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A The European Design Annual 4

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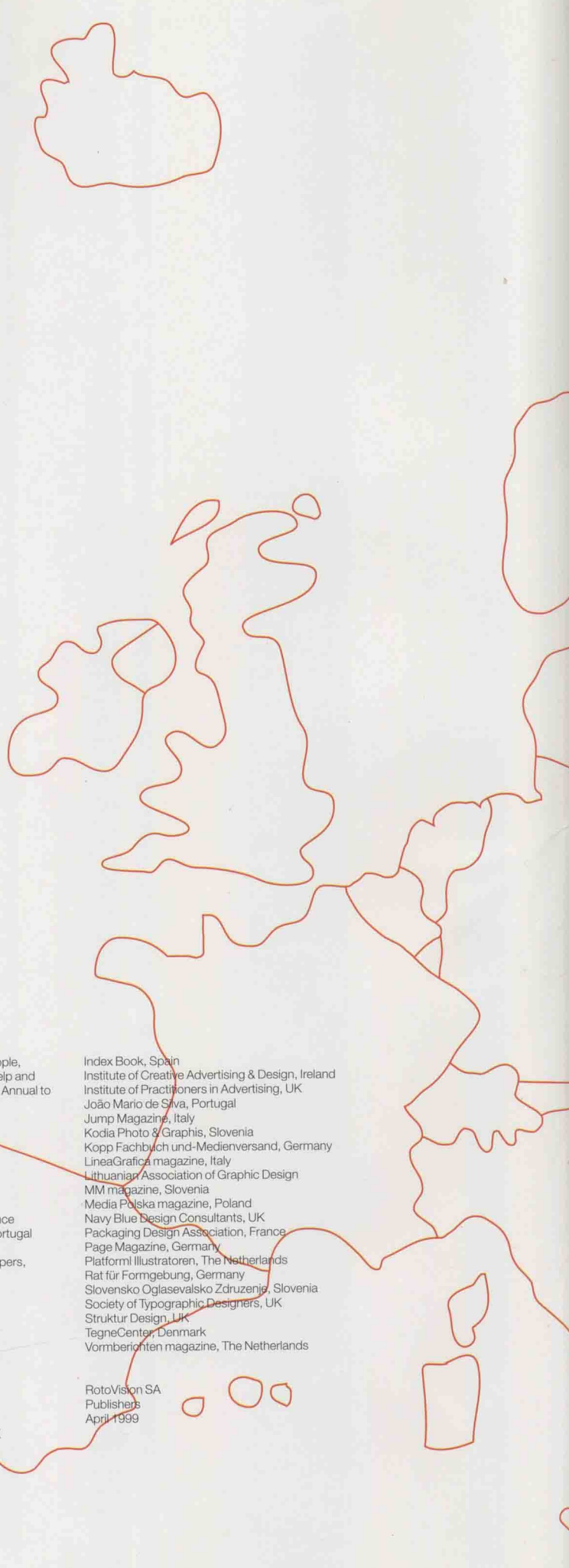
Andy Kner, Carol Stevens, Tim Rich, Kehrt Reyher and Olaf Stein, the five jury members, for their co-operation and enthusiasm in judging thousands of pieces of artwork during one short but very full weekend, and for all their help and advice throughout the year; Sarah Jameson for turning a logistical challenge into a tangible result (promoting the Annual across Europe, liaising with entrants in 24 countries, hosting the judging and archiving the work) and Alex Matwijczyn who not only put on a marathon show of over 1000 slides for the jury, but has cheerfully assisted with the Annual in innumerable other ways over the last 12 months. Pat and Simon Jameson, Amy Davies and Nick Anderson for helping to make the judging weekend run so smoothly; Simon Hennessey for his tireless help on all manner of production and database matters; Tomasz Sobiecki of IDEA98/99 and Jan Grabialo for putting on the first exhibition of winning European Design Annual works at the State Art Gallery of Torun, Poland, in April/May 1999; the team at Print Magazine who have been unerringly helpful throughout the year (we are very pleased to have their continued collaboration and support with the European Design Annual); Clare Lundy at Navy Blue Design Consultants for designing this book and the whole Call for Entries promotion for the fifth Annual.

Finally, we are grateful to the following people, associations and magazines for all their help and advice in promoting the European Design Annual to designers in their countries:

Advertising Association of Sweden
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Art Directors Club für Deutschland
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Association Design Communication, France
Associação Portuguesa de Designers, Portugal
Barcelona Centre de Disseny, Spain
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British Design Initiative, UK
Buchhandlung Lia Wolf, Austria
Bureau of European Design Associations
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Creative Club Austria
Centro Português de Design, Portugal
Creative Review magazine, UK
Croatian Designers Society
Design Austria
Design and Applied Arts Index (DAAI), UK
Društvo Oblikovalcev Slovenije, Slovenia
Etapas Graphiques magazine, France
Föreningen Danske Designere, Denmark
Föreningen "O", Sweden
Föreningen Svenska Tecknare, Sweden
Grafill, Norway
Grafia Ry, Finland
Hungarian Advertising Association
IDEA98, Poland

Index Book, Spain
Institute of Creative Advertising & Design, Ireland
Institute of Practitioners in Advertising, UK
João Mario de Silva, Portugal
Jump Magazine, Italy
Kodia Photo & Graphis, Slovenia
Kopp Fachbuch und-Medienversand, Germany
Linea Grafica magazine, Italy
Lithuanian Association of Graphic Design
MM magazine, Slovenia
Media Polska magazine, Poland
Navy Blue Design Consultants, UK
Packaging Design Association, France
Page Magazine, Germany
Platform Illustratoren, The Netherlands
Rat für Formgebung, Germany
Slovensko Oglasevalsko Združenje, Slovenia
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Struktur Design, UK
TegneCenter, Denmark
Vormberichten magazine, The Netherlands

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Publishers
April 1999



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A note on the Gazetteer: the listings at the front of each country's section are a new departure for the European Design Annual. We have aimed to select the more quirky or unusual places that may be of interest to designers on their travels around Europe. We are very grateful to Pentagram for allowing us to make use of their great little book, Feedback, for some of the entries. If you would like to make any recommendations for next year's Annual, please write to Sarah Jameson at the RotoVision address opposite and we will try and include them.

We are grateful to Print Magazine for allowing us to reprint the articles at the back of this book.



Europe

Population 1000	872.9
Design Population 1000	251.9

The European Design Annual began in 1995 as a joint venture between RotoVision SA and Print Magazine of America. Aiming to bring together the best in contemporary graphic design

across Europe, the Annual has steadily grown in size and influence over the last 4 years, and is sister to Print Magazine's own North American Regional Design Annual. Graphic design work is invited from graphic designers all over Europe every year, and an international jury convenes each Autumn to select the best work

from each country for inclusion in the Annual. Work is judged country by country, regardless of category, and this is how you will find the work displayed in the following pages. This is the fourth European Design Annual featuring almost 500 pieces of winning graphic work from 24 European countries.

