

EXPO NEWS 95

VIENNA - BUDAPEST

A MILESTONE
IN HISTORY

Expo '95 represents a milestone in the 140 year history of international expositions. It is the first joint East-West World's Fair, as well as the first ever sponsored by two cities together. The "Twin-City" idea makes Expo '95 the first truly supranational exposition.

Bechtel Civil Inc. calls Expo '95 "one of the most exciting and challenging concepts since the 1958 World's Fair in Brussels."

The year 1995 is important in itself: it commemorates the settling of Hungary by King Arpad 1100 years ago, to be followed in 1996 by Austria's millennial celebrations. It also marks the setting up of the Austrian Second Republic 50 years ago, as well as the 40th anniversary of the 1955 State Treaty, which restored the nation's sovereignty.

On December 14, 1989, the Paris-based Bureau International des Expositions (B. I. E.) gave its formal stamp of approval to the project, which follows the World's Fair held in Brisbane, Australia in 1988 and Sevilla in Spain in 1992.

This inaugural issue of Expo News is designed to launch a regular information service on the preparations underway for this unique project. Expo News will touch on all the vital subjects pertaining to the upcoming World's Fair:

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financing, marketing, advertising and public relations, logo and architectural competitions, art, culture and urban development, to name a few. It will both delve back into the past - and dare to look ahead.

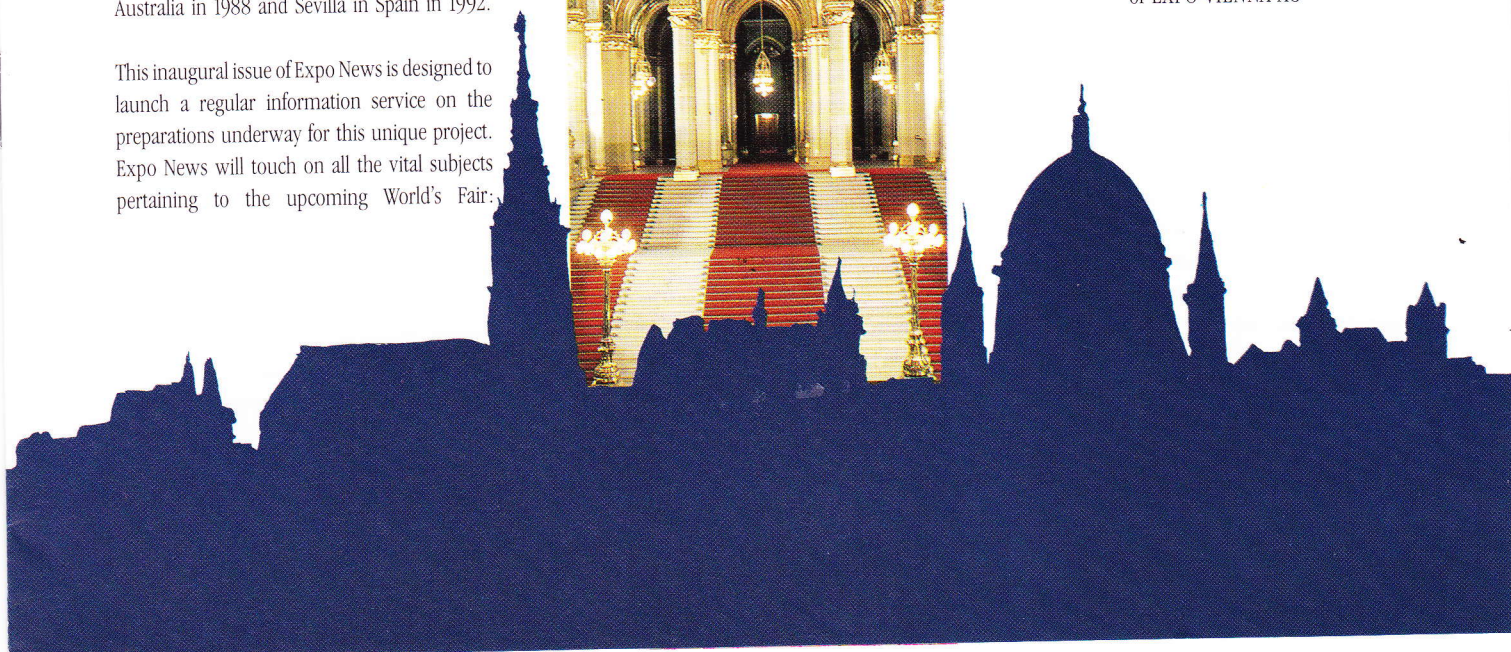
We are overflowing with ideas and plans. Now we are involved in the hard work of making such a massive project a viable one. EXPO-VIENNA AG would like to share the dynamism and vision of the project, confident that the upcoming Expo '95 in Vienna and Budapest will cross new frontiers - and deserve your attention.



Sigmund Krämer

Gerhard Feltl

General Management Board
of EXPO-VIENNA AG



BRIDGES TO THE FUTURE

Provided there are no major setbacks, the 1990's will go down in history as the European decade. On the threshold of the third millennium, the vision of a unified continent is materializing, an area without political frontiers and trade barriers.

