



# How I Became a Brand Designer

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BACHELOR'S THESIS

April 2024

Degree Programme  
Entrepreneurship and Leadership

## **ABSTRACT**

Tampereen ammattikorkeakoulu  
Tampere University of Applied Sciences  
Entrepreneurship and Team Leadership

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How to become a Brand Designer

Bachelor's thesis 26 pages, appendices 2 pages  
April 2024

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This thesis explores my journey of personal growth and professional development within the realm of brand design from 2019 to 2024. Using qualitative research methods and theories, it closely examines the evolution of my skills and expertise in this field. Through collaboration with an expert in design and branding, the thesis evaluates the success of my portfolio materials, providing invaluable insights and feedback.

The resulting thesis report, along with the portfolio, serves as a valuable resource for aspiring brand managers, marketers, and designers. It not only explains the fundamental elements of branding but also offers practical guidance on their application. By breaking down the complex nuances of branding theories and practices, this comprehensive resource equips readers with the tools needed to create lasting and impactful brands in today's dynamic business landscape.

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Key words: branding design, logo design, business, branding.

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# 1 INTRODUCTION

This portfolio thesis explores some elements, tools, and theories which are applied when designing brands, offering value insights for brand managers, marketers, and designers alike. If you are a student who is interested in branding and visual communications as graphic design, this portfolio will help you understand the process of creating brands, for your projects or even in forming your own brand.

The research delves into the fundamental elements of brand design, including color theories, typography, imagery, how to create names for brands, understanding who is your customer target and visual identity, analyzing how these components evoke emotional responses and influence consumers' attitudes toward brands.

## 1.1 The purpose

This portfolio thesis is a case study focusing on the development as a brand designer/art director during the years of study at Proakatemia. It focuses on the development of my work in different brands I have created and my understanding of graphic design, branding design, visual communication, and business.

With this portfolio thesis I aim to demonstrate my proficiency and expertise in brand design, as well as my understanding of the business aspect of branding. I aimed to create a collection of 3 brands that showcase my strategic thinking, creativity, and understanding of the market to meet the needs of both businesses and consumers.

## 1.2 Objective

I aim to demonstrate my ability to create a cohesive brand experience across various touchpoints such as logo design, font psychology, color psychology, naming positioning, golden circle of Simon Sinek, Business Model Canvas, Merchandise, Brand Prism, and Photography.

The graphic below presents a conceptual map referencing the branding strategy process I utilized to create brands. It incorporates all the theories mentioned in this thesis, along with the connections they share.

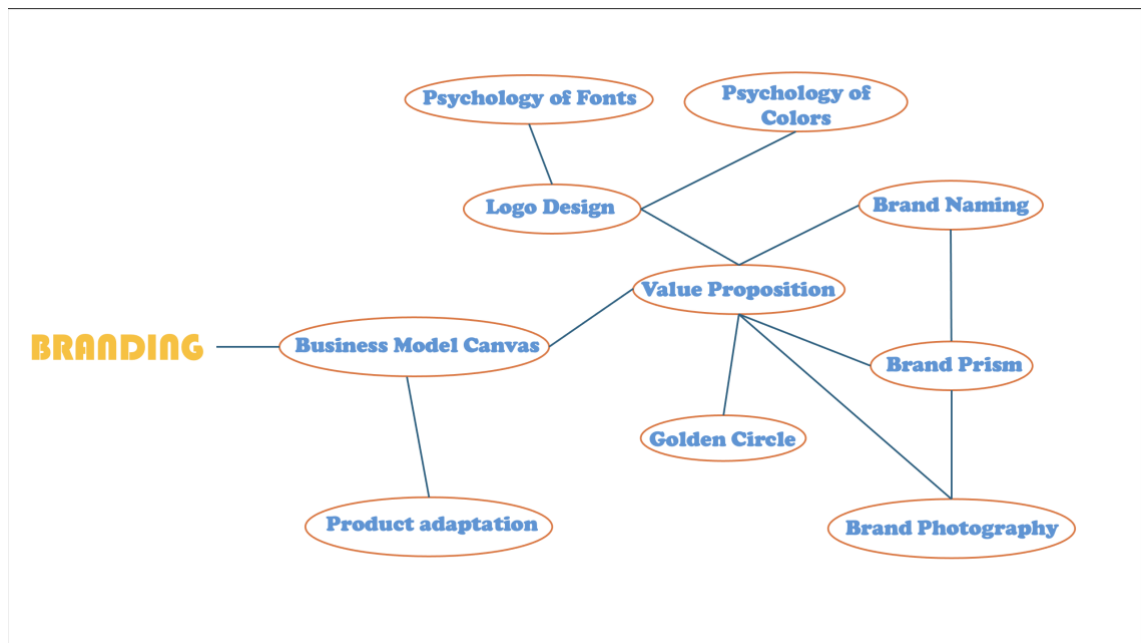


FIGURE 1. Conceptual map of branding strategy

This dissertation is a way to establish myself as a skilled and knowledgeable brand designer who can deliver high-quality branding solutions that drive business success. I want to base myself as a valuable asset to companies seeking branding expertise in a managerial position or as a consultant.

