



阿佩罗
Philippe

重出版社
国际平面设计师丛书

Apelois



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Philippe Apeloig

阿佩罗

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知名度，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，他的作品中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、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。＜

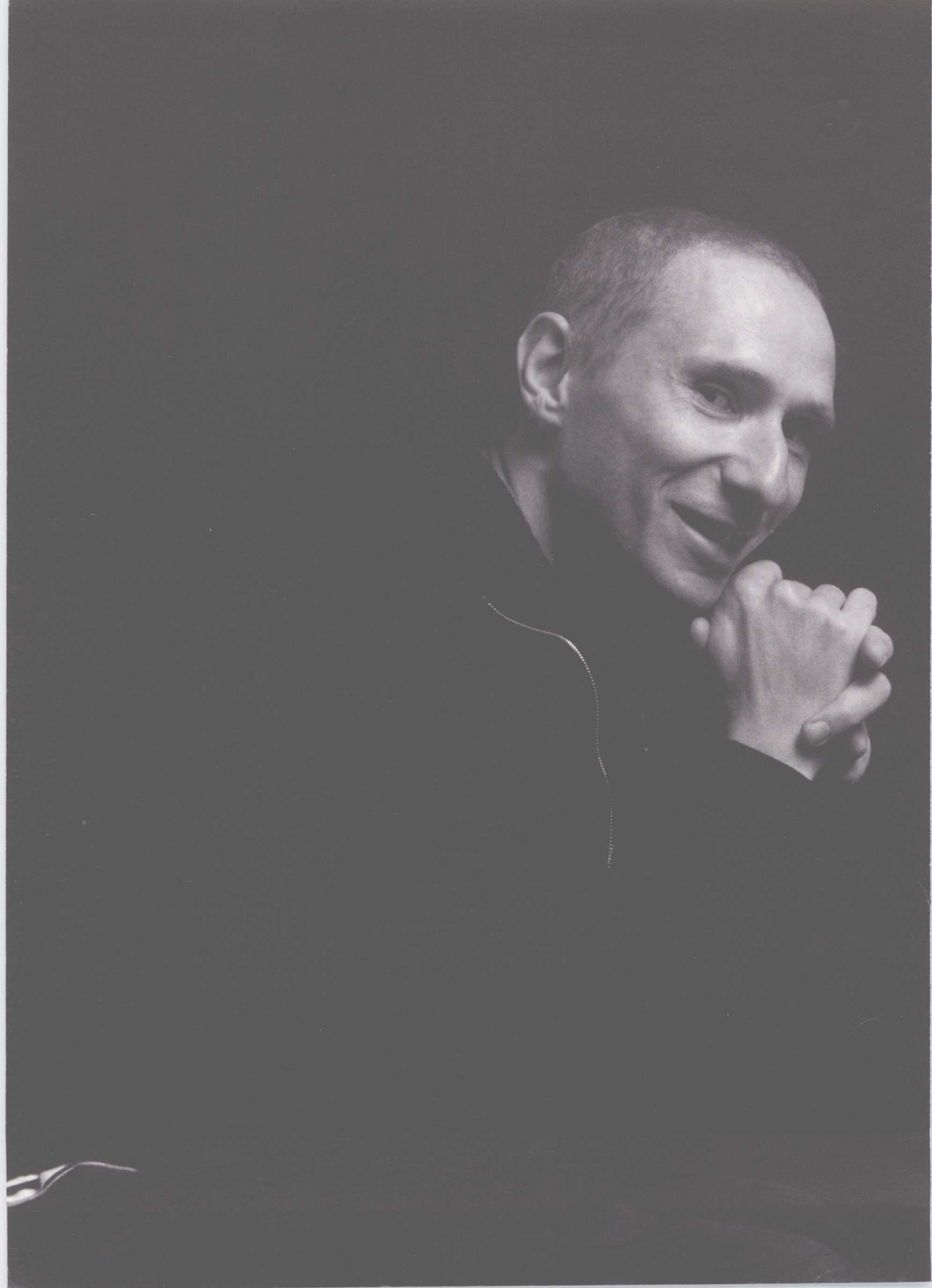
设计万岁！＜何见平2004年11月柏林

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 Sonoli from Italy, another master of typography, as well as an intrepid experimentalist; Pekka Loiri 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 Fantasmas, 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?

