

Loiri

利 國
Pakka



COOPER

Salome

RED

LOIRI LAARNUS

BLUE

so far...

国际平面设计师丛书

罗利 / Pekka Loiri

Editor & Designer: He Jianping

Publisher: Chongqing Publishing House

Layout: Hesign Studio Berlin (www.hesign.com)

Translation: Chengcheng Zhang

Printed in China

本书由重庆出版社独家出版。

未经出版者的书面许可, 任何单位、团体和个人均不得以任何形式复制和传播该书的局部或全部内容。

图书在版编目(CIP)数据

罗利 / 何见平主编. —重庆: 重庆出版社, 2005

(国际平面设计师丛书)

ISBN 7-5366-7129-6

I 罗... II 何... III. 平面设计 - 作品集 - 芬兰 - 现代
IV. J534

中国版本图书馆CIP数据核字(2005)第013569号

国际平面设计师丛书 / 罗利

GUOJI PINGMIAN SHEJISHI CONGSHU/LUOLI

主编 / 设计: 何见平

责任编辑: 金齐楠

特约编辑: 章英

Hesign Studio Berlin (柏林)

Duesseldorferstr. 48

D-10707 Berlin, Germany

Tel: 0049-30-88676915

E-mail: pingposter@t-online.de

www.hesign.com

翻译: Chengcheng Zhang

版权引进: 杭州博克版权服务有限公司

重庆出版社出版发行

重庆长江二路205号

邮政编码: 400016

新华书店经销

深圳华新彩印制版有限公司制版印刷

开本: 787mm × 1092mm 1/16

印张: 10.25

版次: 2005年4月第1版

印次: 2005年4月第1次印刷

ISBN 7-5366-7129-6/J·1128

定价: 75.00元

Pekka Loiri specially thanks to:

All the friends and colleagues who helped and encouraged me during my career, and to my wife Ella Loiri.

Pekka Loiri

罗利

国际平面设计师丛书
重庆出版社

嘘嘘嘘序

“全球化”这个词给我们这一时代带来了深刻的影响，它早通过经济渗入了文化的每个角落。世界设计的地域性在快速消失，各民族国家的设计界限已无法区分。这种理论也在许多场合被多数的设计师所谈论和接纳。在这趋势下，公众的聚焦会直接集中到有明显风格符号的设计师身上，成功的设计师总是在他的创作中融入个人性格、生活环境、对社会影响的反馈等因素，设计作品也成为他设计意念、生活哲学、审美情趣和时代感受的表达。＜房龙在《人类的艺术》一书中阐述“生活是人类最伟大的艺术”。我相信，生活也是设计师的创意源泉和设计动力。于是尝试从“设计+生活”的理念关联来介绍一些真正优秀的设计师。＜

这套丛书中介绍了：来自苏黎世的罗丝凌丽·惕思，她是瑞士编排风格的杰出代表，更无疑是世界女设计师的代表；同样来自瑞士的乔治·史丹林，是国际平面设计师中的“隐者”，他的作品是对简约和智慧的生动阐释；来自东京的松永真在中国有着广泛的名度，从事平面设计40多年，他的作品总是在演绎领导时尚；菲利普·阿佩罗来自巴黎，文字编排为主导因素的设计令他的作品中充满了人文色彩；来自意大利的莱昂纳多·索诺里同样是以文字设计著称，作品中却有大量的实验风格；毕卡·罗利来自北欧芬兰，在他的设计中见不到白山黑水的地理气候，却是缤纷绚丽的色彩世界；克里斯安·葛司南是德国卡塞尔艺术学院的教授，他的作品蕴涵了他对文学和音乐的精深理解；雷克狮·德莱文斯基[德国]、大卫·塔特科瓦[以色列]、幽灵工作室[阿根廷]的安娜贝拉·萨乐和加布里·马特奥给予设计另一种解释，这是设计的政治参与和设计师社会意识的升华。他们的作品中几乎涉及了当今世界的所有问题：战争、暴力、暴力、饥饿、贫穷、疾病、环境……我在丛书中介绍这一设计范畴，是因为每个社会都会有不公和弱势，设计师对社会的现实参与，才会令“设计”这一事业趋向完美。＜

