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Dedico este trabalho aos meus pais, meu marido e minha filha por sempre me apoiarem e acreditarem naquilo que faço.





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**Palavras-chave**

Jogos Olímpicos, Lisboa, Identidade Visual, Design, City branding, Azulejo, Portugal

**Resumo**

Os Jogos Olímpicos são um megaevento durante o qual as maiores cidades do mundo competem umas com as outras para obterem estatuto e reconhecimento. Nos últimos anos, os Jogos Olímpicos assumiram maior importância em termos económicos, principalmente devido ao aumento da comercialização na área do desporto. Receber os Jogos Olímpicos constitui uma oportunidade de melhoria para a cidade, uma ocasião para remodelar a paisagem urbana, para se afirmar mais fortemente no cenário mundial e se tornar apetecível aos olhos dos investidores, dos viajantes, dos trabalhadores criativos e das empresas mundiais em busca de novos mercados. Tornaram-se também num símbolo óbvio da cidade global. Atletas do mundo inteiro juntam-se num local e competem uns contra os outros em inúmeras modalidades desportivas para realizarem o seu sonho de se tornarem Campeões Olímpicos.

Estes tipos de eventos são sempre associados a uma forte identidade visual que os torna facilmente reconhecíveis.

Em cada edição dos Jogos, a cidade anfitriã desenvolve o seu próprio logotipo e um conjunto de pictogramas.

O projeto é criado, com o fim de alcançar dois objetivos muito específicos: para funcionar como uma ferramenta de 'Wayfinder' para os espectadores e ao mesmo tempo, representando a cultura local.

Este projecto tem como objectivo criar a identidade visual de uns hipotéticos Jogos Olímpicos em Lisboa durante o ano de 2028, levando em consideração o seu desenvolvimento assim como todas as multiplicidades ligada aos aspectos técnicos e teóricos do design.



**Keywords**

The Olympic Games, Lisbon, Visual Identity, Design, City branding, Azulejo,

**Abstract**

The Olympic Games are a mega-event that make the world's largest cities compete for recognition and status. In recent years the Olympic Games have become economically significant, primarily as a result of the increasing commercialisation of sports. Hosting the Olympic Games is the opportunity for the city to improve itself, reshape the urban landscape, create a new statement on the world stage and make the city become desirable to investors, travellers, creative workers and global corporations seeking for new locations. It has also become one of the most obvious symbols of a global city. Athletes from all around the world gather together in one city and compete against each other in a variety of sports to realize their dreams of becoming Olympic champions.

This type of events are always associated with a strong visual identity that makes them easily recognisable. For each edition of the Games, the host city develops its own logo and set of pictograms. The design is created in order to achieve two very specific goals: to work as a 'wayfinder' tool for spectators, while also representing the local culture. This project aims to create the visual identity for the hypothetical Olympic Games in Lisbon during the year 2028, taking into consideration its development, all multiplicities linked to technical and theoretical aspects of design.





*"It has long been an axiom of mine that the little things are infinitely the most important".*

Sir Arthur Conan Doyle, "The Adventures of Sherlock Holmes".

*"We can't solve problems by using the same kind of thinking we used when we created them".*

Albert Einstein



# **LISBON OLYMPIC GAMES 2028**



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## CHAPTER I

### 1. INTRODUCTION

The Olympics are a leading international sporting event, held every four years, in which over 200 countries from all over the world participate. Therefore, there are numerous languages and cultures surrounding the event, and as we all know, each year it is held somewhere new in the world. Because of this, designers are faced with the challenge of creating a design system that is readable to a multilingual international audience.

The Olympics have already become a global phenomenon that is more than just a sports event. They offer to a host city a global stage and boost the image of a country to a more attractive and positive one.

This project was written and developed during a 45 weeks period at IADE University and is a part of our course Design and Visual culture. The project is entitled Lisbon Olympic Games 2028. It has been 45 weeks of challenge, containing frustration and a lot of stress. I have gained a deeper knowledge in the field of Design and the history of the Olympics and a philosophy of Olympism. I hope that this work will be interesting and useful for other students, researchers and people who want to know more about the chosen area.

#### 1.1. MOTIVATION

The motivation for this project is enlightened by an idea to create something catchy and innovative that would express the philosophy of Olympism and transmit the cultural heritage of Portugal and its capital. For this purpose I used a theoretical framing focused on Olympic visual culture as well as Portuguese visual culture in order to interconnect them through graphic design, visual communication and culture.

#### 1.2. OBJECTIVES

The general purpose of this Master project was to create a visual identity for a speculative organization of the Olympics to be held in Lisbon, the capital of Portugal in the year 2028, as the candidates to host the Olympics for the 2020 Games has already been chosen and is commonly known as Tokyo 2020; also the bidding for the Games in 2024 has started in 2015 and the winner will be announced in 2017.

Creating a visual identity for such an important event means taking in account the cultural aspects of the city and reflect the philosophy of the Olympism<sup>1</sup>. The Olympic Games are considered the biggest sports event in the world,

That attracts hundreds of millions of spectators. They promote the spirit of mutual understanding, friendship, and fair play among athletes from around the world—it is an event designed to unite people from different cultures.

So the aim of this present project was to design a unique visual identity system of the Olympic brand Lisbon 2028 and using graphic design and visual communication design to express the Olympic concepts.

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<sup>1</sup> „Olympism“ is the main characteristic of the Olympic ideal an ideological position that stems from antiquity and has been revived in the late 19th century by Baron Pierre de Coubertin. (Papanikolaou, Panagiota, p.2)

### **1.3. PROBLEM**

The main question of the present project is: What are the main elements of a successful visual identity? What do we need to know to create a visual identity system? As designers, we're responsible for delivering not just the visuals as a jpg, pdf, psd, also for delivering the intangible associations with those visuals. It was very important to understand the factors that influence the making of a visual identity project and essential components of the Olympics culture, specific elements of visual culture such as logo, branding, typography, shape, colour.

### **1.4. METHODOLOGY**

I believe selecting and discussing theoretical and critical material best suits the question so the first method used to approach the question of this paper was literature analysis. The main question of this study is the Olympic Games 2028 event.

The methodology that guides us through the project goes from the literature review research, articles to other relevant media means, concerning this subject.

For the development of visual identity were adopted fragments of the specific method of Alina Wheeler and a linear model by Fernando Oliveira.

This paper further illustrates case studies of the previous Olympic Games starting from Tokyo 1964 to Rio de Janeiro 2016 that have complete visual identity systems and continue exploring what is branding and how to create a unique visual identity for a positive brand.

## CHAPTER II

### 2.1. DESIGN PROJECT METHODOLOGY AND THEORY

The word “design” entered English from the Renaissance French word *dessiner* and the later Italian word *disegno*, which meant drawing, planning, sketching and designing. (BARNARD, 2005, p.10) Richard Hollis in his book *Graphic Design: A Concise History*, suggests that graphic design is a form of “visual communication”. (HOLLIS, 1994, p. 7) Further he explains the main differences between graphic design and art and says of the role of the graphic designer, “The meaning that images and alphabetic signs convey has little to do with who made or chose them: they do not express their designers ideas.

The designer’s message serves the expressed need of the client who’s paying for it. Although the form of graphic design may be determined or modified by the designer’s aesthetic preferences or prejudice, the message has to be put in a language recognized and understood by its intended audience.” (HOLLIS, 1994, p.8)

Tibor Kalman proposes a very broad definition of graphic design. He says it is “a medium...a means of communication” consisting in “the use of words and images on more or less everything, more or less everywhere”. (BARNARD, 2005, p. 22)

Frascara in his article “Graphic Design: Fine Art or Social Science” argues that “graphic design is the activity that organizes visual communication in society. [...] and it is concerned with the efficiency of communication. (HELLER, / BENNETT, 2006, p.28) In addition he says that, “the need for communicative efficiency is a response to the main reason for the existence of any piece of graphic design: someone has something to communicate to someone else. This involves, to a greater or lesser extent, a perceptual and a behavioral concern. (HELLER/ BENNETT, 2006, p.28) According to Armando Vilas Boas first rule of design is this. “*The more people read the more types of letter designers produce. We may live in the world of image but we are currently piling fonts*”. (VILAS BOAS, 2006, p.105)

Lawson and Dorst (2009, p.28) see design as “a way of thinking”, but it is not only one way of thinking, but several. In particular it is a mix of rational, analytical thinking and creativity. The authors see design as a fundamental human activity which encompasses a broad range of activities across many professional fields and perhaps designing is one of the most complicated things we humans do. (LAWSON/ DORST, 2009, p. 24) They also notice, that one of the difficulties in understanding design, is its multifaceted nature and there is no single way of looking at design that captures the 'essence without missing some other salient aspect. (LAWSON/ DORST, 2009, p. 26)

Kees Dorst states that most thinking about design, and indeed most research into design, has focused on what happens within design projects. (DORST, 2009, p.157)

Although graphic design can be defined as a tool of visual expression, a process whereby ideas and products are given concrete forms through the often conceptual manipulation of type and imagery. [...] Like painting and sculpture, graphic design is influenced by myriad movements, ideologies, and aesthetic points of view that derive from well over a century of modern practice. (HELLER/ FERNANDES, 2002, p. 12) According to Ellen Lupton graphic design as a “category encompassing any form of communication in which signs are scratched, carved, drawn, printed, pasted, projected, or otherwise inscribed onto surfaces”. (LUPTON, 1996, p. 10)

Bryan Lawson basically talks about “design” as a process, how that process works, what we understand about it and what we don’t, and how it is learned and performed by professionals and experts. (LAWSON, 2005, p. 3) Lawson says that “design problems are often not apparent but must be

found” and “the initial expression of design problems may often be quite misleading”. (IBID, p.56) Moreover, Lawson describes design as a “negotiation between problem and solution through the activities of analysis, synthesis and evaluation.” (IBID, p.271) The author also provides an excellent insight on early design principles and methodologies and how they evolved with time.

Classifying design by its end product seems to be rather putting the cart before the horse, for the solution is something which is formed by the design process and has not existed in advance of it. (IBID, p.11)

One of the essential difficulties and fascinations of designing is the need to embrace so many different kinds of thought and knowledge. (IBID, p.13) For many of the kinds of design we are considering, it is important not just to be technically competent but also to have a well developed aesthetic appreciation. (IBID, p.12) Design is a highly complex and sophisticated skill. It is not a mystical ability given only to those with recondite powers but a skill which, for many, must be learnt and practised rather like the playing of a sport or a musical instrument. (IBID, p.14)

As a profession, graphic design has existed only since the middle of the twentieth century. (HOLLIS, 1994, p.8) The institution of graphic design emerged out of the modern art movement in the early twentieth century and was consolidated into a profession over the last fifty years. Its theoretical base comes out of avant-garde movements and organizations such as Constructivism, de Stijl, and the Bauhaus. (LUPTON/ MILLER, 1996, p.62)

Lawson describes designers as ‘futurolgists’ because the very essence of their job is to create the future, or at least some features of it. “The designer has a prescriptive rather than descriptive job. Unlike scientists who describe how the world is, designers suggest how it might be.” (LAWSON, 2005, p. 112)

Steven Heller says, that design is a process in which problem and solution emerge together. (HELLER /VIENNE, 2012, p. 79)

Malkolm Barnard in his book “Graphic Design as Communication” says that fine art and graphic design are different from each other because art is culturally more significant than graphic design. (BARNARD, 2005, p. 165)

It is sometimes difficult to separate design from art, says Bryan Lawson. The products of design are frequently seen by the public as artistic, even sometimes actually as “works of art”, and designers themselves are indeed also often artists. (LAWSON, 2005, p. 87)

According to Jorge Frascara, graphic design has existed long enough for its role in society to be easily understood. (HELLER/ BENNETT, 2006, p.26) Frascara says that graphic design is both a rational and an artistic activity. The decision making process in graphic design alternates between the consideration of objective information and intuitive leaps. (HELLER/ BENNETT, 2006, p.32)

Frascara defines graphic design as the activity that organizes visual communication in society and it is concerned with the efficiency of communication. The need for communicative efficiency is a response to a main reason for the existence of any piece of graphic design: someone has something to communicate to someone else. (HELLER/ BENNETT, 2006, p.28) This involves, Frascara affirms, a perceptual and behavioural concern, visual detection problems and communication problems.

According to Ellen Lupton, the Bauhaus in Germany explored design as a universal, perceptually based “language of vision,” a concept that continues to shape design education today around the world. (LUPTON /COLE PHILLIPS, 2008, p.8)



Design theory is molded from some very specific disciplines that include facets of psychology – specifically cognitive psychology – and principles such as Gestalt<sup>2</sup>. (HELLER/ BENNETT, 2006, p.74) Design is, at bottom, an abstract formal activity; text is secondary, added only after the mastery of form. A theory of design that isolates visual perception from linguistic interpretation encourages indifference to cultural meaning. Although the study of abstract composition is unobjectionable in itself, design's linguistic and social aspects are trivialized or ignored when abstraction is made the primary focus of design thinking. (LUPTON/ MILLER, 1996, p. 62)

Gestalt offers an effective way of approaching the notion of process that lies at the heart of contemporary discourse around creative endeavour, and could assist in the process of communicating memorable, figural experiences for audiences. (DAVIES, 2009, p.132) The Gestalt Psychologists, says Buzan, (1984, p. 128) discovered that the human brain has a very strong tendency to complete things. For example on (Fig.1) the 'circle' is not a circle but a 'broken circle'. Many actually see this broken circle as a circle. Others see it as a broken circle but assume that the artist intended to complete it.

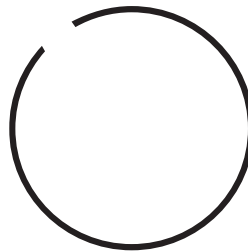


Fig.1. Broken circle from Tony Buzan's book "Use your head"  
Source: BUZAN, 1984, p.129

According to Bryan Lawson (2005, p. 132) Gestalt theories of thinking concentrate on processes and organisation rather than mechanisms. Thus chess masters can play so many games simultaneously simply because each time they see a board they are able to recognise the pattern of the game. This 'schooled and highly specific way of perceiving' combined with a 'system of reproductively available methods in memory' (De Groot 1965) produces a rapid and inscrutable response which, to the uninitiated observer, looks like an intuitive flash of genius. Paradoxically, chess masters may also spend far longer examining a situation than their less experienced counterparts simply because they can see more problems, perhaps further ahead, than the average player. (LAWSON, 2005, p. 133)

The Gestalt psychologists paid particular attention to the way we represent the external world inside our heads. According to Ian Noble, Gestalt is "the organization of a whole that is more than sum of its parts. The implication of meaning is communicated through the use of a part of an image or object, rather than the whole." (NOBLE, 2005, p. 24)

And as Wolf Olins (2008, p.41) puts it: *"Every kind of service that we buy is behaviourally driven or influenced"*.

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<sup>2</sup> "Gestalt psychology" is a theory employed by German scientists during the 1920s. (LUPTON/ MILLER, 1996, p. 62)

Jorge Frascara highlighted the importance of design methods in the successful practice of design. Having the right methods for the right situation is critical to the success of design. [...] The design of the design method and the design of the research method are tasks of a higher order than the design of the communications. Methods create frames, paradigms within which design decisions take place. (FRASCARA, 1997, p. 33)

A professional designer Matt Cooke proposed a new approach to Design Methodology during his collaboration with UK based cancer awareness charity.

Matt Cooke says from a semiotic prospective that, "the thought of strictly following a process goes against our perception of design as an instinctive, intuitive and artistic practice. But the truth is, however informally, the majority of us follow methodology when designing." (DAVIES, 2009, p. 127) His method consists of four steps: Definition, Divergence, Transformation and Convergence (Fig.2).

The first stage of the design process called Definition and it is an outline of the project in its initial form. This stage covers a range of activities that can help designers to identify and define the design problem to be solved. Stage one of the process involves analysis of the problem and defining the target audience, including aims and objectives, defining the target audience, leading to refinement of the brief and clear set of objectives for the project. (HELLER/ BENNETT, 2006, p. 132)

Stage two of the process, Divergence, outlines a range of contextual researches into the areas within which the intended project will operate, including an analysis of visual material competing with the same space. (NOBLE/BESTLEY, 2005, p. 34) The divergent research is where the majority of the background research took place. At this stage all the initial assumptions about the way the final project might look should be put aside.

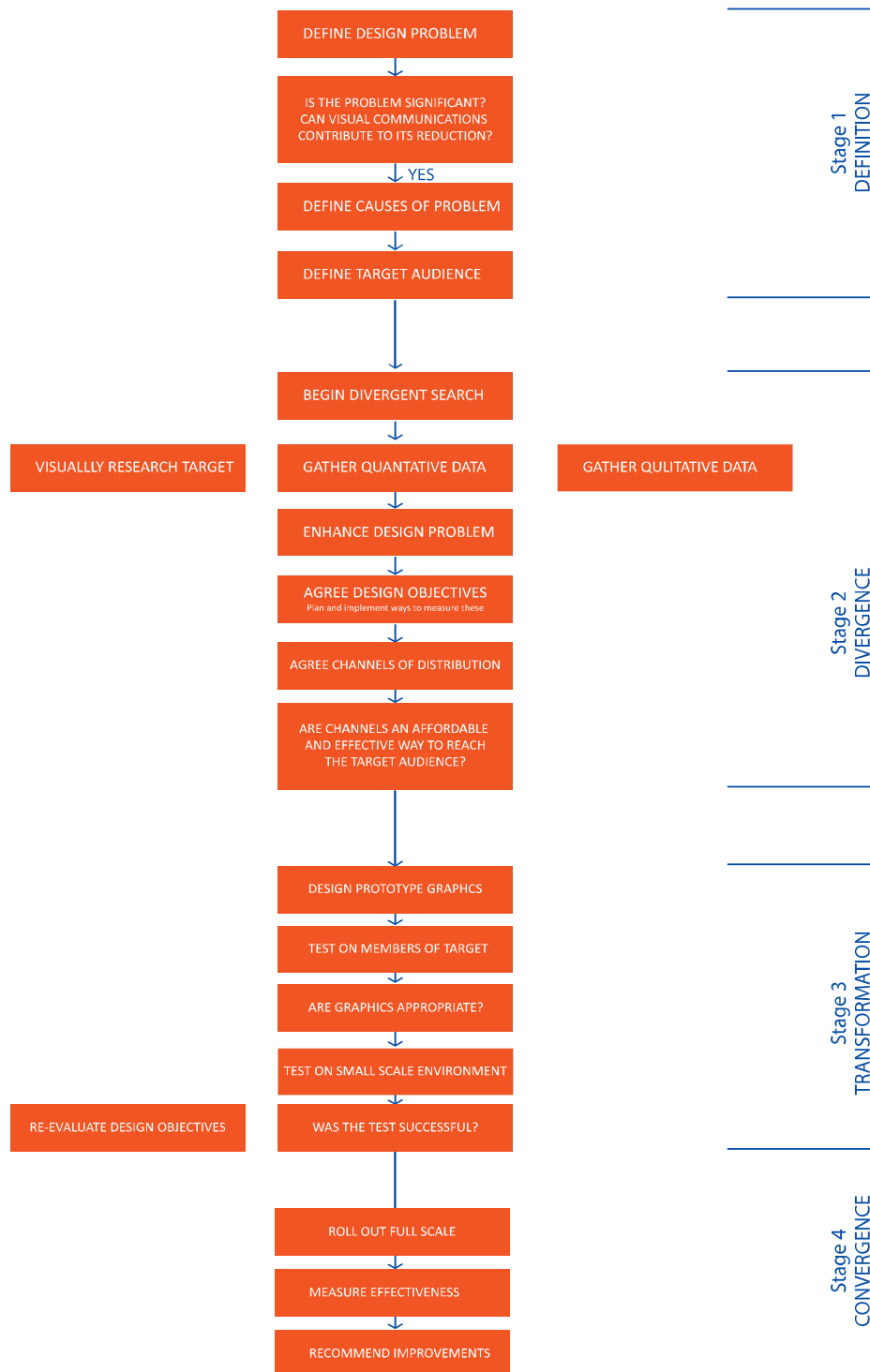


Fig.2. Initial design methodology model by Matt Cooke

Source: Visual Research: An Introduction to Research Methodologies in Graphic Design

The aim of the divergent search is “to de-structure, or to destroy the original brief while identifying those features of the design situation that will permit a valuable and feasible degree of change.” (NOBLE/BESTLEY, 2005, p. 35)

The third section, Transformation, describes the development and testing of a range of potential visual solutions. (NOBLE/BESTLEY, 2005, p. 38) This stage centres on the range of visual experiments and focus group research conducted in the project in order to generate feedback on a range of criteria: the use of colour, choice of typeface and imagery, clarity and legibility of the information. The designer is testing each of these elements separately.

The fourth and final stage in the design process, Convergence, details the production of the final design at full size, its implementation in the public arena and the measurement of its effectiveness within this target environment. (NOBLE/BESTLEY, 2005, p. 38) At this phase the correlation of the results of all research and experimentation conducted through each of the previous stages in order to create an appropriate and functional outcome. (IBID, p.38)

## 2.2. COMMUNICATION DESIGN

Historically, graphic and advertising design, fields within communication design, have oriented around clients and deliverables and have maintained a focus on translating written or spoken messages into visual communication. Designers of visual communications have largely relied on their intuition and training to create appropriate visual messages. (HELLER/ BENNETT, 2006 p. 51) But nowadays relying solely on designer’s intuition is no longer an effective approach. Designers must create empathy with the audiences for which they are designing. (HELLER/ BENNETT, 2006, p. 51)

In its more powerful form, communication design can inspire a behavioural change in viewers by generating knowledge, taking action, or creating experience. (IBID, p.51) According to Ann Tyler “a designed message possesses a great potential for affecting viewers. Communication design, she says in its most powerful form, can inspire a behavioural change in viewers by generating knowledge, taking action or creating an experience. (HELLER/ BENNETT, 2006, p. 52)

The author outlines that communication design allows designers and viewers to actively co-construct meaning through the visual message, resulting in new interactions between designer, viewer and message. (HELLER/ BENNETT, 2006, p. 53)

According to Jorge Frascara, the 1950s and 1960s saw a growing interest in communication throughout the field. The works of Paul Rand (Fig.3) and Josef Muller-Brockmann (Fig.4) are two different expressions of this concern. (IBID, p. 30)

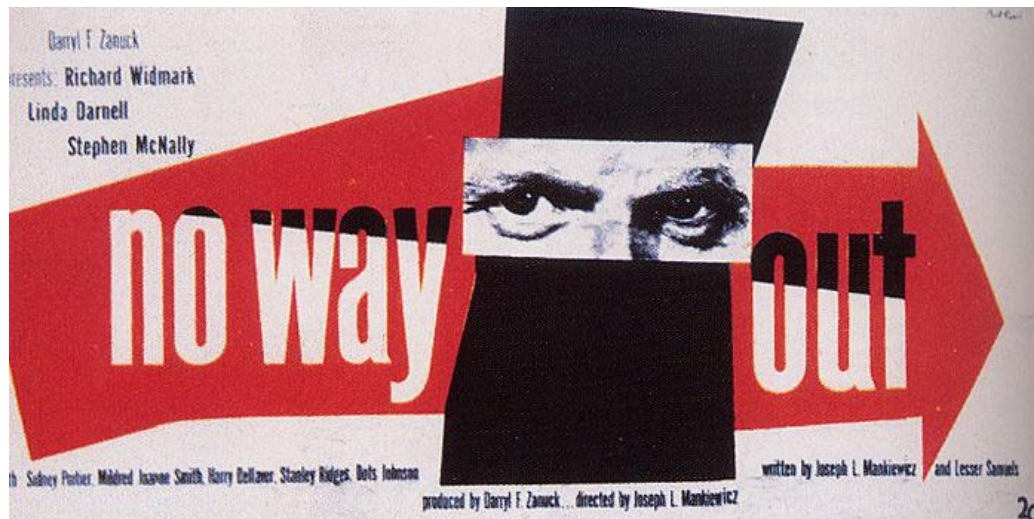


Fig.3. Paul Rand, poster for the film No Way Out, 1950.

Source: MEGGS, Philip B, 1988, p.391

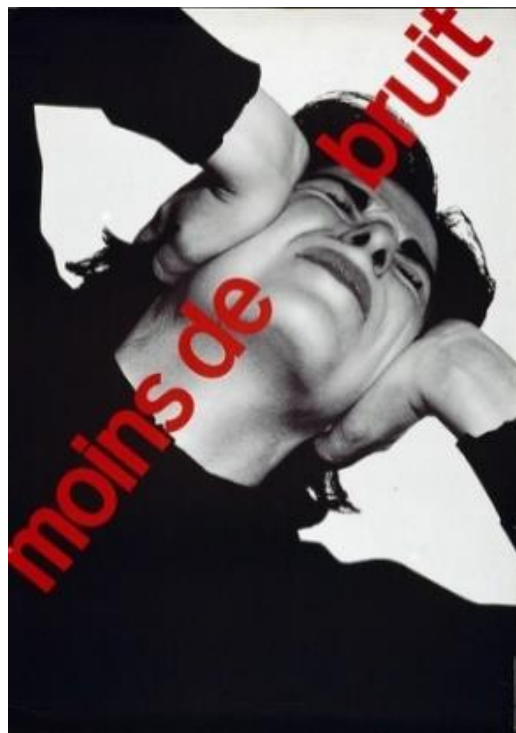


Fig.4. "Less noise", public awareness poster by Josef Muller-Brockmann, 1960

Source: MEGGS, Philip B, 1988, p.382

According to Meggs, Rand understood the value of ordinary, universally understood signs and symbols as tools for translating ideas into visual communications. (MEGGS/ PURVIS, 2011, p. 391) Jodi Forlizzi and Cherie Lebbon in their article "From Formalism to Social Significance in Communication design" say that *"By creating empathy with viewers, designers are freely empowered to become active agents in the communication of the message."* (HELLER/ BENNETT, 2006, p.55)

### 2.3. INFORMATION DESIGN

In 1961 the Czech designer Ladislav Sutnar<sup>3</sup> defined informational design as a synthesis of function, flow, and form. Function is utilitarian need with a definite purpose: to make information easy to find, read, comprehend, and recall. Flow means the logical sequence of information. (MEGGS/ PURVIS, 2011, p.366)

Sutnar used shape, line, and colour as functional elements to direct the eye as it moved through the design seeking information. The format of Catalog Design Progress itself has a coding system (Fig.5) of signs, numbers, and words, with a triangle at the bottom of title pages pointing the reader forward. Signs and shapes declare "part one, section two, topics four, five, and six: structural features." (MEGGS/ PURVIS, 2011, p. 366)

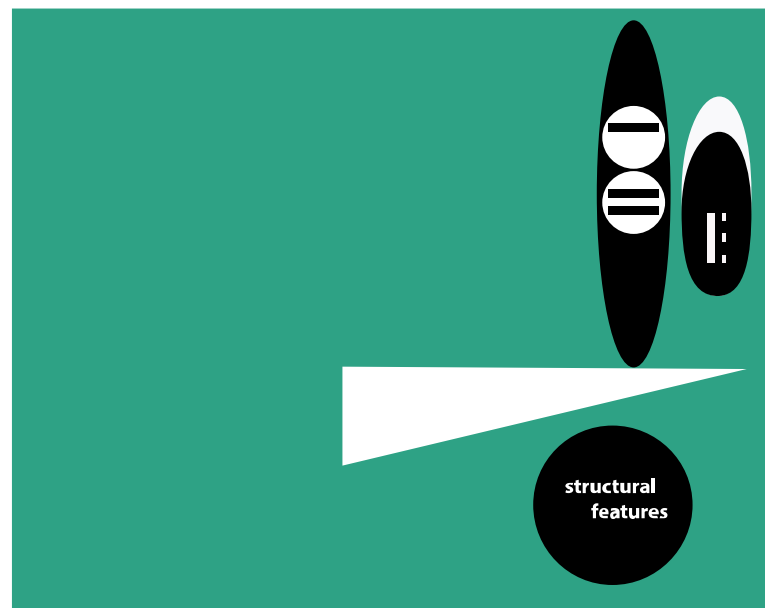


Fig.5. Ladislav Sutnar, section divider page from Catalog Design Progress, 1950.

Source: [www.pinterest.com](http://www.pinterest.com)

Through innovative, allusive, and engaging diagrams, charts, graphs, iconography, and illustration or photography, information design visually presents facts, figures, events, and data that aid in the understanding of any given topic. (GOMES-PALACIO/ VIT, 2009, p. 36)

<sup>3</sup> Ladislav Sutnar (1897-1976) a Czech designer and one of the first designers to actively practice the field of information design.

### 2.3.1. ISOTYPE

The International System of Typographic Picture Education (ISOTYPE) is a technique of displaying facts and quantitative information that was developed at the beginning of the 1920s by Viennese political economist and museum director Otto Neurath<sup>4</sup>, his wife, Marie Reidemeister and their star artist Gerd Arntz<sup>5</sup>. (ANNINK/ BRUINSMA, 2013, p. 86)

The system uses simplified pictures to convey social and economic information to a general public and has been applied to sociological museums and to books, posters, and pedagogical materials. Neurath hoped to establish a global standard for education and to unite humanity through one ordered, universally readable language of vision. (LUPTON, 1989, p.47) Apart from being acronym, Isotype is also a Greek for 'the same sign'. (ANNINK/ BRUINSMA, 2013, p.123) According to Steven Heller, the method was originally designed as an alternative to text (HELLER/VIENNE, 2012, p. 96) and first known as 'the Vienna method of pictorial statistics'.

Neurath recognized that Arntz's talent for capturing the essence of an object with such economy of form could help his effort to explain things to readers with the help of an iconic picture language. (ANNINK/ BRUINSMA, 2013, p. 91) Gerd Arntz was an artist first, and a designer second. (IBID, p. 91)

The prime motive behind Isotype was an "education by the eye" and Neurath hoped to establish a global standard for education and to unite humanity through one ordered, universally readable language of vision. (NEURATH, 1936 p. 22) Neurath believed that Isotype formed of pictograms, icons or symbols, could as world's first universal pictorial language, transcend national borders. (HELLER/ VIENNE, 2012, p. 96) This "world language without words" started in 20s, continued into 40s, and still has important influences today. (MEGGS/ PURVIS, 2011, p. 341)

In 1925 Neurath, was the founder and the director of Gesellschafts- und Wirtschaftsmuseum in Wien (The Museum of Society and Economy). The museum had a mission to enlighten the social and economic situation and to educate the general public about post-war housing and to transfer social and scientific events in graphics for easy understanding (Fig.6). [www.isotyperevisited.org](http://www.isotyperevisited.org) 2016)

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<sup>4</sup> Otto Neurath (1882-1945) - was an Austrian philosopher of science, sociologist, and political economist and creator of ISOTYPE system.

<sup>5</sup> Gerd Arntz (1902-1988) was a German Modernist artist renowned for his black and white woodcuts. He worked at the Museum of Society and Economy since 1928. [www.isotyperevisited.org](http://www.isotyperevisited.org)

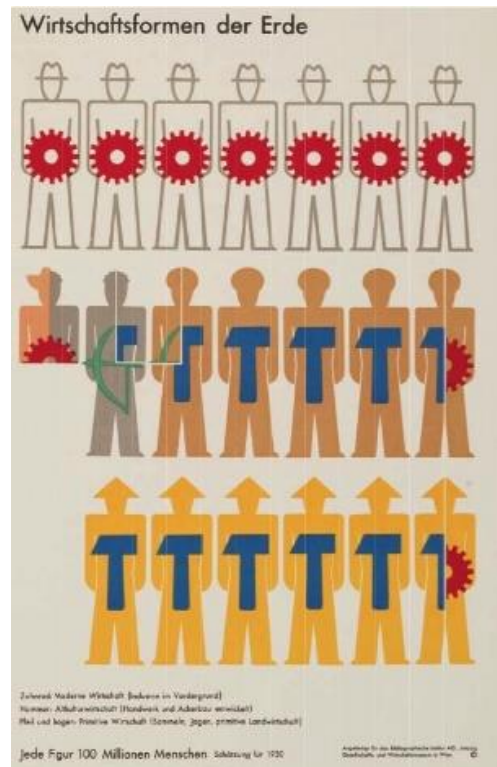


Fig.6. Chart from Gesellschaft und Wirtschaft (Society and Economy). 1930. Titled 'Economic forms of the Earth'. Source: [www.designhistory.org](http://www.designhistory.org)

Otto Neurath, described his visual work as “a helping language”, not one that could convey all meaning by itself, to the total exclusion of words. (HELLER, 2006, p. 13) He was suggesting what today is taken for granted in this field: words and pictures together make better explanations than words alone, or pictures alone. (ANNINK/ BRUINSMA, 2013, p. 86) “We have made an international picture language as a helping language into which statements may be put from all the normal languages of the earth.” (NEURATH, 1936, p. 17)

He wanted the people of Vienna to be interested in their social conditions, housing, etc., and realized they would more likely understand these things if the information was approachable and human, not to mention, artistically elegant, instead of cold and abstract”. (HELLER, 2006, p. 12)

The principal rule of Isotype is that a greater quantities should not be represented by an enlarging the same picture (or symbol) (Fig.7), but instead by a greater number of symbols repeated at the same size (Fig.8). (NEURATH, 1936, p. 74) The order of signs has to be made in such a way that some simple statement which is a help to the memory will be clear. (NEURATH, 1936, p. 78) In this manner, relations can be read more easily and exactly. (ANNINK/ BRUINSMA, 2013, p. 123)



Example of bad system: signs of different sizes  
Number of men getting married in Germany out of every 10,000 persons

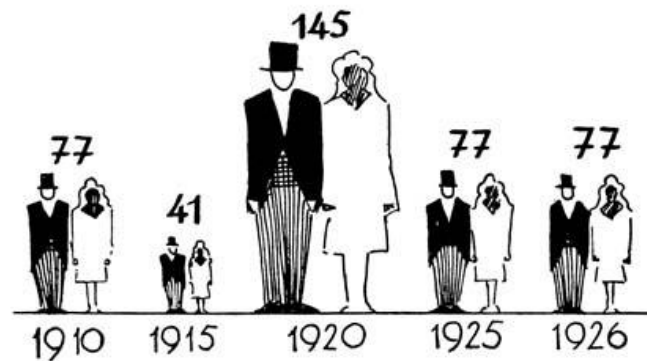


Fig.7. Example of bad system. Signs of different sizes  
Source: NEURATH, O., 1936, p.75

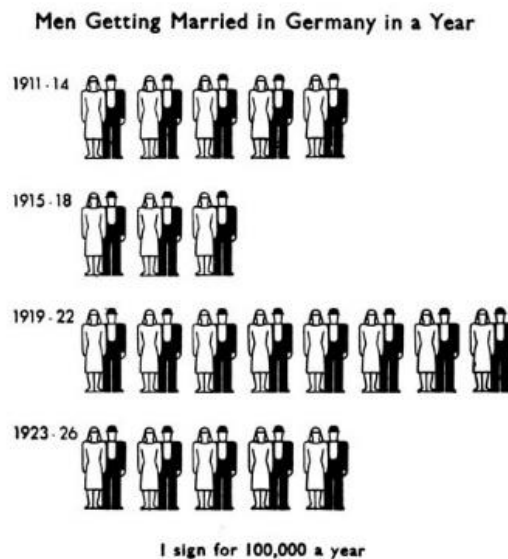


Fig.8. Men getting married in Germany in a year  
Source: NEURATH, O., 1936, p.76

Otto Neurath realised that “the effect of pictures is frequently greater than the effect of words, especially at the first stage of getting new knowledge.” (NEURATH, 1936, p. 22) Neurath believed pictures to be more neutral and charged with less emotional intensity than a verbal language. He stated that it is not necessary for every reader of ISOTYPE pictures to have a complete knowledge of all the rules of the ISOTYPE system, because without being conscious of the reason he gets the effect of the pictures. It is the same with the reading of a good play or are well-balanced bit of writing - there is no need to have a knowledge of the art used in producing such effects to get pleasure from it. We may even say that almost no knowledge at all is necessary of the 'words' of the picture language—the signs—or of the rules for talking this language—the system.” (NEURATH, 1936, p. 30)

One of the most significant and the first large publication of the Museum of Society and Economy was the atlas project called 'Society and Economy' (Fig. 9-10). The idea of atlas was first brought by the Leipziger Bibliographisches Institut, which is one of the most important publishing houses requesting a special prestige book that can be presented to the international market on the Institut's 100th anniversary. "Society and Economy" is a collection of a 100 pictorial charts and 30 text tables. This atlas accepts that the design language of the method is standardized "By analysing sketches, notes, and other sources, it is clear that the makers of the 'Society and Economy' attempted to standardize not only the atlas's symbols, but its entire design, including its colours, maps, format, and typography" ([www.isotyperevisited.org/](http://www.isotyperevisited.org/) 2016) As a model for visual statistics, the atlas was a success. In 1931, Neurath and Arntz were invited to apply their method in a new institute for visual statistics in the Soviet Union: Isostat.