“设计充满了我们的日常生活。它似乎有某种魔力，就像空气中飘舞闪烁的尘埃。我们每天都被数以百万计的经过设计的元素包围着。设计是一连串平凡或出众的图像的轰炸，是人类为日常生活创造的一切。设计一词的理解对有些人可以是热情的源头，同时也可以造成其他人漠不关心的感觉。然而这个图像空间的影响力，这个常常是鲁莽好胜又感性的人工景象，并不仅仅局限于物质环境中，它可以对思想和想像力产生深远的影响。对我来说，设计更是一个理性的思维过程。”

2. 您设计的灵感来源于生活吗？您如何获取灵感？

“灵感的来源总是不合理。当我产生某个想法时，我会马上把它勾勒出来，为的是将它留住以便往后进一步充实发展。有时，当我放弃寻找，让脑子一片空白，一个绝妙的点子会突然在最不可能的情况下冒出来。对我来说，灵感往往来自情感的层面，处于‘高雅’和‘通俗’文化之间。我常在旅行中获取灵感，特别当我在城市旅行时。大大小小的城市以各种声音、景象、气味、质地和味道的混杂给我莫大的启发。城市里的人、建筑以及所有文化政治事件的展览、艺术馆、书店、咖啡馆、咖啡店、音乐和舞蹈等）是以和自然界非常不同的方式丰富和启发着我。在城市环境中，我认识到城市的文明效应是怎样将人类的本性压制成暴力、对峙和希望。设计是关于解决问题的，这是一种炼金术。我把分散的元素变形、凝结成崭新的状态，从而在我与人的交流中寻找灵感。到最后，设计可以将一个项目带到离本意很远的地方。它可以将平凡的信息转化得更出众、更动人。”

3. 从生活的角度，谁对您的影响最大？

“我想我不可能特别的突出某个老师或某个老师的教义。在生活中，追求正义、机会均等以及人权是推动我的一些方面。

从设计的专业角度，谁对您的影响最大？

“在设计上，我起先是受俄罗斯先锋派、De Stijl（风格派）和包豪斯的影响。如今，身处设计师的国际群体中对我来说是个开拓眼界的经历。我常常赞叹其他设计师带来的新颖作品，不管他们从哪来，说什么语言。设计师这一职业需要大量的努力和训练。我想通过在美丽以外赋予自己的作品充满自由、爱、温情和人文色彩的新特征，来打破美术与设计间的界限。不管结果是多么细微，我愿意让我的存在留下一丝积极的痕迹。”

4. 您的生活哲学是什么？

“没有什么什么是命中注定的。有些信仰认为人类的存在是由某种更伟大的力量控制的，并从中寻找慰藉。而存在主义哲学打破了这种理想

主义和被动的状态，它向我们展示人类自身具有神奇的力量和潜能去实现其目标，人类可以决定自己在处理文化、历史和政治背景上要走怎样的道路。因为我相信没有什么是我事先安排好的，我就可以完全控制自己是什么、做什么和要什么。在此意义上，我的存在不成为我的负担，我是自由的。”

您的设计哲学又是什么？

“对我来说，设计并不是有关装饰、图解或修饰物件的。设计是为了改进和创造新价值。设计是语言和图像的结合，为了达到传播的目的，它需要一个考虑周到的个人的清晰思维。与其说设计是答案，不如说它是疑问。设计就是思考。当代的设计界充满了各种各样的声音，有的与大家和谐共存，有的则不那么一致；有的声音响亮恢弘，有的则仅仅是低语（然而它们仍然是表达一定意见的声音）。这些各异的声音目的不同，听众不同。在设计上，我关注的首要问题是沟通的能力。对我而言，这是一项必须实现的责任。”

