


History of posters: Possible readings of the poster of the FIFA World Cup in Germany in 1974 and 2006

 <https://doi.org/10.56238/sevned2024.014-014>

Karen Cristina Kraemer Abreu¹ and José Antonio Meira da Rocha²

ABSTRACT

This research aims to record part of the history of the advertising poster production that circulates in more than 120 countries by observing aspects of the creation and graphic design of the communication product posters of the FIFA World Cup held in Germany, in the editions of 1974 and 2006. Analyzing poster productions helps us to understand society and contemporary communication. This research adopts the qualitative approach and the case study technique. For the analyses, references from the area of Advertising and Advertising such as Fonseca (1990), Moles (1974), Sant'Anna (1996), Cesar (2000) and, in the area of graphic design: Williams (2013), Donis (2002) and Chinen (2011) are used. It can be indicated as results, from the analysis carried out, that the posters, produced for the biggest event of a single sport, are results of different moments in the German country, the first in the second half of the twentieth century (1974) and the second in the beginning of the twenty-first century (2006). The poster is present in the current market, coexisting with other media, whether printed, electronic, digital and/or alternative.

Keywords: FIFA World Cup Posters, FIFA World Cup in Germany in 1974 and 2006, History of Posters, History of Advertising, Posters, Poster Production.

¹ Post-doctorate in Health Promotion, Human Development and Society (ULBRA). PhD and MSc in Language Sciences (UNISUL). Graduated in Advertising and Journalism (UNISINOS). Professor at the Department of Communication Sciences – DECOM, at the Federal University of Santa Maria – UFSM-FW. Member of the ConJor Research Group (UFOP). Member of the Research Group Communication and its Interfaces with Culture and Power in Organizations (UFSM). Member of the European Public Relations Education and Research Association - EUPRERA.

E-mail: karen.kraemer@ufsm.br

² PhD in Design (UFRGS) Master in Communication Sciences (UNISINOS). Graduated in Journalism (UFRGS). Professor at the Department of Communication Sciences – DECOM, at the Federal University of Santa Maria – UFSM-FW. Member of the research group International Communication and its Interfaces with Culture and Power in Organizations (UFSM). E-mail: joseantoniourocha@ufsm.br



INTRODUCTION³

The history of FIFA World Cup posters records the history of Western society. The History of Advertising helps to tell part of the history of world men's football and aspects of each host country that organizes the competition on its territory. The poster made to publicize the FIFA World Cup in the 1974 and 2006 editions of Germany are the objects of study of this investigation. In the German case, it seemed relevant to us to briefly recall the history, concepts and studies carried out at the German state school *Bauhaus*, carried out at the beginning of the twentieth century, which shaped the landmarks of *graphic design*, used until today. To build this trajectory, the works of Williams (2013), Dondis (2002) and other authors were used. It can be reported that the posters have very different creations from each other and that they present different times and situations between West Germany in 1974 and Reunified Germany in 2006.

The function of the advertising poster takes place in the urban space; its functional, aesthetic and cultural content is linked to the theory of signs. In the field of advertising, aesthetics is important in the expression of the message to be transmitted, it provokes the reaction of the target audience. It is what captures the attention and delights you. However, advertising does not have an aesthetic of its own, appropriating any formats to advertise its content. The creation of the posters has undergone modifications over time, reflecting social changes. The *Bauhaus* School is one of the main responsible for the aesthetic changes promoted in the design of printed communication products.

In the field of *graphic design*, the elementary concepts presented by Williams (2013) are developed in the advertising piece, namely: proximity, alignment, contrast and repetition. They are expressed in the German posters designed to present the FIFA World Cup in Germany in 1974 and 2006.

METHODOLOGICAL PROCEDURES

This research uses the qualitative approach and the case study technique. According to Rauen (2002), the researcher must develop three stages: exploratory, data collection and systematic interpretation of the data. The exploratory stage provided the opportunity to search for information about communication, advertising and *graphic design*.

The collection of information made it possible to find the significant and characteristic elements of the phenomenon studied and to relate them. And the analysis and interpretation of the data obtained on communication, advertising and *graphic design* and their aspects were important for the construction of the core text of this investigation.

³ Graphic design is the specific area of knowledge and professional practice related to the aesthetic-formal ordering of textual and non-textual elements that compose graphic pieces intended for reproduction with an expressly communicational purpose (N. dos As).



The search for information on Communication, Advertising and *Graphic Design* made it possible to construct observations about the Posters of the FIFA World Cup held in Germany in the 20th (1974) and 21st (2006) Centuries. On both occasions they are the return of the competition to European territory. In previous years, the FIFA Men's World Cup, with the exception of the 2002 World Cup, held in the East, FIFA built a roadmap by electing host countries located in Europe and the Americas. By 2006, the host country had been remodeled, having overcome the split between the two Germanys and the physical barrier of the Berlin Wall.