## **2 BRANDING**

### **2.1 What is branding?**

The history of branding is rich and very complex, following thousands of years in our time, and encompasses various cultural, economic, and technological developments. In ancient times the earliest form of branding can be traced back to ancient Egypt, Greece, and Rome. These societies used symbols marks and seals to denote ownership, authenticity and quality of goods such as pottery, textiles, and livestock.

The Industrial Revolution ushered in radical changes in how goods were produced, sold, and consumed. Mass production and urbanization flooded the market options and it became important to stand out. This period saw the emergence of the concept of branding as we know it today. Companies realized that they needed to do more than just manufacture, they had to tell a story, create a personality, and have authenticity. Advertising packing and promotions have become important tools for attracting consumer attention and driving demand. Brands have emerged as beacons of reliability and quality in a sea of choice, shaping consumers' preferences and behaviors. The rise of supermarkets and mail-order catalogs has further enhanced this brand-based consumer culture, reinforcing the importance of branding in today's marketplace. (O'Neill 2015)

The brand is created in people's minds, especially in the minds of future clients who share the same values and principles of the brand. That's why any product created by companies is accepted by consumers because they believe in the company's brand. Being the first spokespeople for the brand, these individuals become sort of brand evangelists to other people, trying to convince them why they should buy products from this brand.

### **2.2 LOGO DESIGN AND ITS PRINCIPLES**

#### **2.2.1 What is logo design?**

Logo design is the creation and representation of a brand or company's visual symbol. It is utilized as a key identifier aiding consumers in recognizing and differentiating a brand from its competitors. A well-designed logo incorporates data derived from customer perceptions and positioning of the visual elements (Ganguly 2023).

Logos are capable of transcending national and cultural boundaries, facilitating barrier-free communication. The principles guiding good logo design include simplicity, relevance, incorporation of tradition, pursuit of distinction, consideration of scalability, focus on a singular concept, and the importance of trademarking (Airey 2010). In the next sections, I will explore the principles of creating appealing and dynamic logos.

### **2.2.2 Keep it simple**

Simple logo design is key to functionality. A well-designed logo should be use across a wide range of formats such as social media, posters, catalogs, websites, comparative papers, cups, pens, etc. There are many places where you can print your logo, in metal, glass, wood, plastic, etc. If your logo is too complex, it will be difficult to print in different places. (Airey 2010)

Inexperienced designers often do not pay much attention to the fact that a logo must be functional. Functionality means it must be practical. A practical logo is one that can be applied to different materials such as wood, leather, plastic, metal, and fabric. Often, logos that are too complex become distorted when applied to these materials.

### **2.2.3 Make it relevant**

A good logo designer is aware that the logo must be appropriate for the industry in which the business operates. For example, a law firm will need a serious and formal logo tha t conveys security and integrity, rather than one that expresses happiness and fun, as this would not be taken seriously by clients and would damage the business's image. It is important to research the business to know

the trends, the brands of competitors in the market, and their visual communication. (Airey 2010)

An example of this is tennis tournaments around the world, which have their own unique logos. However, something we can observe is that almost all logos have elements associated with the sport of tennis. For example, the Roland Garros Open has the white lines of the tennis court and the orange color so representative of it. The Wimbledon championship has tennis rackets in its logo, while the US Open has a tennis ball in its logo. With thorough research, we can create a logo that is relevant not only to the brand and its clients but also to the general public (Figure 2).



FIGURE 2. Logos examples.

#### 2.2.4 Incorporate tradition

Trends come and go, especially in the fashion industry. What are the new colors of the season? What will be the trendy colors next summer? What will be the design trends next year? What will be the best font trends next winter? There are many trends that will become obsolete next month because they are no longer in fashion; they are outdated. (Airey 2010)



When creating a logo, we must think about the future and the present. It has to have an essence of longevity, a sense of history that, no matter how much time has passed, remains standing. Time has not changed it; it remains solid. Even as time passes, it will continue to have that solidity, that longevity. We, as humans, seek that connection with brands. There is a clear example in the Chase Bank logo as, designed by Chermayeff & Geismar in 1960. As seen from the Figure 3, They created a logo that will endure for a long time, a logo that has history and tradition and will continue to acquire tradition because of its simple and memorable design.