平面设计是将思想视觉化的艺术，我希望将来设计在塑造一个社会的自身形象和对外形象上会扮演主要角色，设计必然会随着不可避免的技术进步而发展。设计应当在社会价值的创造和人们的思考方式中起积极作用。设计应当是积极的、互动的、批判的。”

5. 您最大的生活乐趣是什么？

“最快乐的时候是当我一次又一次又一次考验自己的机会时。这样，我就能作为一个‘新手’来挑战自己，通过在探索未知领域的过程中冒险，我总会为我发现和学到的东西感到惊讶。那时，物质生活完全失去了意义，我忽然要面对全新的情况，而这些情况能够显示我从来不认识自己的一些方面，并以一种难以言表的薪新方式激发着我的创造力。”

6. 促使您一直从事设计的动力是什么？

“吸引我做设计的是在种种可能性中发明创造出有目的性的图像的这一过程。我喜欢解决问题。通过设计师与问题的对立，会引出具有价值和用途的、带艺术特征的方法。设计这一职业的结果是一种视觉印象，它让观众者采取积极的眼光并欣赏它设计上的特点。”

7. 您如何理解您最大的个人成就？

“首先，作为一个移民的后代，我经历了融入一个全新的文化（法国文化）的挑战。其次，在艺术成为我生活的一个主要部分以后，我不再对社会没有什么贡献而感到焦虑。艺术是我生活的主要动力。”

8. 您如何处理您的空闲时间？9. 您的业余爱好是什么？

“我的生活比较散漫，我喜欢拿着一本书到处转悠，也可能哪都不去。这对我来说是真正的享受。”

10. 您准备何时退休？退休后您如何选择生活方式？

“我曾经总觉得我会年纪轻轻就死去。直到最近我才开始意识到年老和退休的问题。然而我怀疑对艺术家来说是否真的有退休这回事。比如说我注意到现在很老的Henri Cartier-Bresson虽不再拍摄照片了，但他开始搞绘画。这一事业甚至可被看做是他的新职业！也许当人们变老时，他们就不怎么在乎时间了。年老时做事具有相当的自由度，而且不用负责任。如果确实有艺术家退休这回事的话，我可能会做个作家。我要把我曾经记下却没有时间拓展深入的点点滴滴都收集起来，然后写成一本书。在完美的世界里，我很想像卡夫卡那样写作。”

10 answers for 10 questions

1. How is design present in your life?

"Design is in the everyday life. It is something magical which reminds me of the dance of shimmering dust in the air. Everyday, we are surrounded by millions of designed elements. While this view of design - this bombardment of the mundane or the exceptional, of what man creates for the everyday - can be a source of enthusiasm for some, it can also create a feeling of indifference or controversy for others. However, the impact of this graphic space, this artificial landscape that is often brutally aggressive and sensual, is not necessarily limited to the physical environment. It can also have a profound effect on the mental landscape and the imagination. Design to me is rather a intellectual experience."

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

"Inspiration comes in very irrational ways. When I have an idea, I sketch it out very quickly, to capture it and then develop it later. Sometimes, when I give up searching and let the emptiness fill my mind, a brilliant idea might suddenly manifest itself in the most unlikely situations. For me, inspiration often comes from the emotional, suspended between the 'high' and 'low' culture.

Often, I am inspired while traveling, especially in cities. Cities, big and small, with their mélange of sounds, sights, smells, textures and tastes are a great source of inspiration for me. The people, the architecture, and all the cultural or political events that might take place in a city (museum exhibits, art spaces, café, bookstores, theater performances, music, dances, etc) enrich and inspire me in a way that is very much different from the way nature affects me. In the urban context, I realize how the civilizing effect of cities represses man's inborn tendency to violence, confrontation, and hope.

Design is about solving problems, it is a kind of alchemy. I find inspiration in what I communicate by transmuting, congealing the disparate elements into something completely original. At the end, the act of designing can bring a project much further than the intention. It can transform mundane information into something much more sublime and poignant."