The objectives of this study are: 1) to record the History of Posters, as part of the History of Advertising, and 2) to analyze the creation of FIFA World Cup posters in the 1974 and 2006 editions, based in Germany.

CONTEXTUALIZING THE GERMAN POSTER PRODUCTION

Germany in 1919 was facing a period of difficult; the country was devastated at the end of the First World War and needed to comply with the requirements of the Treaty of Versailles, signed in Paris/FR. The Republic of *Weimar* It lasted from 1919 until 1933. At that time, important artistic movements emerged, such as expressionism, in cinema and in the plastic (visual) arts, and the state school itself *Bauhaus*.

The history of posters in Germany runs through the workshops of the *Staatliches Bauhaus*⁴, which was founded by architect *Walter Gropius* on April 1, 1919, in the city of *Weimar*, Central Germany. The *Bauhaus* arose from the reunion of two earlier schools, namely: the *Weimar Academy of Arts* and the School of Arts and Crafts. With a differentiated pedagogical proposal, he proposed a teaching based on the association between theory and practice, carried out in his workshops, and the approximation between art and crafts. Working with disciplines in the areas of fine arts, architecture and *design*, he influenced art and modern aesthetics (HULBURT, 2002).

The founder of the *Bauhaus*, *Walter Gropius*, was influenced by the European modernist avant-garde and wanted the School to be one of the references for the teaching and practice of modernist concepts. It proposed to train more socially responsible artists, *designers* and architects. It aimed at the progress of the country's cultural life and the improvement of society. *Gropius* disseminated his ideas through the manifesto that recorded the artistic program of the *Bauhaus*.

The *Bauhaus School* was a space for research, studies, applications of typographic techniques, development of new types of letters and alphabets, projects of utensils, furniture and buildings, posters for the dissemination of exhibitions, creation of magazine covers, architecture and graphic workshops. The German School was one of the most expressive and influential art institutions of the twentieth century.

⁴ The expression can be translated as Building House (N. da A.).

Innovative, the *Bauhaus* is part of the history of *graphic design*. During the period in which it was active, the School was a place where artists such as *Josef Albers*, *Hinnerk Scheper*, *Georg Muche*, *László Moholy-Nagy*, *Herbert Bayer*, *Joost Schmidt*, *Walter Gropius*, *Marcel Breuer*, *Wassily Kandinsky*, *Paul Klee*, *Lyonel Feininger*, *Oskar Schlemmer* and the female presences of *Gunta Stölzl* and *Marianne Brandt* were some of the teachers who experimented with new painting techniques, architecture, *design*, weaving and typography. Overcoming the limits of Modernism, he brought together avant-garde personalities from heterogeneous movements and put into practice the concepts defended by several modernist artists. The history of the *Bauhaus* is also the story of the birth of modern *design* and the tensions between art, craftsmanship, mechanistic technology, and functionalism.

The first sans-serif alphabet with rounded letters was a typographic product developed in the workshops of the *Bauhaus* in 1925, by *Herbert Bayer*. Posters produced to advertise exhibitions featured a composition of geometric figures, letters, and colors. Works were also developed to illustrate magazine covers. The production and studies developed at the School brought the foundations of the *design* modern graphic.

Fig.1: Universal alphabet, sans serif, called *Sturm Blond* by *Herbert Bayer*.



Source: <http://www.tipografos.net/bauhaus/alfabetos-elementares.html>

The Alphabet *Sturm Blond* Created by *Herbert Bayer*, In 1925, it was composed only of lowercase letters (lower case). The teacher's rationale *Bayer* He pointed to the saving of space in the typographic workshops, to the facilitation of reading for children in the literacy phase and because the spoken words do not distinguish between upper and lower case letters.

Another alphabet created in the workshops of the *Bauhaus* is the Universal Alphabet, developed by *Joos Schmidt*, the first student of the School of *Weimar*, who became a teacher at the *Bauhaus* and responsible for the typography area.

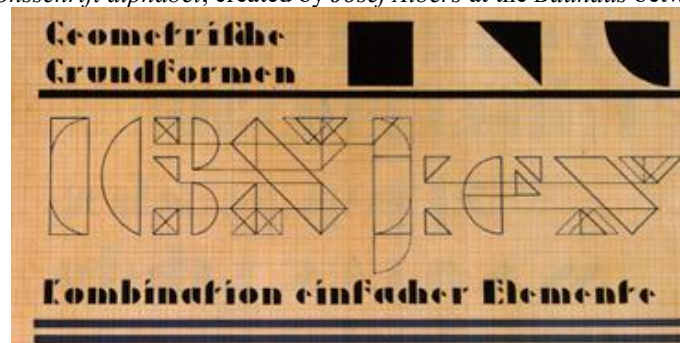
Fig. 2: Universal Alphabet, created by *Joos Schmidt* at the *Bauhaus School* in *Weimar*.



