

# Martín Gorracho

## Graphic design for cultural projects





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Martín Gorricho is a Graphic Designer with a bachelor's degree on Arts from Universidad Nacional de San Martín. He has been working freelance since 2003, specializing in identity system design, particularly for cultural institutions.

Among other projects, he has developed the visual identities of Centro Cultural Recoleta, Teatro Nacional Argentino — Teatro Cervantes, the Buenos Aires Biennial, the Buenos Aires Museum of Modern Art, and Centro Cultural Kirchner. He has also designed posters for opera, festivals, film, and theater.

As a result of his achievements, Gorricho has been awarded with the *Design Grand Prize* by the National Arts Fund; the *Award of Excellence* from Communication Arts; the *Konex Foundation Award* as one of the five most outstanding Argentine graphic designers of the decade; the *Seal of Good Argentine Design Distinction*; the *Visual Identity of the Year Award* at the International Visual Identity Awards, and the *Graphic Design Award* at the UBA—FADU National Design Biennial, among others.

Gorricho's work has been published in Argentine *Graphic Design 2000—2020* (2023, Muchos Libros Felices, Argentina), *Conversations on Design and Creativity, Volume 2* (2019, Capitular, Argentina), *Ultimate Logos Designers* (2015, Monsa Publishing, Spain), and *Branding Logos* (2011, Monsa Publishing, Spain).

His work has also been exhibited at Museums, showcases and Biennials including: Museum of Latin American Art of Buenos Aires — MALBA; BICeBé Biennial (Bolivia), the International Poster Biennial (Mexico); the Ibero-American Design Biennial (Madrid); Taipei International Design Awards (Taiwan); National Design Award Salon of the National Fine Arts Association of Argentina, among others. His work is part of the collection of the Argentine Design Research Foundation — IDA.

Gorricho has been lecturing for more than 20 years as a professor at Universidad de Buenos Aires — UBA, where he is currently part of the Postgraduate Program in Brand and Identity System Design and Management. He also teaches at the Master in Cultural Management at Universidad de San Andrés.

Additionally, he currently leads Identity Project Labs for students, professionals or entrepreneurs, which he has recently conducted at the School of Design in the city of Salta and for the Institut français d'Argentine. He has taught courses, seminars, and workshops at institutions such as UBA, Universidad Nacional de San Martín, Universidad Argentina de la Empresa, Universidad del Salvador, Universidad Nacional de Lanús, Universidad Nacional de Tres de Febrero, Universidad de Palermo, Universidad del Desarrollo (Chile), Universidad de Medellín (Colombia), Pontificia Universidad Católica de Chile, and Universidad de la Colegiatura Colombiana. He has received the Academic Recognition Diploma from Universidad de Buenos Aires on two occasions.



# Argentine National Theatre

The Teatro Nacional Argentino — Teatro Cervantes is one of Argentina's most prestigious performing arts venues and the country's only national theater, with over a century of history.

At the end of 2016, the theater's new management commissioned Martín Gorracho to redesign its institutional identity. Traditionally, the theater had employed a classic and formal visual language— Roman typefaces, heraldry, neutral colors, and a discreet presence. The new approach, however, aimed for a bold, dynamic, and unconventional system that would break away from this classic aesthetic.

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A key objective of the redesign was to reshape the Theater's perception. Historically seen as a conservative institution dedicated to preserving national heritage, by this time, the Theater was repositioning itself as a cutting-edge, experimental space for contemporary theater. The visual identity played a crucial role in communicating this shift, framing the Theater as a vibrant, forward-thinking institution that embraced artistic risk and innovation.

4 de  
MARZO  
2017

# INTEGRAL PAVLOVSKY

alternativas  
entradas

Lectura integral de la  
obra dramática de  
Edmundo "Tito" Pavlovsky  
en diferentes espacios del  
edificio del Teatro  
Cervantes.

Con la participación de  
más de 50 lectores  
invitados.