设计万岁！＜何见平2004年11月柏林

Fooooooooooreword

The mighty current of globalization is rapidly sweeping across the world, bringing profound and formidable changes. Conspiring with an ever-globalized world economy, its reckless forces have penetrated every corner of the cultural domain. Under such circumstances, the world of design has witnessed the vanishing of local characteristics and the blurring of national distinctions. With more and more designers converted to an emerging "world style", the eyes of the audience's are inevitably drawn to artists with distinctive aesthetic expressions, symbols and styles. Accomplished designers incorporate into the art work their passions and inner voices, their observations of life and world, and their reflections upon social realities. The world of colors and forms they create is thus a visual declaration of design and life philosophy and an aesthetic perception of the changing times. <

In *The Arts of Mankind*, Van Loon says that life is the greatest art of all. I believe it is also in real life that most graphic designers find their inspirations and creative power. This series is part of my attempt to approach some of the contemporary graphic artists from a "design plus life" perspective < This series, *International Masters of Graphic Design* is a book tribute to some of the greatest contemporary graphic designers, including: Rosmarie Tissi from Zurich, a representative of Swiss layout designing and leading female designer in the international graphic arena; Georg Staehelin, also from Swiss, the hermit designer and visual poet of wits and simplicity; Shin Matsunaga from Tokyo, the master of 40 years of creative activities, whose works are familiar to the Chinese audience, yet an evergreen fashion leader that creates and interprets latest styles; Philippe Apeloig from Paris, the humanistic artist who skillfully sketches with letters; Leonardo Sonnoli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loti from Finland, the passionate colorist who paints the world in a riot of color instead of black and white, ink and wash; Christof Gassner, professor of art at the Kassel Kunsthochschule, Germany, whose sensational interpretations combine poetry and sounds with color and imagery; and finally Lex Drewinski from Germany, David Tartakover from Israel, and Anabella and Gabriel of Fantamas: a group of visual communicators and social actors who live their creative works, illuminating all adversities of modern society with the fires of their art – war and violence, starvation and poverty, deadly disease and environment deterioration... The reason why I've chosen to include this group of designers in this book is that no society is free of injustice and disadvantage, and only through political practice and personal engagement will the graphic designers build their Eden of art in a paradise on earth. <

May art and design immortal < He Jianping, Nov 2004, Berlin



十问十答

1.设计在您的生活中占多大比例?

“视觉美感与传播功能共同主宰着我的生活。当周围的一切事物符合美感、富有功效时,我便会感到快乐而满足。反之,一旦事物的外在表现与内在信息互不协调,设计得毫不和谐,我便会感到痛苦难受。(另外,被人大加称赞却名不副实的东西同样令我难以忍受。)”

2.您设计的灵感来源于生活吗?您如何获取灵感?

“我的设计方案7%源自灵感,92%来自对创意的发展。有些时候,甚至我自己也说不清它们源自何处。我的创作灵感主要来自周围的人文景物,如城市、家具、印刷品等等。自然与乡村是我的重要灵感源泉,不过仅限于表达闲适惬意、舒缓松弛的创作主题。”

3.从生活的角度,谁对您的影响最大?

“这个问题很难回答。在Eliis Smed撰写的《幕后》一文中,我已对此做出了部分回答。不过,在这里我还想提到查理·卓别林的电影、Franz Schubert的歌曲、亨利·马蒂斯的绘画与平面设计作品、Alvar Aalto的建筑以及Gustave Eiffel的房屋设计,没有这些不朽之作的的影响,我的设计乃至我本人都将会与现在完全不同。”

4.您的生活哲学是什么?您的设计哲学又是什么?