Source: <http://www.tipografos.net/bauhaus/alfabetos-elementares.html>

The third alphabet designed in the School's workshops *Bauhaus* It's the *Combination font* from *Josef Albers*, who was at the School from 1923 to 1926. Developed from geometric shapes and for stencil application.

Fig. 3: *Kombinationsschrift* alphabet, created by *Josef Albers* at the *Bauhaus* between 1923 and 1926.



Fonte: <http://www.tipografos.net/bauhaus/alfabetos-elementares.html>

Some Russian constructivists, who had participated in the *Vkhutemas*⁵, transferred to the *Bauhaus* in the first half of the 1920s, leaving Russia and taking their collective experiences and those of the Russian Constructivism movement with them. Among them was *Kandinsky*, who taught for a few years at the German school.

⁵ Higher School of Art and Technique - Russian state art and technology school founded in 1920 in Moscow, succeeding Svomas. The institution was established by decree of Vladimir Lenin for the purpose of "preparing artists with the highest qualifications for industry, builders and managers for technical-professional education." composed of 100 members and attended by 2500 students. Vkhutemas was formed through the merger of two existing schools: the Moscow School of Painting, Sculpture and Architecture and the Stroganov School of Applied Arts. The institution had the faculties of arts and industry: the faculty of arts taught courses in graphic arts, sculpture, and architecture, while the faculty of industry taught courses in printing, textiles, ceramics, woodworking, and metalworking (VARELLA, 2020).



[...] the teaching of the Bauhaus reflected a utopian vision of a community of artisans and artists who created simple and well-made objects. One of the main teachers was the mystic Johannes Itten, who taught a mandatory preparatory course (McGINITY, 2011, p. 414).

The *Bauhaus* offered courses in various creative workshops, with specific raw materials such as wood and steel, for example. Renowned artists at the time were active in the *Bauhaus projects*.

[...] The courses were taught by painters Wassily Kandinsky and Paul Klee, who had arrived at the school in 1921 to teach chromatic theory and analytical drawing. After Itten's course, students enrolled in workshops in locksmithing, weaving, theater, ceramics, wall painting, typography, or printing. Gropius's first hire for the Bauhaus was the painter and printmaker Lyonel Feininger, who taught in the printing workshop (McGINITY, 2011, p. 414).

Due to the Nazi persecutions, which considered the *Bauhaus School* and its productions as aberrations and propagation of degenerate artistic conceptions, the teachings and artistic productions of the *Bauhaus School* were transferred *from Weimar to Dessau*, the city in which the most recognized building of the *Bauhaus*, designed by *Gropius*, was erected. In the 1930s, the persecutions were amplified, and in 1933, with *Adolf Hitler's* rise to power, the artistic endeavors of the German state school were completely suspended.

Fig. 4: Bauhaus School building, designed by architect *Walter Gropius*, in 1925, *Dessau*, Germany.



Source: <https://www.todamateria.com.br/escola-de-bauhaus/>

THE LEGACY OF THE BAUHAUS SCHOOL

With the closure of the School in 1933, some teachers migrated to other countries, further spreading the ideas of the *Bauhaus* around the world. Many of them moved to the United States of America, including: *Gropius*, *Moholy-Nagy*, *Breuer*, *Bayer* and *Van der Rohe* for instance.

In 1937 the "New Bauhaus" appeared in Chicago/USA and, in 1945, the *Architectes's Collaborative (TAC)*, *Gropius' architectural office*, at the same time he was a professor at Harvard.



Max Bill, an alumnus of the *Bauhaus* School in Germany, founded the *Hochschule für Gestaltung* in the city of⁶Ulm in the 1950s.

To be *designer* it is necessary to have a restless mind and open to new possibilities; A different look and a unique lifestyle. In the area of Communication, it is necessary to be aware of market trends and project details; It is essential to pay attention to the ideas and concepts that will solve the complex problems brought by customers.

The influence of the concepts propagated by the *Bauhaus* School can be found in constructions, furniture, *graphic design* in various places around the world, until the present day, and it is possible to find imitations of products designed in the workshops of the *Bauhaus* School in Germany, being marketed without the proper licenses.

ADVERTISING POSTER ELEMENTS

Advertising posters did not emerge with the *Bauhaus* School movement, however, the modern concepts of creating *layouts* were developed in the workshops of that teaching-learning-experimentation space. Straight lines, simple letters, the use of lower case, complementary primary and secondary colors, images and geometric compositions, fusion of figures and other possibilities are teachings left by the groups of teachers and students of that German school.

In the development of graphic communication materials, the existence of the fundamental elements of the advertisement is visible⁷: 1) Title; 2) Text; 3) Image; 4) Signature; and, 5) *Slogans*, which make up the backdrop of the vast majority of ads. Some exceptions are foreseen, such as the use of *the teaser* (ad without identification of the advertiser – signature), the use of all-type ads (ad without the presence of an image, composed only of texts – title, text and signature) or *all-image ads* (ads without the presence of texts. Cesar (2000) advises that the "creative duo should never be static. [...] Never forget the smallest things." In the same sense, Vieira (2003) states that "[...] Finding the solution to the customer's communication problem is the most important thing."