Halfway through this European decade, the Austrian capital of Vienna and its Hungarian counterpart Budapest will be host to millions of visitors from Europe and overseas.

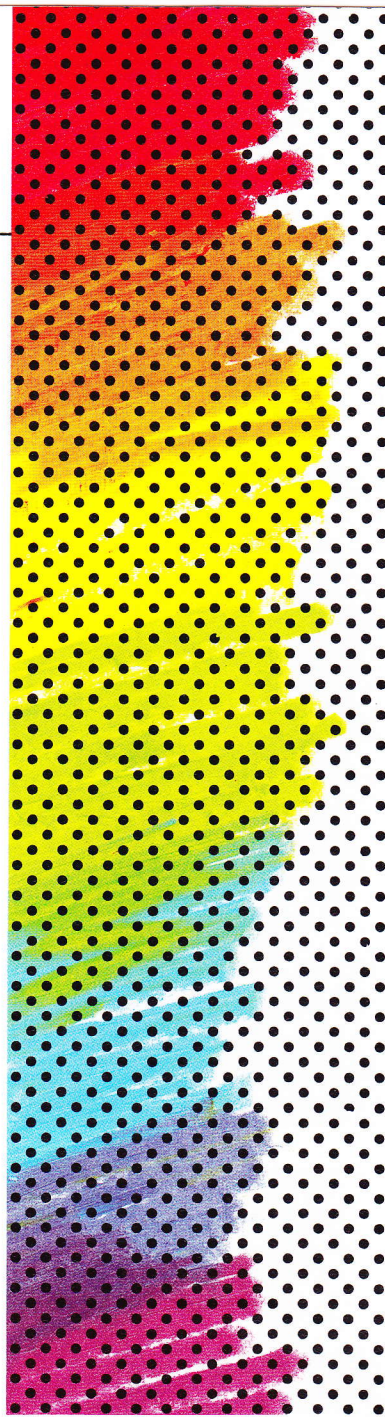
The Expo '95 in Vienna and Budapest aims at being one of the high points in these ten years, the focal point of a unified Europe at peace. The exposition will also focus international attention on Austrian-Hungarian cooperation. Gerhard Feltl, member of the General Management Board of EXPO-VIENNA AG, says that "Forty years of division by the Iron Curtain cannot eradicate 500 years of common destiny."

Every city needs symbols to foster a positive self-awareness. Expo '95 is one such symbol, which will contribute to Vienna's positive, upbeat urban identity. The far-reaching political and economic changes have transformed Austria's metropolis into a bridgehead in the heart of Central Europe.

At the height of its glory, Vienna was once the co-capital of the vast Austro-Hungarian empire, which stretched into the territory of modern-day Czechoslovakia, Hungary, Italy, Poland, Romania, Russia and Yugoslavia, encompassing over 50 million people.

Back in 1873, Vienna became the third city ever to host a World's Fair, following the lead of London and Paris. Approximately 7.2 million visitors flocked to see the imposing exposition, opened by then Emperor Francis Joseph I.

Today, in the midst of far-reaching transformations in Europe, Vienna and Budapest, the two budding cities along the Danube River, will endeavour to span "Bridges to the Future", (the



theme of Expo '95) and highlight developments beyond the year 2000.

Mikhail Gorbachev's perestroika and the struggle of East European nations for democracy and freedom have resulted in a historic turnabout. The superpowers are gradually withdrawing from the heart of the Old World. The two Europes are no longer drifting apart but striving for closer ties with an unbounded dynamism.

The American artist Christo will not be able to realize his vision of "wrapping" the Berlin Wall. Instead, pieces of the wall and barbed wire from the Iron Curtain became best-selling souvenir items.

Within this context, the main objective is to transform Expo '95 into a major international event, reflecting the social and technological developments of the 20th century which is about to come to a close. At the same time, it is to provide a unique and memorable experience for all its visitors.

We live in the age of electronic media, when every child thinks it has already experienced everything on television. This international exposition will have to prove that a "hands-on" reality is more exciting and stimulating than any reality invented by the media. The unique selling proposition of this World's Fair is not high-tech, but high-touch.

Expo '95 will be a vision of the future, and a panorama of the 21st century, not only in the eyes of the organizers, but above all in the eyes of the exhibitors. They will present their variations on the subject, spanning whatever bridges they think will link mankind to the future. The central theme does not dictate what is to be shown, rather it is designed to stimulate and motivate. Expo '95 is to be a "celebration of the creative spirit".

"Bridges to the Future" is an invitation to the hosts and architects, to exhibitors and sponsors, to symbolize, visualize and materialize those things and ideas which will form a bold yet sustainable transition from the present to the future. No sphere of human life is to be excluded.

The symbol "bridge" joins together nature and technology, business and culture, the useful and the beautiful. It reconciles past and future, high tech and high touch, as well as divergent political and economic systems.