3. Who is the main influence in your life?

"I can't name only one person in particular who was my mentor or whose dogmas I follow.

In life, the search for justice, equal opportunities, and human rights is what pushes me and constantly reminds me of the vulnerability of human existence."

Who is the main influence in your design?

"In design, I was originally influenced by the Russian Avant-Garde, De Stijl, and the Bauhaus. Today, being in the international community of designers is an enriching experience for me. I am always amazed by the innovative work other designers bring to the community, no matter where they're from or what language they speak. The profession of being a designer requires great efforts and discipline. I'd like to break the boundary between fine art and design by always trying to give my work a new dimension of not only being beautiful, but also, above all, free, full of love, tenderness

and humanity. However microscopic it might be, I'd like to leave a trace of my existence that is positive."

4. What is your life-philosophy?

"Nothing is ever pre-determined. Some beliefs take comfort in the fact that human existence and the magic of being an artist are controlled by greater forces. The Existentialist philosophy breaks this idealism and passivity and shows that there is an amazing amount of power and potential in what human beings can achieve themselves. It shows that humans can determine their own path in dealing with cultural, historical and political backgrounds. Because I believe that nothing is ever determined for me, I am in total control of who I am, what I do and what I want. In this sense, instead of being burdened by my existence, I am set free."

And what is your design-philosophy?

"For me, design is not about decoration, illustration or the embellishment of things. Design is to improve things and to create new values. Design is a combination of words and images: that in order for it to communicate, it must require the clear thinking of a particularly thoughtful individual. It is rather a question than an answer. Designing is thinking. The contemporary design scene is saturated with many voices: some of which exist in harmony while others in discord. Some voices are loud and imposing, while others are mere whispers (nevertheless, they are still voices expressing certain opinions). These diverse voices speak for different purposes and reach different audiences. In design, my foremost concern is the ability to communicate. To me, it is a responsibility and something that must be achieved."

Graphic design is the art of visualizing ideas. I hope in the future that design will play a leading role in the way societies look at itself and others. Design will absolutely grow with the advancement of technology that is impossible to avoid. Design should lead an active role in the creation of societal values and the way people think. It should be active, interactive and critical."

5. Which was the happiest moment in your life?

"The happiest moment is when I have the opportunity to put myself to the test over and over again. In this way, I challenge myself by being a 'beginner'. By taking this risk in the exploration of the unknown, I am always astounded by what I find and learn. The material life becomes nothing, and then suddenly I am confronted with new situations which can reveal parts of myself which I have never seen before, and stimulate my creativity in a brand new way that is hard to describe."

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

"Working through all the possibilities to invent images that have a purpose is what draws me to design. I like to solve problems. Through the confrontation between the designer and the problem, something valuable and useful with an artistic dimension may come out. The result of the

design-job is a kind of visual impression that causes the viewer to look at it actively and appreciate it for its design quality."

7. What are your top personal achievements?

"First of all, embracing a whole new culture (the French culture) as a child of immigrants was a challenge.

Then, after making art a major part of my life, I no longer felt anxious about not contributing to the society. It is my principal motivation for living."

8. How do you manage your free time? 9. What are your hobbies?

"A nomadic practice of living : being here, there, somewhere else, and nowhere with a book in my hands. That is a real pleasure for me."

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

"I've always thought that I'd die very young. It is only until very recently that I started to see myself becoming old and retiring someday. However, I wonder if retirement really exists for an artist. I noticed that for example, Henri Cartier-Bresson, who is now a very old man, has stopped making photos and has started to draw and paint : an occupation that may be considered as a new career ! Perhaps when people get old, they no longer worry much about time. There is a certain freedom or care freeness in doing things that comes at an older age. If there is indeed retirement for artists, perhaps I would become a writer. I would collect all the notes that I have written but had no time to elaborate upon. I would rewrite these notes in a book. In a perfect world, I'd very much like to write like Franz Kafka."