“我的处世哲学与设计哲学一言以蔽之:简简单单,简约即美!”

5.您最大的生活乐趣是什么?

“结婚时,还有我的孩子出世的时候。(我女儿现在30岁,儿子也已经27岁了)。”

6.即使您一直从事设计的动力是什么?

“这是我的生活。我想不出还有什么事情能像设计创作一样将我的一生填补得如此充实。当然,除了设计,我还有许多事情可做。他们就像调味料一样,令我的生活更加多彩。”

7.您如何理解您最大的个人成就?

“参见对问题3的回答。”

8.您如何处理您的空闲时间?

“我不太善于安排自己的闲暇时间。一旦有了空闲,我便试着做点什么来放松一下心情,好使身心从日常的琐碎与压力中释放出来。比如说,我和妻子

出游旅行,我还会听听音乐,看看歌剧、电影,听听演唱会,参观一下艺术展览什么的。”

9.您的业余爱好是什么?

“除了刚才提到的,我还是个冰球爱好者,有时也练练箭术,可惜我是个蹩脚的箭手,尽管如此,射箭仍是个帮我远离现实的好法子。当然,我们的夏日别墅也给我们带来了无限乐趣。在森林里散步,在湖面上划划船,桑拿热身后再跳进湖里畅游一番,啊,我想说:这才是生活。”

10.您准备何时退休?退休后您如何选择生活方式?

“永远不。我想慢慢减少工作量,用自己有限的精力进行最有意义而最快乐的创作。要说退休嘛,永远不会,只要我一息尚存,只要健康状况还允许。”

10 answers for 10 questions

1. How is design present in your life?

"Function and beauty together rule my life. I feel good when the things surrounding me meet that. And the other way, I feel miserable when things, exteriors and interiors are not well designed. (Another thing is that who says what is good and what is not)."

2. Does your design inspiration come from your life-experience? Where does your inspiration come from?

"Solutions of my works are 7 % of inspiration and 92 % of development of ideas. I often don't know where they (the ideas) are coming from. I get my inspiration mainly from the surroundings made by people; that is the cities, furnitures, printed matter etc. Nature and countryside are important, but only in the meaning of relaxing and reloading."

3. Who is the main influence in your life? Who is the main influence in your design?

"These are very difficult questions to answer. I've already given some answers to these in the article "Behind the Pictures" written by Elis Sned, but I can add here that without Charlie Chaplin's movies, the lieds (songs) of Franz Schubert, paintings and graphic works by Henri Matisse and the Architecture by Alvar Aalto, and the buildings of Gustave Eiffel I'd be a completely different designer (and I suppose, a different person). And there are many, many more."

4. What is your life-philosophy? And what is your design-philosophy?

"Keep it simple - less is beautiful!"

5. Which was the happiest moment in your life?

"When getting married and when my daughter (now 30 years old) and son (now 27 years old) were born."

6. What is your motivation to stick to the design-job?

"This is my life. I could not think anything else to fill my life with. Of course I am doing also many other things. Those things are the spices for my (design) life."

7. What are your top personal achievements?

"There's so many of those. Look at the answer No. 3"

8. How do you manage your free time?

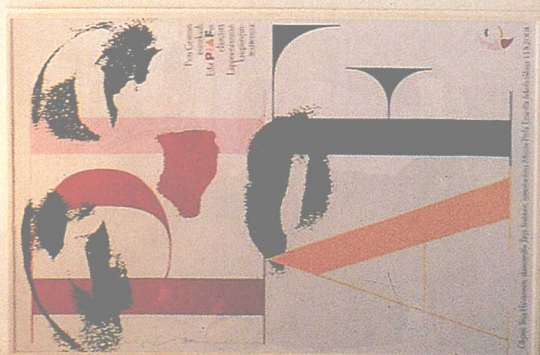
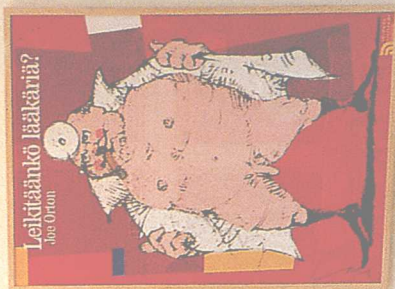
"Not always very well. I try to practice such things with which I'm able to get rid of the pressures of average day. We (that is my wife and me) are travelling a lot, I'm listening to music, visiting opera, theatres, concerts, art exhibitions, movies etc."