Area 1000 k/m2

Austria	083.9
Belgium	030.5
Croatia	056.5
Denmark	043.1
Finland	338.0
France	552.0
Germany	357.0

Hungary	093.0
Ireland	070.3
Italy	301.0
Lithuania	065.2
The Netherlands	041.5
Norway	324.0
Poland	313.0
Portugal	092.4

Russia Belarus	17,075.0 207.6
Slovenia	020.3
Spain	505.0
Sweden	450.0
Switzerland	041.3
Turkey	779.2
United Kingdom	243.3
Yugoslavia	103.2

Tim Rich, a contributing editor of *Print* and former editor of *Graphics International*, has been actively involved with the European Design Annual since its inception in 1995, serving as a judge for the competition, an insightful reporter, and a primary editor of the articles section. He is a London-based columnist for *Design Week* and an editorial and design consultant for British Telecom, Bass breweries, and PhotoDisc.

Welcome to the only Annual devoted entirely to European graphic design.

Many design awards spend years honing their judging criteria to a fine pitch. This is admirable and can help raise important issues. It may even help improve standards. But there is no holy grail of objectivity for an awards scheme. With this in mind, the *Print* European Annual does not pretend to be a scientific analysis of European graphic design. As we declared in the very first Annual and each year since, our intention is to assess the work submitted to find examples that we consider excellent, unusual, innovative, controversial, entertaining, or just plain brave. To sum it up in one word, we want to discover the "remarkable" from the selection before us.

We do, however, carefully consider ways the judging can be improved. This year, it was strengthened by increasing the number of judges to five. This initiative reflects the growth of the project and helps to bring fresh perspectives to the judging process. The three judges who worked on the annual in 1995, 1996, and 1997—*Print*'s art director, Andrew Kner, *Print* contributing editor Carol Stevens, and I—were joined by Olaf Stein and Kehrt Reyher. Stein is a founding director of one of Germany's most admired design companies, Factor Design. Based in Hamburg, the consultancy has had many items selected for this Annual in previous years. It has enjoyed great success in international awards schemes and had five pieces selected in the 1998 German Prize for Communications Design competition. Reyher is publisher of the highly influential *Media Polska* magazine in Poland. He is also one of the owners and organizers of *Kreatura*, Poland's top advertising creativity awards scheme, and is publisher-in-chief of *Marketing Polska* and *OKO Photo Quarterly*. *Media Polska* is an award-winning publication and has been one of the most successful entrants into this Annual in previous years.

This year's entries came from 24 countries: Austria, Belarus, Belgium, Croatia, Denmark, Finland, France, Germany, Hungary, Ireland, Italy, Lithuania, the Netherlands, Norway, Poland, Portugal, Russia, Slovenia, Spain, Sweden, Switzerland, Turkey, United Kingdom and Yugoslavia. We viewed the work in a space close to the offices of RotoVision (co-sponsor of the Annual) in Brighton, England. The entries for each country were laid out on tables and the judges toured the tables separately, nominating work for inclusion with markers. We then came together as a group and walked around, discussing nominations and other points or issues that arose. When necessary, staff from RotoVision were on hand to assist with translations and contextual information. Judges were, of course, excluded from voting for their own work.

In previous years, I have offered an impressionistic country-by-country sweep of the collection of entries. The Annual has now reached a size and diversity that precludes such an offering. Suffice to say, we witnessed an extraordinary collection of work, some of it poorly constructed, some simply unimaginative, but the vast majority considered and well-produced. Sitting above this, we found many entries marrying imagination and fine execution. Every country produced a number of excellent items and some—particularly Germany, France, Portugal, and Slovenia—contributed a body of work that was (for me) one level up from their entries in previous years.

What we determined to be the most interesting work is shown on the following pages. I think you'll find some gems there.

One point of interest: Although we did not actively request Web sites or CD-ROMs, we received a significant number of them. We can only imagine how many such projects will be entered if we actively pursue these categories next year. Discussion and debates in the industry about creative standards in digital design, and the judging criteria needed for such work, rage on. We applied our existing judging principles to this area but assessed the work back in our own offices. Away from the intense time pressures of a two-day judging session, we were able to explore fully the architecture and interactivity of the work. Personally, I think the Web is a crucial new agent in the development of contemporary design. Some dismiss it as a faddish toy that promotes superficial design thinking, but I believe that engaging with the three-dimensionality of the medium will expand and increase our understanding of traditional print design media and what it takes to be a meaningful and effective designer. I welcome Web design to the Annual.

On a different note, it is always interesting to see recurring visual motifs in the entire body of work entered. My previous *bête noire*, images of businesspeople shaking hands, has almost entirely disappeared. Indeed, there were far fewer figurative shots. Instead, I noticed an increasing use of images from the natural world. There were 11 instances of nautilus seashells, numerous water and whirlpool images, and several chickens. Cocks and hens were, however, overrun by pigs, who were definitely the stars of the graphic farmyard. Top marks to the designers who managed to get a pig onto a skateboard with no evidence of Photoshop. I have no problems with images of pigs. They're exceptionally intelligent creatures and considerably more photogenic than some of the boards of directors in Europe's annual reports. Exactly what the beach load of oceanic and aquatic imagery says about the European business

environment is unclear; perhaps design output is reflecting a move toward softer values and an increasing propensity toward mild abstraction.

Two days of judging and discussion completed, I asked the panel to nominate their personal "star" of the show. Fuelled by a box of delicious Belgian biscuits, we sat down to clarify our thoughts.

Olaf Stein selected the fashion literature produced for *Uns & Outros* by Portuguese consultancy Ricardo Mealha Atelier. The work embodied a strong overall showing by Portugal, and, Stein noted, demonstrated fine handling of both retro and contemporary esthetics—a sort of graphic remixing.

Carol Stevens chose a poster by João Machado for *Papeis Carreira* featuring leaf symbolism—one of a series for the company by this acclaimed Portuguese designer. "Simple, fun, effortless," in Stevens's words.

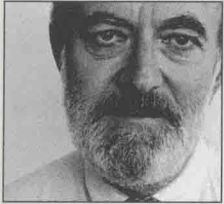
Kehrt Reyher selected posters by Swiss designer Niklaus Troxler for the Jazz in Willisau festival. "You see a lot of posters for jazz and music, but this is just excellent simplicity," said Reyher.

Andrew Kner chose the series of advertisements for British book chain Waterstone's by TBWA GGT Simons Palmer, London. "They are conceptually very clever," remarked Kner of the attention-grabbing poster ads.

And though I was tempted by the excellent record sleeve work out of Portugal, I plumped instead for an annual report for a German bank, VVBS Vereinigte Volksbanken. Designed by the impressive Maksimovic and Partners in Saarbrücken, the report epitomizes every aspect of annual report excellence. It even achieved the extraordinary feat of making the directors look genuinely happy to be pictured.

What united all of the judges was the enjoyment of seeing such a volume of excellent work. I think you'll find a collection of diverse and dynamic graphic design work on the following pages; I certainly hope you see something remarkable.