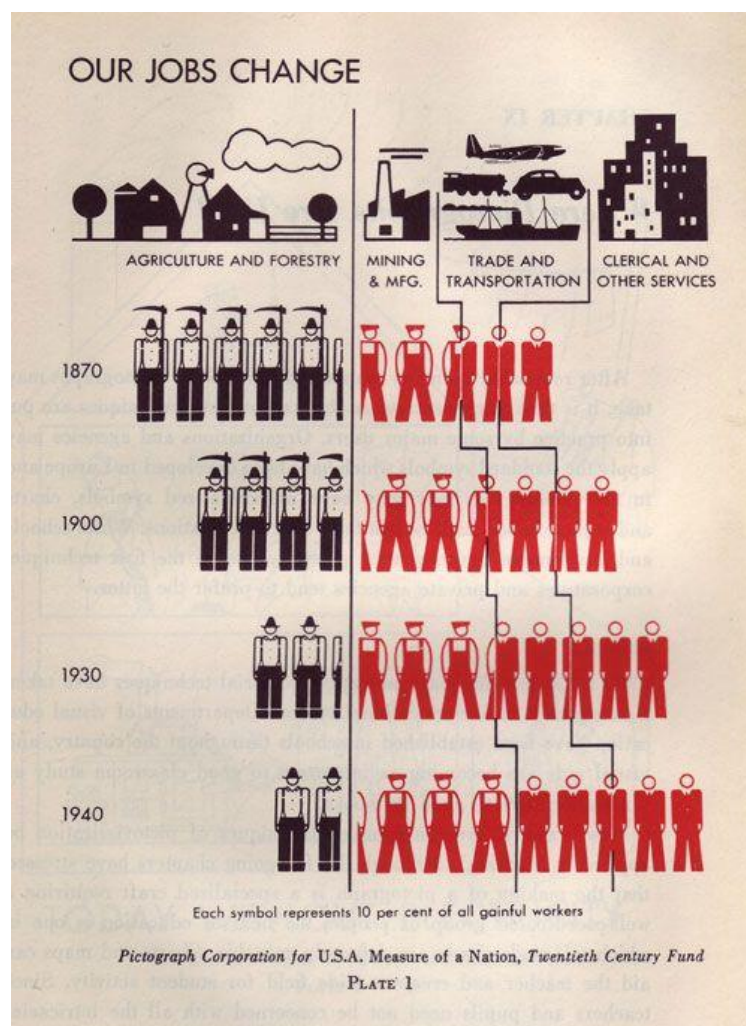


Fig. 9. Otto Neurath map. Atlas Neurath Gesellschaft und Wirtschaft..

Source: [www.designhistory.org](http://www.designhistory.org)

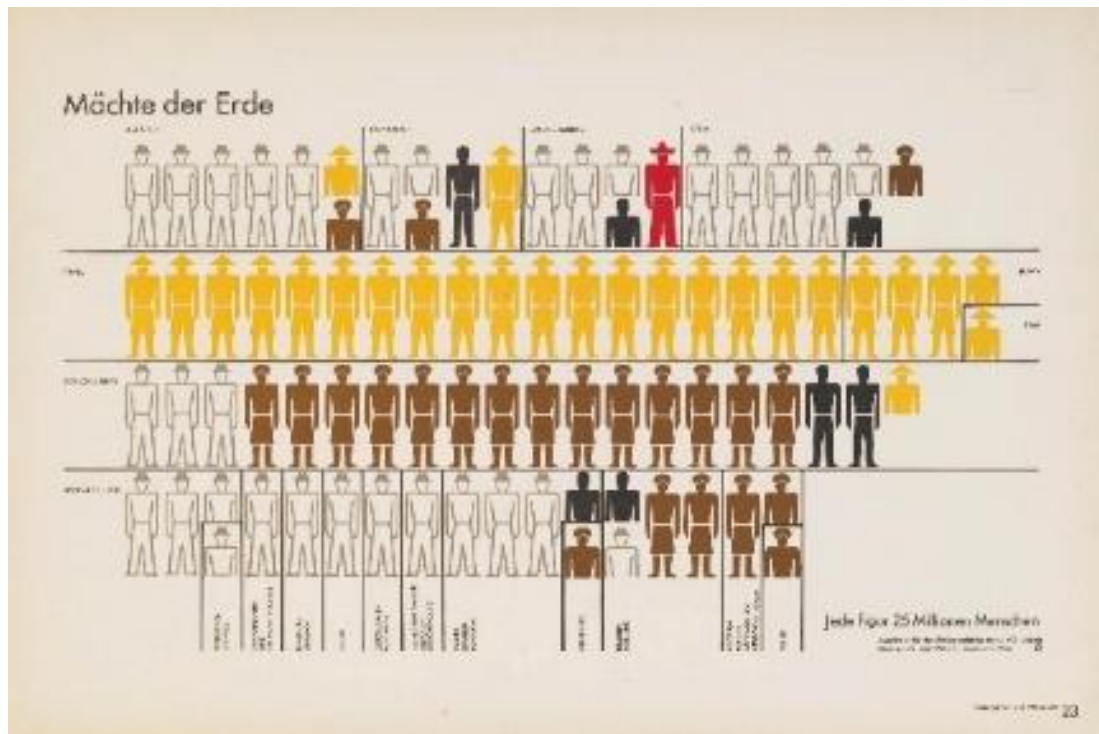


Fig.10. Otto Neurath map. Atlas Neurath Gesellschaft und Wirtschaft.

Source: [www.designhistory.org](http://www.designhistory.org)

Neurath explained the intention of Isotype thus: 'At the first look you see the most important points; at the second, the less important points; at the third, the details; at the fourth, nothing more – if you see more, the teaching-picture is bad.' (NEURATH, 1936, p. 27)

This system of charting statistics is much more than a dictionary of visual symbols. It has strict principles concerning how to arrange the pictorial icons into charts. They are almost always linked up horizontally, rarely stacked vertically. (ANNINK/ BRUINSMA, 2013, p. 86)

Gerd Arntz drew over 4000 symbols and small illustrations for the Isotype visual dictionary and other commissions. The pictograms and visual signs symbolizing key data from industry, demographics, politics and economy. (IBID, p.157) The key to his work is simplicity, but each icon retains individuality by the use of a minor detail. He created the symbols for Isotype by the wood and linoleum cuts method and tried to make them in one dimension, simple and abstract as far as it is possible (Fig.11). He did this in such simple, direct style that anyone – regardless of their education or nationality – was able to understand his images. (IBID, 2013, p. 287)



Fig.11. Gerd Arntz pictogram.  
Source: [www.designhistory.org](http://www.designhistory.org)

The pictograms designed by Arntz were systematically employed, in combination with maps and diagrams. Neurath and Arntz made extensive collections of visual statistics in this manner, and their system became a world-wide emulated example of what we now call: infographics. Arntz' pictograms formed a pictorial system of knowledge transfer, one that revolutionised the way we look at information, statistics and data information and made it available to everyone, according to Neurath's phrase: *"Words make division, Pictures make connection"*. (ANNINK/ BRUINSMA, 2013, p. 86)

From its beginnings in Vienna of the 1920s, Isotype spread to the Netherlands, Britain, the Soviet Union, the United States and elsewhere. Its potential for communicating with people of all ages and nationalities was explored in a wide range of projects and publications through the 1960s" ([www.isotyperevisited.org](http://www.isotyperevisited.org) /2016).

Otto Neurath and Gerd Antz were a big influence for a Japanese team of designers led by Masaru Katsumi in the process of creation of 1964 Tokyo Olympics pictograms, for Otl Aicher, the designer of the pictograms and information graphics for the 1972 Munich Olympics, in Keith Bright's symbols for the 1984 Los Angeles Summer Olympics. (ANNINK/ BRUINSMA, 2013, p. 86)

### 2.3.2. SEMIOTICS. THE STUDY OF SIGNS

Semiotics is a study of how signs work. Semiotics (also called semiology) was conceived at the turn of the twentieth century as an analytical tool for use by linguists, anthropologists, and cultural critics. (LUPTON, 2011, p. 92)

The study of semiotics according to Philip B. Meggs is the general theory of signs and symbols which has three branches: *semantics*, the study of the meaning of signs and symbols; *syntactics*, the study of how signs and symbols are connected and ordered into a structural whole; and *pragmatics*, the study of the relation of signs and symbols to their users. (MEGGS, 1988, p. 323) *"The meaning of sign, says Ellen Lupton, comes only from its relationship to other signs in a system. This principle is the basis of structuralism, which focuses on patterns or structures that generate meaning rather than on the "content" of a given code or custom. [...] The sign has no inherent meaning, it is, taken by itself, empty, void, absent. The sign has no life apart from the system or "structure" that frames it."* (LUPTON, 1996, p. 11)

Indeed, according to Ellen Lupton and J. Abbott Miller, the identity of sign rests not in the sign itself, but solely in its relation to other signs. [...] The meaning of sign doesn't belong to the individual

sign, but is generated by the surrounding system. The sign taken by itself is empty. (BIERUT/DRENTTEL/HELLER, 1994, p. 21)

Ian Noble defines semiotics as the study of signs and symbols, especially the relationship between written or spoken signs and their referents in the physical world or the world of ideas. (NOBLE, 2005, p.19)

Designers can use semiotics, Ellen Lupton says, to “generate meaningful forms as well as to study existing signs and communications. For example when creating a logo or a system of icons, designers can look at basic categories of visual sign in order to generate ideas with various degrees of abstraction or familiarity.” (LUPTON, 2011, p.92) Mihai Nadin, a semiotic researcher, says that “*all design principles are semiotic by nature.*” ((NADIN, 1988, p. 9)

## 2.4. BRANDING

For better understanding of what contemporary branding is, Naomi Klein (1999, p.27) suggests to go back briefly and look at where the idea of branding first began. [...] The first mass-marketing campaigns, starting in the second half of the nineteenth century, had more to do with advertising than with branding as we understand it today, Klein says.

However, faced with a range of recently invented products — the radio, phonograph, car, light bulb and so on - advertisers had more pressing tasks than creating a brand identity for any given corporation; [...] These products were themselves news; that was almost advertisement enough. (KLEIN, 1999, p.27)

With time, Klein (1999, p.28) says, the role of advertising changed from delivering product news bulletins to building an image around a particular brand-name version of a product.

According to Wolf Olins until 1980's a “brand” was a fast-moving consumer product on a supermarket shelf that essentially appealed to only one audience of the organization, the customer. (OLINS, 2008, pp. 20-21) The brand, Olins says, seems to consist of a few elements- some colours, some typefaces, a strapline or slogan, all topped off with a logo or symbol, sometimes of an apparently allegorical nature but frequently consisting of a simple typeface. Sometimes a brand also embraces sound or music, and even smells. All of these ingredients seem to be mixed up and then plastered apparently more or less at random over everything that the organization owns or influences. (OLINS, 2008, pp. 24-25) Branding embraces and is associated with marketing, design, internal and external communication and human resources. It becomes the channel through which the organization presents itself to itself and to its various external worlds. It influences every part of the organization and every audience of the organization - all the time, everywhere. (OLINS, 2008, pp. 24-25)

The fundamental idea behind the brand, Olins believes, is that in everything the organization does, everything it owns, and everything it produces it should project a clear idea of what its aims are. [...] The consistency of purpose derives from the vision, or the core idea, and is almost always the base from which a successful branding programme can be developed. (OLINS, 2008, pp. 28-29) Consequently, Olins says, branding has now become a significant mainstream management activity. *«It can be [...] always, a complex, multi-faceted and multi-disciplinary process.» Branding embraces and is associated with marketing, design, internal and external communication and human resources. It becomes the channel through which the organization presents itself to itself and to its various external worlds. It influences every part of the organization and every audience of the organization - all the time, everywhere.»* (OLINS, 2008, p. 20-21) Wolf Olins defines four vectors through which a brand emerges. (Fig.12)

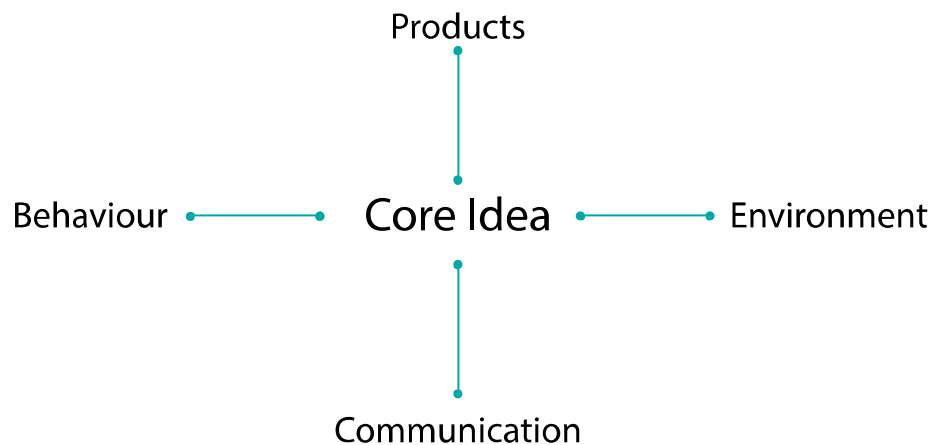


Fig.12. Representative scheme. The four vectors through which brand emerges.

Source: OLINS,W. (2010, p.29)

Together, the core idea and the visual elements mark out the brand territory. But to be really effective you have to be able to sense the brand. You may even be able to touch it and feel it so that it manifests the core idea. (OLINS, 2008, pp.30-31)

The classic example of a brand in which all four vectors are more or less equal and totally intertwined is a theme park. In Walt Disney World or Disneyland the four vectors of branding are so inextricably linked that it's almost impossible to tell where one begins and the other ends. (OLINS, 2008, pp.30-31)

Alina Wheeler (2009, p. 6) defines branding as “a disciplined process used to build awareness and extend customer loyalty. It requires a mandate from the top and readiness to invest in the future. Branding is about seizing every opportunity to express why people should choose one brand over another.

According to Wheeler, a universal brand identity process is an easy to understand, logical process that takes into consideration the various steps necessary to develop outstanding brand identity programs regardless of the project’s complexity and Alina Wheeler answers the question “Why does it take so long?” The process is divided in 5 distinct phases, each with specific tasks that must be completed before moving on to the next phase. This is a process to build trust and you must trust in the process. (WHEELER, 2009, p. 9)

Wheeler (2009, p. 6) outlines in her book five essential steps to the branding process: 1. Conducting research; 2. Clarifying strategy; 3. Designing identity; 4. Creating touchpoints; 5. Managing assets. (Fig.13)



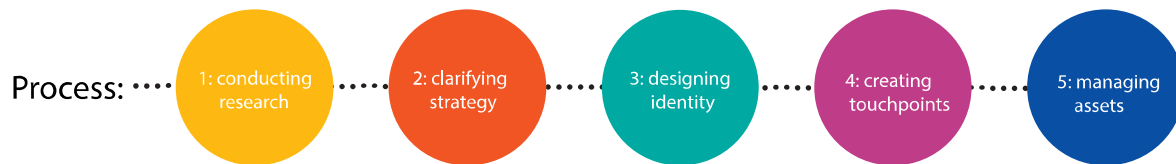


Fig.13. Branding process by Alina Wheeler. Source: Wheeler, 2009, p.7

According to Raposo (2008, p. 19), *“if the brand is not used in a coherent and consistent manner, or if the other elements of identity are not a unit, you end up losing the logic of graphic discourse that allows its recognition”*.

As Naomi Klein (KLEIN, 1999, p.43) puts it, if a brand was not a product, it could be anything! [...] Brand, she continues, is not a product, it is an attitude, a set of values, a look, an idea.

Richard Branson (cited by KLEIN, 1999, p.46) explains the idea to “build brands not around products but around reputation. The great Asian names imply quality, price and innovation rather than a specific item. I call these ‘attribute’ brands: They do not relate directly to one product — such as a Mars bar or a Coca-Cola — but instead to a set of values.”

#### 2.4.1. VISUAL IDENTITY AND BRAND LANGUAGE

Manuel Castells (2007, p. 7) says that, *“identity, as it refers to social actors, is the process of construction of meaning on the basis of a cultural attribute, or a related set of cultural attributes, that is given priority over other sources of meaning.”*

*“The construction of identities uses building materials from history, from geography, from biology, from productive and reproductive institutions, from collective memory and from personal fantasies, from power apparatuses and religious revelations.”* (CASTELLS, 2009, p. 7)

Olins (2008, pp. 18-19) believes that identity in its various manifestations has grabbed our hearts and minds, because we are desperate to express our need to belong but also overtly to differentiate ourselves and our aspirations from those around us.

Identity programs range from the sparingly simple, defining a small range of colours and applications of the logo, to infinitely expandable systems with multiple versions of a logo or a comprehensive library of imagery and graphics. (Ibid, p. 339)

By the end of 1950s, however, professionally designed identity programs had been adopted by diverse industries. (LUPTON/ MILLER, 1996, p. 194)

*“If identity is the idea that marks the twenty-first century, then branding operates at its point of delivery.”* (OLINS, 2008, p.18)

The idea of developing a unified design scheme was unheard of until 1907, when the German architect and graphic designer Peter Behrens changed the face of business identity forever by creating the first corporate identity system. (HELLER/ VIENNE, 2012, p.79)

According to Jennifer L. Aaker brand personality is defined formally as *“the set of human characteristics associated with a brand.”* (AAKER, 1997, p. 347) Aaker defines Five Dimensions of Brand Personality which can be perceived by consumers: Sincerity, Excitement, Competence, Sophistication, Ruggedness. It is a model to describe the profile of a brand by using an analogy with a human being. Image and perception help drive value; without an image there is no perception. Scott M. Davis Brand Asset Management. (WHEELER, 2009, p. 9)

Professor Fernando Oliveira (2015) developed a linear model characterized by a structured logic for construction and analysis of Visual Identity Systems.

The Model consists of various phases that include components of the System. The Model consists of 3 main groups that are essential for the Visual discourse of the Brand: a Strategic Indication of the brand, Visual language of the Brand and Explanation of the Visual Language of the Brand. Then within each group there are representative Elements. All the System is incorporated in a big group which is a field of Ambient of the Design of the Visual discourse of the brand (OLIVEIRA, 2015, p. 355) The author explains that all the Groups and Elements of the System have connections and influence each other in direct or indirect way. The process itself should not be totally linear but permits the process to move forward and to go back to any of its steps. (OLIVEIRA, 2015, p. 355)

The approaches of the present Model can incorporate different methods and techniques including those linear, non linear ones and mixed. In this situation it is possible to include individual processes and stimulate a major acceptance of the method (OLIVEIRA, 2015, p. 353).

Oliveira refers to Olins (OLINS, 1995, pp.60-61) that a Visual Language of the Brand is a System of Visual Identity that has an intersection with a Strategic Indication and with the document that combines “the visual style”. The author (Oliveira, 2015) presents two models: «one for Construction of the visual identity (Fig.14) and another for Analysis» (Fig.15).

The Fig.14 represents a system developed by the author which permits to make a distinct analysis of all the elements.

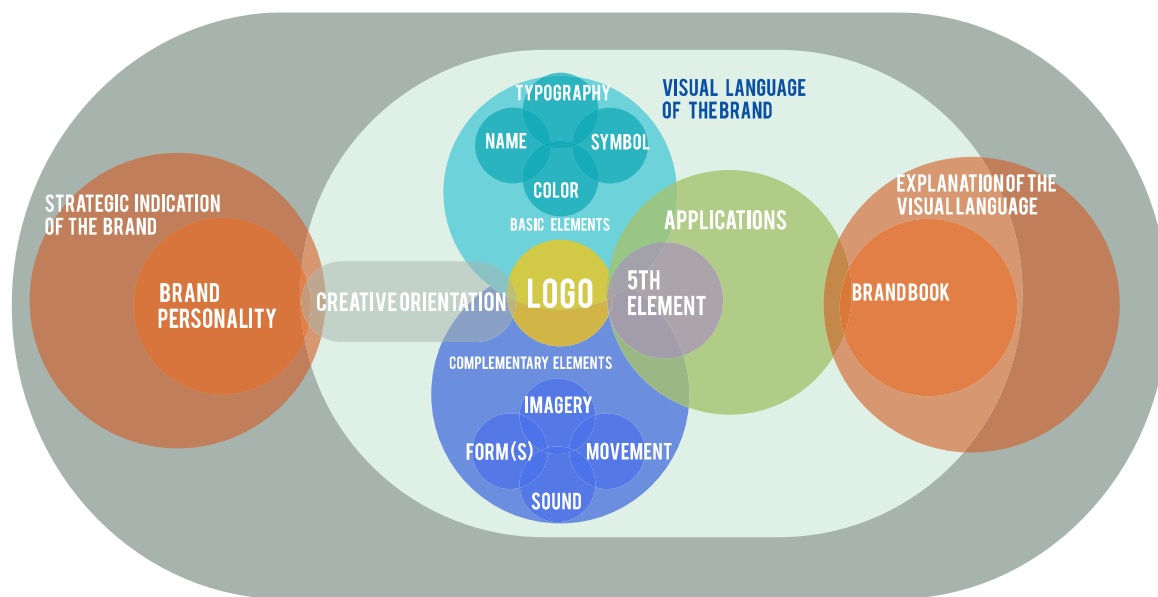


Fig.14. Final Linear Model of the process of Creation of the Visual Identity System– sintetized version. OLIVEIRA, F. (OLIVEIRA, 2015, p.364)



The «Creative Orientation» is a component related to a process and it is responsible for the transaction from the strategy to the visual system, Wheeler and Olins (OLIVEIRA, 2015, p. 356) confirm that strategy is a component that determines the «visualisation» and the thoughts of the brand. According to Oliveira (OLIVEIRA, 2015, p.356), a Visual Language consists of: “Four basic elements” – Name, Symbol, Typography (s), Color (es), “5<sup>th</sup> Element” which is not always a part of the system (...) and is related to a recognition phenomenon and a cult phenomenon. The Logo is a graphic representation of a certain company, institution or a product and join symbol and typography or only one of this elements. The “Complementary elements” [...] that include Imagery, Form, Movement and Sound (or tone of Voice), and “Applications” that are supported by bi-dimensional, three-dimensional or animated forms.

This model (Fig.15), excludes the «Creative Orientation». The user only combines «visual information in confront with DNA of the Brand» and projects the «significance of the variables running the syntax of the brand». Organizing all elements in one diagram is relevant to clarify the Personality of the brand and the connection with the elements of the system (OLIVEIRA, 2015, p. 360).

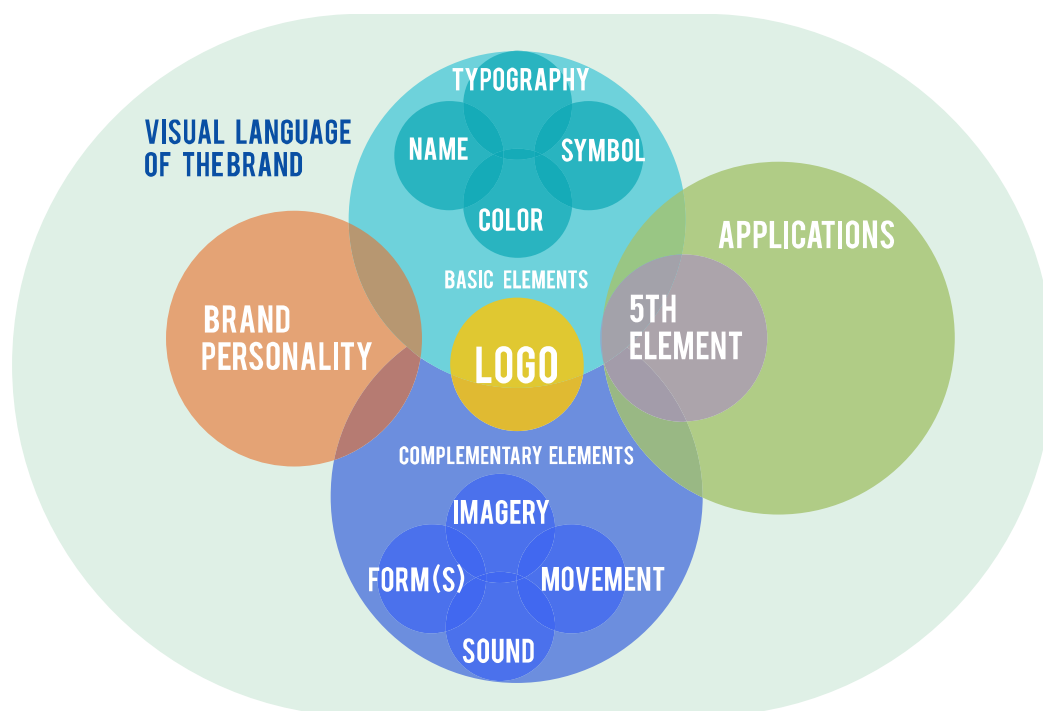


Fig. 15. Linear model of Visual Identity System representation (used for Diagnostic–synthetized version. Source: OLIVEIRA, F. (2015, p.366)

Fernando Oliveira’s model is a general model aiming to represent important elements of a visual language, to organize components into a comprehensive visual system and to generate a process of controlled orientation that clarify the elements of the system and their connection with the visual mood of a certain brand.

## BASIC ELEMENTS

Basic Elements are the basis of the system. They include: Name, Symbol, Typography, Color. A **Name** is a verbal identification of the identity that intends to be in comport with the vision. It emerges out of a strategic will. A **Symbol** enforces the meaning and gives certain attributes to the brand. It must have some emotional characteristics but to represent an original idea in a synthesized way. **Typography** is important for communicating a written message and to maintain the main associations to the Brand. Normally it is thought as official Typography used for Graphic Brand and aims to help and enforce visual communication of the Identity thanks to its plurality. In some cases the only one Typographic family responds to all the needs of Visual Identity. There can be one or two main colours but also some complementary colours. A **Colour** enables emotional connection, provokes reactions and stimulates empathy. Actually, it more correct to talk about one chromatic component since modern Brands live among different colour palettes. Brands across all industries have built moats of colour to define and defend their brand identity.

## NAME

According to Alina Wheeler (2009, p.20) *“The right name is timeless, tireless, easy to say and remember; it stands for something, and facilitates brand extensions. [...] The right name captures the imagination and connects with the people you want to reach.”* Danny Altman, Founder + Creative Director A Hundred Monkeys (WHEELER, 2009, p.20)

## TYPOGRAPHY

Words originated as gestures of the body. The first typefaces were directly modelled on the forms of calligraphy. Typefaces, however, are not bodily gestures – they are manufactured images designed for infinite repetition. (LUPTON, 2006, p. 13) The history of typography reflects a continual tension between the hand and the machine, the organic and geometric, the human body and the abstract system. These tensions which marked the birth of printed letters over five hundred years ago, continue to energize typography today. (LUPTON, 2006, p.13)

## COLOUR

Eva Heller says in her book “Psychology of colours”, that *“the colour is much more than an optical phenomena or a technical mean.”* (HELLER, 2009, p.18) She also notices that, *“when symbolism of colours is referred to men, the meaning is particularly cultural.”* (HELLER, 2009, p.16)

Adams, Stone and Morioka (2008, p.24) say that *“The human eye and brain experience colour physically, mentally, and emotionally. As a result, colours themselves have meanings. Colour has the ability to evoke a response, create a mood, symbolize an idea, and express an emotion.”* [...] *Differences in particular aspects of colour, such as a change in value or intensity, can further refine a colour’s tone and meaning.”* (ADAMS/ STONE/ MORIOKA, 2008, p.34)

*“Colour symbolism is often a cultural agreement, and opinions about the associations are varied and sometimes conflicting.”* (ADAMS/ STONE/ MORIOKA, 2008, p.24)

*“Every colour has its own set of connections that convey information, with the colour itself acting as a signifier of ideas—both positive and negative.”* (ADAMS/ STONE/ MORIOKA, 2008, p.34)

## **SYMBOL**

Symbol is a letter or sign designed to represent an activity, idea or object. Symbols can be pictorial or abstract and can be utilized within a cultural, social, political or commercial context. Effective symbols work across national boundaries. For example: Otto Neurath's ISOTYPE system and Otl Aicher's symbols for the 1972 Munich Olympic Games. (LIVINGSTON, 1992, p.187)

## **LOGO**

According to Wolf Olins, the prime identifier for almost all brands is the symbol or logo. The other tangible elements - colours, typefaces, straplines or slogans, tone of voice and style of expression (sometimes called 'look and feel') are also very important, and collectively form the visible recognition pattern. But the central element of that visible recognition pattern is the logo itself. This usually lies at the heart of a branding programme. Its prime purpose is to present the core idea of the organization with impact, brevity and immediacy. The logo encapsulates the brand. (OLLINS, 2008, p.30-31)

A Logo is a graphic representation of a certain company, institution or a product. It has to synthesize a personality of the Brand, visually materialize it combining Typography and Symbol or only one of two elements. Originally it has to be bi-dimensional but it can also have different visual characteristics.

## **COMPLEMENTARY ELEMENTS**

Complementary elements are necessary notion of systems complementarity. In our case it is a Visual Identity System and the Complementary elements here include: Image Type, Form, Movement and Sound.

An Image complements the system by giving it a visual diversity. It is related to everything that has to do with visual characteristics that belong to a specific brand.

## **IMAGERY**

Imagery is everything related to an image (photos and iconography) is a complementary element that assigns a brand its visual diversity. It is related to everything that has to do with visual aspects of the specific Brand.

## **FORM**

A Form is related to emotional aspects and can be seen in three-dimensional perspective as it helps the Visual Identity Expansion.

## **MOVEMENT**

A movement is related to a contemporary perspective and use of like new technologies which requires an adaptation of the Visual Language to the new situations with locomotion.

## **SOUND**

A Sound doesn't belong to a visual system, but it represents the way (a voice) by which a Brand speaks to the audience. It is an audio representation of the Brand. It can be seen as a bridge between visual and sensory perception.

## 5<sup>TH</sup> ELEMENT

A 5<sup>th</sup> element is related to a development of a brand into recognition phenomenon and a cult phenomenon. There's not always a determined Visual Identity. It is not obligatory to have a certain associations with a symbology of the Logo or with any other formal aspect of the Visual System even if there's a connection related to particular aspects of a product, object or Architecture and Ambience representing a Brand.

For example, Adidas three stripes, which is a characteristic element of the brand but it wasn't always the Brand's symbol; a front grid of the BMW, an element of the characteristic design that have formed the unmistakable BMW without any presence of logo or other aspects of Visual System.

## APPLICATIONS

Applications play a significant role in a Visual Identity because they are responsible for the Image of the brand. They represent possible solutions of the visual language concreting a unique Visual Style. They unfold through bi-dimensional, three-dimensional and animated supports and combine fully or partially all the 4 Basic elements, 5th element (if exists), Graphic Brand and Complementary elements.

## BRAND PERSONALITY AND LANGUAGE

The main focus of the present Model is concerned with the Elements of the Visual Language of a certain Brand, or a Visual System which appears a combination of the main Elements. It has to be structured by Brand Personality and consist of four Basic Elements, Logo, 5 elements (if exist), Complementary Elements and Applications (all the elements are further explained). In some situations the Visual System does not use all the elements.

According to Matthew Healley a brand can be anything from products, services, organizations to even people. It is a "promise of satisfaction" and "an unwritten contract between a manufacturer, a consumer, a seller, and a buyer. (HEALLEY, 2008, p.6)

### 2.4.1.1. VISUAL IDENTITY DEFINITION

A major role in the 'brand' or 'corporate image' of a company plays its identity, that's why it is very important to understand a structure of visual identity.