菲利普·阿佩罗在日本东京的GGG画廊举办个展时的场景，2004年。

* April Greiman, 美国现代女设计师，曾就读于瑞士的设计学院，她是80年代首先提倡电脑为设计服务的设计师之一。

一位朋友眼中的菲利普·阿佩罗

我是90年代初在纽约认识菲利普的。那时他刚从洛杉矶回来，在那里他和我一个很要好的同事，平面设计师April Greiman*一起工作。我发现菲利普是个敏感的年轻人，在美国满是他惊奇的事物。像他之前许多满怀热情来到美国的人们一样，他觉得这个“思想自由的国度”非常有吸引力，有活力。<

我认为他在很多细微之处还是很欧洲的，但不一定就是法国的。初次见面五年后我才知道菲利普的东欧背景，他祖先的抗争历史，以及他的家庭当初由于社会动荡和政治倾轧，离开波兰到法国避难。这些因素也影响了他的生活。<

当他在1989年对纽约库柏联盟艺术学院的一个教职职位产生强烈兴趣时，我认为就是这些因素在起作用。艺术学院一直在找一个像菲利普这样有杰出才华和对合成视觉构思有热情的讲师，因此就邀请他加入了师资队伍。我把他选择教育职业看做是重复父母的历史，并且借此远离法国生活中无处不在的令人窒息的官僚主义。他感到有需要拓展作品的范围，就来到美国寻找能够激发自己想像力的环境。但有趣的是，他在三年后又回到了法国。菲利普是一个搜寻者，总是在关注历史挣扎和生存决心的过程中寻找新颖的一面。<

距菲利普第一次来到“新世界”已经十年了。这些年来他以年轻人的好奇和给人留下深刻印象的一系列作品活跃于设计舞台。他和我有着无可逃避的共同

PHILIPPE APELOIG - Through a Friend's Eyes

I first met Philippe in New York in the early 90's. He had just returned from Los Angeles where he'd been working with a good colleague of mine, the graphic designer April Greiman. I found him to be a sensitive young man who was much enthralled by America. Like many other enthused visitors to the USA before him, Philippe found the "land of the liberation of ideas" very engaging and compelling.<

I thought he appeared European in a subtle sort of way but not particularly French. It was about five years later after our first meeting that I learned of Philippe's Eastern European background, the historical struggles that were part of his ancestry, and the social upheavals and political strife that drove his family out of Poland to seek refuge in France. Such elements would also impact on his life.<

I saw their effects fell into place when he became passionately interested in a teaching position at The Cooper Union School of Art in 1999. After a long search for an instructor with Philippe's extraordinary talent and zeal for synthesizing visual ideas, the Art School invited him to join the Faculty. I viewed his choice of the teaching job as his repeating his parents' history, inasmuch that he was immigrating away from the stifling bureaucracies that pervaded life in France. He felt the need to broaden the scope of his work and came to America seeking a milieu that would stimulate his imagination. It's ironic that he would return to France three years later. But Philippe is a searcher, always seeking the new and innovative in his concern with history's struggles and a determination to survive.<

欧洲背景：一种暗示着传承历史影响的状态。在我自己的作品中看到很明显的英伦性格，我在某种程度上坚持着视觉叙述的传统。然而菲利普处理抽象形式的风格显然不是法兰西式的。<

在20世纪早期，法国还没有接纳包豪斯和其他一些经过组织的设计哲学。这些新的理想与某些法国思想相冲突，被认为是过于教条（这种固执的立场无疑延缓了法国设计的发展）。法国人逐渐喜欢起把曾一度流行的“新艺术运动”摆弄出来再与超现实主义相结合，直到变成成为30年代的“现代”。<

有趣的是“平面设计”这个词直到70年代才实际进入法语词汇。在这之前，制图作品被看成是“艺术家”的工作。英国也采取了这种方式，而不是接受德国和东欧的影响。英国和欧洲前卫艺术最接近的是漩涡画派，是意大利未来主义的一个旁支。毫无疑问，菲利普和我都在大西洋彼岸找到了发掘我们设计才能的更肥沃土壤。<