Following the 2-day judging session, each jury member was asked to choose their own personal favourite from the thousands of pieces they had seen. Here you can see what each member of the jury chose; some brief thoughts from each judge on the entry in question; and a short explanation from the people behind the work.



Andrew Kner was born in Hungary, and after moving to the United States became Executive Art Director at the New York Times in the 1970s. He left to join Backer & Spielvogel as Senior Vice President and Creative Director and later joined RC publications as Creative and Art Director of Print Magazine. A winner of over 150 awards for design and art direction, his posters are part of the permanent collections of the Museum of Modern Art, the Smithsonian and the Louvre. He served as President of the New York Art Directors Club from 1983 to 1985.

"I fell in love with this series of posters on reading because they originally fooled me so completely. The book jacket theme is so slyly executed that I originally thought they must be jackets of real books. The humour, both graphic and verbal, is irresistible. I think that any book jacket designer would blush with shame on seeing how completely the genre has been satirized".

Andy Kner

"Our brief was to create a series of advertisements that would differentiate Waterstone's from other book shops and convey the feeling that books are more than a mere commodity to them. We created a campaign that pointed out this passion for books, using insights that might serve as a reminder to those who've forgotten about books and reading, while displaying an empathy for those who haven't. The problem then was to create as distinct a look as possible for the campaign. Designing the ads as book covers achieved this, and obviously could not have been more relevant. It meant that the options for each in terms of typography and illustration or photography were infinite, but it would still be instantly recognised as part of the Waterstone's campaign".

TBWA GGT Simons Palmer

Ad campaign for Waterstone's Booksellers

Agency TBWA GGT Simons Palmer

Art director Paul Belford

Copywriter Nigel Roberts

Typographers Alison Wills, Paul Belford,

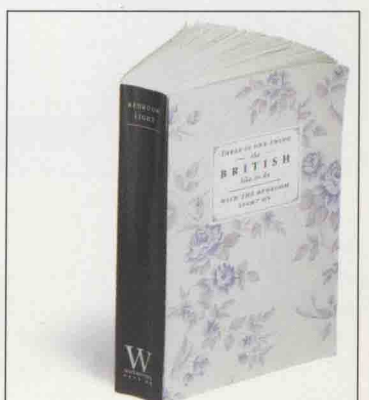
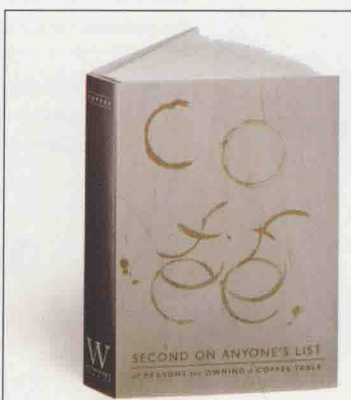
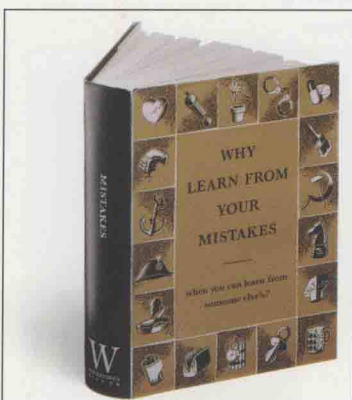
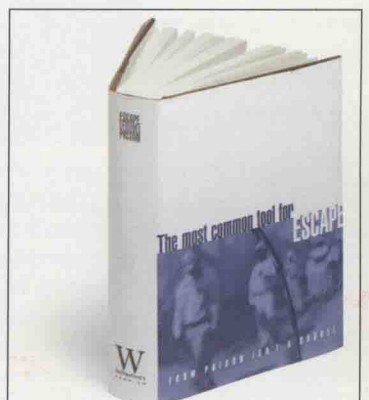
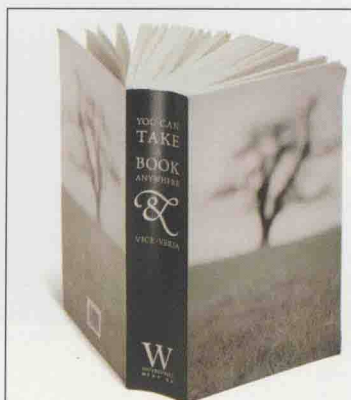
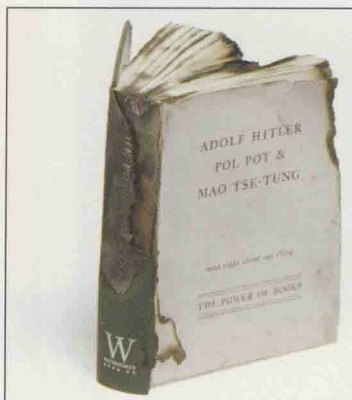
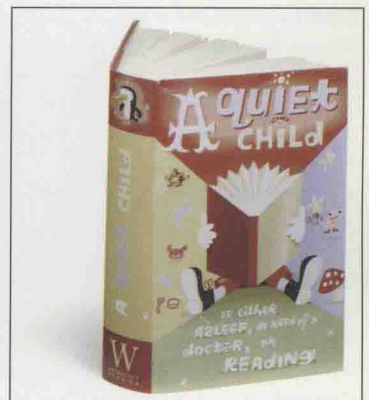
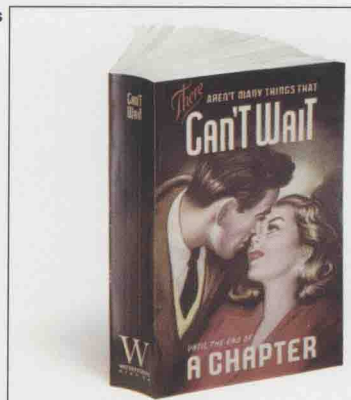
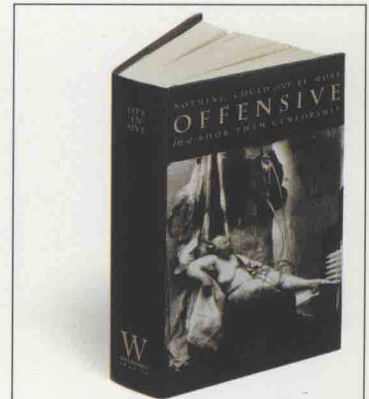
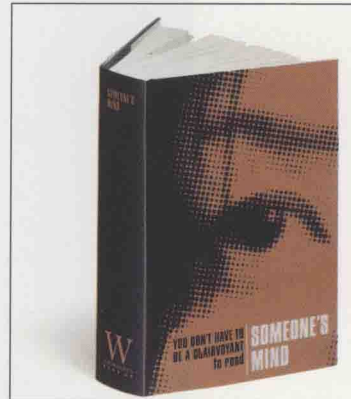
Nigel Ward, Alan Dempsey

