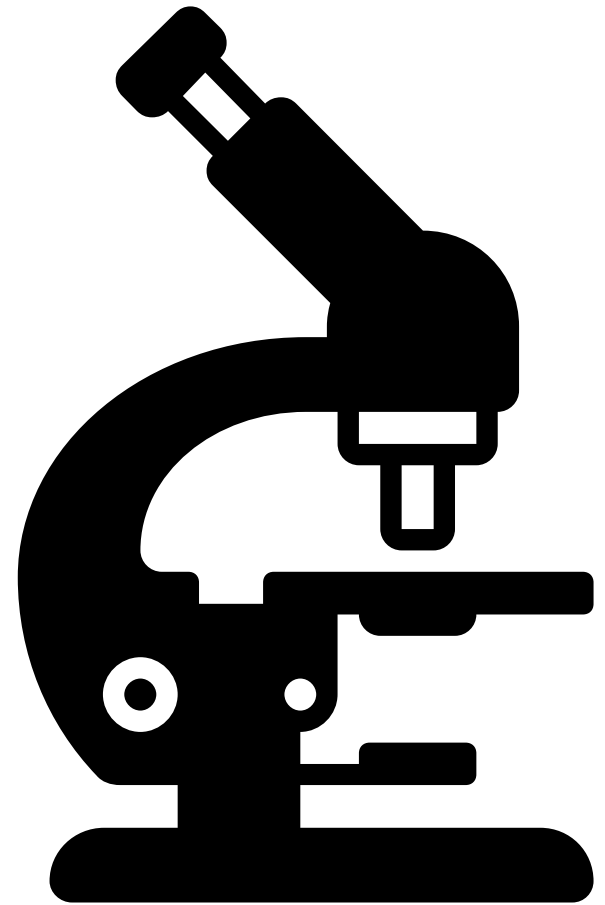


poppi



poppi food [one]



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poppi food [one]



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poppi food [two]



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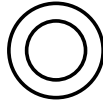
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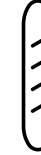
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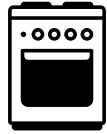
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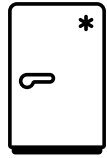
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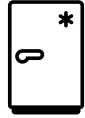
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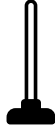
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poppi household [one]



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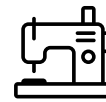
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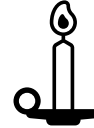
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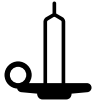
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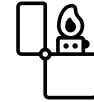
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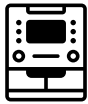
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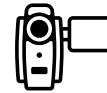
poppi household [two]



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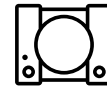
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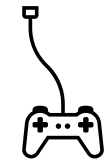
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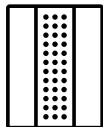
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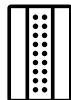
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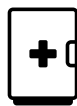
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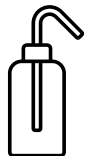
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poppi medical [two]



