

JANISSARY FC

by
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JANISSARY FC

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ABSTRACT

JANISSARY FC

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The process of ‘industrialization’ in soccer has increased greatly in recent times. Therefore, the revenues that clubs earn has risen up dramatically with sponsorships, TV broadcasting and merchandising. Day after day, soccer clubs are managed as if they were ‘corporate firms’. Brand management, thus, gains importance as the revenues increase. However, elements of visual identities of soccer clubs such as emblems, logos and merchandising products are designed as kitsch and generic, far from reflecting the notion of ‘identity’. In this regard, Janissary FC (JFC) is an attempt to create a model to design a visual identity of a soccer team. The project tries to solve the problem of ‘being generic and kitsch’ by designing a unique and elegant identity.

In this project; Photoshop, Freehand, Illustrator, After Effects, Poser, Maya, Google Sketch Up Pro and Acid Pro are used. Also, ‘motion capture’ technique is utilized.

Keywords: soccer, industrialization, commercialization, brand, graphic design, corporate identity, janissaries.

CD includes: accessory.pdf, clothing.pdf, corporate.pdf, digital.pdf, editorial.pdf, promotional.pdf, janissaryfc.avi, readme.txt

ÖZ

JANISSARY FC

Ege Sezen,

Görsel Sanatlar ve Görsel İletişim Tasarımı Yüksek Lisans Programı

Tez Yöneticileri: Elif Ayiter & Murat Germen

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Futbolda, yakın zamanda, ‘endüstrileşme’ süreci hızlanmıştır. Dolayısıyla, futbol klüplerinin gelirleri sponsorluklarla, televizyon yayınlarıyla ve ürün satışlarıyla önemli ölçüde artmıştır. Gün geçtikçe klüpler artık birer şirketmiş gibi yönetilmektedir. Bu bağlamda, gelirlerin artmasıyla ‘marka yönetimi’ de önem kazanmıştır. Ancak, genel olarak futbol klüplerinin görsel kimliğini oluşturan amblem, logo ve bunların yer aldığı ticari ürünler gibi unsurların tasarımları estetik olarak zayıf ve bir kimlik yansıtma çabasından uzak, yani ‘markasız’ olarak karşımıza çıkmaktadır. Bu bakımdan, Janissary FC (JFC) bir futbol takımı kimliği yaratma adına bir model üretme çabasıdır. Proje, zarif ve kimlikli bir tasarım yapma yoluyla, ‘kötü ve kimliksiz tasarım’ sorununu çözmeye çalışmaktadır.

Bu projede; Photoshop, Freehand, Illustrator, After Effects, Poser, Maya, Google Sketch Up Pro and Acid Pro programları kullanılmıştır. Ayrıca, ‘hareket yakalama’ tekniğinden de faydalanılmıştır.

Anahtar sözcükler: futbol, endüstrileşme, ticarileşme, marka, grafik tasarım, kurumsal kimlik, yeniçeriler.

CD içeriği: accessory.pdf, clothing.pdf, corporate.pdf, digital.pdf, editorial.pdf, promotional.pdf, janissaryfc.avi, readme.txt

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INTRODUCTION

“The packet
which the product is presented in
should always be dashing.”

- Joao Havelange

Nobody doubts that soccer is the most popular sport in the world. There are quite a few reasons to support this statement. First of all, the game is a simple one. Even four big stones fairly serve as ‘goal posts’ and an ordinary street is enough to create a ‘pitch’. Then, only you have to do is to have a ball and find a few people to initiate a game. Sometimes, a can or a bunch of paper that is folded and shaped rounded can be enough to kick and run after for hours. Secondly, the rules of soccer are not complex. Generally, you struggle with other players without hurting them by any means, also you should avoid playing ball with your hands or arms, try to pass the ball inside the goal post and prevent to your competitors winning a goal. Besides, soccer is full of uncertainties; that is to say, Real Madrid, the richest club of the world (Smyth:2007), can lose against a competitor from whom that even one player of Real Madrid is worth more than an entire team in.

Not from a long ago, soccer has diverged its ‘concept’ to a new ‘field’ in a fascinating way. The field can be titled as ‘industrialization of soccer’ that Tuğrul Akşar defines it as “from show to show-business” (Akşar, 2004:2). Developments in mass-media communication, surely, have boosted the transformation of soccer. The breakthrough in this evolution is probably seen in the idea of broadcasting matches via television to millions of people. As Akşar states, “television makes soccer as a type of consumption” (Akşar, 2004:23). Television increases the popularity of soccer. Thus, many firms have invested in soccer by signing large sponsorship contracts with clubs. TV channels pay huge amount of money to national federations, indirectly to clubs, for broadcasting matches. Clubs have also earned considerable amounts of money by selling their merchandise products such as shirt, replica kits and mugs that have logos of clubs. Sergio Cragnotti, former president of SS Lazio, explains that “soccer is the most

globalized business in the world. Is there any other product that is bought by three billion people? Even Coca Cola could not reach this amount.” (Authier, 2001:14)

As soccer has become an industry, clubs have become ‘firms’ and the motive of profit-maximization has emerged as a key issue. “Towards the end of 1980s most professional clubs aimed to earn more money from their off-field activities than from gate money paid by the average supporter.” (Guilianotti, 1999:88). Therefore, ‘establishing a brand’ appears as the most crucial point to increase revenues of soccer clubs. ‘Brand’ comes out as the notion of identity. However, corporate identities of many soccer clubs are insufficient in imposing the feeling of identity. Designs of logos are not in a top-notch level, most even have an awful and overcrowded look, with many basic typographical mistakes. Additionally, they look as if they are generic, meaning that designs of logos, emblems, crests of many soccer clubs fail to tell the unique characteristics of soccer teams and the designs should be replaced with significantly improved ones. Furthermore, merchandise products that are branded with club logos are designed better than are crests; however, these products lack of originality due to the usage of generic visual language and similar design elements. This project aims to show how a corporate identity of a soccer team should be designed by creating and designing a virtual soccer team.

CHAPTER I: SOCCER AS ‘MERCHANDISE’

Soccer has been no longer ‘just’ a game. It has evolved as a financial sector. The financial ‘pasta’ of soccer is denoted with high digits as Tuğrul Akşar reveals the estimated revenues, that soccer generates directly and indirectly, have reached around 250 billion dollars in the world. The largest share of total revenues, approximately 104 billion dollars goes to Europe and its top five major leagues contributes most: ‘Premier League’ of England, ‘Serie A’ of Italy, ‘La Liga’ of Spain, ‘Bundesliga’ of Germany and ‘Ligue 1’ of France. (Akşar, 2004:136-137)

One of the assumptions microeconomics theory proposes is that people are rational in their consumptional behaviours. This argument is valid for our needs in general, meaning that people have limitless desires but limited money; therefore, they have to list their ‘priorities’ within their budgets in order to maximize the benefit they get from their expenditures. Nevertheless, this theory does not work in a traditional way for many people who favor one of soccer teams. Fans, superfans and hooligans are people who have a great desire to support their favored team, do not hesitate to spend money on products branded with a club’s emblem. Even a supporter knows that a replicate jersey is so expensive that he/she hardly affords to buy it, they just buy it due to several reasons as ‘defining himself/herself with the identity of team’ or just thinking ‘to support his/her team financially’. In other words, they can be aggressive in the sense of spending money as well chanting powerfully, cheering and making ovations so loudly as to have a sore throat on the following day of match and even fighting wildly against rival fans and probably get injured. Consequently, in Europe the size of revenues from merchandising is almost equal to 15% of the total revenues that includes sponsoring, TV broadcasting, match and season tickets and merchandising. The amount of money that clubs earn from their merchandise products even catches up the financial support that are resulted from selling single and season tickets in Italy, Germany and France. (Akşar, 2004: 136-137)

Some striking instances embody what is written above. For instance, in 1997, Ronaldo signed for Internazionale from FC Barcelona with a huge fee. Internazionale “played the game outside the field well”, meaning that sold 35,000 replica shirts within ten days of the transfer, thereby recouping part of his enormous fee that is 19 million

Euros. (Guglianotti, 1999:89-90). Though, Ronaldo is though an exception because he was asserted as one of the brightest talents of the world in those days (he was matched with Pele and Maradona), this case is a fair evidence that soccer can be an “asset” in today’s world.