Photographers Laurie Haskell,

James Nachtwey, Joel-Peter Witkin,

Glen Erler

Illustrator Ian Wright





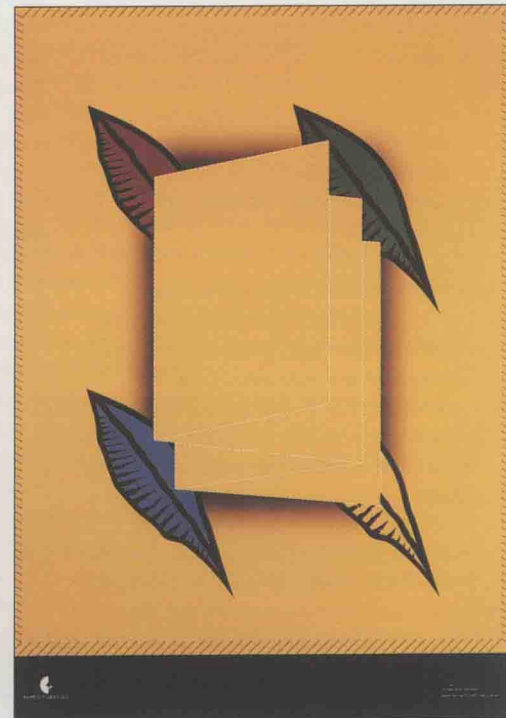
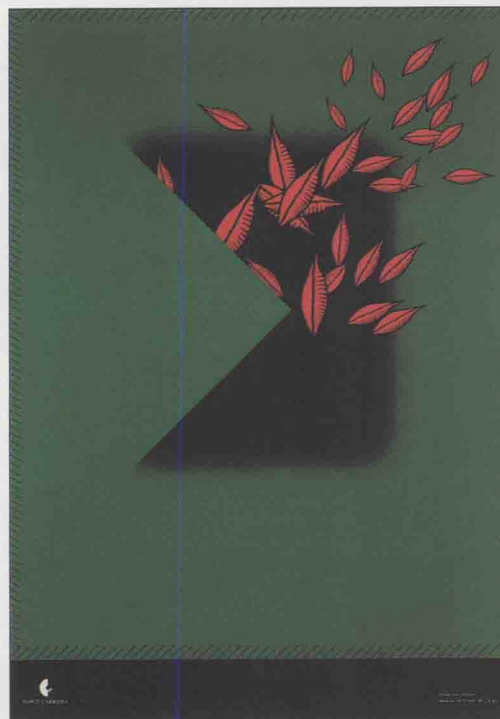
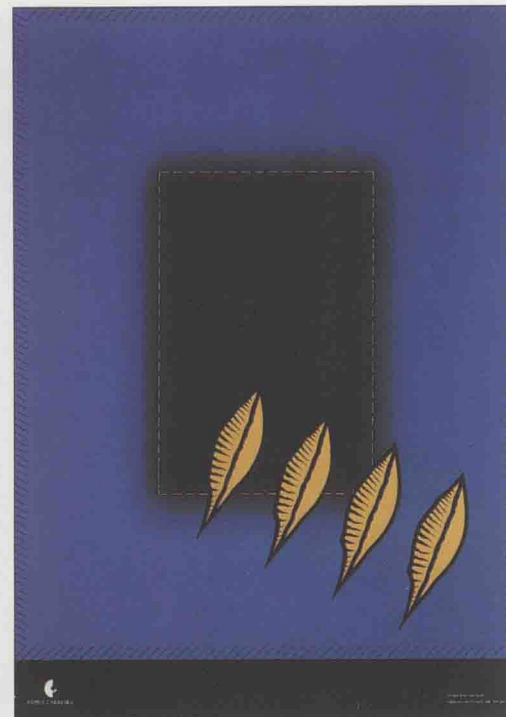
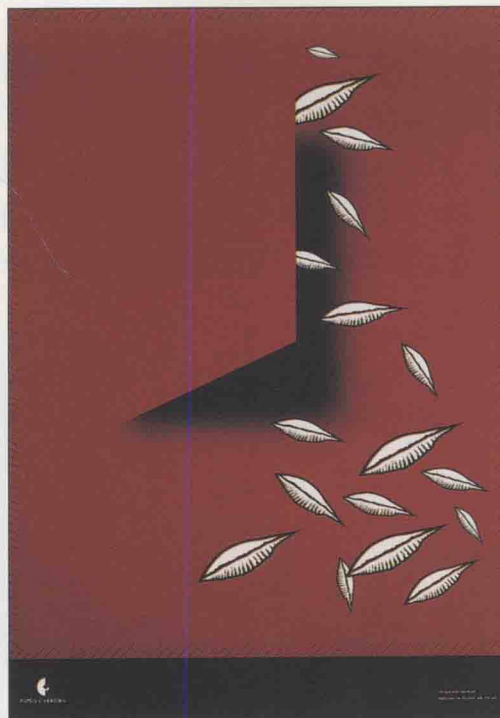
Carol Stevens Studied at the Univeristà degli Studi in Florence, Italy, and graduated from Smith College with a major in Art History. She joined Print Magazine in New York where she served as managing editor and writer. She has written articles for the Encyclopedia of World Art, the French publication, Connaissance des Arts, and several editions of Print casebooks. She is currently a contributing editor to Print.

"João Machado's posters for the Carreira Paper Company are eloquent in their simplicity. Each design, celebrating one of the four seasons, also hints at what's to come. Cold white leaves blowing across autumn's vibrant red; the azure of a Mediterranean winter sky holds in its yellow leafy overlay the sunny promise of spring; spring's green showers predict the red of summer heat; and summer's gold embraces all others. Leaves. Paper. Paper for all seasons".

Carol Stevens

"I always like to use good, bright colours with an airbrush, and pastels for the softer effects. The simple, clearly defined forms are achieved by cutting out bold paper shapes and arranging them again and again until I reach the desired effect. In this instance, the client was a paper company, Papéis Carreira, and I was invited to produce a set of posters that showed how their paper could be used for different purposes (stationery, books, wrapping paper &c). I was given total freedom to design these four posters, and they were also used to illustrate the company's annual report".

João Machado



Promotional posters representing the seasons for Carreira Paper

Design firm João Machado Design LDA, Porto

Designer/illustrator João Machado

Client Papéis Carreira



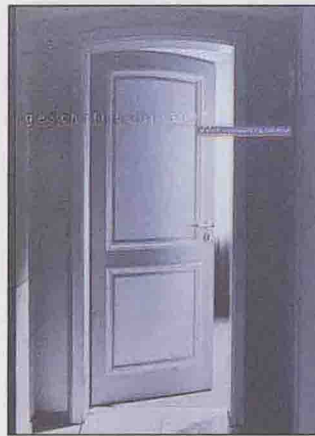
Tim Rich is a design writer and editorial consultant. He is a contributing editor to *Print*, a columnist for *Design Week* and a consultant to a number of companies, including Bass plc, BT, PhotoDisc and ICO. Previously, he was the Editor of *Graphics International* and *Ads International* magazines, and the UK correspondent for the Dutch creative arts magazine, *Blad*.