FIGURE 3. The evolution of JP Morgan Chase logo. (Jhonson 2024)

### 2.2.5 Aim for distinction

A logo that stands out from the competition possesses a distinctive style that truly reflects your client's business. Many logos today appear similar, making it essential for yours to be instantly recognizable. Starting with a black-and-white design can enhance this distinctiveness by highlighting the shape and form, which are more critical than color. (Airey 2010)

### 2.2.6 Think small

In these digital times, a good designer must bear in mind that the spaces where logos can be applied have considerably reduced. We have seen how digital devices such as smartwatches, which have dimensions as small as 34mm and 42mm, now boast high-quality resolution, and many brands have managed to minimize their logos to fit these spaces.

When starting the creation process, it's essential to consider this principle of thinking about where our logo might appear: on a business card, on a pen, etc.

### **2.2.7 Focus on one thing**

An iconic design that stands out from the crowd has just one feature to help with differentiation (Airey 2010). That's it. Just one thing and this could be many things . It could be a special relationship between bold geometric shapes and delicate fonts. It could be something special as the bite of the apple's logo. It could be something distinctive, like the vibrant combination of two colors. Sometimes it can be originality, like the US Open Tennis Tournament (Figure 2), where a fast-moving tennis ball is unique and original, focusing on one thing only makes your logo focus on one thing.

## **2.3 PSYCHOLOGY OF FONTS**

### **2.3.1 What is the psychology of fonts?**

Font psychology is the study of how typefaces affect people's minds, including the ways they make decisions and feel about things. Among many other things in this area, there are deep cultural connections between letterforms and different states of mind; this is one key psychological aspect of typography. All fonts used today carry thousands upon thousands years' worths of language development along with historical context within them. (Navdeep Singh 2022)

To apply font psychology, consideration must be given to the target audience of our brand. If the audience is female, fonts with thin and soft lines should be utilized, as these lines are more associated with femininity. Conversely, for a male audience, more robust and vertical fonts should be employed to evoke masculine

strength. In the case of an institutional brand, such as an insurance company, fonts should convey a sense of security. Therefore, a font with classic features is ideal, as it suggests tradition suitable for a ensure companies as a Tu Plan Seguro . For a sustainable clothing brand Armo fonts with organic and curved lines reminiscent of nature should be used to convey a sustainable brand image. When targeting Latin parties, attention should be drawn with readable letters, making a bold font the optimal choice.

## **2.4 PSYCHOLOGY OF COLORS**

### **2.4.1 What is psychology of colors?**

Birren Faber said psychology of colors is the study of how different colors impact human emotions, perceptions, and behaviors (Birren 2016). All colors have separate associations and may evoke specific feelings in viewers. For instance, warmth or energy can be represented by reds and oranges, while calmness or trust may be evoked by blues and greens, among other cool shades (Sutton 2020).

As a brand and art director, understanding this field is essential because it aids in creating strong visual identities that resonate with our target market through communication materials. Therefore, we should choose colors that best fit our brand's personality, values, and message, thus triggering appropriate emotions and leaving lasting memories. By also considering cultural background alongside context sensitivity, we ensure inclusivity across all people who come into contact with what we do.

## **2.5 NAMING**

### **2.5.1 What is Naming?**

A brand Name is the first point of contact between the brand and the audience, setting the tone of the brand's identity, personality, values, and positioning. Learning the naming process helps ensure that the chosen name aligns with the

brand's visual identity and messaging. Various techniques and approaches exist aimed at creating a distinctive and effective brand name.

For instance:

- Descriptive Naming: Names directly reflect the product, service, or purpose of the brand, e.g., American Airlines.
- Acronym Naming: Names are formed by using the initial letters of a longer name or phrase, like IKEA (Ingvar Kamprad Elmtaryd Agunnaryd).
- Combination Naming: Combining two or more words or elements to create a new name, as seen with Federal Express (FedEx).
- Abstracting Naming: Using abstract names or phrases unrelated to the brand offerings, exemplified by Apple, symbolizing innovation and simplicity.

(Meyerson 2021)

A well-crafted brand name can effectively communicate the unique value proposition of the brand. The goal is to create a brand name that not only captures the essence of the brand but also resonates with the target audience and supports the overall brand strategy.

Following these steps, I created the name "Armo Design":

1. Identifying key brand attributes.
2. Creating a descriptive name.
3. Ensuring memorability and relevance.
4. Testing and validation.

## **2.6 GOLDEN CIRCLE SIMON SINEK**

The Golden Circle designed by Simon Sinek, is a model that explains why some people and organizations are particularly able to inspire. According to Sinek, great leaders communicate differently from others. Great leaders communicate with WHY they do the things they do, HOW they do things, and WHAT they are doing. With this alternative, the Golden Circle becomes a practical tool/model that can be used to inspire people, build loyalty, and create enough momentum to turn an idea into a social movement (Sinek 2009). This is one of the key works discussing concepts in branding.