9. What are your hobbies?

"The hobbies are just those I've mentioned above. Besides I'm an ice hockey man and I'm practicing archery. (Unfortunately I'm a lousy shooter, but it is a great way getting out from the surrounding reality). And of course we have this summer house as a great hobby. Wandering in forests, sailing on the lake, warming up the sauna and swimming in the lake — oh that's life I'd say."

10. When do you plan to retire and how do you plan after your retirement?

"Never. I hope I could reduce my work amount and do only the most "giving" and pleasant works, but retire, never — as long I live (if I may be healthy — that is)."







平面宣言

“难道没有什么要向世人宣告的吗？”在一张独具匠心的海报作品中，毕卡·罗利赫然提出了这个无情的反诘。<

显然，毕卡·罗利本人在平面创作中的艺术宣言实在不胜枚举。这里，我要谈的不仅是这一张海报，还有海报作者本人。罗利喜欢在作品中设问，正如他酷爱把玩平面符号与文字要素，他的问题大多来自视觉层面，渗透着无可抗拒的观感魅力。有人能轻易解读“PILOT [领航]”的寓意所在或是破译“TPLA”这一神秘组合吗？<

对罗利创作历程的简单回顾也许会为读者指点迷津，揭示这一串串神奇组合背后的奇妙天地，同时也将向读者展现罗利设计、教学生涯的多样与丰富。罗利作品虽在视觉层面上闪烁雀跃、微妙莫测，在信息传递层面上却清晰明了、简洁平易。其作品畅通无阻、亲切明晰的视觉语言在一定程度上得益于作品中鲜亮的色彩与鲜活的艺术元素。我喜欢称之为“斯堪的纳维亚式的简洁”。这一简约的设计风格是罗利20多年创作探索的沉淀与结晶，也是“千岛之国”广阔文化背景之下的艺术陈酿。罗利作品的思想意境与视觉表达简洁纯净却绝非平铺直叙，一览无余，如同曲折的小径，一路蜿蜒，通向幽婉的艺术深处。< 毕卡·罗利1946年出生，接受过系统的艺术与版面设计训练。其艺术生涯始于广告设计，此后罗利尝试过自由图书设计，并成为了北欧出版巨头“WSOY

A Whole Lot of Graphic Goods to Declare

“Nothing to declare?” — in one of his cleverest posters Pekka Loiri poses this relentlessly rhetorical question.<

Oh well, it's all too evident that there's plenty. Which, by the way, I would not only relate to the poster by the same title, but to its creator, as well.

Loiri digs asking questions — mostly of a visual nature — as much as he is fond of playing around with graphic symbols and letters. Can one accidentally explain PILOT or decipher TPLA?<

Thumbing through his design career certainly helps to find a key to these intriguing letter combinations. It also reveals the man's diversity both as a graphic designer and as an educator. Although visually playful, the style of his works appears in general terms to be clear and direct in its communicative aspect. Not least, due to its color brightness and graphic vigour. I shall call this style “Scandinavian-clean” and would interpret its refinements as a natural result of the designer's creative search of over 20 years, cast upon a broader background of the “land of the thousand lakes”.