As a physical unit, the "bridge" unites people socially and economically. At the same time, it is one of man's most powerful symbols, signifying progress, the constructive overcoming of differences to create a more harmonious whole. Expo '95 is more than a showcase of achievement. The dynamic element of "Bridges to the Future" is to show the alternatives open to mankind to meet the challenges of the future.

PROJECT MANAGEMENT

On June 29, 1990, Gerhard Feltl, senior executive of EXPO-VIENNA AG, was the keynote speaker at the 10th World Congress for Project Management in Vienna, which was attended by 750 participants from 42 nations. The following text is adapted from his paper:

A huge event having the dimensions of a World's Fair represents a planning challenge in itself. Despite the advantage of being able to draw upon the accumulated experience of past expositions, the "Twin-City concept" of the Expo '95 is something completely new. The challenge is to carry out a project which has no precedence – and do it in an exemplary manner. Expo '95 is not meant to be a waystation for the predicted end of the world, but a laboratory for managing the future.

Planning for Expo '95 is a complex task. The project must take into account the divergent cultures of Austria and Hungary, the exhibitors, visitors, and the theme of the exhibition. An architectural competition, the question of post-Expo use of the sites, marketing and sponsoring are just a few examples of the multi-faceted nature of the planning process.

- Expo '95 is to be the first car-free international exposition ever held in Europe. This fact alone entails nothing less than constructing a separate Expo train station, the development of an efficient park and ride system, sufficient parking spaces for buses and renovating the public transportation system.
- 110,000 visitors flocking to the exposition every day must be supplied with food – 60–70,000 kilos daily.
- A temporary staff of 15,000 workers will be needed, requiring 50,000 job interviews.
- Orders have already gone out to tree nurseries to ensure the delivery of 15–20,000 trees that will be planted on the Expo grounds by 1995.
- An extensive program of cultural events will be scheduled to run parallel to Expo '95. Esti-

mates run as high as 600 activities planned by EXPO-VIENNA AG, and 15,000 single events.

- Austria's tourist industry must cope with upwards of 20 million Expo visits. (The Brisbane exhibition drew 18 million instead of the projected 8 million.)

Expo '95 planners must be flexible enough to adapt to changing conditions. There will be two national and several provincial elections taking place during the five years leading up to the exposition. A shift in the political landscape could lead to different goals being set. The enthusiasm to be shown by potential sponsors and investors depends, in part, on the state of the economy in the region as well as the economic situation of Austria's East European neighbours.

The company organizing the exhibition, EXPO-VIENNA AG, is currently owned by the Viennese government, but will be privatized in the near future. The number of exhibitors is unknown, yet the architectural competition has already been started.

In June, 1990, both the executive committee and general assembly of Bureau International des Expositions (B. I. E.) convened in Paris, and listened to reports of Austrian and Hungarian delegations on the status of preparations for Expo '95.

The year 1990 has been a year of intensive planning, but not only in technical terms. Expo '95 aims at standing out as a "unique event". Therefore, a team of cultural experts and artists is busy developing an "Expo-Manifesto", to provide

a suitable framework for the project, a novelty in the history of international expositions. Project management for the Expo '95 is to be a creative act of foresightedness attuned to the currents of the age.

A BOOST FOR THE ECONOMY

Analysts agree that Expo '95 will provide a major boost to Austria's economy. Besides 6 billion Austrian Schillings (AS; 10 AS=1 US\$) in tourist expenditures and an estimated 10 billion AS in increased taxes, Austria forecasts 24 billion AS in additional purchasing power, along with 50,000 new jobs. The Vienna Institute of Economic Research says the total economic benefit for Austria will top 30 billion AS.

A feasibility study by the American consulting firm Bechtel Civil Inc. predicts over 20 million visits. An analysis by the Austrian research institute Triconsult concludes that the exposition will attract an average of 110,000 visits daily, with 140,000 or more at peak times.

Austria is one of the leading tourist nations in the world. Nevertheless, the 20 million visits represent a challenge to a nation with a population of only 8 million. Austria registered 95 million overnight stays of foreign tourists in 1989.

Austria's government and the City of Vienna will pay for an estimated 15–20 billion AS in infrastructure improvements. Ticket sales combined with revenues of 50–70 exhibitors and at least 20–30 corporate sponsors will cover 5–6 billion AS in operating costs.

The site of Expo '95 is by the Danube River, near the Vienna International Center, home to several United Nations agencies. An area of some 50 hectares will be at the disposal of the exposition. The site is owned by the City of Vienna and has all major infrastructural facilities.