PRINCIPLES OF GRAPHIC DESIGN

Williams (2013), in turn, presents four principles of *graphic design*, namely: 1) Contrast; 2) Repetition; 3) Alignment; and 4) Proximity. These principles guide the arrangement of graphics in the *layout*.

- 1) Contrast – You should avoid that the items in the *layout* are just similar. If the items are not the same, there must be a contrast between them: font, color, size, space, shape, line

⁶ The expression can be translated into Portuguese as Escola Superior da Forma (N. da A.).

⁷ In this work, the term "advertisement" is used in a broad way, encompassing all graphic, electronic and digital products developed by the creative duo of advertising agencies (N. da A.).



thickness, among other elements, must contrast with each other. To include contrast is to organize the information available to the reader.

- 2) Repetition – Use the various visual elements in the *layout*; repeat colors, textures, shapes, fonts, line thicknesses, spatial relationships, sizes, graphic concepts, etc. By using the principle of repetition, it helps to organize the gaze of the viewer/consumer of the communication product. Reading and understanding are made easier.
- 3) Alignment – Stipulating where to insert *the elements* of the layout brings a clean look to *the job*. Every graphic on the page should have some visual connection to another component of the *layout*.
- 4) Proximity – Every *layout* has several items: title, text, image, *slogan* and signature, for example. Some can be suppressed. However, the elements that are present and that communicate about the same aspect of the information must be arranged close together, creating spaces for the dissemination of information.

THE 1974 WORLD CUP VISITS WEST GERMANY

With more than one hundred and forty affiliated national football representatives, the International Federation (FIFA) reaps the best results of its activities so far. Ninety-four countries registered their national teams to compete for the remaining fourteen World Cup spots, plus the place of the host nation, West Germany, and Brazil, the champion of the previous tournament, in 1970, in Mexico.

The new election for the FIFA post was disputed by the president *Stanley Rous* and his Brazilian opponent João Havelange. Havelange was elected with the support of African, Arab and American countries, mainly, becoming the first non-European president of the entity.

For the 1974 event, some changes were presented; The quarterfinals and semifinals disappeared, giving way to two groups of four teams each. The teams ranked in the top positions of each bracket and the teams ranked second, vying for the third and fourth final positions. However, the World Cup continued to have sixteen teams, organized into four groups with four teams, which played against each other, qualifying for the second phase, the top two teams in each group.

The draw for the initial brackets of the dispute was made in January 1974, in *Frankfurt/AL*. The Brazilian team occupied one of the places in "Group 2", disputing the first two places with the teams of Scotland, Yugoslavia and Zaire. The strength of football in African countries was already greater that year.

More than twenty years after the end of World War II, West Germany became the venue for the FIFA World Cup in 1974. An old wish, prior to the war, is fulfilled in the new German territory, reconfigured and resized to a lesser extent.



At that time, most countries were affiliated to one of the two political-economic blocs led by the United States of America (USA) or the Union of Soviet Socialist Republics (USSR). The bipolar tensions between the capitalist and socialist blocs led to the construction of the Berlin Wall in 1961, dividing the city and symbolizing the antagonism between the two parties. The European continent had lost its hegemony and became the object of dispute between the two new great powers. A dichotomy between the capitalist West and the socialist East was also observed in the structuring of the cold war between the blocs led by the United States and the Soviet Union, respectively.

The conditions of the Cold War set the political tone for the event. Until that edition of the World Cup, there had not been such an intense security apparatus; "guard dogs, heavily armed police and gatherings that were strictly speaking, real prisons" were the main hallmarks of the tournament, according to Voser, Guimarães and Ribeiro (2010, p. 84). The criminal Palestinian attack, orchestrated by the Black September group against Israeli (Jewish) athletes at the 1972 Munich Olympics (*München*), contributed to the heavy and guarded atmosphere that was established at the 1974 German World Cup.

The media coverage of the games held in walled West Berlin showed the world the isolation of the countries of the "iron curtain", led by the USSR, pointing out their problems and difficulties in the eyes of the capitalist system, especially the emotional transmissions directed at the countries of Latin America, which largely suffered from right-wing military dictatorships, supported by the big brother of the United States.

In that event, the time of football-art was behind us; the big surprise of that tournament was the performance of the Dutch team, which moved tirelessly on the field, known as the "Clockwork Orange", alluding to the color of the uniform and its style of play called "Carousel" or "Dutch Carousel", where the ten athletes who play on the line move acting in any of the positions, creating unbelievable possibilities from vigorous physical training. It is European football-force giving the first brushstrokes of its performance. The Brazilian team was unsuccessful in that edition of the World Cup, qualifying only in fourth place. The winner was the home team, West Germany.

