Olympic Pictograms

Berlin 1936

These were the first games symbols used during the Olympic in Germany.

Rio 2016™ Font

Lowercases that connect with the following letter

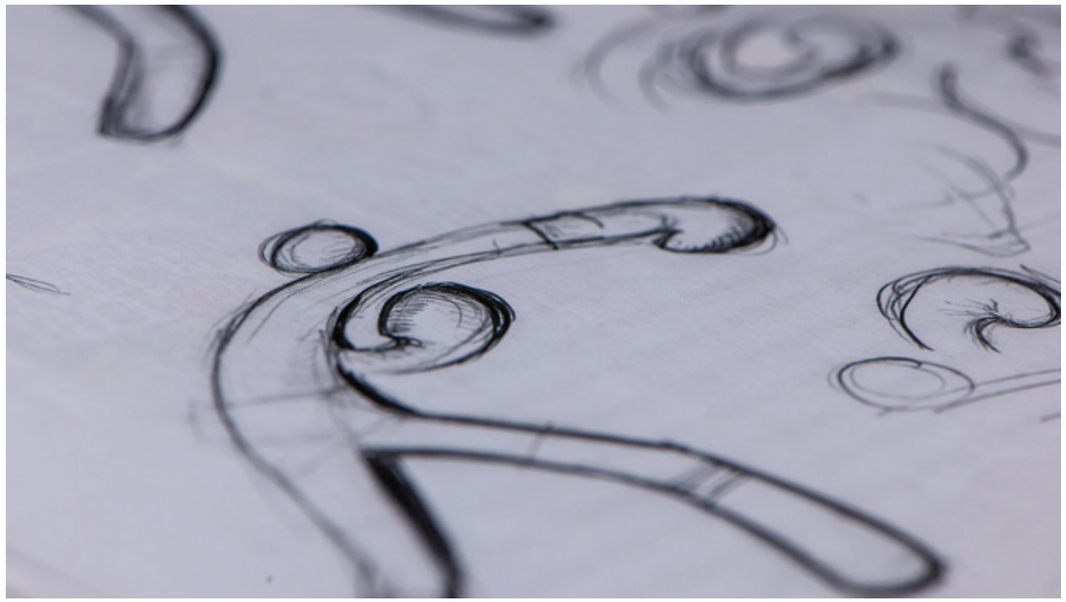
a c e h i j k l m n r t u à á â ã ä å ā ă ą æ ç ć ĉ ċ č è é ê ë ē ĥ
ħ ì í î ï ĩ ī ĭ į ı ĸ ķ ĺ ļ ľ ŀ t ń ņ ň ŉ œ ŕ ŗ ř ţ ť ŧ ù ú û ü ũ ū ŭ ů ű

Uppercase

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z
À Á Â Ã Ä Å Ā Ă Ą Æ Ç Ć Ĉ Ċ Č Ð Đ Ď È É Ê Ë Ē Ĝ Ğ Ġ
Ģ Ĥ Ħ Ì Í Î Ï Ĩ Ī Ĭ Į I ĸ Ķ Ĺ Ļ Ľ Ŀ Ł Ń Ņ Ň N Ŋ Ò Ó Ô Õ Ö
Ō Ŏ Ő Œ Ø Þ Ŕ Ŗ Ř Ś Ŝ Ş Š Ţ Ť Ŧ Ù Ú Û Ü Ũ Ū Ŭ Ů Ű
Ų Ŵ Ẁ Ẃ Ẅ Ỳ Ŷ Ý Ÿ

Rio2016

The athlete bodies and sports equipment depicted in the pictograms were built from the font's characters, or part of them, in a continuous stroke, with variations in thickness in order to give the impression of depth. The pebble shapes, which enclose each pictogram, 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.