According to Rita Clifton, *"Visual identity comprises the graphic components that together provide a system for identifying and representing a brand."* (CLIFTON, 2009, p.113)

Alina Wheeler says, that *"Brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognizable. Visual identity triggers perceptions and unlocks associations of the brand."* (WHEELER, 2009, p.52)

Both Wheeler (2009) and Olins (2008) consider brand architecture a foundation for all the other components of the brand.

Wheeler believes, that *"Brand architecture refers to the hierarchy of brands within a single company. It is the interrelationship of the parent company, subsidiary companies, products, and services, and should mirror the marketing strategy."* (WHEELER, 2009, p.22)

According to Olins (2008, p.45), every organization needs to create a framework into which its brands fall. This is called brand architecture. The architecture should be clear, easy to comprehend and consistent. [...] The brand architecture falls broadly into one of three categories.

**Corporate, or Monolithic** (Fig.16) – The single business identity

The organisation uses one name and one visual system throughout (e.g. Yamaha, Virgin, HSBC, Easy)

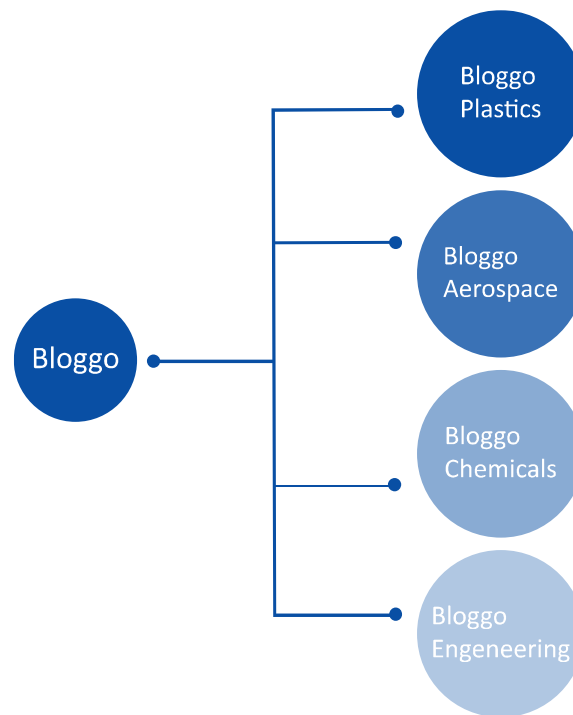


Fig. 16. Corporate, or monolithic – the single business identity. Author's diagram.

Source: OLINS, W. (2008, p.45)

**Endorsed** (Fig.17) – The multiple business identity, is when the organisation owns a variety of brands, each of which is endorsed by a group name or visual style (e.g. Nestle, United Technologies, Banco Santander)

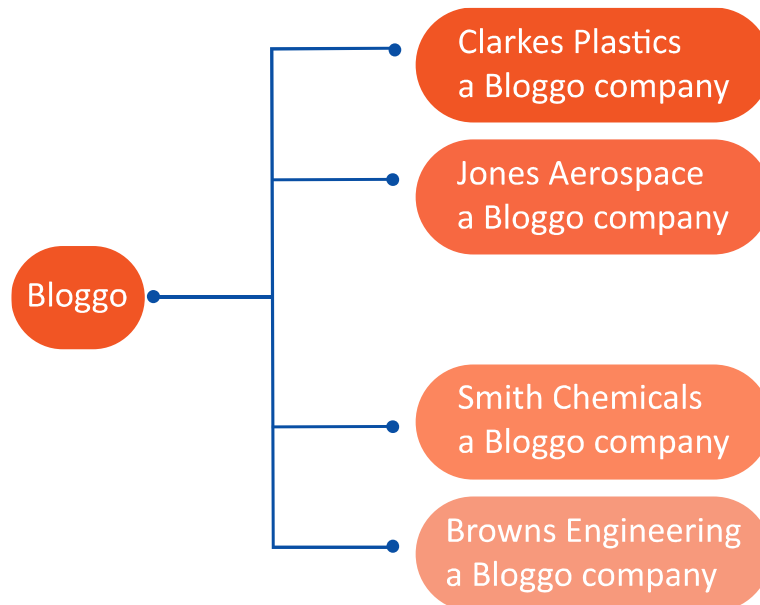


Fig.17. Endorsed – the multiple business identity. Author's diagram.

Source: OLINS, W. (2008, p.45)

**Branded** (Fig.18) – The brand based identity. The organisation owns a number of brands or companies which are apparently unrelated, both to each other and to the corporation (Diageo, Proctor & Gamble, RBS, General Motors).

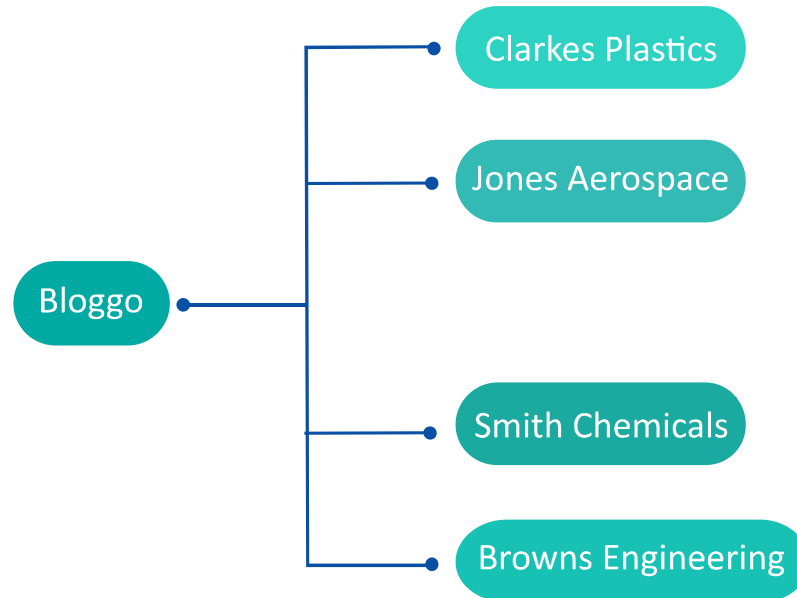


Fig.18 .Branded – the brand-based identity. Author's Diagram.

Source: OLINS, W. (2010, p.45)

#### 2.4.1.2. BRAND LANGUAGE DEFINITION

According to Wheeler, "Look and feel is the visual language that makes a system proprietary and immediately recognizable. It also expresses a point of view. This support system of colour, imagery, typography, and composition is what makes an entire program cohesive and differentiated. (WHEELER, 2009, p.66)

*"Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems."* (WHEELER, 2009, p.4)

Brand identity is vital part and a proper understanding of all the key aspects of the brand from structure to strategy is essential for branding.

Naomi Klein (1999, p. 25) says ,that *"the astronomical growth in the wealth and cultural influence of multinational corporations over the last fifteen years can arguably be traced back to a single, seemingly innocuous idea developed by management theorists in the mid-1980s: that successful corporations must primarily produce brands, as opposed to products."*

#### 2.4.1.3. PROCESS OF DESIGNING OR APPROACH BRAND LANGUAGE AND VISUAL IDENTITY

Building a visual language that can serve as an encompassing identity for a product or organization requires a definition of colours, typefaces, and other graphic elements and their integration in an expandable system that is consistent but adaptable to different communication needs and mediums. (GOMES-PALACIO/ VIT, 2009, p.339)

As Alina Wheeler notes, *“the brand identity process demands a combination of investigation, strategic thinking, design excellence, and project management skills.”* (WHEELER, 2009, p.90)

Wolf Olins agrees and outlines how to create, launch, implement and manage a branding programme. (OLINS, 2008, p.69) Olins describes the process assuming that *“the corporate brand is the most complex and far-reaching activity, although modifications and modulations of the process are appropriate for endorsed and branded architecture models.”* (OLINS, 2008, p.69)

Wolf Olins defines 4 stages of the process of creation of the identity.

Stage one consists of investigation, analysis and strategic recommendations; on Stage two the identity or brand idea is being developed (the look and feel); Stage three includes launch and introduction (communication and vision) and the final Stage four goes to implementation (making it happen). (OLINS, 2008, p.73)

According to Wheeler (2009, p.12), a brand strategy of the brand has to provide a main central unifying idea around which “all behaviour, actions, and communications are aligned”.

#### **2.4.2. HISTORY OF THE VISUAL IDENTITY PROGRAMS**

Since the beginning of time, the need to communicate emerges from a universal set of questions: Who am I? Who needs to know? How will they find out? Why should they care? Wherever you are these questions are the same says Wheeler. (WHEELER, 2006, p.2)

According to Meggs the visual identification systems that began during the 1950s went far beyond trademarks and symbols. (MEGGS, 2011, p. 412) To illustrate Meggs shows the example of Giovanni Pintori, Italian graphic designer and painter, that created a logo and a visual image for Olivetti Corporation. The identity was achieved not through a systematic design program but through the general visual appearance of promotional graphics. (MEGGS, 2011, p. 412) Pintori’s ability to generate graphic metaphors for technological processes is shown in a 1956 poster (Fig.19) for Olivetti Elettrosomma 22.



Fig.19. Giovanni Pintori, poster for the Olivetti Elettrosomma 22, 1956.

Source: [www.pinterest.com](http://www.pinterest.com)

Brand identity is tangible and appeals to the senses. You can see it, touch it, hold it, hear it, watch it move. Brand identity fuels recognition, amplifies differentiation, and makes big ideas and meaning accessible. Brand identity takes disparate elements and unifies them into whole systems. (WHEELER, 2006, p. 4)

Brands communicate the intrinsic quality of the product or service and reassure customers that they have made the right choice. (WHEELER, 2006, p. 2) Brand is not what you say it is. It's what they say it is. Marty Neumeier. The Brand Gap. (WHEELER, 2006, p. 8)

Among many outstanding efforts, the design programs for the 1964 Tokyo Eighteenth Olympiad, 1968 Mexico city Nineteenth Olympiad, the 1972 Munich Twentieth Olympiad, the 1984 Los Angeles Twenty-Third Olympiad, and the 2008 Beijing Twenty-Ninth Olympiad were milestones in the evolution of graphic systems. (MEGGS/ PURVIS, 201, p.428)

The prime identifier for almost all brands is the symbol or logo. The other tangible elements - colours, typefaces, straplines or slogans, tone of voice and style of expression (sometimes called 'look and feel' are also very important, and collectively form the visible recognition pattern. But the central element of that visible recognition pattern is the logo itself. (OLINS, 2008, pp. 30-31)



According to Jon Miller & David Muir “a brand name is any name that is directly used to sell products or services. In addition to the name, a brand almost always has a visual expression: a symbol of some kind, a design, a trademark, a logo. (WILEY, 2004, p. 23)

## 2.5. CREATIVE THINKING

“Design Thinking” is identified as an exciting new paradigm for dealing with problems in many professions. (DORST, 2011, p. 521)

Design thinking is a great tool as long as one remembers that it defines what should be done, not how to do it. (HELLER/ VIENNE, 2012, p. 144)

Ellen Lupton says that “*Thinking doesn’t happen just inside the brain. It occurs as fleeting ideas become tangible things: words, sketches, prototypes and proposals*”. (LUPTON, 2011, p.15)

But why are such techniques needed? Why can’t a creative person just sit down and be creative? It often happens that designers get stuck on a problem because their focus is too narrow. By doing so they limit the success of the outcome and stifle their creativity.

Most design projects start with defining a problem, but at the beginning of the design process, ideas are cheap and plentiful and only later, when your initial set of ideas get narrowed down to those that are most likely to be succeeded you can generate ideas, create new forms and implement the results. Thinking techniques permit externalize ideas, set them down in way to be seen and compared, sorted and combined, ranked and shared. (LUPTON, 2011, p.15)

Some methods, such as brainstorming, help designers generate core concepts, while others, such as interviews, focus groups, and brand maps, seek to illuminate the problem by asking what users want or what has been done before. Brainstorming is the first step in the process of many designers and it can take place at any phase of the process. In any case, such techniques as brainstorming or mind mapping might seem obvious for artists and related workers but some of the ideas could also be refreshing for people seeking inspiration in other contexts. (LUPTON, 2011, p. 14)

Also called “radiant thinking,” mind mapping is a form of mental research that allows designers to quickly explore the scope of a given problem, topic, or subject area. Mind mapping can help you expand the scope of a problem and look at it from diverse angles. (LUPTON Ellen, 2011, p. 28)

## 2.6. PORTUGUESE CULTURE

### 2.6.1. ASPECTS OF PORTUGUESE CULTURE

#### 2.6.1.1. LUSITANIA

Lusitania (Portuguese: Lusitânia) was an ancient Roman province including approximately all of modern Portugal south of the Douro river and part of modern Spain (the present autonomous community of Extremadura and a small part of the province of Salamanca). It was named after the Lusitani or Lusitanian people (an Indo-European people). Its capital was Emerita Augusta (currently Mérida, Spain), and it was initially part of the Roman Republic province of Hispania Ulterior, before becoming a province of its own in the Roman Empire. (<https://marshlatin.files.wordpress.com/2016>)

The name Portucale meant the port of ferry of Cage, by which the traveller from Roman Lusitania crossed into the north-western province of Callaecia or Gallicia. (H. V. LIVERMORE, 1977, p.10)

### 2.6.1.2. HISTORY OF AZULEJO TILES AS A SYMBOL OF PORTUGUESE CULTURE

The Azulejo is one of the most expressive forms of Culture in Portugal. For nearly five centuries, the art of the glazed tile has been one of the constant features of Portuguese culture and continues to be so. (HENGL, 1987, p. 9)

This tradition is one of the most original contributions that the genius of the Portuguese has made to the History of Arts. In this country the Azulejo has gone far beyond its merely utilitarian function and its use as an ornamental art form. (AS IDADES DO AZUL, 2002, p. 51)

According to Hans Van Lemmen, a tile historian, specialising in the history of medieval tiles the azulejo was first used in Mesopotamia. (VAN LEMMEN, 2013, p.13) The name Azulejo etymologically derives from the Arabian word al-zulaycha that later became àzulej` (small flat and polished stone) whose meaning is indirectly connected to the image of half precious intense blue stone of Mesopotamis origin, known as lapis-lazuli. (SALINAS CALADO, 2001, p. 12)

Rafael Salinas Calado, curator of the National Tile Museum, says that the word "azulejo", identical to the Castilian one reached Portugal with the first items imported from Levante and Andalusia. (SALINAS CALADO, 1986, p. 12)

Al-zulaycha refers to the Egyptian type of faience that was used to create decorative surfaces of the important palaces and tombs. "Egyptian faience tiles were not made from ordinary clay, but from a special composition consisting mainly of crushed quartz with a small amount of sand. When fired they were covered with a transparent glaze derived from alkali silicates which could be coloured blue or green with a little copper oxide." (HANS VAN LEMMEN, 2013, p. 13)

The art of glazed tile or "azulejo" is a legacy of Islamic culture left to the people of Iberian Peninsula after the Reconquest. (HENGL, 1987, p. 13)

It is therefore the Arabs who brought this art to Europe from the Middle-East.

Hans van Lemmen explains that since the ninth century most countries in which Islamic culture predominates have had a tradition of producing and using tiles for the decoration of important buildings like mosques, palaces, religious colleges, holy shrines and graves.

(VAN LEMMEN, 2013, p. 13)

Salinas Calado confirms that even if it is impossible to establish a precise date of the appearance of the tile in Portugal there's no doubt that it was introduced into ornamental patterns either in civil or religious buildings during 15<sup>th</sup> century. (SALINAS CALADO, 1986, p. 17)

In the 14<sup>th</sup> and 15<sup>th</sup> centuries pieces of mosaic of different shapes were used in south of Spain, they were assembled and displayed motifs which were quite similar to those of a carpet, this technique is known as "alicatado". (Fig.20) (HENGL, 1987, p.13)



Fig.20. Azulejo Alicatado.

Source: [www.moorishtiles.com](http://www.moorishtiles.com)

This excellent technique invented by Islamic artists consists of a polychrome ceramic mosaic composed by geometrical designs cut with pliers and according to Salinas Calado *"whose purity and quality certify the exquisite geometrical rigorousness enabled by technical perfection of Arabian workers."* (SALINAS CALADO, 1986, p.21) Tiles were glazed in a single colour, cut into geometric shapes, and assembled to form geometric patterns. The colours used were mainly green, brown, and yellow.

Beautiful examples of *"alicatado"* mosaics can still be seen in place at the Alhambra Palace in Granada that was built between 13 and 14 century. ([www.islamic-arts.org/2016](http://www.islamic-arts.org/2016))

The *cuerda seca* or "dry cord" technique (Fig.21) was already a commonplace method employed by Islamic potters through the Middle East and tile makers in Valencia and Seville were continuing an established tradition. The *cuerda seca* technique consisted of painting lines with an only medium (such as iron oxide mixed with grease) on the surface of the tile and filling the areas in between with coloured glazes. The greasy lines kept the water-based glazes separate. When the tiles were fired the greasy lines would burn away leaving a sunken dark outline around glazed areas. The technique was often used for designs which simulated the Moorish interlacing mosaic patterns and when the tiles were fitted together over a large area they gave the impression of mosaic tile work. (HANS VAN LEMMEN, 2013, p. 13)



Fig.21. Corda seca technique. XV century.  
Source: [www.moorishtiles.com](http://www.moorishtiles.com)

The term Moorish refers to Moors (Muslims) who stayed in Spain after the reconquest of the Iberian peninsula by Christians, which was completed in 1492 with the capture of Granada, but it also has a cultural sense, referring to the aesthetics and the artistic techniques that went into building such Moorish landmarks as the Alhambra. In the years following the reconquest, this stylistic inheritance was fully embraced by Spanish Christians, who in turn carried it across the world. (VAN LEMMEN, 2013, p.13)

Then later the process of cuerda seca was replaced by two similar techniques. With *arista* tiles (Fig.22) the partitioning is made by fine clay ridges. With *cuenca* tiles (Fig.23), it is done with furrows. In both cases, a wood mould carved with the pattern is used to stamp the soft clay tile. Therefore there is no more black line between the elements of different colours. These two techniques were intended to produce low cost alicatados. The main centres of production in Spanish were Malaga, Seville, Valencia (Manises and Paterna), and Talavera de la Reina. (VAN LEMMEN, 2013, p.14)



Fig.22. Aresta tile.

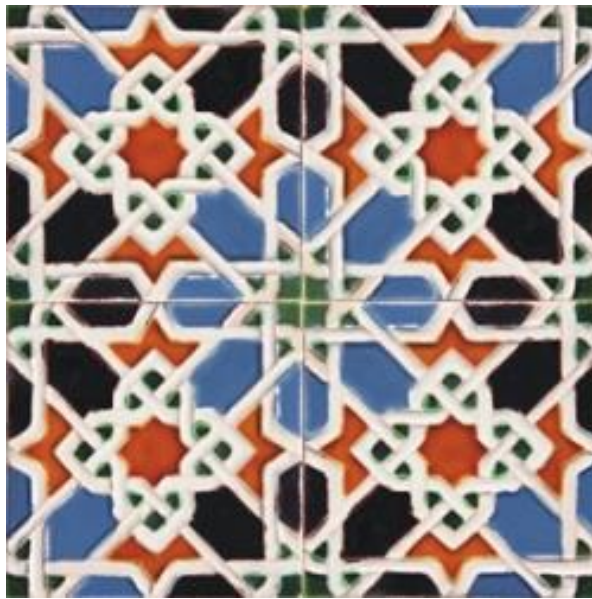
Source: [www.moorishtiles.com](http://www.moorishtiles.com)

Fig.23. Cuenca tile.

Source: [www.moorishtiles.com](http://www.moorishtiles.com)

When the Arabs were finally expelled from the Peninsula, the Spanish kings continued to use glazed tiles in their new constructions. (HENGL, 1987, p.13)

It was through the powerful influence exerted by the civilisations of Islamic origins that azulejo spread through Europe from 15<sup>th</sup> century onwards, establishing itself especially in the more southern regions. It attained great importance in ornamental compositions of peninsular architecture, particularly in Portugal where its continued application has been carried out for well over centuries.

(HENGL, 1987, p. 9)

The beginning of 16<sup>th</sup> century was marked by a period of great economic prosperity in Portugal. The glazed tiles imported from Spain were no longer sufficient and this period marked the beginning of national output, copied from existing old models first, then developing a new Italian technique, that of majolica, which consisted of painting directly onto the glazed tile's smooth surface. (HENGL, 1987, p.13)

Introduced in Andalusia, in the beginning of the 16<sup>th</sup> century by the Italian Francesco Nicoloso, a painter from Pisa, known as Niculoso Pisano). This technique enables a painting which doesn't require physical accidents – 'corda seca' (dry cord) or aresta (ridge) – once a metallic oxides on white enamel ensure the rigour of the design and the separation of colours. (SALINAS CALADO, 1986, p.23)

Azulejo production settled definitely in Lisbon in the mid 16<sup>th</sup> century. (SALINAS CALADO/ CELSO MANGUCCI/ FERNANDES PINTO, FERREIRA, 1998, p.20)

At the close of 17<sup>th</sup> century prevailed a fresh taste for the blue and white glazed tile, influenced both by Chinese ceramics and Dutch delft. HENGL, 1987, p.13) The influence of Dutch blue-and-white tiles was one reason why Portuguese tile painters began to adopt this colour scheme.

(VAN LEMMEN, 2013, p.19)

The late 17<sup>th</sup> and early 18<sup>th</sup> centuries became the 'Golden Age of the Azulejo', the so-called Cycle of the Masters (*Ciclo dos Mestres*).

During the 18<sup>th</sup> century, "a brilliant epoch", as Salinas Calado calls it, the quality was added to exceptional quality and caused a huge production of tiles. (SALINAS CALADO, 1986, p.43) The factories produced also the most popular type of tiles with repetition patterns, that were of clear Dutch influence and became widespread and have unitary repetition patterns, so-called "saundry figure" or compositions of linear ornamental repetition. (SALINAS CALADO, 1986, p.43) These tiles of with both animal and floral themes had no corner connections. (SALINAS CALADO, 1986, p.43)

The second half of the 18<sup>th</sup> century marked a return to polychrome in typical scenes with a rocaille décor, gradually moving towards the neoclassical style of the Dona Maria I period. (HENGL, 1987, p.13)

Until the beginning of the 19<sup>th</sup> century, the glazed tile was used as an interior decoration for both religious and private buildings. The period of Napoleonic invasions gave rise to a serious economic crisis, which, according to many, corresponded to a decline in the art of glazed tiling.

(HENGL, 1987, p.13)

Nowadays, there is no more homogeneity of style in the creations of tile panels. The Lisbon Underground stations (especially on the new Alameda - Oriente line) have works of art either in the form of traditional Portuguese tiles. It shows that it is in Portugal today where the use of ceramic in architecture is particularly alive. (DE FATIMA RAMOS/ DE SOUSA MACHADO, 1999, p.98)

### 2.6.1.3. CALÇADA

Lisbon's widely spread cobblestone designs (Fig.24) were first introduced in the late 1700s, during the rebuilding of the city after the earthquake of 1755. (<http://www.lisbonlux.com/> 2016)

The expression "*Calçada Portuguesa*" (Portuguese stone pavement) appeared only in the middle of the 20<sup>th</sup> century as a result of a systematic paving of the city of Lisbon with a small white limestone and a black basalt stone from Mem Martins. (MATOS, 2009, p.25)

It is believed that paving as a craft has its origins in Mesopotamia, where rocky materials were used in the inside and outside of constructions, being later brought to Ancient Greece and Ancient Rome. (CHARVÁT, 2008, p.83)





Fig.24. Portuguese stone pavement.  
Source: photo made by me

The paving laid by Portuguese is pretty much influenced by Romans but the technique is very different. (MATOS, 2009, p.25)

The first Lisbon pavements were referred to as “sidewalk mosaics”. Later they became known as “mosaic pavement” and nowadays they are simply known as “Portuguese stone pavement”. (MATOS, 2009, p.25)

#### 2.6.1.4. PORTUGUESE FLAG

The Flag of Portugal<sup>6</sup> (Fig.25) is the national flag of the Portuguese Republic. It is a rectangular bicolour with a field unevenly divided into green, and red. The left part is green and the right one is a shade of red. The parts are uneven as the green stripe takes up two fifths of the flag's length and the red stripe takes up the remaining three fifths. A coat of arms with the country's traditional shield is centred on the Portuguese flag where the two colours meet.

This design was officially adopted for the new national flag on June 30, 1911, less than a year after the downfall of the constitutional monarchy.

Jose Hermano Saraiva says about the creation of the Portuguese flag “When Dom Afonso Henriques had first arrived in France he had been obliged to choose a feudal standard. He surrounded the five shields of the Portuguese royal house with a border of castles representing the House Castle thus displaying his prestigious heritage to the noblesse. This banner was now borne by his “Boulonnais” army; once victory was assured, it became the national flag of Portugal.” (SARAIVA/ ROBERTSON/ FONSS, 1998, p.4)

The five blue shields represent the five Morisco kings Don Afonso Henriques (the father of the Portuguese kingdom) defeated in the Ourique battle.

<sup>6</sup> The Flag of Portugal in Portuguese: Bandeira de Portugal

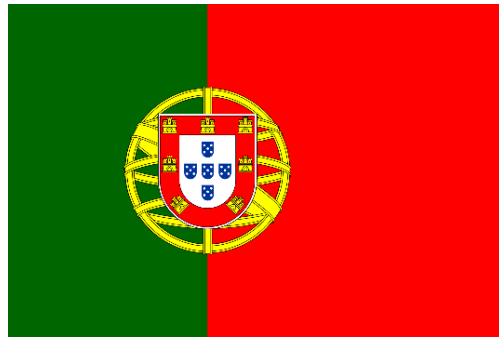


Fig.25. Portuguese flag authors: Columbano Bordalo Pinheiro, João Chagas and Abel Botelho.  
Source: [www.pinterest.com](http://www.pinterest.com)

The white shield with the five small blue shields inside is the Armor of Don Afonso Henriques. The legend has it that in the Ourique battle the crucified Christ appeared before Don Afonso Henriques and said: "With this sign (the white shield), you will conquer!"

The dots inside each of the blue shield represents the five wounds of Christ. Counting the number of dots in the shields, doubling the ones in the center shield, yields a total of thirty dots representing the thirty silver pieces Judas received for having betrayed Jesus Christ.

The seven castles around the white shield represent the fortified locations that Don Afonso Henriques conquered from the Moors.

The yellow sphere represents the world that Portuguese navigators discovered in the fifteen (XV) and sixteen (XVI) centuries as well as the people with whom they exchanged ideas and traded with. (<http://www.isi.edu/2016>)

The green colour represents hope and the red the courage and the blood of the Portuguese fallen in combat.

### 2.6.3. DESIGN IN PORTUGAL

According to Meggs graphic design in Portugal have only recently been critically examined within the context of design. (MEGGS/ PURVIS, 2011, p. 509)

Graphic design in Portugal, says Meggs, is a relatively new discipline that often reflects a tranquil view of life: charming, warm, colorful and, at times, imbued with the sensual, the surreal, and the witty. Although it came to the country long before the 1960s, it was only then that it came to be considered a profession in itself. Portugal was largely isolated from the political, economic, and artistic developments occurring in other parts of Europe from 1926 until the 1970s. During much of this time, Portugal was governed by the repressive dictatorship of António de Oliveira Salazar.

Sebastião Rodrigues<sup>7</sup> is generally considered the father of Portuguese graphic design. His early designs were deeply influenced by traditional Portuguese popular culture (Fig.26). He searched for a deeper understanding of the roots of the Portuguese culture, that became a key quality of his work. It can be clearly seen in the posters and book covers he created to advertise his love of Portugal.

<sup>7</sup> Sebastião Rodrigues (1929-1997) was born and raised in Dafundo, Portugal. From a very early age he learned the design trade from his father, whilst running errands for a graphical advertising service newspaper, The Voice. Sebastião devoted his life to the world of visual arts and culture. (<https://fishinkblog.com>)



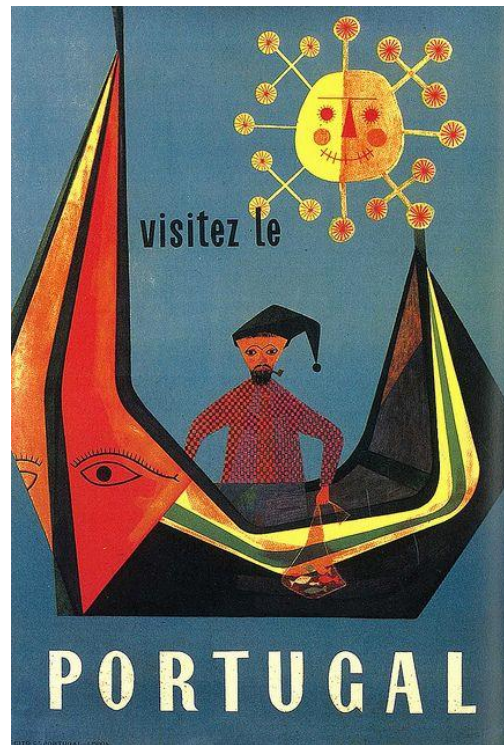


Fig.26. Sebastião Rodrigues, “Visitez le Portugal” (Visit Portugal) poster, 1953.

Source: [www.pinterest.com](http://www.pinterest.com)

Henrique Cayatte (b. 1957) is one of the greatest contemporary graphic designers and illustrators, attended the College of Fine Arts in Lisbon and early in his career was inspired by Sebastião Rodrigues. The quality of Cayatte's work has already been recognized in Portugal and abroad. Cayatte is working with a large team on cultural, education, and scientific design; design for exhibitions, public spaces, and accessibility; illustration and editorial production; and signage. (MEGGS/ PURVIS, 2011, p.514)

Educated at the College of Fine Arts in Porto, João Machado<sup>8</sup> is one of the best known Portuguese graphic designers. He has an unmistakable personal style and his posters are characterized by expressive compositions in bright colours, combining geometric and abstract forms (Fig.27).

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<sup>8</sup> João Machado<sup>8</sup> (b. 1942) – Portuguese designer and sculptor. Lives and works in Porto, Portugal. He created more than 400 posters and recognition in terms of his work and of the very authorship of his designs. (<http://www.tipografos.net/>)



Fig.27. João Machado, stamps for commemorating Cascais 2007 ISAF Sailing World Championships, 2006. Source: MEGGS, Philip B., A history of graphic design, Third edition, John Wiley & Sons, Inc. 1988

Based in Lisbon, Alva is a multi-disciplinary design studio consisting of three talented designers – Ricardo Matos<sup>9</sup>, Braulio Amado<sup>10</sup> and Diogo Potes<sup>11</sup>. Its project range encompasses identities, books, posters, typography, illustration, websites and motion graphics. The team creates wonderfully detailed design ideas and is also involved in the promotion of cultural events in the city. (Fig.28). (MEGGS/PURVIS, 2011, p.514)



Fig.28. Alva (Diogo Potes), visual identity for Lisboa ao Carmo, 2008.

Lisboa ao Carmo is a store in a historical neighborhood in Lisbon

Source: MEGGS, Philip B., A history of graphic design, Third edition, John Wiley & Sons, Inc. 1988

<sup>9</sup> Ricardo Matos- (1974) communication and media designer, born in northern Portugal, but now living in Aachen, Germany. In 2011 graduated from the Aachen University of Applied Sciences and now working as a media designer and as a freelance graphic designer. ([www.behance.net](http://www.behance.net))

<sup>10</sup> Braulio Amado is a Portuguese graphic designer born in 1987, living in Brooklyn, New York, USA.

He is currently an Art Director, Designer/Illustrator at Bloomberg Businessweek magazine. ([www.braulioamado.net](http://www.braulioamado.net))

<sup>11</sup> Diogo Potes (1977) lives and works in Lisbon, Portugal. He is a Portuguese graphic designer whose works have been published in IdN Magazine, the Semipermanent Book of 2005 and also shown in the Design Collective Tour of MUSA 2006. (<http://sweet-station.com/>)

In October 2015 I had an opportunity to have an interview with the creator of White Studio, Eduardo Aires<sup>12</sup>. The city of Porto needed a visual identity that could simplify communication with its people and define a clear hierarchy. In a bid to represent Porto as a city for everyone, White Studio developed an open and evolving identity based on the city's traditional blue tilework. They created over 70 grid-based geometric icons (Fig.29) that can be endlessly combined to create a visual network that represents the city's unending complexity.

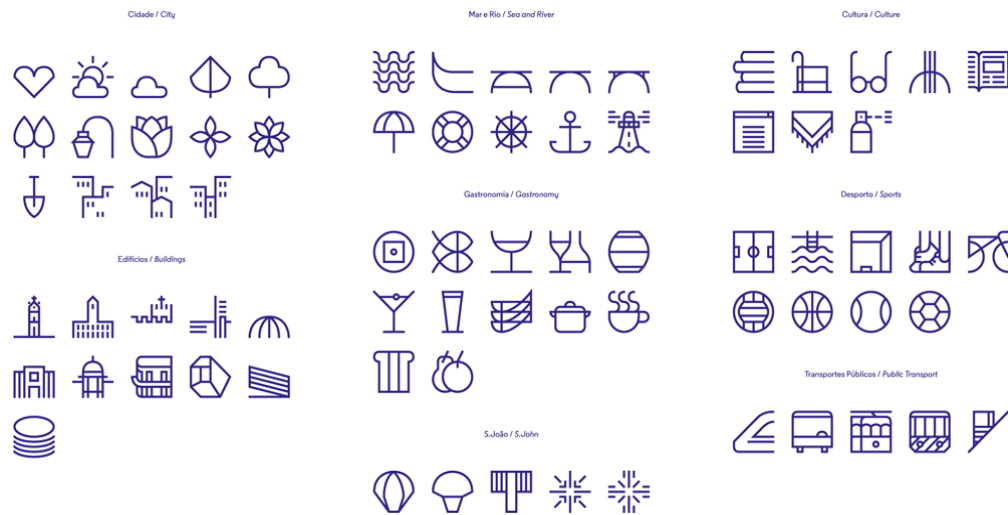


Fig.29. Icons for New Porto Identity created by White Studio, Porto.

Source: <http://www.underconsideration.com/>

Branding a city is not easy, Eduardo Aires says, and basically we built a team to work on it with several people and then we started to identify ways of synthetizing the city in one solution.

(Appendix. Interview A)

Thus it became clear to us that Porto needed to be much more than a single icon, much more than a single logo. It needed complexity. It needed life. It needed stories. It needed personality.

