GRAPHIC DESIGN. ANDALUSIAN FEMINISM AND JEWELLERY DESIGN: LOLAILAS

AUTHOR: CELIA ZAMBRANO SÁNCHEZ

TUTUR: VERÓNICA VERNABÉ

ESADA. ESCUELA SUPERIOR DE ARTE Y DISEÑO DE ANDALUCÍA

esada
ESCUELA SUPERIOR
DE ARTE Y DISEÑO
DE ANDALUCÍA

Graphic design. Andalusian Feminism and Jewellery Design: Lolailas

Celia Zambrano Sánchez

Tuture of the work: Veronica Bernabé

Official Degree in Graphic Design

Andalusian School of Art and Design. ESADA.

16 September 2020 in Granada

Project type: brand design, packaging, jewellery design

ABSTRACT
The Andalusian folk culture has been evolving over time to find new concepts linked to activist and social movements. The Lolailas project aims to visualize Andalusian feminism.

Firstly, Lolailas understands the concept of ''Andalusian feminism'' as equality in recognition within the different disciplines of the Flemish scene.

Then, the purpose of this brand project is to make visible a group of women artists through a product of design jewelry. This process will be carried out through a methodology linked to design, new technologies and innovative materials.

In this way, we intend to capture the target audience and encourage them to become part of a new concept by extrapolating a design project into an experience. Lolailas has managed to make wearing branded earrings a personality and a desire.

Finally, we have managed to make a feminist design brand a reality.

KEY WORDS
Andalusian Feminism - Design - Jewellery - Activist Brand

RESUMEN
La cultura folclórica andaluza ha ido evolucionando en el tiempo hasta dar con nuevos conceptos ligados a movimientos activistas y sociales. El proyecto Lolailas pretende visualizar el feminismo andaluz.

En primer lugar, Lolailas comprende el concepto "feminismo andaluz" como la igualdad en reconocimiento dentro de las distintas disciplinas del cuadro flamenco.

Seguidamente, la finalidad de este proyecto de marca es visibilizar a un colectivo de mujeres artistas mediante un producto de bisutería de diseño. Dicho proceso se llevará a cabo mediante una metodología ligada al diseño, nuevas tecnologías y materiales innovadores.

De esta manera, pretendemos captar al público objetivo y alentar a que formen parte de un nuevo concepto extrapolando un proyecto de diseño en una experiencia. Lolailas ha conseguido que llevar unos pendientes de la marca sea una personalidad y un deseo.

Finalmente, se ha conseguido llevar a la realidad una marca de diseño feminista.

PALABRAS CLAVE
Feminismo andaluz - Diseño - Bisutería - Marca activista

CONTENTS

IMAGE INDEX

1. JUSTIFICATION / INTRODUCTION

The term *"feminism"* in the SAR is the principle of equal rights for women and men. However, Julia Espinosa, PhD in Political Science, gender expert and researcher at the Gender Observatory on Economics, Policy and Development (GEP&DO), defines in her ''*Gender Guide for More Transformative Public Policies*'' that gender equality implies that the different aspirations and needs of men and women are considered, valued and promoted equally. It does not mean that women and men should become equals, but that their rights, responsibilities and opportunities do not depend on whether they are born women or men.

In this project we will work on *Andalusian feminism*, which for Mar Gallego, a journalist and specialist in gender identity, identity and citizenship, the concept of Andalusian feminism is based on the positioning of Andalusian culture itself based on its context and history in this territory.

Therefore, Andalusian folklore is a cultural and artistic expression represented mostly by the flamenco facets such as singing, dancing and playing. Flamenco has been evolving at the same pace as society, adapting to socio-cultural movements of the 21st century, but today there is a certain gender inequality within the traditional flamenco scene.

This project aims to lay the foundation stone to end this imbalance by visualising and equalizing the figure of Andalusian women through a brand of designer jewellery.

To achieve the project's objective, three pairs of earrings have been designed using laser cutting in methacrylate with a mirror effect and bright colours. Each pair of earrings is inspired by different areas of the concept we are developing; women guitarists, women percussionists (cajonists) young feminist women in the world of dance and singing.

Finally, in this way Lolailas becomes a brand with a social activist base with an artistic purpose through Andalusian design.

1.1. The state of affairs
The research carried out for this project is shown below in a complete and objective manner.

1.1.1 Theoretical framework

In this section we are going to show the results found from the research we have carried out to demonstrate and argue that our project has followed guidelines, is a work with criteria and is supported by real data.

According to a statistic carried out by Ipsos, a market research company, a majority of the Spanish population defined itself as feminist in February 2017. In the same way, Ipsos quoted in its study that: ''most women in Spain, Japan, South Korea and Turkey feel that they lack equality''.

With this data, we have evaluated the interest of the Spanish market we are targeting.
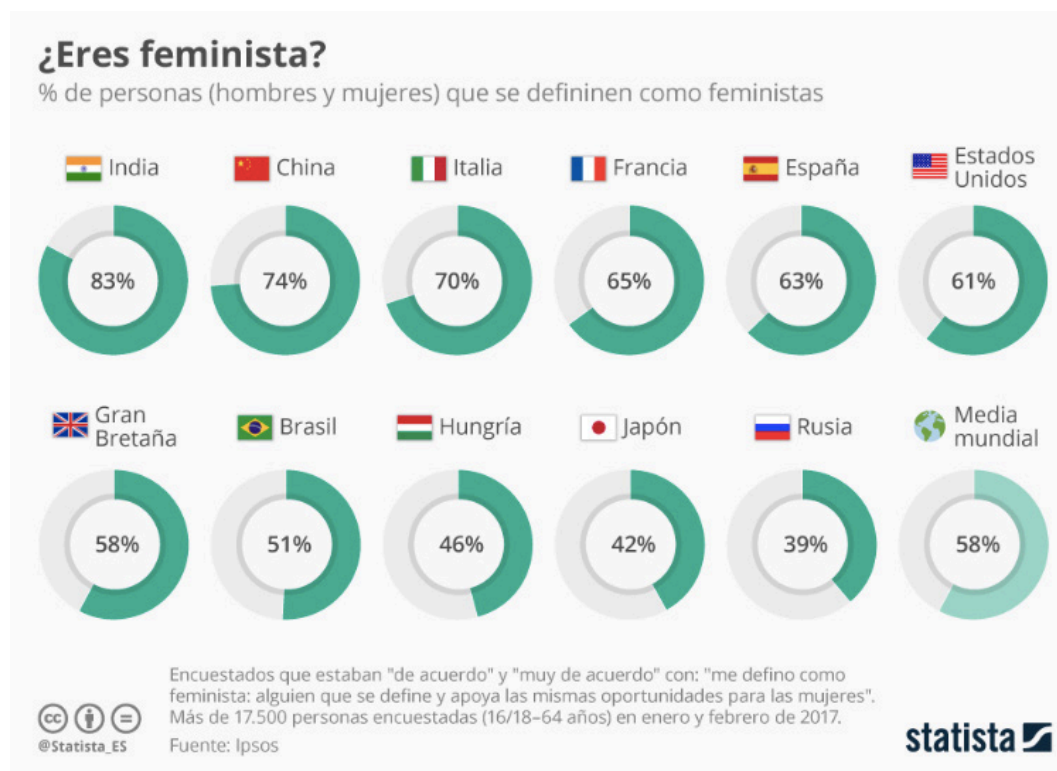

IMAGE 1. IPSOS PUBLIC AFFAIRS

In a survey carried out in March 2020 using a Google form, 51 people, the vast majority of whom were Andalusian, 70.6% considered themselves to be feminists.

76.5% agreed that the female figure in Andalusian folklore should be made visible. Strength, tradition and passion were the words that were repeated the most after being asked what flamenco transmitted to them.

¿Deberíamos visibilizar la figura femenina del folclore andaluz?

51 respuestas

- Si, es necesario
- No es necesario

23,5%

76,5%
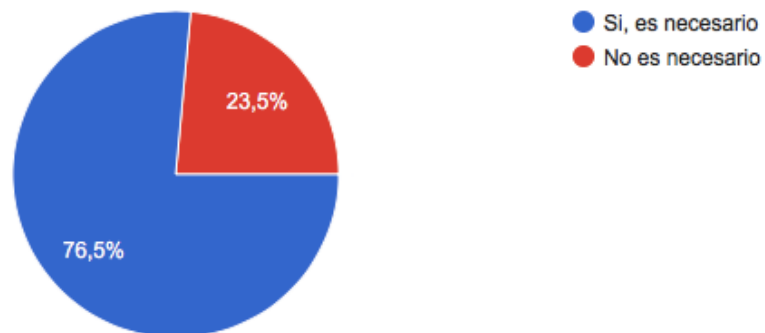
IMAGE 2. SELF-MADE - GOOGLE FORM

Furthermore, 62.7% of the respondents believe that design is capable of evolving flamenco.