http://www.theolympicdesign.com/deu/olympic-collection/graphics/pictograms/

Olympic Icons

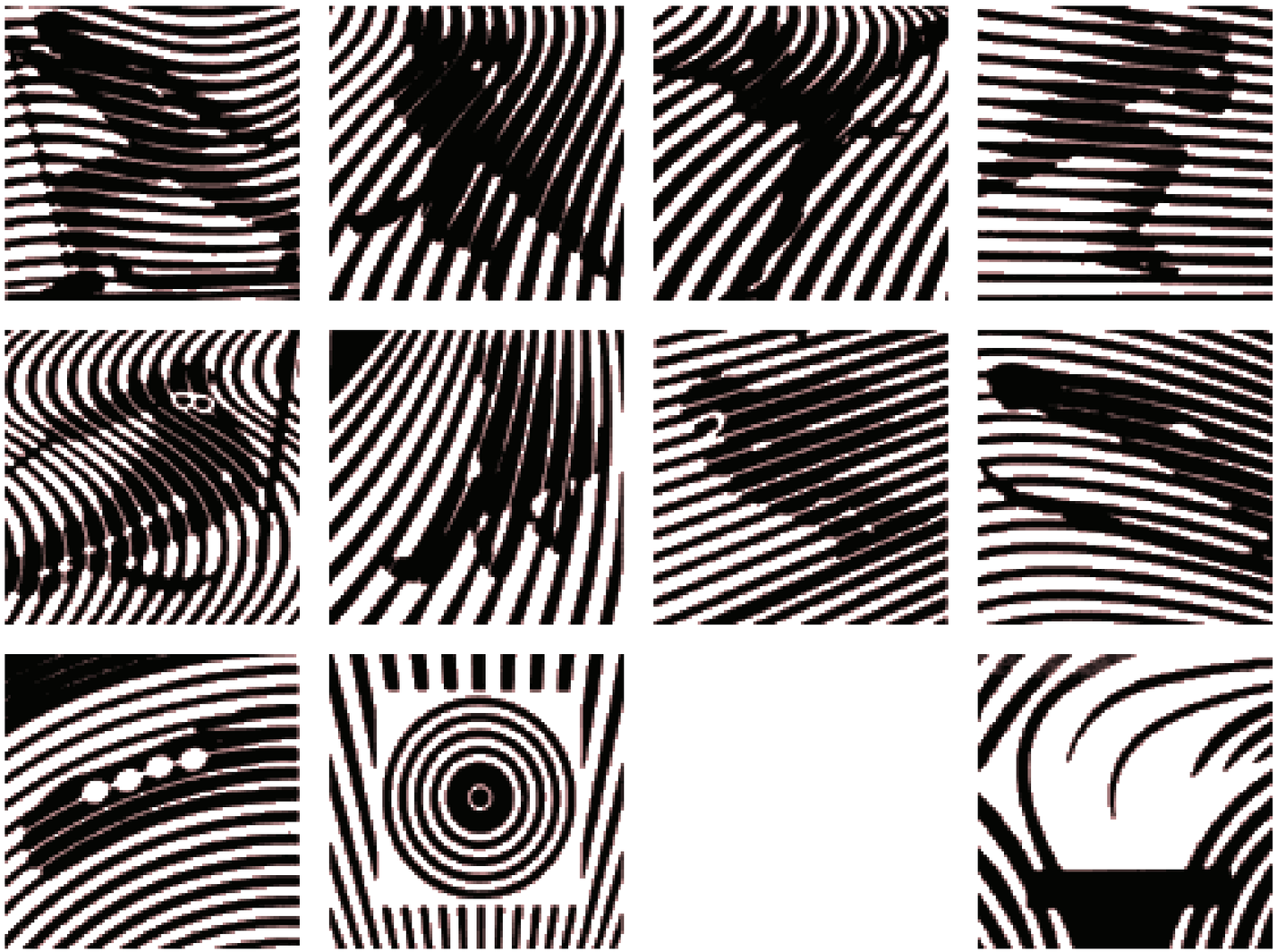
An Animated Appraisal

STEVEN HELLER

WATCH A VIDEO >

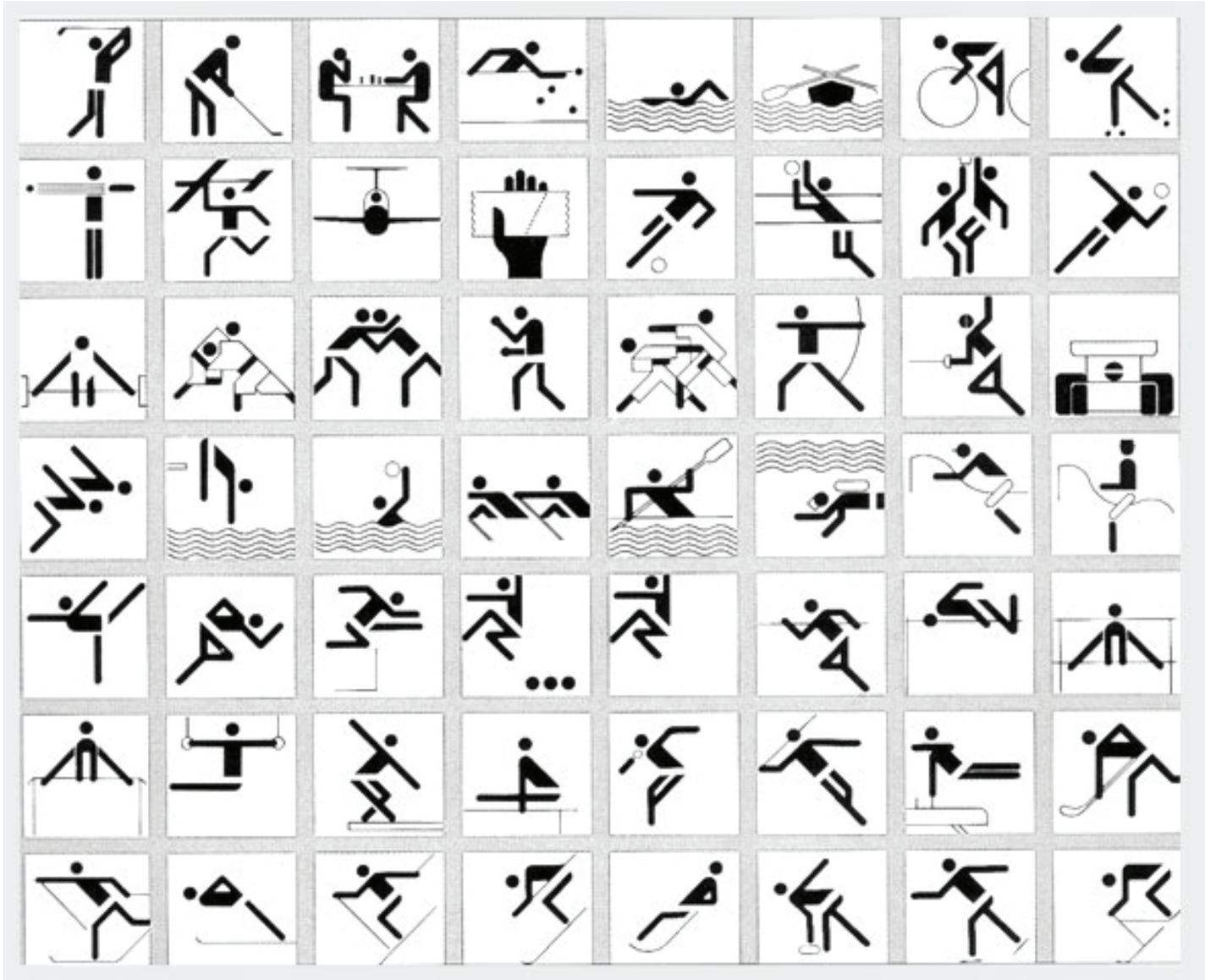
1968 Mexico City

Lance Wyman



1968 Grenoble

Roger Excoffon



1972 Munich

Otl Aicher

2008 Bejing

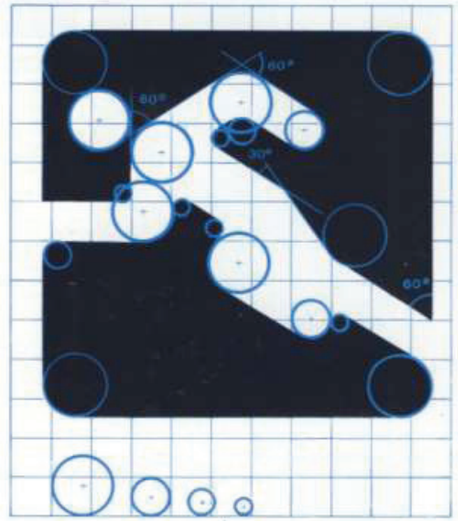
Square Two & CAFA faculty members & students

2004 Athens

K2 Design

Otl Aicher

Aicher was the design director for the Muich 1972 games. These pictograms were quintessentially German: precise, cool, and logical. The designs rely on geometry and a grid to deliver precise and clear concepts.