ARCHITECTURAL COMPETITION

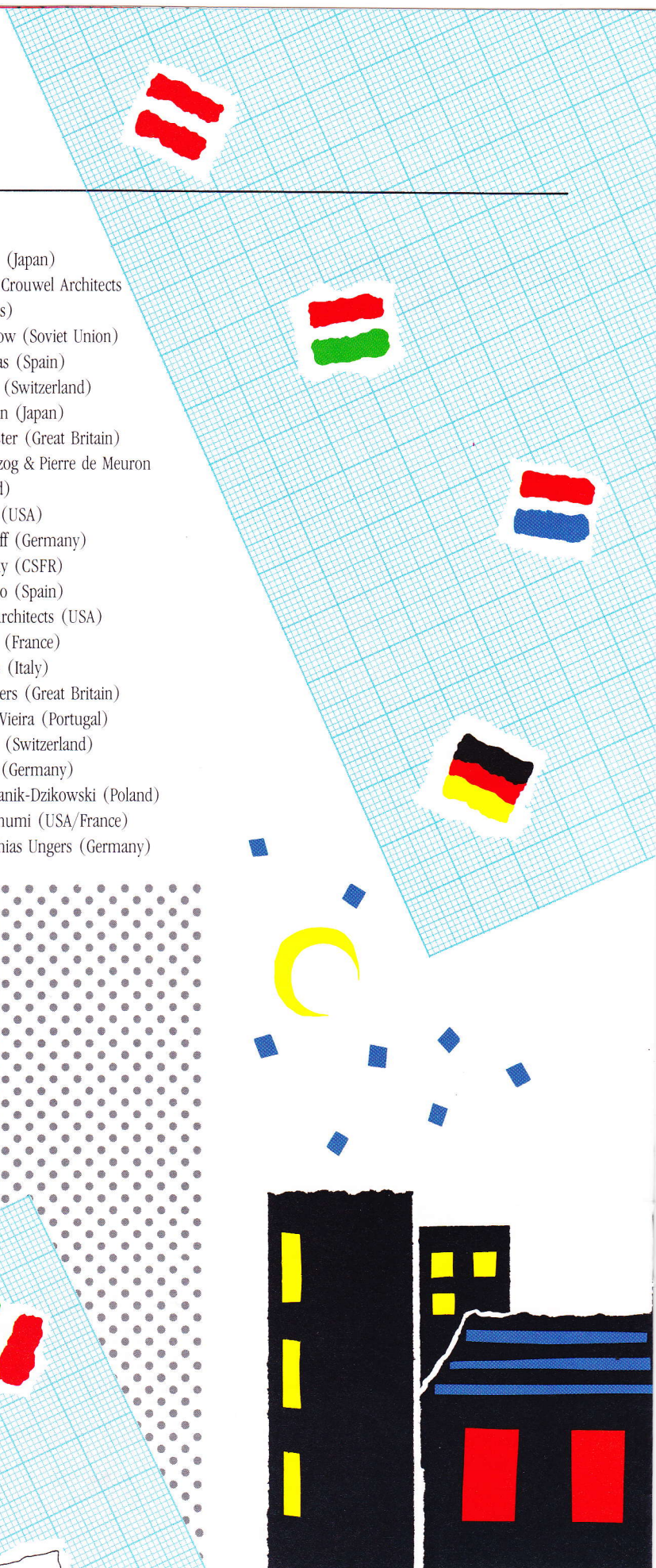
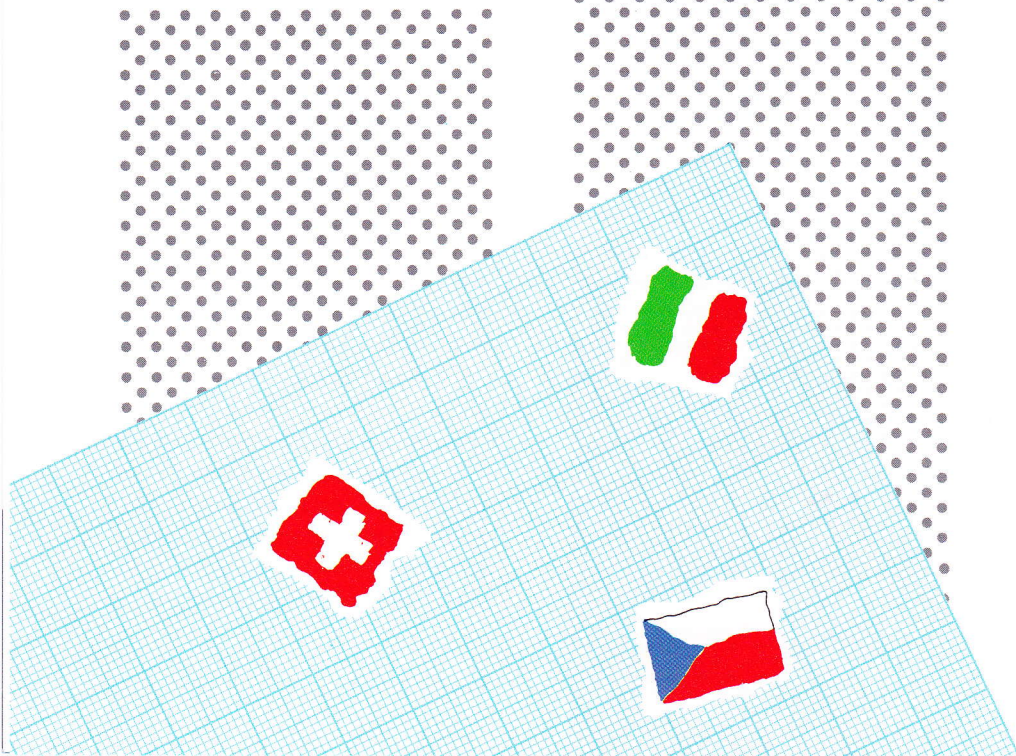
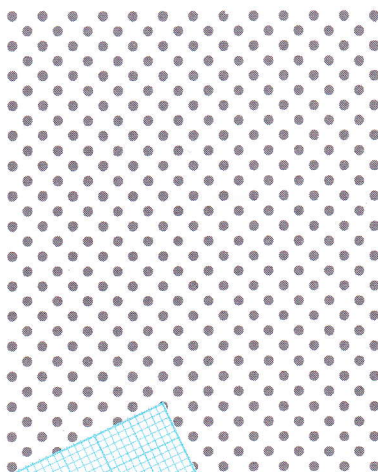
On May 30, 1990, EXPO-VIENNA AG launched an international architectural competition to solve the issues surrounding the design and arrangement of buildings on the Vienna Expo grounds, as well as post-Expo use.