¿Crees que el diseño está capacitado para evolucionar el flamenco?

51 respuestas

- Si
- No
- No entiendo de diseño
- Me parece una idea fantastica

11,8%

21,6%

62,7%
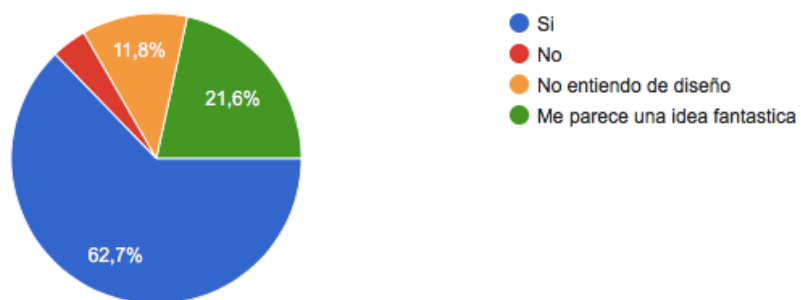
IMAGE 3. SELF-MADE - GOOGLE FORM

All these answers, data and quotes help us to approach the activist design project with precision and to study the market we are currently addressing.

1.1.2 State of the art / related works and competition

In this section, a list of mentions of similar and alike projects created previously has been drawn up. There are many projects that today have a feminist character within the world of art and design.

We have selected four relevant projects that have inspired us in the starting point of the project.

- Secreto Olivo. It is a magazine and website of contemporary Andalusian Culture. They define themselves as a project of independent cultural journalism that covers music, literature or history, anthropology, illustration, the audiovisual world, photography or urban art. This cultural project is made up of 54 men and 15 women.

- La Poderío. Multimedia communication media. It is considered a feminist speaker, a channel born in the south with an Andalusian accent. An organic and living project in continuous movement. They make this project possible entirely by Andalusian women.

- A Flamenco Catharsis. An independent publishing project that fuses flamenco and design. They do not have a fixed objective or model and they express in their graphic line everything that has to do with flamenco from their own creative perception.

- Volunto. Handmade and feminist jewellery project. Its creators define the brand as something more than designing earrings; learning and liberation.

- Habla tu andaluz. This interesting project is intended to become a movement, which aims to demystify and eliminate the linguistic complexes of Andalusians.

In short, this research has been useful not only to find out the most relevant aspects of market competition, but also to convince us that our project has a real place to position itself.

Furthermore, it has been concluded that all these projects have something in common; Andalusian pride. Some do so by relying on Andalusian feminism, others on contemporary and/or independent Andalusian culture.

2. OBJECTIVES

Through the concept of Andalusian feminism, we created a project whose goal is the commercialization of an activist design brand.

We then set a series of objectives to be achieved, divided into main and secondary ones. The main objectives are the goals to be achieved for the project to be viable and the secondary objectives are those necessary for the development of the project in our opinion.

2.1. Main objectives

- Creating an activist brand with an Andalusian feminist concept
- Designing and marketing this brand

2.2. Secondary objectives

- To achieve positioning within the design/fashion sector
- To make visible the figure of the atypical woman within the Flemish painting
- Getting the brand message to more people
- Benefit the company economically

3. METHODOLOGY
3.1. Methodology of analysis

According to the University of London, Mónica González Mothelet, there are new types of methods. These methods are paths that are followed to reach an objective.

In our case, we have opted for the sociological method. This method will try to place our project in a social context and help us to explain it. At the same time, this method of analysis has a rational character that is partly intuitive, personal and subjective, without neglecting the essence of the research.

3.1.1. Selection criteria

This project aims to grow and advance with the design of the jewellery and to start with we have selected four Andalusian women who dedicate their lives to folklore. We indicate that these four artists have been selected after a previous analysis in which as many others have not adjusted to the line of the brand we are creating and therefore will not appear within the project. This selective process can be found in the section Annexes page X.

Following a series of criteria, we have seen it relevant to highlight the geographical and temporal ones.

Firstly, the geographical factor intentionally limits our focus exclusively on Andalusian women, while secondly, we refer to the time factor as the date of birth of these women. In this way we can study the social, political, aesthetic and cultural environment of each of the selected women, including how they come to influence a particular audience.

During the selection process, questions and reflections have arisen which have helped us to focus on the tone of the brand: what do these artists have in common apart from being dedicated to the world of flamenco?

As the research and selection process has progressed, we have defined the objective that we intended to define with respect to the product to be marketed: the collection of earrings.

Artistic aspects to be referenced

A) Young feminists

According to the 10th issue of *Gráffica* magazine, people born between 1980 and 1996 are called *Millenials* (Generation Y). People who adapt quickly to change, live in a visual world, are video, image, connectivity... have grown up with technology as part of their lives and of course, have greater recognition on social networks.

The dancer Teresa Barbero "La Polvorilla" and the flamenco singer Mª José Llergo are two millennial figures who are part of this technological era. Their artistic experiences influenced by Internet communication have nothing to do with the experiences of the artists belonging to Generation X.

That is why the earrings "Al Corazón" are inspired by their forms, material and colour in Millenial Andalusian women who struggle to live from folklore. Young women who are aware of the feminist movement and the empowerment of women through their own body as a working tool.

B) Atypical women

Social, cultural, artistic movements... are what differentiate La Polvorilla and Llergo from artistic successors such as Miriam Velazquez and Antonia Jiménez. In other words, this project appreciates the difference between Generation X and Y.

Our other two selected, belong to the world of Andalusian folklore from a more unusual point of view. Society is not used to seeing women playing the guitar in flamenco tablaos or a woman on stage playing the cajón accompanying a flamenco group. Both women belong to the generation X in which there were revolutionary political changes or the appearance of diseases such as AIDS. With respect to technology, they have experienced the cassette, the arrival of the CD, the desktop computer.

Antonia is 47 years old and Miriam's age is unknown to us, but from her physique we can guess that she is around 40 years old. Unlike Maria José and Teresa, these women have not had the opportunity to disseminate their art and their artistic claims so easily, since the Internet was not used as an advertising portal as we know it and work on it now.

The values of women like them are what Lolailas aims to represent in the brand; strength, courage and maturity.

3.1.2. Feasibility analysis

After having previously studied the objectives of the project, we must carry out a market feasibility analysis. Again, we mention, that our product is based on an activist brand and its function is to gain both economic and social benefit through quality design.

To carry out the project it is necessary to previously carry out a study that allows us to know if our new brand can be economically and commercially profitable.

To do this we have carried out a SWOT and CAME analysis (see section 4.1.1.), we have studied the market in section 1.1.2. and we have carried out an estimate of material means in terms of profitability in section 5 of the project.

Our profitability objectives are:
- To market the products and obtain profits from each of them.
- To define a sales strategy in social networks as a channel to increase the company's profitability.
- Control of expenses and fixed costs of the brand.

We are clear that social impact reinforces our business objectives, which is why within our social impact objectives we emphasize those mentioned in section 2 of the report.

As we have already mentioned, the media or sales channels that we are going to manage in this project are only social networks. Having studied our audience, we have seen a great inclination, with respect to age and interests, of women who are very assiduous in the use of Instagram and direct online shopping.

Our campaign objectives are:
- To raise awareness of the brand and its products within a two month launch period.
- To achieve sales and increase them in the five-month launch period.
- To make users aware of the lack of feminist cultural knowledge in Andalusian folklore throughout the campaign.

As mentioned in section 5 below, after the feasibility study and the estimation of means, it has been concluded that the price of the product is 20 € and the price of the project is 12.000 €.

3.2. Techniques

In this section the techniques used will be explained. First of all, it has been necessary to establish a timetable to organise the tasks and to fulfil the objectives. DAFO and CAME analyses have been used to know and enhance the weaknesses, threats... etc of the project.

It has been necessary to establish a briefing according to the project. Later on, we developed a target which helped us to focus and know the qualities of the product according to the consumer. For the graphic development of the project, it has been necessary to use technical programs from the Adobe package (Illustrator, Photoshop, Indesign, XD, After Effects and Premiere). However, a field notebook has been very useful for making all the sketches that involve a graphic design project.

3.3. Materials

Regarding the materials needed to carry out the whole project, it has been necessary to use different types of plastics and cardboards.

On the one hand, the supports of the two packagings have been Tecknocard 350 gr/m2, printed on one side in CMYK colour and the die-cutting in normal laser. The business cards are 85 cm x 55 cm in size, matt cardboard support 350 gr/m2, double-sided printed in CMYK colour. The same as the interior supports of the packaging, which are 10cm x 13cm, matt cardboard support 350 gr/m2, one-sided printing in CMYK colour and creasing. The round stickers whose support is transparent polypropylene, printed on one side, in CMYK colour, size 4,5cm x 4,5cm, automatic exit position, with gloss protection varnish on one side and die-cut in normal laser. The white fabrics for cleaning the earrings are made of 100% polyester, they are not printed, in white colour and their size is cut in 10cm x 10cm.