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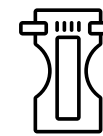
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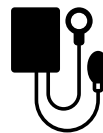
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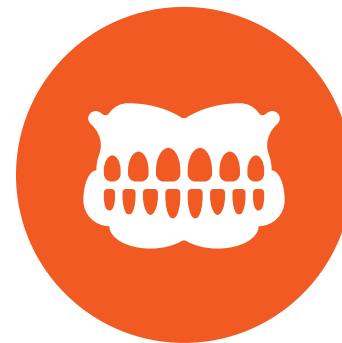
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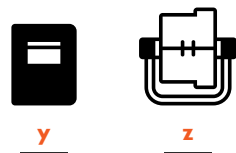
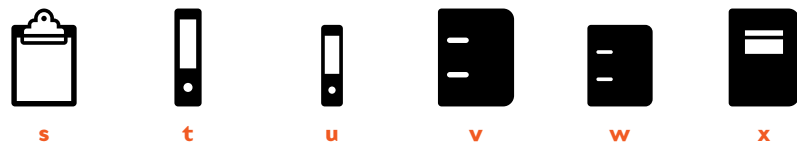
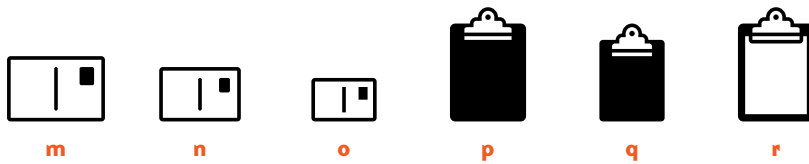
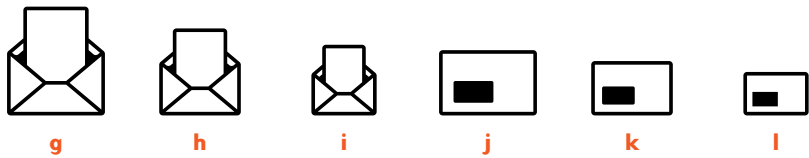
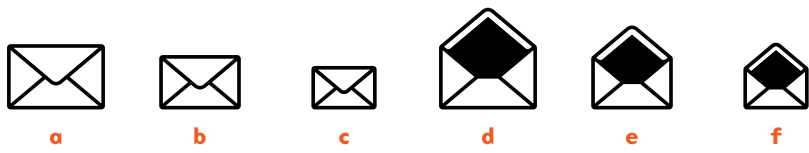
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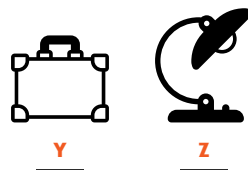
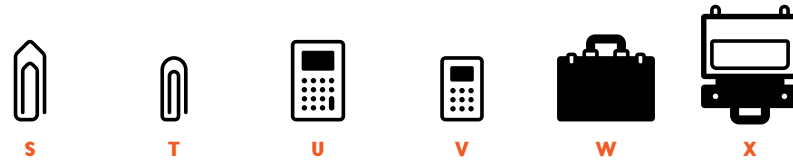
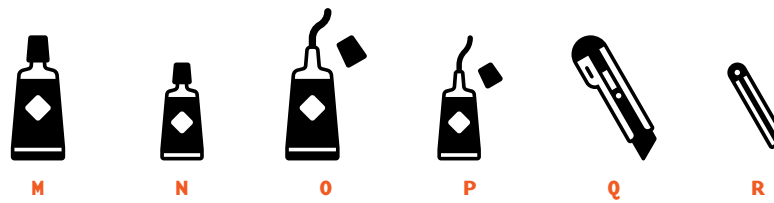
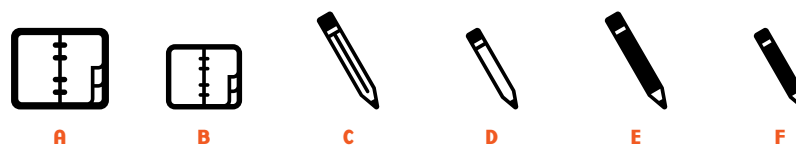
poppi office [one]



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poppi office [one]



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poppi office [two]