ESTRENO  
JULIO  
2017

# COPÍ

Dot correa de Copí dirigida por Marcial Di Forza Bo

EVA  
PERÓN

El HOMO-  
SEXUAL  
o la dificultad  
de expresarse

TEATRO  
CERVANTES  
TEATRO  
NACIONAL  
ARGENTINO

**ESTRENO  
MARZO  
2017**

# LA TERQUEDAD

Favorita y dirigida por Michael Sprengel

#### Alternative strategies

Casa  
Přírodní vědecké muzeum  
Akademie věd České republiky  
Jiřího Františka  
Přírodní  
Akademie  
Geologického inštitutu  
Geologického inštitutu  
Akademie věd  
České republiky  
Ladislava Štrouha  
Přírodního  
muzea  
Petr Štrouha  
Rudolf Štrouha  
Alberto Štrouha  
Ondřej Štrouha

Magician  
Mystic Mathematician  
Entertainer  
Author  
Educator  
Magician & Mathematician  
Author & Magician



**Alumnos**

Diego Recuero  
Rodrigo de Sotillo  
Eduardo Despaigne  
Catalina Gómez  
Andrés Martínez  
Juan Gabriel Núñez  
Sofía Moretto  
Hugo Muñoz  
Mariana Párraga  
Catalina Pichot  
Eugenio Schmidkorn

Coreógrafos interpretadas por  
Jóvenes Intérpretes<sup>1</sup>

## SAGRADO BOSQUE DE MONSTRUOS

Concepción de Ofelia Pávloff y  
Alejandro Tarrionan  
Escenografía por David Gontard y  
Santiago Lutz  
Dirigido por  
Alejandro Tarrionan

**Producción TNA-TC**

Ana Amaya, Santiago Tarrionan

jefes de escenografía

Enrique Júarez, Natalia Gómez

Asistencia de escenografía TNA-TC

Gladys Escudero

Asistencia de iluminación

Óscar Luis Cristóbal

Asistencia de video

Óscar Arceo

2º asistencia de escenografía y

vestimenta

Luciana Bolognesi

Asistencia de vestimenta

Guillermo Molina

Asistencia de coreografía

Alejandro Moreto

Colaboración artística

Felicitas Vicentini

Asistencia

Hugo Muñoz

Vídeo

Mariel Vélez

Coreografía

Óscar Amaya

Musicación

Alejandro Tarrionan

Lentes de contacto

Santiago Lutz, Mónica Varchesky,

Jóvenes Intérpretes

Altavoces original

Mónica Varchesky

Iluminación

Ángel Morales, Ofelia Pávloff

Coreografía y vestimenta

Ofelia Pávloff

Iluminación

Alejandro Tarrionan

Uso de apoyo acreditado: 100 horas

**TNA**  
TEATRO NACIONAL  
ARGENTINO  
TODOS LOS DÍAS

<sup>1</sup> Consultar en el folleto de abierta de 2019, L. 22 y  
2020, L. 40 y 42 de este año.

Elenco  
Rabbih Mroué  
Lina Saneh

RABIH MROUÉ /  
LINA SANEH

Ciclo di performance:  
Stand in the eyes  
The Last Days of Babylon  
Appendix  
(Photo: Francesco



**TNA**  
TEATRO NAZIONALE  
ROMA

**Alumnos**  
Andrés Álvarez  
Guillermo Argibay  
Luis Casado  
Alberto Fernández de Roca  
Romina Gómez  
Eduardo Gómez  
Daniel Polo  
Andrés Pérez de María  
Guillermo Rata  
Pablo Sánchez  
Leandro Sosa  
Daniel Spivak  
Sofía Túroso

## EDIPO REY

De Sofocles.  
Traducción y versión originales  
de Alberto Ure y Elisa Clarnell.  
Dirigido por, adaptado y  
versión final de  
Cristina Bonetos y Esteban Bieda