CHAPTER II: LOGO: MEANING, ROOTS & EVOLUTION

Paul Rand, who is one of the most famous graphic designers, defines ‘logo’ as “the image of a corporation, a symbol of a corporation. Ideally, they do not ‘illustrate’ or ‘represent’, but they ‘indicate’ and ‘suggest’.” (Rand, 1985:24). Logos are vital in today’s corporate world because:

Today, the logo is the main expression of a company's brand. Designed and promoted well, your custom logo will represent your company in the minds of each customer, and serve as an umbrella for new products. It will even represent your "corporate ideals" and focus the efforts of your staff. If you intend for your company to reach its full potential, you need a professional logo design. (Honstein:2005)

The history of logo design dates back to Ancient Greece. Logo means ‘word’ and ‘speech’ in Greek. Mainly, symbols that created from one or more letters are used to represent the initial letters of a person or a place. Many early Greek and Roman coins bear the monograms or logos of rulers or towns (“History of Logo Design”:2007). For instance, one of the well-known of them is the sacred monogram (Figure 1), composed by the conjunction of the first two Greek letters of XR, S, T, O, and S; (Christ), usually with the A (alpha) and O (omega) of the Apocalypse on each side of the coin (“Britannica”:2007).



Figure 1: Sacred monogram.

As the means of production has changed by the industrial revolution, “purchasers lost contact with manufacturers, products became increasingly similar, and mass packaging made indistinguishable the products that had been purchased in bulk.” (Honstein:2005). Therefore, the need of differentiation among firms in terms of identity has started to emerge. However, before the industrial revolution there was no need to

differentiate because “people purchased goods directly from the craftsperson, the grocer, and the farmer. Pottery, woodwork, stonework and even bread carried a stamp of the craftsperson—a signature of someone you could shake the hand of.” (Honstein:2005).

Logos can be asserted as ‘living things’. They are ‘live’ and they are exposed to some changes in terms of look. There are two reasons: First of all; due to many aesthetic and political reasons (Art Nouveau, Dada) or the need for corporate identity (Swiss International), from Victorian era to the present, graphic design has evolved in numerous ways and styles. (Heller and Chwast, 1994:10). Secondly, (bounded with first reason) “while a logo update from time to time tells customers that the company is staying up-to-date in its offerings and still knows how to connect with its customers, a logo that never changes can make customers feel like the company is out of touch with its clientele.” (Munk:2005). In the following pages, the figures (Figure 2, 3, 4, 5) tell how some big firms like 3M, Bayer, Shell and United Airlines modify their logos. “While successful companies tend to grow more complex over time, their trademarks usually become simpler.” (Cullen, 2004:12). Those examples, it is obvious that, the evolution of logos is in the direction of ‘being simple and clear’. For instance, when you observe the history of Bayer’s logo (Figure 3), you can see ‘revolution’ in ‘evolution’:

Beginning life as an intricate heraldic shield; later, when public taste shifts away from such heroic designs, the Bayer lion is retired [and] the logo became instantly recognizable only after its design was pared down to bare essentials. (Cullen, 16-17:2004).

Same approach is also true for Shell’s logo (Figure 4). Cullen explains its evolution in the same manner as Bayer: “Since first appearing in the early 1900s, the Shell pecten logo has become increasingly stylized, reflecting the trend towards simplicity in graphic design over the past several decades.” (Cullen, 2004:22).



Figure 2: Evolution in the logo of 3M.



Figure 3: Evolution in the logo of Bayer.

CHAPTER III: LOGOS OF SOCCER TEAMS

3.1 Overview

Soccer in modern sense, although its roots are claimed to date back to ancient Rome, has a history of one and a half century. Sheffield FC is known as the oldest soccer club in history as “FIFA awarded the honour to Sheffield FC for being 'the oldest club in the world, founded in 1857, and a symbol of the role of football as a common denominator in the community and in society.” (Johnson:2005). Modern-day soccer was shaped in Britain as the Football Association was founded by the agreement of twelve soccer clubs in 1863 (Galeano, 2006:45). Soccer has been spreaded on the entire world as a typical export product of the Empire of Britain like Manchester textiles, railways, the loans that the Bank of Barings open. People who brought soccer to countries like Argentina and Uruguay were the sailors and who founded first soccer clubs in those countries were English diplomats and workers. (Galeano, 2006:48)

“There are a number of clubs, especially those whose origins lie in the 19th Century, who have, since their inception, carried as their logo the ‘coat of arms’ [Figure 6,7] of the city of their birth.” (Curtis:1997). Columbia Encyclopedia explains the term of ‘coat of arms’ as:

[H]eraldry, system in which inherited symbols, or devices, called charges are displayed on a shield, or escutcheon, for the purpose of identifying individuals or families.[H]eraldry proper is a feudal institution developed by noblemen using personal insignia on seals and shields that came to be transmitted to their families. It is thought to have originated in the late 12th cent., and to have been prevalent in Germany, France, Spain, and Italy, and imported into England by the Normans. The crusades and tournaments which drew together knights from many countries caused heraldry to flourish in Western Europe and the Muslim world. The practice of embroidering family emblems on the surcoat, or tabard, worn over chain mail in the 13th cent. accounts for the term "coat of arms." Arms were borne by families, corporations, guilds, religious houses, inns of court, colleges, boroughs and cities, and kingdoms. In the United States the seals and insignia of colleges, cities, and the like are examples of the persistence of the heraldic tradition. (“Columbia”:2007) The shield is the essential part of an armorial achievement; without it there can be no full heraldic display.” (“Britannica”:2007)

Therefore; in the light of these statements of heraldry and the spread of soccer around the world, it's not surprising to see that using coat of arms is a tradition in emblems of soccer teams and ‘coat of arms’ is widely used among soccer clubs around the world (Figure 9).

Rounded shaped (roundel) badges, rhombus shapes (lozenge) can be claimed as other common and traditional types among soccer clubs. Badges and lozenges can be explained as:

The badge [Figure 8] is older than the heraldic system. Such a symbol identifying a person, a body, or an impersonal idea can be found from ancient times. With the growth of heraldry, badges naturally assumed an heraldic character.” (“Britannica”:2007) In modern (i.e. post-Renaissance) heraldry, it is common that women's arms are required to be placed in lozenge-shaped shields. (Velde:1996) A woman adopts the undifferenced arms of her father. An unmarried woman: the arms of her father are displayed on a lozenge; a true lover's knot signifies unmarried status. A married woman: the wife's arms, to the sinister, impale those of the husband, to the dexter; the husband displays the combined arms as head of the family, and the wife shares his escutcheon. A widow: the woman's arms revert to the lozenge, detaining the deceased husband's impaled arms [Figure 9]. (“Britannica”:2007).

They have relatively a simple look and a considerable amount of soccer teams have logos have circular and/or rhombus shapes (Figure 10).



Figure 6: Coat of arms.

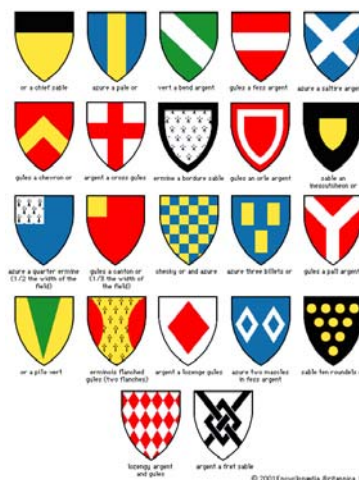
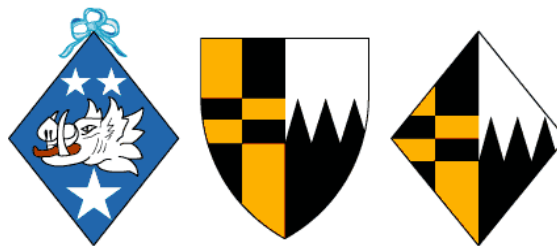


Figure 7: Shields.



© 2001 Encyclopædia Britannica, Inc.

Figure 8: Roundel.



© 2001 Encyclopædia Britannica, Inc.

Figure 9: Arms of ladies.



Figure 10: Emblems of various soccer clubs.



Figure 11: Emblems of various soccer clubs.

3.2 Design Problems in Emblems

First of all, when you strive to create an identity of a corporation, organization, institution, party, foundation or soccer team, the logo, crest or emblem that you put effort on should carry the following:

A logo should be unique, memorable, and recognizable at a glance; it should become synonymous with the product or service it represents. It also is important for a logo to be used in a consistent manner. A logo must be designed appropriately in terms of style (characteristic manner or appearance), type, shapes, and symbols. For example, what might be appropriate for an insurance company might not be appropriate for an amusement park. A logo should express the spirit or personality of the product, service, or organization. ...You need to create a logo that will stand up to the test of time in terms of style and trends. Of course, a logo should be aesthetically pleasing [and] have graphic impact... A logo should work for all applications that would suit the client's needs. (Landa, 1996:115-116).

