

UNIVERSE GUIDE

MEXICAN VERSE



**THANK
YOU FOR
DOWNLOADING
THIS GUIDE**

We want to share what we have learned in more than a decade of working on branding. We hope you find it to be useful.

BRANDING IS CORPORATE ESTRATEGY MADE VISIBLE.

OTL AICHER

Branding builds presence in people's minds.
It is a fundamental part of the strategy of our business and is the
way to give it a face.
It is achieved by the following:

1

CONTENT RESEARCH

The first thing we need is information about what concerns us:

- Competition
- Our environment
- Customers
- Ideal customers
- Self ideals
- Contact points

2

CONCEPTUALIZA- TION

It is necessary to analyze the gathered information and reach certain conclusions and decisions about our strategy.

This is transformed into a document, called a brief, that guides the design work.

3

CREATION OF A SOLUTION

The work of branding opens the possibility of multiple types of solutions, with the main objective being the brand's given use.

Besides that, we must create a system which keeps consistency in it.

4 **IMPLEMENTATION**

Not giving a proper follow-up to this process leads to not being able to accomplish the strategies and objectives expected from the beginning.

5 **ITERATION**

Wanting to think that things end in an almost automatic way is inevitable. Truth is, reality is much different.

Context changes, and sometimes, the solution has to change with time, restarting the process.

BRANDING IS A TOOL.

THIS GUIDE IS AN ANALYSIS ABOUT HOW IT IS USED BY GREAT COMPANIES IN THE CONSULTANCY WORLD.

As a tool it is a way to achieve control from the beginning of your enterprise's communications. The first tool that it produces is a **BRAND**, a group of letters and/or symbols that serves as an emblem to represent the brand. But that is not all. Even though a brand alone is fundamental, it does not do it all. A **SYSTEM** is necessary, which uses many elements:

- A name and a nomenclature system
- A tone of voice reflecting our values
- Graphic standards
- Color palettes
- Typographic palettes
- Configuration themes
- Style of images

THE UNIVERSE

It is the combination of many things contained in a whole, like a national identity. It is hard to discern.

Many cultures, a long history and a very large region (though surpassed in size by its North American neighbor), that combine to make a whole.

Prehispanic past

A multitude of Prehispanic cultures and its artifacts have permeated the Mexican identity.

It is hard to list them all, and every region has the influence of one or many, but we will approach their general characteristics.

Colonial culture

The Spanish golden age coincides with the colony, and its beginning.

The Spanish golden age coincides with the Baroque style, along with its shapes and excessive ornaments, as well as its expression of luxury.

The Porfiriato period

A golden age for the economy, with an overwhelming disparity.

We have a strong influence from European movements of the end of the century here, such as the Art Nouveau, Art Deco, and the way they adapt to Mexican culture.

The revolution

The answer against inequality, comes with a series of profound social changes.

INSIGHTS

These insights are directly applicable to your company. They have diverse implications, but they are a good start.

THE MEXICAN COLOR

If something distinguishes us up to this date, it's this color palette to the prehispanic era.

Strong contrast, flashy colors and no fear of being noticed.

The architect Luis Barragán basically consolidated the modern version of these colors.

But directly taking them from sources like codex or traditional art is valid as well.





HANDMADE GEOMETRY

Hand-drawn geometry, with clearly significant motifs, repetitive patterns and other elements with a mystical symbolism.

At the same time, the floral and animal themes, are very distant to other occidental shapes in their ways of interpretation.

The use of this type of motives, allows us to evoke the prehispanic essence of México.



3

THE COLONIAL ORNAMENT

Due to the influence of Baroque style, the Spaniard colonial era added many ornamental elements to our vocabulary.

These elements got tropicalized and evolved with our preferences.

The use of this types of ornaments is more excessive in our Mexican context, and sometimes, has a more irregular pattern.