On the other hand, the material used to manufacture the earrings is methacrylate. We have used two types; 3mm thick mirror effect methacrylate and 2mm thick black gloss methacrylate. To join the Al Corazón model, silver rings were needed to join the pieces. For the rest of the earrings, we have bought special glue from Ceys, used to join the pieces when necessary, and of course stainless steel nuts and silicone fasteners.

Finally, the prototype tests have been printed on 80 gr/paper.

3.4. Working process
3.4.1. Chronology

To carry out the project it has been fundamental and necessary to implement a chronology and to set some temporary objectives. Within this period we have agreed on dates to follow up with the project's tutor but we have also come up against a work stoppage due to the crisis caused by the CO-VID-19.

The project began in the second half of February, and in the following two weeks only the concept was defined.

The following four weeks, coinciding with the start of the quarantine period, we carried out a data search and collected relevant information.

From here, we began to work on the creative part of the project. One of the factors that led to the decision to present the project in the September call was the closure and lack of Spanish companies that supplied methacrylates and the laser cutting service due to the crisis and confinement of the country. A very important factor for our project. Therefore, the project has not been reactivated until June.

Next, we proceed to show the chronology and the calendar of the project. At all times we have worked with iCal (Apple) so changing the organization system to other applications such as Trello has not been appropriate. The weeks of work have been distributed according to the blocks of the project.

The conclusion is that thanks to good planning in the project, a good rhythm can be reached until the end, leaving days to review and finalize important details.

IMAGE 4. JUNE CALENDAR

agosto de 2020

lun	mar	mié	jue	vie	sáb	dom
13	14	15	16	17	18	19
Bloque 3: METODOLOGÍA						
			• Psicologo 12:00			
20	21	22	23	24	25	26
Bloque 3: METODOLOGÍA						
27	28	29	30	31	1 ago	2
Bloque 3: METODOLOGÍA						
• Llamar Windup tema fi... 13:00 • Ir a hablar con kris valero 16:15 • Cena niñas 21:00 • Comprsr regla larga 22:00	• Avisar cambio cita psico 21:00 • Lentillas 22:00	• Dejar listos todos los pe... 9:00 • Ir al banco hacer ingreso... 9:00 • Entrenamiento 11:00	• Cita ginecologo motril 12:00	• Entrenamiento 11:00		
3	4	5	6	7	8	9
Bloque 4: DESARROLLO						
• Entreno 9:30 • Publicaciones IG Grafic... 23:00 • Packaging TFG 23:00 2 más...	• Fotos Lolailas 19:00	• Comprar telas para pack... 9:00 • Entreno 9:30	• Psicologo 12:00	• Entrenamiento 11:00	• Comprar regalo manolito 14:00	
10	11	12	13	14	15	16
Bloque 4: DESARROLLO						
• Hacer envios Lolailas 9:00 • Entreno 9:30 • Comprar regalo manolito 14:00 • Comprar mas telas 19:00		• Entreno 9:30 • Recoger telas 13:00	• Entreno 15:30 • Dejar los 3 packagings... 20:00 • Pedir pegatinas y bolsas 20:00 2 más...		Día de la Asunción	
17	18	19	20	21	22	23
Bloque 5: VALORACIÓN CRÍTICA Y CONCLUSIONES						
• Packafing terminado 9:00 • Entreno 9:30	• Financiación Máster 9:00 • Llamar Metacrilatos 9:00	• redactar tfg 9:00 • Entreno 9:30	• Libro 9:00 • Psicologo 12:00	• Entrenamiento 11:00		

IMAGE 5. JULY AND AUGUST CALENDAR

septiembre de 2020

lun	mar	mié	jue	vie	sáb	dom
24	25	26	27	28	29	30
Bloque 6: FUENTES CONSULTADAS Y BIBLIOGRAFÍA						
• TIENEN QUE ESTAR LAS... 9:00 • el metacrilato negro 9:15 • Entreno 9:30 • Jaime 15:00	• Pedir cita pelu y cita pies 11:20 • Jaime 15:00	• ENPEZAR LA MAQUETA... 9:00 • Entreno 9:30 • Jaime 15:00		• Peluquería 10:30 • Entrenamiento 11:00	• Martita de Graná 22:30	
31	1 sept	2	3	4	5	6
Bloque 7: APÉNDICES						
• Entreno 9:30 • Pedicura 13:30	• Fisio 11:50	• Entreno 9:30 • Tardeo maximo 22:00		• Entrenamiento 11:00 • Psicologo 12:00		
7	8	9	10	11	12	13
• Entreno 9:30	• Laser Granada 11:00 • Pirsing pezon Amor de... 12:00	• Entreno 9:30 • ENTREGA ANEXO III 14:00	IMPRIMIR	• Entrenamiento 11:00		
14	15	16	17	18	19	20
• ENTREGA MEMORIA (aul... 9:00 • Entreno 9:30	PRESENTACION TFG	• Entreno 9:30		• Entrenamiento 11:00		
21	22	23	24	25	26	27
• Entreno 9:30	• Tutoría Proyecto Windup 13:00	• Entreno 9:30		• Entrenamiento 11:00		
28	29	30	1 oct	2	3	4
• Entreno 9:30		• Entreno 9:30		• Entrenamiento 11:00		

IMAGE 6. SEPTEMBER'S CALENDAR

4. DEVELOPMENT

4.1. Briefing

As a starting point, we are in a "privileged" society in which we have the possibility of solving problems detected through design. This creative project puts its focus on Andalusian feminism and its folklore, as well as its inspiration.

The main objective is to create a jewellery brand, Lolailas. It has been our duty and work to design and develop a complete branding project according to the concept and values.

The concept and message that we wanted to establish during the work process is how an activist brand of Andalusian feminism adapts to current technological and design trends. The product is the union of artistic and social values for a common good and objective.

The steps followed in the development of the project are shown below.

4.1.1.DAFO and CAME analysis

DAFO. We study the viable strategies of the brand through this tool, which is divided into two parts; internal analysis (Strengths and Weaknesses and external analysis (Threats and Opportunities).

- Debilidades. Lack of motivation for confinement due to COVID-19. Lack of experience with regard to the design of specific slopes. Lack of materials in the prototyping phase due to confinement The field of photography, necessary for the final development, is a weakness.

- Fortalezas. Previous experience in the development of a branding project, as well as in its more generic aspects Trained and qualified personnel behind the project. The theme of the project is innovative in the sector. Striking social theme.

- Amenazas. Delay in the date of presentation of the project due to the "health" situation in the world.

- Oportunidades. Remarkable social trend towards the feminist revolution. Easy accessibility to the brand thanks to globalization and e-commerce. The product of the project is economically accessible. There is a trend towards methacrylate jewellery and flamenco among young people (Rosalía phenomenon).

CAME. We defined the specific actions to integrate them into our plan by transforming the results of the previous Dafo analysis. Correct, confront, maintain and exploit.

- Corregir. Greater emphasis will be placed on the study of the jewellery market in order to achieve the objectives initially proposed. Improvement of techniques for prototyping. Collaboration with photography professionals to address the weaknesses of the project.

- Afrontar. It must be clear that what we are going to present to the teachers' panel is a graphic design project, not to be confused with a fashion design project. We must work very well on the briefing so as not to avoid confusion of concepts. Face constructive criticism for the benefit of the brand.

- Mantener. We manage to maintain the balance between design and activism as the essence of the project. We must continue to contribute to cultural enrichment on issues related to design and innovative trends.

- Explotar. We have learnt which disciplines within the creative world we like best, and we must focus on these in order to exploit them within the project. To take advantage of the trends to get the best performance and benefit, to take advantage of certain social trends to achieve our goals.

4.1.3. Target

We have studied our target audience in order to take into account every decision taken from now on, be it in the process of creating visual identity, brand tone, photographic campaign...

We mainly target a female audience, the age range is between 18 and 35 years old approximately. They live in Spain, mostly in Andalusia, and their purchasing power is medium. They are interested in social changes, are concerned about the feminist struggle and admire Andalusian folklore. In general the level of education is medium-high, our clients are usually educated. They are consumerists but not obsessive about compulsive buying, therefore alternative and exclusive brands attract their attention. They look for exclusivity but also for product quality. They are highly active profiles in social networks such as Instagram, they follow accounts related to their interests such as
@feministailustrada, @nipples.revueltos or @tetayteta among others.