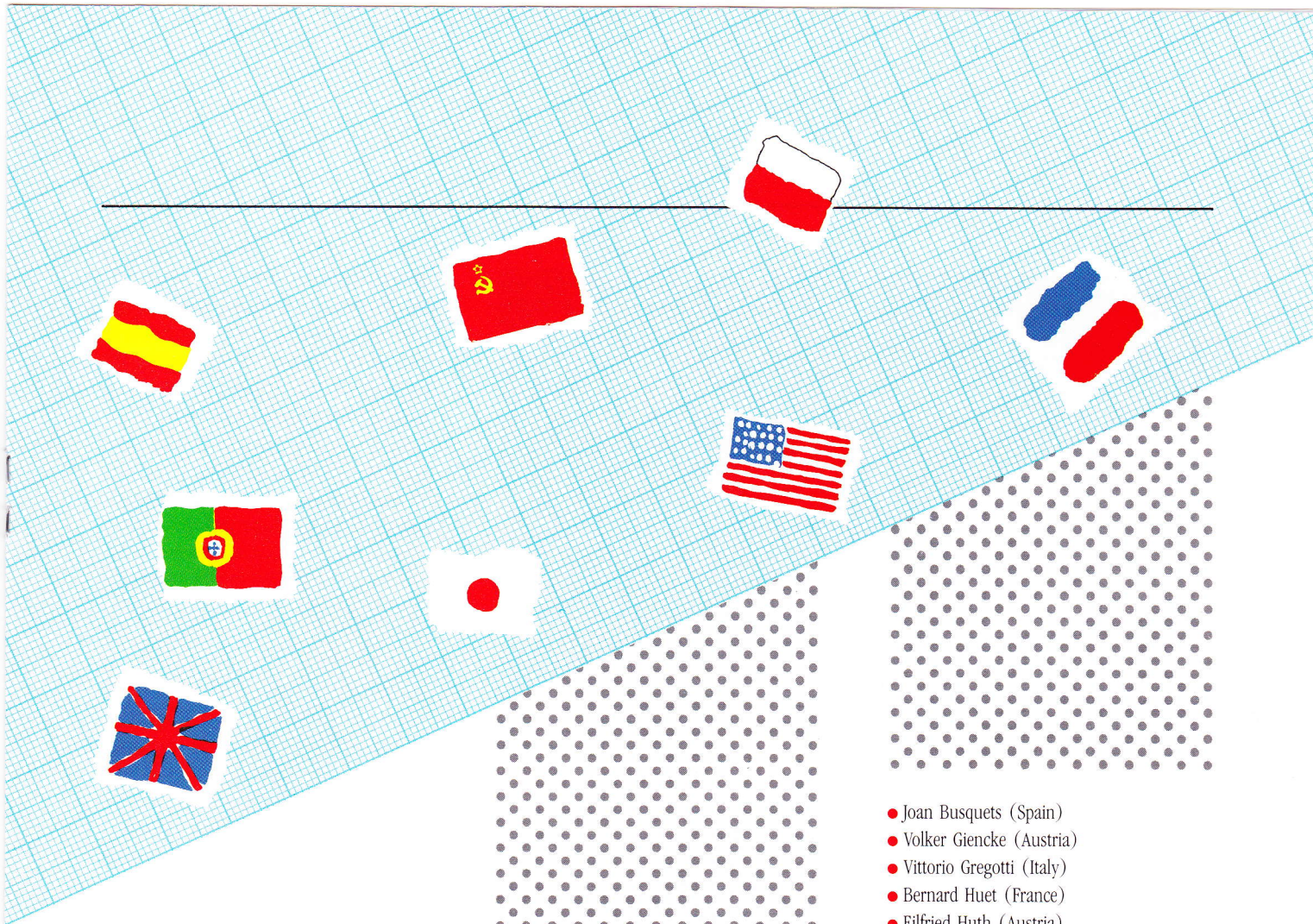
Architects submitting proposals must do justice to the exposition's basic theme, "Bridges to the Future". They must also take into account general urban development guidelines, which were approved by the Vienna City Council on March 30, 1990. Vienna hopes Expo '95 will more fully integrate the Danube region into the city, and create a new metropolitan centre.

