OLYMPIC LANGUAGE
EXPLORING THE LOOK
OF THE GAMES

FREE PROGRAMME
FROM 10 MAY 2018
TO 17 MARCH 2019
OLYMPIC LANGUAGE: COME AND EXPLORE THE LOOK OF THE GAMES FROM 10.05.2018 TO 17.03.2019

What do the mascots, pictograms, torches and medals all have in common? Answer: their graphic identity! Bursting with colour and distinctive shapes, the visual identity developed for the Games reflects the spirit of a city and a country; it is a language in its own right that forms part of the universal language of the five rings. OLYMPIC LANGUAGE shows how host cities present themselves to the world by shining a spotlight on some particularly interesting Looks of the Games. Find out the secrets behind designing a successful visual identity and get creative at The Museum. The programme is free of charge.

PROGRAMME HIGHLIGHTS

1912 and 1928
While there was little interest in establishing a visual language at the early editions, graphic consistency first became a goal in Stockholm and Amsterdam, and became part of the artistic trends of the time.

1920
The rings appear in Antwerp 1920. They will become, a few years later, the central element of the graphic language. This gradually gave way to a focus on the characteristics of the host city or country.

1964
The Tokyo pictograms illustrated a desire to be understood by everyone.

1968 and 1972
Top marks for Mexico City 1968 and Munich 1972, which managed to create an all-embracing design. The Look of the Games was consistent and was applied to the emblem, signages, decorations throughout the city and spin-off products.

1984
Los Angeles made a lasting impression with bold colours that brought unity to the whole event, and which were even used in the TV studios.

1994 et 2004
Lillehammer and Athens expressed their identity through their natural and cultural heritage.

2012
The more the merrier as far as London was concerned: everyone was encouraged to make use of the Look of the Games. At the risk of running into brand protection issues.

DIID YOU KNOW?
The expression Look of the Games was used for the first time at Los Angeles 1984 and became a standard feature of future Games editions.

Learn more about the 21 dates on this timeline on the TOM Blog and in the exhibition using an interactive audio-visual device.
**BARCELONA AND MEXICO**
**WELCOME VISITORS IN THE PARK**

**A CITY-WIDE CELEBRATION**

At the Olympic Games, the show is not confined to the stadiums. The whole city celebrates. But not just any old how: visual consistency is important too. For that, a graphic identity has to be created, and this must match the spirit of the Games, the city, the region, even the whole country… This is far from easy, but it demonstrates the extraordinary creativity of those whose job it is. Mexico 68 was a particularly successful example. Which is good, as 2018 marks 50 years since those Games. This journey through the Look of the Games starts here at the Pavilion and continues inside The Olympic Museum. Find yourself in a different world!

**DID YOU KNOW?**

It is in memory of the balloon that his father bought him at the end of Sunday mass that Eduardo TERRAZAS director of urban design of the Mexico 1968 Olympic Games organising committee, uses as a decorative element and signage. He puts on all the places of competition to serve as signage for the spectators. Festive and happy.

The doves printed on the banners seem to be flying around the forecourt columns of The Olympic Museum, a throwback to the decorations on the streets of Mexico City.

**HAPPY BIRTHDAY MEXICO 1968 !**

Fifty years ago, huge helium-filled balloons emblazoned with the Olympic Games Mexico City 1968 logo, floated above the competition venues, esplanades and main streets across the city. An original form of signage! They can be found in The Olympic Park fountain.

A giant sporty Cobi of 8 meters, specially designed by Javier MARISCAL, welcomes visitors with a smile from the terrace of the TOM Café.

**EXHIBITION: THE MASCOTS’ CLUB**
**(GALERIE) LEVEL +2**

Welcome to the inclusive mascots’ club, featuring Waldi from Munich, Cobi from Barcelona, Sam from Los Angeles, Mischa from Moscow, Soohorang from PyeongChang and Tokyo 2020’s already famous “pair A”. Whether animals or imaginary creatures, these popular figures serve as Games ambassadors. This section features a colouring area for children.