Pure - but sort of meander-like, rather than straight - form of thinking and visual expression.<

Born in 1946, Pekka Loiri was educated in art and typography. He started out working in advertising and freelancing as a book-cover designer, subsequently becoming an art director of WSOY - the Nordic countries' major publishing house. Within the scope of a book designer's job, the position demanded that he take care of typography, trademarks as well as posters. Today, when looking back and reflecting upon his artistic development,

书屋”的艺术指导。罗利的图书设计工作涉足极广,从版面、商标到海报无所不有。如今回想起来,罗利认为自己今日的海报创作无疑是在此前图书设计的直接延续。与多年在“WSOY书屋”创作的积累密不可分。<

1984年迎来了罗利创作生涯的又一飞跃,这一年,他创立了自己的设计室“罗利原创工作室”。几乎与此同时,罗利跨入了设计领域。1983年到1997年是罗利教学生涯的黄金时期,此间,罗利任教于芬兰设计艺术最高学府——赫尔辛基艺术设计大学,同时还执教于斯堪的纳维亚各大艺术院校。此外,罗利还在波兰著名的Cracow艺术学院任客座教授,并访问、授课于法国、中国、韩国及偏远的捷克等多国首都。穿梭往来于世界各国已成了罗利创作、教学生活中自然而然的一部分。在都灵欧洲海报学院访问期间,在Gianfranco Tomi的启发下,罗利创作出了壮美绚丽的环境海报。“Ambiente 2001 Come Acqua”,为其“斯堪的纳维亚式的简约”平添了几分色彩与变幻。<

变换自如的率性创作当然源于罗利不可抗拒的艺术魅力与睿智灵性的设计创作。罗利当之无愧芬兰“1991年年度平面设计师”与无数圈内环设计大赛的优胜者,并作为评审团成员参与了众多国际大赛的评审工作。<

俗话说:“凡事皆非凭空而来”。罗利故土芬兰肥沃的艺术土壤孕育了丰富的海报设计传统。虽早在平面艺术的萌芽阶段,芬兰的设计艺术曾深受德意志末叶的影响,并曾紧跟欧洲其他国家的创作路线,1970年这个非同寻常的年头却见证了划时代的巨变。这一年,在华沙召开的第三届国际海报双年展上,

Loiri sees his later career of a poster designer evolving as a direct consequence of years of making graphic products for publishers.<

The next great step, taken in 1984, was his founding of an own studio — the Original Loiri Oy. More or less at the same time, he made his move into design education. From 1983 to 1997 — during his most active years of teaching — Loiri lectured at the country's leading University of Art & Design (Heisinki), and such like colleges, all over Scandinavia. He had also been acting as a visiting professor at Poland's renowned Academy of Arts in Cracow. Guest-lecturing in the capitals of France, China and South Korea, as well as, such out-of-the-beaten-track places like Czech Usti-nad-Laben, he has made this worldwide activity as a habit of his. During a stint at the European Poster School - established in Turin, thanks to the initiative of Gianfranco Torri - by adding dynamism to the aforementioned features of Scandinavian simplicity, he produced the magnificently flamboyant environment poster entitled "Ambiente 2001 Come Acqua".<

These activities obviously came as a kind of a "spin-off" resulting from Pekka Loiri's reputation of being not only an exciting, but on top of it, an intelligent graphic designer. Deservedly "A Graphic Designer of the Year 1991" in Finland and a winner of a number of national and international competitions, he has been consequently appointed a jury-member, at a number of those.<

As the saying goes, "Nothing comes from nothing" My reason for referring to it is the fact, that Loiri's native Finland is by no means a country void of a poster design tradition. Albeit, in its formative years, it had been leaning heavily on the French and German Fin-de-Siecle influences, and basically following a pattern similar to other European nations. The year 1970, changed all that most radically, as The 3rd International Poster Biennial in Warsaw

芬兰的平面设计新生代以前所未有的声势戎装上阵，一展拳脚，折服了整个平面艺术界。Jukka Veistola、Kyösti Varis、Heikki Kastemaa、Kari Piippo和Erkki Ruuhinen，这些设计天才的海报创作展现了平面艺术魅力与社会人文关怀的完美契合。 <