(Appendix. Interview A)

For each citizen Porto represents a different thing. If you ask someone "What is your Porto?" the number of answers is endless. We felt like we needed to give each citizen their own Porto. We needed to show all the cities that exist in this one territory. (Appendix. Interview A)

According to an interview with Jose Cerqueira and Miguel Viana (Ex-Brandia Central<sup>13</sup>) The most essential for a successful design project is to know the problem. Being the starting point, it has to be the best one possible. This means that we have to understand a multitude of things, such as: the product/event and the vision behind it, the people that are creating/hosting it, the people that are going to experience it, the location of the experience, the present social environment, the cultural background. All of this makes the problem. Then we have to develop the solution. (Appendix. InterviewB)

<sup>12</sup> Eduardo Aires - Professor of Faculty of Beautiful Arts, Porto University, and creator of White Studio, a multidisciplinary design studio based in the beautiful city of Porto, with offices in London and Santiago.

<sup>13</sup> Brandia Central - a brand consulting company based in Lisbon, and a market leader in Portugal with more than 20 years' experience. Brandia also developed the logo for UEFA EURO 2012.

## CHAPTER III

### 3. STUDY CASES. THE OLYMPIC GAMES.

#### 3.1. HISTORY OF THE OLYMPIC GAMES AND OLYMPIC RINGS

##### 3.1.1. THE OLYMPIC SYMBOLS

The Olympic Games are processes of “nation building,” through which nations become aware of their distinct identity values and take opportunities to send new messages about their status to the rest of the world. (TRAGANOU, 2009, p. 65) The Identity of The Olympics is conveyed by meaning and the values of its symbols. These symbols transmit a message in a simple and direct manner. Among them are the rings, the motto and the flame. (<http://www.olympic.org/> 2016) The five rings, the flame, the torch relay, the flag, the oath and many other symbols, for example, all suggest that the Olympics is something more than mere sport. (CASHMAN/ HUGHES, 1999, p. 7)

The Olympic Games logo (Fig. 30) is a very symbolic. It was Pierre de Coubertin himself, the founder of the modern Olympic Games and International Olympic Committee who designed the symbol. Baron Pierre de Coubertin aimed to make the Olympic flag universally accepted for all the nations involved and he wanted this flag to be a part of the new Olympic Tradition. The emblem consists of five interlocking rings of equal dimensions coloured from left to right, blue, yellow, black, green and red on a white field, known as the Olympic rings. The Olympic symbol traditionally represents the five different areas of the world involved in the Olympics (North and South America are considered one area, along with Africa, Australia, Asia and Europe). The five rings represent the five continents. They are interlaced to show the universality of Olympism and the meeting of the athletes of the world during the Olympic Games. (<http://www.olympic.org/> 2016)



Fig.30. The Olympic Games logo.  
Source: [www.olympic.org](http://www.olympic.org/)

On the Olympic flag, the rings appear on a white background. Combined in this way, the six colours of the flag (blue, yellow, black, green, red and white) represent all nations. (<http://www.olympic.org/> 2016) This symbol is among the most widely recognised symbols in the world!

According to Eva Heller, five interlocking rings on the Olympic flag correspond to five continents: each colour corresponded to a particular continent: red for the America – because of the red skin Native Americans, green for Australia, black for Africa, yellow for Asia and blue for Europe. Why blue for Europe? Because when the Olympic flag was first created Europe was a continent with a major

cultural, political and economical contrasts – blue is a colour that belong to all the religions but to none of the parties. It is an ideal colour of peace. (HELLER, 2009, p.50)

But as can be read in the Olympic Charter Each colour does not correspond to a specific continent, as is commonly thought; besides, there are technically seven continents on Earth, not five. ([www.olympic.org/2016](http://www.olympic.org/2016))

### 3.1.2. THE OLYMPIC FLAG

The Olympic flag (Fig. 31) has a white background, with no border. The Olympic symbol in its five colours is located in its centre. The Olympic flag is a symbol of peace, goodwill, and global solidarity, international unity and tolerance carried by the values of sport. On the Olympic flag, the rings appear on a white background. Combined in this way, the six colours of the flag (blue, yellow, black, green, red and white) represent all the nations. (<http://www.olympic.org/> 2016)



Fig.31. The Olympic flag.

Source: <http://pt.dreamstime.com/imagen-de-stock-bandeira-ol%C3%ADmpica-image26015261>

### 3.1.3. THE OLYMPIC MOTTO

The Olympic motto “Citius – Altius – Fortius” which are Latin words for "faster, higher, stronger” (Fig. 32) expresses the aspirations of the Olympic Movement. These three words encourage the athlete to focus on bettering his or her achievements, rather than on coming in first. The motto has been with the Games from the foundation of the International Olympic Committee in 1894. It was proposed by the founder of the modern Olympic Games, Pierre de Coubertin.

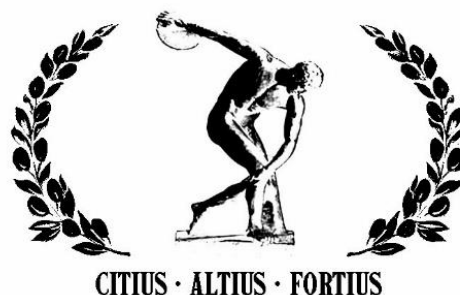


Fig.32. The Olympic motto “Citius – Altius – Fortius”

Source: <https://olympicvalues.wikispaces.com>



The values of **excellence**, **friendship** and **respect** are the foundation upon which the Olympic Movement brings together sport, culture and education for the betterment of human beings. (<http://www.olympic.org/2016>)

### 3.1.4. OLYMPIC EMBLEM

An Olympic emblem is an integrated design associating the Olympic rings with another distinctive element. (Olympic Charter, 2015, p.26)

In addition to the iconic Olympic symbol of five interlocking rings, the use of a supplemental emblem or logo had become traditional in Olympic designs. In many cases it's been a heraldic symbol, rooted in the history of the hosting city. For Rome (1960) it was a municipal coat of arms, in Tokyo (1964), the Japanese sun, and in Mexico (1968) a sign connected to the ancient Mayan sun calendar. (RATHGEB, 2006, p.84)

### 3.1.5. THE OLYMPIC FLAME AND THE TORCH RELAY

The Olympic flame (Fig.33) is one of the best-known features of the Games. The ancient Greeks believed that fire was given to mankind by Prometheus, and considered fire to have sacred qualities. ([www.olympic.org/2016](http://www.olympic.org/2016))



Fig.33. The Olympic torch and flame. Source: [www.olympic.org](http://www.olympic.org)

Of all the symbols, the flame and the torch are among the most powerful and are important in linking the general public with the festival. The official Olympic Games Organising Committee reports have increasingly depicted the flame ceremony and torch relay as being central elements of the Olympics particularly important at the Opening and Closing Ceremonies. (CAHILL, 2000, p.181)

They provide a link with the ancient Games, as the Olympic flame is rekindled at Olympia some months before each Games. Fire is a powerful symbol of sacrifice, purity and goodwill. The torch relay has become a telling vehicle for community involvement in the Games. The lighting of the torch by a local celebrity and its extinction at the closing ceremony are high points of the opening and closing ceremonies. (CASHMAN/ HUGHES, 1999, p.12) The purity of the flame is guaranteed by the special ancient way of lighting it - the sun's rays. The Olympic flame can only be lit in this way. The flame is placed in an urn and transported into the ancient stadium where it is given to the first runner by the high priestess responsible for this operation. ([www.olympic.org/2016](http://www.olympic.org/2016))

A new torch is created for each edition of the Games. Each relay runner carries his or her own

torch: it is the flame which is passed from runner to runner and which cannot be extinguished. (www.olympic.org/2016)

The origins of the use of fire and torches in the Ancient Greek Games stems from both a religious ritual and a team race, although it was first and foremost a religious ceremony. (CAHILL, 2000, p.182) The modern tradition of the presence of an Olympic flame was introduced at the 1928 Olympic Games in Amsterdam where “above the Marathon entrance tower a flame was burning, not at the Opening Ceremony but in the evening, when the stadium was lit up. (IBID, p.182)

It has been suggested by historians that the flame was born in a temple erected by the ancient Greeks to honour Hera, the powerful queen of the mythological gods. To kindle the flame, the ancient Greeks used a skaphia (a type of crucible) to concentrate the Sun’s rays and set fire to dry grass. The use of a parabolic mirror to light the flame for each modern Olympic Games, was directly inspired by this ancient ceremony. (IBID, p.7) Research also indicates that this ceremony, conducted at the Temple of Hera, is over 2000 years old (www.olympic.org /2016) “*The torch relay has become a major feature of the modern Olympics, and is now one of its biggest, most attractive traditions.*” (DAVID C. YOUNG, 2004, p.167)

### 3.2. ASPECTS OF THE OLYMPIC GAMES

According to the Olympic Charter “The practice of sport is a human right. Every individual must have the possibility of practising sport without any discrimination of any kind and in the Olympic spirit which requires mutual understanding with a spirit of friendly solidarity and fair play.” (Olympic Charter, 2015, p.13) Professor of University of Florida and Olympic historian David C. Young states that, the Olympics were the oldest of many Greek festivals, and by universal agreement, the best. (DAVID C. YOUNG, 2004, p.12)

The Olympic Games originated as religious festivals in ancient Greece and were closely linked to the religious festivals of the cult of Zeus, the greatest of all their gods. The ancient Olympics had a direct link with ancient Greek religion, symbolized by the lighting of the flame at Olympia. (CASHMAN /HUGHES, 1999, p.7) The ancient Greeks celebrated the human body as a source of inspiration and beauty, and athletes were immortalized in art and sculpture. (JOHN A. DAVIS, 2012, p.115) “The Games were an integral part of Greek life, known for attracting the best athletes competing and representing their home city-state for the honour and glory of Olympic champion. “(JOHN A. DAVIS, 2012, p.120). According to Girginov and Parry, the Olympic Games originated in Ancient Greece, emerging from the ritual practices of religious cults at the sacred site of Ancient Olympia. (GIRGINOV/ PARRY, 2005, p.5) Games were seen as an appropriate way to honour gods and heroes says Donald G. Kyle in his “Sport and spectacle in ancient Greece”. (CHRISTESEN/ G. KYLE, 2014, p.22)

It is uncertain when exactly the Games were first held and what circumstances led to their creation but a legend about the origins of the Olympic Games were veiled in myth. There are many myths that seek to explain the origin of the Olympic Games, always with reference to events that occurred under the eyes of the gods. (IBID, 2005, p.20)

One is the myth of Zeus wrestled Cronus or established games after his triumph, with the younger gods at first competitors. Another myth sees Heracles of Thebes marked his conquest of Elis and revenge over Augeas, its king, by founding the games; another Heracles presided over an inaugural race in which his brothers took part – they (with himself) made up the five Idaean Dactyls of Crete. (GOLDEN, 1998, p.44)

The ancient Greek Olympics were established in 776 B.C., (SWADDLING, 1980, p.9) and were held every four years. This four-year period between Games acquired the name “Olympiad”, and was

used as a date system: time was counted in Olympiads, rather than years. (<http://www.olympic.org/2016>) Competitors were all male who spoke Greek, as women were forbidden from competing or even watching the games. If women were caught, they faced the possibility of death. (JOHN A. DAVIS, 2012, p.115) Non-Greek male and slaves could not compete. (<http://www.olympic.org/2016>)

The first modern Olympiad was celebrated by the 1896 Athens Games, the second in 1900, and so on (Olympic Charter, 2015, p. 23) Each Olympiad is designated by Roman numerals<sup>14</sup>, for example, the 1996 Atlanta Games, were The Games of the XXVI Olympiad. The 2016 Rio Games will be The Games of the XXXI Olympiad. The year in which the Olympic Games are to be held can not be changed. If the Games are cancelled for any reason, the number of the Olympiad remains. (<http://www.olympic.org/2016>) The term Olympiad is only applied to the Summer Games. The Winter Games are referred to only by numerals. (<http://www.olympic.org/2016>)

The Modern Olympic Games were founded in the year 1894 by Baron Pierre de Coubertin, a French aristocrat, who strongly believed that sport possesses the power to benefit humankind and promote harmony and peace between the nations of the world. At a conference on international sport in Paris in June 1894 Pierre de Coubertin proposed reviving the Olympics as a major international competition and the 79 delegates from nine countries unanimously approved his proposal. The International Olympic Committee (IOC) was formed, and the first Games were planned for 1896 in Athens, the capital of Greece and the place of birth of the Olympics. (<http://www.history.co.uk/2016>) De Coubertin believed that the Games were more than a simple sports event and convened a conference in Paris in 1906 on 'Art, Letters and Sport' to devise ways in which the arts could be incorporated into the Games. (Richard Cashman & Antony Hughes, 1999, p.8) "Holding an Olympic Games means evoking history," said Baron Pierre de Coubertin. (JOHN A. DAVIS, 2012, p. 514)

The first Modern Olympics held in Athens, Greece, in 1896 were the biggest international sports event staged in the times. The International Olympic Committee decided to host the Games in different nations across the globe.

As a consequence, the second modern Olympic Games were held in Paris, France, in 1924. ([www.olympic.org/2016](http://www.olympic.org/2016))

The Olympic Games became a tool for promoting peace and understanding between nations at each edition of the Olympic Games. Pierre de Coubertin said: "I remain convinced that sport is one of the most forceful elements of peace, and I am confident in its future action." (<http://www.olympic.org/2016>)

The modern Olympic Games were begun to encourage international peace and harmony, however they have rarely been able to escape the influence of politics since they became a major international event. The Olympic Games aim to reflect the social and political environment of the time. As a significant national and international event, governments have used them as a political tool, especially as a tool of propaganda, global publicity and to give a good political image. ([www.library.la84.org/2016](http://www.library.la84.org/2016))

In 1936, for the first time in the history of the Olympic Games, people in Europe and the United

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<sup>14</sup> Roman numerals were the dominant written numbers in Europe from the Period of the Roman empire until the rise of the Hindu-Arabic system. Employing the principles of ordering and grouping, roman numerals consist of graphic symbol for each power of ten (I,X,C,M), and for each subdivision of five (V,L,D). The forms of the roman numerals coincide with the characters of the roman alphabet. (Lupton, 2009, p.26)



States called for a boycott of the Olympics because of the policies of Germany's Adolf Hitler. In 1980, the United States of America did not participate in the Moscow Olympic Games because of the Soviet invasion in Afghanistan. USSR revenged by boycotting the Los Angeles Olympic Games held in 1984. The Munich 1972 Games is remembered for a shocking terrorist attack that resulted in the death of 11 Israeli athletes. Later in 1996 a bomb attack during the games killed two people in Atlanta. ([www.library.la84.org/](http://www.library.la84.org/) 2016)

The ideal of Olympic peace was repeatedly violated in the 20th century. But the continuity of the ideal was maintained and enforced. According to the Olympic Charter "The Olympic Games are competitions between athletes in individual or team events and not between countries. (Olympic Charter, 2015, p.22)

The IOC uses the ancient Olympic ideals as a basis for peace and cooperation between all countries. The Olympic rings combining the five continents are also a symbol of peace and international understanding; the colours symbolizing the colours of all national flag are indirect representing the world wide nations. (<http://www.olympic.org/> 2016)

A researcher Melanie Kay Smith writes in her book "Tourism, Culture and Regeneration" that the Olympics are an attractive strategy for regeneration. The promise of increased tourism, the attainment of reassertion of "world class" status, the ability to attract resources and focus the interests of coalition partners, are all enticements for city leaders to pursue this difficult strategy. (KAY SMITH, 2006, p. 103)

### **3.3. STUDY CASES: VISUAL IDENTITY PROGRAMS OF THE SUMMER OLYMPIC GAMES OF MODERN TIMES**

The study cases presented in this project have an objective to analyse the visual identities of the Olympic Games starting from 1964 Tokyo Olympics to 2016 Olympic Games in Rio-De-Janeiro and to define and compare specific design languages used for each of the Games. For this purpose was used a diagnostic model by Fernando Oliveira (2015) (Fig.34), which has a structured logic for construction and analysis of Visual Identity Systems. The study aims to analyse the different visual languages of the Olympics and understand the connection between the brand's personality / DNA and the visual system in six following cases studies : Mexico 1968, Munich 1972, Moscow 1980, Los Angeles 1984, London 2012 and Rio de Janeiro 2016) out of 14 that played important role in the history of design and show extent of authenticity that designers tried to achieve in each one. Each analyses of the case study includes a diagram with key elements of visual brand identity.

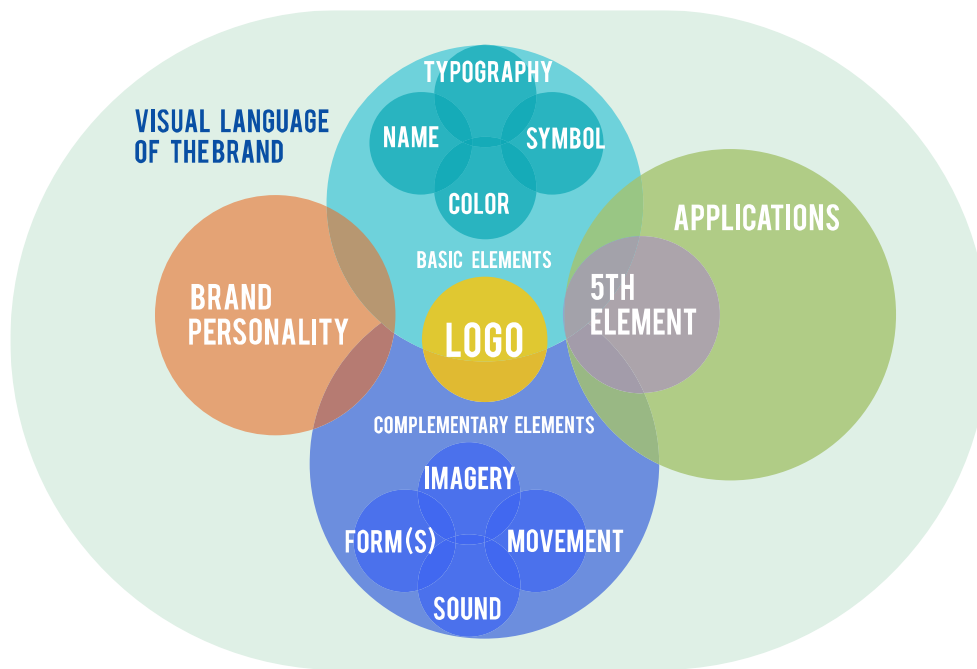


Fig.34. Linear model of Visual Identity System representation (used for Diagnostic–synthetized version. Source: OLIVEIRA, F. (2015, p.366)

For each edition of the Games, the host city develops its own unique identity with custom logos, set of pictograms and visual identity designed to compliment the visual culture of the host country. The design is created in order to achieve two very specific goals: to work as a ‘wayfinder’ tool for spectators, while also representing the local culture. (<http://www.olympic.org/> 2016)

The first attempt to create symbols to represent each sport was made for the London 1948 Olympic Games. Pictorial images were used for all different sports but they did not follow any particular system (ABDULLAH/ HUBNER, R.,2006, p.66 ) Only in 1964, for the first Tokyo Games, could we see a full systematized set of pictograms that included symbols to represent venues and services as well as sports.

Nowadays, the Olympics have become one of the best-known brands in the world, which appeals to a wide range of interest groups that know the Games are a useful platform for their own messages. (JOHN A. DAVIS, 2012, p.391)

### 3.3.1. TOKYO 1964

#### BRAND LANGUAGE

By the early 1960s, the concept of comprehensive design systems was becoming a reality. (MEGGS/ PURVIS, 2011, p.428) According to Jilly Traganou, the Tokyo Games visual language adhered to the functionalist, anti-historical approach of modernism, characterised by sans-serif typefaces, geometric compositions and photographic imagery. (TRAGANOU, 2011, p.466)

In the summer of 1964, Tokyo hosted the eighteenth Olympic Games. The 1964 Summer Games was the first use of a comprehensive identity program, setting a standard for all subsequent games. (MEGGS/ PURVIS, 2011, p.428)

Indeed Jilly Traganou in her article *Design and National Identity in the Olympic Games of Tokyo 1964, Beijing 2008 and Athens 2004* examines the graphic design of the Tokyo 1964 and says that the 1964 Games graphic design projects have been seen as emblematic of Japan's post-war modernity era. (TRAGANOU, 2008, p.68)

The Japanese design team saw the Olympics as an opportunity to deal with broader questions of visual language in Japan. (TAYLOR/ FRANCIS, 2013, p.68) Tokyo 1964 design has been regarded as emblematic of Japan's postwar modernity, heralding a historic rupture with Japan's prewar era. (TRAGANOU, 2009, p.65)

Masaru Katsumie (art director) and Yusaku Kamekura (graphic designer) were the creative visionaries and team leaders behind this remarkable project. (MEGGS/ PURVIS, 2011, p.428) Katsumie, working with his graphic design team, was concerned with the social importance of graphic design and focused his research efforts on an internationally standardized signage system. (HOLLIS, 1997, p.205) Yusaku Kamekura's<sup>15</sup> work is characterized by technical discipline, a thorough understanding of printing techniques, and careful construction of visual elements. (Fig.35)



Fig. 35. Office Design Exhibition, 1970, poster by Yusaku Kamekura

Source: [www.pinterest.com](http://www.pinterest.com)

The logo (Fig.36) and the posters (Fig.37) he created for the 1964 Olympics in Tokyo received international acclaim and established Japan as a centre of creative design. (NIEHAUS / TAGSOLD, 2013, p. 73) Three simple symbols—the red sun of the Japanese flag, the Olympic rings, and the words Tokyo 1964—combine into an immediate and compelling message. (MEGGS/ PURVIS, 2011, p. 489)

Not many logos of the following Games would ever match the simplicity of this emblem. It has a symmetrical vertical composition and consists of a large red circle (rising sun of the Japanese national flag) combined with golden Olympic rings in their original colours and the phrase "Tokyo 1964" in gold sans serif typography. Kamekura design was very much influenced by the works of Herbert Bayer and

<sup>15</sup> Yusaku Kamekura<sup>15</sup> (1915-1997) emerged during the post war recovery period as an influential design leader who earned the referential name "Boss" in Japanese design circles. (NIEHAUS / TAGSOLD, 2013, p.73)

El Lissitzky and its textbook is an example of modernism. (NIEHAUS / TAGSOLD, 2013, p.73) According to Philip Meggs, European constructivism is a major source for the Japanese design. (MEGGS/ PURVIS, 2011, p. 487) Although, the logo apparently inspired by the Japanese flag, helped to modernise the world's post-war view of his country. Kamekura stated, that the inspiration came from the Japanese flag but it is representing the sun. Kamekura also admitted that his interest was captured by the red colour of the rising sun rather than by national significance of the symbol. The red of the sun embodied Kamekura the people's excitement for the athletic competition, and its shape carried formal affinities with the five rings of the Olympic logo. (TAYLOR/ FRANCIS, 2013, p.74)

Kamekura's works are conspicuously modern yet often evoke a poetic traditions of Japanese art. The emblematic simplicity of his constructivist geometry and international style-inspired typography (Fig. 33) is the result of an extraordinary in which where all parts are unified into an expressive whole. (MEGGS/ PURVIS, 2011, p. 487)

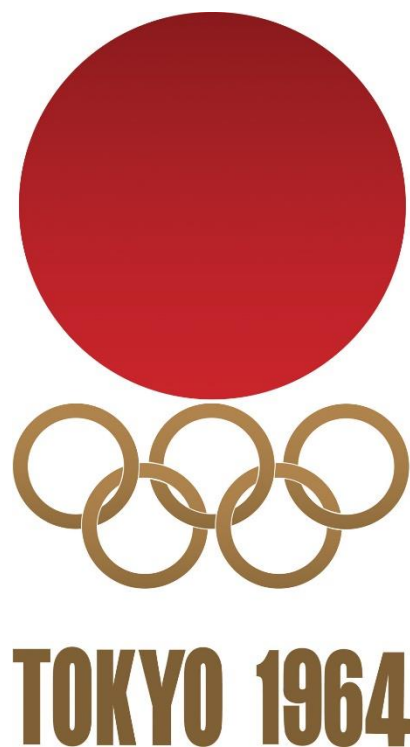


Fig.36. Yusaku Kamekura logo for the 1964 Tokyo Olympics  
Source: [www.olympic.org](http://www.olympic.org)

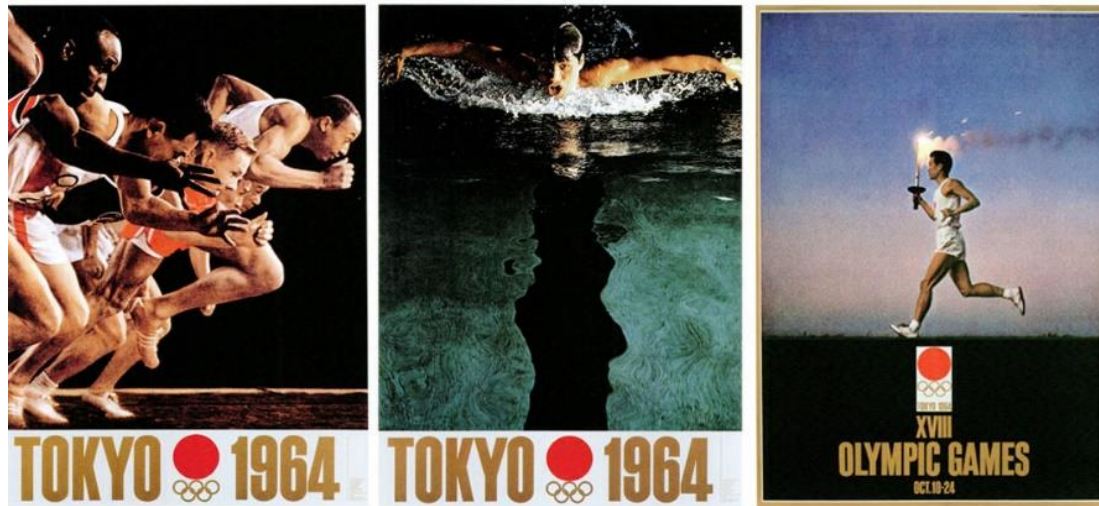


Fig.37. Yusaku Kamekura posters for the 1964 Tokyo Olympics  
Source: [www.designishistory.com](http://www.designishistory.com)

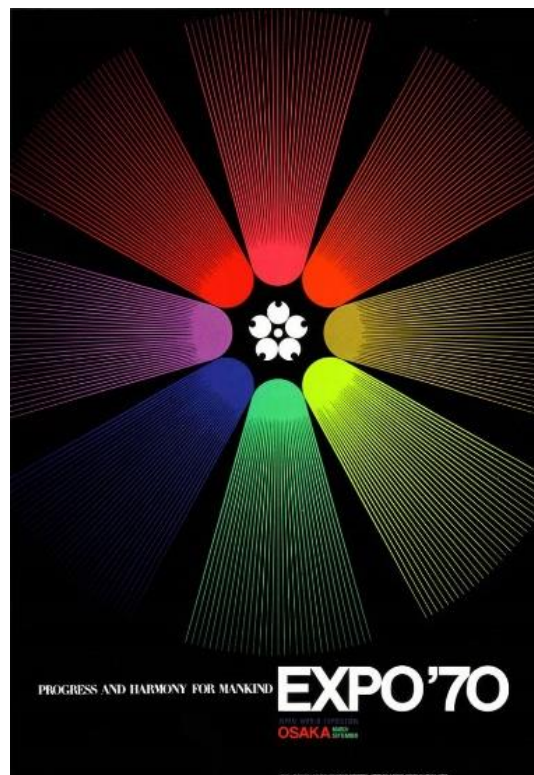


Fig.38. Yusaku Kamekura, poster of the Osaka World Exposition, 1970.  
Source: [www.pinterest.com](http://www.pinterest.com)

The Tokyo 1964 Olympic Games heralded Japan's modernization after the Second World War, and the graphic design of its promotional material – its emblem, posters and pictograms – have been regarded as symbols of post-war Japan. (TRAGANOU, 2011, p.466) The goal of the Tokyo Games was, as Japanese officials stated, “to show the world that Japan is not just a country of cherry blossoms and geishas [but] to demonstrate that Japan had been rebuilt after the war and... willing to connect itself to the western world. (TRAGANOU, 2011, p.467)

A major task of the Japanese design team of the 1960s was to de-traditionalize Japanese visual languages by subscribing to the abstract, non-iconic principles of the modern movement, found also to be more appropriate for expressing the new corporate identities of post-war Japan. (TRAGANOU, 2008, p. 68) As a means to the search for universally understood visual languages, pictograms were for the first time devised for Tokyo 1964 Olympic Games. This unique system of icon-based signage (Fig. 39) bore no resemblance to Japanese characters or traditional visual representations, but was pretty much inspired by Neurath's Isotypes, and leaving legacy to the future games. (TAYLOR/ FRANCIS, 2013, p.70) This pictogram system served as a standard that influenced Lance Wyman for the 1968 Mexico City Olympics, Otl Aicher for the 1972 Munich Olympics, and Min Wang and his team for the 2008 Beijing Olympics and has become a guide for universal public visual design systems and worldwide events. (MEGGS/ PURVIS, 2011, p. 429)

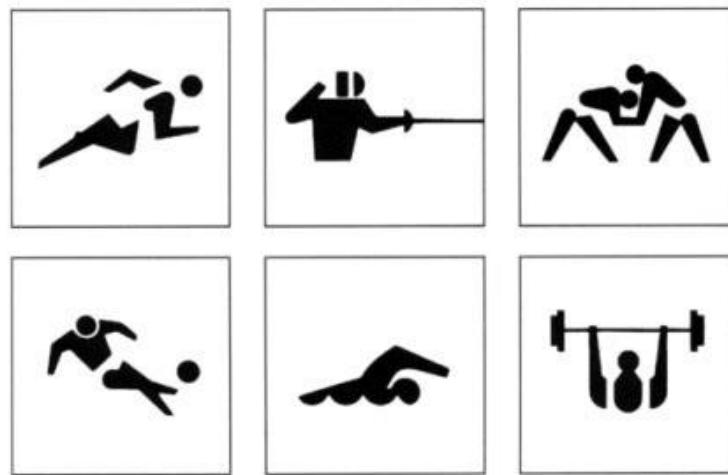


Fig. 39. Masaru Katsumi's pictograms for the Tokyo Olympics 1964

Source: [www.olympic.org](http://www.olympic.org)

They started working five years before the opening ceremony and created the first pictograms to indicate different sports and to overcome the problems that non-Japanese visitors would encounter in recognising the shooting or weightlifting. Japanese designers were trying to find an alternative universally understood method of visual communication independent of language and culture. It is for that reason that symbols in simple and schematic shapes were created. (<http://www.olympic.org/> 2016) Katsumi thought of the pictograms as the greatest achievement of his work for the graphic design of the 1964 Tokyo Olympics, and presented them to the international society as a common cultural heritage. (TRAGANOU, 2011, p.471). One of the major contributions of the pictogram design in Japan was the change of the perception of symbol design. In 1964, the Tokyo games took pictogram design to the next level by creating a complete system of typography, colours and symbols that would become a permanent design feature in the Olympic Games. This comprehensive identity program was designed for immediate identification by a multilingual audience. (MEGGS/ PURVIS, 2011, p.429)

### 3.3.2. MEXICO 1968

#### HISTORY

The design of the Mexico 1968 identity came from the collaboration of three artists: Pedro Ramirez Vazquez, architect and President of the Organising Committee for the Games, Eduardo Terrazas (MEX) and Lance Wyman (USA).

Lance Wyman was hired as the designer to create a visual system to accompany the Games. The brief presented by the International Olympic Committee, says Lance Wyman in an interview, was very simple: to create an identity that incorporated the five-ring Olympic logo and used the host country language, Spanish, as well as French and English for all publications and signs. A brief presented by the Mexican Olympic Committee was equally simple, coming directly from Chairman Pedro Ramírez Vázquez: “Create an image showing that the games are in Mexico that isn’t an image of a Mexican wearing a sombrero sleeping under a cactus.” ([www.blogs.walkerart.org/2016](http://www.blogs.walkerart.org/2016))

A theme – “The young of the world united in friendship through understanding” – was adopted by the organizing committee of the Nineteenth Olympiad in Mexico city, chaired by Mexican architect Pedro Ramirez Vasquez. (MEGGS/ PURVIS, 2011, p. 429)

#### BRAND LANGUAGE

The analysis of the visual identity was based on Fernando Oliveira’s (2015) Linear model for Analysis of the visual language of a certain brand. The highlighted elements (DNA, Logo, Basic Elements (including Name, Colour, Symbol and Typography), Complementary elements (including Imagery, Form, Movement, Sound) and Applications) were joined into a visual language synthesis mood board (Fig.40.) Which clearly represents that the key elements follow the logic of the brand and combine the brand’s equity.