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**Mascots’ Club**

Explore the Look of the Games through seven noteworthy editions (Tokyo 1964, Mexico 1968, Munich 1972, Los Angeles 1984, Lillehammer 1994, Athènes 2004, Londres 2012), three of which succeeded in producing a global design: Mexico City 1968, a modern take on ancient tradition; Munich 1972 and its grid system; and Lillehammer 1994 with its Nordic design. The journey continues with a digital timeline that depicts how the visual identity of the Olympic Games has been constructed from their beginnings to the present day. Through these stand-out editions, the exhibition shows how the visual identity of the Olympic Games is constructed, as well as the key elements that make up this vocabulary (emblems, posters, pictograms, mascots, signage, licensed products, etc.).

**DON'T MISS**

- The birth of the rings, their evolution, their strength and symbolism combined with the talent of Olympic Games graphic artists and designers;
- The contribution of the various Games to inventing a universal language to disseminate the identity of the Games and the Olympic values;
- The appearance and development of the Games’ visual identity over time.

**EXHIBITION: FROM THE UNION OF THE FIVE RINGS TO THE SYMBOL OF THE GAMES (FOCUS) LEVEL +1**

**MEXICO 1968, GOING FOR A GLOBAL LOOK**

For the XIX Olympiad, Mexico City came up with a crazy idea! Pervasive design. Totally local! Not just event venues, but the whole of the host city could be redecorated!

**MUNICH 1972, MAKE IT PERFECT**

The style adopted for the Munich Olympics in 1972 represents the high-point of a process begun at the Tokyo Olympics, eight years earlier. Colours, emblem, PR, atmosphere must all connect and correspond. A design team is there to coordinate the lot. Otl AICHER’s super-professional, disciplined and witty crew makes things perfect.

**LILLEHAMMER 1994, A CRYSTAL BLUE OLYMPICS**

The XVII Winter Games were held up near the Arctic Circle, in Norway. Here, nature can be hostile and winter is a way of life: a wild venue for an exceptional meeting. Petter. T. MOSHUS, Director of Design encouraged his creative team to celebrate Norwegian values, the love of nature, the uniqueness, the openness. A visceral ecological thread runs through their work.

**MEXICO 1968, OFFICIAL POSTER**

With its psychedelic lines and folk spirit, this emblem, the brainchild of Pedro RAMIREZ VAZQUEZ captured the zeitgeist of the time. The figure 68 is blended into the five rings and seems to radiate out ad infinitum in waves of lines. After a brainstorming session with Beatrice TRUEBLOOD and Eduardo TERRAZAS, graphic designer Lance WYMAN (1938-) provided the finishing touch to this striking pattern. Steeped in traditional indigenous Huichol art with its concentric wave motion, the emblem also flirts with the artistic style of the time, Op art!

Designers: Eduardo Terrazas / Lance Wyman.

**LEARNING WHILE HAVING FUN**

The emblems game in the exhibition allows visitors to find out about the elements that have influenced the creation of each emblem by lifting up the wooden blocks from the table.

**THE EMBLEM IS A BIT LIKE THE ID CARD OF THE GAMES**

Each city that hosts the Games creates its own emblem. It is a special design that focuses on the character of the location. Combined with the Olympic rings, it must be up to the job! For the designers, this can be the challenge of a lifetime...

**DID YOU KNOW?**

Say Aaah!

These pictograms are based on the little wooden spatulas that doctors used to use to press down their patients’ tongues. Gerhard JOKSCH bent them into various athletic postures till he found the shapes he wanted.

Designer: Yusaku KAMEKURA.

Find out more [here](#).
CREATIVE WORKSHOPS, TALKS AND A BIG WEEKEND EVENT

THURSDAY 24 MAY AT ECAL, 4PM

“THE VISUAL IDENTITY OF THE MEXICO CITY 1968 GAMES”

In partnership with l’École Cantonale d’Art de Lausanne (ECAL). The two key design figures of this edition: Beatrice TRUEBLOOD, director of publications and Eduardo TERRAZAS, director of the urban design programme will speak about the creativity of the Mexico 1968 Olympic Games look.

Free entrance, in English
Find out more here

BEATRICE TRUEBLOOD
Designer, director of publications
Born in 1938 to a Latvian family of diplomats, Beatrice TRUEBLOOD grew up in the United States. In 1966, she was appointed director of publications by the Mexico City organising committee for the Olympic Games, leading an international team of 250 people. Working closely with Eduardo TERRAZAS, she designed the visual identity of the Mexico City 1968 programme.