菲利普是个努力通过发掘文字的图形特性来提升其意义的知识青年。他写的这句话颇有真知灼见：“我喜欢细心构建并艰苦构思出的印刷式样。”他一面扎根于视觉诗人的位置，另一面则做好平面设计师的角色。他将平面设计师比作要理解作者文字的演员。<

他受俄罗斯构成主义和包豪斯的影响，但丝毫没有瑞士那种教条的属下式的生硬结构，而是更自由奔放。这令他的作品更接近立体主义和超现实主义诗人，如André Breton。菲利普同时代的年轻人的作品或多或少少的追随流行或过时的风格，而且采用那种压抑悲凉的印刷式样。无疑菲利普对Cassandre

Ten years have passed since Philippe first arrived in the "New World". Over that time, he has emerged with his youthful curiosity still intact and an impressive body of work. He and I share the inescapable fact of being Europeans: a state that implies certain inherent influences. I can see the Englishman very evident in my own work where I've held on somewhat to a tradition of visual narration. Philippe, however, is so typically un-French in his manipulation of abstract forms.<

In the early part of the 20th century, France did not embrace the teachings of the Bauhaus and other organized design philosophies. Such new ideals found themselves up against certain French attitudes that claimed they were too doctrinaire. (This obstinate stance surely slowed the evolution of French design.) A preference arose in France for phasing out the once-popular "Art Nouveau Movement" and blending it into surrealism until it morphed into the "moderne" of the 1930's.<

It's interesting to note that the words "graphic design" were actually not integrated into French vocabulary until the 70's. Prior to this decade, graphic work was viewed as being executed by "artists". Britain also adopted this course rather than drawing on German and Eastern influences. The closest Britain ever came to the European avant-garde was to engage with Vorticism, an offshoot of Italian Futurism. It's no wonder that both Philippe and I both found more fertile ground to explore our design talents on the other side of the Atlantic.<

Philippe is an intellectual who endeavors to heighten the meaning of the written word by exploiting its graphic nature. There is truth when he writes, "I like carefully constructed and painstakingly conceived typography." He has one foot planted in being a visual poet and the other set in his role as

与Massin的崇拜在他的印刷排版创意中比那些人的要更普遍些。<

如果你将菲利普早期作品中偶然对欧洲各项运动的提及与他现在的作品相比较，你就能很清楚的看到一种真诚人格的形成，一种把设计和印刷作为思想视觉化过程的认真，这就把这些艺术提升到了一个更高、更具目的性的意义层面，这个意义包含的是社会使命。<

菲利普在2002年决定要回到巴黎，这无疑是在纽约库珀联盟学院甚至美国的损失。这一点你无法责怪他，因为那儿不仅是他的文化根基，而且是他到纽约以前，所有精品之作的诞生地。他的成功作品包括为卢浮宫和奥塞博物馆做的海报，《诺曼底的十月》和《芝加哥，一个城市的诞生》（这也许是80年代印数最多的海报之一）。菲利普有着游牧人的精神，更喜欢在游荡中注视城市，而不仅是对自然景观作出反应。他忙于在街道上欣赏建筑和生活的质感。<

虽然菲利普很容易投入新的冒险，追求激进的观点，他工作起来还是像个传统的设计师。虽然用的是最先进的电子设备，他还是喜欢在项目具体操作过程中亲自安排每个排版字样。他总是自己在键盘上把作品打出来。<

菲利普接收一个项目，并不像典型的平面设计公司那样把生意看得比设计行为更重要。他的性格和作品一道出现，用艺术家的精神在工作室做设计师的事。我在他的海报中看到了由印刷式样和内容表现出的智慧，例如《亨利·摩尔与时光》、《30年代》、《当代南非》和《湖、河与运河上的船》（一个古代船模收藏展）。在这些海报里，活字的联系是从实际书写体而来的，不只是凭空造出来的字母图案。<

a graphic designer. He compares graphic designers to actors who interpret an author's words.<