When emblems of many soccer teams are analyzed, it can be claimed that many of them lack what is stated above. At first glance, one of the weaknesses in many emblems is poor typography. It is the rule of thumb that letters, words and sentences; that is to say, written material has the highest priority in visual communication design. "In any design using type, there is almost always a specific message to communicate; for example, the title of a book, the selling point of a service, or the ingredients of a product." (Landa, 2001:58). Therefore, the sole mission of typography is to make viewer to get the message first. "[T]ype is meant to be read... too little space may make words difficult to read." (Landa, 2001:87). However, like in logos of AS Roma, Fluminense and Flamengo (Figure 12), club names or abbreviations are placed in an

‘overlapped’ way to make people reading difficult. The aim of placing letters and words in those logos could be to add aesthetic values on the logos; however, the results are not positive. The use of typography on those logos is far from being readable in a comfortable fashion and confuses the reader.



Figure 12: Emblems of AS Roma, Fluminense and Flamengo.

Legibility and readability are serious issues because “legibility refers to how easily the shapes of letters can be distinguished and readability refers to how easily type is read.” (Landa, 76:2001). Crests of Palmeiras, Velez Sarsfield and Ankaragücü (Figure 13) can be designated as mistakes of legibility and readability. “Chang[ing] the set width of a letter by fiddling with its horizontal or vertical scale distorts the proportion of the typeface, forcing heavy elements to become thin, and thin elements to become thick.” (“Thinking”:2005). As a result of this phenomenon, the change in font anatomy leads to an unstable and uncomfortable view that cannot be accepted as a healthy method of carrying information.



Figure 13: Emblems of Palmerias, Velez Sarsfield and Ankaragücü.

Overcrowded emblems are a serious issue that puts an obstacle on representing teams in a clear-cut way. Logos are full of signs and stylized figures that are ‘squeezed’ in an area. Putting many figures in an area without giving each other enough space makes the whole composition to have a look of a ‘fun-fair’. However; in design process:

You should consider the effective use of positive and negative space. The positive space is that which occupies the image area, while negative space is the background. It is worthwhile exploring the effects that [the] ‘unused’ space has on the overall feel of an image by deliberately altering the ratio of positive to negative space. (Dabner, 2005:12).

The confusion that crowded composition causes reaches a higher degree when logos are used in smaller scales. Details vanish and look as if they are mistakes done by creator or you cannot identify objects, symbols and figures apparently. Besides, the elements in logos have weak relationships or have nothing to do with written material. As a design principle, graphical elements should have functions in a composition to guide user to read the material: “Nothing should be placed on the page arbitrarily. Every element should have some visual connection with another element on the page. This creates a clean, sophisticated, fresh look.” (Williams, 2004:15). In the crests of Urawa Red Diamonds, Vasco de Gama and RSC Anderlecht (Figure 14), graphics have decorative functions; hence, they make viewers to lose concentration on what is written. Apart from these, there are additional problems with graphics. When figures or objects are stylized in a detailed way, the details overstrain the eye.



Figure 14: Emblems of Urawa Red Diamonds, Vasco De Gama and Anderlecht.

Symmetry should be taken into account while describing design problems. “Symmetrical compositions carry associations of ‘tradition’, ‘order’ and ‘rationality’” (Dabner, 103:2005). Logos of soccer teams may need to impress people with these peculiarities; however, “asymmetrical compositions which create more ‘tension’ and ‘dynamism’”(Dabner, 103:2005) work better for soccer teams because soccer teams need designs that imply the feeling of ‘motion’ and ‘dynamism’. In general, almost all soccer teams have ‘too balanced’ emblems in terms of symmetry due to several reasons: center aligned text, straight directed shapes, mirrored elements. Emblems of Brøndby, FC Zurich and Hamburg SV can be given as examples for symmetrical crests (Figure 15).



Figure 15: Emblems of Brøndby, FC Zürich and Hamburger SV.

3.3 Generic and Inconsistent Styles

The creation of corporate identities and their associated elements is an important part of contemporary graphic design practice. Identity is difference –if we were unable to differentiate one person, one product, or company from another we would be lost. Difference helps us to define the nature of things. (Dabner, 160:2005).

First of all, as stated in chapter 3.1, soccer teams have some common shapes like ‘coat of arms’, ‘circle’ and ‘rhombus’. Many of them use traditional elements of ‘coat of arms’ like beasts as lion, eagle and dragon. They also use ‘colored stripes’. Of course, these elements can be used while designing a logo for a soccer team and they are symbols that have meanings in heraldry such as ‘lion’ symbols “majesty, strength, and justice, military might and deathless courage” (“Heraldry”:2007); however, they are arranged and used in similar styles. For instance, if we take a look at RCD Espanol, Club Brugge, FC Real Madrid, Siena, Juventus and KF Tirana; we will encounter considerable similarities (Figure 16,17). When we observe the usage of traditional lion of coat of arms in the emblems of Olympique Lyon, Middlesborough and Real Zaragoza (Figure 18), it is almost same as it is used in heraldry banner (Figure 19). Another classical usage of lion can be seen in the emblem’s of Bayer Leverkusen, FC Zürich and Burnley FC (Figure 20). Moreover, the usage of ‘eagle’ is another common thing that some teams like S.S Lazio, Benfica and Rapid Bucharest have. (Figure 21).



Figure 16: Emblems of Espanol, Club Brugge and Real Madrid.



Figure 17: Emblems of Siena, Juventus and KF Tirana.



Figure 18: Emblems of Olympique Lyon, Middleborough and Real Zaragoza.



Figure 19: Heraldic banner.



Figure 20: Emblems of Bayer Leverkusen, FC Zurich and Burnley.



Figure 21: Emblems of S.S Lazio, Benfica and Rapid Bucharest.

If the designs of merchandise products lack a common visual language in a packet, styles lose connection from logos or styles look similar in different teams; then it can be claimed that they distort the image of clubs and highly make them look generic, prevent them from being differentiated from each other. Merchandising products and other related stuff such as official websites of many clubs are made of generic designs. For instance, jerseys of teams possess many similarities in terms of style and look. Straight-colored, vertically striped, horizontally striped, two-parted or sleeve-contrasted jerseys are well-known styles and used by many teams all around the world. Also, when firms such as Nike, Adidas and Umbro design jerseys to various teams that look gorgeous and innovative but are almost the same for every team. Chelsea FC and Liverpool FC's 2007-2008 away uniforms look almost the same except colors (Figure 22). Same is true for 2005-2006 home jerseys of AC Milan and Internazionale (Figure 23). Besides, designs of kits do not carry any information or clue about their emblems and identities. Moreover, merchandising products of soccer teams lack a common visual language. When you compare some products of Fenerbahçe SK's store, Fenerium (Figure 24), you can easily absorb the idea that there is not a unity or consistency in terms of a visual language in their products. In this context, Fulham (Figure 25) and Hansa Rostock's (Figure 26) merchandise have some problems in terms of having a common, differentiable and unique design. You cannot identify those products as members of a 'family' in the sense of design and identity.



Figure 22: 2007-2008 away jerseys of Chelsea FC and Liverpool FC.



Figure 23: 2005-2006 home jerseys of AC Milan and Internazionale.



Figure 24: Samples from Fenerbahçe's merchandise.



Figure 25: Samples from Fulham's merchandise.



Figure 26: Samples from Hansa Rostock's merchandise.

Websites of soccer clubs lack originality in terms of having a visual language. For instance, when you take a look at the official websites of KV Mechelen, AC Parma and River Plate (Figure 27), it is obvious that there is no significant evidence except the logos of clubs to prove that there are some distinctive visual elements derived from the identity of the club plays a role in those websites. What is meant by saying this is: If you remove the logo of KV Mechelen and put the logo of RC Lens (RC Lens have the same colors as Mechelen have), does it affect the whole look of website? Does it matter whether it is the website of KV Mechelen or RC Lens? Does not the design of the website of Mechelen make it possible to work for a different team without changing anything? Who can claim that there is a smell of originality in those designs?