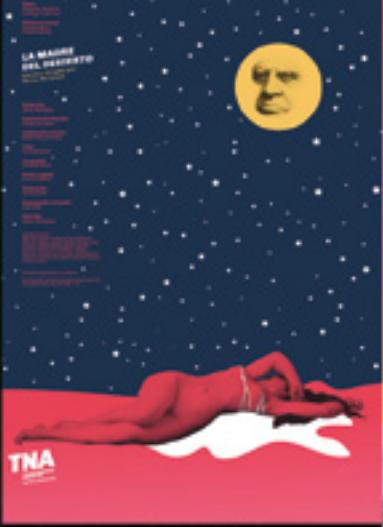
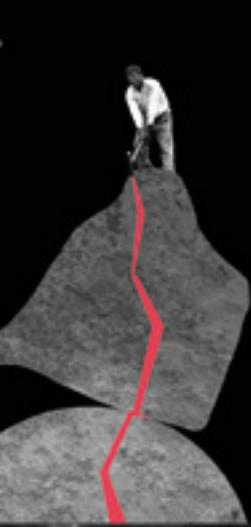
**Maestrasas maestras**  
Carmen Roldán  
**Maestro original**  
Carmen Roldán  
**Iluminación y video**  
Jaime Pachón  
**Vestuario**  
Gloria Ure  
**Coreografía**  
Juan José Latorre  
**Producción**  
Cristina Bonetos  
**Asistencia a producción** Noelia Ure



**TNA**  
TEATRO NACIONAL  
ARGENTINO  
TEATRO COLÓN







A defining feature of the new identity system was the treatment of play titles. Conventionally, titles are italicized, disrupting the normal reading flow. Gorracho proposed tilting them precisely 7.3 degrees so that, even in italics, each letter would appear upright. This subtle visual twist became a distinctive hallmark of the system. The typeface Chivo—an Argentine design—added further impact and character. A restricted color palette of five shades was carefully selected to ensure flexibility while maintaining visual coherence across different productions.

As part of the new identity, Gorracho also redefined the promotional graphics for the Theater's productions. Posters

18 featured striking visual language with bold colors, distinctive typography, and a playful mix of photography and vector illustrations. Between 2017 and 2019, he designed all the posters for the Theater's seasons, refining the layout, typography, and color use each year to maintain consistency while introducing a unique visual imprint for each season. Even the institutional logo evolved annually until reaching the final "TNA" synthesis in 2019.

Each poster aimed to captivate audiences and generate interest in the productions. The design strategies followed two main approaches: *revealing* and *concealing*. The first used recognizable figures such as actor Diego Capusotto or the image of William Shakespeare to immediately attract audiences familiar with them. The second approach, more enigmatic, relied on mystery and intrigue—presenting surreal, unexplained scenes that made people feel curious. Posters were supposed to pose questions rather than providing answers, encouraging audiences to discover their meaning by attending the performances. This approach contrasted with the typical advertising landscape, which often underestimates viewers by making messages excessively obvious. Instead, these posters assumed an intelligent, inquisitive audience.

This project was awarded the *Grand Prize* of the National Arts Fund, the *Award of Excellence* from Communication Arts, the *First Prize* at the III National Design Biennial FADU, and the *Argentine Good Design Seal*.

Additionally, many of these posters were exhibited at various events, such as the International Poster Biennial (Mexico), the 6<sup>th</sup> Ibero-American Design Biennial (Spain), the 10<sup>th</sup> Poster Biennial (Bolivia), and the International Theater Festival in Bryansk (Russia).