A DNA (or Brand personality) of the Brand Mexico 1968 is defined by a strong influence of Op Art. According to design critic Steven Heller, a visual Identity system by Lance Wyman had an arguably drug inspired look and injected a hippie psychedelic feel into the proceedings and it suited the tenor of the times. (HELLER, S., <http://www.nytimes.com/> February 24, 2010 last visit 22.03.2016)

The 1968 Mexico Olympics brand language “reflects the cultural heritage of Mexico” (MEGGS/ PURVIS, 2011, p. 429) and its “*distinctive solutions drew upon the colours and patterns of contemporary Mexican and ancient Aztec culture*”. (LIVINGSTON, A.& I., 2003, p. 228) In this visual system as Steven Heller puts it, graphic language met traditional Mexican folk art forms and 60s op-art psychedelia. (HELLER, S., <http://www.nytimes.com/> February 24, 2010)





Fig.40. Mexico 1968, Visual Identity Diagram. Created in relation to Oliveira F. linear model

Lance Wyman's design identity system for the 1968 Mexico Summer Olympics was so effective that the New York Times proclaimed, "You can be illiterate in all languages and still navigate the surroundings successfully, so long as you are not colour blind." (MEGGS/ PURVIS, 2011, p. 429) Wyman used pictogram signs and colour coding to communicate across language barriers. A study of ancient Aztec artifacts and Mexican folk art led him to employ two design ideas: the use of repeated multiple lines to form patterns and the use of bright, pure hues. Throughout the country, arts and crafts, adobe homes, paper flowers, marketplaces, and clothing sang with joyous, pure colour, and this exuberant colour spirit figured prominently in Wyman's planning. (IBID, p. 429)

Design of a logotype for the Olympiad (Fig.41) formed a basis for the further evolution of the design



program. The five rings of the Olympiad symbol were overlapped and merged with the numeral 68 and then combined with the word Mexico. The repeated-stripe pattern observed in traditional Mexican art was used to form the letters. Following development of the logotype, Wyman extended it into a display typeface (Fig.42) that could be applied to a range of graphics, from tickets to billboards and from uniform patches to giant color-coded balloons hovering over the arenas. (MEGGS/ PURVIS, 2011, p.429)

The typeface was also used for official inscriptions on coins and medals, for titles in Olympic publications, and to identify each of the sport venues by name on site signs and entry tickets. Written messages in the parallel line typeface were easily recognized as part of the Olympic program. (www.olympic-museum.de /2016)



Fig. 41. Lance Wyman Mexico 1968 Olympics Logo. Source: www. graphicambient.com

According to Eric Zolov, (2004, p.170) an important component central to the promotion of the Mexico Olympiad was the “use of bright colours in general, thus reinforcing a popular association with Mexico as a “festive and exotic land.” [...] It was the case in the explicit transformation of the city itself. (ZOLOV, 2004, p.179) [...] Huge expanses of pavement surrounding the Aztec and Olympic Stadiums were painted in bright pink, orange, and blue hues, emulating the MEXICO68 design and thus, in effect, transforming the stadiums into giant Op Art performance pieces.

*“Wherever the visitor looks all is color,”* Ruben Salázar later wrote in the Los Angeles Times. *Even the walls of the encroaching slums had been painted in “shocking pink, purple and yellow — temporarily hiding the misery.”* (ZOLOV, 2004, p.179)

Lance Wyman in his interview said: *“Colour and Mexico are synonymous. We used bright colour to code the sport events, the motor routes, the entry tickets, and the seating sections in the venues. We applied colour liberally to postage stamps, publication mastheads, souvenirs, and stadium plazas.”* (www.olympic-museum.de/2016)



Fig.42. Typeface for the Mexico 1968 Olympic Games.  
Source: [www.graphicambient.com](http://www.graphicambient.com)

For the exterior environmental signage, Wyman and Murdoch collaborated on the development of a complete system of modular functional components with interchangeable parts (Fig. 43). These combined directional and identification signage with pictures of objects such as mailboxes, telephones, and water fountains. (MEGGS, /PURVIS, 2011, p. 429)



Fig.43. Modular components assembled into units through the city, for Mexico Olympics 1968  
Source: [www.segd.org](http://www.segd.org)

The highlighted presence of women in central aspects of Olympic promotion, thus was reflecting both the “pretty face” of Mexico but also its “modern” values (i.e., emphasizing women’s upward social mobility). (ZOLOV, 2004, p. 169)

Applications ranged from postage stamps to a two ton stadium entrance sculpture. An important kinetic application of the logotype was created by radiating its parallel lines outward, creating an image of Mexico as an emitting or expanding centre. The image was applied as painted wall murals throughout Mexico City, as a cast pattern on the Olympic torch, as film titles, as a postage stamp, as the fabric used for the uniforms of the Olympic guides, as helium filled balloons that identified the Olympic venues from the roadways and as large scale patterns of pure parallel lines painted directly on the plazas of the sport venues radiating outward from the pedestrian entrance portals. It became the Look of the Mexican Olympics. ([www.olympic-museum.de/2016](http://www.olympic-museum.de/2016))

The pictograms for the 1968 Summer Olympics (Fig.44) were also designed for an international audience but they used a different pictorial language. Instead of using the human figures in action to symbolize the various sports the designers featured only a part of the athlete's body or the equipment. This is the principle of representing the whole by a part. ([www.olympic.org/2016](http://www.olympic.org/2016))

The pictorial system included symbols for athletic and cultural events, formats for the Department of Publications, site identification, and directional signs for implementation by the Department of Urban Design throughout the city, informational posters, maps, postage stamps (Fig. 45), film titles, and television spots. (MEGGS, /PURVIS, 2011, p.430)



Fig.44. Mexico 1968 pictograms by Lance Wyman, Eduardo Terrazas, and Manuel Villazón. Source: [www.segd.org](http://www.segd.org)





Fig.45. Commemorative postage stamps, for Mexico Olympics 1968

Source: [www.graphicambient.com/](http://www.graphicambient.com/)

As Lance Wyman said in his interview: “A major difference between Katsumi’s icons and ours is that the Tokyo sport icons were bold stick figures that incorporated the entire human figure. Our sport icons focused on an expressive detail, a part of the athlete’s body or a piece of equipment, creating images similar to glyphs found in Mexican pre-Hispanic cultures. We relied heavily on the sport icons as communicators that could cross cultural and language barriers. Last, but by no means least, is colour. Colour and Mexico are synonymous. We used bright colour to code the sport events, the motor routes, the entry tickets, and the seating sections in the venues. We applied colour liberally to postage stamps, publication mastheads, souvenirs, and stadium plazas. Colour helped transform the 1968 Summer Olympic Games into a Mexican fiesta. (WEI YEW, 1996/ 2016)

In fact, sports equipment pictographs permitted immediate identification by an international audience. (MEGGS, /PURVIS, 2011, p. 430)

Wyman’s goal was to create a completely unified design system easily understood by people of all language backgrounds and flexible enough to meet a vast range of applications. Measured in terms of graphic originality, innovative functional application, and its value to thousands of visitors to the Mexican Olympiad, the graphic design system developed by Wyman and his associates in Mexico was one of the most successful in the evolution of visual identification. (MEGGS, /PURVIS, 1988, p. 385)

## CONCLUSIONS

The starting point for the Mexico city Olympics visual language was a mandatory five-rings logo that identifies the Modern Olympic Games. The geometry of the five rings expanded to generate the number '68 of the year of the Games appropriated and localized the rings into an op-art inflected composition.

The visual system of Mexico city Olympics clearly identifies the country, the year and the event. The distinct geometric forms of the design reflect Mexican culture and folk-art and reference 1960's Op Art. As Jilly Traganou states (cited by Yelavich and Adams (2015, p.118) Mexico 1968 was "a new visual language of communication".

### 3.3.3. MUNIQUE 1972

#### HISTORY

The Munich Games had been approached as a way to present a different Germany from the one experienced in the 1936 Berlin Games under the ruling of Adolf Hitler. (SCHILLER/ YOUNG, 2010, p. 67) The identity for the Twentieth Olympiad in Munich was designed by Otl Aicher<sup>16</sup> and his team. (RATHGEB, 2006, pp.6-7) Aicher did not wish to give the Munich Olympics a folkloric character. (IBID, p.83) As starting points for generating visual elements he took typical characteristics of the region, such as mountains, lakes, forests, meadows, the sun and the city of Munich itself. (IBID, p. 83)

In the early stages of design various visual approaches were considered. One suggestion was to evoke the Bavarian spirit by using the Munchener Kindl, an early element of the city's coat of arms that depicted a monk (or child) with a book in one hand and the fingers of his other hand pointing into the distance. Other ideas ranged from a nostalgic evocation of historic Munich to the contemporary feel of a 'pop-Olympiad'. In the end, each of these ideas was dismissed as a mere visual façade without content. (Ibid, p.82) In fact, the final concept grew out of negotiation of such ideas.

#### BRAND LANGUAGE

The analysis of visual system for Munich 1972 Olympics was made in accordance with Fernando Oliveira's (2015) Linear model. The key elements (DNA, Logo, Basic Elements (including Name, Color, Symbol and Typography), Complementary elements (including Imagery, Form, Movement, Sound), Applications and here for the first time appears the 5<sup>th</sup> element which is the Mascot) combined into a mood board (Fig.46) reflect the essence of the Munich 1972 Olympics identity programme created by Aicher, that is "cool, functional, [and] rational". (SCHILLER/ YOUNG, 2010, p.96) Aicher cited by Schiller and Young said, that "The Munich Olympics should have enforced character and be open, carefree, and relaxed. (SCHILLER/ YOUNG, 2010, p.96)

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<sup>16</sup> Otl Aicher – (1922-1991) was a type designer, graphic designer, author and teacher who gained worldwide recognition during the post-World War II era for his corporate identity programs for international companies such as Braun (1954) and Lufthansa (1960). One of his most prominent and influential commissions was the graphic identity, pictograms, and wayfinding sign system for the 1972 Olympic Games in Munich. (POULIN, Richard, 2012, p.168-169)



Fig.46. Munich 1972, Visual Identity Diagram.  
Created in relation to Oliveira F. linear model

The aim was to create and establish a contemporary image of Germany that moved beyond lingering memories of nationalism associated with the 1936 Olympic Games in Berlin. (SCHILLER/ YOUNG, 2010, p.96) The “psychological climate” and carefully “calibrated mood “ was created by a combination of three basic elements: scripts, signs and colors. (SCHILLER/ YOUNG, 2010, p.96) Aicher worked with a small number of universal and simple elements that became the building blocks of the visual identity: colour, emblem, type, format, and grid. Printed matter, such as posters, brochures, tickets and letterhead, were only carriers of these distinct elements. (SCHILLER/ YOUNG, 2010, p.83)

The palette was influenced by the soft colors of the surrounding Alps almost none of which are primary colors in their making. It was a fresh and distinct palette almost completely devoid of red and black, the colors most associated with the Nazis. (OPARA/ CANTWELL, 2014, p.56) It's the combination of colors—light and mid-blue, lime green, mid-green, orange, and yellow—that gives them their strength. Together, they are vibrant. The Games' mascot, a dachshund named Waldi, is a prime example of the power in this combination. (OPARA/ CANTWELL, 2014, p.56)

The colour palette was both easily identifiable and therefore effective at communicating information and highly pleasing. (SCHILLER/ YOUNG, 2010, p.84) According to Meggs, the colour palette consisted of a partial spectrum composed of two blues, two greens, yellow, orange, and three neutral tones (black, white, and a middle – valued grey); red was not used. Excluding one segment of the spectrum in this way created a unique colour feeling generated by the harmony of analogues colours and projected a festive air. (MEGGS, /PURVIS, 1988, p. 385)

Aicher's application of colour for the Games also proved how accomplished he had become in design aesthetics. Aicher extended the basic colour palette into his posters for sporting events but with subtle variations and blends to create complex, yet complementary images. (RATHGEB, 2006, p. 84) Aicher's central criterion for choosing a typeface was that it had to be modern. At the time Aicher regarded serif typefaces as old fashioned. For the Olympic designs was used the sans-serif typeface Univers<sup>17</sup>. Aicher admired its combination of dynamism and clarity of form, both of which seemed to serve his concept for the Munich Games. (RATHGEB, 2006, p.87) Every Olympic text – from tickets and launch vouchers to publicity brochures and the winners' certificates – was printed in Univers. (SCHILLER/ YOUNG, 2010, p.96)

A “hypnotic emblem” (BRYONY GOMES-PALACIO / VIT, 2009 p. 357) designed by Aicher would have resonance beyond the Olympic Games while remaining rooted in the geographic region and the arena of sport. (RATHGEB, 2006, p.84) He created a radiant garland (Fig.47) that was variously seen as representative of the sun shining above the city, a flower, a star, as well as a symbol a victor's laurels. (IBID, p.84)

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<sup>17</sup> Typeface Univers was designed by Adrian Frutiger specifically for filmsetting in 1954 and released by Deberny and Peignot in Paris in 1957. (HOLLIS, 1994, p.152 )



# Munich1972

Fig.47. Otl Aicher's Munich 1972 Olympics logo  
Source: [www.brandsoftheworld.com](http://www.brandsoftheworld.com)

What's interesting is that, when the first design was presented, it was rejected by the NOC because it was difficult to copyright due to its simple and almost generic graphic character. The second proposal was rejected for the similar reasons. As it was based on the letter "M" as the initial for Munich, it was rejected because the "M" was not individual enough. (IBID, p. 84)

The aesthetics of the imagery for the Games evolved from a principle "identity through rationality". (SCHILLER/ YOUNG, 2010, p.98) The bright Olympic colors, in which the posters and all other printed materials appeared, were the most striking feature of the 1972 look. [...] Aicher painted Munich as the "Games under the rainbow". (SCHILLER/ YOUNG, 2010, p.101)

The design team produced 21 sports posters to advertise the sports at the games, using the official design colours and also including the logo and "München 1972". The design team used a technique called "posterization" for the graphics on the posters, separating the tonal qualities from the images and using the official Munich colours for these games. This had to be produced manually as Photoshop did not exist at this time. The first of these posters that was created manually in this way was a poster of the Olympic stadium which became the official poster for these games. These posters were displayed all around the city of Munich and around the Olympic sites.

Otl Aicher system of pictograms appeared as completely new standard of visual language. (Fig.48). Aicher adopted his signs from earlier Tokyo Olympic version rather than Mexico city's but applied a more simplified geometry. (Ibid, p.83)



According to design professor Carlos Rosa<sup>18</sup>, (ROSA, 2010, p.21) “Otl Aicher drew an extensive series of pictograms on a modular grid divided by horizontal, vertical and diagonal lines. A very good example of German cold geometry that emerged as a complete standardised visual language due to all of his drawings being designed under strict mathematical control”. Aicher’s pictograms were an unavoidable milestone in the design of pictographic systems. Aicher’s team chose to build on or, more aptly, simplify the pictograms developed for Tokyo in 1964, which depicted typical movements for the various sports, and Aicher greatly benefited from Katsumie’s assistance and experience. (RATHGEB, 2006, p.81)

Graphics critic Steven Heller states that Otl Atcher’s pictograms for the Munich Games defined the genre. They were smart and elegant, perhaps conservative but appropriately German in their functional clarity. (HELLER, <http://www.nytimes.com/> February 24, 2010)  
The principle of the grid system as we know it today was a result of a functional and objective typography and graphic design first developed by Emil Ruder<sup>19</sup>. (RATHGEB, 2006, p.78)

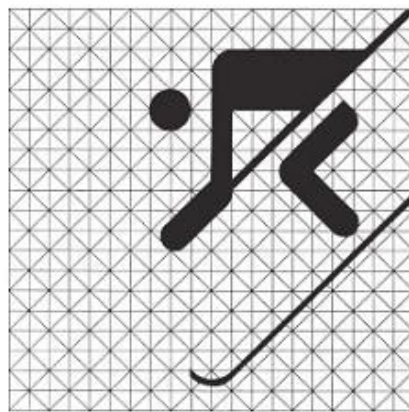


Fig.48. Otl Aicher, grid for the Munich 1972 Olympic pictograms

Source: <http://fau3110.pbworks.com/>

For each Olympic sport a pictograph was designed (Fig.49) that emphasized the motion of the athletes and the diagrammatic indications of their equipment – immediate identification was achieved in spite of language barriers. These pictographs were widely used in printed graphics (Fig.43) and identification signs.

<sup>18</sup> Original Portuguese: “Desenhou uma das maiores referências do design de sistemas de pictogramas aplicados a contextos universais. Assistiu-se então em Munique, ao nascimento de uma extensiva série de pictogramas, desenhados num quadrado modular, dividido por linhas na horizontal, na vertical e na diagonal. Este sistema foi orientado de uma forma bastante linear e regrada, tornando-o num claro exemplo de geometria fria, fruto da época e das características dos designers desta região”. ROSA, 2010: 21

<sup>19</sup> Emil Ruder - (1914–1970) was a Swiss typographer and graphic designer, who taught at the Schule fur Gestaltung in Basel; he was in charge of typography for trade students.



Fig.49. Otl Aicher's Munich 1972 Olympic pictograms

Source: www.olympic.org

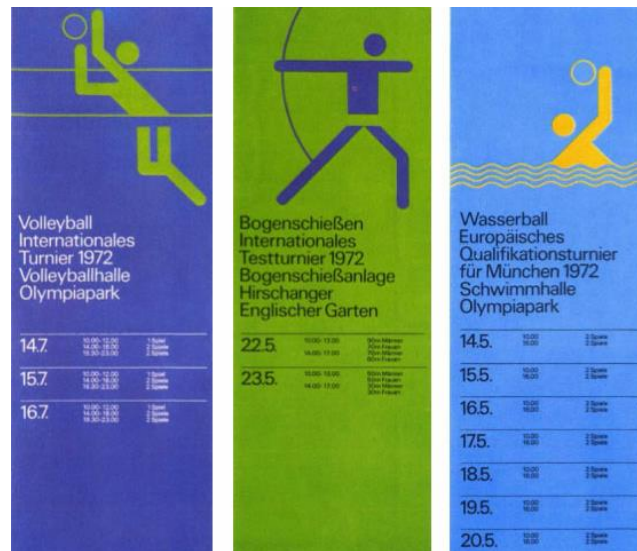


Fig.50. Informational graphics for the Munich Olimpiad, 1972.

Source: www.pinterest.com

The cool geometry of the pictographs were in counterpoint to another level of imagery: high contrast, posterized photographs of athletes used in publications (Fig.51) and a series of twenty-two commemorate posters depicting major Olympic sports; these used the modified spectrum palette of four cool and two warm colors. The track event poster (Fig.52) for example, defines the track and runners in the lighter green and two shades of blue against a dark green field. Other posters in the series had orange, yellow, blue, or grey as their primary background color. (MEGGS, 1988, p.385)

In all his posters, Aicher uses a screenprinting process, incredibly rough in resolution. To create a sense of movement Aicher doesn't look at aspects of the literal; he uses color as an abstraction and as a way to define and celebrate the Olympics through the dynamics of sport. [...] He uses contrast between the different colors to find the form. (OPARA/ CANTWELL, 2014)

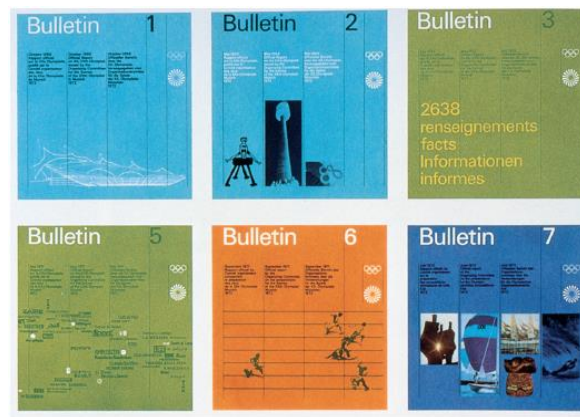


Fig.51. Covers for the Munich Olympiad bulletin. Source: [www.pinterest.com](http://www.pinterest.com)



Fig.52. Poster for the Munich Olympiad, 1972. Source: [www.pinterest.com](http://www.pinterest.com)

It was not until the Summer Games in Munich in 1972 that the first official Olympic mascot was created. In Oliveira's model a Mascot appears as a 5<sup>th</sup> element, which is not always present in a visual identity system but is related to a development of a brand into recognition phenomenon and a cult phenomenon. The Official Report of the 1984 Olympic Games in Los Angeles states that the mascot: "serves to inject a sense of personality into the Games, capturing the styles, traditions and cultures, in an animated form, of the people of the host country" (Official Report, 1985, p. 246). Since then, mascots have become the major element of the Olympic Brand. Mascots have come in many shapes and sizes and their job is to communicate the Olympic spirit to the general public, especially children and youth; promoting the history and culture of the host city; and giving the event a festive atmosphere. (<http://www.olympic.org> last access 18.03.2016)

The first mascot officially designed for the Olympic Games, "Waldi" (Fig.53) was designed after Cherie von Birkenhof, a long-haired Dachshund. Waldi features several different colours: its head and tail are light blue, with a striped body featuring at least three of the six Olympic colours to capture the festive atmosphere of the Games. A Dachshund was chosen because it is a dog of German origin, and one that was very popular in Bavaria at the time. In addition, the breed has qualities that make a great athlete: resistance, tenacity and agility. The mascot was produced in various forms like plush toys, plastic toys, stickers, posters, pins and even buttons, but never envisioned as a human sized version.



Fig.53. A mascot Dachshund Waldi by Otl Aicher. Source: [www.olympic.org](http://www.olympic.org)

Waldi was the first official mascot in the history of the Olympic Games. It immediately captured the attention and affection of a wide public audience—especially children, who treasured and loved toys of colourful mascot. Waldi not only promoted the Munich Olympic Games, but also served as a representative of the history and culture of the host city. This is where the tradition of official Olympic mascots began. ([www.olympic.org](http://www.olympic.org) 2016)

## CONCLUSIONS

With the design approach for the Olympics, Aicher was at the forefront of a theoretical development in design to create feeling, attempting to form a good emotional response through a viewer's opinion of visual representation. (RATHGEB, 2006, p.106) The NOC realized that the Games involved more than creating a positive image for Germany (IBID: p.106)

### 3.3.4. MONTREAL 1976

#### BRAND LANGUAGE

Georges Huel and Pierre-Yves Pelletier the author of the 1976 Montreal Olympics identity said that although the design was based on Otl Aicher's Munich Olympic pictograms (1972), it was adapted to suit the Canadian mentality and life style. (LERNER/ WILLIAMSON, 1991, p.112)

The five Olympic rings growing into a graphic interpretation of the letter M, the initial of Montreal, the host city, which also represents an Olympic podium.

The Montreal 1976 logo (Fig. 54) is an icon of Canadian design and unlike many Olympic logos, the Montreal emblem was not the product of open competition. Instead, Montreal's Mayor Jean Drapeau awarded the job to his friend Georges Huel, an accomplished designer in his own right. Apparently, the logo consists of three symbolic elements – the Olympic rings, a running track (top centre), and a letter M for Montreal (hand written not type). ([www.olympic.org](http://www.olympic.org) 2016)



## Montréal 1976

Fig. 54. Montreal 1976 Olympic logo by Georges Huel. Source: <https://colorlib.com>

The set designed by Otl Aicher for the Munich games was re-used for the 1976 Montreal Olympics without any minimal changes in order to assure continuity in symbolic language. Some service pictograms (not presented here), however, had to be modified for North American needs. For those for sports, a change is mostly visible in case of the judo where a different pose from that of Munich was represented with the character in the background executing a different move. (<http://www.olympic.org> 2016)

The Montreal mascot (Fig.55) was a beaver called Amik. The name Amik means beaver in the Algonquian language, the most popular language amongst the American Indians in Canada.



Fig.55. Mascot beaver Amik by Graphics and Design Directorate Montreal  
Source: [www.olympic.org](http://www.olympic.org)

The beaver or "amik" was chosen as mascot, because the beaver represents hard work. The beaver is also an animal native to Canada, the country where the games were held. ([www.olympic.org](http://www.olympic.org) 2016)

### 3.3.5. MOSCOW 1980

#### HISTORY

The Moscow Summer Olympics of 1980 were remarkable in many ways. This was the first time in the history of the Modern Olympics that a communist country had been selected to host the event. (FINDLING/ PELLE, 1996, p. 161)

Moscow is one of the most sports-minded cities of the world and therefore had a rightful claim to host the Olympics. (Olympic Games Moscow, R.S.F.S.R., (1980), Official Report Volumes 1, p. 13)

The principal reason for the Soviet targeting of the Olympics to achieve world supremacy would seem to have been an attempt to gain recognition and prestige for communist states and their brand of communism and thereby to advertise that brand. (FINDLING/PELLE, 1996, p. 167) For the Soviet Union, hosting the Olympics Games in 1980 was a significant event and was viewed by soviet citizens as an important step to feel connected with the outside world. The Games were seen as a collective effort towards the success of the games – this allowed all citizens to feel like they made a significant contribution. When Moscow was selected to host the 1980 Olympic Games, and when the USA boycotted these Games, the Soviet Union used propaganda to counter negative publicity from the West. (BARUKH, 1982, p. 90) As Steven Heller says: “Propaganda was never entirely innocent, but it was certainly naive. “ (HELLER/ VIENNE, 2012, p. 50)

According to Historian Barukh Hazan the 1980 Moscow Olympic Games were a “gigantic propaganda campaign planned years before the games were even scheduled and designed to further the foreign policy goals of the Soviet Union”. (BARUKH, 1980, p. 190)

## **BRAND LANGUAGE**

On the diagram below (Fig.56.) are shown the key elements of the visual system according to Fernando Oliveira’s (2015) Linear Model.

The visual synthesis mood board explains a Brand personality of Moscow 1980 and transmits the main messages of this visual system. As stated by the Organising Committee the Games of the XXII Olympiad were important in promoting peace and friendship among nations, and developing higher moral standards among athletes and young people. The identity of Moscow 1980 Olympics used a language of propaganda in which sport is a political instrument that helps developing a sporting culture and display the strength of the socialist system through the abilities of its athletes.

The competition for the best design for the emblem of the 1980 Olympic Games in Moscow was announced by the Organising Committee on June 1, 1975. The designs had to include two obligatory elements: a graphic symbol of the host country and five intertwined Olympic rings. The Organising Committee had to choose the best design from among over 26,000 entries sent in by professional and amateur artists from all over the Soviet Union. (Moscow, 1980: Official Report Volume 2, p. 338)





Fig.56. Moscow 1980, Visual Identity Diagram.  
Created in relation to Oliveira F. linear model

The official emblem (Fig.57) was created by a student of Stroganov University Vladimir Arsentyev. Above the five Olympic rings we find parallel lines symbolizing racing tracks in the shape of a pyramid, and a five pointed star - the Kremlin's Spassky Tower stylization. (www.olympic.org 2016) The essential requirements were: red as an official colour of the emblem; a contrasting background (white as an example); stable proportions irrespective of the size of the emblem; minimal height, 12 millimetres.



Fig.57. Moscow 1980 Olympic logo by Vladimir Arsenyev  
Source: [www.sportslogos.net](http://www.sportslogos.net)

For the Olympic design was used the typeface Futura<sup>20</sup>. The posters were created in four colours: white on red, green, or blue, and sometimes on yellow. Interestingly, it appears that banners with a red field were most prominent, possibly for having the same field colour as the flag of the Soviet Union. (<http://www.crwflags.com/2016>)

According to sociologist and psychologist Dr. Eva Heller Red is a dynamic color and “it is a colour of communism (Marxist–Leninist ) and in Russian “Red” means more than just a colour. “Krasnij ” –red in Russian –comes from the same family as beautiful, good, hot ( krasivyyj ). “Reds” (Red Army) also means “Army of Glory”. (HELLER, 2009, p. 53)

The posters (Fig.58-59) depicted the successful Soviet athletes as a super hero-like figures. By placing athletes on an elite pedestal, the Soviet Union hoped to influence younger generations to train harder and continue to make the country proud by excelling in athletics. (<http://blogs.bu.edu/guidedhistory/russia-and-its-empires/tyler-benson/>) According to Hazan, posters were a favorite instrument of Soviet propaganda. (BARUKH, 1982, p.96)

<sup>20</sup> Futura is a geometrical sans-serif font whose origins date to the 1920's was designed by Paul Renner. It is based on geometric shapes that became representative of visual elements of the Bauhaus design style of 1919–33. It was commissioned as a typeface by the Bauer Type Foundry, in reaction to Ludwig & Mayer's seminal Erbar of 1922. (HOLLIS, 2006: 45) A Cyrillic variant of the Futura Medium typography was made by Anatoli Muzanov for the 1980 Summer Olympics held in Moscow. ( [www.library.la84.org/](http://www.library.la84.org/) 2016)





Fig. 58. Moscow 1980 Olympic poster  
Source: <https://www.pinterest.com>



Fig.59. Moscow 1980 Olympic poster  
Source: <https://www.pinterest.com>

The Pictograms (Fig.60) had relation to Otl Aicher's pictograms but were more conceptual and formal. The Organising Committee of the Olympic Games in Moscow approached several art schools to include the theme of the Olympic pictograms in the students' degree projects. It was the work of Nikolai Belkov, a graduate of the Mukhina Arts School in Leningrad, which was chosen.

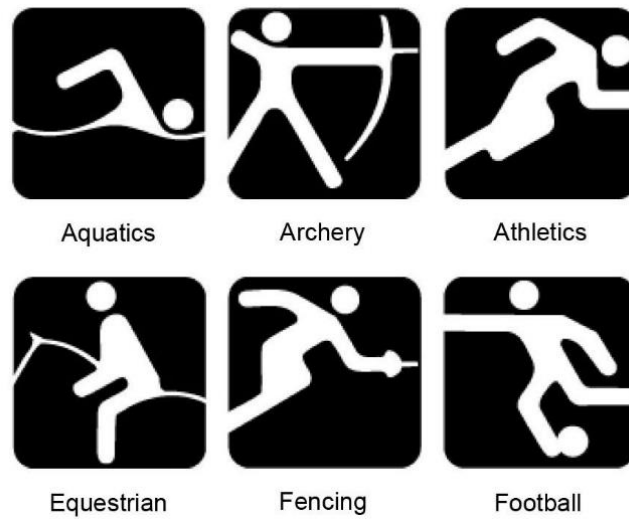


Fig.60. Pictograms by Nikolai Belikov for Moscow 1980 Olympic Games  
Source: [www.olympic.org](http://www.olympic.org)

The lines that are constructed on  $30^\circ$  and  $60^\circ$  angles (Fig.61) aim to give an impression of suppleness to the image. The silhouette angles are rounded off and the body is one piece, with the exception of the head. (<http://www.olympic.org/2016>)

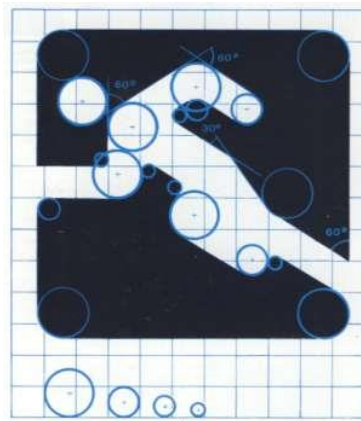


Fig.61. System for designing pictograms for 1980 Olympic Games  
Source: [www.olympic-museum.de](http://www.olympic-museum.de)

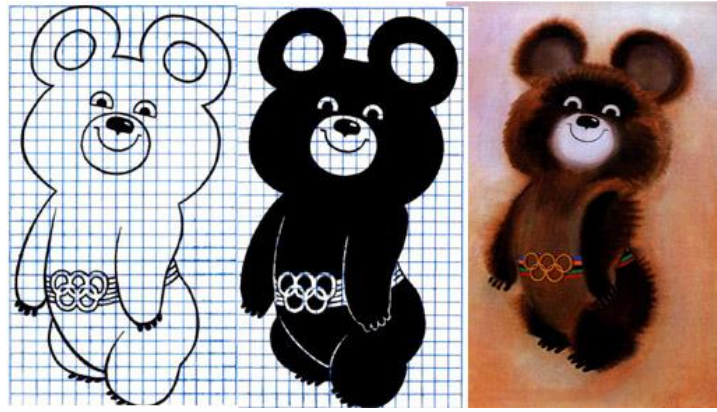


Fig.62. Mascot Misha the bear by a famous children's illustrator Viktor Chizhikov  
Source: [www.olympic.org](http://www.olympic.org)

A 5<sup>th</sup> element here according to Fernando Oliveiras' model (2015) is the adorable cartoon bear (Fig.62) known as Mikhail Potapych Toptygin, or Misha. He was designed by a famous children's illustrator **Viktor Chizhikov** and became the official mascot of the Moscow 1980 Olympics is still considered to be one of the best sports mascots in the history of the Games in terms of the emotional impact and memories it left. The bear is a familiar animal in Russia, appearing in many popular stories, songs and poems. Misha wears a striped belt around his waist made up of five bands in the colours of the Olympic rings. The belt consists of the five rings in a single colour. Bear Misha is associated with Russian people and with kindness and reliability. Misha always helps small kids and defenceless animals. He has menacing look but kind heart. (<http://rbth.com> 2016)

The mascot of the Moscow Olympics was chosen with the help of a public opinion. A survey was conducted among the viewers of a TV programme about animals "V mire zivotnykh" (Animal World) and the readers of a sports newspaper Sovetski Sport (Soviet Sport) to choose a bear for the mascot. The majority of the 45,000 letters received from all over the USSR suggested a bear. A group of artists then produced 60 graphic versions of the mascot. It was finally the version of the bear - called Misha by Victor Chizhikov, a well-known children's book illustrator that was chosen and selected as the mascot of the Moscow Games. (1980: Official Report of the Organising Committee of the Games, Volume 2: 418)

Chizhikov's design was translated into several graphic representations- one in contour (author V. Stupin), one adapted for the different sports (E. Migunov), and a three-dimensional model (V. Ropov). More importantly, Misha became a merchandising phenomenon. The mascot was produced in many various forms from plush dolls, ceramic figures, tote bags, baby bibs, salt shakers, cigarette lighters, calendars, stickers, pins, mugs, radios, hats, pajamas, footstools, underwear, ice buckets, Frisbees, an animated short film, and even an animated television series. (1980: Official Report of the Organising Committee of the Games, Volume 2: .419)

### **3.3.6. LOS-ANGELES 1984**

#### **HISTORY**

According to Steven Heller, (1989, p. 223) the XXII Olympiad, held in Los Angeles in the summer 1984, presented an environmental-design problem of enormous proportions. The final look of the Games dubbed “Festive Federalism” was unveiled in February 1984 (BARRY A. SANDERS, 2013, p.31) and succeeded in establishing an Olympics presence where none existed. (GOMES-PALACIO/ VIT, 2009, p.358)

#### **BRAND LANGUAGE**

As we can see from the Diagram below (Fig.63) a Brand personality of Los Angeles 1984 Olympics is characterized by hot graphic colors, iconic geometries, and ephemeral materials that were fused together to transform the city of Los Angeles.

Three main vectors Think, Look, Speak here reflect the essence of the Los Angeles Olympics and stay in accordance with a Visual Language of the Los Angeles Olympics brand.

A palette and kit-of-parts was inspired by the textures and patterns of Pacific Rim countries, drawing colors and shapes from Mexican, Indonesian, and Japanese cultures. This featured a signature magenta shade, plus other bright colors like aqua, red, yellow and purple, which deviated boldly from the expected red, white and blue, and gave the design a real international look.



Fig.63. Los Angeles 1984, Visual Identity Diagram.  
Created in relation to Oliveira F. linear model

According to Meggs (1988, p.385), “the 1984 Los Angeles Twenty-Third Olympiad saw a sprawling city transformed into a joyous environment of color and shape that unified twenty-eight athletic sites, forty-two cultural locations, and three Olympic villages for housing athletes in an exuberant celebration of the event. Hundreds of designers and architects working for over sixty design firms were involved in this vast project.”