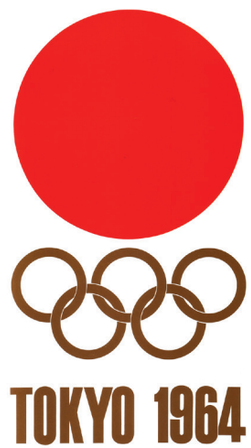


Nikolian Belkow

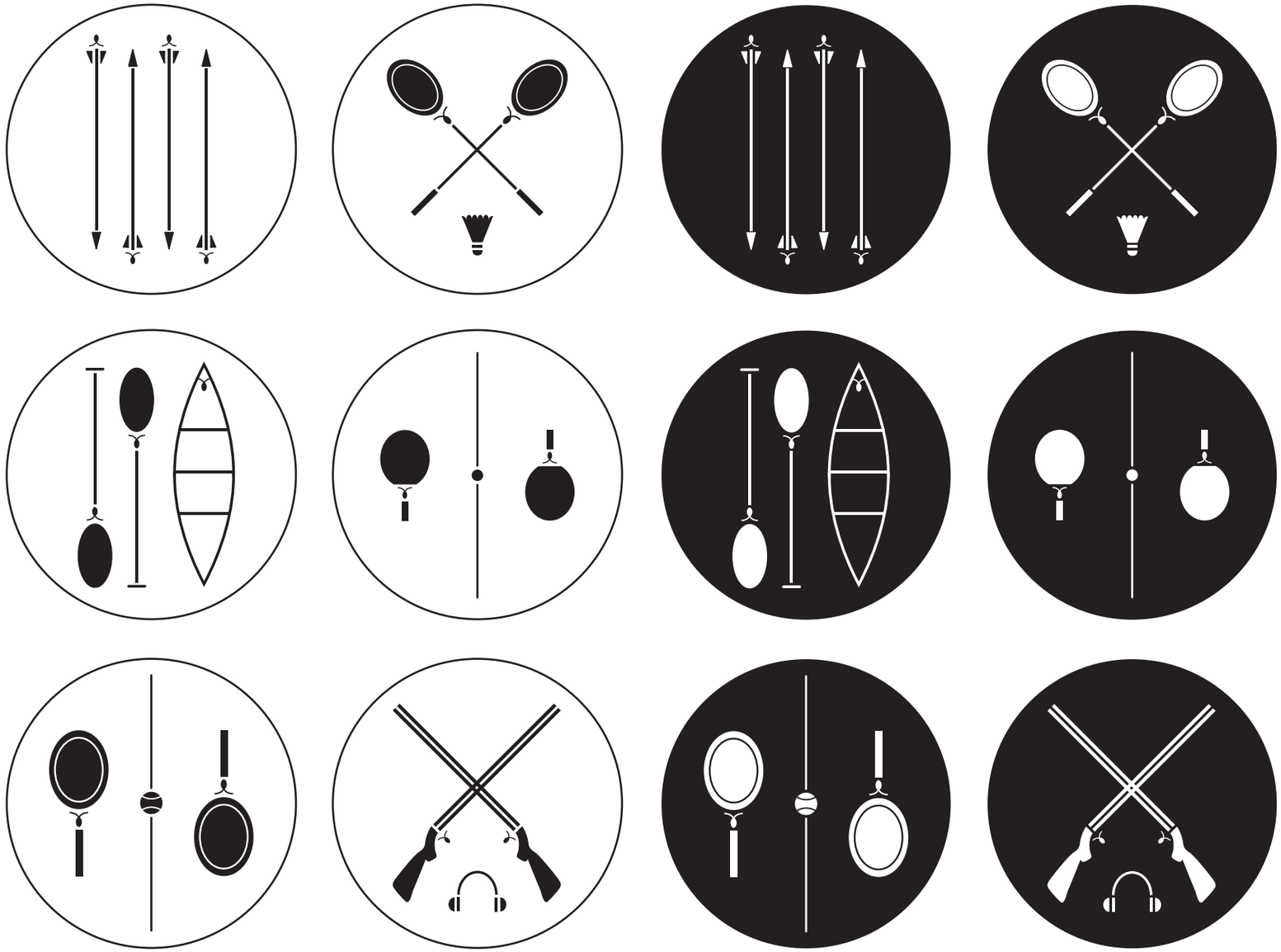
A recent design school grad, Belkow, was hired to design the 1980 Moscow games' pictograms. He introduced the use of circles as well as 30 and 60 degree angles. The result is a simple and clear representation of each game.