# TEORÍA **KING KONG**

De Virginia Despentes  
En versión de Alejandra Matí

**TNA**  
TEATRO NACIONAL  
ARGENTINO  
TEATRO COLON



# Recoleta Cultural Center

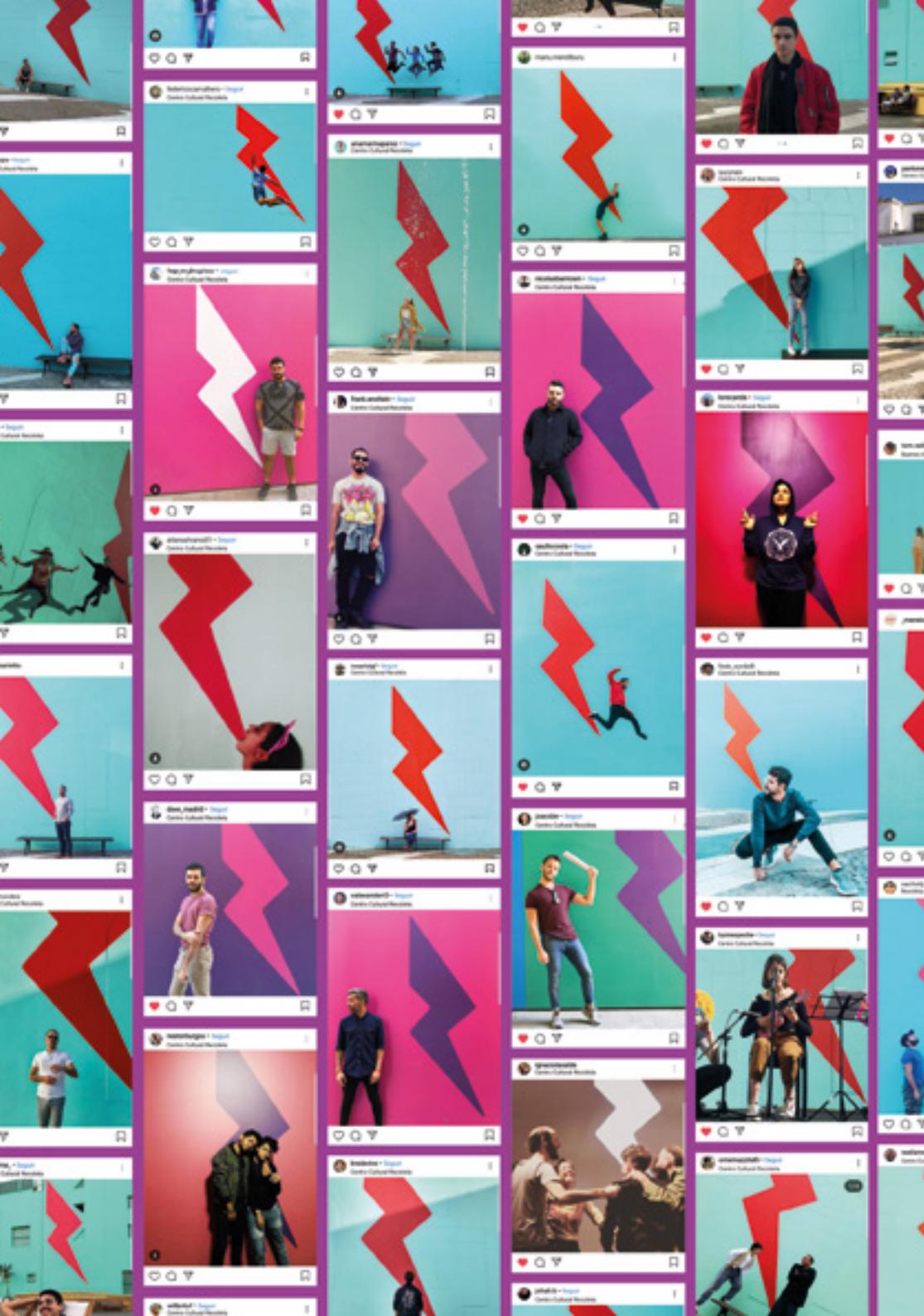
Recoleta Cultural Center is one of the most important cultural spaces in Buenos Aires. Founded in the early 1980s, it quickly became a stage for new trends and all the disruptive creativity that emerged with the arrival of democracy, after long and dark years of military dictatorship. Over time, new spaces in Buenos Aires began to attract larger audiences, both for contemporary art and youth-driven expressions. As a result, Recoleta Cultural Center gradually lost its prominence.