Los Angeles Olympic Organizing Committee selected a dynamic star-in-motion configuration by Robert Miles Runyan<sup>21</sup> (Fig.64) in a 1980 competition by leading Los Angeles design firms. (MEGGS, 1988, p.387)

<sup>21</sup> Robert Miles Runyan, graphic designer who created the “Stars in Motion” logo for the 1984 Olympics in Los Angeles and became known as the father of modern corporate annual reports for the innovative graphics. (Alan and Isabella Livingston, 2003, p.191)



Fig.64. Logo by Robert Miles Runyan for the 1984 Olympic Games  
Source: [www.olympic.org](http://www.olympic.org)

The design problem was well defined: how to temporarily transform these far-flung facilities to create a unified celebratory feeling, express the international character of the Games, and invent a designed environment to work effectively both on site and for the global television audience. (MEGGS, 1988, p.387)

The Olympic Organizing Committee called a graphic design firm Sussman/Prejza & Co. headed by Deborah Sussman and Paul Prejza and an architectural firm The Jerde Partnership, to work on the visual vocabulary – architecture, colour, graphics and signage – for this massive event. (MEGGS/PURVIS, 2011, p.433) According to Steven Heller the firm Sussman/Prejza & Co. made a Spectacular graphic circus for the 1984 Olympics in Los Angeles. (HELLER, <http://www.nytimes.com/February 24, 2010>)

Sussman selected a bright, vibrant palette with hot magenta as the base colour. Its primary supporting palette consisted of vivid aqua, chrome yellow, and vermillion and set the celebratory tone. A secondary palette included yellow, green, lavender, and light blue, with violet, blue, and pink accents. Graphic forms were derived from the stars of the American flag combined with the stripes of star-in-motion logo designed by Robert Miles Runyan. (MEGGS/PURVIS, 2011, p.433) The stars and stripes from logo were incorporated into the many environments together with the official pictograms designed by Keith Bright creating what could best be described as ‘graphic architecture’. The Olympic colours (Fig.65) were unexpected, exciting, and distinct from the everyday visual fabric of an urban city. Magenta was the base colour on which the colour palette was built. Sports pictograms were white on magenta; freeway signs were magenta with aqua; the interaction of magenta against yellow, vermillion, and aqua was the most important interrelationship of the palette. The colours also had strong ties to locale – magenta and yellow are of the Pacific Rim, Mexico, and Far East. Aqua is Mediterranean and a strong counterpoint to the warmer pacific colours. (POULIN, 2012, p. 60-61)



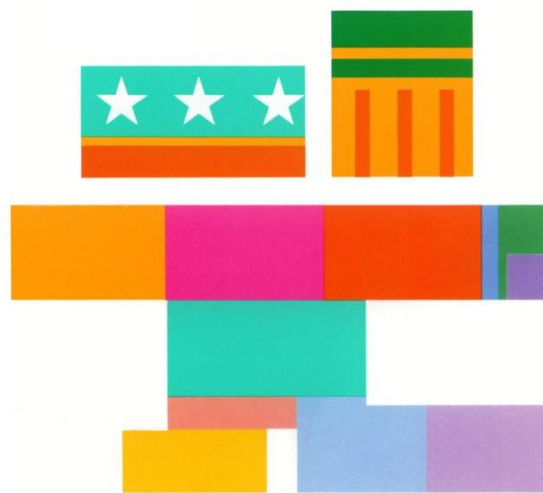


Fig.65 Colour palette for 1984 Los Angeles Olympic Games  
Source: [www.library.la84.org](http://www.library.la84.org)

Colour made the 1984 Los Angeles Olympics a truly visual event. It transformed one of the largest cities in the world into an intimate, cohesive experience. (IBID, p. 60-61)

A poster-size design guide (Fig.66) was produced to provide all participants with consistent parameters for using parts kit. Gateways and monumental towers were built from aqua – and – magenta scaffolding and punctuated with ornaments and banners. (MEGGS, 1988, p.387)

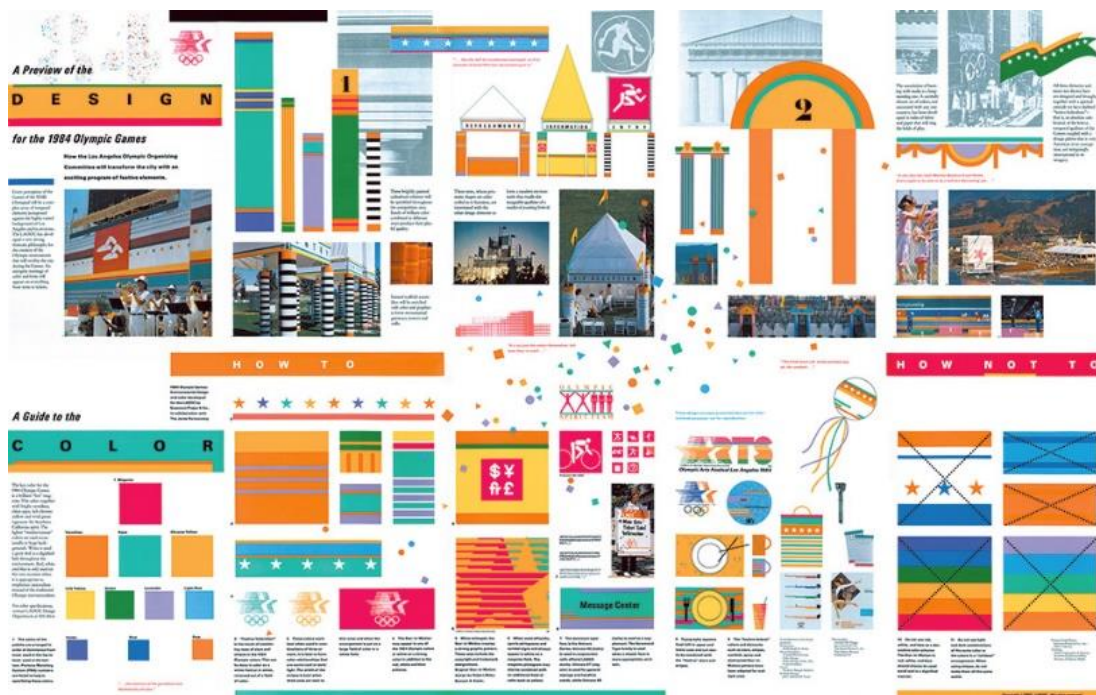


Fig.66. 1984 Olympics identity guidelines by Deborah Sussman  
Source: <http://www.designboom.com/design/deborah-sussman-loves-la-12-18-2013/>

Sussman's environmental graphics program (Fig.67) for the 1984 Summer Olympics literally changed the way we experience colour in an urban environment. (POULIN, 2012, p. 60-61)



Fig.67. 1984 Olympics environmental graphics program (Sussman/Prejza with the Jerde Partnership, inc.)

Source: <http://www.designboom.com/design/deborah-sussman-loves-la-12-18-2013/>

The Los Angeles Organizing Committee was searching for an emblem that would “work in concert with the five interlocking Olympic rings” and would “be able to function visually on its own”. Thirty-four artists and design companies were interviewed before a competition of three participants was held. (Official Report, XXIIIrd Olympiad Los Angeles, 1984)

Robert Miles Runyan, an American graphic designer and since 1962, a principal of the Los Angeles practice Robert Miles Runyan & Associates, which specializes in annual reports and corporate identity programmes created the official symbol for the 1984 Los Angeles Games called “Stars in Motion”. (LIVINGSTON, A. & I., 2003, p.191) Runyan's logo depicts a highly stylized interpretation of the U.S. flag incorporating stars and stripes and the stars are interlocked in the same way that the overlapping Olympic rings. The logo came out deeply patriotic, rendered in red, white, and blue colour scheme to celebrate the Games being hosted by the United States. (GODDY/ FREEDMAN-HARVEY, 1992, p. 38)

The pictograms (Fig.68) were influenced by Otl Aicher but here the body, head, legs and arms are never joined. The designers wanted to reduce the Aicher's abstraction and give more details to the figure. (www.olympic.org 2016) According to Steven Heller, Pictograms for the Los Angeles Games in 1984 showed bodies made up of essentially 10 conical shapes which pretty much resembled the MTV visual language of the time. Still, a modified version of the Munich ones. (<http://www.nytimes.com/February 24, 2010>)





Fig.68. Keith Bright and Associates pictograms for the 1984 Olympic Games  
Source: [www.olympic.org](http://www.olympic.org)

The designers studied several options: the use of partial figures, realistic silhouettes or the addition of lines illustrating speed. Finally, for the sake of simplicity, they opted for a schematic silhouette formed of ten parts: a circle for the head, an oval for the trunk and eight parts which form the arms and legs. ([www.olympic.org](http://www.olympic.org) 2016)



Fig.69. Mascot Sam the eagle by C. Robert Moore, Walt Disney Productions.  
Source: [www.olympic.org](http://www.olympic.org)

Here the 5<sup>th</sup> element according Fernando Oliveira (2015) model is the Olympic Eagle, “Sam” (Fig.69), designed by C. Robert Moore, a Disney artist. The eagle was created for the Los Angeles Summer Games. The Organizing Committee chose an eagle because it was a symbol of the U.S., but the designers saw him as “a mascot for children”, so they made him smaller and cuter by eliminating sharp edges and rounding off the beak. Before becoming an eagle, the animal chosen as the mascot for the Games in Los Angeles was a bear, the emblem of California. This idea was discarded, as a bear had already been used for the Games in Moscow. Finally, designers focused on symbols representative of the entire United States and the natural choice was the eagle. Sam looks friendly and cheerful in order not to frighten children and to embody the optimism of the Olympic spirit. With his hat featuring the

design of the national flag, he shows that he is part of American culture. Sam also recalls the bronze eagle which welcomed the winner of the stadium race when he crossed the finish line at the ancient Olympic Games. (www.olympic.org 2016)

A cartoon was created featuring the mascot Sam, in the form of a detective who used the magic of the five Olympic rings on his hat to get himself out of all kinds of situations.

Just like Misha the bear from Moscow Olympics, Sam was licensed to a number of products including Frisbees, pins, playing cards, dolls, spoons, mugs, hats, keychains, watches, picture frames, plates, T-shirts, and seat cushions, among just a few of the items. The eagle also worked as a costumed. The full-sized costume was successfully used for promotional and youth activities.

Sam never achieved the affection generated by Misha, who had the advantage of being basically a cute teddy bear. (Official Report Los Angeles, 1984 Volume One, Part Three: 246)

Sam was withdrawn according to IOC rules within a year after the 1984 Summer Games were over, and was soon forgotten. (www.olympic.org 2016)

## CONCLUSIONS

As Meggs (MEGGS, 1988, p.461) states, *“The design problem for the 1984 Olympics was well defined: [...] how to create a celebratory feeling, express the international character of the Games and invent a designed environment that would work effectively both on-site and for the global television audience.”*

### 3.3.7. SEOUL 1988

#### BRAND LANGUAGE

For the period preceding and during the Olympic Games, Seoul was completely redecorated. The Seoul Olympic Organizing Committee had hired an environmental design company to coordinate the colors and overall appearance of hundreds of thousands of banners and visual displays used during the Games. Among all the most prominent were the Olympic rings, the Seoul Olympic emblem, the Olympic mascot, Hodori, and the slogan “The World to Seoul, Seoul to the world.” (LARSON/ HEUNG-SOO PARK, 1993, p.106)

The Seoul emblem (Fig.70) features a transformed Sam Saeg-ui Taegeuk symbol, used in Korean Shamanism, Neo-Confucianism, Daoism and Buddhism, accompanied by the five Olympic rings. A Sam Saeg-ui Taegeuk is a traditional Korean pattern and visual image widely used as decoration in architecture, on fans, gates of Korean-style homes, artefacts, and folk crafts in Korea. It's three swirls represent the harmony of Heaven, Earth and Man. The yellow colour represents humanity, the red and blue stand for heaven and earth. The Olympic emblem features patterns in two forms, outward and inward; the outward motion represents progress toward world peace through the realisation of the Olympic ideal, and the inward motion represented the people of the world coming together in Korea, thus symbolising worldwide harmony. The two-coloured Taegeuk symbol is in the centre of the Korean national flag. (www.olympic.org 2016)



Fig.70. Seoul 1988 Olympic Games official logo by Yang Seung-Choon  
Source: [www.olympic.org](http://www.olympic.org)

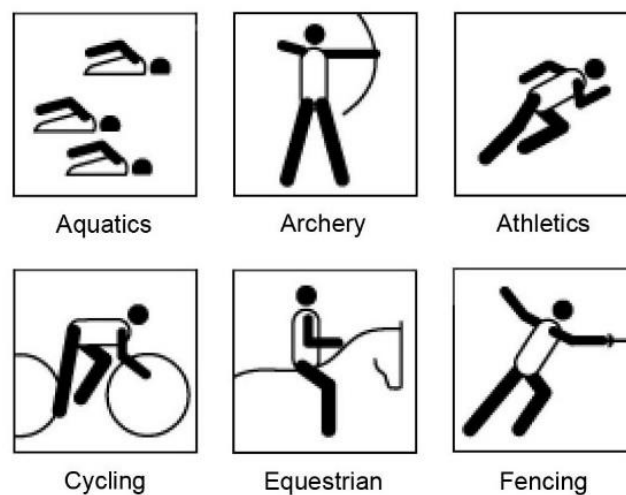


Fig.71. Pictographs for Seoul 1988 Olympic Games by Buyong Hwang.  
Source: [www.olympic.org](http://www.olympic.org)

Buyong Hwang initial design of pictograms (Fig. 71) was considered too similar to Aicher's and their use was forbade by the Canadian Olympic committee that had acquired rights to Aicher's pictograms. He then designed a new series. (ABDULLAH, R., & HUBNER, R. 2006, p. 78-79)

## MASCOT



Fig.72. An official mascot of the 1988 Seoul Olympics Hodori by Kim Hyun  
Source: [www.olympic.org](http://www.olympic.org)

The Seoul Olympics mascot (Fig.72) was a little friendly tiger, which portrays the friendly and hospitable traditions of the Koreans and evokes strong and positive identification with the tiger as a familiar figure in Korean legends and folk art. (LARSON/ HEUNG-SOO PARK, 1993, p.106)

The name comes from 'Ho', of Hodori which is derived from the Korean word for tiger, and 'Dori', which is a diminutive for boys in Korea. The name was chosen from 2,295 competition entries submitted by the general public. The criteria set for the mascot's name was that it should suggest friendliness and a Korean flavor; it should be easy to remember and pronounce; and it should be internationally applicable.

The mascot wore the Olympic Rings around its neck, much like a medal, with a traditional Korean dance hat on its head. The streamer from the hat formed an S shape, standing for the city of Seoul. (LARSON/ HEUNG-SOO PARK, 1993, p.106)

The tiger appears frequently in Korean popular art and legends. With a positive image, it is often associated with humour, bravery and nobility. Hodori wears the Olympic rings around his neck. On his head is a typical traditional Korean hat, the sangmo. The ribbon on the hat is in the shape of an S for Seoul, and appears in various forms. (<http://www.olympic.org/>)

### 3.3.8. BARCELONA 1992

#### BRAND LANGUAGE

According to Jilly Traganou, it was Spain, at the Barcelona 1992 Games, that for the first time in Olympic history design played a strategic role in placing a regional identity – the regional culture of Catalonia – on the global map. (TRAGANOU, 2016)

Josep M. Trias identity for the Barcelona 1992 Olympic Games expressed local identity. This identity programme was “explained” through the pages of design magazines and later through the press. Catalans learnt that the logo incorporated “Mediterraneanism” with its artistic heritage and was also told that the use of Times Semi-Bold in the typography evoked an antique Roman past. (GUY JULIER, 2007, p.133)

The logo (Fig.73) represented an athlete above the words “Barcelona 92” and the Olympic rings. The colours chosen for the figure of the athlete were blue, the colour of the sea, yellow and red, both of which are warm colours inherent to Iberian cultures. ([www.barcelonaolimpica.net/2016](http://www.barcelonaolimpica.net/2016))



Fig.73. Barcelona 1992 Olympic Games official emblem by Josep Maria Trias  
Source: [www.olympic.org](http://www.olympic.org)

The colours of the flags of Barcelona, Catalonia and Spain are basically yellow and red, therefore, if the idea was to identify this triple topographic and political reality, their use could not be avoided. Red is associated with life (blood), fire (heat), passion, feelings, pain and freedom; yellow with sun, light, comprehension, intuition, intellect and human values. Blue, on the other hand, is for the sea, the sky, daylight, thought, constancy, justice and coldness. In this way, the chromatic dimension – besides its decisive contribution to the material definition of the design and its successive development – took on a characteristic role in the overall expressive value of the symbol. (TRIAS, 1991, p.5)

The Barcelona 1992 logotype is composed in a Times Demi Bold (New Roman) typeface, which has cultural references of antiquity and Rome, of Latinity and seriousness and can work perfectly as a bridging element between the essentially tactile values of the dash and the geometric mechanism of the symbol of the five Olympic rings, a role emphasised by their position between one another. (TRIAS, 1991, p.6)

It is interesting that the name "Look of the Games" was created for the first time in Barcelona 1992 and since then used for all future Olympics. ([www.olympic.org/2016](http://www.olympic.org/2016))

In Barcelona, the pictograms (Fig.74) were also heavily influenced by Otl Aicher though the shapes of Munich pictograms were used as a starting point but for these pictograms, the accent was placed on the artistic aspect. However, Trias changed the strict geometrical structure of the symbols in favour of freer, brushstroke form, which reduced the human body to three elements: head, arms and legs. The trunk was omitted altogether but could be visualized in the white space between the black strokes. (ABDULLAH, R., & HUBNER, R., 2006, pp.80-81)

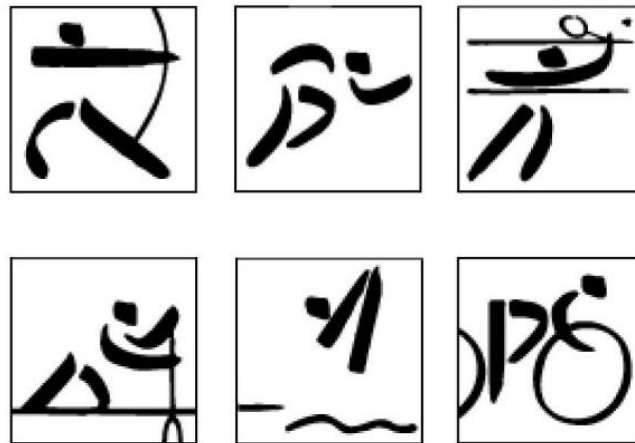


Fig.74. Pictograms for 1992 Olympic Games in Barcelona by Josep Maria Trias  
Source: [www.olympic.org](http://www.olympic.org)

The same style used for the main logo and pictograms representing every different Olympic sport let achieving a uniform graphic image across all signage posters and other corporate image elements. ([www.olympic.org/2016](http://www.olympic.org/2016))

The mascot, like the emblem, identifies a particular Olympic Games, but in a way more guaranteed to inspire affection. (Official Report, 1992, vol.4, p.321)

The name Cobi evolved from the COOB'92 acronym, an abbreviation of the Barcelona'92 Olympic Organising Committee. The name was chosen because it is simple and easy to remember and pronounce in most languages. The combination of upper and lower case letters and the typography in which the name was presented (an alphabet created specially by Mariscal) helped to make "CoBi" more than just a name: it was a logotype. ([www.olympic-museum.de/2016](http://www.olympic-museum.de/2016))

Cobi (Fig.75) is a human-looking Pyrenean mountain dog, in a "Cubist" style. While his expression and three spiky hairs are the same, he has an impressively large wardrobe. Reactions to Cobi were mixed when he was first presented, probably because he was so different from most earlier Olympic mascots, all of which had been clearly influenced by the Walt Disney school of cartoons, but he grew in popularity during the months leading up to the Games, and ultimately proved a huge success.



Fig.75. Mascot Cobi for the Olympic Games in Barcelona 1992 by Javier Mariscal.  
Source: [www.olympic.org](http://www.olympic.org)

A competition by the Organising Committee between six designers decided the choice of mascot. The jury of experts selected Javier Mariscal's submission.

The shape of the mascot was modified in order to make the mascot more acceptable to the general public, by when it had already been introduced to the public as the second Olympic symbol of Barcelona'92. (Official Report, 1992, vol.4, p.321)

A specially produced TV series of 26 episodes of the cartoon "The Cobi Troupe" related the adventures of Cobi and his friends. The aim of the series, whose target audience was 5-12-year-olds, was to make the mascot more widely known and promote the Games in Barcelona. The rights were bought by 24 television channels. ([www.olympic.org/2016](http://www.olympic.org/2016))

### 3.3.9. ATLANTA 1996

#### BRAND LANGUAGE

The base of the logo (Fig.76), made of the five Rings and the number 100, resembles a classical Greek column and recognizes the centennial of the Games. The torch mark's flames gradually evolve into a perfect star symbolizing each athlete's pursuit of excellence. Colour also plays an important role. The gold colour in this logo represents gold medals. The green represents laurel branches worn by winners in ancient times, as well as Atlanta's reputation as the City of Trees. (Official Report of the Centennial Olympic Games, 1997, vol.1: 129)



Fig.76. Official logo of the Centennial Olympic Games in Atlanta 1996

Source: [www.olympic.org](http://www.olympic.org)

For the Olympic design the designers selected a typeface Georgia. It is a serif typeface designed in 1993 by Matthew Carter and hinted by Tom Rickner for the Microsoft Corporation. ([www.creativebloq.com/2016](http://www.creativebloq.com/2016))

The basic colour palette (Fig.77) of the Games was developed by branding agency Landor and Associates. The deep, rich green—known as Georgia Green—came to be ACOG's signature colour. The torch mark logo and Georgia Green soon became universally recognized and synonymous with Atlanta. (Official Report of the Games of the Centennial Olympic Games. 1997, vol.I, p.130)



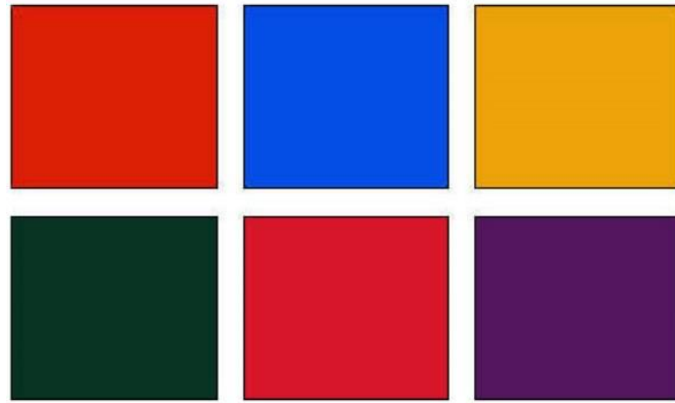


Fig.77. Basic colour palette for the Olympic Games in Atlanta, 1996

Source: [www.olympic.org](http://www.olympic.org)

The pictograms (Fig.78) were inspired by figures seen on Ancient Greek vases. The style of the silhouettes aims to be realistic and close to the human form and the silhouettes exhibit a striking, clearly marked muscle structure. The Atlanta pictograms brought to an end the run of geometrical stereotyped forms of symbol. They harked back to the ancient figures seen on Corinthian and Attic vases. Their degree of iconicity was therefore considerably higher than that of their predecessors.

(ABDULLAH, R., & HUBNER, R. 2006, p.82-83)

The pictogram for sailing, which depicts a whole boat, as well as the one of the modern pentathlon, broke with the stylisation that had been used since Munich 1972 for those sports. ([www.olympic.org/2016](http://www.olympic.org/2016))

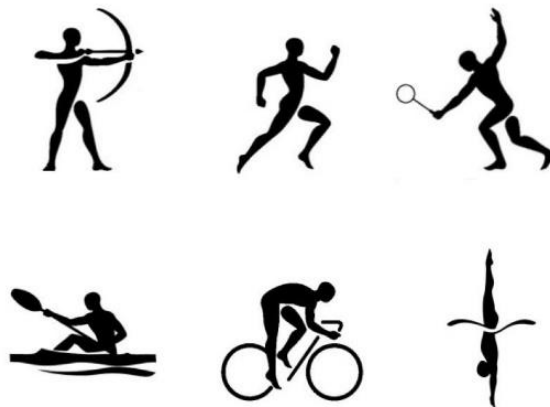


Fig.78. Pictograms for Atlanta 1996 Olympic Games by Malcom Grear.

Source: [www.olympic.org](http://www.olympic.org)

The mascot (Fig.79) of the 1996 Olympic Games in Atlanta was an abstract fantasy figure. WHATIZIT—a computer-animated mascot created by a local design firm, DESIGNefx—was chosen as the most innovative concept because of its ability to change in appearance to represent different athletes and sports; hence its name, "What is it?" (Official Report of the Centennial Olympic Games, 1997, vol.1, p.130)





Fig.79. The mascot Izzy of the Olympic Games 1996 in Atlanta by John Ryan, DESIGNefx.  
Source: [www.olympic.org](http://www.olympic.org)

Izzy is blue and wears training shoes. The five Olympic rings are placed around his body. After the Closing Ceremony of the 1992 Games in Barcelona, where he received a mixed reception when first presented, Whatizit was redesigned and renamed by the children of Atlanta. Over time, a mouth appeared where there had first been only lips; stars appeared in his eyes; and his initially skinny legs became more muscled. Finally, a nose grew in the middle of his face. ([www.olympic.org/2016](http://www.olympic.org/2016)) A 30-minute educational cartoon was created and shown throughout the autumn of 1995 on the Cartoon Network channel. To be able to get to the Olympic Games, Izzy had to win five magic rings. Izzy was also the hero of a video entitled "Izzy's Quest for the Olympic Rings". (<http://www.olympic.org/2016>)

### 3.3.10. SYDNEY 2000

#### BRAND LANGUAGE

The Sydney Olympic logo (Fig.80) consists of a brush-drawn figure, also known as the Millennium Athlete. "Sydney 2000" is written in a harmonising brush script and the five Olympic rings. The figure is made from symbols and colours significant to Australia. Boomerangs and suggestions of the sun, together with the colours of the ocean and the red of the desert evoke a landscape unique to that continent. ([www.olympic.org/2016](http://www.olympic.org/2016))



Fig.80. Logo for Sydney 2000 Olympic Games by Mauricio Reyes  
Source: [www.olympic.org](http://www.olympic.org)

The emblem represents the figure of an athlete, using typically Australian shapes and colours. The boomerangs and suggestions of sun and rocks, together with the colours of the harbour, beaches and red interior invoke the unique Australian landscape and its original inhabitants. The flash which transforms the silhouette of Sydney Opera House into a trail of smoke from an Olympic torch recalls the emblem of Sydney's Olympic candidature. ([www.olympic.org/2016](http://www.olympic.org/2016))

Sydney use 3 colours to form an image of running athlete relaying the Olympic torch. Blue carve out the form of Sydney Opera House; red and yellow shape the running image. Each color of the logo has symbolic meanings: blue refers to the blue harbor; yellow represents sun and beach; red means the native culture. The logo keeps the colour balance with warm and cold colour combination. ([www.library.la84.org/2016](http://www.library.la84.org/2016))

While the typography for the logo is hand lettering, the typeface ITC Binary was chosen by the Sydney Olympic committee to be the official 2000 Olympic font. Designed in 1997, by Mauricio Reyes, ITC Binary is a soft, semi-serif typeface that complements the overall design. ITC Binary was chosen by the Sydney Olympic committee to be the 2000 Olympic font. ITC Binary was used by Swatch, Nike, IBM, and Reuters to mention a few. Mauricio Reyes said: "Perhaps the greatest honor to me as a designer is to see ITC Binary as being the Olympic font." ([www.typografik.com/2016](http://www.typografik.com/2016))

Just like the Millennium Athlete character of the Games logo, the pictogram figures (Fig.81) are made up of boomerangs - a large boomerang for the two legs, and two smaller versions for the arms. The use of boomerangs, the traditional aboriginal weapon, pays homage to Australian traditional culture. The pictogram style aims to be dynamic to recall the speed and agility of the athlete. ([www.olympic.org/2016](http://www.olympic.org/2016))

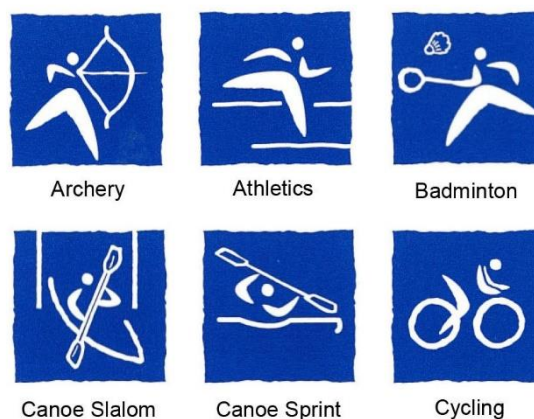


Fig.81. Pictograms for Sydney 2000 Olympic Games by Saunders Design.  
Source: [www.olympic.org](http://www.olympic.org)

For the Sydney Olympic Games, Australian native animals were used as the official Olympic mascots (Fig.82). It was the first time that there had been three official mascots. The choice of mascots was based on a survey in Australia and other countries. The three mascots were: Olly (Olympics) a kookaburra, Syd (Sydney) a platypus, and Millie (Millennium), an echidna. (FROST, 2010, p. 209) They symbolise the water, air and earth respectively. Their colours correspond to those of the Games emblem, and all three are typical examples of Australian fauna. ([www.olympic.org/2016](http://www.olympic.org/2016))



Fig.82. Official Games mascots by Matthew Hatton of Warner Bros. for the Sydney 2000 Olympic  
Source: [www.olympic.org](http://www.olympic.org)

### 3.3.11. ATHENS 2004

#### BRAND LANGUAGE

As stated in the Official Report of the XXVIII Olympiad “design is essential for the creation of a visual identity that will visually connect the values of the Olympic ideal with the values of the Host City. “ (Official Report of the XXVIII Olympiad: Athens 2004, p.319)

The emblem (Fig.83) of the ATHENS 2004 Olympic Games portrays a simple olive branch wreath, or kotinos that represents Athens and athletic supremacy. (p.319) It is a symbol directly related to the four primary values of the 2004 Games - heritage, participation, celebration, human scale - in a uniquely Greek design. It is a reference to heritage, since the olive wreath or "kotinos" was the prize of the Olympic Games from classical antiquity. Also, the olive tree was the sacred tree and symbol of the ancient city-state of Athens. (Official Report of the XXVIII Olympiad: Athens 2004: 319)

The logo also “ATHENS 2004” in a hand-drawn typeface design, and the five Olympic rings. The vibrant blue and white echo the national colours of modern Greece, while the olive branch expresses the essence of the original games and conveys a universal message. (<http://archive.wolffolins.com/work/athens-2004> last access 18.03.2016) In addition, the olive was the sacred tree of the goddess Athena and Athens. The colours of the emblem symbolise the shades of white and blue found in the Greece and the Greek light. The whole logo conveys the sense of natural ease and through its simplicity it stands for eternity and purity. ([www.olympic.org](http://www.olympic.org) 2016)



Fig.83. 2004 Athens Olympic logo by Wolff Olins  
Source: [www.olympic.org](http://www.olympic.org)

Wolff Olins together with his Greek partners Red Design beat 242 other competitors to produce a winning brand which is not only very contemporary in communication terms, but one which rests on a simple inclusive view of the world. The main brand idea for Athens 2004 was 'embracing the world'. (<http://archive.wolffolins.com/work/athens-2004> last access 18.03.2016)

Gill Sans<sup>22</sup> Hellenic, a sanserif letter, was selected to be the official typeface of the 2004 Olympic Games. (Official Report of the XXVIII Olympiad: Athens 2004) The severe geometry of its capitals is relieved by Renaissance features like the subtle curve to the tail of Rand small letters that derive from the calligraphic forms of humanistic script Gill Sans Hellenic adds Greek characters to the font.



Fig.84. Pictograms for 2004 Athens Olympic Games by ATHOC 2004 Image & Identity Department.  
Source: [www.olympic.org](http://www.olympic.org)

The thirty-five pictograms (Fig.84) designed for the Athens Olympics were inspired by elements of Ancient Greek civilization. Through their plain dynamic shapes and simple layouts, they make reference to Cycladic marble statues and traditional Attic vases. The silhouette of the athlete and the fine strokes which define the details recall the black-figure vases of Ancient Greece.

*"The depiction of the athletes themselves drew inspiration from the black figure vases typical of Ancient Greece. Scratched white lines were used on the figures to bring out specific details and define the black bodies. Cycladic marble statues were also a clear influence on the design, with their elegant and dynamic forms. Even the format of the pictograms was derived from ancient history using uneven shapes to resemble shades found in archeological excavations."* (ABDULLAH/ HUBNER, 2006, p. 86-87)

<sup>22</sup> Gill Sans - a typeface drawn by Eric Gill in 1928 for the Monotype Corporation Ltd.,



Fig.85. Phevos and Athena mascots for the 2004 Olympic Games in Athens by Spiros Gogos, Paragraph Design. Source: [www.olympic.org](http://www.olympic.org)

The two mascots (Fig.85) for the Athens Olympics called Athena and Phevos. They owe their strange shape to a typical terracotta doll in the shape of a bell from the 7th century BC, the “daidala”. They symbolise the pleasure of playing and the values of Olympism. They have whacking feet, longish necks and puny heads. Their names are a reference to two gods of Olympus: “Phoebos” is another name for Apollo, the God of light and music, and “Athena” is the Goddess of wisdom and patron of the city of Athens. The two mascots thus symbolise the link between Ancient Greece and the Olympic Games of the modern era. In Ancient Greece, daidala was not only a toy but had a symbolic function. Before they got married, girls would sacrifice their doll and their dress to the Gods for purity and fertility. The example which inspired the mascots is displayed at the National Archaeological Museum in Athens. Phevos and Athena are brother and sister. This choice was deliberate: they embody the unity of men and women, through equality and brotherhood. Phevos wears a blue tunic to recall the sea and the colour of the Games emblem, while Athena is in orange to evoke the sun and the Paralympic emblem. A competition was held to design the mascot. In all, 196 proposals were submitted by design agencies and professionals from all over the world.