Occupying the top ten final positions of the 1974 championship, eighty percent of the teams are European. Representing South American football only the national teams of Brazil (4th place) and Argentina (8th place), totaling twenty percent of the vacancies. Of the eight teams from Europe, West Germany (No. 1), the Netherlands (No. 2), Poland (No. 3), Sweden (No. 5), East Germany (No. 6), Yugoslavia (No. 7), Scotland (No. 9) and Italy (No. 10). Two European nations from the socialist bloc feature in the top ten at the 1974 World Cup in West Germany.

THE POSTER CREATED IN 1974 IN WEST GERMANY

Designed by the German *Horst Schafer*, the poster developed to publicize the FIFA World Cup in West Germany in 1974 features a representation of a human figure, a soccer athlete, kicking the ball with physical strength and vigor, including the marking of the musculature in the painting of the soccer player through the ink arrangements. The representation of the "ball athlete" is composed of striking brushstrokes, vibrant colors on a black background, recalling artistic aspects of the Impressionist movement, important in Germany at the beginning of the twentieth century.

Schafer's *poster* is an example of contemporary art, recording the author's own time, the twentieth century, in Europe. The text at the bottom of the poster advertises the sporting event "FIFA World Cup 1974" in four languages: German, English, French and Spanish, occupying 2/3 of the width of the printed material. On the remaining 1/3 of the width of the poster, they state the date of the competition "13.6. – 7.7.1974", which took place from June 13 to July 7, 1974, and, in three columns and with three lines each, just below, the names of the nine host cities of the World Cup are informed.

The visual organization of the German poster created for the event demonstrates the knowledge about fundamental aspects of *graphic design* such as: 1) Contrast between figure and background, inserting the name of the sporting event and the information of date and places where the games take place, between the application of bright colors and black background, between the texture used in the painting of the representation of the athlete and the smooth aspect of the background.

2) Alignment between the arrangements of the texts with the information in four languages, in a left-aligned block of text, as well as in the presentation of the names of the nine German host cities arranged in three columns of the same visual width, and in three rows with the same spacing between them. There is also alignment between the painting of the human figure, which shows that it is in motion, a possible shot on goal, arranged in a balanced way, occupying about 50% of the central visual space of the poster.

3) There is proximity between the textual items. The name of the event recorded in four languages is arranged in four lines, one below the other. The arrangement of the nine cities in three columns contains the following information: *Hamburg, West-Berlin* and *Hannover*, in the first column, in the second column the names of the cities of *Düsseldorf, Gelsenkirchen* and *Dortmund*, and in the third column, *Frankfurt, Stuttgart* and *München*.

Regarding the use of the proximity principle, it is still possible to state that the layout items are close in: 1) Text – the block of text indicating the information with the name, date and place of the event is grouped; 2) Signature – included in the upper part of the poster on the left was the logo of the event; 3) Image – is the largest element of the poster, characterized by the representation of the

human figure through very marked brushstrokes; 4) Title – there is no title on the poster; and 5) *Slogan* – there is also no *slogan* or "catchphrase" applied to the West German poster developed for the football World Cup organized by FIFA in 1974. Although the sentences are composed in capital letters, the use of a sans-serif type refers to the teachings of the German *Bauhaus school*.

Fig. 5: Poster for the 1974 World Cup in West Germany.



Source: <https://www.mg.superesportes.com.br/app/noticias/especiais/copa-do-mundo-2014/historia/2014/03/30/interna-historia,283124/sem-o-encanto-de-70-e-batido-pela-soberba.shtml>

A UNIFIED GERMANY REINTRODUCES ITSELF TO THE WORLD AT THE 2006 WORLD CUP

In 2006, Germany (unified) once again hosted the World Cup, bringing the sporting event to Europe once again. The Brazilian team did not qualify for the final, a fact that harms the national media, which ended up focusing its work on various articles showing the "New Germany", which would be overcoming the horrors of World War II only at that moment, when it was conceiving itself unified again, a process that had begun in 1989, with the fall of the Berlin Wall. after twenty-eight (28) years of splitting.

The process of German reunification has its roots in the coming to Soviet power of the leader *Mikhail Gorbachev* in 1985, which began the process of political opening up of the USSR. The liberal process brought about by *Gorbachev* it affects and influences other republics of Eastern Europe, which made up the socialist bloc, and also the dissolution of the Union of Soviet Socialist Republics, which had Russia as the center of power. The fall of the "Iron Curtain" is an effect of the new Soviet policies and the end of the German Democratic Republic (GDR), East Germany.