As a brand designer, I need to create a connection between customers and brands. The Golden Circle helps to communicate better to my customers and explains why this brand is created, why we exist, and why we do the things we do. People are more interested in why you do things than in what you do. As humans, we always want to own the story of why we do the things we do.

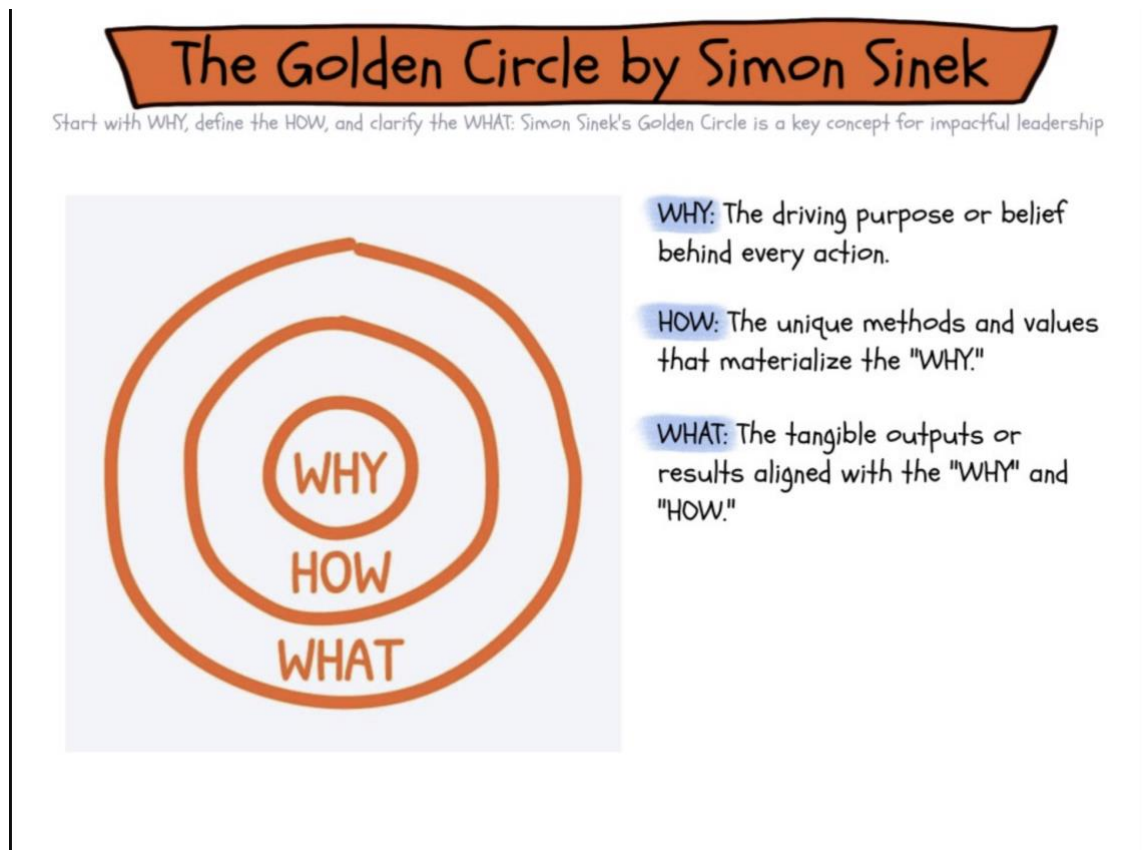


FIGURE 4. The Golden Circle (Sinek 2009)

## 2.7 RESPONSIVE LOGO

There is much discussion about responsive logo design and whether brands need to have it or not. Responsive design was originally used in web design to create websites and digital experiences that adapt and respond fluidly to the user's device, such as phones, laptops, and tablets. (Ellis 2018)

Logo responsive design is a crucial component of a brand's visual identity system, ensuring consistency, adaptability, and recognition. Should you aim to have an icon for your brand? Yes, but it's not necessarily required.

Why should you have a responsive logo? I can say it's because technology and new digital platforms emerge every day. For example, the icon of Apple, which is the apple with bite, can be used on very small devices such as smartphones and still be very legible.



FIGURE 5. Armo Design responsive logo

## 2.8 BUSINESS MODEL CANVAS

The Business Model Canvas is a tool created and designed by (Osterwalder and Pigneur 2010) to provide a user-friendly strategy management template. The BMC breaks your business model into nine easily understandable segments, or blocks. As a brand designer I will be focusing on the two following blocks: Customer Segments and Value Propositions.