Proposals are to be submitted by October 30, 1990. The jury is to judge the entries and determine the winners in January, 1991.

All Austrian and Hungarian architects are eligible to take part in the competition. In addition, 30 international experts, city planners, heads of architectural museums and editors of international magazines invited 22 architects from 13 nations to participate:

- Tadao Ando (Japan)
- Benthem & Crouwel Architects (Netherlands)
- Michail Bjelow (Soviet Union)
- Oriol Bohigas (Spain)
- Mario Botta (Switzerland)
- Norihiko Dan (Japan)
- Norman Foster (Great Britain)
- Jacques Herzog & Pierre de Meuron (Switzerland)
- Steven Holl (USA)
- Hans Kollhoff (Germany)
- Petr Malinsky (CSFR)
- Rafael Moneo (Spain)
- Morphosis Architects (USA)
- Jean Nouvel (France)
- Renzo Piano (Italy)
- Richard Rogers (Great Britain)
- Alvaro Siza Vieira (Portugal)
- Luigi Snozzi (Switzerland)
- Otto Steidle (Germany)
- Jerzy Szczepanik-Dzikowski (Poland)
- Bernard Tschumi (USA/France)
- Oswald Mathias Ungers (Germany)





- Joan Busquets (Spain)
- Volker Giencke (Austria)
- Vittorio Gregotti (Italy)
- Bernard Huet (France)
- Eilfried Huth (Austria)
- Arata Isozaki (Japan)
- Arnold Klotz (Austria)
- Vittorio Magnago-Lampugnani (Italy/Germany)
- Akos Moravanszky (Hungary)
- Hans Puchhammer (Austria)
- Martin Steinmann (Switzerland)
- Ottokar Uhl (Germany/Austria)
- Uli Zech (Germany)

Vienna City Councilman Hannes Swoboda said, "We do not only expect this competition to result in interesting concepts for Expo '95, but also create proposals concerning the further urban development of Vienna in the Danube region. To move Vienna closer to the Danube, we need bold and imaginative ideas."

EXPO-VIENNA AG has put together a distinguished group of internationally recognized architects, who will comprise the jury judging the competition. The 15 man jury consists of Austrian Minister Erhard Busek, Mr. Swoboda of the Vienna City Council and the following architects:

EXPO-VIENNA AG is also holding a parallel competition for Austrian and Hungarian graduates of architectural studies. Gerhard Feltl said, "EXPO-VIENNA AG wants to underline its future-oriented approach. Therefore, we would like to incorporate the creativity of young, innovative talent, and contribute to a broader spectrum of ideas submitted".

Proposals are due by November 20, 1990. Approximately \$ 190,000 in prizes are to be awarded, with the best young architects to be involved in project development.



THE EXPO LOGO: CREATIVITY AND MARKETABILITY

On June 5, 1990, Austria and Hungary launched a joint logo competition, to find a suitable symbol for Expo '95. The competition was limited to Austrian and Hungarian graphic designers with international experience in corporate design, as well as 17 respected international professionals in the field.

A logo is one of the most important means of communicating the message of the exposition. It is utilized in diverse ways through different media to relate the project's identity.

The demands placed on the Expo '95 logo are enormous: it is to do justice to the diversity of Expo '95. It must emphasize the unity of the project despite the separate locations in Vienna and Budapest. The logo should not be a technical but people-oriented design, representing not a company but a vision. Finally, it is a medium for the national identities of both Austria and Hungary. And it will be the first common symbol of the two nations for more than 70 years.

On September 7, 1990, an international jury led by Chairman Paul Gabor (Paris) and Joe Duffy (Minneapolis) considered 35 entries, unanimously judging the logo of Robert Kaitan (Vienna) as the one that corresponds best to the importance and complexity of the difficult task.

The jury included:

- Julien Behaeghel (Brussels)
- Ivan Chermayeff (New York)
- Joe Duffy (Minneapolis)
- Paul Gabor (Paris)
- Olaf Leu (Frankfurt)
- Alan Peckolick (New York)
- Dan Reisinger (Tel Aviv)
- Finn Sködt (Denmark)
- Michael Wolff (London)
- Zdenek Ziegler (Prague)

The jury recommended as a next step a small-scale international competition, which is to include three world-famous graphic designers, Alan Fletcher (London), André Francois (Paris) and Pierre Bernard (Paris), as well as Mr. Kaitan. Practical uses for the logos, in connection with Expo architecture or merchandising products, are to be presented.

The winner will not only receive a prize of AS 350,000, but the chance to take part in developing a corporate design program for Expo '95 covering all instruments of communication.

After testing the logo proposals on the market nationally and internationally, the jury will select the official logo on December 28th.