EL INGENIOSO
HIDALGO DON QVI-
XOTE DE LA MANCHA,

*Compuesto por Miguel de Cervantes
Saavedra.*

DIRIGIDO AL DVQVE DE BEIAR,
Marques de Gibraleon, Conde de Benalcaçar, y Bañares,
Vizconde de la Puebla de Alcozer, Señor de
las villas de Capilla, Curiel, y
Burguillos

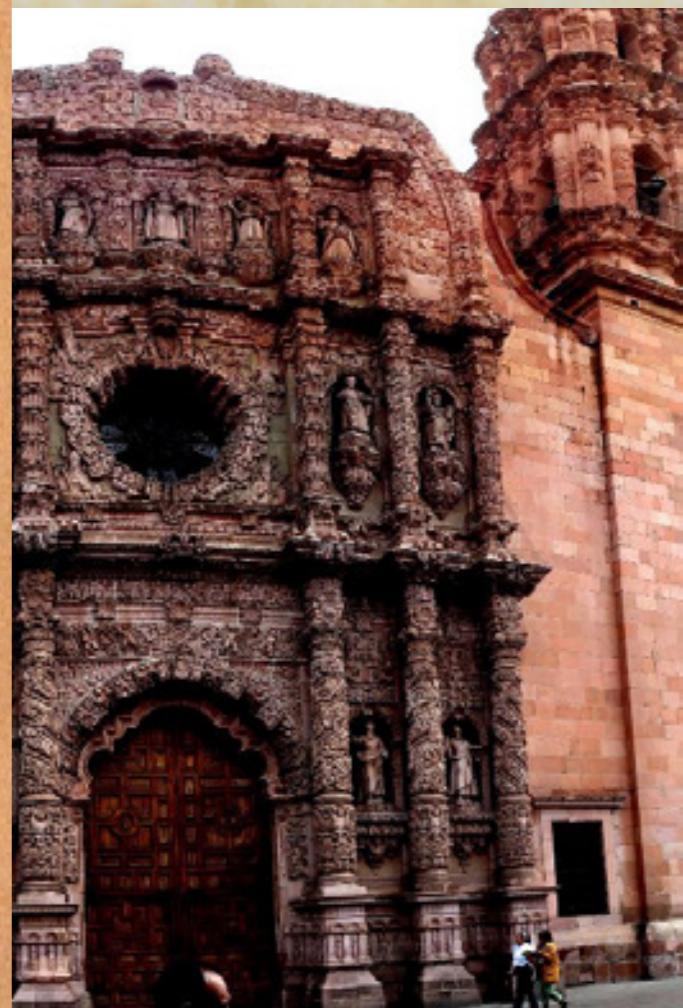
Año,

1605.



CON PRIVILEGIO,
EN MADRID Por Juan de la Cuesta.

Vendese en casa de Francisco de Robles, librero del Rey nro Señor



THE ORNAMENTED TYPOGRAPHY

Following the line of colonial ornamental themes, as well as our prehispanic essence, it is preferable to use typographies that evoke this style, rather than neutral typographies like Helvetica or Futura.

It is recommended to use a font that has a very distinctive character, especially for titles and uses of high impact, combined with fonts designed for reading.

Lagartos
& Calígrafos
WONDERFUL? OH! NOW!

Mellé. Alicia
{ & the Perky Smirking Cheshire Cat }
Me dijo: Dios no cumple antojos ni endereza jorobados...