KV MECHELEN officiële website

[home](#) | [season](#) | [club](#) | [multimedia](#) | [history](#) | [ticketing](#) | [hospitality](#)

[Vedlia Jeugdacademie](#)
[Dames](#)
[Supportersfederatie](#)

INTRODUCTION

Introduction
 KV Mechelen is a team in Belgium's first division. The club plays its games in the traditional yellow and red striped shirts, has registration number 25 and was founded in 1904. KV Mechelen is often referred to as "Malinwa".
[more...](#)

NEXT MATCH

KVM - Club Brugge
 27-08-2007 at 20:30

PREVIOUS MATCH

Charleroi - KVM
 1 - 0

LEAGUE TABLE

1	Standard	4	12	10	KSV Roeselare	4	5
2	KAA Gent	4	10	11	Charleroi	3	4
3	RSC Anderlecht	4	10	12	G. Beerschot	4	4
4	Moeskroen	4	9	10	Zulte-Waregem	4	4
5	Club Brugge	3	9	14	KV Mechelen	3	1
6	KSC Lokeren OV	4	7	15	RACB Bergen	4	1
7	KRC Genk	4	7	16	FCV Dender EH	4	1
8	Cercle Brugge	4	6	17	St-Truiden VV	3	0
9	KVC Westerlo	4	6	18	FC Brussels	4	0

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La prima volta di Di Carlo

(25 agosto) - Parma-Catania, ovvero prima volta di **Domenico Di Carlo**, in Serie A e al Tardini: "Sono emozionato - dice l'allenatore dei crociati - per il fatto che giochiamo la prima in casa, non per il mio esordio in Serie A. Sono sincero: l'emozione ci sarà quando entrerò, quando mi siederò in panchina, vedendo i miei nuovi tifosi, che saranno tanti e che avranno tanta voglia di vincere come la mia. L'aspetto più bello è proprio questo: di cercare di lavorare tutti insieme per creare una unica fonte di positività per cercare di vincere le partite. Mi ha fatto piacere vedere così tanta gente alla nostra presentazione in Piazza Garibaldi e l'entusiasmo nel modo giusto. Ho visto che anche i ragazzi erano proprio contenti dei loro beniamini. Io cercherò di fare il massimo, di metterci passione, impegno e tutte le capacità possibili per cercare di far rendere il Parma al 140-150%, non il 100%, perché è questo l'obiettivo. Come tutte le squadre il Catania ha dei giocatori caratteriali, importanti a livello fisico; chiudono bene gli spazi, sono bravissimi nelle ripartenze. Quando trovi di queste squadre deve saper essere bravo a non attaccare a testa bassa, ed avere sempre equilibrio in campo, anche nella fase offensiva, cercando di non farsi trovare connessi e aggirarli soprattutto sulla fascia.

Da lunedì 13 agosto: PROROGA CAMPAGNA ABBONAMENTI PARMA FC 2007-08

La Società Parma FC, al fine di venire incontro ai tifosi vogliosi di sottoscrivere l'abbonamento per la Stagione Sportiva 2007-08 (Campionato più Coppa Italia), ha deciso due periodi di proroga della Campagna Abbonamenti:

il primo dal 13 al 22 agosto 2007
 il secondo dal 30 agosto al 7 settembre 2007

DOVE ABBONARSI
 Durante i periodi di proroga non sarà più attivo il Centro Abbonamenti di Palazzo Savitale, pertanto chi è interessato potrà recarsi, nelle

BANCA MONTE PARMA
SKY

SITIO OFICIAL
CLUB ATLETICO RIVER PLATE **RIVER ADY**

[Home](#) | [Foto](#) | [Tour](#) | [Imagen](#) | [Notas](#) | [Sala de Prensa](#) | [Contacto](#) | [Shopping](#) | [English](#) | [中文](#)

[Institucional](#) | [Deportes](#) | [Historia](#) | [El Club](#) | [Futbol](#) | [Enciclopedia](#) | [Servicios](#) | [Calendario](#)

Publicite en el Sitio Oficial River Plate

En el primero jugamos bien, y en el segundo estuvimos más ahogados, cansados y no legamos mucho. Fue justo el empate" **D. Passarella**

BUSCAR FOTOS **ENCICLOPEDIA**

PALABRA CLAVE: **BUSCAR**

ACCESO A BÚSQUEDA AVANZADA DE FOTOS

APERTURA 2007

EL PARTIDO

- Opiniones
- Dijo el técnico
- Ficha del partido
- Jugador

FOTOS

ESTADISTICAS

- Posiciones
- Goleadores
- Fixture
- Archivos

ESTADISTICAS AFA

POSICIONES

Independiente	0
Ferriñanes	1

Gimnasia (J) 2 vs. River Plate 2
 23 de Agosto de 2007
 Justa igualdad

La Previa

San Martin VS. River

Este domingo 26 de Agosto de 2007 a partir de las 14:00 hs. visitamos a San Martín en San Juan por la cuarta fecha del Apertura 2007. Aquí toda la información que querés conocer antes del encuentro.

Encuesta

Seleccioná las 2 incorporaciones que más te gustan.

- Juan Ojeda
- Nicolás Sánchez
- Sixto Peralta
- Rolando Zárate
- Alexis Sánchez

Anuncios Google

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Historic Requa Inn B&B
 Historically great view

Figure 27: Official websites of Mechelen, Parma and River Plate.

3.4 Renovation Attempts in Emblems

As we see in chapter II, the logos of corporate firms such as 3M and Bayer have walked through a process of evolution. Some soccer teams also renovated or even changed their emblems in order to adapt their identity due to ‘industrialization’ and the changes in ‘design’. For instance, Arsenal’s logo has been under big changes in recent times.

Until 1949, ‘3’ (Figure 28) was used and the changes occurred in 1949 as a big change resulted in ‘5’ and relatively smaller changes were performed till 2002 (“Arsenal”:2007). In 2002 the club unveiled its new crest that is ‘8’ (Figure 29):

[I]t is designed to present a more modern look as they try to establish themselves as one of Europe’s leading clubs. More importantly, it retains the traditional features such as the cannon and the shield which are synonymous with Arsenal Football Club. Out go the traditional gothic script, Latin motto and heraldic badge in favour of a simpler, more modern image. (“BBC”:2002).

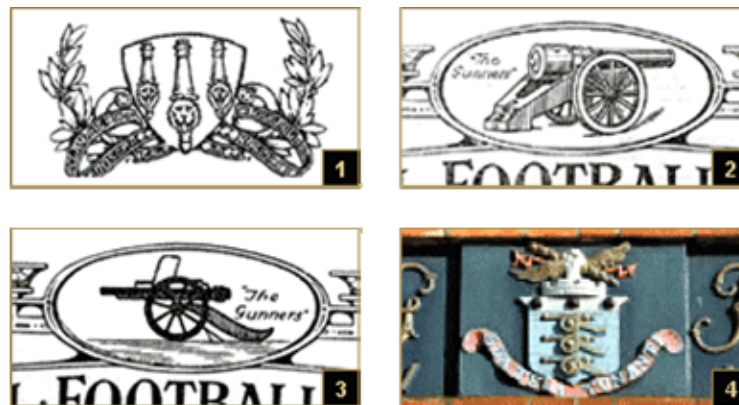


Figure 28: Crests of Arsenal.



Figure 29: Crest of Arsenal.

LA Galaxy is different example in this sub-chapter. After transferring David Beckham, the club has announced its first re-branding, replacing the logo (Figure 30)

with the new one (Figure 31), in its twenty-year history (“LA Galaxy”:2007) LA Galaxy President and General Manager Alexi Lalas said:

“We wanted a classic and clean look that would stand the test of time, something that generations of players and fans would wear with pride on and off the field. We strived to create a jersey with an eye to the future and a nod to the past. A Quasar is the heart of a galaxy and generates incredible light and energy. Our crest shows a Quasar shining brightly in a deep blue California sky. It illuminates the initials ‘LA’, used globally to refer to our City of Angels. The color gold honors the Galaxy’s proud history and tradition in the Golden State.” (“LA Galaxy”:2007)



Figure 30: Old emblem of LA Galaxy.



Figure 31: New emblem of LA Galaxy.

There is no doubt that the developments and changes in both Arsenal’s and LA Galaxy’s logos make sense in terms of catching up a modern and simple look. ‘Less is more’ approach reshapes them and attempts to give audience a refined look. Surely, the ‘refined look’ is sustained by setting up a good balance between negative and positive space. However, keeping ‘shield’ still seems to be a problem in terms of being unique and differentiable. Should we always link the emblems of soccer teams with traditional shapes? Is it an obligation to include a ‘shield’ in a crest?