With the fall of the Berlin Wall, the end of the physical barrier between the Germanies, comes the reunification of German territory. New problems arose; the different developments between the two parts of Germany were visible, yet the *Maastricht Treaty* made it possible for the countries from the "Iron Curtain" to join the European Union. The fall of the Berlin Wall is both a cause and a consequence of the end of socialism on the European continent. As a result, new right-wing leaders are now elected by popular vote in many European countries.

In the same way that one artistic style denies the former, in the 1990s and 2000s Eastern European countries denied Marxist ideas and the hypothetical distribution of wealth advocated by



them. Socialism and the left-wing parties that defended it were losing the elections, and the satellite countries of the former USSR cut the "umbilical cord" that kept them tied to Moscow.

The market economy was shown to be the condition for restructuring Europe socio-politically and economically. The European Union began to help the new countries to rebuild their economies and implement political reforms, contributing to the European market becoming a real single market, with a strong and unified currency, enabling the free movement of goods, services and people in that territory, eliminating the old obstacles to the European project, as of June 1993, with the signing of the Copenhagen Declaration.

The European Union believed that, due to the emergence of new market powers, such as China, for example, the only solution to ensure economic growth would be the establishment of an economic bloc that would guarantee them free trade: expanding the variety of consumer goods, limiting prices by competition, creating consumer protection policies. They still believed that they needed a single, unison political demonstration.

According to Denardin (2011, p. 113), "despite the beautiful structure they had with stadiums, airports, train lines, hotels and everything that a World Cup requires, [...] They also invested a lot of money to deliver a perfect World Cup to the nations. Seven of the twelve stadiums where the games took place had been used [in] 74." Among them, the Olympic Stadium in Berlin, built by *Hitler* for the 1936 Olympics, also hosted by Germany, before the post-war split.

In that year of 2006, the German population believed in winning the World Cup on German territory; They were coming from a runner-up in the World Cup, in 2002, and already held the title of three-time champions, they had the tactical discipline, the physical strength and the motivation to play the games in their own country, with the support of the fans who were excited about the games of the German team.

The international press also believed that the German team would be the big surprise of that World Cup and followed the actions of that sports team on a daily basis. The Brazilian group, which arrived at the World Cup as the winner of the 2002 World Cup, also had its concentration observed and commented on by the various media outlets that covered the sporting event.

The teams of Italy and France did not stand out in the eyes of the media, however, as stated by Voser, Guimarães and Ribeiro (2010, p. 134), those selected "ran on the outside, [...] the Italians prepared to win the World Cup and not to put on a show, in the middle of the competition they concentrated on their own style of play, defending."

The final match was played between the teams of Italy and France, who drew 1-1 (1-1) in regular time. With extra time and, finally, with a penalty shootout, the Italian team can celebrate winning the title, with a result of five to three, over the 1998 champions. It was the second World Cup final in which a penalty shootout decided the champion.



The top ten places in the official FIFA *rankings* of the 2006 World Cup in Germany followed the level of the previous championships: Italy (1st place), France (2nd place), Germany (3rd place), Portugal (4th place), Brazil (5th place), Argentina (6th place), England (7th place), Ukraine (8th place), Spain (9th place) and Switzerland (10th place).

Only Brazil (5th place) and Argentina (6th place) are teams from non-European countries, representing twenty percent of the top ten positions. Europe sent thirteen national teams accounting for forty percent (40%) of the berths, the Americas, nine (four from South America, three from Central America, and two from North America), Africa, five, Asia, two, the Middle East, two, and Oceania, one; it was the first World Cup in which the Australian team (16th placed) participated.

THE POSTER DEVELOPED FOR THE NEW GERMANY CUP

In the 2006 edition in Germany, the poster to publicize the FIFA World Cup was conceived from the Agency's project *WE DO Communication*, which brought the stars as a reference to desires and dreams, drawing a soccer ball as a bright constellation (figure), on the blue infinity (background). The stars form the pentagonal and hexagonal buds of the figure of the soccer ball, the sporting instrument played in each match of the competition organized by FIFA. The choice of the poster was made by the former player of the German national team, *Franz Beckenbauer*; the greatest idol of German men's football (SOUZA, undated).

Stars refer to outstanding athletes: "football stars", to movie celebrities: "stars of *Hollywood*"; to the handprints and feet of personalities on the "Walks of Fame" in various parts of the world. In short, to be a star in a certain sport or sector is to have your talent recognized. To bring the figure of the ball formed by numerous stars, building a constellation in the shape of a soccer ball is to indicate that the athletes who participate in the competition, the members of the national teams are "stars", they are outstanding players in the profession, it is also to indicate that the national teams themselves, which won the places to participate in the FIFA World Cup in 2006, They are quality references in the world of football.

The figure of the ball made up of the stars occupies about 60% of the visual space of the poster, even though it is large, it is not an element with exacerbated visual weight because it is a hollow figure, like an astronomical constellation. The unified Germany brings in its poster of the 2006 FIFA World Cup the constellation of football, indicating the importance of the event for planet Earth, from where one can see and admire the sky where the ball figure composed of numerous stars can supposedly be visualized by the humans of the more than 120 countries that receive the



television broadcasts of the games played in the period also informed on the poster. June 9 to July 9, 2006⁸.