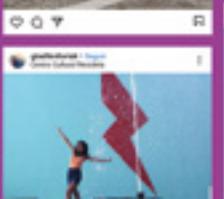
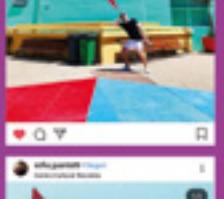
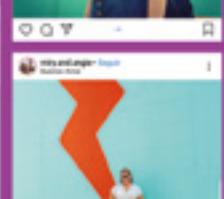
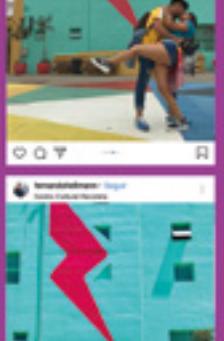
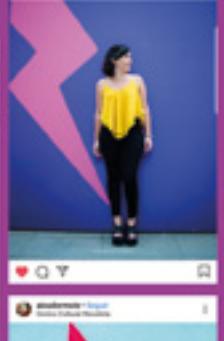
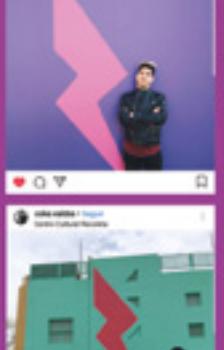
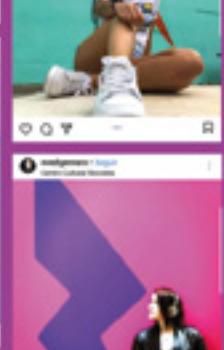
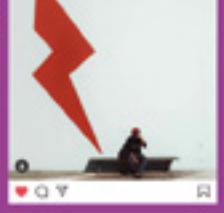
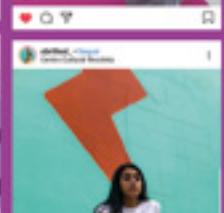
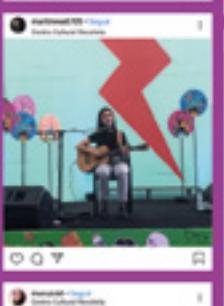
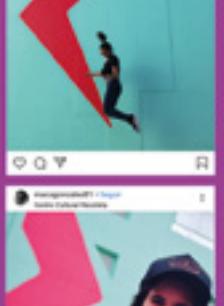
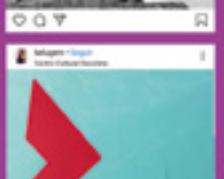
In 2016, the Center reorganized itself around a new project aimed at reconnecting with the most emerging aspects of culture and reclaiming its role as a guiding light for new creative movements. A space once again dedicated to young people and their cultural expression. It was then that Martín Gorrícho was commissioned to redesign its visual identity.

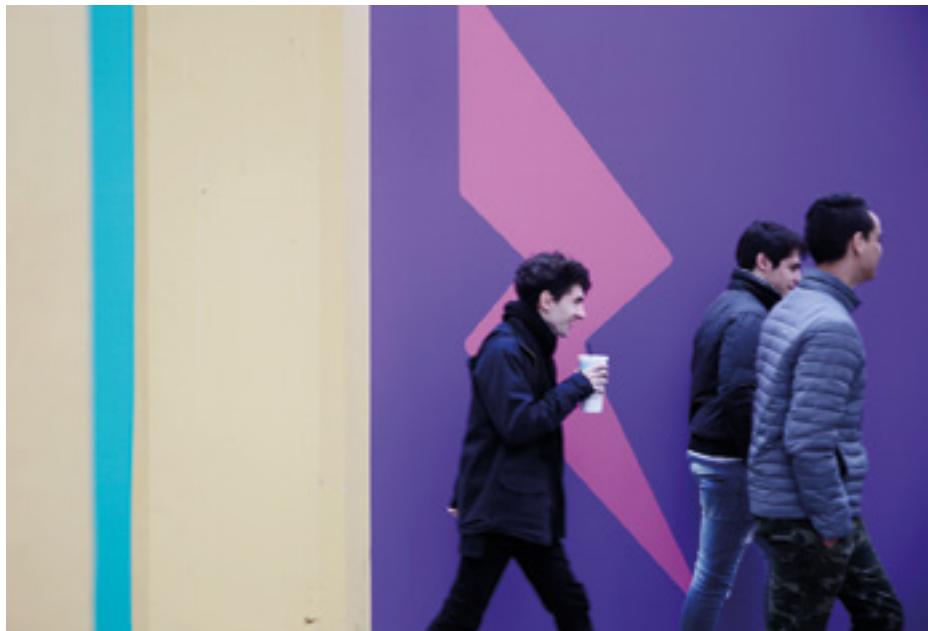
Recoleta Cultural Center aimed to embrace a vibrant and disruptive profile, attracting a young audience and an emerging cultural scene. Its graphic brand needed to be something that could become a pin, a sticker, or an embroidered patch. It required a simple shape that artists could reproduce on walls or t-shirts. A bold and defiant symbol that the institution's audience would want to embrace. Something like a *lightning bolt*.