CHAPTER IV: DESIGNING THE VISUAL IDENTITY OF JANISSARY FC

4.1 The Logo

The main problem that the designer has to solve is; while spreading the image of “soccer” to viewer, he should also give a sense about the concept of janissary. While preparing the emblem of Janissary FC (JFC) (Figure 32), obviously the look of logo should imply both soccer and janissaries. Otherwise, the logo cannot be evaluated as original and unique.

While stylizing the figure on the crest, it is necessary that the player should be reflected as he is a member of Janissary Army. According to this, three main features are adapted and stylized in the logo: Firstly, the figure is derived from the famous sword, the *Zülfikar* (Figure 33). The reason to derive a figure from a sword is that janissaries had strong connections with the *Bektaşî* community (Öz, 1997:14) and the *Zülfikar*, which has two-jagged blades, is the sword of their beloved leader, Caliph Ali. After that, an image of a *börk* (Figure 34) which is a sort of head gear (Keçe, 1999:88) is unified with the head of body trying to symbolize a member the legendary army of Ottoman Empire, due to the fact that the *börk*, the traditional accessory, reminds one of the well-known images of the Janissaries. As the figure carries the message of ‘moving the ball’, the *börk* has to be positioned as it goes up because of the ‘motion’ of figure. Moreover, the notion of ‘motion’ and ‘capturing’ the motion causes an asymmetry that can be seen as in the difference between the right and left ‘leg’ of the figure. Also the crescent enhances the meaning of logo, trying to impose the importance of Islam and is positioned to imply protection and support to the figure. Moreover, *Zülfikar* and the crescent are the most common emblems of Janissary Army. The Janissary Army has 101 different emblems (Figure 35). 6 are composed from crescents and another 6 are represented by *Zülfikar* (Eroğlu, Yazar, Demiröz: 1999:23-24). *Zülfikar* and crescent are also used in flags and pennants of Janissaries (Figure 36, 37).

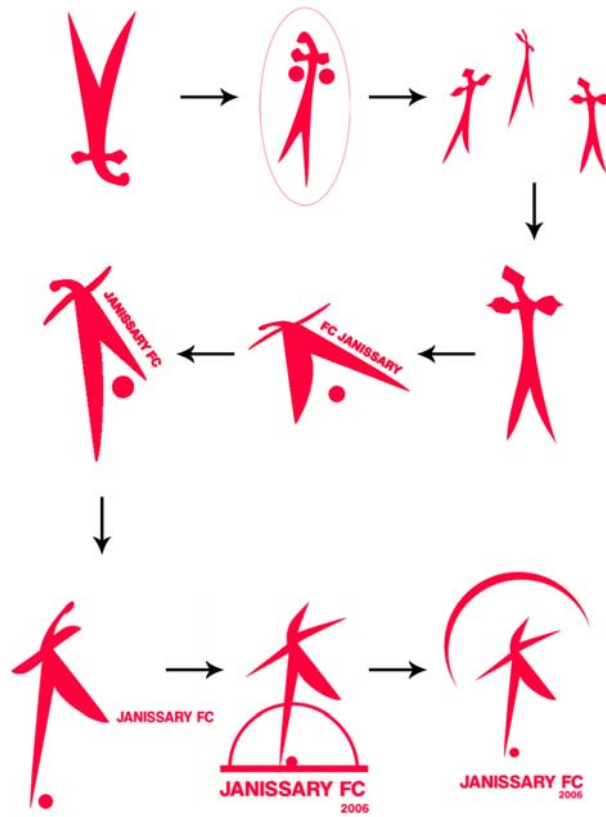


Figure 32: Evolution in the logo of Janissary FC.



Figure 33: Zulfikar.



Figure 34: 'Börk's.

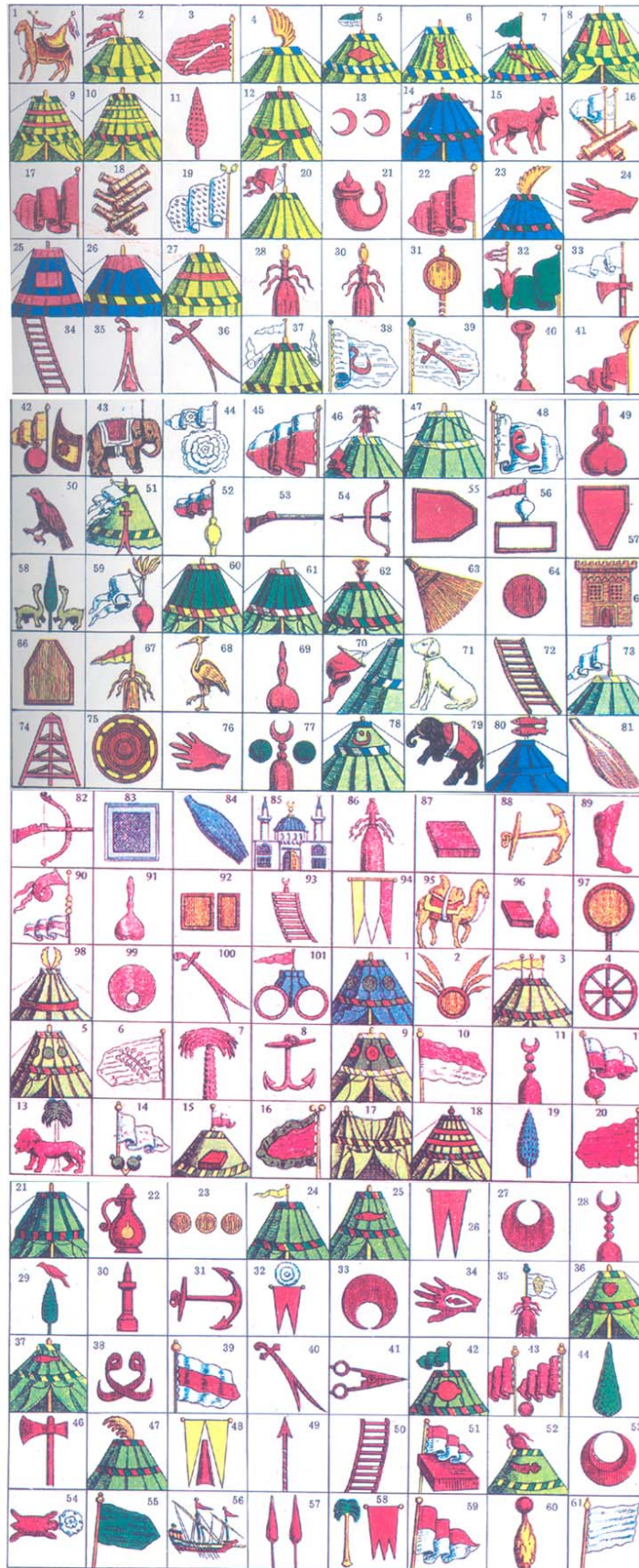
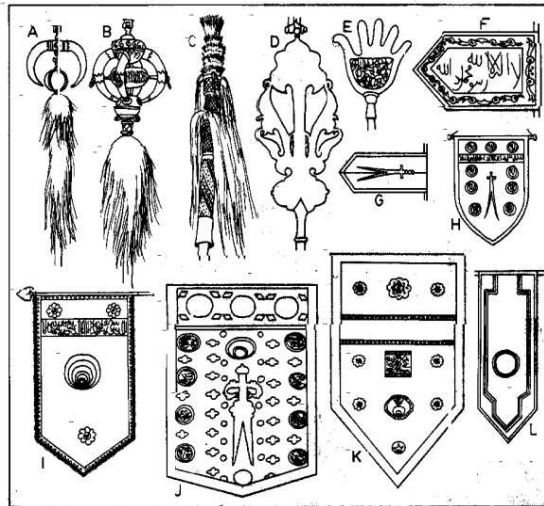


Figure 35: Emblems of Janissary Army.



Ottoman standards and banners. (A–B) Horse-hair tuğ with boars' teeth crests (Arsenal Museum, Vienna). (C) Horse-hair tuğ, late 17th century (Badisches Landesmuseum, Karlsruhe). (D) Gilded standard-finial (Askeri Müze, Istanbul). (E) Early Ottoman bronze standard-finial (Topkapi Museum, Istanbul). (F) Unit flag (Arsenal Museum, Vienna). (G) Early 18th

century Janissary unit flag (after Marsigli). (H) Unit banner (Rathaus Museum, Vienna). (I) Late 17th century battle standard (after Teatro della guerra contro il Turco, Venice 1687). (J) Sancak provincial flag (private collection). (K) Ottoman battle standard cut down in size at a later date (Badisches Landesmuseum, Karlsruhe). (L) Simplified view of commander's flag (after Marsigli).