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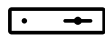
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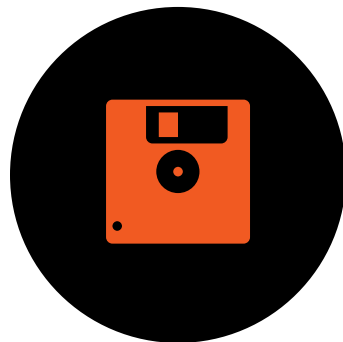
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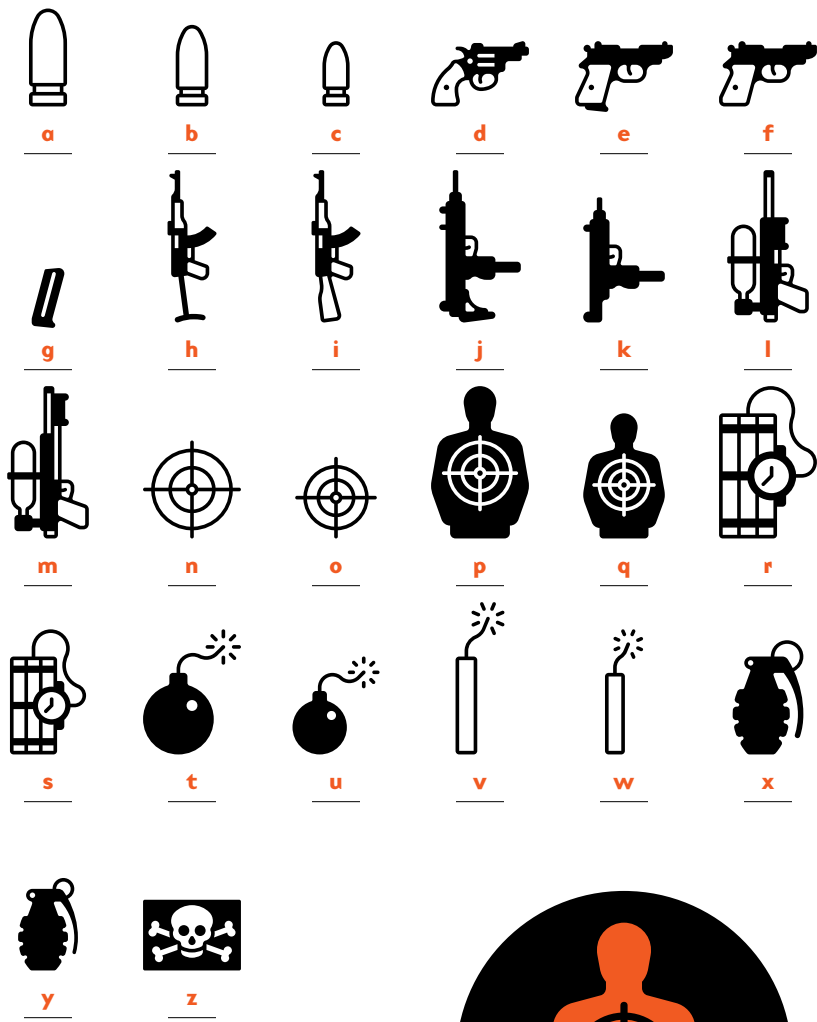
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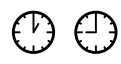
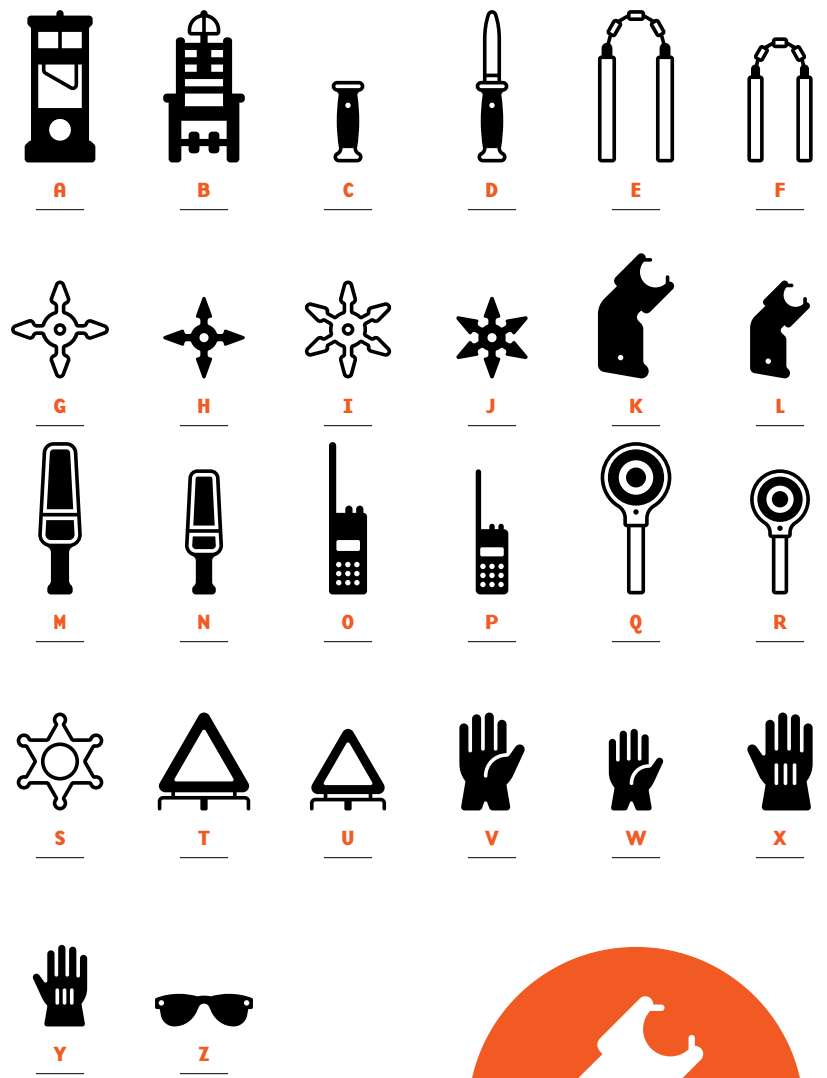
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poppi sex'n'crime [one]



poppi sex'n'crime [one]



poppi sex'n'crime [two]