Finally, Recoleta became a key reference for young audiences, and its visual identity gained significant traction on social media. 21

[The Recoleta Cultural Center identity system was awarded the \*Silver Prize\* at the International Visual Identity Awards 2017.](#)







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**ESCÉNICAS**  
AGOSTO  
SEPTIEMBRE  
2016

CENTRO CULTURAL  
RECOLETA

**LITERATURA**  
OCTUBRE  
DICIEMBRE  
2016

CENTRO CULTURAL  
RECOLETA

**LITERATURA**  
OCTUBRE  
DICIEMBRE

CENTRO CULTURAL  
RECOLETA





# Buenos Aires Museum of Modern Art

The Buenos Aires Museum of Modern Art is a public institution founded in 1956. Today, with 4,000 square meters dedicated to exhibitions and a collection of more than 7,000 modern and contemporary artworks, it is one of the most important museums in the region.

Located in the San Telmo neighborhood, in the southern part of the city, the Museum is somewhat geographically removed from the most frequently visited art circuits. As a result, it must make an extra effort in communication to achieve visibility and recognition within this landscape. This was the institution's initial request for Martín Gorrícho: to rethink its communication in order to attain the visibility and relevance worthy of its history and collection.

At the core of this visual identity was the design of a custom typeface, *MuseoModerno*, developed in collaboration with the national type foundry Omnibus-Type. Inspired by the first typefaces used by the Museum at its inauguration, it was designed to encapsulate distinctive elements of its history and heritage.

This project was awarded as the *Visual Identity of the Year* at the Visual Identity Awards, won the *Silver Prize* at the LAD — Latin American Design Awards, and received jury mentions at the Taipei International Design Award and the Ibero-American Design Biennial.



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MAM

Museo de Arte Moderno de Buenos Aires

**OTRAS CARAS, NUEVOS SERES**  
CONCURSO DE PRODUCCIÓN DE MUÑECAS CASERAS Y REFORATORIAS

Los artistas Fabio Maldonado y Diego de Alba nos invitan a crear algo que nos haga una muestra donde interactuemos con otros artistas para seguir un espacio completamente nuevo.

Te invitamos a crear tu máscara, participar del concurso hasta el domingo 25. Sali una historia o trae un personaje que te interese, incluyendo al máscara y su personaje. Nuevas producciones dirigidas a los artistas que crean que las máscaras tienen un valor y un sentido particular. MAM recibirá una obra de cada máscara.