4.1.3. User archetype

ELENA GOMEZ PALOMARES

BACKGROUND

Supermarket cashier
Single
Graduate in Social
Education

INTEREST

Healthy lifestyle
Fashion and online shopping

DEMOGRAPHY

Woman
24 years old
5.000 € per year

OBJETIVES

Get a place as a National
Police officer
Achieving independence in
the workplace

CHALLENGES AND CONCERNS

Getting positions within the National Police related to gender
inequalities

Concerned that she will not be able to become independent from
her home soon due to the crisis

FREE TIME

Volunteer for an animal protection organisation

Practicing different sports

Social networks and online shopping

SANDRA MORA CASTILLO

BACKGROUND

Sprinfield shop assistant
Stable couple
Graduate in Psychology

INTEREST

Women's music
Reading

DEMOGRAPHY

Woman
30 years old
9.000 € per year

OBJETIVES

Entrepreneurship

CHALLENGES AND CONCERNS

Working as a clerk or cashier in supermarkets, in an unstable work environment.

Concerned about climate change and continuous social changes

Getting a job related to your training and studies

FREE TIME

Platforms like Netflix

Traveling and getting to know different countries and cultures

Social networks

4.2. Identity
4.2.1. Naming

The name of a brand is of the most important, we compare it almost with a "visual phonetics". The naming process, the search for a name to designate a project, is long and laborious.

To reach Lolailas, we brainstormed and answered questions such as: what does flamenco transmit? what do we want to sell? what is the personality of the brand? what do all the brand's consumers have in common? how old is our audience?

We wrote loose, daring and bold words. Finally we found Lolailas. This word brings together all the concepts that we have included in the project.

Lolailas is a feminist, but she does not want to sell her products like other feminist brands do, with vulgar images of intimate areas. Lolailas is elegant and alternative, yet we have included a touch of mischief in the name. Finally, to get to Lolailas

<div align="center">Lolitas / Las Lolas / Lolailas</div>

Lolailo is a colloquial word used geographically in the south of Spain that refers to a person who flaunts all the clothes/beads he or she is wearing or tries to attract attention in some way.

Coincidentally, the brand has a bold personality, the product is eye-catching and in general it is a very Andalusian concept.

To finish off giving it our personal touch, we transformed the gender of the word to lolaila and finally added a -s to encompass all the women we talk about in the brand, giving rise to Lolailas.

4.2.2. Brand

LOLAILAS
BISUTERÍA ANDALUZA FEMINISTA

Brand message:
‘‘Bisutería andaluza feminista’’ is the brand's surname. They are three words that bring together the values of the project and accompany the logo. The minimum sizes have been studied so that it does not lose legibility.

BISUTERÍA ANDALUZA FEMINISTA

Isologo and imagotype:
The corporate image of the brand is mainly an isologo, the text and the image form a group. They do not work separately except for the imagotype, which is the one that replaces the letter O. In that case, it almost works separately, see the sticker applications for packaging, for example.

4.2.3. Construction
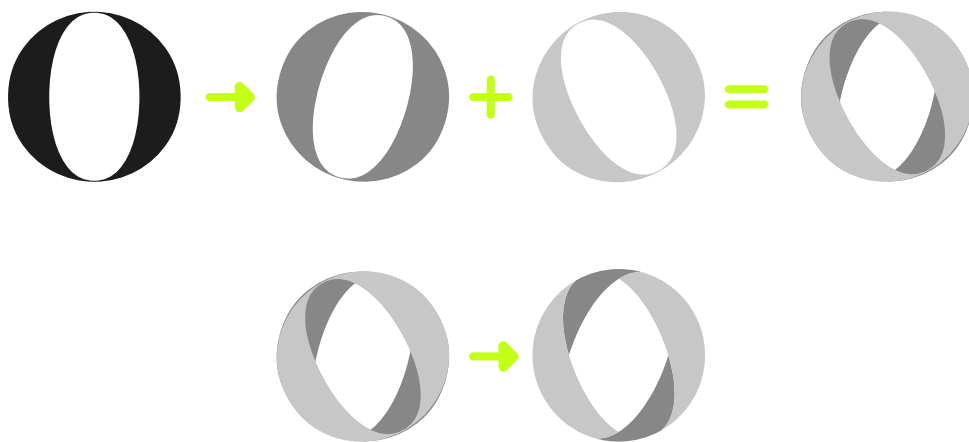
It is a typographic logo, therefore, in the process of building the logo we have based ourselves on the Orelo typography, which we have modified and worked on the letter O.

As can be seen above, the process has consisted of dubbing, turning and joining this letter, finally ceasing to be the letter and becoming the image of the brand.

The last brushstroke has been to retouch both forms to give a sensation of union.

4.2.4. Area of respect

A protection area has been established around the logo. This area must be free of graphic elements that interfere with the perception and reading of the brand.

The construction of the area of respect is determined by the measure "X". Whenever possible, it is preferable to increase this space as much as possible, separating the logo from the rest of the elements of the page (texts and images).

4.2.5. Scale

OFFSET

DIGITAL

A minimum offset reproduction size of 45 mm width has been established in order not to lose ligibility. For screen reproduction, a minimum size of 80 pixels wide is recommended.

4.2.6. Brand personality

Lolailas is characterised by a brand whose differentiating value is the activist concept through attractive designs. Lolailas has a very marked personality both in the concept and in the designs; it is a geometrical, contemporary, feminist, alternative and breaking brand.

4.3. Typographies

The correct choice of typography plays a fundamental role in the creative process. For the logo, we used the Orelo typeface from Pizza Typefaces. This typography is payable, 350 euros, a price that is included in the estimate of material resources. The only permitted use of this typography is in the logotype. In the process, we have modified the O, as shown in section 5.2.3. We have chosen this typography for its legibility and elegant appearance. It is a serif typography, the contrast of its fine and wide strokes matches the concept we want to convey.

Secondly, the typography of the surname is Metal-Variable. It is a sans serif typography, legible and with a futuristic look. We want to make this contrast of typographies in the logotype to include the developed concept.

Finally, the typography used in graphic publications for social networks is Hagrid Text Variable by Zetafonts. It meets the requirements to be the standard typography of the brand for advertising.

aQ ABCDEFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
0123456789 !@#%&*()¡¿?

aQ ABCDEFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
0123456789 !@#%&*()¡¿?

aQ ABCDEFGHIJKLMNÑOPQRSTUVWXYZ
abcdefghijklmnñopqrstuvwxyz
0123456789 !@#%&*()¡¿?
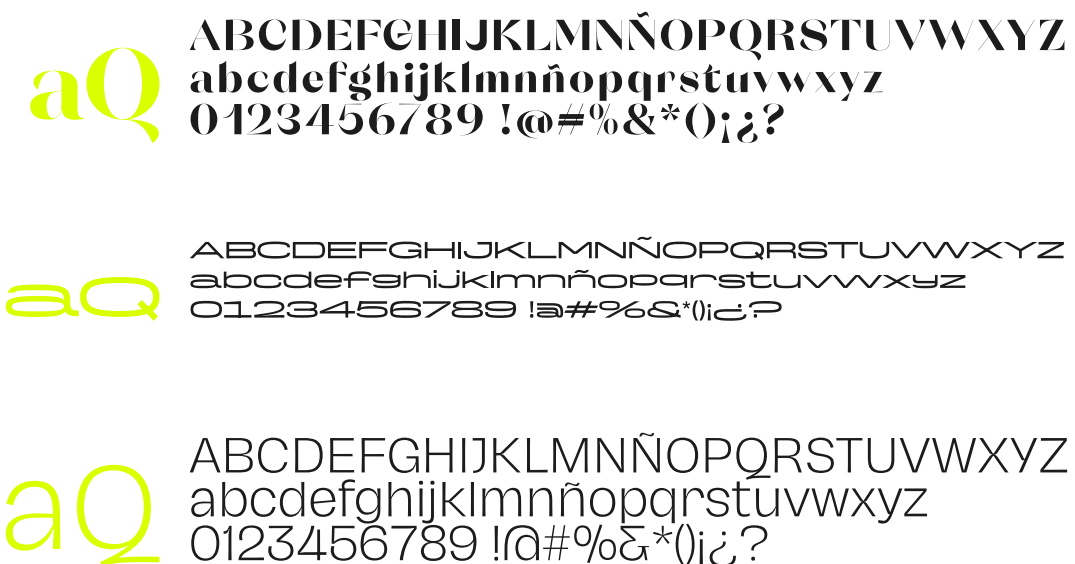
From top to bottom: Orelo, Metal and Hagrid.

4.4. Colour range

| 70% | 30% |

The main colours of the brand are black and lime green on white and we have always sought to combine black with a strong colour. The colour black, apart from having been used in many fashion brands, as quoted by Eva Eller in the book *La teoría del color*; is the colour preferred by young people and young people associate it with fashion because it is a colour that evokes protest, among others. She also points out that it is a colour that gives rise to objectivity, functionality, power and elegance.

