warmth becomes tangible. Perfectly staged is the unconventional opening with a gallery of building clients followed by the transition to plans, texts and reflections. The tri-lingual edition has been excellently rendered typographically. The cover with its bold capitals has been realised in matching shades with glossy finish.*

**BRONZE MEDALS****Germany**

Eugen Blume, Catherine Nichols (Ed.)  
**Beuys. Die Revolution sind wir**  
Steidl Verlag, Göttingen  
Design: Detlef Fiedler, Daniela Haufe, Nina Polumsky, Daniel Wiesmann (cyan)  
ISBN 978-3-86521-784-4

*Strictly modernist typography permits us here to look at Joseph Beuys's work from a fresh angle. It seems no coincidence that the typeface used for the book is called 'Univers'. Beuys, artist, teacher, party founder-member, utopian – the universal genius? In its pictorial choreography and with just under 400 pages the focus is less on those reproductions of expansive sculptures and delicate drawings by Beuys already seen hundreds of times than on his rich, action-packed and restless life. A formal revolution – visible design that interprets the content anew. Thank you!*

**Germany**

Rolf Fehlbaum, Cornel Windlin (Ed.)  
**Projekt Vitra.**  
Birkhäuser Verlag, Basel/Boston/Berlin  
Design: Cornel Windlin  
ISBN 978-3-7643-8592-7

*What do Tati, Teller, Thiel, Thonet, Thut, Tillmanns, Tokyo, transversality, trial & error and Tüllinger have in common? Enough to all be listed under T in the index of Vitra's fifty-year company history. The topic is actually furniture design. The house-typeface, Futura, is the same as IKEA's, but the company philosophy is not. Between Kafka's Trial and Tati's Playtime, the book impressively succeeds in embedding Vitra's history into that of western culture. And all of this with top-level state-of-the-art book design.*

**France**

Série «Essais»  
 Jean Daniel **Israël, Les Arabes, La Palestine**  
 Alain Fleischer **Les Laboratoires du Temps**  
 Galaade Éditions, Paris  
 Design: Julien Hourcade, Thomas Petitjean (Hey Ho)  
 ISBN 978-2-35176-044-4  
 ISBN 978-2-35176-052-9

*Modern interpretation with excellent typography, reinforced by a classical type-area, perfectly staged – enticement indeed to the reader! The overall character determined by the series does not have a restrictive effect and the designer redefines certain parts according to the particular edition. Subtle typographical features are tantalisingly played with here. The flexible brochures are each furnished with their own single-colour sleeve, with matching title pages and black or white capitals. In its clarity the whole book makes a very convincing impression.*

**France**

**Art is Arp. Dessins, collages, reliefs, sculptures, poésie**  
 Editions des Musées de la Ville de Strasbourg, Strasbourg  
 Design: sp Millot  
 ISBN 978-2-35125-065-5

*The jacket of this exhibition catalogue is partitioned into four colours in layers of four formats. The book unites experimental aspects and classical layout to the highest possible standard and visualises the idea of vacillation between the principles of composition and improvisation. With much variation and wealth of materials the design makes use of the artist's ideas, but without ever forcing itself into the foreground. The catalogue provides an incentive to wander amongst everything on offer.*

**France**

Cédric Libert & Atelier d'architecture Pierre Hebbelinck – Pierre Hebbelinck & Pierre de Wit Architectes (Ed.)  
**Méthodes**  
 Wallonie-Bruxelles International, Bruxelles  
 Design: Manuela Dechamps Otamendi

*An architectural book on the 'Methodology of perception', which engages all one's senses. Daring but well accomplished mix of typefaces with fine typography, adjusting perfectly to the language of the images. The flexible binding makes it easy to leaf through the different papers and pages folded in on the right. The book, introducing the Pierre Hebbelinck + Pierre de Wit atelier is convincing in its white and still beauty. There is more to discover in this book of the senses than one might first think.*

**HONORARY APPRECIATION****China**

Capital Museum (Ed.)  
**The Chinese Memory: Treasures of the 5000-year Civilization**  
 Cultural Relics Press, Beijing  
 Design: Lu Jingren & Lu Min (Jingren Art Design Studio)  
 ISBN 978-7-5010-2542-8

*This particularly luxurious volume opulently documents cultural artefacts. Its design makes references to both traditional Asian approaches and western catalogue design. Images are treated meticulously and very well presented throughout; in both languages the typography is strong and resolute. The Chinese-style binding is stylistically appropriate and adds to the book's lustre. The three-quarter dust-jacket, printed on soft, slightly structured semi-transparent paper, unfolds into a large montage of images. A most impressive book!*

**Germany**

Kerstin Rupp

**So siehts aus**

Eigenverlag Kerstin Rupp, Leipzig

Design &amp; Illustration: Kerstin Rupp

*This dynamic contemporary book, which focuses on city life through the narrative of drawing, makes good use of its large format. The drawings – all rendered in pencil – are fresh and intimate, with the casual unpretentiousness of sketchbook work, yet with resolute, nuanced composition. The layered cover, in simple black-white-pink that is echoed throughout the book, is especially striking, as are the patterned endpapers.*

**Germany/Switzerland**

Julia Ambroschütz, Jeannine Herrmann

**Hardau. Claro que si, c'est comme ça, c'est la vie**

Salis Verlag, Zürich

Design &amp; Photography: Julia Ambroschütz, Jeannine Herrmann (Südpol)

ISBN 978-3-905801-21-7

*This book's overall presentation beautifully captures the microcosm and the individuality of the people who inhabit the Hardau, Zurich's largest municipal housing estate. Black-and-white photography on glossy paper inserted between the text pages in smaller formats presents the residents' habitat in an unusually atmospheric fashion. Conversation sequences, with incisive typography are woven amongst the pictures, changes of paper reinforcing the contrasts. An exciting, honest and multifaceted presentation of living together – an exceptional overall design!*

**The Netherlands****Mondriaan Stichting. Jaarverslag 2007**

Mondriaan Stichting, Amsterdam

Design: Ingeborg Scheffers

*An annual report, making its necessary information accessible with great ease. The mixture of typography allows for refreshing experiments in small as well as large font sizes. The interplay of colours, changing over the course of soft transitions, forms a harmonious entity. The structuring of the chapters is clearly accentuated by initially sealed pages, which have to be opened at the perforation, sticking out over the edge. The visual aspect of the book is soft and flowing, and affords the typographical and colour-coded elements much space to unfold.*

**Switzerland**

Christian Jankowski

**Frankenstein Set**

Christoph Keller Editions / JRP Ringier Kunstverlag, Zürich

Design: Geoff Han

ISBN 978-3-905829-11-2

*A book with the power to split a jury on beautiful books like no other. Its features are not opulent, the paper thin, the binding – well, it just about holds the pages together. The whole thing is set in Times New Roman bold. Colour pictures with poor resolution of severed body-parts round off the scene. Everything is nicely vulgar, predominantly in red, but as such appropriate to the content. A strong concept. We don't like it. We do like it!!*

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