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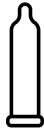
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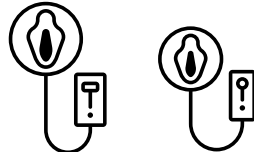
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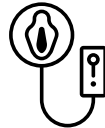
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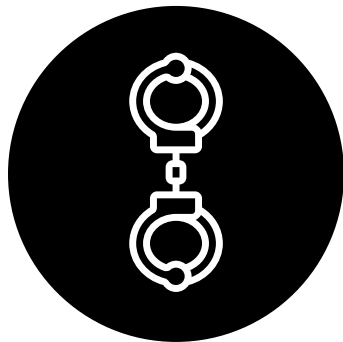
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poppi sex'n'crime [two]



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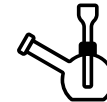
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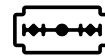
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poppi sports [one]



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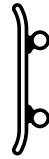
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poppi sports [one]



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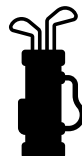
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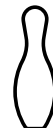
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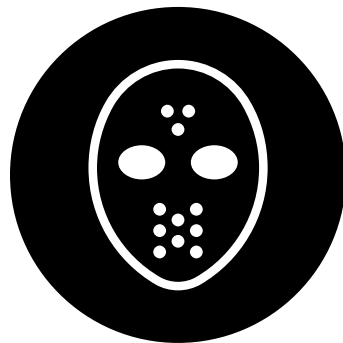
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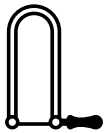
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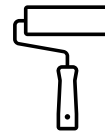


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poppi tools [one]



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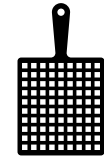
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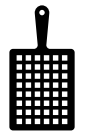
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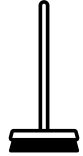
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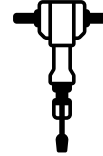
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poppi clocks

Page numbers made with poppi clocks pictograms.



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About Poppi

The first Poppi pictograms emerged from my final year project at the Stuttgart Academy of Arts. The self-imposed task was to design a comprehensive visual identity for a community center, including logo, posters, leaflets, and brochures, as well as a signage system for the building's interior. Specifically designed symbols formed an important part of the project because of my general enthusiasm for pictograms and to accommodate non-German-speaking visitors.

Before I started this project I had visited Egypt. It was an impressive trip in several respects. Early Egyptian culture created one of the most interesting and sophisticated symbolic languages, and it was an unforgettable experience to see those ideograms, thousands of years old, in their original setting.

On the other hand, European visitors to present-day Egypt are not only confronted with a foreign language, but also with letters that don't "talk to them." Even though signs written in English using the Roman alphabet are available in the centers of large cities and important museums, you are on your own when traveling the back roads or when visiting a local Arab market. When dealing with a language that uses Roman letters, you can correctly copy the street name of your destination (even if you don't understand what it says) and hand it to the taxi driver. When we tried to do the same in Egypt, our sketched Arabic letters must have contained some insult, because the result was a heap of abuse (not understood, but presumably deserved) as the driver left us standing in the dust.

Today, everyone can cross linguistic borders, either with affordable flight tickets or through present-day communication technology. This gave me the idea of developing a comprehensive image-based language encompassing all areas of everyday life, allowing for communication beyond language barriers. (Okay, it's an ambitious project, but even the old Egyptians had to start with a few pictograms.)

How they were made

In the beginning, whenever I saw an object that I thought would make an interesting pictogram, I produced a little pencil sketch on paper, scanned it, and re-constructed it in Freehand. I then exported the file into Fontographer and worked to perfect the details. But after hundreds of icons and countless hours of work, the process changed, and most importantly, I finally learned how to manage the duality of my home and workplace.

Friends and loved ones tend to believe that as long as no cursor is blinking on the computer screen in my living room, my mind is with them and not with my work. I am happy to leave them to their belief. Little do they know that I now perceive my surroundings as a system of symbols. The whole process of sketching, scanning, and reconstruction is no longer needed. An icon can be produced in the living room with my computer turned off. I may have a relaxing weekend with my loved ones and, on Monday, the only task left is to digitize the final version I designed in my mind. Creating these icons has become second nature to me.

The decision of which icons to include was initially a pragmatic one. To start with, there were the existing icons from my unfinished final year project. Then, it seemed sensible to match common informational pictogram sets with necessities, such as letter, phone, or fax. However, I wanted to go beyond the obvious, to other areas of everyday life. I wanted to explore the potential of an image-based language and ask: "Might it be possible to buy a Metro ticket in Cairo without requiring assistance, or write instructions for the use of a cellular phone without a single word?" Poppi is my first step towards providing the answer.

Martin Friedl