The secondary colour we have chosen to make the visual play of the letter O in the logo is lime green. The colour of feminism is usually violet or purple but, at all times we try to make the brand something out of the ordinary. We think that using the colour green is very representative of Andalusians, mainly because it is the colour that forms the flag of the autonomous community. We have worked on the colour to bring it to a striking lime green, much more refreshing, dynamic and lively. Following Eva Heller's guidelines, green has positive and tolerant connotations. It is also the colour of youth.

Lolaila Lime
R: 196 - G: 254 - B: 22
#c4fe16
C: 33% - M: 0% - Y: 100% - K: 0%
PANTONE 809 C

Lolaila Black
R: 0 - G: 0 - B: 0
#000000
C: 91% - M: 79% - Y: 62% - K: 97
PANTONE P Process Black C

4.5. Corporate printing

A corporate motif has been designed which can be seen on the spines of one of the packaging below. We have played with the sizes and spaces.
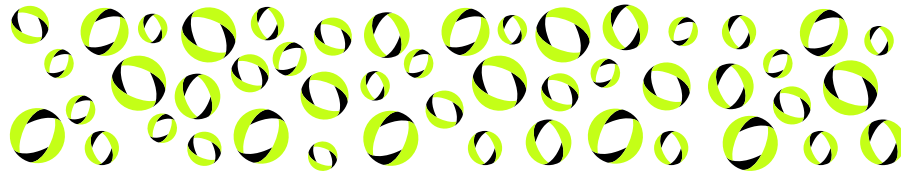
4.6. Earrings

As mentioned above, this activist branding project aims to visualise women within Andalusian folklore. Our idea is to design three pairs of earrings, which follow the same aesthetic where the design of each one is inspired by shapes and colours in a concept.

The aim is that behind each earring there is a list of women's names and make them even more known. These names and/or stories should appear as a brushstroke on the sales packaging that leads the consumer to the web page where the whole project will be well explained.

In order to carry out and to reality the earrings, first they were sketched until arriving at a design conclusion. They were converted to digital using Adobe Illustrator and the manufacturing process was as follows:
our current supplier of mirror effect and colour metraquilate plates is the company Resopal S.L. (Madrid), once the order has been placed, they are received in Almuñécar, where the plates are cut with a laser cutting machine.
The assembly process of each earring is totally handmade, by hand one by one. They are glued (if the design requires it), joined and packed making them unique and special.

We think it is important to emphasize that the manufacturing process is handmade because it is a differentiating value that is given to the brand.

Next we are going to show the three types of earrings that Lolailas includes and their respective sizes.

4.6.1. Design of slopes

A) Al Corazón

The inspiring origin of these earrings comes from the traditional Andalusian window grills. These earrings, because of their shapes and striking pink colour, are intended to speak of the young artists of the flamenco art world who have so often claimed to be feminists. Even, not only feminists, we find the contrast of a young woman dedicating her life and work to such a traditional art very striking. We think that it is a mixture of very successful concepts and we have transformed them into that model.

We highlight the names of singers and dancers: La Polvorilla, Maria Jose Llergo, Soleá Morente, Anahis Martín, Blanca La Almendrita.
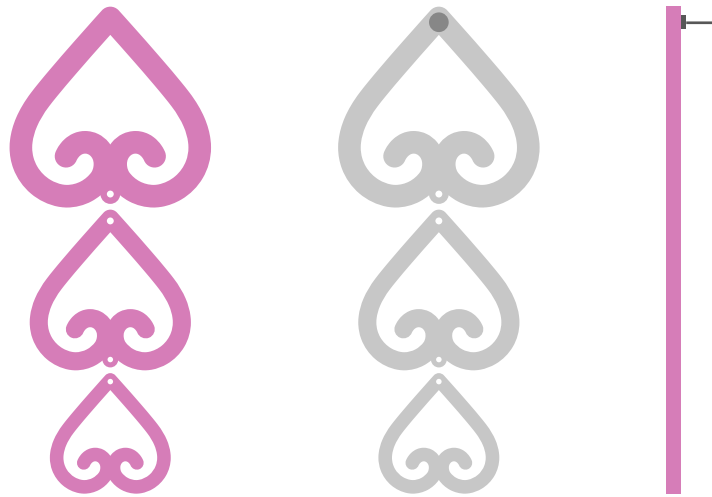
Front view / back view / side view

44 MM

44 MM

35 MM

35 MM

26 MM

26 MM
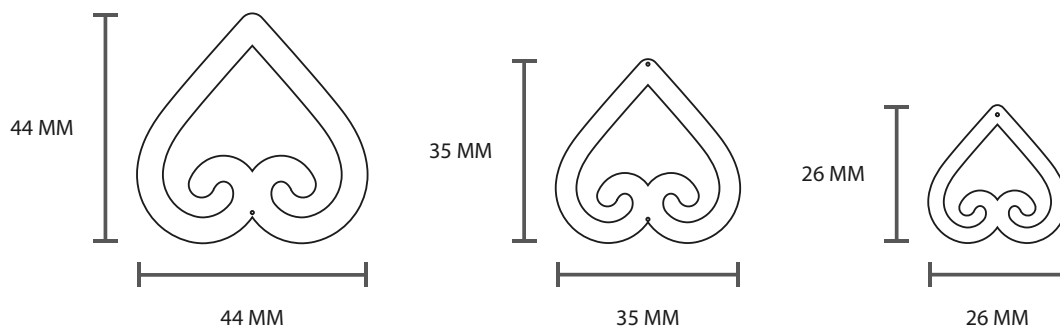
The sizes indicated are the real ones, the scale has been modified.

B) A la Guitarra

With this earring design we want to show the art of the guitar that many artists like Antonia Jiménez (Cádiz), María José Domínguez (Sevilla), Laura Gonzalez Toledano (Córdoba), Celia Morales (Málaga), among others, carry out.

Its form evokes the strings of the guitar, sound and percussion. With the colour purple and dark grey we want to bring it to an elegant point.
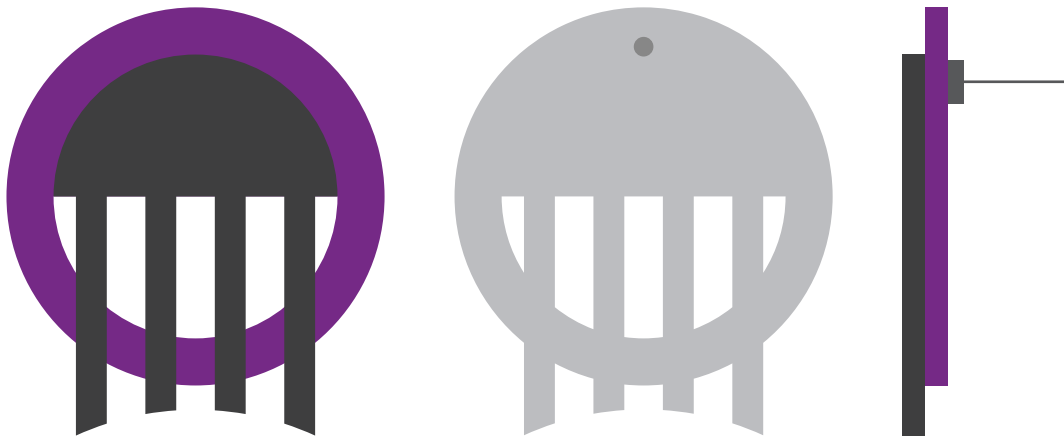
Front view / rear view / side view

50 CM

50 CM

50 CM

37,5 CM
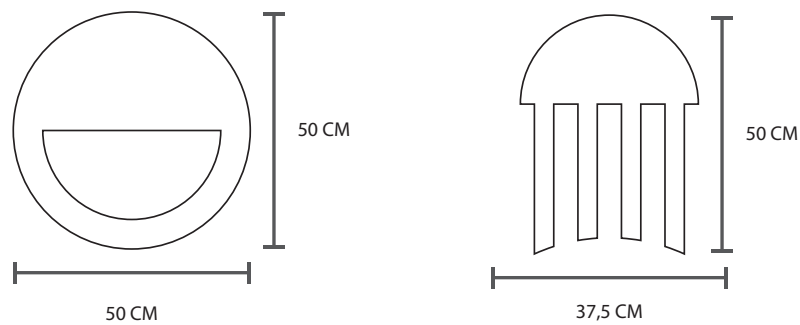
The sizes indicated are the real ones, the scale has been modified.

C) A la Percusión

As with the guitar, with these designs we want to promote the art of percussion on the *cajón*. Many women are used to go on stage to play the *cajón* but rarely have any repercussions because we are used to seeing only men. Names of them that we want to mention are Miriam Velazquez (Cádiz), Noelia La negri (Madrid), Marta Orive (Córdoba), Eli Maya (Granada).