“出乎意料的是革命的巨浪竟来自芬兰，芬兰设计师将摄影、插画与版式融于一体，创作出一部部令人折服的海报杰作，巧妙睿智，令人过目难忘。”现代平面设计巨匠Josef Müller-Brockmann在第149期《平面设计》中的感言更证实了芬兰新生代创作宣言的突如其来。这些陌生的名字顷刻间变成了世界的焦点，竟有人当场为其冠以“芬兰海报学派”之称。 <

1970年双年展上的轰动在此后的十多年里余音袅袅，为数代的平面设计师带来了百年不遇的发展机遇，随之而来的是前所未有的公众注意、接连不断的设计任务以及为更多观众所了解、熟知的良机。最为重要的是，拉赫蒂市还专门建立了海报博物馆。也许这还不足以满足该市平面设计突飞猛进的发展，1975年，在这里召开了拉赫蒂国际海报双年展，与跨时代的华沙双年展遥相辉映。 <

在所有这些计划与尝试中起到决定作用的是拉赫蒂海报博物馆平面艺术主管Tapani Aartomaa先生。Aartomaa本人也是位多产的平面设计师，并执教于赫尔辛基艺术设计大学。任教于这所屈指可数的艺术学府正是他与罗利二人生活轨迹的重合之处。到80年代末，两人的合作已不再局限于应用工艺美术教学，他们与另一位UIAH同事Kari Piippo一起组成了“PILOT（领航）”设计组，开始了共同创作，并紧张忙碌地筹备着合展。Piippo与罗利姓氏的前两个字母

became an unprecedented show-of-force of a whole new wave of Finnish design talent - Jukka Veistola, Kyösti Varis, Heikki Kastemaa, Kari Piippo and Erkki Ruuhinen - whose works combined a thought-provoking social commitment with graphic power.<

"Surprisingly enough, new impulses were due to Finnish designers, who used photography, illustration and typography in a number of persuasive posters to get intelligent and memorable results." - this comment by the giant of modern graphic design, Josef Müller-Brockmann in Graphis #149, clearly demonstrates how unexpected that manifestation was. The above-mentioned, rather obscure names got an immediate international recognition and the term "Finnish School of Poster" was coined nearly right there on the spot.<

This breakthrough for Finland at the 1970 Biennial resounded all over the country for more than a decade to go, creating ~~an~~ **an** ~~heard~~ **heard** of opportunities for more than just one generation of graphic designers. Greater general interest, new assignments and possibilities for ~~a~~ **a** ~~much~~ **much** wider ~~exp~~ **ex** ~~posure~~ **posure** Most significantly, The Lahti Poster Museum was founded. And if that was not enough for the city's dynamic design community, in 1974, ~~the~~ **the** ~~same~~ **same** up with the initiative of launching of The Lahti Poster Biennale — a counterpart to the epoch-making Warsaw event.<

Instrumental in all those plans and efforts was Tapani Aartomaa, the Museum's director of graphics, a prolific graphic ~~designer~~ **designer** ~~in his~~ **in his** ~~own~~ **own** right and a teacher at Helsinki's University of Art & Design. This is where he and Pekka Loiri crossed their tracks. At the end of ~~the~~ **the** ~~same~~ **same** inspiring collaboration went beyond bare teaching of applied arts. Joining forces with another UIAH colleague, Kari Piippo, they ~~go~~ **go** ~~ously~~ **ously** ~~promoting~~ **promoting** their poster design and exhibiting together under the group name of PILOT. First letters of the surnames Piippo and Loiri + the initial letter of Tapani

加上Tapani Aartomaa名字Tapani的首字母便组成了“PILOT (领航)”，这便是开篇提到的组合之谜的由来！<

那么罗利对好的海报作品又是如何定义的呢？<

引用他本人的创作宣言，出色的海报作品应当如同“一条杂种狗，肆意狂奔于街头巷尾，在每个街灯柱上留下印迹，在每个街角冲人狂叫，以招摇过市引来惊诧的目光，在女人背后吹着挑逗的口哨……必要时，它或许会换上一副儒雅的举止，为女伴开门时绅士般深深地欠身。”<