Figure 36: Ottoman standards and banners.

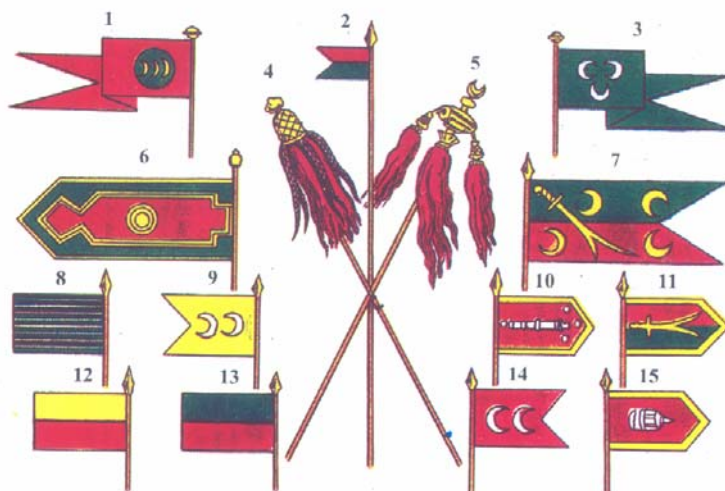


Figure 37: Flags and pennants of janissaries.

On the other hand, color is a constituent element in logo design. For instance, if you use the combination of blue, red and white, you highly popularize the theme of the French Revolution's 'liberty, fraternity and equality'. A color which is near to red seems to be the best choice due to the following: The color should represent the army; therefore, red which "has an intense, vibrant, advancing and aggressive character" (Dabner, 2005:35) should be used. In addition to this, to ensure that it is bounded with Turkish identity but meanwhile acquiring a different character than its roots, the color should differ slightly from the 'red' in traditional emblems of Janissaries. By doing this differentiation, from the catalog of Pantone, a color coded 'Pantone 192 C' is used. This color is different from the red; however, it is also near to it that you can see the slight difference. As a result, this differentiation contributes to build up a unique identity.

Typeface is one the most important challenges in the design process of the JFC crest. "Helvetica/Swiss 921 Hv" is chosen because it is a member of Helvetica font family. Helvetica is wise to use because it is simple and so easy to read that the viewer cannot find it difficult to get the message. "The font itself accessible and inoffensive, it's appealing to corporations and consumers alike."(Jana:2007) Helvetica is used because as Tobias Frere-Jones, director of typography at Hoefler & Frere-Jones in New York, and critic at Yale University School of Art says "the font's forms suggest stability."(Jana:2007) Stability and other properties mentioned above are the vital features that a corporation must pose; therefore, Helvetica is an excellent solution for determining typeface of the logo.

4.2 Visual Language

After completing the design process of logo, the following step is to complete the identity of JFC by creating and applying a visual language structure based on the concept and logo.

The visual language is based on the variations of crescent. The reason is that the image of crescent has strong connotations to the concept of janissary by implying both itself and the image of the sword. Also it is very flexible to do modifications on. Modifications help to develop a rhythm in whole packet of applications. Therefore, the

entire view of design products demonstrates that an atmosphere, where you can see some differences but also get a whole idea about, is created.

The first variation is the modifications of a crescent in a simple and minimalist style. Simple, steady, and bold shapes derived from crescent are chosen as design elements to stress the notion of ‘formality’, ‘dynamism’, ‘control’, ‘boldness’ and ‘power’. They have to be pointed out in various applications because the focal point is that the team is rooted from an abolished army. Therefore, the look of design, especially in stationary products like a letterhead or business card, has to be serious and balanced without losing ‘dynamism’. Apart from the first approach, there would be another variation based on crescent. The source of inspiration is the image of a *tuğra* (Figure 38) that is a sort of signature of Ottoman Emperors (“Tuğra”:2002). The perspective of the second approach suggests complicated –even chaotic-, ornamental, active –even frenetic- style of shapes. Based on swirled streaks, ornamental shapes and distorted versions of crescents are used separated or combined, even embedded in each other. They are compiled in compositions to cause an impression of ‘orient’, ‘Islam’ and ‘tradition’ within ‘moving’, ‘young’, ‘energetic’ and ‘aggressive’ spirit of team.



Figure 38: Tuğra.

CONCLUSION

Soccer has evolved as from a hobby to a profession. The major catalyst in the evolutionary process, which is industrialization of soccer, is television, without any glimmer of doubt. Clubs have been transformed from local social associations to corporate firms as they sign contracts of considerable amounts of money with TVs, when they also increase other sorts of revenues by having sponsors and selling entire season tickets and a large variety of merchandising products in their new or renovated stadia. A corporate firm needs 'brand management' in this highly competitive league; however, visual identity of soccer teams do not show any sign of 'brand-look' visually. Emblems are terribly designed, far from reflecting the notion of identity. Also, there is lack of consistency in terms among merchandising products in terms of visual language and designs of them are generic, too.

The efforts in this project are mainly focused on making a design model for soccer teams in order to show people an elegant, consistent and unique design. Logo design started the process and a common design style is created and applied to print and digital works. The results seem to be promising and it is hoped that they contribute a meaning about design-related issues in this 'three-billion-populated' world of soccer.

The future of soccer, however, does not look bright. As 'the pie' of soccer enlarges; the amateurish, emotional, and moral side of the game goes 'deep' in the soil of Earth. It is widely accepted that parallel to the process of industrialization, people who have any economic relationship with soccer, have turned to be more and more arrogant and greedy that they just focus on 'winning' without respecting to the 'other' ones. For instance, before 1998 World Cup final match, Brazilian striker Ronaldo had nervous attacks and awful aches; however, it was claimed that Nike, his sponsor, forced him to play though he was ill. (Galeano, 2006:300). Also, for just the sake of winning, tactics and players have been standardized because commercial parties such as sponsors and TVs are never on the behalf of the 'losers' who enrich the game by breathing new life to soccer with their eccentric styles. Attributes, such as 'playing for fun' and 'fair-play', that constitute the spirit of soccer are being replaced by commercialization and industrialization. Money has become the 'God' of players and club directors. In addition to all above, there seems nothing or nobody to reverse this evolution.

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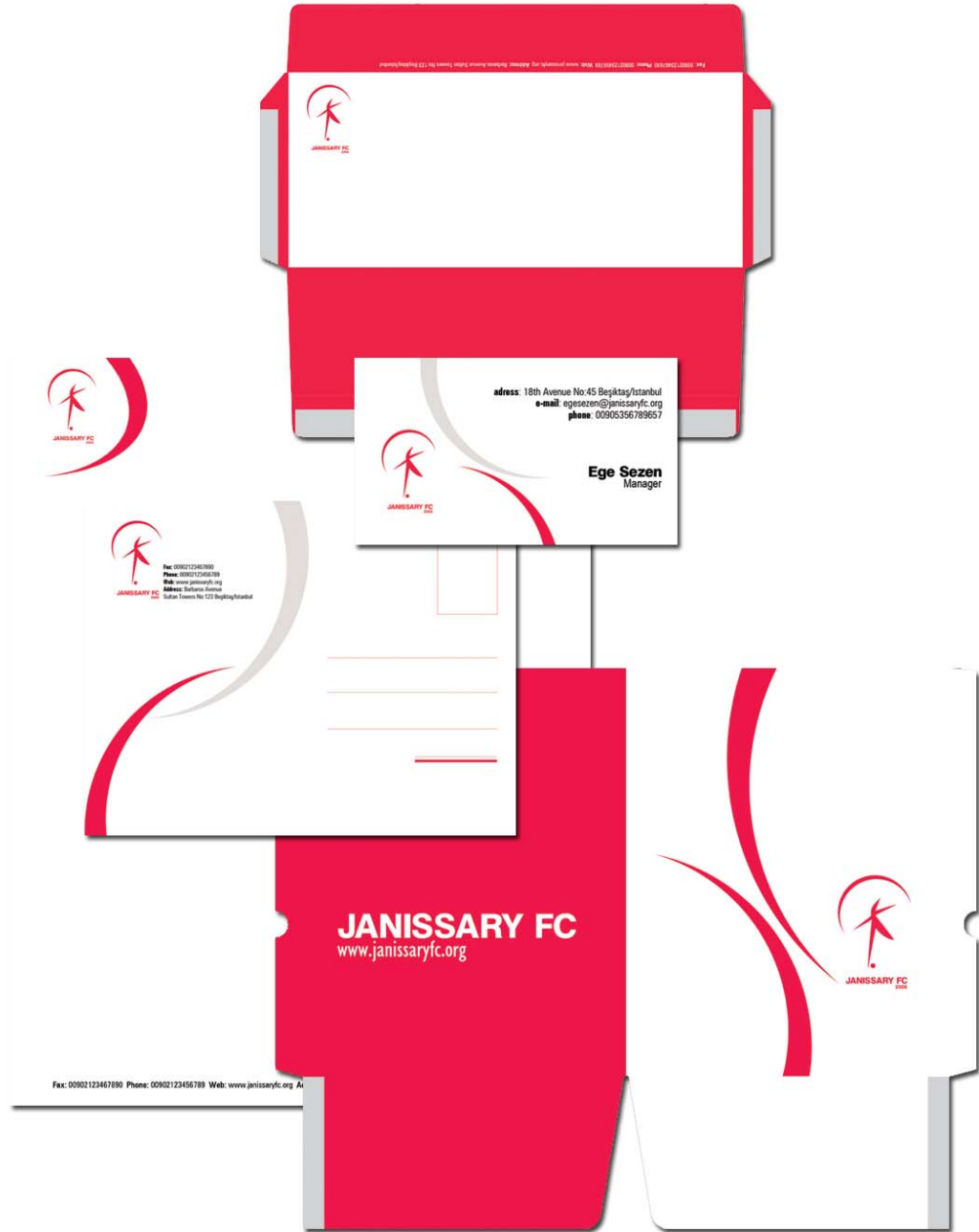
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29 - Williams, Robin. *The Non-Designer's Design Book*. Berkeley: Peachpit Press.
2004.