The curiosity of the design of these earrings is that they are not the same, each side is disparate, creating visual harmony at the same time. The colours gold and black evoke the colours of the wood of the drawers, their shapes to the sound in an abstract way from Lolailas' point of view.
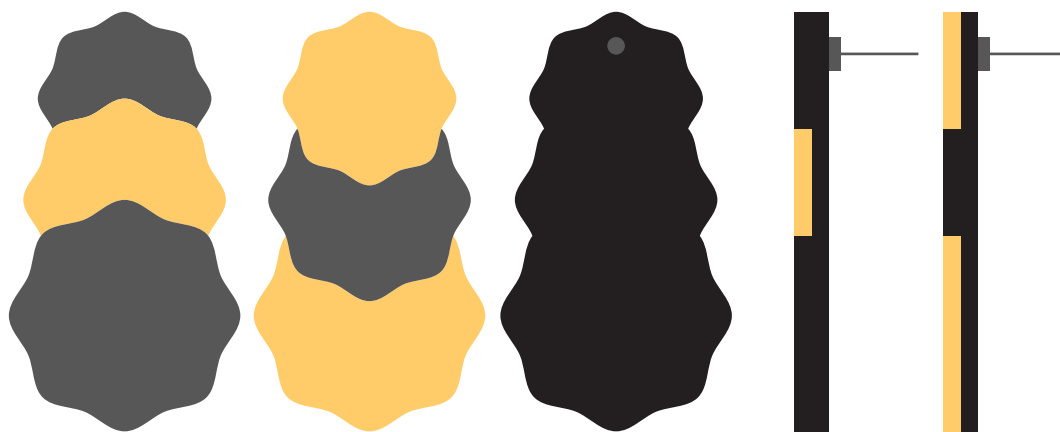
Front view / rear view / side view

30 x 20,211 mm   30 x 30 mm

35 x 23,734 mm   35 x 29,789 mm

40 x 40 mm   40 x 33,766 mm
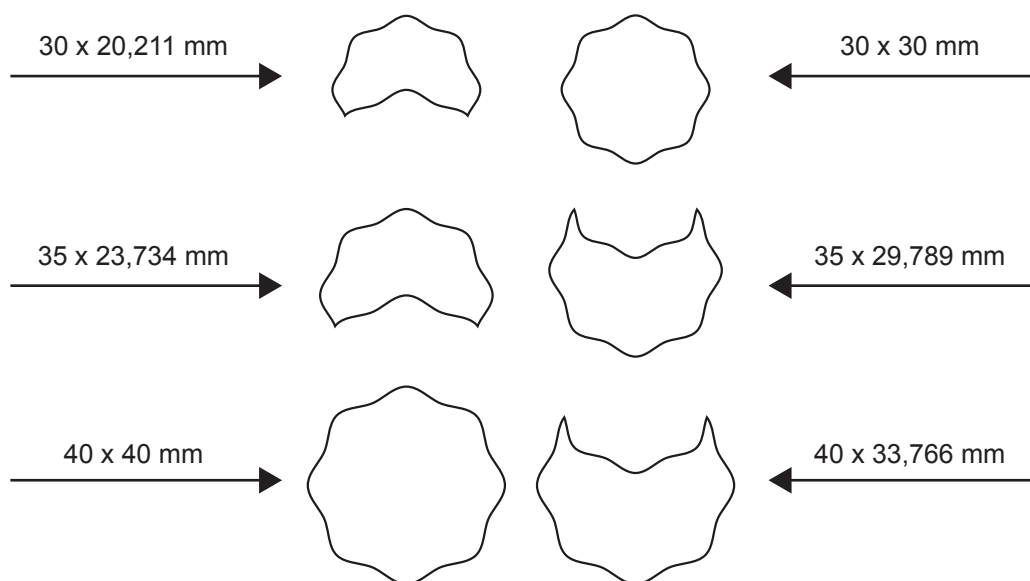
The sizes indicated are the real ones, the scale has been modified.

4.7. Packaging

One of the points to be developed in the project is the packaging design. In our case, it has been a long and laborious process where we have designed several prototypes, we have tested their functionality, weight and material.

Mainly, our main objective with the packaging was to achieve a double functionality with that object; the first one, design packaging function that protects, packs and keeps the product, and the second one, that is not disposable, that because of its aesthetics is an object to keep or to collect.

Finally we have designed two types of packaging; the main one and the general one. Both designs contain a polyester fabric inside as a differentiating element that adds quality to the product, to clean the earrings from marks that may be left. Also a business card of the brand.

Next we explain the function of these two packagings.

4.7.1. Main packaging

The design of this packaging consists of having double functionality as mentioned above. They are three equal packagings but the information on the back varies according to the type of slope inside (A, B or C).

Another of our premises when designing the packaging was to get the product (the earrings) to hang vertically. This has been a decisive point when designing and developing the final packaging.

This main design is destined to a direct sale between the seller and the consumer, due to its volume and size. It is not viable for standard shipping by courier.

The material used for this packaging has been Tecknocard matt cardboard with a weight of 350 gr/m2. One-sided printing in CMYK, smooth interior and die-cutting in normal laser.

Next we show the design, its size and the three different infographics but that have followed the same aesthetic.

a la PERCUSION

#BailaLasLolailas

www.lolailas.es - @lolaila.s
lolailas.bisuteria@gmail.com

LOLAILAS

Lolailas es un proyecto de diseño que pretente impulsar el feminismo andaluz desde un punto de vista elegante y carismático.

A la percusión promueve el arte de la percusión en el cajón a manos de grandes artistas como Miriam Velazquez (Cádiz), Marta Orive (Córdoba) o Eli Maya (Granada).

Visita nuestra web y conoce más sobre este proyecto y estas artistas.

LOLAILAS
BISUTERÍA ANDALUZA FEMINISTA

25 cm
15 cm
36 cm
13 cm
13 cm
5 cm

View of the main packaging. The scale is not the real one, the sizes indicated are. The infographic shown is the model A la Percusión.

Finally, we show the two remaining infographics; to the guitar and to the heart successively.

Lolailas es un proyecto de diseño que pretente impulsar el feminismo andaluz desde un punto de vista elegante y carismático.

A la guitarra son todas esas profesionales artistas que se dejan la piel encima del escenario y su satisfacción es un público agradecido. Entre ellas; Antonia Jiménez (Cádiz), María José Domínguez (Sevilla), Laura Gonzalez Toledano (Córdoba).

Visita nuestra web y conoce más sobre este proyecto y estas artistas.

www.lolailas.es - @lolaila.s
lolailas.bisuteria@gmail.com

#BailaLasLolailas

IMAGE 7. PACKAGING DESIGN *A LA GUITARRA*

LOLAILAS

#BailaLasLolailas

Lolailas es un proyecto de diseño que pretente impulsar el feminismo andaluz desde un punto de vista elegante y carismático.

Al corazón nos inspiran las jóvenes voces fuertes y luchadoras feministas que tienen un concepto de arte tradicional y contemporáneo muy personal. Maria José Llergo (Córdoba), La Polvorilla (Granada), Soleá Morente (Granada) ... entre otras.

Visita nuestra web y conoce más sobre este proyecto y estas artistas.

www.lolailas.es - @lolaila.s

lolailas.bisuteria@gmail.com

IMAGE 8. PACKAGING DESIGN *AL CORAZÓN*

35

4.7.2. General packaging

In this second packaging what we wanted to achieve is functionality in a small size to be more comfortable when sending courier services. This time it is the same design for all the designs, with a brief explanation on the back that leads to social networks. It consists of an inner support that can be easily removed where the earrings are pinched.

As a difference, it has a sticker as a guarantee and closure of the packaging.