"Most reports are so dull. Often it's because they've been stifled by the personal and professional limitations of the people—both clients and designers—involved. I suppose 'dull' is the right approach for some organisations, but I'm not interested in investing in or working with unimaginative companies. That's why this annual report, for German bank Vereinigte Volksbanken, epitomises annual report excellence for me. The designers made me want to read the copy and think about the company. I liked the way it conveyed energy and confidence. The report has stayed in my memory. And it even achieved the extraordinary feat of making the directors look genuinely happy to be photographed".

Tim Rich

"The brief was to design the 1997 Annual Report for Vereinigte Volksbanken (United People's Bank) and it was to celebrate the 125th anniversary of the bank. The client gave us a lot of freedom, which was important for making this project a success. They were not even disturbed by us using punching and embossing techniques on the normally 'serious' financial review facts and figures section!"

Maksimovic & Partners



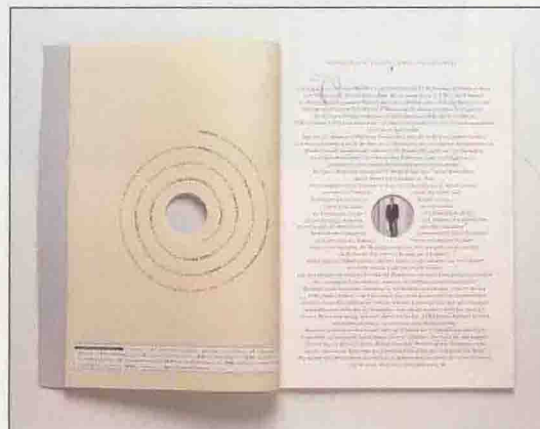
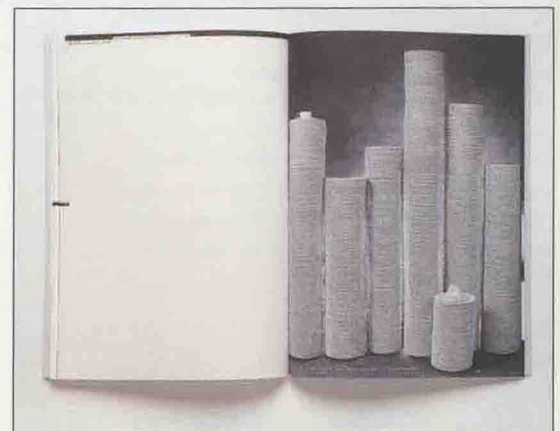
1997 Annual Report for a bank

Design firm Maksimovic & Partners, Saarbrücken

Art directors Ivica Maksimovic, Patrick Bittner

Photographer Gerd Westrich

Client Vereinigte Volksbanken, Saarbrücken





Olaf Stein is a founding director of one of Germany's most admired design companies, Factor Design. Based in Hamburg, the consultancy has enjoyed great success in international awards schemes.

"I selected the fashion literature produced for Uns & Outros because the work demonstrated fine handling of both retro and contemporary aesthetics—a sort of graphic remixing. I particularly liked the colour palette of the piece and really enjoyed the Sixties approach. I was astonished that the design firm is from Portugal".

Olaf Stein

"We are a young team and have been involved in many cultural, fashion and product projects. One of the most important things about the Uns & Outros project (for a new male shoes label) was the trust and freedom the client gave us right from the start. The client brought us the product, and, together, we defined the strategy and target. There were very few changes made to the first concept and the effort involved in working on the brief was rewarded with the fun we had doing it. We pictured the hypothetical consumer to be simultaneously elegant and sober and we had to appeal to masculine taste. Usually, these kind of labels have a face, but instead of using the human model, we decided to relate the product to a certain lifestyle and ambience by using graphic elements, forms, colours and words. We chose brown and grey, and stripes (a sign of the male universe) and played around with different fonts and font sizes".

Richardo Mealha

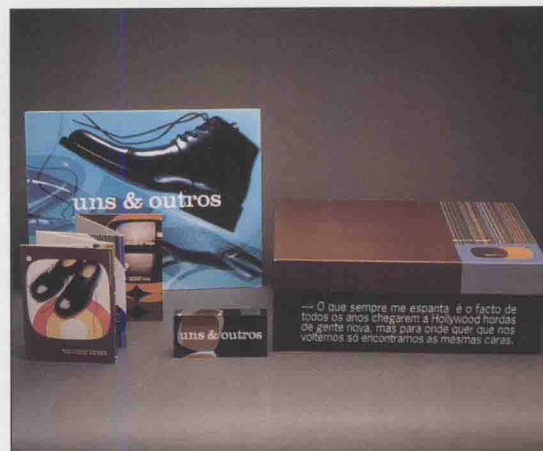
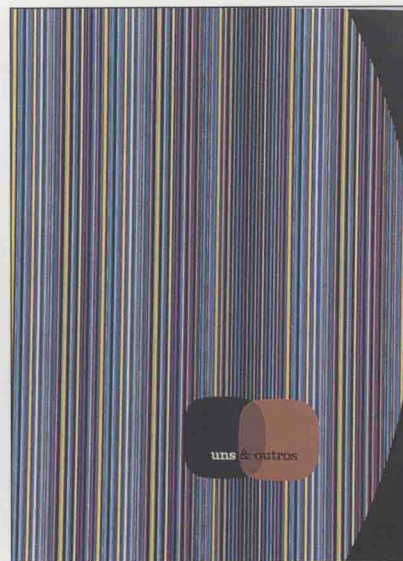
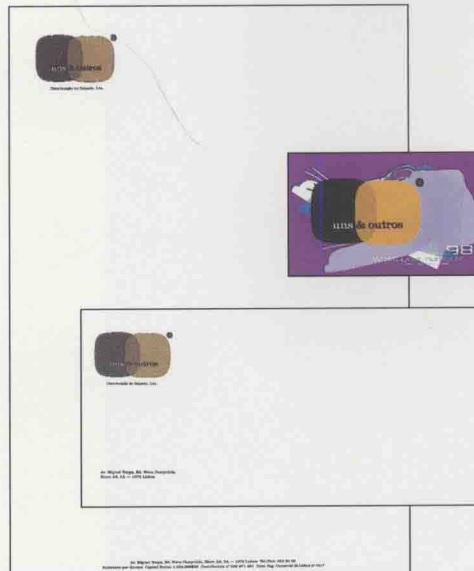
Brochure and stationery for a shoe manufacturer