Let's focus as a brand designer on Customer Segments and Value Propositions. Imagine and build your perfect customer, categorizing them by age, gender, location, and interests. While I appreciate this concept, let's push it further. Describing your Customer Target in this cold manner can be enhanced by viewing them as our Tribe—a tribe that shares the same values, ethics, rituals,

and cosmovision. By customer centralizing this concept, perhaps we can define our brand identity better, as (Godin 2008) said in his book Tribes: 'We need you to lead us.'

Value Proposition: What do you offer to your customer target or your tribe? Create something valuable that your tribe needs. Identify the pains and frustrations your customers have and craft a clear message and communication about the value you provide in the market for them.

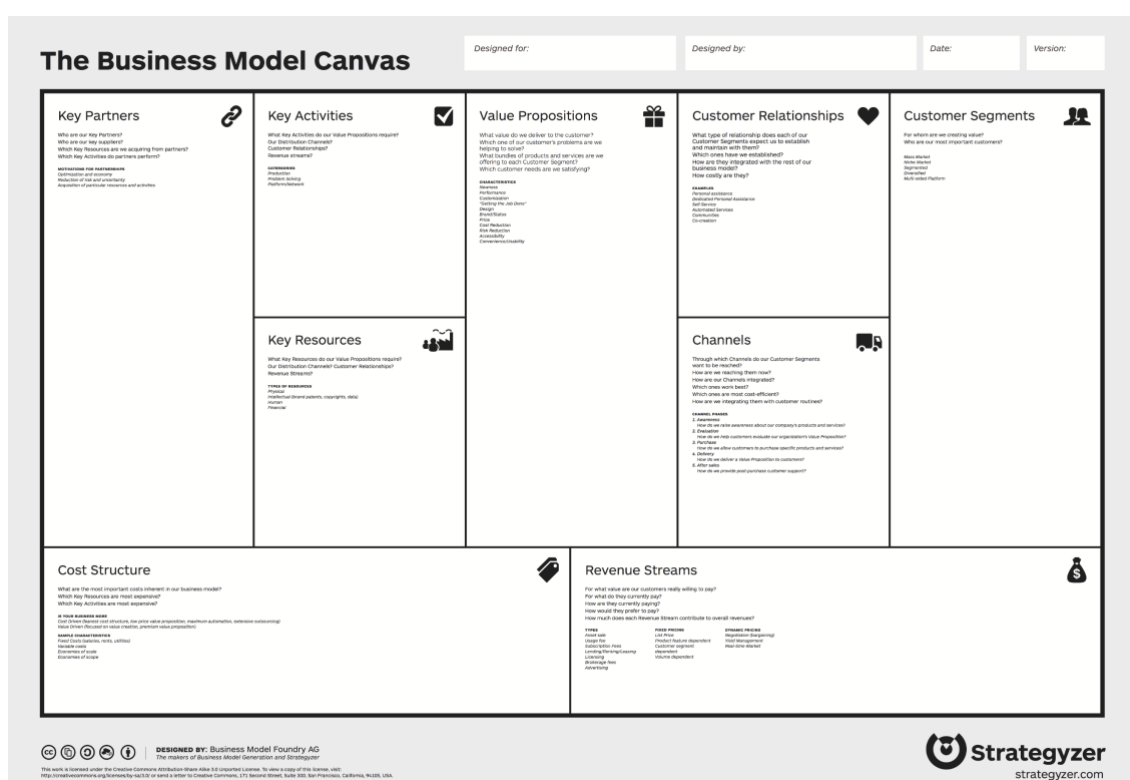


FIGURE 6. The business Model Canvas (Osterwalder and Pigneur 2010)

## 2.9 BRAND PRISMS

The brand prism is a model designed by Kapferer, and Jean-Noël to help businesses understand and create their brand identities (FIGURE 7). This model helps marketers and brand managers understand how brands communicate and how they are perceived. The Brand Prism's overview dimensions are: Physique, Personality, Culture, Relationship, Reflection, and Self-image.

To create the brand Armo, the physique dimension was addressed by designing a logo with natural curves and artisanal materials that evoke a connection with

nature, emphasizing the environment. Regarding the personality, aesthetic visual communication was crafted, highlighting the artisans and the artisanal products. For the culture, communication on social media focuses on ethical fashion, fair trade, and sustainability. In the relationship dimension, Armo establishes a close relationship with customers through educational communication about ethical fashion. In the reflection dimension, Armo is perceived as a brand concerned about the impact of its purchases on the environment and society, attracting a young customer base with a strong sense of social responsibility. Regarding self-image, Armo's customers see themselves as agents of change, satisfied with using products that support a sustainable and just future.