Of this packaging only the exterior has been designed, the design of the box has been acquired by Truyol, under the name *"Caja cierre en flor"*. The interior support was not included.
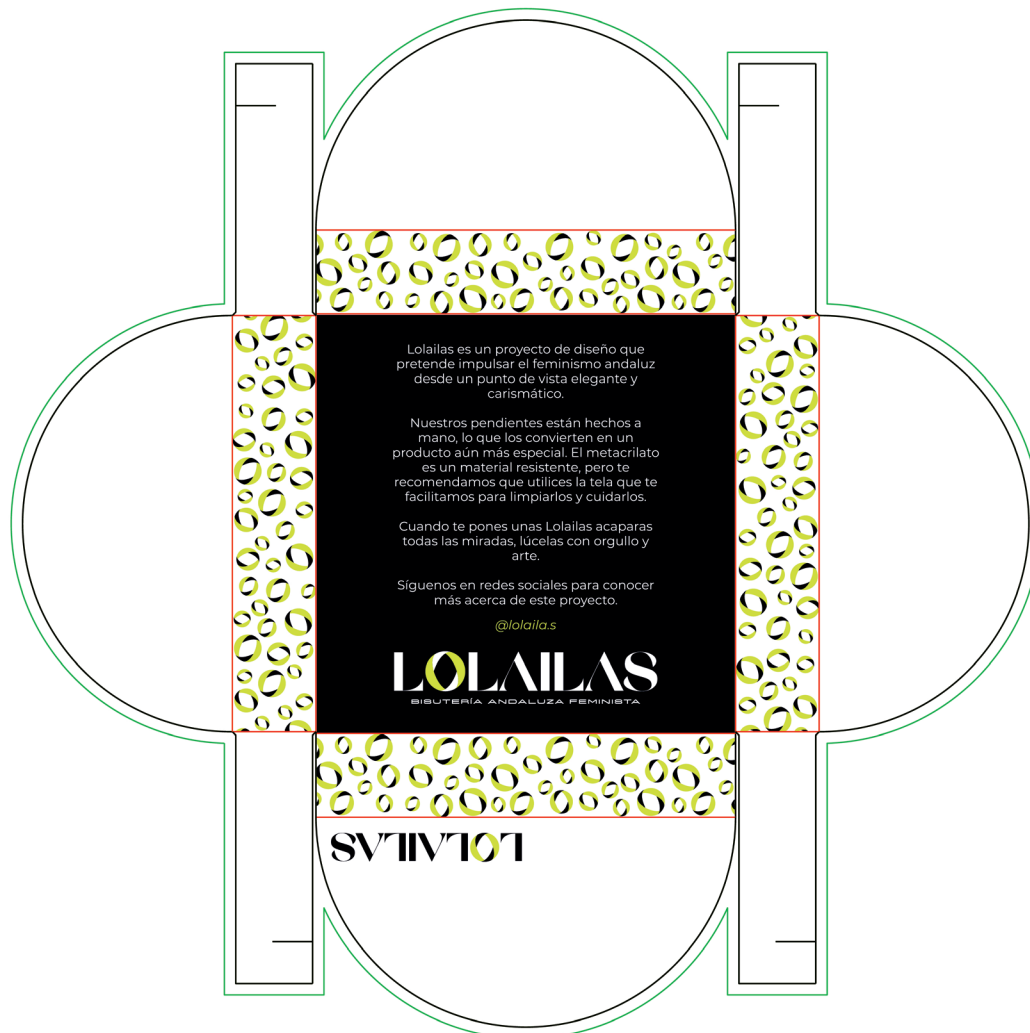

IMAGE 9. PACKAGING CUT

5. ESTIMATION OF MATERIAL MEANS

After defining the objectives of the brand, we have to analyse the viability and profitability in the market. As we have mentioned before, Lolailas has the character of being a brand with an activist purpose, which does not cease to be an objective of economic benefit as well as the importance of social impact.

In order to carry out the project and achieve the objectives, we must analyse the way in which it is financed. To do this, we have studied the cost price of each pair of earrings and each packaging, we have also studied the price of the design in relation to the time spent, the cost of shipping by post and the registration of the brand.

Below are the tables with the fixed costs of each packaging and its total as well as the fixed manufacturing costs of each earring.

MAIN PACKAGING

	1 Unit	100 Units
Packaging	2,30 €	230 €
Cards	0,25 €	25 €
Interior plastic	0,02 €	2 €
Textil	0,05 €	5 €
Interior support	0,20 €	20 €
String	0,04 €	4 €
Total	2,85 €	286 €

In sum, we conclude that the unit of the main packaging per unit is 2.85 euros without counting the design.

PACKAGING SECUNDARIO

	1 Unidad	100 Unidades
Packaging	1,035 €	103,54 €
Cards	0,25 €	25 €
Stickers	0,64 €	64,12 €
Textil	0,05 €	5 €
Interior support	0,20 €	20 €
Total	2,175 €	237,66 €

After this data and the sum of the results, it is concluded that a complete unit of secondary packaging would cost 2,175 euros, to this price we must add the design.

Next we will proceed to explain how the value of each type of slope has been calculated according to the materials needed and finally the cost of producing a pair, one hundred pairs, the selling price and the economic benefit is shown in a table.

A) Manufacturing costs of *Al Corazón* earrings:

- Pink Methacrylate Mirror Plate 297x210x3mm: 6,61 €
- Cutting of pieces in plate 297x210mm: 8,50 €

In this model, 39 pieces (13 pairs) are obtained from each A4 plate, which means that each piece cut has a value of 0,22 € Calculating the value of the cut of 6 pieces (necessary for a pair) results in 1.32 €. Dividing the price of the plate (6,61 €) by the 39 pieces gives 0,17 € euros as the value of each piece in relation to the material. These 0,17 cents are multiplied by 6 and the result is 1,02 €, the value of a pair of Al Corazón earrings in relation to the material.

The total sum of 6 pieces needed to make one pair of *Al Corazón* model per material and cut is **2.34 €** To this amount we have to add the value of the rings, the stainless steel nuts and the silicone clasps.

We conclude that the material price of the *Al Corazón* model is **2,442 €.**

B) Manufacturing costs of A la Guitarra earrings:

- Methacrylate Plate Black Mirror 297x210x3mm: 6,61 €
- Methacrylate plate Purple mirror 297x210x3mm: 6,61 €
- Cutting of pieces in plate 297x210mm: 8,50 €

Again, we repeat the same process as above, bearing in mind that for this model two plates of different colours are needed, of which each A4 plate produces 20 pieces respectively, a total of 40 (10 pairs).
The value of the cut of a pair of earrings of this model is equivalent to 1,70€ (4 pieces). In the same way, the value of the material piece has been calculated which adds up to 0,33 €.

Therefore, the total sum of 4 pieces needed to make one pair of the Al Corazón model per material and cut is **2,03 €**. To this amount we must also add the value of the rings, the stainless steel nuts and the silicone fasteners.

We conclude that the material price of the model *A Guitarra* is **2,428 €.**

C) Manufacturing costs of A la Percusión earrings:

- Methacrylate Plate Golden Mirror 297x210x3mm: 6,61 €
- Methacrylate Plate Black Mirror 297x210x3mm: 6,61 €
- Black Methacrylate Gloss Plate 297x210x2mm   4,10 €
- Cutting of pieces in plate 297x210mm: 8,50 €

This time a 2mm thick black base plate was needed to hold the earring. First, to obtain the value of the material per piece we have calculated the mirror plates on one side and the gloss plate on the other. We have to take into account that in this model we obtain 18 pieces in the gloss plate and 27 pieces in the gold plate and another 27 in the black plate to finally make 9 pairs.

The value per piece of the smooth black plate is 0,23 € while the value per piece of the 54 mirror pieces is 0,25 €. The six mirror pieces are equivalent to 1.50 euros and the two smooth pieces are equivalent to 0,46€. Therefore the sum of 8 pieces to make a pair is 1,96 €.

Finally, the price of the laser cut per piece is calculated. In total for this model there are 72 pieces of which 18 are smooth and 54 are mirror. The result is equivalent to 0,12 € per piece cut, which means that this value multiplied by the 8 pieces needed means an increase to 0,96 € per pair.

Again, the total sum of 8 pieces needed to make a pair of the model A Percussion per material and cut is **2,92 €.** To this amount we must also add the value of the rings, the stainless steel nuts and the silicone fasteners.

We conclude that the material price of the model *A la Guitarra* is **5,32 €.**

Below is a table with the data to calculate the value of one hundred units, the selling price and the profit.

	1 Unit	100 Units	Sales price	Economic benefit
Al Corazón	2,442 €	244,20 €	22 €/ud	19,56 €/ud
A la Guitarra	2,428 €	242,80 €	22 €/ud	19,57 €/ud
A la Percusión	5,32 €	532 €	25 €/ud	19,68 €/ud
Total	10,22 €	1022 €	69 €/3 uds	58,80 €/3 uds

Finally, two more tables of initial costs and variable expenses have been generated.

VARIABLE COSTS		FIXED COSTS	
Brand design	14.400 €	Messenger service	1 €/envío ud
Packaging design		Maintenance costs	3.000 €
Jewellery design	1.500 €	Total	3.001 €
Brand registration	162 €		
Labour	200 €		
Total	16.262 €		

On the basis of the cost data obtained, it has finally been concluded that the project is economically viable. It should be noted that the design prices have been added, totalling 12,000€.

6. CRITICAL ASSESSMENT AND CONCLUSIONS

Once the project has been completed and the necessary research has been carried out, we have drawn up a list of conclusions reflecting our thoughts on the objectives set out in section 2.

We conclude the project by stating that we have met the main objectives. An activist project has been designed following the notable lack of social and feminist culture in Andalusia, which has given rise to a new term of Andalusian feminism.

The union of concepts such as "design" and "Andalusian feminism" have made it possible to commercialise and subsequently benefit from a brand.