Design firm Ricardo Mealha-Atelier, Lisbon

Art director Ricardo Mealha

Designer Ana Margarida Cunha

Client Uns & Outros





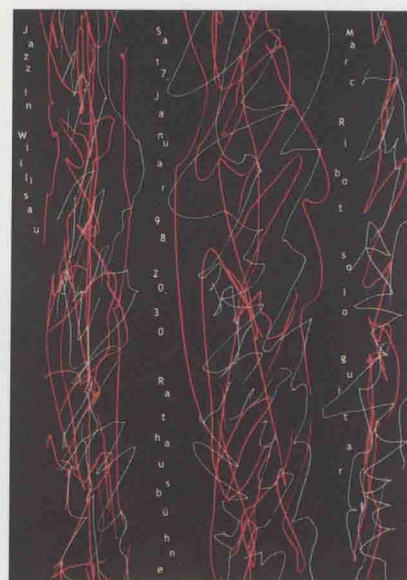
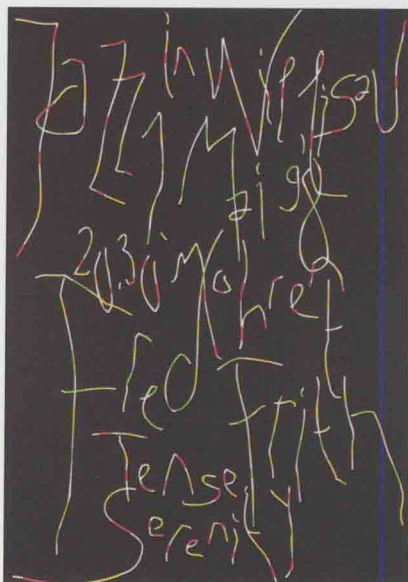
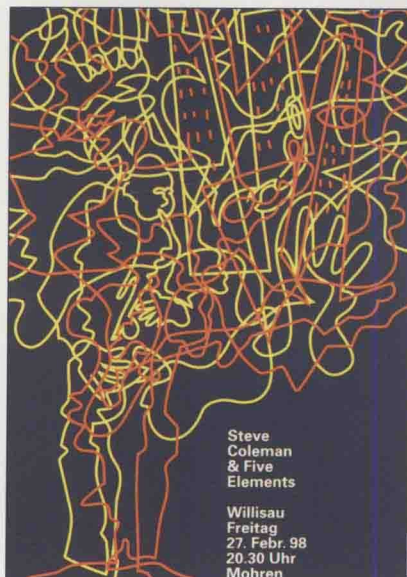
Kehrth Reyher is the publisher of the highly influential Media Polska magazine in Poland. He is one of the owners and organisers of Kreatura, Poland's top advertising creativity awards scheme, and is publisher-in-chief of OKO Photo Quarterly.

"You see lots of posters for jazz and music, but you can sum these posters up in just two words—excellent simplicity".

Kehrth Reyher

"I feel a poster has to have a personal style and convey an artistic message. Personal interpretation is all important. Moreover the design of a poster has to be true to the medium, and it's essential I create 'a Poster'. The solution, really, is simplicity. The secret is to rely on my own curiosity and let myself be carried away, always trusting that my taste and sensibilities don't allow banality. Message has priority over form, creativeness over aesthetics and expression over perfect design".

Niklaus Troxler



Posters for a jazz festival

Design firm Niklaus Troxler Design, Willisau

Designer Niklaus Troxler

Client Jazz in Willisau

Hotels

Martinspark Hotel

Mozartstrasse 2

Dornbirn

T +43 5572 3760

F +43 5572 376

A good half way stop-off between Zürich and Munich, in the centre of Dornbirn, on the Swiss / Austrian border is this excellent private hotel, opened in March 1995.

Restaurants & Bars

The American Bar

Kärntnerstrasse 4

Vienna

Adolph (ornament is crime) Loos was not only Austro-Hungary's sharpest architectural critic, he was also the first designer to be able to give luxury a modern form.

Tiergarten

Schönbrunn Palace

Schönbrunner Schloßstrasse

Vienna

T +43 1 877 9294

Houses Europe's oldest menagerie, established in 1752 for courtly amusement. An extensive assortment of animals can be viewed from the original Baroque enclosures.

Museums & Galleries

Graphische Sammlung Albertina

Inner City

Augustinerstrasse 1

Vienna

T +43 1 53483

Internet:

<http://www.2.telecom.at/albertina>

The largest collection of graphic art in the world, the Albertina holds over 44,000 drawings and approx. 1.5 million prints, not to mention maps, posters, playing cards, 15th-century printing blocks and a huge library of books.

Josephinum

Institute for the History of Medicine

University of Vienna

9, Währinger Strasse 25

Vienna

On the first floor of a grand, late 18th-century house, built by Joseph II, is an astonishing display of life-size wax anatomy specimens.

Uhrenmuseum

Schulhof 2

Vienna

T +43 1 533 2265

A wonderful collection of clocks and watches in a tiny baroque house. Try and be around when they all strike noon. Next door to an interesting toy and puppet museum.

Bookshops

Buchhandlung Lia Wolf

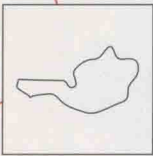
Bäckerstrasse 2

Vienna

T +43 1 512 4094

For graphic design books.

Austria



Austria
Local name
Coordinates
Population | 1000
Design Population | 1000
Languages
Capital
Monetary unit

Oesterreich
47 20 N, 13 20 E
8,134
002.5
German
Vienna
Austrian schilling (AS)

Area 1000 km | 2

Belgium
Croatia
Denmark
Finland
France
Germany

030.5
056.5
043.1
338.0
552.0
357.0

Hungary
Ireland
Italy
Lithuania
The Netherlands
Norway
Poland
Portugal

093.0
070.3
301.0
065.2
041.5
324.0
313.0
092.4

Russia | Belarus
Slovenia
Spain
Sweden
Switzerland
Turkey
United Kingdom
Yugoslavia

17,075.0 | 207.6
020.3
505.0
450.0
041.3
779.2
243.3
103.2



1 Promotional book for Heson
Design firm Createam, Linz
Art director Sabine Scherhauser
Photographer Thomas Smetana

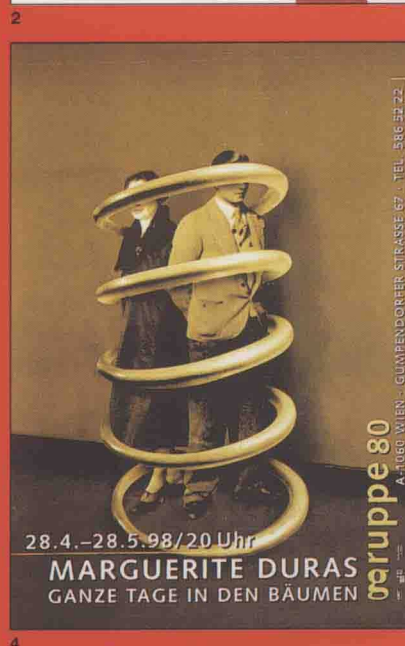
2 Identity materials for Manic Botanic, a florist
Design firm Heider & Klausner Atelier für Corporate Design, Vienna
Designer Heider Clemens

3 Business cards for Knut Klinger Studio
Designer Richard Bayer, Linz
Photographer Reinhard Mayr

4 Poster for Gruppe 80 Theatre
Designer Markus Göbl, Vienna

5 Invitation to a trade show for Engel, "Future Symposium, '97"
Design firm Projektagentur, Linz
Designer Richard Bayer
Photographer Paul Greblunas