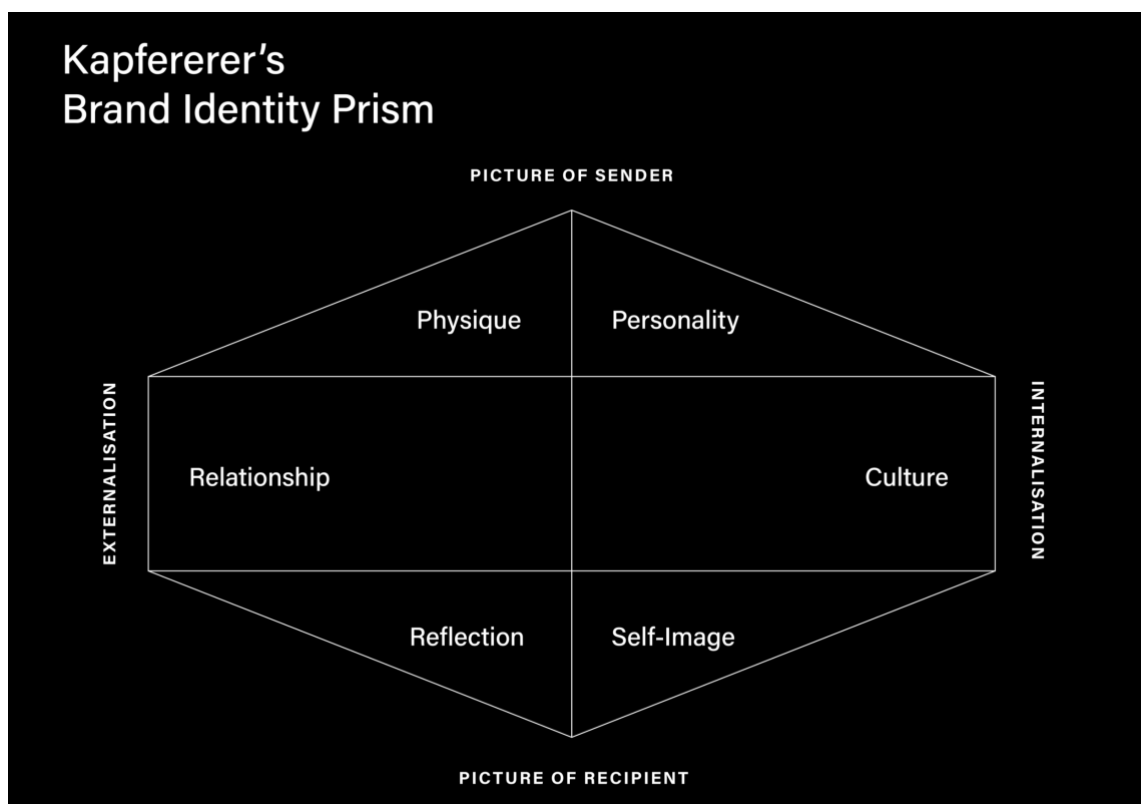


FIGURE 7. The Brand Identity Prism (Kapferer 2008)

## 2.10 PHOTOGRAPHY FOR BRAND DESIGNERS

(DeGuzman 2023) refers to Brand Photography as a collection of professional photos that represent a business's visual identity. Brand photography aims to create a consistent visual narrative that instantly makes a brand recognizable and helps businesses establish a meaningful connection with their customers.



Why should a brand designer learn about photography? First, visual communication since photography serves as a powerful tool for visual storytelling and communication. For my clothing brand, I aimed to narrate the stories of the artisans, giving them faces in a world where they often remain faceless. I aimed to create an emotional connection, empowering both customers and artisans. Secondly crafting brand identity, learning photography aids in crafting the brand identity by utilizing specific colors, angles, composition, and elements. For Armo Design, I intended to incorporate natural elements and land- scapes, along with the city's prominent stone buildings. I aimed to evoke nostalgia with retro colors and grainy pictures.

Thirdly from the marketing and promotion, visual content holds significant importance in today's digital age. A proficient brand designer operates across various platforms, including websites, social media, print materials, advertising, and promotional materials. Photography facilitated the creation of compelling social media aesthetics and a comprehensive product catalog for clothing stores.

### 3 Evaluating the Brand Design Strategy

To evaluate my portfolio, I consulted a commercial designer from Diego Portales University. This professional is a design professor at the same university and also the creator of the AFDZ brand of tripod mallets, which have been on the market in Chile since 2016. I chose him for his years of experience in designing brands and products successfully positioned in the market, as well as for his entrepreneurial experience.