Máscara y su historia con [www.museoamoderno.org/otrascaras](http://www.museoamoderno.org/otrascaras)

MAM  
Museo de Arte Moderno de Buenos Aires

Museo de Arte Moderno de Buenos Aires presenta

**SEROTONINA**  
REFUENTES SOBRE EL HUMOR

Del 10 al 21 de junio: [www.museoamoderno.org/serotonina](http://www.museoamoderno.org/serotonina)

Participan:

SUPERVIEILLE ACDYB Viveros B&W

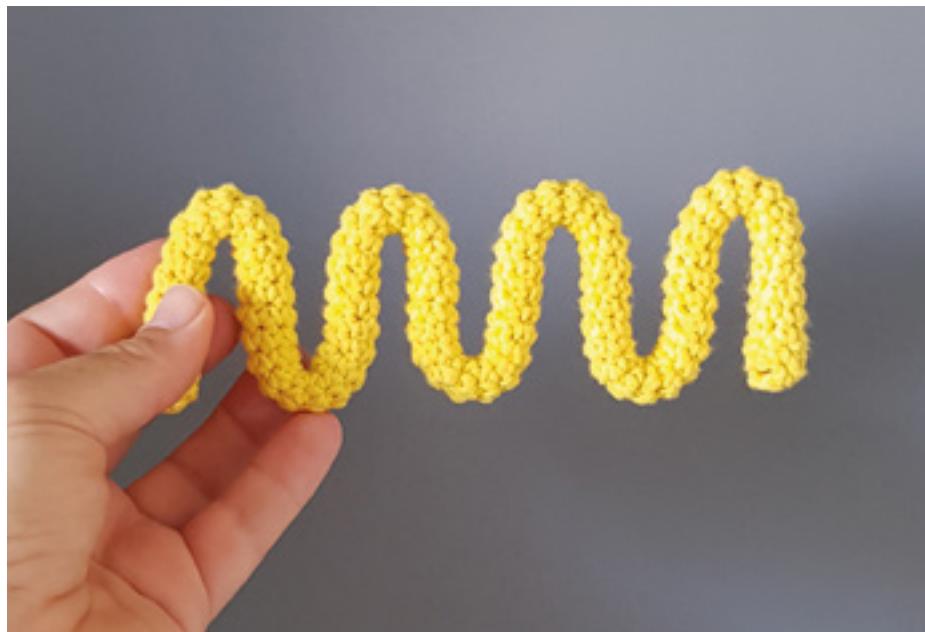
MAM  
Museo de Arte Moderno de Buenos Aires

**VISITA QUIADA ESPECIAL**  
AMORES RIZKOVICH  
CONTACTO

A cargo de AMORES RIZKOVICH, coordinador de la exposición

MAM  
Museo de Arte Moderno de Buenos Aires

BA  
Buenos Aires





# Cultural branding

Over time, Martín Gorracho has specialized in brand design and identity systems, particularly for cultural projects and institutions.

His work ranges from small independent initiatives to large official organizations: festivals, production companies, venues, or events related to publishing, music, and culture in general.

His methodological approach typically includes an initial consultancy to define 31 objectives and profiles, the design of the visual universe, and the actual implementation of the new identity.



With a surface area of 100,000 m<sup>2</sup>—including multiple concert halls, exhibition spaces, and auditoriums—the Centro Cultural Kirchner is one of the three largest cultural venues in the world.

Logo design and visual identity system. Training, direction, and support for the technical teams responsible for implementation.



Cultura Parque de la Estación is a cultural center under the Ministry of Culture of the City of Buenos Aires, located on the former grounds of a train station.

Logo design and visual identity system. Training, direction, and support for the technical teams responsible for implementation.

**PANORAMA  
SUR**



Panorama Sur is a biennial residency program for playwrights, featuring an intensive week of workshops, discussions, and participation in live performances.

Logo design and identity system. Design of all graphic materials.



Argentine  
Creative  
Experience  
at London  
Design  
Festival



33

Argentine Cultural Experience is an official program of the Argentine Ministry of Foreign Affairs dedicated to promoting national design worldwide.

Logo design and visual identity system. Training, direction, and support for the technical teams responsible for implementation.