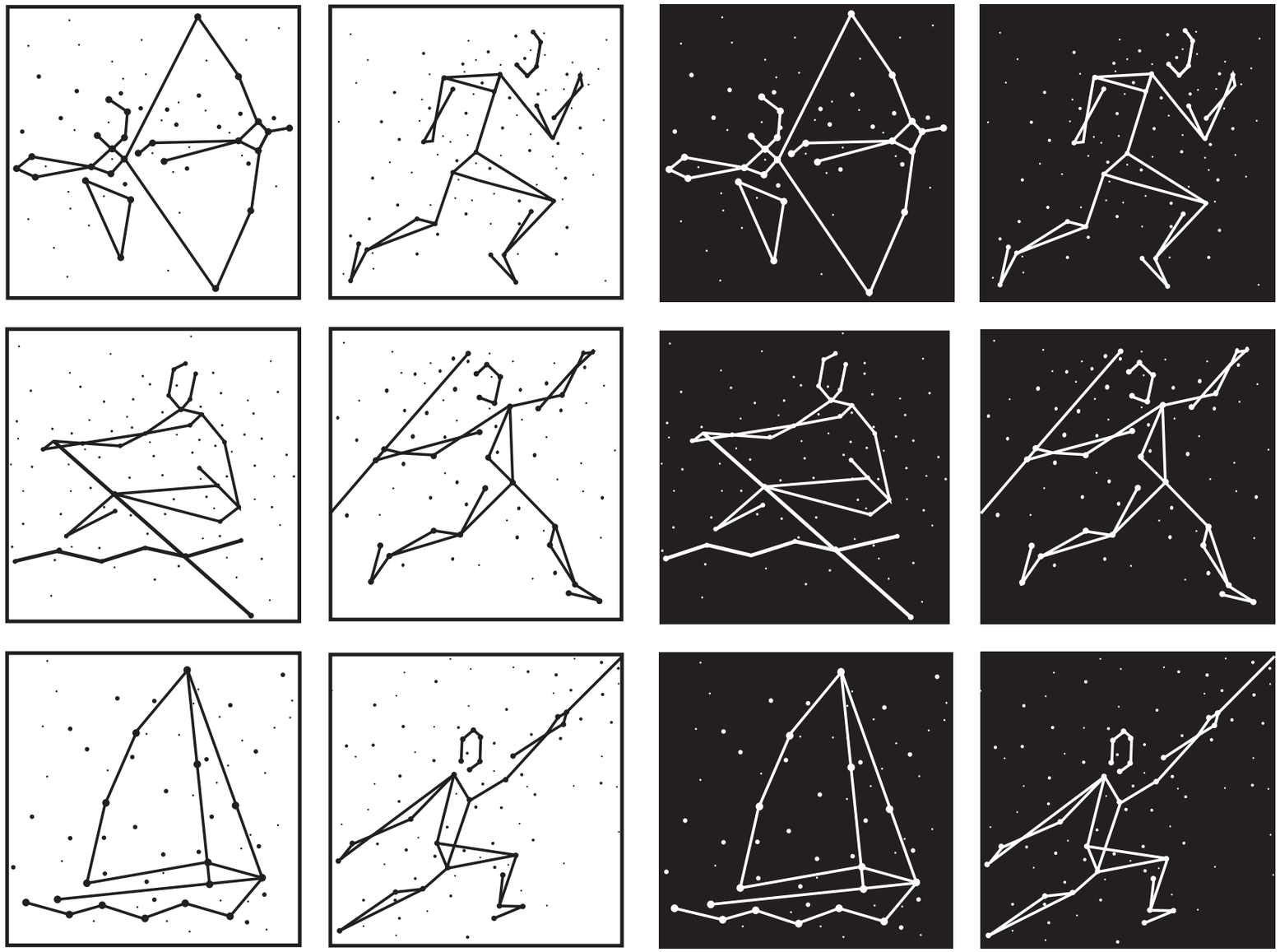
Olympic Logos

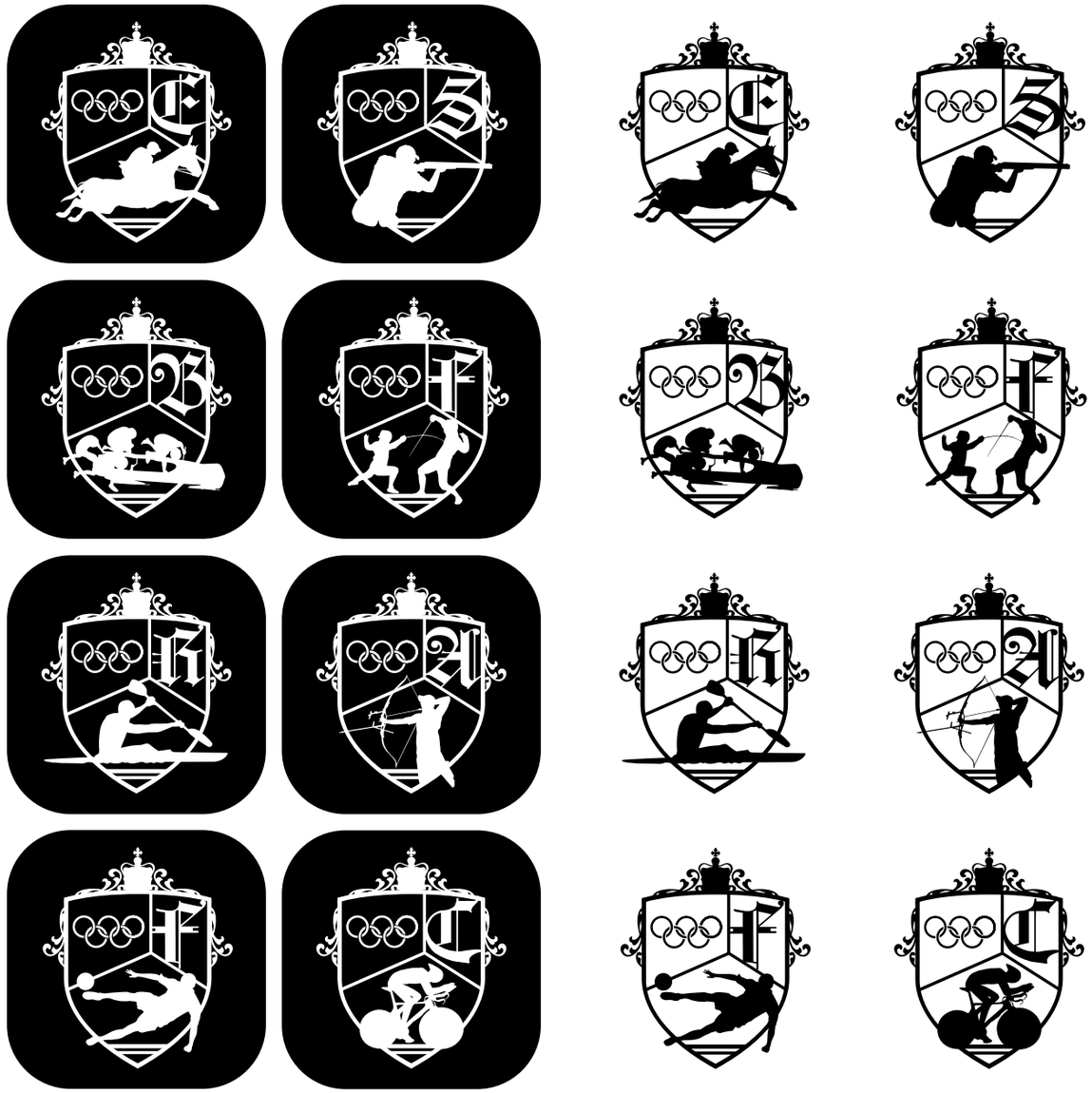
GAMES-SPECIFIC LOGOS

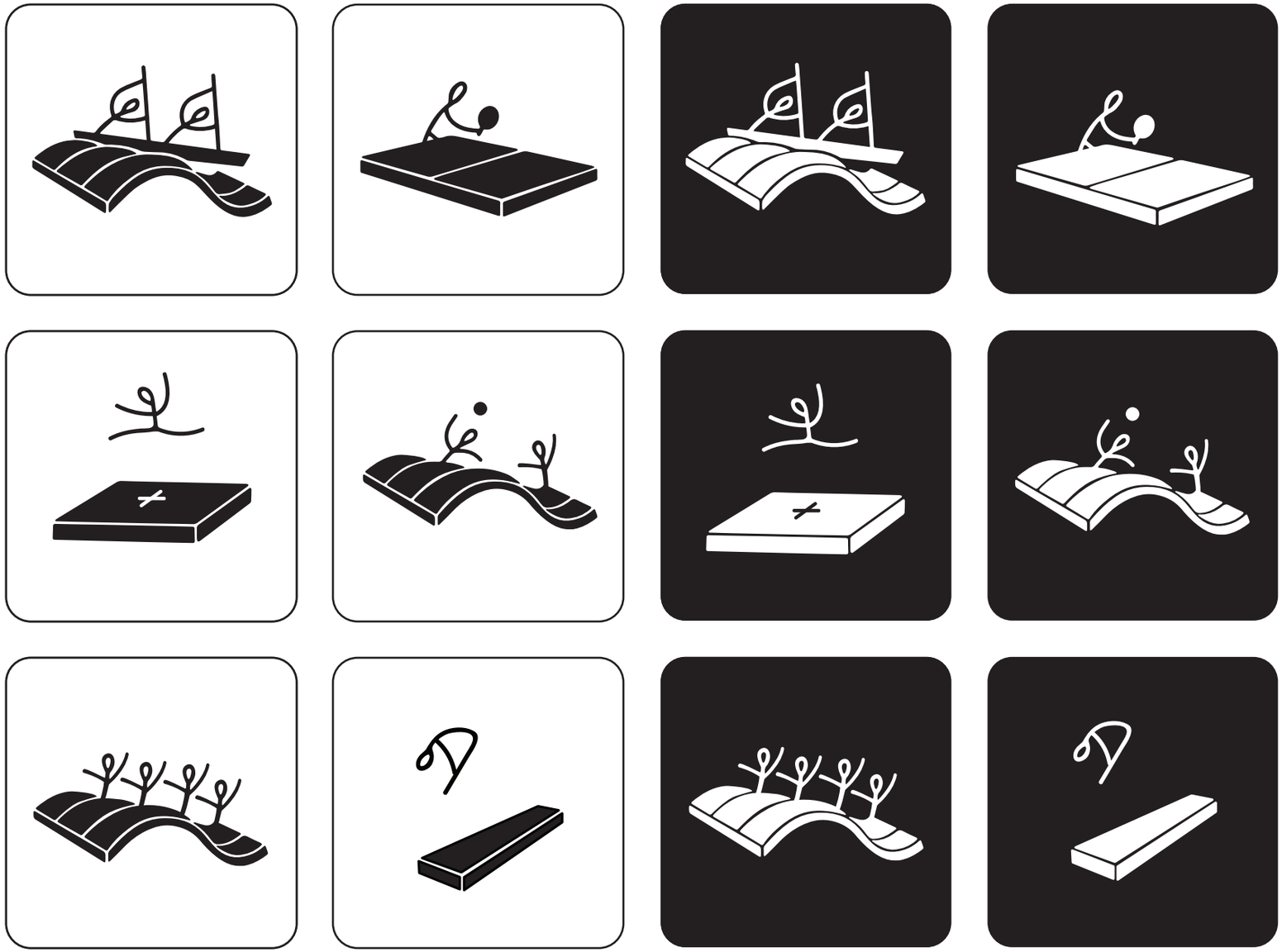


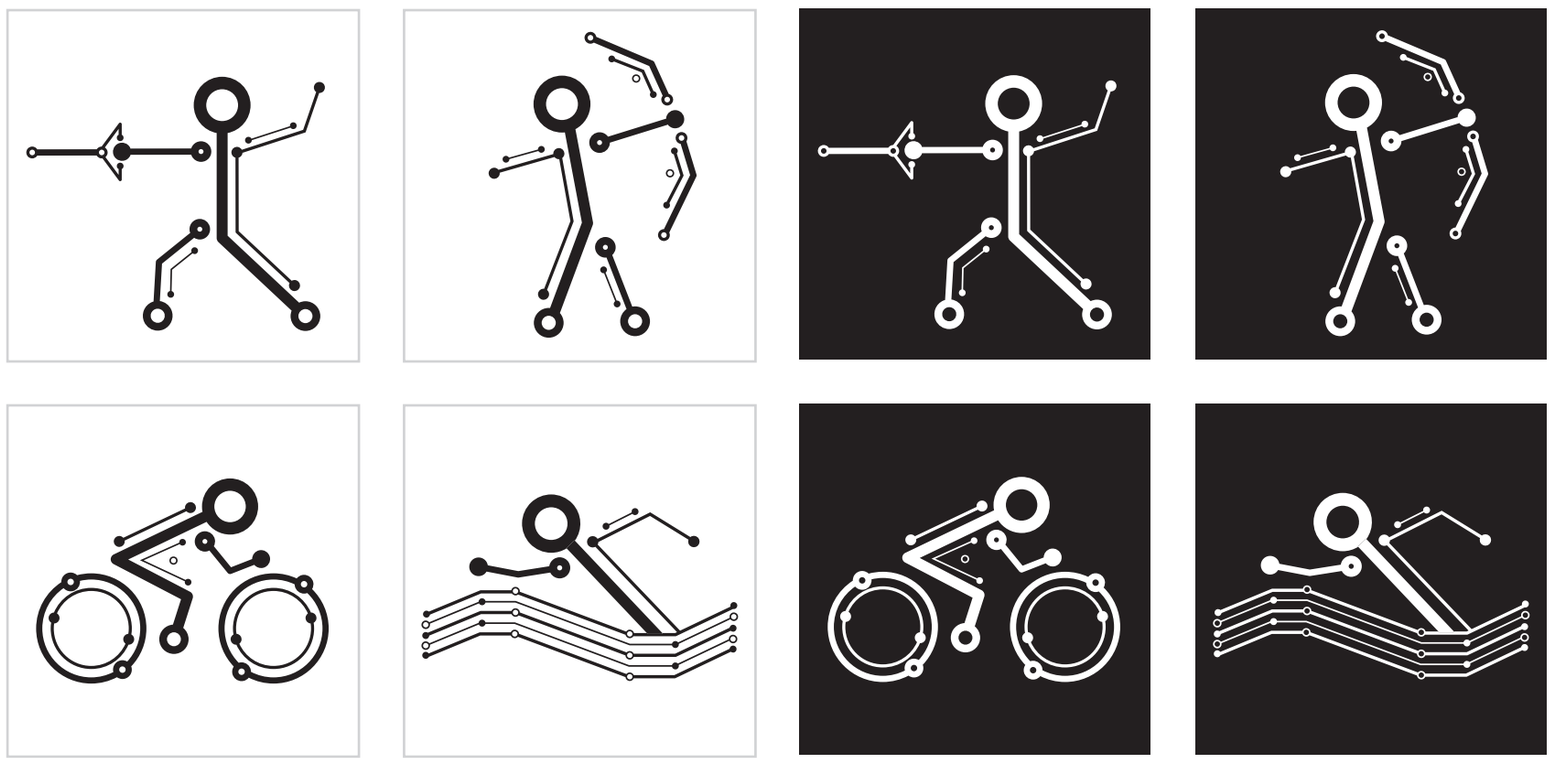
Student Samples











The Design Process

OVERVIEW

1

RESEARCH & UNDERSTAND

Gain an understanding of the project, its parameters, timelines, and constraints. Begin researching to inform your design outcomes.

2

SKETCH & THINK

Use the sketchpad as a venue for conceptual exploration. Use the information gained in the first phase to fuel ideas while sketching.

3

EXPLORE AESTHETICS

Using ideas uncovered during the sketching phase, begin to exlore what the design will look like in their digital forms.

4

PRESENT & PRODUCE

After presenting and refining the final design outcome(s), prepare your design files for production.

Sketching Scales

Literal to Abstract

LITERAL TO ABSTRACT

CLASS EXERCISE