

Methods of cataloguing

Unit 1.2

In this cataloging written response, I chose to analyze the article "Why We Should Really Be Concerned About the Visual Identity for the Tokyo Olympics." This article explores themes such as modernism, systems-based identity design, and the significance of visual identity in shaping the overall branding of the Olympics.

What intrigued me most was the article's analysis of how designers establish systems and convey identity through the process of creating Olympic logos. For my analysis, I categorized and summarized the characteristics of Olympic logos from different years.

Topic	Summary
1968 Mexico Olympics	<ul style="list-style-type: none">• First that truly exercised a holistic approach to identity.• One of the beautiful things about the 1968 Olympic identity was its modularity—it was an identity which could grow and reflected the aesthetics of the time.• The step-and-repeat nature of the multi-stroke letterforms lent itself to very graphic applications, both in terms of an expansion of the logo...• It was also notable for the way in which the identity inserted itself into the very fabric

	<p>of the landscape.</p> <ul style="list-style-type: none"> • The identity was extended out into postage stamps and other public goods, yet retained a unified aesthetic. • The Olympic icons and colors helped reinforce the feeling of the identity—feeling like a family. This was the case no matter the scale with which they were used.
1972 Olympics	<ul style="list-style-type: none"> • Aicher emphasized the process of designing. the use of a single typeface family across a variety of sizes gave the identity a rigorous typographic base. • The entire identity was based on grid systems handled with deftness, care, and craft to ensure continuity and connectedness. • The typographic grids created allowed multiple languages to be communicated with ease. Even Waldi the dog was designed on a grid. • Colors: The colors used for the identity were inspired by the locale of the Olympics—representative of the sun, mountains,

	<p>and flora of the greater Munich area.</p> <ul style="list-style-type: none"> • This amazing range of colors, typography, form and structure was a unified system that promoted and codified the Olympics that year. • The system was also applied to souvenirs, and to the interior and exterior design of the Olympics. The identity system spread out into the public and was immersive. • The entire city of Munich was unified in the application of a design system for the Olympics that was consistent and cohesive.
2012 Olympics	<ul style="list-style-type: none"> • It wasn't until the much-debated 2012 London Olympics that an identity design system for the Olympics filled with energy and vibrancy came along again.
2020 Olympics	<ul style="list-style-type: none"> • The Committee has created the parameters under which the logo should be created—a pre-determined visual formula. This is not a true system and is representative of a shift away from any type of intellectual investment in the design of the Olympics • The Tokyo Olympic logo design

	competition is an example of speculative labor. It is the promotion of free labor and the devaluation of design as a sector of cultural production.
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The article effectively uses a combination of images and text to illustrate the author's perspectives on Olympic logo design. Organized chronologically, it highlights the cultural, political, and symbolic significance that these logos brought to their respective eras. By pairing visuals with text, the article enables readers to clearly understand the evolution of Olympic logo design and appreciate the thoughtful strategies employed by designers in crafting these iconic identities.

Reference:

Lynam, I. (2015) Why we should really be concerned about the visual identity for the Tokyo Olympics. Available at: [URL] (Accessed: 30 October 2023).