APPENDIX A

Corporate Identity:

- Stationary (letterhead, business card, envelope, postcard, folder)
- Calendars
- Newsletter





MON	1	8	15	22	29	MON	5	12	19	26					
TUE	2	9	16	23	30	TUE	6	13	20	27					
WED	3	10	17	24	31	WED	7	14	21	28					
THU	4	11	18	25	THU	1	8	14	22	29					
FRI	5	12	19	26	FRI	2	9	16	23	30					
SAT	6	13	20	27	SAT	3	10	17	24	31					
SUN	7	14	21	28	SUN	4	11	18	25						
JANUARY						FEBRUARY					MARCH				

2007



Promotional Material

- Flyer
- Posters
- Brochure



JANISSARY FC
2006

SEASON OPENING CEREMONY

Place: The Stadium of Zulfikar
Time: 19:00

19:05 Speech of The President
19:30 Introduction of Players & Staff
20:00 Concert & The Show of Cheergirls
21:30 Janissary FC vs. Real Madrid

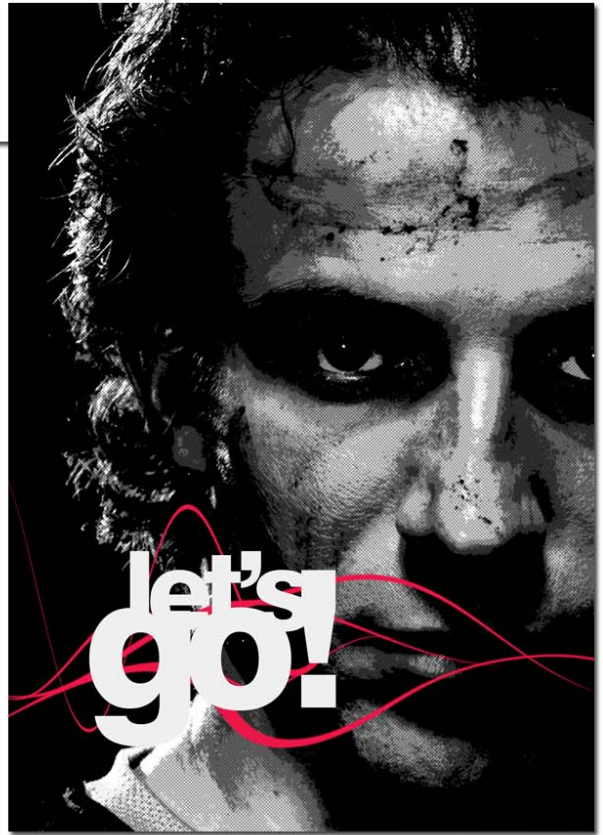
www.janissaryfc.org



JANISSARY FC
2006

HereWeGo!

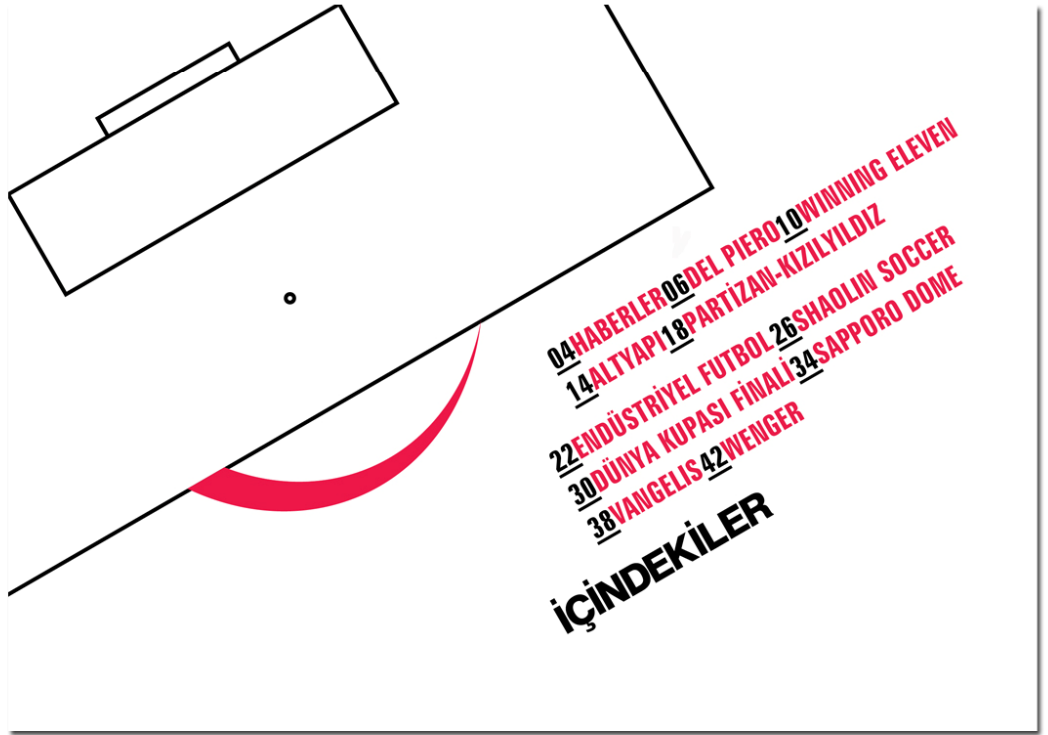
www.janissaryfc.org



Samples From Official Magazine

- Cover
- Contents
- Sample Feature Pages
- Sample Section Pages





06

ALESSANDRO DEL PIERO
Yeni transfer: Kimler gelmiş, hoş gelmiş!

"Formdayken komple bir oyun kurucu. Kılıf üstünde tehlikeli, tekniği mükth, serbest vuruşları öldürücü"

07

08

"Nam ad dnam quis cumis iis pcedunt. Phuscing congue."

09

ALESSANDRO DEL PIERO

"Donec sit amet ipsam et nunc tempus. Vestib tempor orgi nec enim"

VANGELIS

Şampiyonlar Ligi Müziğinin Efsanesi

Disco müziğinin en yaratıcı ve en başarılı şarkıcılarından biri olan Vangelis, 1967'de doğmuştur. İlk albümü olan "Chrysalis" 1982'de piyasaya sürülmüştür. Bu albümün başarısı, Vangelis'i uluslararası müzik dünyasına tanıttı. Daha sonra "Enchanted" (1984), "The Book of Genesis" (1985) ve "The Book of Angels" (1986) gibi albümlerini çıkardı. Vangelis, özellikle "Chrysalis" albümüyle, elektronik müziğin en başarılı örneklerinden birini sundu. Bu albümün başarısı, Vangelis'i uluslararası müzik dünyasına tanıttı. Daha sonra "Enchanted" (1984), "The Book of Genesis" (1985) ve "The Book of Angels" (1986) gibi albümlerini çıkardı.