延用罗利幽默的比方与诙谐的语言，我不得不说不说当罗利放开笔下的“杂种狗”，其效果是如此令人叫绝。罗利为拉赫蒂市“Julistemuseo”25周年设计的纪念海报便是场“狂兽”乱舞的视觉盛宴。众所周知电影、歌剧与展览的文化海报正是我们的海报艺术家的最爱。<

同时，罗利还有着标识设计师的一面。在设计这些精巧别致的公司标志时，简约方才显得至关重要。如果说简约为海报设计添色，那么对于公司标志设计来说，简洁凝练则是必不可少的。在我看来，“罗利原创工作室”工作室的标识设计不仅满载讯息而且赏心悦目。<

仔细想想，罗利对出色设计作品的“狂兽”定义适用于其工作室进行的所有创作，无论是标识、邮票还是海报设计。<

在结束对这位身为“GRAFIA RY”与“PILOT”成员的世界海报艺术界传奇精英的素描小品前，我有必要为迷惑的读者揭开“TPLA”字母组合的谜底。要破译这一视觉谜语绝非易事。在2002年华沙海报双年展期间，Tapani Aartomaa与毕卡·罗利的合展在位于这一首都城市皇家大道上的Pokaz画廊展出。<

Aartomaa's first name = so this is where the answer to one of the above mentioned puzzles is!<

What is Loini's definition of a GOOD POSTER, then?<

Well, to quote his own manifesto: it "behaves like a mongrel, running loose in town. It leaves its marks on every lamppost and barks at people at every corner. It attracts attention by loud behaviour, whistling after women.... or if need be, conducts itself impeccably, making a deep bow while opening the door for a lady companion, gentlemenlike."<

Proceeding in this humorous vein, I have to say how awfully good it is to see him turning these "mongrels" loose. The 25th anniversary poster for the Lahti "Julistemuseo" features, by the way, one of these beasts. It is no secret that cultural posters for theatre, opera and exhibitions are the favorite subjects of Pekka Loini - the poster artist.<

But then, there is the logo designer side of him. It is when it comes to these small company symbols, that intelligent simplicity really counts. Whereas it is an advantage, as far as posters are concerned - in the case of logos it is a must. In my view, the ones designed by Original Loini Oy are informative as well as attractive to the eye.<

When I come to think of it, the last definition applies equally well to all kinds of work—logos, poststamps, posters—designed by Pekka Loini's studio.<

As I'm reaching the phase of concluding my sketch of this representative of the absolute élite of world poster art — member of GRAFIA RY and

PILOT — I must not let the puzzling letter — combination of TPLA remain unanswered. Admittedly, this one rebus is not particularly easy to crack.

鉴于该画廊展出空间之狭小，两人在整面整面墙上挂满了自己海报精品的缩图。为了配合此次“压缩展览”，他们同样将自己的签名缩至名姓的首字母组合（TapaniPekka LoiriAartomaa），这便是TPLA的由来经过。对此，波兰海报评论家Zdzislaw Schubert的评论再恰当不过：“一切是如此狭小，而设计师们却是如此伟大”。<

Peter Gyllan

On the occasion of the Warsaw Poster Biennial of 2002, the two brothers-in-arms — Tapani Aartomaa and Pekka Loiri — took over the Pokaz Gallery, on the Polish capital's Royal Route and adequately to the lack of space in that tiniest of exhibition places, plastered its walls with miniatures of the best of their posters. Accordingly, they "compressed" their names, too: TapaniPekka LoiriAartomaa — says TPLA. Poland's biggest authority on posters, Zdzislaw Schubert was very much to the point remarking that "Everything is small but the graphic artists are great".<

Peter Gyllan