For the evaluation of the brands created in the portfolio: Tu Plan Seguro, Latin Jungle, and Armo Design, a criteria matrix created for this thesis will be used (Figure 8). I had to submit this version in PDF. The expert received, analyzed, and evaluated my work following the criteria we created together to analyze my progress as a Brand Designer. The justification for the scores given in this matrix is in (Appendix 2). Each criterion is evaluated on a scale of 1 to 5, where each number on the scale corresponds to the success of the implementation. The scale is rated as follows:

1. Very unsatisfactory: Performance significantly below expectations; substantial errors; requires major improvements.
2. Unsatisfactory: Performance below expectations; frequent errors; notable areas needing improvement.
3. Satisfactory: Performance meets expectations; minor errors; generally acceptable.
4. Good: Performance exceeds expectations; high quality; minimal errors; demonstrates added value.
5. Excellent: Performance far exceeds expectations; exceptional quality; virtually no errors; provides significant added value.

	Association	Brand Identity	Value Proposition	Brand Naming	Coherence	Design Trends (Creative Application)
<b>Tu Plan Seguro</b>	5	3	4	4	3	2
<b>Latin Jungle</b>	3	5	5	5	3	4
<b>Armo Design</b>	2	4	3	4	2	5

FIGURE 8. Rating of the brands according to the expert.

## 4 REFLECTION

### 4.1 What went well?

Based on the evaluations from professionals like Andrés Fernández, a Designer and Commercial Engineer at UDP University, I can say that the first brand, Tu Plan Seguro, has an effective brand-product connection and communicates security and confidence effectively. Additionally, the color palette was successfully applied, evoking seriousness and professionalism in the brand. Furthermore, the value proposition was successfully translated into graphics, and the Brand Naming for a life insurance company was well-executed.

For the brand Latin Jungle, the brand identity is achieved through the combination of typography and name, making it memorable for the target audience. The brand's value proposition delivers on its promise from the name to the marketing campaigns, which fulfill the promise of providing a wild experience at Latin parties in Finland. The Brand Naming strategy was also successful, with the name being the most valuable aspect of the brand.

I managed to create a brand for Latin parties that generated considerable buzz on social media. I also succeeded in selling some branded merchandise, demonstrating that it had positioned itself well in the market. Another highlight was the promotional photographs and videos, which garnered over 30,000 views on social media due to their captivating content. Moreover, event attendance averaged two hundred people per event, and a thousand people attended a free event. As an entrepreneur, I was able to pay salaries and generate profits from the events.

For the brand Armo Design, the design trend successfully embraced a typographic trend and fused it with photography, combining the coldness of Finland with the warmth of Latin America. The brand maintained consistency in its photographic production, respecting the origin of products made by artisans, aligning with the European trend of valuing handmade products. For the brand identity, attention was captured with an organic, attractive logo that is easy to use

in both analog and digital formats. The Brand Naming resulted in a Finnish word that is harmonious in pronunciation, simple to pronounce, and memorable.

#### **4.2 What could have been better?**

For the brand Tu Plan Seguro, the design trend is not innovative, perhaps because it was one of my first logos and I was not very familiar with design trends, which is reflected in the low grade. In the brand identity, there might be some elements that can be improved, such as the negative spaces.

For the brand Latin Jungle, the logo-product association does not achieve an immediate association with Latin parties in Finland, as it uses a Bold font that is heavy and lacks coherence. The font does not relate to parties, even though it might catch attention on social media.

For the brand Armo Design, the value proposition association and coherence received the lowest scores due to the typography and name lacking relation to each other. It does not fulfill the brand's value proposition and does not use an easily understandable language, stemming from my intention to create a brand in Finnish.

I had to leave many brands out of my portfolio because, if I included them all, the portfolio would become too large. I also didn't mention the impact of the brands on the target group and when I used marketing to reach the target audience. Additionally, I created many marketing strategies that helped position the brands in the market. Furthermore, I didn't talk about the video created for social media to promote the brands; the total number of views for all the videos reaches forty thousand, resulting in a positive marketing strategy.

#### **4.3 What did I learn?**

To create a brand identity, one must start by understanding the brand's value proposition. According to the feedback from a designer and commercial engineer, I need to be more careful with the logo-product association and brand coherence.

This means I need to work more on the brand's value proposition and try to translate that promise into the design.

I learned that it's possible to create a working system for brand creation. I learned about the connection customers want with brands and how to create that connection. In these digital times, having a good brand can make a difference in business. I also learned that branding and marketing are very different but complementary studies. I learned to use the Business Model Canvas for brand creation, as it is a customer-centric tool that helps create a customer-centric business. I learned about psychology and how colors and lines can affect customers' perceptions of brands. I learned that there are many logo-generating websites, but they only generate generic logos, and it's not good to create brands with those tools, as an AI cannot generate a logo that fulfills its purpose.

I also learned that I can become a good Art Director, as I not only have knowledge of branding but also of business and how it operates. A good Art Director considers this aspect when creating brands.

#### **4.4 What can I apply in the future?**

In my work as a Brand Designer, I have created written documents outlining my work system so that the client has a general understanding of how we will generate the brand and why the decisions are being made.

I will create templates that I can work with my future clients on the spot, so that the client feels involved in the brand creation process.