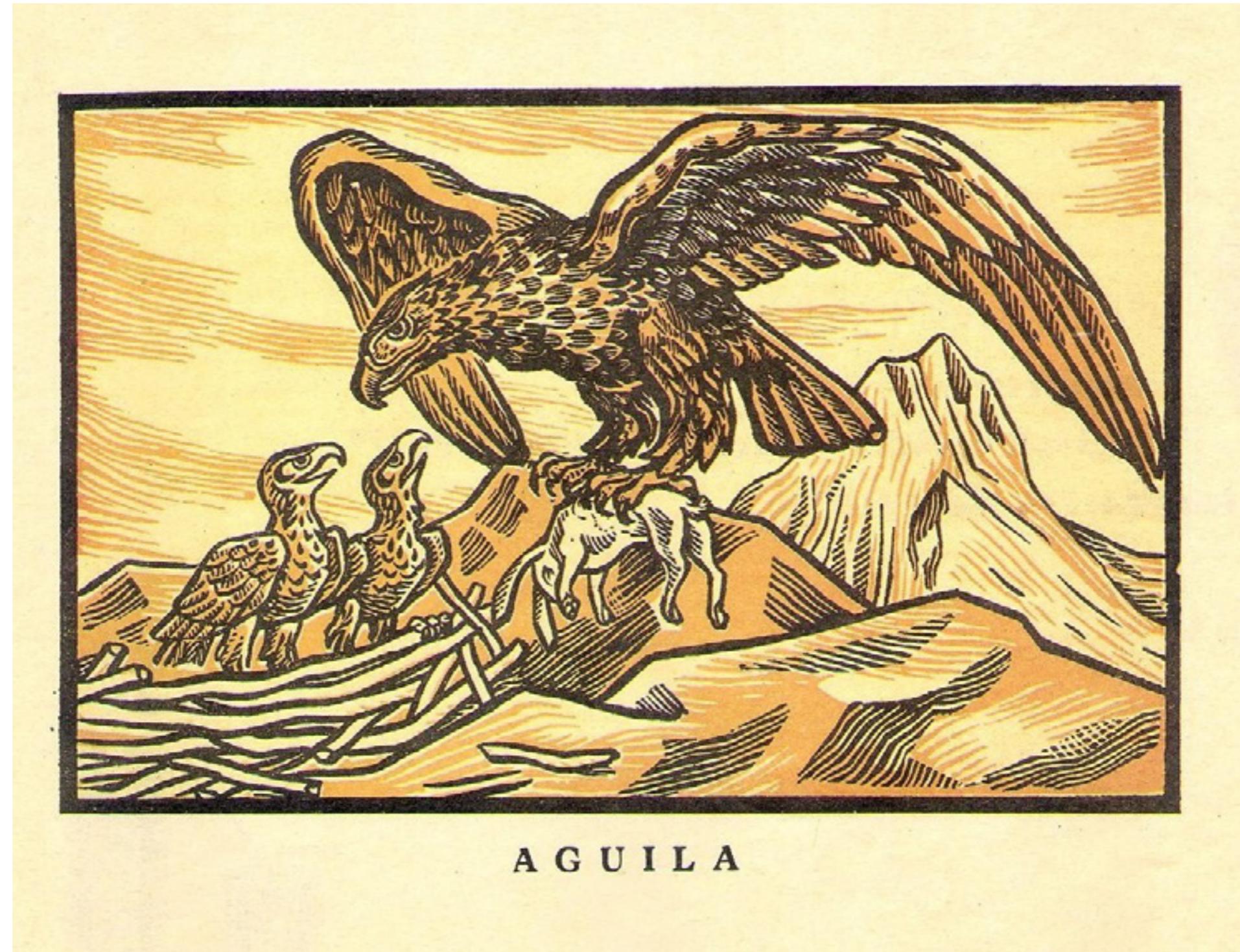
New Year 1892
CHOQUE APARATOSO DE CAMIÓN REPARTIDOR:
“GREATEST SHOW ON EARTH”
5,467 pizzas se enfriaron irremediablemente.
«Les Precieuses Ridicules» de Molière, à la Comédie Française?

THE ENGRAVING AESTHETIC

México, due to diverse situations in supply, took a long time to implement many graphic reproduction techniques.

Because of this, the wood engraving and linoleum took a longer time to be fully replaced by lithography.

The type of images produced because of the technical requirements of said methods are more commonly interpreted as “Mexican”.



6

USE THE LANGUAGE, POPULAR HAND DRAWING

The popular and urban art in some occasions have been disdained as separated to a “good design”

However, many modern design movements have taking this type of art as a reference, with its excess and stridency combining perfectly with the Mexican soul.

It is important to consider popular influences.





INTERLUDE MEXICAN MURALISM

This graphic movement tried to create a universal, understandable language, seeking to use the most natural and universal elements as means of communication.

In part, due to inconsistencies in the lines of producing images, it was fundamental

to keep the least amount of variety possible of elements to have control.

Digital technologies allow us to get away from this archetype, which dominated the second half of the twentieth century.

POPULAR CULTURE

The references to different parts of mexican pop culture are important.

Understood as historical figures, traditions dating to the prehispanic era, as well as the pop era, are fundamental to use.

It is valid to make reference to this kind of elements, but note that many popular figures have copyright.



DO NOT FORGET PROFESSIONAL DESIGN



Mexico, since the Olympic Games and other historic precedents, “got updated” with international design standards.

Although this brought a very needed order to our national language, there is a risk of losing it if we keep it too antiseptic.

It is important to maintain a balance between international standards and the mexican essence.



THANK YOU FOR READING US

We hope this guide was useful
to you.

If you require an accurate
advice or want to send us a
comment do not hesitate in
contact us.



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