Just below the image of the "constellation of the soccer ball", there is the logo of the event where it is possible to read: "FIFA World Cup", in the first line, and "Germany" in the second line, completed by the information of the year "2006", in the third line. Next to these three lines of text, written in English, is the image of the event's logo: "three smiley faces" in yellow, blue and green, arranged in the shape of an isosceles triangle, with the vertex pointing upwards, accompanied, below, by another circle with the graphic representation of the event's trophy. On the left side of the blue face, there is a red semicircle, creating a projection of shadow and depth, increasing the highlight of the image in relation to the background, also in blue, and to the words (FARINA, PEREZ and BASTOS, 2011). Below, the same information is displayed on the German poster: "2006 FIFA World Cup Germany TM"; the line below reads: "June 9 July 9", indicating the period of the FIFA event.

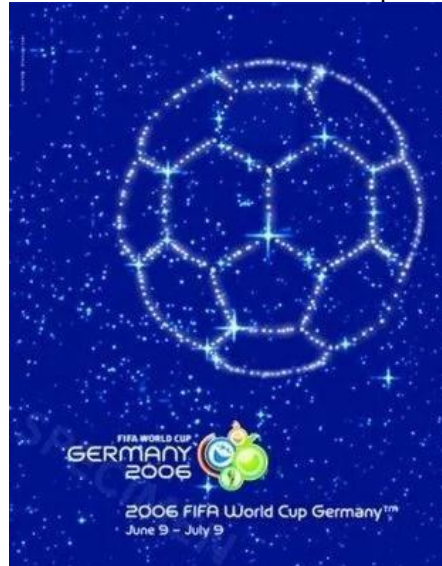
The reunified Germany of 2006 welcomes the delegations of the football teams qualified for the sports tournament with an eye on the universe and the constellation of the ball. A ball that is made up of several segments, as well as the national teams made up of different football players, as well as the various national teams, different from each other, arriving from various continents. The reunification of Germany after 28 years of division is also different. Different peoples between West and East German populations, with different habits, genders, ages, customs and cultures are also diverse among peoples.

The FIFA World Cup in Germany, in 2006, went down in the history of the championship as the one that presented the largest organization and the best conditions for journalists and media outlets to work in sports coverage.

The organization also facilitated the daily life of fans both in accessing the stadiums and in the use of public transport, food places and circulation in the cities and between the host cities of the event. All the informed schedules were practiced, all the itineraries matched the local reality. Both fans and some members of the international press praised the German organizing committee.

⁸ On the German poster of the 2006 FIFA World Cup in Germany, the information about the date of the event is displayed as: "June 9 – July 9".

Fig. 6: Poster for the 2006 FIFA World Cup in Germany.



Source: <https://www.quadrodemedalhas.com/futebol/copa-do-mundo/copa-mundo-2006-mundial-alemanha.htm> .

CONSIDERATIONS

The history of humanity, the use of technology and aesthetics compose and influence the production of Western posters of each era. The elaboration of the German posters for the promotion of the FIFA World Cup, both in 1974 and 2006, evokes the principles elaborated by the *Bauhaus* School, facilitating reading, developing well-elaborated images full of meanings important to the socio-historical moment of the host country. Textual and visual languages are present in the creations of German posters in both editions. The main use of the image in the German posters of 1974 and 2006 is present in the posters designed to announce the sporting event to the 120 countries that follow the football matches in the FIFA World Cup, held in Germany in 1974 and in 2006 by media broadcast.

Advertising finds inspiration in artistic movements in styles and approaches that enchant and sweeten the eyes of the different audiences that are exposed to the messages. At each time, ways of disseminating the information of the companies contracting the advertising campaigns are chosen. The poster production follows the changes in Western society and has maintained its space with the public, especially at the Points of Sale - POS, where they can deliver the message of the Product, Brand, Service and Event - PMS+E, to the consumer.