6 CD cover for Vienna Art Orchestra
Designer Elisabeth Kopf, Vienna

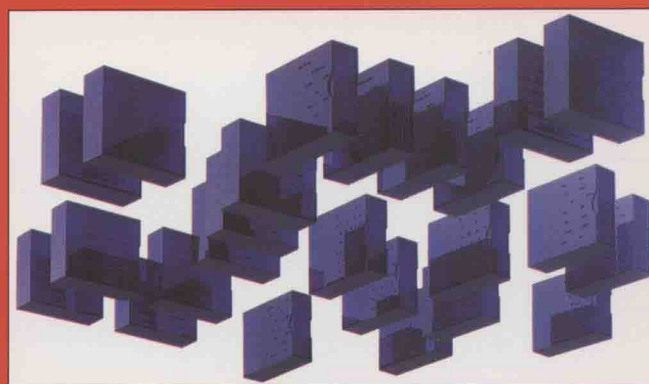


4



7 Logo for Brigitte Berger-Görlich, an opera singer
Art director/designer Robert Kaitan, Vienna.

8 Symbol for Rudolf Berger, director of the Opera du Rhin
Designer Robert Kaitan, Vienna



7



8

9 Promotional material for DesignerDock, a personnel recruitment agency
Art director/illustrator Stefan Gandl
Designers Stefan Gandl, Antje Booken
Copywriter Johanna Clausen
Photographer/concept Andrew Dewhurst

10 Promotional mailer for Artwerk Werbe GmbH
Design firm Art & Joy, Vienna

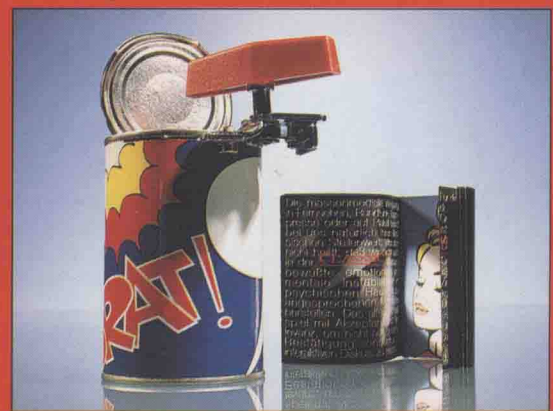
11 Poster for Druck im 8'ten, a printer
Art director Lothar Amilian Heinzie, Vienna

12 Cover of brochure for Jugend am Werk
Design firm Faschingbauer & Schaar
Werbeagentur, Graz
Art director Roberto Grill
Creative director Siegfried Faschingbauer
Photographer Croce & Wir

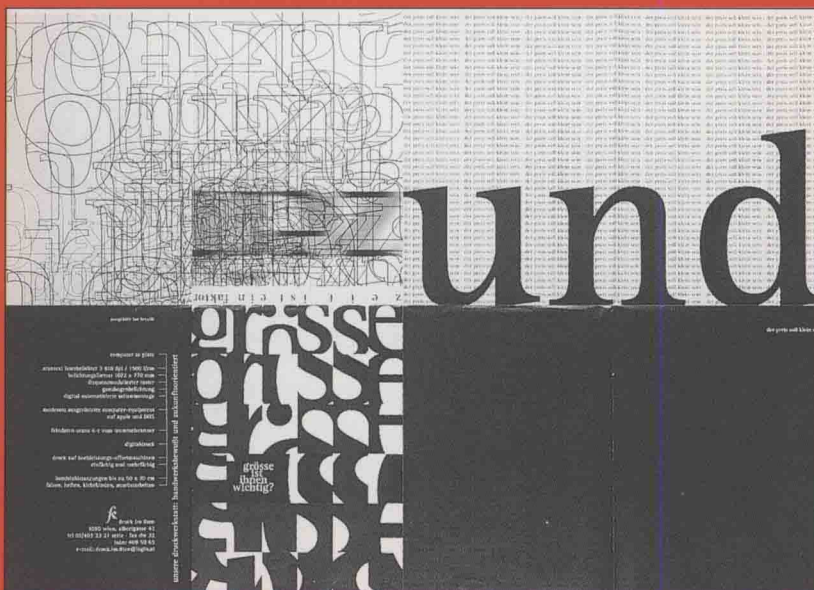
13 Party invite for Ismirschlecht Music
Designers Richard Bayer,
 Astrid Bartsch, Linz
Photographer Thomas Smetana



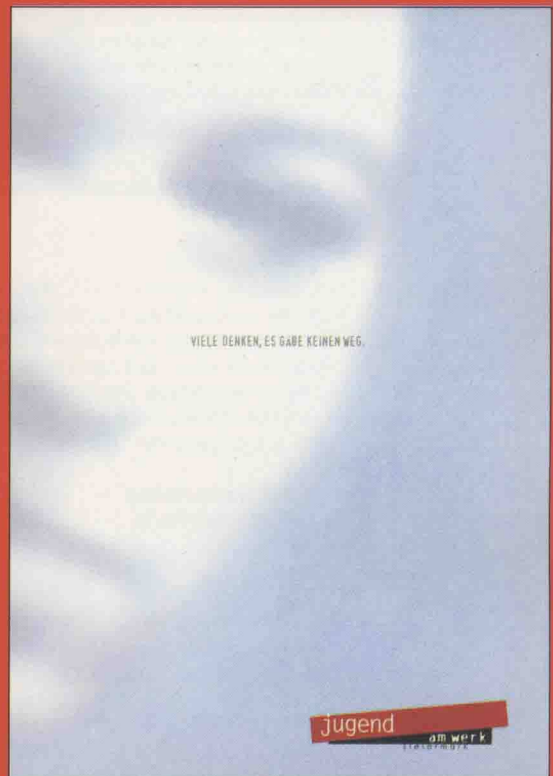
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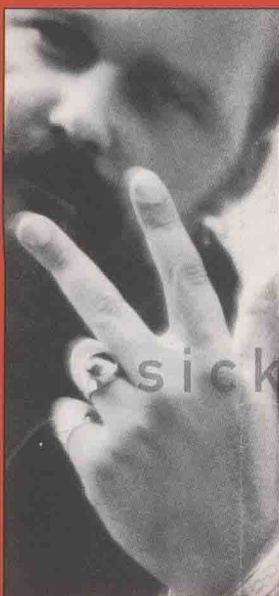
10



11



12

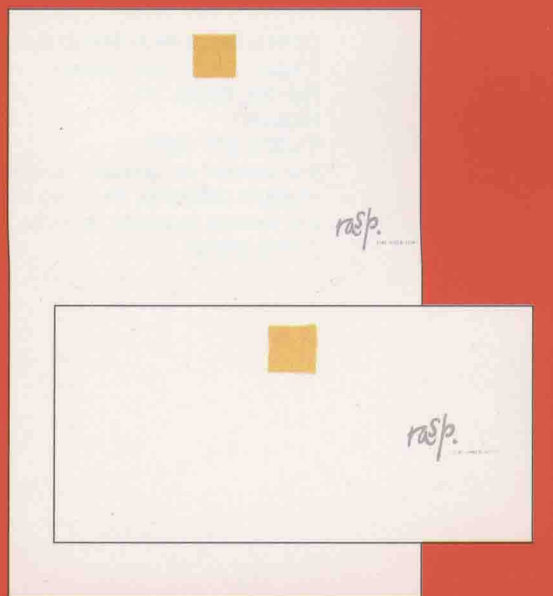


13

14 CD cover for Mego Records
Design firm Inwirements, Vienna
Designer Tina Frank



14



15

15 Stationery for Norbert Rasp, a textile distributor
Design firm Caldonazzi Grafik Design,
 Frastanz-Amerlügen
Illustrator Wilma Zündel



Restaurants & Bars

Chez Jean

Rue des Chapeliers 6
Brussels

T +32 2 511 9815

Old-timer next to the Grand'Place has been serving good honest Belgian food for 65 years (shrimp croquettes, water-zooi, salmon-and-endives cooked with beer...)