He is influenced by the Russian Constructivists and the Bauhaus, but not in the manner of the Swiss with their dogmatic underlying grid structures that they conform to, but in a much freer way. This permits his work to be more akin to cubism and the surrealist poets like André Breton. It is not surprising that his admiration for Cassandre and Massin is more prevalent in his typographic inventions than in the work of his young contemporaries who follow styles that are, more or less, in and out of the moment and who participate in the illegibility of distressed typography.<

If you look beyond the occasional reference to European movements in Philippe's early work compared to what he's producing now, one can clearly see the emergence of a sincerity of personality, an earnestness that professes design and typography as the visualizing of ideas which elevates these arts to a higher, more purposeful meaning, a significance that emits social missions.<

It was certainly Cooper Union's loss, and, indeed, perhaps America's when Philippe decided in 2002 to return to Paris. One cannot fault him for doing so. Aside from his cultural roots, it was the place, where, prior to his arrival in New York, he had produced brilliant work. His successes include poster creations for the Louvre and the Musée d'Orsay, "October in Normandy" and "Chicago, Birth of a City" (probably one of the most published posters of the 80's). Philippe has the spirit of the nomad who loves to travel to gaze at the urban world more so than responding to the natural landscape. He indulges in seeing architecture and the texture of life in the streets.< While Philippe easily embraces new ventures and seeks out progressive ideas, he functions like a traditional practitioner. Despite his utilization of

作为一个平面设计领域的行者，菲利普实现了很多成就，翻越了几个意义非凡的高原，来到了自己的中年。在他与文字的罗曼史中，他觉得自己会在后半段写得更多。<

没有图画的书籍的作者们很少参与自己作品的最后制作和设计。然而菲利普的个案很少见，他会把他自己的虚构构模合到具表现力的印刷式样中。现在我想到的是那本Markus Kutter写的了不起的书《驶向欧洲的船》，1957年由Karl Gestner*设计。它展现并说明了表现性印刷设计的历程，通过用各种不同大小和重量的铅字让文字“说话”。<

我把菲利普的长盛不衰看做是对“文字内部”的不断实验，这是他第一本书的名字，该书由Lars Muller出版社出版。我预感他既会让他的印刷设计在传统书籍形式中出现，也会在我们现在还搞不懂的技术手段中出现。愿他再活50年。<

Keith Godard, 纽约, 2004年。

the latest electronic equipment, he enjoys being in total control of every typographic character in the execution of his projects. He always carries out the work on the keyboard himself.<

To commission Philippe is not like engaging a typical graphic design office where the business of design often supersedes the practice of design. His personality comes along with the work, in a comparable vein of designer as artist in his studio. In his posters I find such appropriate intelligence of typographic form and content. Fine examples are: "Henry Moore Intime", "Années 30", "Present-Day South Africa", and "Bateaux sur l'eau, rivières et canaux", an exhibition of antique models of boats and barges. In these posters the type associations derive from actual letterforms and are not just made-up illustrations of letters.<

Philippe has arrived in his middle-years as a voyager through graphic design who has realized many accomplishments and traversed several significant plateaus in his work. In his continuing romance with the written word, he now sees himself as writing more in his sunset years.<

Writers who are the authors of books, and I mean books without pictures, very rarely participate in the final production and design of their works. However, Philippe could quite well be the rare individual who would orchestrate his own fiction into a typographic expressive form. What comes to mind is the extraordinary book by Markus Kutter, "Schiff Nach Europa", designed by Karl Gestner in 1957, that interprets the voyage through expressive typography and makes the words "speak" by using various sizes and weights of type.<

I envision Philippe's longevity as a continual experiment with *Inside the Word* ("Au coeur du mot"), which is the title of his first book, published by Lars Müller Publications. I envision he will render his typography in traditional book form as well as in technologies that are incomprehensible to us at present. May he live another 50 years.<

by Keith Godard, New York, 2004

* Karl Gestner, 1930年出生于瑞士巴塞尔，著名平面设计师，特别在字体设计方面有显著成就。菲利普·阿佩罗在法国巴黎的Anatomie画廊举办个展时的情景，2001年。