EXPO BRIEFS

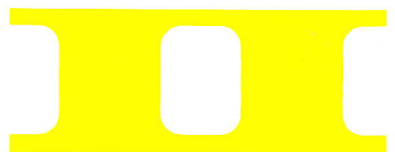
■ American Interest in Expo '95

A group of 32 top representatives from American industry and government visited Vienna on May 19, 1990 as part of the "International Seminar of the President's Commission on Executive Exchange". Following an invitation from the American Embassy, member of the General Management Board of EXPO-VIENNA AG, Gerhard Feldt spoke to the group, which displayed intense interest in Expo '95.

The American group consisted of high-ranking government officials, as well as top managers of leading American corporations, such as AT&T, Bechtel, General Motors, IBM, McDonnell Douglas, Pepsi Cola and Xerox.

■ IBM Infomats

IBM and the City of Vienna are starting a unique pilot project. One hundred "Infomats" will be installed at key points around the city. The machines will offer computerized information in up to 15 languages about Expo events, museum opening hours, exchange rates, hospitals, public transportation, restaurants and hotels, to name a few. IBM will supply the equipment and software.



Wolfgang Streitenberger presenting the IBM Infomat

IBM will also construct a pavilion for Expo '95. For the duration of the exposition, a part of the pavilion will be donated to the City of Vienna free of charge, and will be used as a reception centre and offices for EXPO-VIENNA AG.

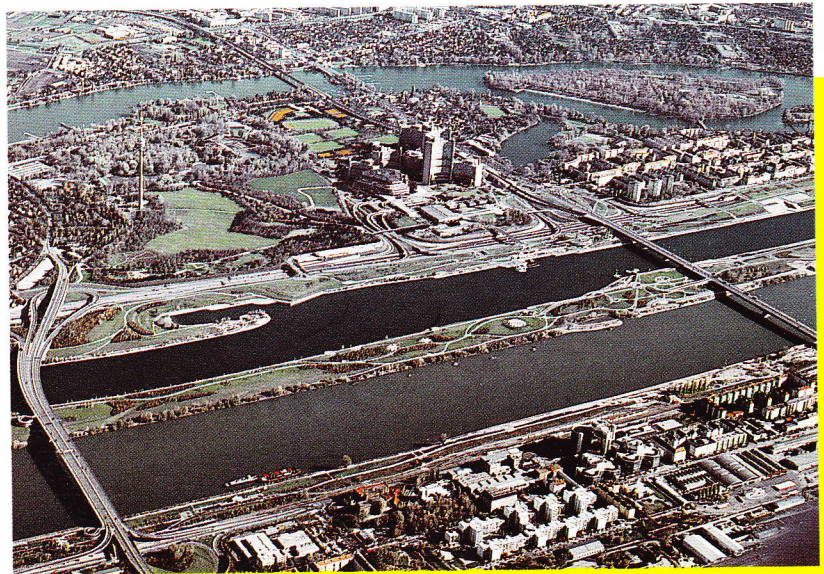
■ Architectural Competition for Budapest

On September 17th, 1990, the Hungarian Program Bureau – responsible for the Expo '95 in Budapest – launched a two stage architectural competition together with the Budapest City Council for the southern district of Budapest, including the Expo site.

All Austrian and Hungarian architects are eligible to participate in the competition. In addition, twelve architects from other foreign countries have been invited as well. The jury will view the entrees and determine the winners on May 6, 1991.

■ Cultural Advisory Board

Tom Messer, who has headed the world-famous Guggenheim Museum in New York for 27 years, will set up a "Cultural Advisory Board" for EXPO-VIENNA AG. This board will bring together experts in the fields of music, opera, theatre, dance, architectural design, etc., who will help EXPO-VIENNA AG to define and develop the cultural program at the Expo '95.



Expo-site along the shore in front of the Vienna International Center and on the Danube Island between the two bridges spanning the Danube

SOLID SUPPORT
FOR EXPO '95



Although the Expo '95 in Vienna and Budapest is still almost five years down the road, recent opinion polls have discovered a widespread awareness among the populations of the two capital cities.

Austrians and Hungarians are solidly behind the project, despite the high costs of any international exposition and the billions to be invested in infrastructure improvements.

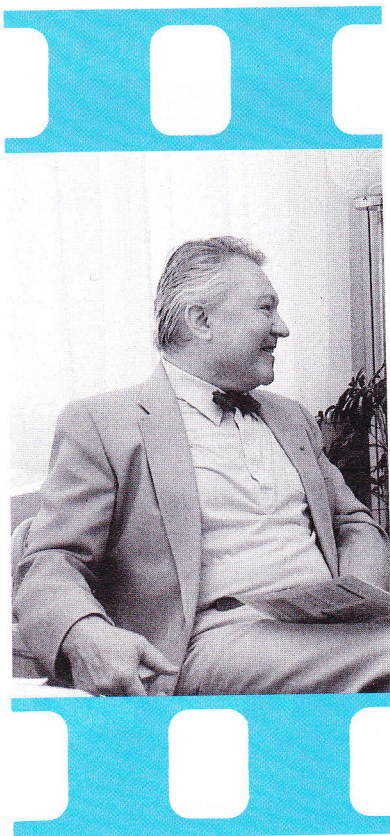
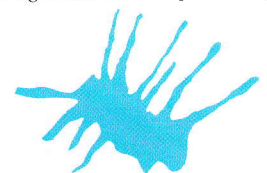
The survey was carried out in the first half of 1990 by GfK Hungaria, a subsidiary of Fessel-GfK, the respected Austrian polling institute.