I will have packages that I can offer to the client, such as packages for logo creation only, brand creation, and brand creation with marketing strategies, digital marketing, social media marketing, branding package, and value creation.

I can improve my brand portfolio in the future, opening social media accounts to promote my brand as a Brand Designer or Art Director.

I will create a larger network with graphic designers and Brand Designers in my city and country.

## 5 CONCLUSION

Through this portfolio thesis, I have explored different methodologies in brand design. To showcase how this information can be applied in a real-world setting, I used three examples from my own work Brand Design Manager. I have discussed key elements of branding such as logo design, and the usage of fonts and colors as visual communication. From an entrepreneur's point of view, I have also showcased tools to apply and evaluate this knowledge in a business setting.

In conclusion, this portfolio thesis has allowed me to see how my professional development has grown from the first brand to the last. It has been a three-year process, taking some courses at the university and some paid online courses. I have also managed to position these brands in the market and create marketing strategies that have helped to establish them.

I have successfully implemented marketing strategies that have introduced the brands to more than twenty-four thousand people and generated a profit of fifteen thousand euros. I can say this is a measure of success for the brands, and as a Brand Design Manager, I understand how marketing, business models, and profitability work together to form a lucrative business endeavor.

I can also conclude that I have created a professional portfolio, even though I have not taken any design courses in these three years. My creativity and design skills are innate, allowing me to convey and create impactful brands. When it comes to business, I understand the process behind current and emerging market trends. Communication and coherence are currently one of my weaknesses, but they can be easily improved by utilizing the brand's value proposition and its positioning in people's minds.

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## APPENDICES

### Appendix 1. Brand Creation Evaluation Criteria in Branding

Association	Does the logo effectively communicate the intended connection to the products it represents? Does the visual identity align consistently with brand strategy, communication, and advertising efforts?
Brand Identity	Assess whether the brand identity (logo, colors, typography, visual style) is clear, consistent, and easily recognizable across all touchpoints. and determine whether the brand adequately differentiates itself from competitors and whether it has unique distinctive elements.
Value Proposition	Analyze whether the value proposition is relevant to the target audience and whether it responds to their needs and wants.
Brand Naming	Analyze whether brand names are clear, simple, and relevant, reflecting brand identity while resonating emotionally. They should be unique, scalable, and culturally sensitive, with trademark legal approval and positive market feedback, as well as be practical for use in marketing.
Coherence	Analyze whether consistency is reflected in the consistency of messaging, ensuring that all customer touchpoints (advertising, customer service, product, etc.) consistently reflect the value proposition, as well as the alignment between the customer experience and the promises made by the value proposition.
<b>Design Trends (Creative Application)</b>	Evaluate creative application in innovation by using trends to create contemporary and timeless designs, as well as adapt these trends to the brand's identity and values, ensuring that the logo is modern, relevant, and representative.

## Appendix 2. Brand Evaluation Matrix and Justification

		Tu Plan Seguro	Latin Jungle	Amo Design
		Justification	Justification	Justification
Asociación	5	The isotype works very well. There are 3 main elements that are directly associated with the products and services provided by the company. The selected typefaces create an atmosphere of trust and seriousness that add a lot of value to the brand, as well as the choice of the color blue, which according to the psychology of color, represents professionalism and seriousness.	3	2
Identidad de Marca	3	I don't know all the competition of this brand, but it seems to me that it has key differentiating elements that identify the brand in a very good way and make it memorable. I think there are certain aspects that could be improved as I find that the logo doesn't work very well in small formats.	5	4
Propuesta de Valor	4	The professional Omar Puebla has a special ability to transfer the value proposition to the graphic, being accurate and precise in this transfer. The logo communicates in a very good way the value of the brand and also how it adds value to the end users and customers.	5	3
Brand Naming	4	It seems to me that this is a good name for the company, but that curiously it can be too good (although this sounds strange), to such a level that it falls into commonplaces, which can be seen as a generic element of the field in which it excels. In any case, a correct understanding of the company's business model is perceived, which is fundamental to generate design with real impact and not just aesthetically attractive graphic pieces.	5	4
Coherencia	3	Undoubtedly, and for all of the above, I see a coherence between the logo and the company's value proposition. Aspects such as the fact that SEGURO is with all its letters on high, reflects and enhances the seriousness with which the company works in the administration of savings. You need to know the target audience of the company, but it seems to me that it could be fresher and more modern. The serif typeface and shield make it look a bit dated.	3	2
Tendencias de Diseño (Aplicación Creativa)	2	This particular logo isn't highly innovative, but I imagine it's part of the challenge of building trust with the company's customer or end user. It is rather serious and somewhat outdated, which depending on the customer profile, can be an element that creates value and increases trust.	4	5