REFERENCES

1. Abreu, K. C. K. (2010a). Aspectos da criação publicitária. Biblioteca On-line de Ciências da Comunicação – BOCC. Universidade da Beira Interior – UBI. Covilhã/PT. [On-line]. Disponível em: <https://www.bocc.ubi.pt/_esp/autor.php?codautor=1625>. Acesso em: 16. set. 2023.
2. Abreu, K. C. K., & Santos, M. A. P. (2010b). A linguagem visual aplicada a anúncios publicitários. Biblioteca On-line de Ciências da Comunicação – BOCC. Universidade da Beira Interior – UBI. Covilhã/PT. [On-line]. Disponível em: <https://www.bocc.ubi.pt/_esp/autor.php?codautor=1625>. Acesso em: 16. set. 2023.
3. Abreu, K. C. K. (2011). Cartaz publicitário: um resgate histórico. ALCAR Nacional, 2011. [On-line]. Disponível em: <<http://www.ufrgs.br/alcar/encontros-nacionais-1/8o-encontro-2011-1/artigos/Cartaz%20publicitario%20um%20resgate%20historico.pdf/view>>. Acesso em: 14. mar. 2023.
4. Abreu, K. C. K. (2015). *Caminhos da Copa: um olhar sobre o roteiro eurocêntrico da FIFA e o Brasil do futebol* (Tese). Universidade do Sul de Santa Catarina – UNISUL.
5. Abreu, K. C. K., & Rocha, J. A. M. (2021). Leituras possíveis a partir do design gráfico dos pôsteres das Copas do Mundo FIFA de Futebol no Brasil em 1950 e em 2014: um estudo comparativo. *Revista ICom+D – Comunicação e Design: Transversalidades possíveis*, 4(1), 114-135. Taquara: FACCAT. Disponível em: <<https://seer.faccat.br/index.php/ricom/issue/view/93>>. Acesso em: 16. set. 2023.
6. Abreu, K. C. K. (2022a). História dos cartazes: pôster da Copa do Mundo FIFA de Futebol na África do Sul, em 2010. Trabalho apresentado no VII Encontro Regional Nordeste de História da Mídia - ALCAR Nordeste, 2022.
7. Abreu, K. C. K. (2022b). História dos cartazes: pôster da Copa do Mundo FIFA de Futebol no Catar em 2022. Trabalho apresentado na I Jornada do Programa de Iniciação Científica UNINTER & IV Seminário Grupo de Pesquisa História, Educação e Sociedade – UNINTER, 2022.
8. Bauhaus. Mundo Educação [On-line]. Disponível em: <<https://mundoeducacao.uol.com.br/artes/escola-arte-bauhaus.htm>>. Acesso em: 29. set. 2023.
9. Cesar, N. (2000). *Direção de Arte em propaganda*. São Paulo: Futura.
10. Chinen, N. (Ed.). (2011). *Design Gráfico: Curso completo* (2ª ed.). São Paulo: Escala.
11. Cruz, D. M., & Abreu, K. C. K. (2009). Análise do design gráfico do pôster do filme alemão “Corra Lola Corra”. Biblioteca On-line de Ciências da Comunicação – BOCC. Universidade da Beira Interior – UBI. Covilhã/PT. [On-line]. Disponível em: <https://www.bocc.ubi.pt/_esp/autor.php?codautor=1625>. Acesso em: 16. set. 2023.
12. Denardin, P. E. (2011). *10 Copas é Demais*. Piracicaba: Mosca.
13. Dondis, D. A. (2003). *Sintaxe da Linguagem Visual*. São Paulo: Martins Fontes.
14. Farina, M., Perez, C., & Bastos, D. (2011). *Psicodinâmica das Cores em Comunicação* (6ª ed.). São Paulo: Blücher.



15. FIFA – Associação da Federação Internacional de Futebol. Disponível em: <<https://www.fifa.com>>; acesso em: 21. ago. 2022.
16. Fonseca, J. da. (1990). *Comunicação Visual: glossário*. Porto Alegre: Editora da Universidade/UFRGS.
17. Hurlburt, A. (2002). *Layout: o design da página impressa*. São Paulo: Nobel.
18. Impulsiona.org. (2022). Cartazes e Logos. Disponível em: <<https://midiasstoragesec.blob.core.windows.net/001/2022/11/impulsiona-2022-06-copa-cartazeslogos.pdf>>. Acesso em: 16. set. 2023.
19. McGinity, L. (2011). Bauhaus. In S. Farthing, *Tudo sobre arte*. Rio de Janeiro: Sextante.
20. Moles, A. (1974). *O cartaz*. Trad.: Miriam Garcia Mendes. São Paulo: Perspectiva/Editora da Universidade de São Paulo.
21. Rocha, J. A. M. (2023). *Título Tese*. Universidade Federal do Rio Grande do Sul – UFRGS.
22. Sant’Anna, A. (1996). *Propaganda: teoria, técnica e prática*. São Paulo: Melhoramentos.
23. Souza, B. J. (2023). Jornal da USP Especial, Ed. 117 - Arte. [On-line]. Disponível em: <<https://jornal.usp.br/especial/revista-usp-117-as-copas-em-cartaz/>>. Acesso em: 16. set. 2023.
24. Voser, R. C., Guimarães, M. G., & Ribeiro, E. R. (2010). *Futebol: história, técnica e treino de goleiro* (2ª ed. revisada e atualizada). Porto Alegre: EDIPUCRS.
25. Williams, R. (2013). *Design para quem não é designer: princípios de design e tipografia para iniciantes* (4ª ed.). Trad.: Bárbara Menezes. São Paulo: Callis Editora.