In terms of positioning, we have managed to enter the design sector through an alternative jewellery brand. We make women visible within Andalusian folklore in each of our packaging and on social networks, echoing a revolutionary brand in the sector.

Finally, we achieve an economic benefit and a high performance in the brand's sales. Lolailas has become a reference in the fashion accessories sector thanks to its strong brand message and the study and project behind it. Lolailas reaches the women we address through the desire to want a personality like the brand.

Regarding the product, we have achieved that an atypical material in fashion jewellery design, with the quality of low weight and bright colours is well received by the public.

Finally, we consider that the objective points of the project have been successfully achieved, which leads us to the approach of studying new feminist collections within the brand in order to reach more people and enter a competitive market at a higher level.

7. BIBLIOGRAPHY

- A Flamenco Catharsis. Retrieved March 15, 2020 from https://aflamencocatharsis.com

- De Flamenco (2016, 27 April) *'Percusionistas flamencos: músicos del tiento"*. Retrieved 20 August 2020 from: https://www.deflamenco.com/revista/especiales/musicos-del-tiento-percusionistas-en-el-flamenco-1.html

- Dominguez, Mª Ángeles (2018). ¿Dónde está mi generación?. *Graffica (10),* p. 22.

- El Español (2020, 3 February) María José Llergo: *"El flamenco no es machista, no le adjudiquemos a él los defectos de los hombres".* Retrieved 4 March 2020 from: https://www.elespanol.com/cultura/20200202/maria-jose-llergo-espana-abascal-ab-hascal-no/464204294_0.html

- Espinosa Fajardo, Julia (2018). *Guía de género para políticas publicas mas transformadoras.* Publisher: Oxfam Foundation Intermón. Spain.

- Heller, Eva (2004). *Psicología del color: cómo actúan los colores sobre los sentimientos y la razón.* Publisher: Gustavo Gili. Barcelona: Spain.

- Gallego, Mar (2020). *Como vaya yo y lo encuentre. Feminismo andaluz y otras prendas que tú no veías.* Publisher: libros.com. Spain.

- Global Flamenco (2019, 15 March) *'La fundación Cristina Heeren visibiliza a las tocaoras de flamenco en el día internacional de la mujer".* Retrieved 20 August 2020 from: http://www.globalflamenco.com/2019/03/15/la-fundacion-cristina-heeren-visibiliza-a-las-tocaoras-de-flamenco-en-el-dia-internacional-de-la-mujer-2019/

- Ipsos (2017, February). *Feminism and gender equality around the world.* Retrieved 7 August 2020: https://www.ipsos.com/sites/default/files/2017-03/global-advisor-feminism-charts-2017.pdf

- La Poderío. Retrieved May 7, 2020 from http://lapoderio.com

- La Verdad (2018, 3 March) Miriam Velázquez: *"Decían que una mujer no tenía fuerza para hacer sonar el cajón".* Retrieved 7 March 2020 from: https://www.laverdad.es/murcia/decian-mujer-fuerza-20180303011249-ntvo.html?ref=https:%2F%2Fwww.google.com%2F

- Mothelet, Mónica González (2006). *Metodología del Diseño.* Publisher: University of London. Spain.

- SecretOlivo. Retrieved 2 March 2020 from https://secretolivo.com.

- Volunto. Retrieved 5 March 2020 from https://www.volunto.es

- Yorokobu (2020, 29 March). *"Habla tu andaluz": la revolución contra el racismo lingüístico.* Retrieved from: https://www.yorokobu.es/habla-tu-andaluz/

8. ANNEXES
8.1. Photographic campaign

As mentioned above, we have carried out a campaign on social networks, mainly on Instagram, with the aim of capturing audiences, raising awareness of the brand and service and getting closer to our audience. In order to do this, it was important to know our target audience and to do this it was necessary to elaborate and study the brand's target (see section 4.1.2).
In our Instagram we have established a brand tone to define our feed:

- Brand values: Design, aesthetics, feminism, sisterhood, respect, naturalness, lightness, closeness, quality, youth, joy, fun, friendship, transparency and creativity.

- Slogan: Baila Las Lolailas. With this slogan we unite the musical art represented by our folk artists with a joyful concept that evokes the fun of wearing earrings.

- Tone: Lolailas is a close brand, by and for women, young-mature and creative. It wants to be in contact with our users and be aware of important events. Likewise, the feminist essence and personality of the brand will always be present.

A photographic campaign has been developed based on the brand tone of the project, in this case the photographs have been in collaboration and work of Cristina Valero Carbonell, who worked under the direction and creativity of Lolailas.
In this session we have tried to get the most out of the product being the protagonist. Our objective was a session where the models were women with normal bodies, without standards, and where the only attire they wore was earrings. We used decorative elements such as a shawl given by one of the models.

It was held in a natural Mediterranean setting at 7pm on 4 August 2020.

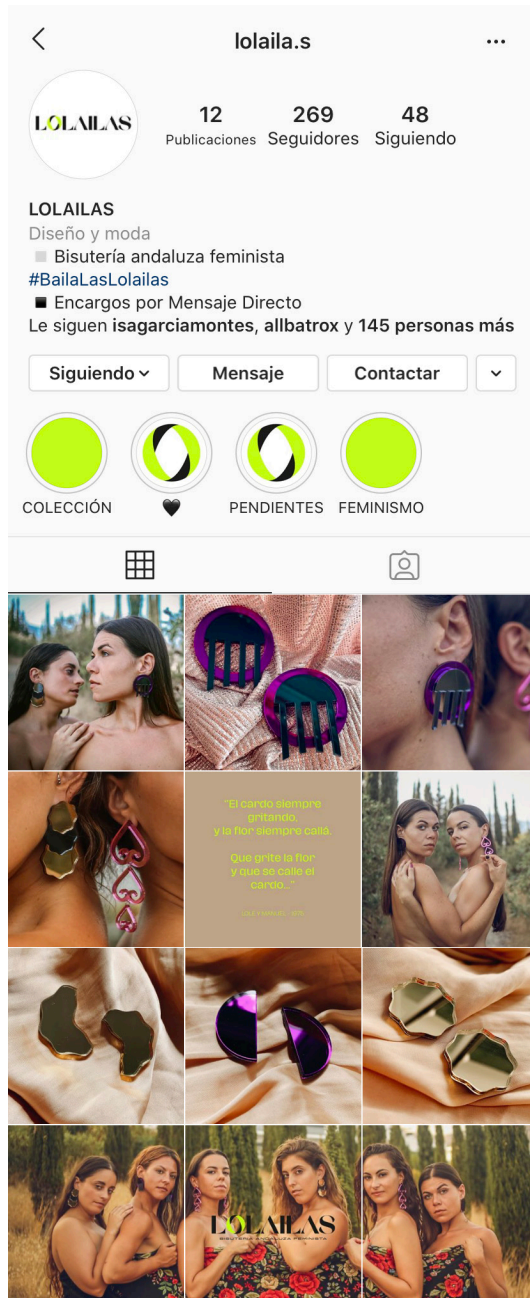Below we show the different ways we can use the photographs in Instagram.

IMAGE 10. FEED INSTAGRAM

IMAGE 11. INSTAGRAM PUBLICATION

In our feed we try to maintain a harmony between product photos, session photos and publications with famous phrases that invite you to read the publication.

We use a warm and corporate colour tone. We always invite users to use the #BailaLasLolailas hashtag.

IMAGE 12. INSTAGRAM HISTORIES PUBLICATIONS

We also make extensive use of the Stories tool where we show publications similar to those in the feed and then leave them archived in the Highlights section. Our goal is to create content and position ourselves and finally create a direct sales Instagram.

8.2. Product photography

Below are the photographs taken of the products; models of earrings and packaging.

IMAGE 13. MODEL ''AL CORAZÓN''

IMAGE 14. MODEL "A LA GUITARRA"

IMAGE 15. MODEL "A LA PERCUSIÓN"

IMAGE 16. MAIN PACKAGING

IMAGE 17. MAIN PACKAGING

IMAGE 18. MAIN PACKAGING

IMAGE 19. SECONDARY PACKAGING

IMAGE 20. SECONDARY PACKAGING

IMAGE 21. SECONDARY PACKAGING

IMAGE 22. BUSINESS CARDS

LOLAILAS ES UN PROYECTO QUE BUSCA LA ARMONÍA ENTRE EL DISEÑO GRÁFICO Y EL FEMINISMO ANDALUZ A TRAVÉS DE BUSUTERÍA CONTEMPORÁNEA.

CELIA ZAMBRANO SÁNCHEZ
TRABAJO FINAL DE ESTUDIOS
2020

esada
ESCUELA SUPERIOR
DE ARTE Y DISEÑO
DE ANDALUCÍA

LOLAILAS

BISUTERÍA ANDALUZA FEMINISTA

LOLAILAS

BISUTERÍA ANDALUZA FEMINISTA