Vangelis'in müziği, sadece dinleyicileri değil, aynı zamanda şarkıcıları da etkiledi. Özellikle "Chrysalis" albümüyle, Vangelis'in müziği, şarkıcılar için ilham kaynağı oldu. Vangelis'in müziği, özellikle "Chrysalis" albümüyle, elektronik müziğin en başarılı örneklerinden birini sundu. Bu albümün başarısı, Vangelis'i uluslararası müzik dünyasına tanıttı. Daha sonra "Enchanted" (1984), "The Book of Genesis" (1985) ve "The Book of Angels" (1986) gibi albümlerini çıkardı.



Pellentesque imperdiet magna nec sapien. Sed vehicula dolor eu tortor. Etiam volutpat.

Şampiyonlar Ligi'nin en büyük müzik efsanesi olan Vangelis, 1967'de doğmuştur. İlk albümü olan "Chrysalis" 1982'de piyasaya sürülmüştür. Bu albümün başarısı, Vangelis'i uluslararası müzik dünyasına tanıttı. Daha sonra "Enchanted" (1984), "The Book of Genesis" (1985) ve "The Book of Angels" (1986) gibi albümlerini çıkardı. Vangelis, özellikle "Chrysalis" albümüyle, elektronik müziğin en başarılı örneklerinden birini sundu. Bu albümün başarısı, Vangelis'i uluslararası müzik dünyasına tanıttı. Daha sonra "Enchanted" (1984), "The Book of Genesis" (1985) ve "The Book of Angels" (1986) gibi albümlerini çıkardı.

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VANGELIS

"Nullam ante quis nunc consequat nonummy. In id est."

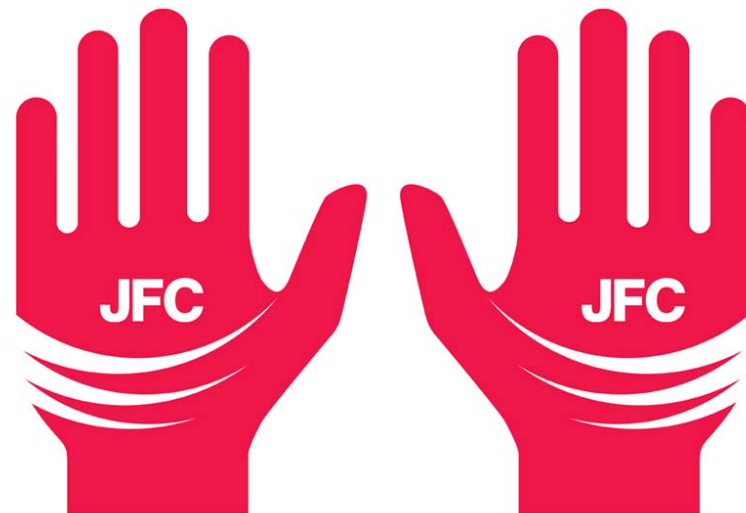
"Fusce pede turpis, pellentesque et, suscipit sed, aliquet et, mius."

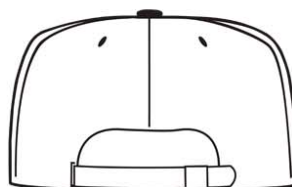
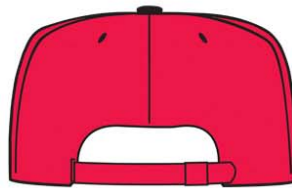
Accessory

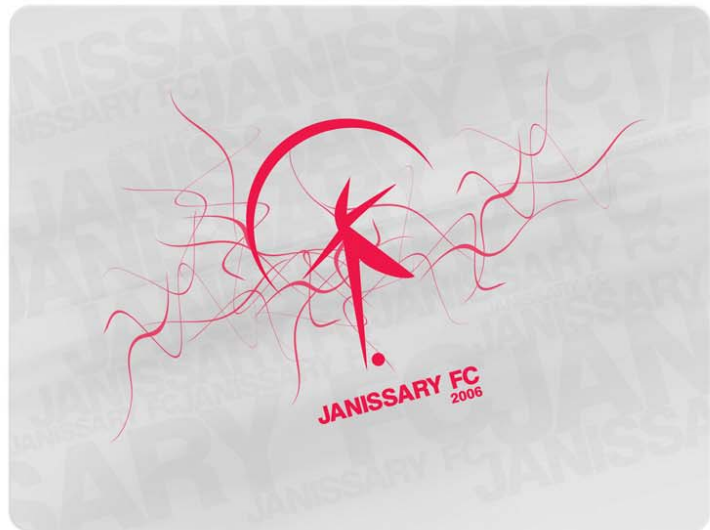
- Backpacks
- Flags
- Gloves
- Hats
- Keyring
- Mousepad
- Mug
- Perfume
- Soccerballs
- Scarf
- Watch











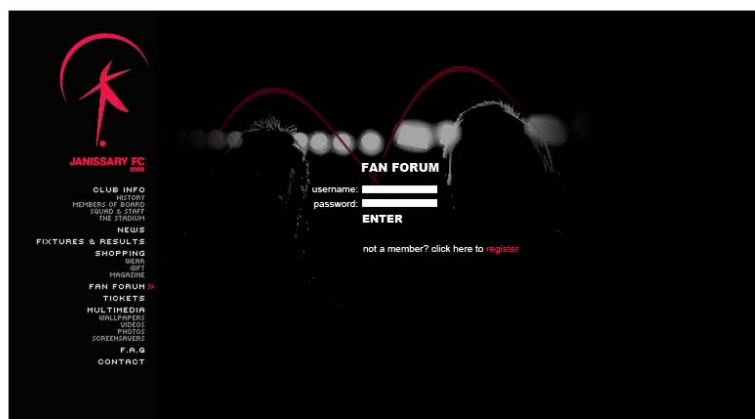
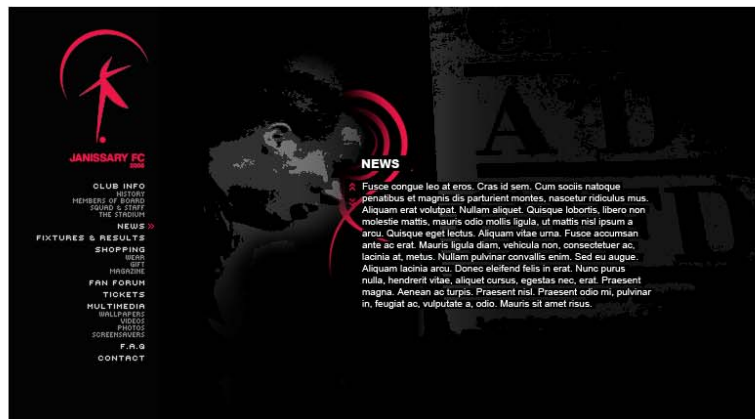






Digital

- Samples From Official Website:
 - Club Info Page
 - News Page
 - Forum Login Page
- Wallpapers







Clothing

- Jerseys
- Training Jersey
- Poloshirts
- Sweatshirts
- T-Shirts



FRONT

BACK



FRONT

BACK



FRONT

BACK

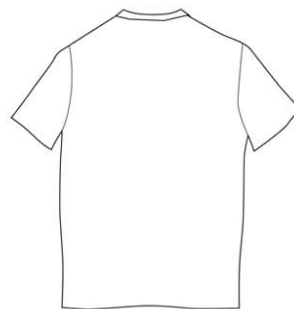


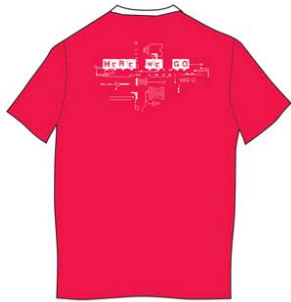
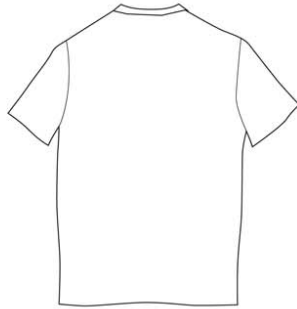
WEAVERS 01

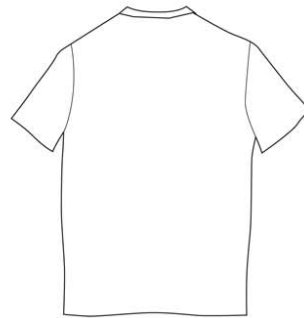


WEAVERS 02









APPENDIX B
PROJECT CD-ROM