### 3.3.12. BEIJING 2008

#### BRAND LANGUAGE

The design of the Beijing Olympics has been regarded as a means of expressing China’s return to history, a signal of the country’s regaining of its former powerful world status. (TRAGANOU, 2009, p.65)

The graphic design program of the 2008 Beijing Twenty-Ninth Olympiad was produced by diverse teams of graphic and product designers led by designer Min Wang. He was the creative force behind this extraordinary undertaking which began three years ago in a country that just 30 years ago had no word for graphic design. (MEGGS/PURVIS, 2011, p. 433)

Min Wang was the Design Director for the Beijing 2008 Olympic Games and he followed the tradition of Olympic pictogram designs developed by art director Masaru Katsumie, who invented the first system of pictograms for the 1964 Tokyo Olympics. (IBID, p.429) The design team under his leadership developed an elegant and comprehensive design system for the 2008 Olympic Games. (IBID, p.433) Their work included the athletic pictographic symbols (Fig.87), the Beijing Games

emblem (Fig.86) and its applications, the design of the medals for the Games, the Olympic torch graphics, and extensive promotional and advertising graphic designs (Fig.88). (MEGGS/PURVIS, 2011, p.434)



Fig.86. Beijing 2008 Olympic Games Logo by Ming Wang  
Source: [www.olympic.org](http://www.olympic.org)



Fig.87. The Pictograms for Beijing 2008 Olympic Games  
Source: [www.olympic.org](http://www.olympic.org)





Fig.88. Cover and sample spreads from *Dancing Colours: Beijing Olympic Games: The Colours*, a visual identity manual specifying colour usage for the 2008 Olympic Games advertising and promotional materials. Source: [www.flickr.com](http://www.flickr.com)

Ming Wang efforts and those of his design team at the Art Research Center followed in the traditions of the Olympic pictogram designs developed by Katsumie, Wyman, and Aicher. The design process, to create symbols for a vast multilingual audience, was based on what Wang called “an effort that combines Olympic spirit and Chinese values.” (MEGGS/PURVIS, 2011, p.434)

The team sought inspiration for the pictograms in ancient Chinese writing systems, some more than two thousand years old, that revealed Chinese messages and joined them with a modern Western-style language that would communicate visually to people of many cultures. (MEGGS/PURVIS, 2011, p.434) Beijing 2008 Olympic logo was first displayed in August 2003. It succeeds in using cultural elements to demonstrate the attitude and personality of whole country. (JOHN A. DAVIS, 2012) The logo is a human figure evoking an Olympic athlete and incorporating a stylized variant of the ancient seal-style version of the character *jing*, as Beijing. (PRICE/ DAYAN, 2008, p.34) Each part of the Beijing Olympics logo is filled with a rich cultural meaning. The official name of the emblem is “Chinese Seal, Dancing Beijing”. This figure is intended to represent the Olympic motto of “Citius, Altius, Fortius” or “Faster, Higher, Stronger.” Its design was inspired by traditional Chinese elements: the Chinese seal, Chinese character and Chinese calligraphy. They have strong cultural signals that have their roots in the ancient eastern civilization. The red seal catches your eye at the first sight; the character of a white dancing man presented on this logo is a modification of the character “jing” in Beijing, which means capital and it can represent a sportsman, or a Chinese dancer and makes the whole logo dynamic. The font has also some resemblance to the Chinese characters. The open arms of the calligraphic word represent the invitation of China to the world to share its culture. As a whole the “Dancing Beijing” represents mutual trust, hospitality and enthusiasm of the Chinese capital to host the Olympics. Red colour predominates in the logo, because of its importance to Chinese culture. ([www.olympic.org/2016](http://www.olympic.org/2016))

The tagline to the Beijing Games is “one world one dream,” which is set in both Chinese and English. The typeface used for the English copy is an italic sans serif that resembles Font Bureau’s Agenda Medium Italic. (<http://www.creativebloq.com/>)

In winning the right to host the 2008 Olympics, Chinese leaders had a global stage on which they could introduce modern China to the world. (JOHN A. DAVIS, 2012).

There are five Olympic Mascots (Fig.89) for Beijing 2008. The mascots correspond to the five natural elements and, apart from Huanhuan (flame), to four popular animals in China - fish, giant panda, Tibetan antelope, and swallow. Each mascot represents one of the five Olympic Rings. Each also bears a wish, as it was traditional in ancient Chinese culture to transmit wishes through signs or symbols.



Fig.89. Beibei, Jingjing, Huanhuan, Yingying, Nini. Official mascots by Han Meilin for the Beijing 2008 Olympic Games.  
Source: [www.olympic.org](http://www.olympic.org)

Beibei (blue Fish) is a reference to the element of water, Jingjing (black Panda) is representing the forest, Yingying (yellow Antelope) represents earth and Nini (green Swallow) represents the sky, and Huanhuan (red Flame) symbolises fire and the Olympic spirit. When the five names are put together, they form a pun on the phrase – "Bei Jing Huan Ying Ni" – translated as 'Welcome to Beijing'. The mascots together form the "Fuwa", which translates as "good-luck dolls".

The Organising Committee invited graphic designers and communications agencies all over the world to send their suggestions for mascots for the Games and attracted more than 3,000 submissions. A series of 100 cartoon episodes entitled "The Olympic Adventures of Fuwa" was shown on more than 100 television channels throughout China, on the public transport system in Beijing and on China's nationwide rail TV networks ([www.olympic.org](http://www.olympic.org), 2016)

### 3.3.13. LONDON 2012

#### BRAND LANGUAGE

The identity of the 2012 Olympic Games is one of the most memorable [...] Unveiled with momentous fanfare in June 2007 by Sebastian Coe, head of the Olympic Organizing Committee, the jagged, morphing, almost fluorescent logo met global distaste. (BRYONY GOMES-PALACIO/ARMIN VIT, 2009, p.359)

The analysis of the visual identity was based on Fernando Oliveira's (2015) Linear model for Analysis of the visual language of a certain brand. The highlighted elements (DNA, Logo, Basic Elements (including Name, Colour, Symbol and Typography), Complementary elements (including Imagery, Form, Movement, Sound) Applications and 5<sup>th</sup> element) were joined into a visual language synthesis mood board (Fig.90) which clearly represents that the key elements follow the logic of the brand and combine the brand's equity.

A DNA (or Brand personality) of the London 2012 Brand reflects the essence of the London 2012 Olympics Brand. The three vectors Think, Look, Speak stay in accordance with a Visual Language of London 2012 designed by Wolff Olins, which is according to Bryony Gomes-Palacio and Armin Vit "unconventionally bold, deliberately spirited and unexpectedly dissonant, echoing London's qualities of modern, edgy city". (BRYONY GOMES-PALACIO/ARMIN VIT, 2009, p.359)





Fig.90. London 2012, Visual Identity Diagram.  
Created in relation to Oliveira F. linear model

The 2012 emblem (Fig.91) is devised as a shape that can be filled with imagery and, in turn, meaning for everyone; it uses a kinetic visual language [...] that prepares the identity for the most widely broadcast Olympics through television, the web, the mobile devices, targeting much more deliberately a new, younger generation of viewers. (BRYONY GOMES-PALACIO/ ARMIN VIT, 2009, p.359)



Fig.91. The London 2012 Olympic Games logo by Wolf Ollins  
Source: [www.olympic.org](http://www.olympic.org)

The London Olympics logo developed by Wolff Ollins was not warmly accepted by graphic designers, bloggers, design critics – and the general public. The emblem combines the power of the Olympic rings and London 2012 together. The emblem consists of numbers 2012 that are designed in such a way that it appeals to the modern Internet loving generation and the message is universal and understandable worldwide regardless of region, age and nationality. The Olympic rings and the word London are taken and placed together along with the first two digits. The logo invites the people world over to come and take part in the Olympics. The main objective is to involve as many youngsters as possible and increase their interest in sporting activities.

*"The jagged controversial London 2012 logo was targeted to youth with jagged, asymmetrical design intended to evoke Internet-type imagery."* (JOHN A. DAVIS, 2012)

The designers developed the energy line grid (Fig.92) from which the logo – with its jagged lines – was built. It also set a structure for the patterning that would form a key part of 2012's expression. *"The final logo we developed was bold, spirited and dissonant – reflecting London as a modern, edgy city. In line with the legacy objective, it carried neither sporting images nor London landmarks."* (<http://www.wolffolins.com/2012>)

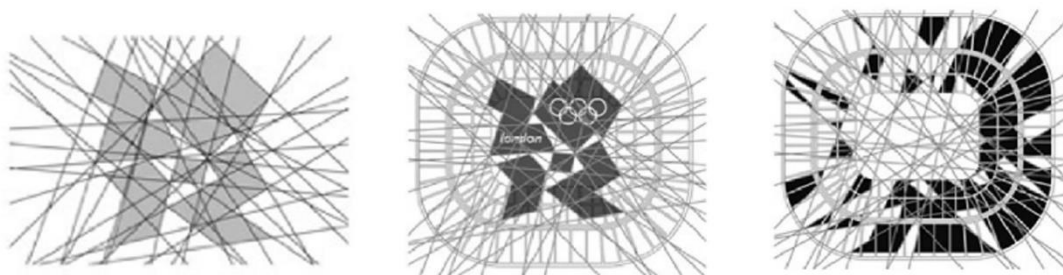


Fig.92. Flexible grid that derived from Wolf Olin's "energy pattern" concept for the 2012 emblem also used in defining the "Look and Feel" of the London 2012 Games. Source: TRAGANOU, (2016), p.60

*"The core idea was to use the lines and shards -that the logo emanates, creating a 'burst of energy',- whether the entire field of play with the seating becoming a huge graphic, or simply surrounding the Olympic rings with the burst, printed on a coral on the field of play. It all goes back to the idea of a festival of human endeavour, with athletes pushing beyond their personal best."* Matt Buckhurst, creative director of Futurebrand London said. (TRAGANOU, (2016), p.60)

The London 2012 Olympic Typeface, Headline is better known as the London Olympic font and like the Olympic logo it seems to try to reference 1980s graffiti, mixed with a little Grecian stylisation. It is based on jaggedness and crudeness, not usually considered attributes where sport is concerned. The font has a few things going for it: it is instantly identifiable, it is not easily forgettable. (GARFIELD, 2011, p.312)



Fig.93. Pictograms for London 2012 Olympic Games by SomeOne Design agency  
Source: [www.olympic.org](http://www.olympic.org)

*"London intends its Olympics to be the most inclusive and accessible in history, inspiring people to try new approaches and attempt new challenges."* (JOHN A. DAVIS, 2012, p.2602)

The pictograms (Fig.93) were created with two distinct formats: a "silhouette" version designed for visibility and a "dynamic" version which was inspired by the London Underground map for decoration and banners. The pictograms were designed for a variety of uses, including digital and 3D applications. Both versions try to convey the speed, the energy, the excitement and the power of the games. This stylisation had not been seen since the Mexico City 1968 pictograms. According to designer Steven Heller they *"look as though a child did them: primitive perhaps, but not in a good way"*. (Heller, <http://www.nytimes.com/> February 24, 2010 last visit 22.03.2016)

According to F. Oliveira model, the 5<sup>th</sup> element, or mascot, Wenlock (Fig.94) is named after the Shropshire town of Much Wenlock where, in the mid-19th century, the Wenlock Games became the inspiration for the modern Olympic Games.



Fig.94. The official London 2012 Olympic mascot Wenlock by Iris design agency  
Source: [www.olympic.org](http://www.olympic.org)

The one-eyed figures of Olympic mascot Wenlock and Paralympic mascot Mandeville was created by London-based creative agency Iris and had their own story written by Michael Morpurgo and turned into an animated film. Wenlock's metallic look is explained by the fact that he was made from one of the last drops of steel used to build the Olympic Stadium in London. The light on his head is based on those found on London's famous black cabs. The shape of his forehead is identical to that of the Olympic Stadium roof. His eye is the lens of a camera, filming everything he sees. On his wrists, he wears five bracelets in the colours of the Olympic rings. And the three points on his head represent the three places on the podium for the medal winners.

Streets, parks and underground station entrances in London were decorated with 84 sculptures of Wenlock and the Paralympic mascot Mandeville standing 2 metres 30 tall and each weighing a ton, to help guide tourists during the Games. These sculptures were decorated by 22 designers to reflect their surroundings.

The mascots were chosen in a competition launched in 2008. More than 100 designers, artists and agencies submitted proposals. Wenlock and Mandeville were chosen from a series of designs which included a humanised pigeon, an animated teacup and representations of Big Ben featuring arms and legs. (<http://www.olympic.org/> 2016)

## CONCLUSIONS

According to Jilly Traganou (TRAGANOU, 2016, p.90) "The London 2012 brand identity signals a shift in Olympic design. [...] The crucial design differences between London 2012 and Tokyo 1964 or Munich 1972: Wolff Olins' designers, unconcerned with legibility strove to inspire public participation in shaping the message of the London Games. They encouraged direct engagement with the brand by both expert and non-expert users—a challenging proposition that would have been unthinkable for Katsumi or Aicher. (TRAGANOU, 2016, p.90)

Traganou (cited by Yelavich and Adams, (2015), p.122) says that "*Wolff Olins recognized the changing role of contemporary audiences, from passive consumers to active participants in the design process, and aspired to provide opportunities for nonconventional means of engagement with their design.*"



### 3.3.14. RIO DE JANEIRO 2016

#### BRAND LANGUAGE

On the diagram below (Fig.95) are shown the key elements of the Rio 2016 visual identity system according to Fernando Oliveira's (2015) Linear model.

The visual synthesis mood board explains a Brand personality of Rio 2016 and transmits the main messages of this visual system.

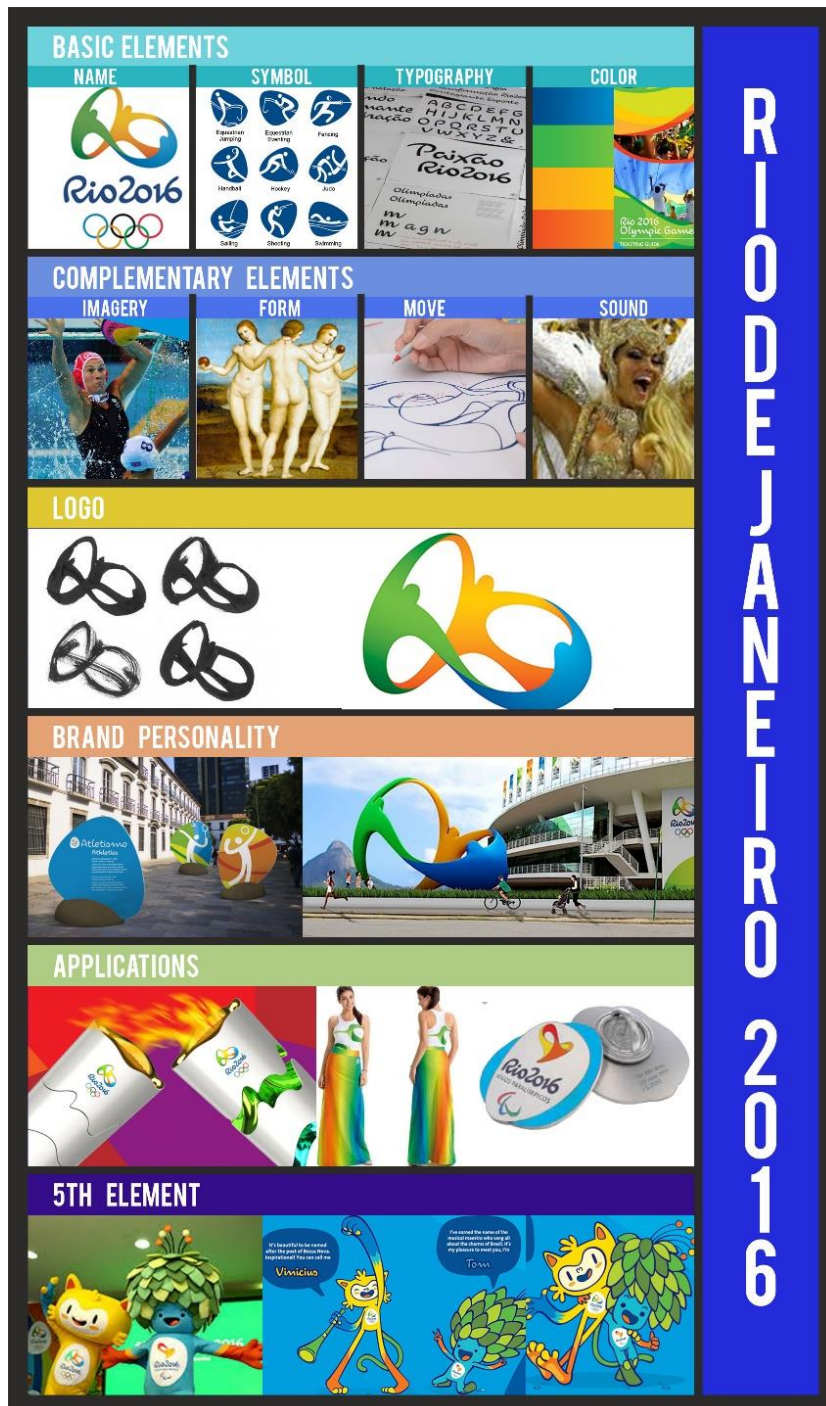


Fig.95. Rio de Janeiro 2016, Visual Identity Diagram. Created in relation to Oliveira F. linear model



Fig.96. The official Rio De Janeiro 2016 Olympic Games logo by Tátil agency  
Source: [www.rio2016.com](http://www.rio2016.com)

The logo (Fig.96) aims to transmit the spirit of collectivity and the Olympic spirit. The emblem shows three figures in dance or embrace. In addition it has an abstract reference to a Rio landmark, Pão de Açúcar or Sugarloaf Mountain silhouette. It's flowing and celebratory. With three letters forming the word RiO, not only does it communicate 'Rio' but it also expresses unity, inspire achievement and optimism. The logo has human touch and environmental feel to it with what seems like earth, sea and sun colour use. ([www.rio2016.com/2016](http://www.rio2016.com/2016))

The colours were led by the Brazilian (and Latin America) environment. Green represents native forests and a sense of hope. Blue expresses the fluidity of their water and their easy going way of life. Finally, yellow symbolizes the sun, and the warmth of the Brazilian people. The brief essentially asked for the colours of the Brazilian flag, but for this logo, they've been modified and refined to be elevated above the expected, overt patriotism we might see from other countries. These are green, blue and yellow with life breathed into them, as if they actually move and swell in the Brazilian heat. (<http://www.olympic.org/2016>)



Fig.97. Typography for Rio 2016 Olympic Games. Source: <http://www.rio2016.com>

Designed by the prestigious Dalton Maag based in London UK international typeface designers. The design of the Rio 2016 typeface (Fig.97) depicts the essence of the Olympic and Paralympic emblems: Passion and Transformation. Each letter of this brushscript typeface expresses a characteristic of the Rio 2016 Games, its people and the city. The letters are written in single continuous strokes, with fast and fluid motions, suggesting the movements of the athletes in action. The strong contrast between thick and thin strokes was explored during the design process by putting brush to paper and writing by hand. The variety of the curves in the different letters has a unique informality, inspired by the joyfulness and warmth of the Brazilian people. (<http://www.rio2016.com/>)



Fig.98. Pictograms for Rio 2016 Olympic Games by Rio 2016 Organising Committee for the Olympic and Paralympic Game.  
Source: [www.olympic.org](http://www.olympic.org)

The Organising Committee of the Olympic Games in Rio put a team of graphic designers in place internally to produce the pictograms (Fig.98). The silhouettes of the athletes are based on the Rio official 2016 font and form an integral part of the Rio 2016 brand. This typography is itself inspired by the Games emblem and the curves of the carioca landscape. The fluidity of the lines aims to simulate the movement of athletes in action. The athlete bodies and sports equipment depicted in the pictograms were built from the font's characters, or part of them by a continuous line with variations in thickness to give an impression of depth. The frame of the pictograms, in the shape of a pebble, are a characteristic of Rio 2016's visual language and alter their shape according to the athletes' different movements, while the pictograms themselves can be produced in a variety of colours. ([www.olympic.org/2016](http://www.olympic.org/2016))



Fig.99. Vinicius. The official Rio De Janeiro 2016 Olympic Games mascot by Birdo Produções.  
Source: [www.olympic.org/2016](http://www.olympic.org/2016)

The name of the Olympic mascot (Fig.99) honors a Brazilian Bossa Nova musician Vinicius de Moraes. Vinicius is a mix of different animals found in Brazil. His design takes inspiration from pop culture, as well as video game and animation characters. Alongside his Paralympic Games colleague, Tom (which takes his name from Tom Jobim and represents diversity of plants in Brazil). Vinicius de Moraes and Tom Jobim were two of the best-known pioneers of the Bossa Nova genre of music – a fusion of samba and jazz – that developed in Brazil in the 1950s and 1960s. The duo also wrote The Girl from Ipanema – one of the most played songs in the world. Mascots represent the diversity of the Brazilian people and culture, as well as its easygoing nature. The main job of the mascots is engaging the public – and especially young people – in the build-up to the 2016 Olympic Games.

The call for tenders for the creation of the Rio 2016 mascots was launched in November 2012, and was aimed at Brazilian companies and professionals in the fields of design, animation and illustration. The country's major firms took part. After various selection phases, a multi-disciplinary jury unanimously selected the final project in August 2013. The Olympic and Paralympic mascots were unveiled simultaneously to the public on 23 November 2014. (<http://www.olympic.org/2016>) Over the three weeks following the presentation of the Olympic and Paralympic mascots, a public vote took place to select their respective names. Vinicius and Tom, won 44% of the valid votes, with more than 320,000 votes received during the three-week poll. The other choices were Oba and Eba and Tiba Tuque and Esquindim.

The mascots (full-sized costume versions) made their first public appearance at the Ginásio Experimental Olímpico Juan Antonio Samaranch, named after the former IOC President. This is a school in Rio, opened under the impetus of the Games and aimed at young sporting talents. (<http://www.olympic.org/2016>)

## CONCLUSIONS

Rio de Janeiro look is organic and immersive, inspired by the exuberant nature and warmth. It's colorful and fun to look at, it's. It ties in to the more recognizable brand asset that is the Rio 2016 typeface, and it has some landmark references hidden in it. It reflects the studies of historical-cultural and identity present in the Brazil Rio de Janeiro and a photographic immersion in the landscape aspects of the region. The complementary elements also follow the concept of the brand. Colorful expressive elements of the visual language reflect the richness of the nature and beauty of Brazilian landscapes, hospitality and warmth of the Brazilian people.



## CHAPTER IV

### 4. PROJECT

#### 4.1. CONTEXT OF PORTUGAL IN THE OLYMPICS. PORTUGAL IN WORLD SPORTS NOWADAYS.

Portugal is one of the oldest countries in Europe. The Kingdom of Portugal was founded in 1143. [...] but sport has never been a very common activities in Portugal. It was only the Estado Novo (Portuguese name for the Fascist Dictatorship between 1926 and 1974) that created a national dynamic for sports, through “Mocidade Portuguesa<sup>23</sup>”.

Portugal sent its athletes for the first time at the Olympic Games in 1912. Ever since, it has participated in every edition of the Summer Olympic Games. The Olympic Committee of Portugal (COP, Comité Olímpico de Portugal) was recognised by the International Olympic Committee in 1912. In 1952, athletes representing Portugal competed for the first time at the Olympic Winter Games, and have only missed two editions since 1988. (CARDOSO, 2009, p.15)

Pardalos and Zamaraev in their book “social Networks and Economics of Sports” studied the statistics of Portuguese success in sports and ended up comparing football with all the other Olympic sports. They conclude that there’s a big divide between football, and all the other Olympic sports put together. In Europe Portugal ranks in the first 6 regarding football but only in 30<sup>th</sup> (historically) or worse when regarding the Olympic Games. The reasons for that difference are related with culture, dimensions and policy. (PARDALOS/ ZAMARAEV, 2014, p.41)

Portugal is not a big country. But some of its sportsmen are known worldwide. Any person with a bit of knowledge in Sports heard about Eusebio, Chalana, Figo and Ronaldo (as footballers) , Benfica, FCP Porto, and Sporting Lisbon (as football clubs) and Mourinho, the self-dominated Special One, and more recently Lucky One (as football coach). (IBID, p. 42)

According to the interview with Jose Cerqueira and Miguel Viana (Ex-Brandia Central), “Portugal nowadays is in a good position. Speaking of Sports, it has several good ambassadors, like José Mourinho, Cristiano Ronaldo and Telma Monteiro. Yet the potential is bigger than just these people. Lisbon and Porto are trendy cities that can speak to a lot of different audiences. Portugal's cultural background is really inspiring, combining different cultures, from Arab to Roman, from African to Asian. The Portuguese language is one of the most used in the world, linking millions of people. Creativity is also a potential positioning argument for Portugal. Artists like VHILS, singers like Ana Moura, people like Pedro Gadanho (former MOMAS's curator). We have also creative agencies, like Brandia, taking Portuguese creativity all around the world.” (InterviewB, Appendix)

#### 4.2. VISUAL IDENTITY OF LISBON OLYMPICS

Lisbon is a capital and largest city of Portugal. The city is located on the Atlantic Ocean coast of the country at the mouth of Tagus River and it is said to be built on seven hills. (CYBRIWSKY, 2013, p. 158) It is a city of spectacular natural beauty, wondrous architecture and vast history.

The city’s prosperity grew with the Romans, who entered the Iberian Peninsula in around 210 BC. (HANCOCK, 2013, p.303) Lisbon was known to the Roman Empire as part of province of Lusitania. The Romans built many temples in the city, a necropolis, baths, and a theatre. In 711, Lisbon was captured

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<sup>23</sup> Mocidade Portuguesa - was a Portuguese youth organization founded in 1936 (dissolved in 1974) during the Portuguese President of the Council’s António de Oliveira Salazar's right-wing regime, the Estado Novo. (<https://en.wikipedia.org>)

by Muslim invaders from North Africa and was an Islamic city for more than three centuries afterward. A second reconquest led by Afonso I in 1147 drove Muslims from Iberia, and Lisbon once again became a Christian city.

During the Age of Discovery from 15<sup>th</sup> to the 17<sup>th</sup> centuries, Portugal was a leading seafaring nation with explorations along the coasts of Africa, Asia, and South America. (CYBRIWSKY, 2013, p.158)

Lisbon expanded and grew with industrial development in the 19<sup>th</sup> and early 20<sup>th</sup> centuries. In 1910, the First Portuguese Republic was formed. (CYBRIWSKY, 2013, p.158)

The Castle of Sao Jorge is a Moorish citadel for medieval times that stands on the highest hill in central Lisbon and overlooks the city. It is one of Lisbon's principal symbols and tourist attractions. (CYBRIWSKY, 2013, p.158)

Belem tower is an iconic defense tower built in the early 16<sup>th</sup> century on the banks of the Tagus River. Nearby is the 16<sup>th</sup> century Jeronimos Monastery. Both the monastery and the river-side fortification are UNESCO World Heritage Sites. The Cathedral of St. Mary Major is a historic Roman Catholic church whose construction began in 1147. Cristo rei (Christ the King) is a 260-ft-high (79 m) monument capped by a statue of Jesus Christ with outstretched arms atop a cliff overlooking parts of Lisbon and Tagus River. It was built in 1959 and was inspired by a monument with the same theme that overlooks Rio de Janeiro in Brazil. The 25<sup>th</sup> of April Bridge built in 1966 and the Vasco da Game bridge are two landmark spans across the wide Tagus estuary that link distant parts of the Lisbon metropolis. (CYBRIWSKY, 2013, p.158)

Lisbon is a city where has always existed an individuality of its own, related to its Manueline and Baroque monuments, its original means of transports, its cafés and its mysterious atmosphere. The typical neighbourhoods give an authentic touch of cinematic and intense luminosity to the city, they symbolize the capital and also contribute to build the image of the city, shaping its popular and historic character.

#### **4.3. ELEMENTS OF THE VISUAL IDENTITY SYSTEM**

A Brand personality represents DNA of the Brand which can be defined by three vectors Think, Look, Speak which reflect the essence of the Brand. These three orientations make structure and position the Brand and have to stay in accordance with a Visual Language. There are also other ways to get to the DNA. All of them are relevant to clarifying a Personality and they can be seen as Diagnostic utility. During my creative research I created a mood board (Fig.100) which contains images, colours, words, typography and symbols that are related to the city of Lisbon and can be of an inspiration for the creation of the visual identity.



Fig.100 Lisbon Moodboard. Creative research.

### **4.3. ELEMENTS OF THE LISBON VISUAL IDENTITY SYSTEM**

#### **4.3.1. BASIC ELEMENTS**

According to Fernando Oliveira (2015), basic Elements are the basis of the of the visual Identity system. They include: Name, Symbol, Typography and Colour.

##### **4.3.1.1. NAME**

The project was influenced by various factors and the mainly by the city of Lisbon and its visual fascination. The name of the brand here is Lisbon 2028, which combines the name of the city and the year of the Olympics that will be organized in the future.

##### **4.3.1.2. TYPOGRAPHY**

Typography is an essential element of communication and contemporary graphic design. It contributes to the overall aesthetic of visual communication. The role of typography is very important in creating advertisements, logos, and other documents. Typography is considered to be a crucial element of graphic design.

*"Typefaces are essential resources for the graphic designer, just as glass, stone, steel, and other materials are employed by the architect",* says Ellen Lupton. (LUPTON, 2009, p.15)

According to Byrne (2004, p.2), typography is the "arrangement of letters and words that conveys information and meaning."

Typography, says Crisp, (2012, p.12) comprising typefaces, type size, line length, spacing and other similar factors is both a visual, functional and artful arrangement of the other elements relevant with the letter and literary-visual communication and a design language, so understanding that was created with these members. Making the message convincing, typography is an essential element of written communication.

## TYPOGRAPHY STUDY AND CHOOSING PROCESS



Fig.101 Study of typography

During my research on typography I chose a sans serif font Bebas<sup>24</sup>.

Bebas

Abcdefghijklmnopqrstuvwxyz

1234567890



**LISBON2028**

As a secondary typeface was chosen Helvetica<sup>25</sup>.

**Regular**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

**Bold**

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**

**abcdefghijklmnopqrstuvwxyz**

**1234567890**

**Games of the XXXIVth Olympiad**

**GAMES OF THE XXXIVTH OLYMPIAD**

**Light**

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

1234567890

*Italic*

*ABCDEFGHIJKLMNOPQRSTUVWXYZ*

*abcdefghijklmnopqrstuvwxyz*

*1234567890*

<sup>24</sup> Bebas - A sans serif font family, Bebas Neue was developed by designer Ryoichi Tsunekawa.

<sup>25</sup> Helvetica - is a widely used sans-serif typeface developed in 1957 by Swiss typeface designer Max Miedinger with input from Eduard Hoffmann



#### 4.3.1.3. COLOR

Color is the single most important design element. No other formal design component has its unique power. Colour stimulates the eye and brain and creates an immediate unconscious response from the viewer. It can move the soul and sway emotions. It can physically affect the viewer's feelings of temperature; raise or lower pulse rate, blood pressure, and respiration; and make items appear lighter or heavier, near or far, cheap or expensive. The right colour can make or break a work of art or design. (BLEICHER, 2011, p.8) According to Armando Vilas Boas "A colour has a capacity to directly influence the soul." (VILAS BOAS, 2006, p. 103)

According to Eva Heller, "Every colour has a meaning. An effect of every colour is determined by its context or even by combination of meanings and individual perception." (HELLER, 2009, p.18) Colour is key to the understanding the world around. We experience, interact and understand our specific environment through colour. Colour provides us with information such as attractiveness, value, functionality, honesty, safety, danger and so on. The meaning and function of products can be communicated, emphasized or hidden only with the use of colour. The understanding of colour though, is different from civilization to civilization and from one culture to another.

In this project I created a special mood board (Fig.102) with colours I used for creating a visual Identity of Lisbon Olympics 2028 which was based upon research studies addressing the significance of colours.



Fig.102 Colour mood board. Crated upon research studies addressing the significance of colours. The colours used are those we see in Lisbon – single colours and combinations.