91% of Hungarians interviewed have heard or read about Expo '95. 78% of the people favour the project, 13% are opposed, with only 4% strongly opposed. 68% expect the Expo '95 to improve the country's image abroad. 76% of those polled believe that the exposition will involve a financial burden, but bring long-term political benefits.

In Austria, the Expo '95 project has steadily gained recognition. In 1988, only 44% of the population knew about the project, a figure which climbed to 75% by the summer of 1989, to a current 87%. Today 80% of the Austrian people support Expo '95, compared to 65% two years ago. Two-thirds said they intend to visit the exposition.

Three quarters of Austrians view Expo '95 as unleashing a tourist boom in Austria, whereas 69% say the exposition will contribute to better international understanding.

According to a study commissioned by the Austrian Ministry of Science, 78% of Austrians and 81% of Hungarians are convinced Expo '95 will lead to closer cooperation between the two neighbours. A majority of the two populations see the historical past shared by the two nations as playing a significant role in present-day relations.



Tom Messer

EXPO PHILOSOPHY



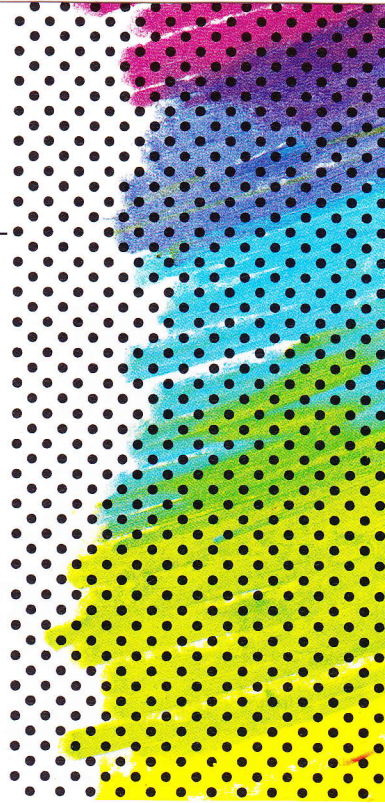
1. Due to recent economic and political developments, Vienna and Budapest have become the heart of Central Europe. The opening of Eastern Europe focuses attention on the existing differences in political structures, standards of living, and attitudes towards life. Expo '95 is to help work out ways and means of overcoming the problems to be faced in the future.

2. Solutions to future problems must be regional ones, which cannot stop at any given nation's borders. Expo '95 aims to forge "unity within diversity", displaying cooperation among different cultures and ways of life while respecting their uniqueness.

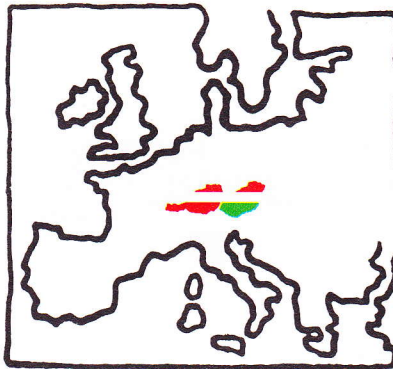
3. Both Expo locations Vienna and Budapest are parts of a larger design. Development of a common logo and architecture are designed to integrate the two cities into a whole unit.



Vienna: St. Stephen's Cathedral



EUROPE



AUSTRIA

HUNGARY

4. The theme of the exposition, "Bridges to the Future", has been purposely formulated to be vague, open to ideas, designed to encourage creativity. The symbol of the bridge is to show how opposites are constructively reconciled to master the challenges of the future.

5. Expo-related architectural and urban development are not meant to be a nostalgic return to the past, but a future-oriented design for living together in a common European house.

6. There should be a balance between "high-tech and high-touch", between the spiritual and the material spheres. The changes in our values and the consciousness of the impact on human life should provide a vital impetus to Expo '95.

7. The attractiveness and quality of cultural events running parallel to Expo '95 are crucial factors in the success of the whole project. They must satisfy a vast variety of tastes and expectations.

8. EXPO-VIENNA AG will strive to impart a "spirit of creativity" to all dimensions of the project, serving as "active hosts" to create a dynamic world of experience for the visitor.

9. Besides the economic and cultural aspects of the exposition, Expo '95 is also to be a celebration and festival, a chance to get away from the daily routine.

10. Expo '95 is to serve as a stimulus for the further cultural development of the area. The consequences reach far beyond the actual Expo sites - as the harbinger of a new age.



Budapest: Parliament