EDUARDO TERRAZAS
Designer, urban planner, architect, artist
Born in 1936 in Guadalajara, Mexico, Eduardo TERRAZAS is a designer, architect, museographer, urban planner and artist. His 600 or so works are a vibrant fusion of geometry and craft, blending popular South American art with European avant-garde influences. Appointed director of the urban design Programme by the Mexico City Organising Committee for the Olympic Games, Eduardo designed the logo and visual identity elements for Mexico City 1968 with Beatrice TRUEBLOOD.

“GOT THE GAMES LOOK!”

On the programme: workshops with Javier MARISCAL, and visits with members of the Mexico 1968 and Los Angeles 1984 (Paul PREJZA) creative teams and exhibition commissioner Markus OSTERWALDER. Don’t miss: A joint project with the fashion design section of the Centre d’Orientation et de Formation Professionnelles (COFOP) to recreate the seven Mexico City 1968 host dresses, presented by small fashion shows from the Museum’s team! And for moviegoers, projection of the Mexico 1968 Games official film.

Find out more here

26-27 MAY, 2-4PM

THE UNIFORMS OF MEXICO 1968

All the volunteers wore uniforms designed by Angie AMREIN, with different colours depending on their role. Black, pink, orange, blue – the lines gave the uniforms a jazzy effect. At the competition venues, the staff wore clothes printed with sports silhouettes. Mexico City 1968 was also the home of world-class fashion!

PAUL PREJZA
Paul PREJZA (1938-) is an architect and town-planner. Sussmann/Prejza, the agency he founded with his wife, designer Deborah SUSSMANN, created the Los Angeles 1984 Look of the Games, encompassing 43 art sites, 28 venues, and 3 villages. The designers created a “kit-of-parts” visual alphabet that could be adapted to the disparate venues.

JAVIER MARISCAL
Javier MARISCAL, born in 1950 in Valencia, is a Spanish graphic designer, comic book author and painter. Influenced by the most diverse figures from the world of art, the apparent spontaneity of MARISCAL’s entire oeuvre is somewhat deceptive, as behind the simplicity of form lies painstaking research. In 1988, he designed Cobi, the mascot of the Olympic Summer Games Barcelona 1992.

Dance shows around the design thematic by Company Linga / micro-visits / design mediation workshops.

THE OLYMPIC WEEK

The 38th Olympic Week will take on all the colors of the look of the Games.
Put your design shorts on!

22 SEPTEMBER

“LE MUSÉE COMME CHEZ VOUS”

4-18 OCTOBER
SCHOOLS PROGRAMME

"When you deal with the Olympics you are dealing with everyone in the world"

Deborah SUSSMAN
Graphic design of the Los Angeles 1984 Games

SCHOOLS
DESIGN YOUR GAMES
16 April 2018 to 15 March 2019
For children aged 6 and above

Become an Olympic designer! There is a whole host of fun and innovative ways for students to discover the look of the Games. In the “Design your Games” multimedia workshop, you can create your own poster for the Winter Youth Olympic Games Lausanne 2020 on a digital tablet.

After discovering the historical Olympic posters in the IOC’s collections, the pupils will receive a set of imaginary specifications. Using the graphic elements they compile and arrange, they will become familiar with the visual language of a poster. They will then create a personalised poster to convey their vision of Lausanne 2020.

To organise a class visit click here

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“When you deal with the Olympics you are dealing with everyone in the world”

Deborah SUSSMAN
Graphic design of the Los Angeles 1984 Games

PRACTICAL INFORMATION

Free entrance

Address
The Olympic Museum
Quai d’Ouchy 1,
1006 Lausanne, Suisse
+41 21 621 65 11

www.olympic.org/museum

Opening Times
From 01.05 to 14.10 – every day from 9 a.m. to 6 p.m.
From 15.10 to 30.04 – from 10 a.m. to 6 p.m., closed on Mondays, except Easter Monday or for special events
Closed on 25 December and 1 January

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TO GO FURTHER
Watch the series of 12 episodes, created by The Olympic Channel, on the Olympic Design which takes you on a journey through different Look of the Games.

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TOM is also on Google Arts & Culture to share its exhibitions and content.

Fictional examples of the YOG Lausanne 2020 posters, created during the «Design your Games» creative workshop.

Roni - Lake Placid 1980
Leopard, Hare et Polar Bear - Sochi 2014

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