## Blue

In most of the world considered a masculine colour. (ADAMS/ STONE/ MORIOKA, 2008, p.27) According to sociologist and psychologist Dr. Eva Heller, blue is the colour most commonly associated with harmony, faithfulness, confidence, distance, infinity, the imagination, cold, and sometimes with sadness. (HELLER, 2009, p.22)

In public opinion it is the most popular colour, chosen by almost half of both men (46%) and women (44%) as their favourite colour. (HELLER, 2009, p.22)

Faithfulness, loyalty: True blue (US faithful & loyal). In the UK bride wears something old, something new, something borrowed and something blue (which is a sign of loyalty and faithfulness, and a sapphire engagement ring symbolizes fidelity. (HELLER, 2009, p.22)

A psychological effect of a blue colour is that it has very universal significance. It is a colour of trust, responsibility and fidelity. (HELLER, 2009, p.22)

The Gods live in the sky. Blue is the colour that is around us and in many religions it is a colour of the Gods. The golden masks of the faraos have blue hair and beard. (HELLER, 2009, p.22)

The opposite of the red is blue. Blue is cold, silent and distant. Blue is immaterial. On the contrary, red according to ancient mythology red is a material colour. Red and blue are the opposite colours. (HELLER, 2009, p.22)

## Green

According to Eva Heller, green is *"the favourite colour of fertility, of hope and of the bourgeoisie. Sacred Green, Green and poisonous. Green is more than any other colour, it is the quintessence of nature, is an ideology, a way of life, is awareness of environment, love of nature and at the same time is the colour of the rejection of society dominated by technology."* (HELLER, 2009, p. 95)

Adams, Stone and Morioka say that green is associated with plants and the natural environment. (ADAMS/ STONE/ MORIOKA, 2008, p.28)

## Red

The favourite colour of all passions, the colour of love and hatred. The colour of kings and communism which represent joy and danger. (HELLER, 2009, p.54) Red is most visually dominant colour and it is also a masculine colour as it symbolises power, activity and aggression. (HELLER, 2009, p.57)

Red suggests speed and action, stimulates heart rate, breathing and appetite. It is associated with fire, blood, sex, passion, love, energy, enthusiasm, excitement, heat and power. (ADAMS/ STONE/ MORIOKA, 2008, p.26) According to Adams, Stone and Morioka people appear heavier in red clothes and red cars are stolen most often. (ADAMS/ STONE/ MORIOKA 2008, p.24)

Psychological and symbolic effects of blood and fire make of red such a dominant colour for human beings. In many languages. In Sanskrit, the word rudhira means red or blood. In the Akkadian language of Ancient Mesopotamia and in the modern Inuit language of Inuit, the word for red is the same word as "like blood". In Portuguese the word for red is vermelho, which comes from Latin "vermiculus", meaning "little worm". (HELLER, 2009, p.53)

Red is most vivid colour, a colour of strength and life. (...) In many cultures and religions it is a colour most commonly associated with heat, activity, passion, sexuality, anger, love and joy. In China and many other Asian countries it is the colour of happiness...." In China people wear red when get married. (HELLER, 2009, p. 55) Since red is the colour of blood, it has historically been associated with sacrifice, danger and courage. (HELLER, 2009, p.71)

## Yellow

According to Eva Heller, yellow is the most contradictory of all colours; 6% of the people asked, choose it as their favourite colour and 7% said that they hate it. Despite that normally it is related to gold, sun and light as well as optimism, creativity and understanding. This primary colour is also linked to disdain, treason, lie and jealousy. It is accepted for some elements and rejected for some others and it depends, more than any other colour, of the combinations that are made with it; if it is put together with white it becomes a radiant colour, with black it becomes loud, with green and oranges it has a balanced and citrus air, with hot pink is joyful, with grey calmed and elegant, with reds and oranges warm, if you are looking for a fall theme the guest of honour is yellow that can degrade all the way to brown passing through olives. (HELLER, 2009, p.85)

Yellow is associated with sunshine, intellect, wisdom, optimism, radiance, joy and, idealism. (ADAMS/STONE/ MORIOKA, 2008, p.26)

There are several themes in which yellow is accepted, the sun, traffic signs, transports and the classic and famous “happy faces”; fall leaves, some fruits and veggies, however with certain yellow flowers like carnations or roses we can refer to jealousy or treason. The same way when you are looking to upholster some piece of furniture at home, choosing the colour of the curtains or the decoration of our event, we commonly express a rejection towards this colour.

Yellow is associated with sunshine, knowledge, and the flourishing of living creatures, but also with autumn and maturity. The yellow sun was one of humanity’s most important symbols (HELLER, 2009, p.85) Being a colour of optimism it is at the same time associated with envy, jealousy and duplicity. (HELLER, 2009, p.85)

Yellow is the colour people most often associate with amusement, optimism, gentleness, and spontaneity, but also with duplicity, envy, jealousy, avarice, and, in the U.S., with cowardice. It plays an important role in Asian culture, particularly in China, where it is seen as the colour of happiness, glory, wisdom, harmony and culture. (HELLER, 2009, p. 85)

**COLORS OF THE BRAND – LISBON 2028**

HTML - #064A9C  
 CMYK - 100 / 81 / 4 / 0  
 RGB - 6 / 74 / 156



HTML - #FFC700  
 CMYK - 0 / 21 / 100 / 0  
 RGB - 255 / 199 / 0



HTML - #D71804  
 CMYK - 9 / 100 / 100 / 2  
 RGB - 215 / 24 / 4



HTML - #328D1A  
 CMYK - 80 / 20 / 100 / 7  
 RGB - 50 / 141 / 26

Fig.103 Colours of the brand Lisbon 2028

**4.3.1.4. PICTOGRAMS**

The pictograms were mostly inspired by Otl Aicher pictographic symbols created for the 1972 Olympic Games in Munich and that according to Carlos Rosa (2010, p.21) emerged as a complete standardised visual language due to all of his drawings being designed under strict mathematical control. As Rosa (2010, p.21) says, Aicher's pictograms were an unavoidable milestone in the design of pictographic systems.

Carlos Rosa (2012) studied and systematized design methods and procedures, and proposed some rules for the construction of pictographic systems to ensure the formal coherence of their signs. His research is assumed as a study that combines design practice and scientific research on methods and processes to positively contribute to creating pictogram systems. To create a formal system, Rosa (2015) says we need to first determine which formal attributes will ensure the coherence of this system. Gui Bonsiepe cited by Rosa (BONSIEPE, 1975, p. 221) addresses the problem of projectual practice and alerts us to the fact that *“one can often provide an explicit description of the projectual process, but how we achieve formal coherence remains obscure. (...) Formal coherence is based on the use of identical or similar elements, geometrically described (...), the elements of which form a system.”*

To bring graphic elements into a coherent system of visual objects and make them interact with each other in harmony it is important to understand the connections between graphic elements. According to Hubner and Abdulah (2006, p.16) the characteristics that should contribute to determine formal coherence in a pictogram system are “basic elements such as size, succinctness, shape and color must be transferable to other pictograms in the same system, thereby creating a visual unity.”

Carlos Rosa defined three Design methods through pictogram analysis:

Modular Standardized Grid Method – The Munich '72 Olympic Games, The Free Method and the Modular In-Line Method - Barcelona '92 and Beijing 2008 Olympic Games.

The combination of various elements is appropriate to obtain a coherent set of signs. This combination must follow a graphic rule.

While analyzing the system created by Otl Aicher, it is important to notice that the grid he used was a regulation rather than a generating principle.

So the grid designed by Otl Aicher was used to control the formal elements making up his pictograms. When using them, Aicher was not held hostage by rigid lines and defined spaces between them suggested by his grid.

This pictographic system is defined by the following three elements:

- the grid – regulation element,
- the modular elements – formal elements,
- the skeleton – generating principle. (See Fig. 103)

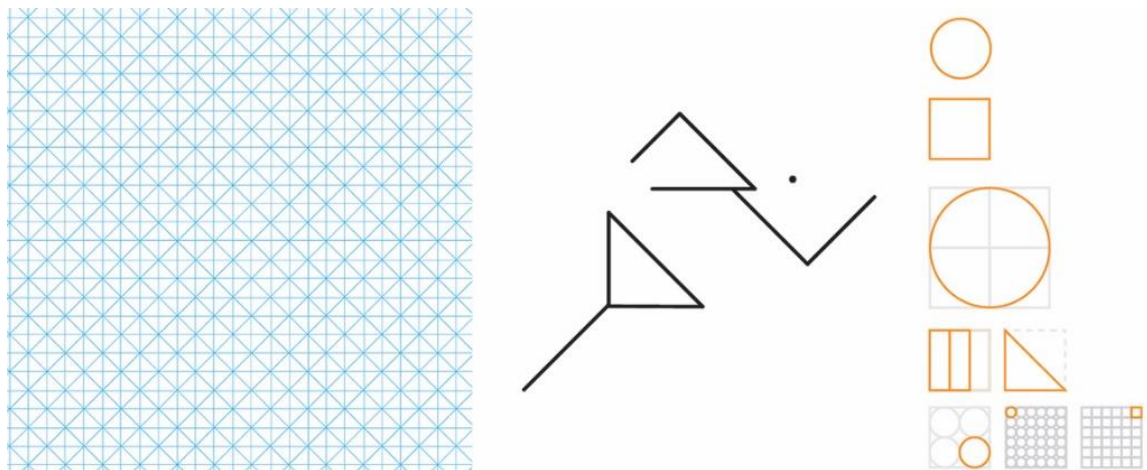


Fig. 104. Grid, skeleton and modular elements. Source: ROSA, Carlos Miguel Lopes,(2010), Pictografía olímpica. Historia e estilo gráfico

The last element (the skeleton) is a generating and structural element needed to convey a concept or idea. This skeleton is filled by modular elements, which are the attributes, defining the graphic style of the system. When combined through modular articulation, modular elements fill the skeleton and generate the full shape of pictograms.

The main modular elements that can be identified in the pictographic system created by Otl Aicher are the square and the circle. From the square we can determine a set of modular sub-elements formed by triangles and small sub-divisions of the initial modular elements (rectangles, circles, and smaller-sized squares), from which we can build the remaining forms that make up the pictograms.

A skeleton-based generating principle is defining the pictograms for the Barcelona Games. The

pictograms here can be characterized by the use of the gesture. The gesture is a tool, which is therefore gives a condition for achieving coherence between the system's various graphic symbols. This is a case in which the formal construction element was defined by the design instrument.

Obviously, Carlos Rosa says, "that the pictograms for the Barcelona Olympic Games were built from the skeleton defined by Otl Aicher twenty years earlier, but in a more free way". (ROSA, 2012, p.5734)

This system can therefore be seen as a formal variation of Aicher's pictograms. While pictograms for Barcelona Games do not follow a geometric or modular procedure, they also show, clearly defined formal syntactic attributes. When these formal attributes are articulated and combined with the generating principle, the skeleton, they become a factor that defines the pictogram's graphic style.

The Chinese project designer Min Wang was responsible for the creation of pictograms used in the Beijing Games. The main concept behind the pictograms lies in ancient Chinese writing systems, some more than two thousand years old, that revealed Chinese messages and joined them with a modern Western-style language that would communicate visually to people of many cultures. (MEGGS/PURVIS, 2011, p.434)

According to Carlos Rosa, (2012, 5734) the pictograms used to represent the 2008 Olympic sports were built with the use of the modular in-line method. Beijing's pictographic system can be defined by a generating principle based on a structural characteristic, the skeleton. By overlapping a single modular element onto the skeleton and dragging this element (module) across the skeleton, from point A to point B, we obtain the procedure used for building Min Wang's pictograms.

Both designers, Aicher and Wang used skeletons and modular elements, but the methods are quite different. In Aicher's model, the pictogram design is done by combining different modular elements, and Wang used only one modular element, getting it from one point to another.

Here below you can see the process of creation of the pictograms and the final result (Fig.104-Fig.105).

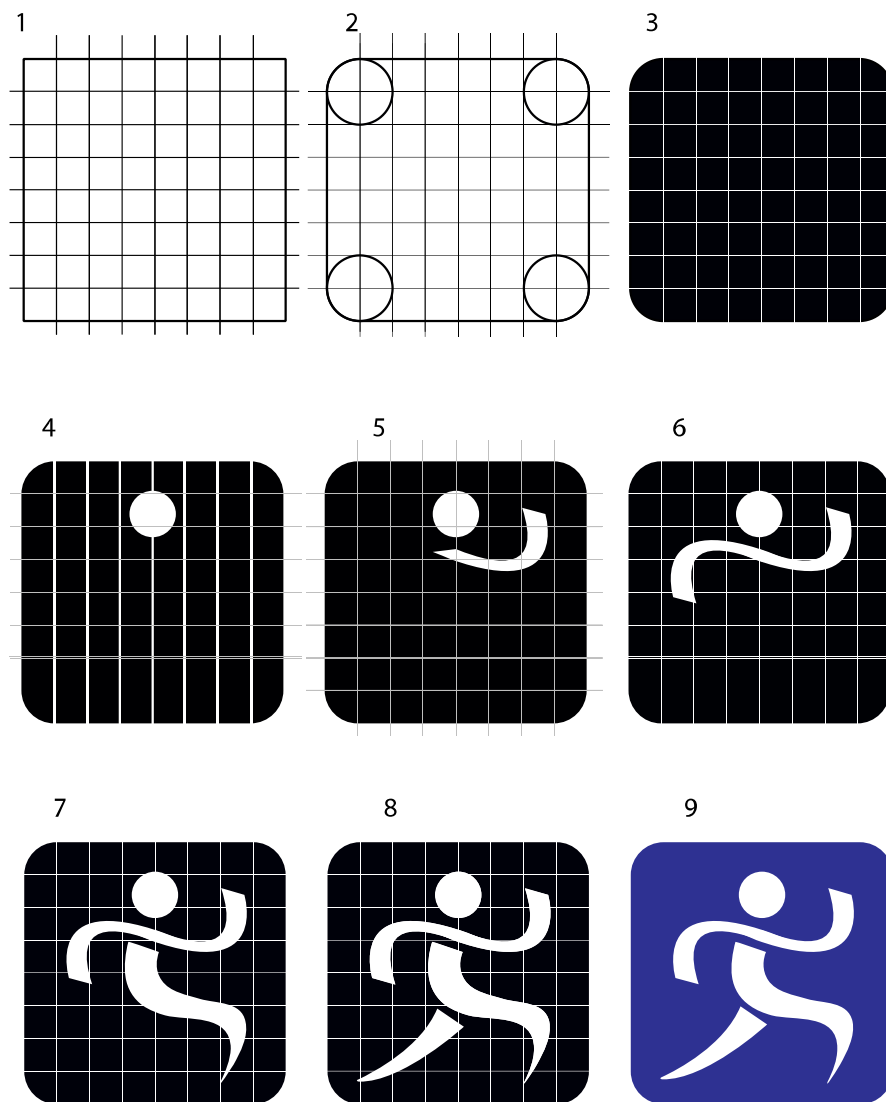


Fig.105. Process of creation of pictograms



Fig.106 Pictograms



### 4.3.2. LOGO

During my research some specific shapes characteristic for Lisbon were defined and here the creative process has started. There are three main topics that had to be joined together: Lisbon, Portuguese culture and symbols and the Olympic Games. The main idea was to combine cultural influences of Portuguese characteristic symbols, imagery of Lisbon as a global city and a mega event of the Olympic Games in one visual identity that embraces the cultural identity of Portugal and the culture of the Olympics.

For the creation of the logotype for the speculative event of the Olympic Games 2028 I used a creative technique of forced connections which is designed to generate "hybrid" ideas. The idea is to take two unrelated concepts or ideas and forge a relationship between them. (LUPTON, 2011, p.72) For the creation of the logo for my visual identity project of Lisbon Olympics 2028 I used the following elements: Olympic torch, sea wave, Portuguese boat, swirled element typical for Portuguese doors and windows, very common for Lisbon and the Olympic Rings.

I found a connection between the sea and a sail of a boat and put a swirled element inside the sail. The repetition of five swirls is linked to the Olympic symbol of five interlocked rings.



Fig.107. Elements used for the creation of the logo



Fig.108. Process of logo creation

**FINAL LOGO**

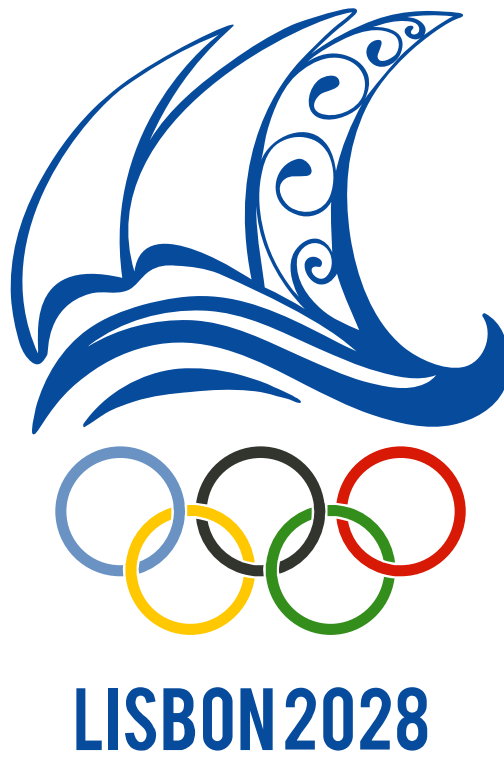


Fig.109. Final logo



Fig.110. Logo Inverted version

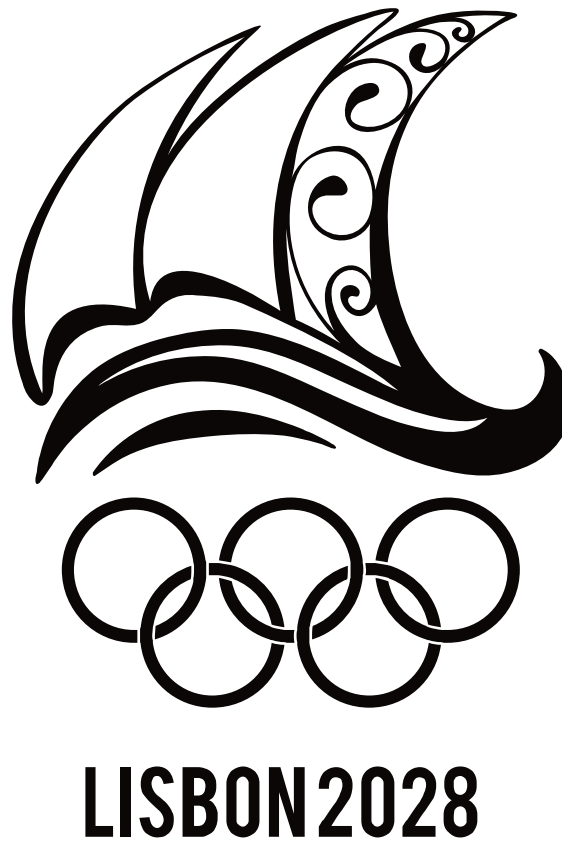


Fig.111. Black and White version

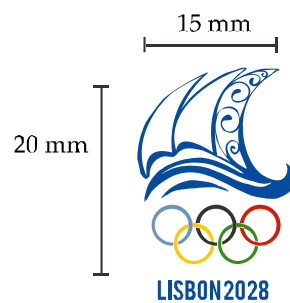


Fig.112. Logo Miniature version. 15x20mm

#### **4.3.3. COMPLEMENTARY ELEMENTS**

Complementary elements are necessary notion of systems complementarity. They include Imagery, Form and Movement.

##### **4.3.3.1. IMAGERY**

Imagery complements the system by giving it a visual diversity. It is related to everything that has to do with visual characteristics that belong to a specific brand.

The visual images of Lisbon vary from its unique natural and urban landscapes, to architecture and many other wonders. Portuguese people appear as friendly, warm and welcoming proud of their origin.

##### **4.3.3.2. FORM**

A Form is related to emotional aspects and can be seen in three-dimensional perspective as it helps the Visual Identity Expansion.

Lisbon is a city full of contrasts characterized by different architectural styles: Romanesque, Gothic, Manueline, Baroque, Modern and Postmodern. For many centuries the religion of Portugal was Islam and mosques were built in all the significant cities, including Lisbon, and still little physical evidence of them has survived. The most significant Moorish features that can be seen in Portugal have a form of ceramic tiles and many buildings still have Moorish feel. At the same time Lisbon has the same look as other medieval European cities. Neoclassical and Baroque features, rounded arches, geometric and floral decorations are found in various parts of the city.

##### **4.3.3.3. MOVEMENT**

A movement is related to a contemporary perspective and use of new technologies which requires an adaptation of the Visual Language to the new situations with locomotion.

The movement is notable in the motion of curved lines of the sail of the caravel floating on waves. These were chosen as main elements of the logo to convey the dynamism and vitality of Portugal and perspectives on winning. The ocean or sea is a symbol of the voyages of discovery.

#### **4.4. APPLICATIONS**

Applications play a significant role in a Visual Identity because they are responsible for the Image of the brand. They represent possible solutions of the visual language concretizing a unique Visual Style. They unfold through bi-dimensional, three-dimensional and animated supports and combine fully or partially all the 4 Basic elements, 5th element (if exists), Graphic Brand and Complementary elements.

#### 4.5. BRAND LANGUAGE

##### IMAGERY FOR THE LISBON OLYMPICS 2028



Fig.113 Logo on a photography image



Fig.114 Logo on a photography image





Fig.115 Logo on a photography image





Fig.116 Logo on a photography image

## VISUAL LANGUAGE AND PATTERN

Elements of visual language construction



Fig.117 Elements of visual language construction



Fig.118 Visual Language ornamental element



Fig.119 Visual language Pattern



Fig.120 Visual language Pattern - seamless

**APPLICATIONS**

Fig.121 Tshirt application



Fig.122 Tshirt application



Fig.123 Application outdoors



Fig.124 Application outdoors





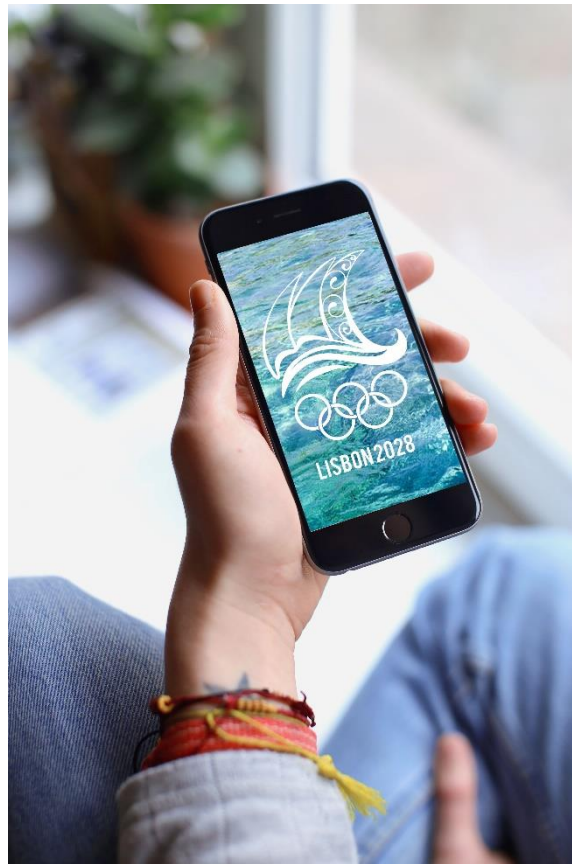


Fig.125 Application Iphone



Fig.126 Application brand identity

## CHAPTER V

### 5.1. CONCLUSIONS. RECOMMENDATIONS FOR FUTURE THESIS.

This project was developed as a final part of the Design and Visual culture masters course at IADE University. The project is entitled Lisbon Olympic Games 2028.

The major part of this project focuses on the research done on visual identities of the Olympic Games and explore what is branding and how to create a successful visual identity for a brand. The main goal was to execute a unique, individualized identity, which showcases the personality of Lisbon and Portugal in order to be a good brand.

The information presented in this masters project has been collected through literature review research, articles to other relevant media means, concerning this subject. as well as using designer tools, such as mind maps and mood boards.

Development of a visual identity is a huge process that involves what the brand says, how it communicates, and which emotions you want people to feel when they. In this project, I only scratched the surface of branding, but managed to achieve the set task and goals.

The final result was achieved with positive aspects that transmit an authentic look of Portuguese culture and include the values and symbols of Olympic Games.



## CHAPTER VI

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## APENDIX

### Interview A.

New identity of Porto. Interview with Eduardo Aires. October 2016

#### - I would like to know how did you come to this idea and what was your study?

Branding a city is not easy and basically we built a team to work on it with several people and then we started to identify ways of synthetizing the city in one solution. Thus it became clear to us that Porto needed to be much more than a single icon, much more than a single logo. It needed complexity. It needed life. It needed stories. It needed personality.

And then we discovered that the city has itself lots of elements (Fig. 24) that couldn't be used as one element to identify the city. For example: We can't use the City hall because it's one of them, or we can't use Casa da Musica because it's another one, or we can't use Torre dos Clerigos, because it is also another one.



Fig.24. Icons for New Porto Identity created by White Studio, Porto.

Source: <http://www.underconsideration.com/>

So we tried to define something that was more representative of the whole city. And I think we just arrived. Arrived is a correct term. Arrived to the ceramic tiles because they tell stories, they have narratives.

If you walk into the city you can see that most of the buildings covered with ceramic tiles. And more than that some of the public buildings, or religious buildings they have the blue tiles.

It was quite easy to merge our first ideas of research into this big motivation of the ceramic tiles form churches and pub build

And also from the grid system that you can find on the ceramic tiles

We said why don't we use this kind of geometric motivation and why don't we use it also to have a kind of narrative and design icons that represent the city

We built this idea and we realised that it works. And we started to design system of icons that really represent the city. They define architecture, food, main characteristics of the city and they merge itself. You can see on this cover the bridges, fish, sea and the river, Torre dos Clerigos, Casa da Musica, barrels, balloons, parks, lighthouse, trams, barrels, Saint Johns festivities, glass of wine, and Francesinha, with egg on top (Fig.25).

We used more than seventy geometric icons that represented the city and its people.

The icons are made the way that they make up the patterns. These specific graphic references can be combined in endless ways both in terms of icon combination and pattern structure. The resulting patterns are highly attractive and generate beautiful textures in signs around the city.



So it was quite easy, it's like defining a grammar and then you start to speak the language. This is how it is Porto. Then we came into another situation. Porto dot is a solution that defines a character of the city. Basically, If you know Porto. People of Porto are tough with strong character and they are very proud of their own city and they really love it. Porto is a city with strong character. People really love the city. It's their own city. This is like a magnet that defines a character of the city and its people. And this is a language of the city that speaks for itself. That's why you can see different textures of the greed – water, flowers, sometimes it's only fish and boats, festivities, parks. Patterns that can be applied.

I would say that it was quite easy to work on this idea but we were brave in our proposal. But we took a risk presenting this solution to the city hall, we might thought that it would be too simple but at the same time being so simple its also so powerful. And they like us they accepted and they followed our thoughts and that was very easy to get the match.

- **Generally, do people of Porto identify themselves with this language?**

Since the beginning we never noticed people being uncomfortable. Even the opposite. People were saying it's very nice, it's very cute.

This is something you can use, people use it something as something that belongs to them. That is the best sign. The City Hall receive permission to use Porto dot to brand another companies: lawyer, travel agencies, even some weird things (Lebanese guy tattooed Porto dot grid elements on his arm) For each citizen Porto represents a different thing. If you ask someone "What is your Porto?" the number of answers is endless. We felt like we needed to give each citizen their own Porto. We needed to show all the cities that exist in this one territory.

- **Can you say that this is also a step to show that Porto is a modern city not only interesting from a touristic point of view as an antique city**

This is only possible because we have a major that we have now. It's an independent and smart person. I should say, that If the major wasn't independent one I would never do this work. This is a smart city. Because we have elected a smart and intelligent major. If the major wasn't independent one I would never do this work. This is a case study for the rest of the Europe because we live in nowadays new politics and people want to elect politicians of new generation that are open to new ideas. I can say that there was an alignment of stars for this city and this story happened in the right moment.

**Interview B. Portugal in world sports nowadays. Interview: Fifa Portugal. Interview with Miguel Viana and Jose Cerqueira (Ex. Brandia Central)**

**1. What do you consider essential for the successful design project?**

**Components do you consider the most important for a successful brand identity?**

The most essential is to know the problem. Being the starting point, it has to be the best one possible. This means that we have to understand a multitude of things, such as: the product/event and the vision behind it, the people that are creating/hosting it, the people that are going to experience it, the location of the experience, the present social environment, the cultural background.

All of this makes the problem. Then we have to develop the solution.

**2. What is your method?**

**Could you describe your creative process?**

**How do you get inspired?**

**How do you define a problem?**

**How do you define what are the KPI of the project?**

Each creative agency has its own creative method. At Brandia, we combine strategic thinking with creative thinking. This means that we have a lot of research in the initial phase. Mixing the Client's briefing data with the data from our research. Then a conclusion is developed, showing an angle, a positioning statement that will be the guiding principle for all creativity. With that the Creative departments start their own business. Trying to find the best solution for the problem that Strategy helped to define (see previous answer). The inspiration comes from this first phase along with all the info that the Creative teams gather as well. All people should make their own search for knowledge. The bigger the info, the better the inspiration.

The KPIs are defined by the Client with the help of the Strategic Department (if needed).

**3. How long does it take for the project (by project I mean creation of big sport events visual identity) to be developed from defining a problem to a solution, the final launch of the visual identity?**

Depends on the project. From our experience, it can take 2 or 3 years. Counting from the initial briefing to public brand launch.

**4. How do you combine cultural influences of the place and the sport in a visual identity?**

First we have to understand really well both of these 2 elements, the specific place and the specific sport. This takes time.

Then the purpose is to identity a common ground between the two. For instance, in UEFA EURO 2016 FRANCE, it was Art. The art that came from France (all the artists, the artistic movements that flourished there) and the art of football (beatifull moves from talented players). In FIFA WORLD CUP 2018 RUSSIA, it was the achievement of dreams. Of both a country that was the first to go to space and of every player that wants to become world champion.

**5. How do you make the selection of the ideas for those most likely to succeed?**

Giving the amount of research and creative developments, a lot of ideas occur. We have to keep in mind the initial problem to filter them. We have also to identity the ideas that will push everything forward. Because every problem is an opportunity to create something new. A branding project is much more than a logotype. If done correctly, it can inspire a lot of change around it. A whole country can be inspired by it. Just as long as it plays its role. Global Sport events' brands have this kind of reach.

**6. How many people work on the projects of big sports projects for example France 2016 or Russia 2018? Do you use your resident designers or also invite other specialists?**

Around 12/14. This includes people from Client Service, Strategy, Creative Teams, Artwork.

**7. What is the biggest problem do you think can face a young designer design process? What are the ways to overcome it?**

The biggest challenge is to know what is relevant. Young designers are part of the *Behance Generation*. This means that they see a lot of work, sometimes good, other times bad. But the better way of getting a criteria is to work and to learn from older people. It is not enough to see a lot of Behance profiles and projects. You have to work, to make mistakes, to learn from them. And this does not happen working alone, just seeing other people's work. I work at Brandia for 11 years. And I learn something on a daily basis. You just have to be opened to that.

**8. You created a logo for Russia 2018 FIFA world cup.****What was the starting point of the idea for 2018 in Russia?****Where did you get your creative inspiration for the emblem?**

(As I am creating a visual identity for Lisbon and being a foreigner living here I am trying to get inspiration and recognize the most significant elements of the Portuguese culture to make my idea complete and recognisable so I would like to know how did you get ideas for their identity of an unknown culture.

**What was your method of defining a problem and finding a solution?)**

Russia has an amazing cultural background. The kind of cultural background that is really inspiring to creative processes. We gathered several visual references, like the Palehks, the Luboks, the Matrioshkas, the Khokhlomas. There was also the majestic monuments, the Space projects, the idea of Hero (the man that dreamed and achieved something) - a concept that was both from Russia and Football. We can see all of this in the Official Emblem. The Visual Pattern also shows a lot of these references as well.

**9. Last time we spoke you told me a story about the creation of visual identity for EURO 2016 in France. How did you get to the idea of 3 F (Football, festivity, France - I saw this sketch on your website). Was it the primary idea that you presented to win the pitch or was the first idea different?**

The 3 "F"s were developed together with the Client (UEFA). The Strategy team worked on this to create a theme for the brand: *Celebrating the Art of Football*. This was the starting point for all the creative developments. The Official Emblem embodies this, as well as all the visual universe.

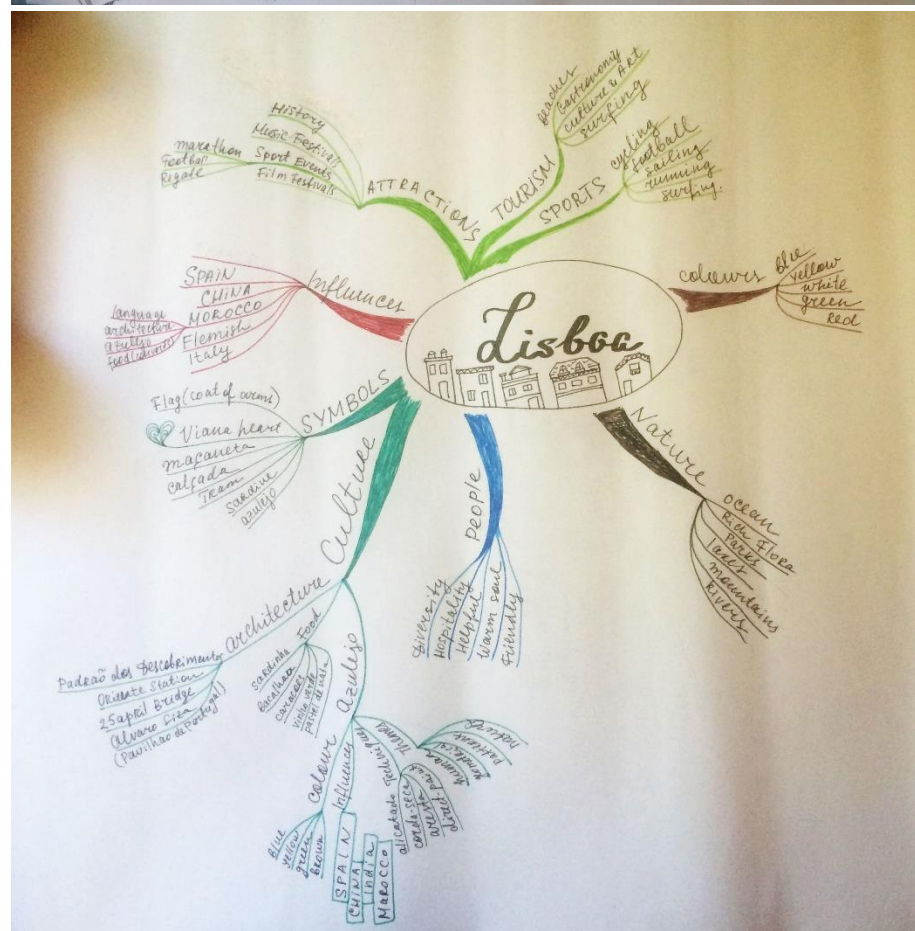
Most of the times, the creative proposals evolve during all of the branding project. This is good because the brand gets more solid.

**10. What do you think about Portugal in world sports nowadays?**

Portugal is in a good position. Speaking of Sports, it has several good ambassadors, like José Mourinho, Cristiano Ronaldo and Telma Monteiro. Yet the potential is bigger than just these people. Lisbon and Porto are trendy cities that can speak to a lot of different audiences. Portugal's cultural background is really inspiring, combining different cultures, from Arab to Roman, from African to Asian. The Portuguese language is one of the most used in the world, linking millions of people. Creativity is also a potential positioning argument for Portugal. Artists like VHILS, singers like Ana Moura, people like Pedro Gadinho (former MOMAS's curator). We have also creative agencies, like Brandia, taking Portuguese creativity all around the world.

The Olympic Games

- History
  - Ancient Games
  - Modern Games
- Symbolism
  - Olympic Ring
  - Olympic Flame
- Values
  - Fair Play
  - Respect
  - Excellence
- Structure
  - Summer Games
  - Winter Games
  - Paralympic Games
- Participation
  - Athletes
  - Coaches
  - Spectators



## FIRST SKETCHES