Restaurant Christina

Napoleonkaai 45-47
Antwerp

T +32 3 233 5526

Enjoy a lunch of mussels (cooked in one of a dozen ways) in one of the small dockside restaurants in Antwerp at very modest cost.

Museums & Galleries

Museum Plantin-Moretus

Vrijdagmarkt 22
Antwerp

T +32 3 2330294

Christopher Plantin (1514-1589), was printer to King Philip II of Spain. The museum's rooms are hung with priceless works of art, but also include the original workshops, the type foundry and two of the world's oldest presses still in working order.

Victor Horta House

Amerikastraat 23-25
Saint Gilles
Brussels

T +32 2 537 1692

Victor Horta (1861-1947) the famous Art Nouveau architect designed many of Brussels' most beautiful buildings. This is his house, built in 1898 at the peak of his creative activity. Now a museum, it is one of Europe's best preserved examples of Art Nouveau architecture.

Centre Belge de la Bande Dessinée

(Belgian Comic-Strip Centre)
Rue des Sables, 20
Brussels

T +32 2 219 1980

In a splendid Art Nouveau building, this museum celebrates the comic strip and focuses especially on Hergé, Tintin's creator.

Places of Interest

The Fallen Angel

Jan Breydelstraat 29
Ghent

T + 32 9 23 94 15

A dream shop, selling artists' supplies long out of stock elsewhere.

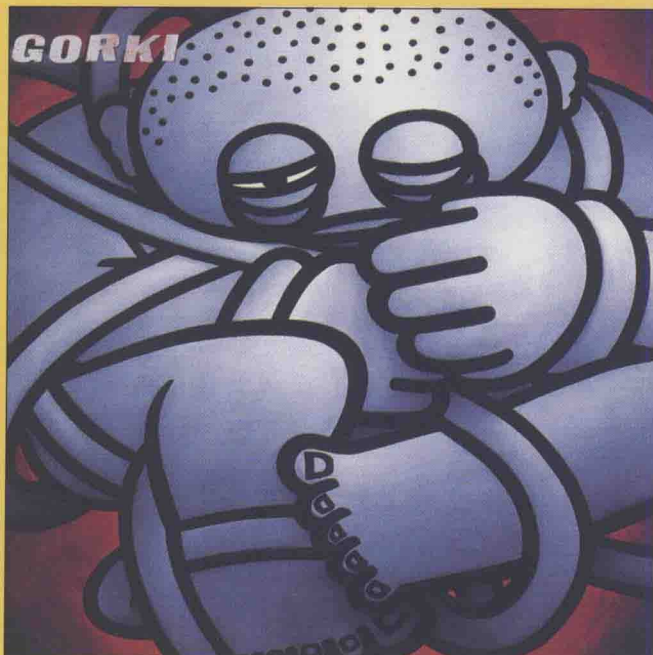
Auberge du Moulin Hideux

Noirefontaine
Ardennes

T + 32 61 46 70 15

The charm of an old mill nestled away in its valley lost in the Ardennes forest. With private fishing and walks.

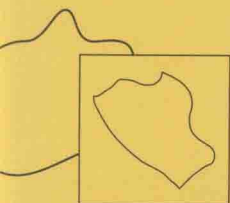




1
1 Self-promotional 1998 calendar
 Design firm Zizól, Antwerp
 Designer Jan Hendrickx



2
2 CD cover for Sony Music
 Design firm Seven Productions, Wilryk
 Designer/illustrator Sven Mastboons



Belgium

Local name
 Coordinates
 Population | 1000
 Design population | 1000
 Languages
 Capital
 Monetary unit

Belgique/Belgie
50 50 N, 4 00 E
10,174
001.0
Flemish, French, German
Brussels
Belgian franc (BF)

Area 1000 k/m2

Austria
 Croatia
 Denmark
 Finland
 France
 Germany
030.5

083.9
056.5
043.1
338.0
552.0
357.0

Hungary
 Ireland
 Italy
 Lithuania
 The Netherlands
 Norway
 Poland
 Portugal

093.0
070.3
301.0
065.2
041.5
324.0
313.0
092.4

Russia | Belarus
 Slovenia
 Spain
 Sweden
 Switzerland
 Turkey
 United Kingdom
 Yugoslavia

17,075.0 | **207.6**
020.3
505.0
450.0
041.3
779.2
243.3
103.2

Museums & Galleries

St Mark's Church

Markov trg.

Zagreb

With its colourful painted-tile roof, this church houses the work of Ivan Mestrovic, Croatia's most famous modern sculptor.

Museum Mimara

Rooseveltov trg 5

Zagreb

One of the finest art galleries in Europe housed in a neo-Renaissance former school building. Houses the collection of Ante Topic Mimara, who spent most of his life in Austria, and donated nearly 4000 priceless objects to his native Zagreb. Closed Mondays.

Places of Interest

Mirogoj

20 minute ride on bus no. 106 from the cathedral. One of Europe's most beautiful cemeteries with English-style landscaping enclosed by a long 19th-century neo-Renaissance arcade. Some gorgeous mausoleums.

Euphrasian basilica

Porec

A world heritage site with wonderfully preserved gold Byzantine mosaics. Entry to the church is free, and for a small fee you can visit the 4th-century mosaic floor of the adjacent Early Christian basilica.

Bookshops

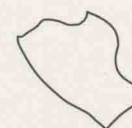
Algoritam

Gajeva 1

Zagreb

T +385 1 481 8674

For graphic design books.

**Croatia**

Local name

Coordinates

Population | 1000

Design population | 1000

Languages

Capital

Monetary unit

Hrvatska**45 10 N, 15 30 E****4,672****000.2****Serbo-Croatian, Other****Zagreb****Croatian kuna (KN)****Area 1000 k/m2**

Austria

083.9

Belgium

030.5

Denmark

043.1

Finland

338.0

France

552.0

Germany

357.0**056.5**

Hungary

093.0

Ireland

070.3

Italy

301.0

Lithuania

065.2

The Netherlands

041.5

Norway

324.0

Poland

313.0

Portugal

092.4

Russia | Belarus

17,075.0 | 207.6

Slovenia

020.3

Spain

505.0

Sweden

450.0

Switzerland

041.3

Turkey

779.2

United Kingdom

243.3

Yugoslavia

103.2