# ALTER NATIVA

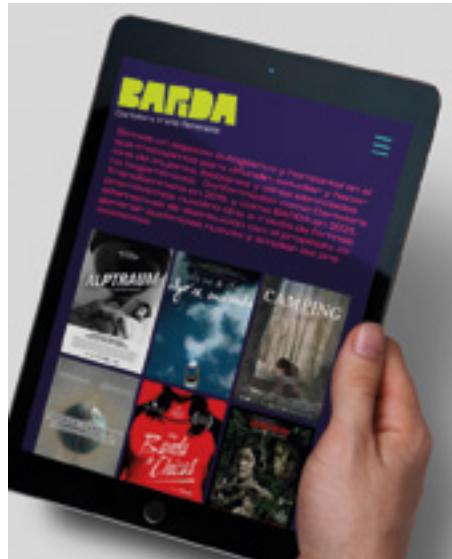
34



Alternativa is the largest platform for the promotion and development of performing arts in Argentina.

Logo design and visual identity system. Training, direction, and support for the technical teams responsible for implementation.

# BARDA



Barda is a collective of filmmakers dedicated to the promotion and development of audiovisual arts.

Logo design and visual identity system.

# EURÍNOME



Eurínome is an event production company specializing in artistic performances and large-scale festivals for both the public and private sectors.

Logo design, visual identity system, and various graphic applications.

# GRONCHO



Groncho is a film production company specializing in fiction and documentary films, with a focus on gender and human rights issues.

Logo design, visual identity system, and various graphic applications.



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Orillas nuevas — Nouveaux Rivages is a cultural entrepreneurship support program by the Institut français d'Argentine.

Logo design, identity system, and various graphic applications.

Buenos Aires Young Art Biennial. Organized by the Government of the City of Buenos Aires, this biennial features a vast program of concerts, theater performances, live art, and readings.

Logo design and visual identity system. Training, direction, and supervision of the technical teams responsible for implementation.

CLASSICAL  
LAGUNA  
EXPERIENCE



37

Classical Laguna Experience is a classical music festival in the Canary Islands, Spain.

Logo design, visual identity system, and promotional posters.

Poesía Ya! is the largest poetry festival in the region, held in various historic buildings in Buenos Aires.

Logo design, visual identity system, and promotional posters. Training, direction, and supervision of the technical teams responsible for implementation.

NETFLIX/UNIVERSAL PICTURES/A BRIGHT FILM PRODUCTION

ALFREDO CASTRO MÓNICA LAIRANIA DIEGO CREMONESI MARTÍN LÓPEZ LACCI

A film by  
**JUAN PABLO FÉLIX**

# KARNAVAL

38

# Poster Design

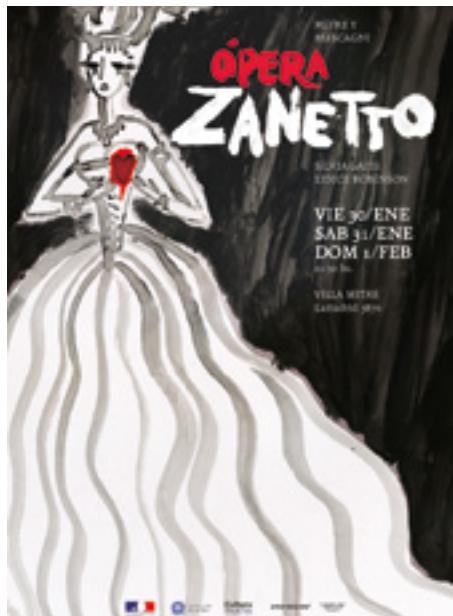
Martín Gorrícho started designing posters before the year 2000. Since then, he created more than 100 designs for: opera, theater, cinema, concerts, and multiple festivals.

He has worked primarily on projects based in Argentina but has also designed posters for Spain, France, and the United States.

Many of these works have been exhibited in venues such as the Museum of Latin American Art of Buenos Aires, the Salon of the National Academy of Fine Arts, and biennials and exhibitions in Armenia, Belarus, Crimea, Bolivia, Spain, Peru, and Mexico.

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Each year, Gorrícho is invited to give lectures or workshops on poster design at institutions such as the Universidad del Desarrollo (Chile), the National University of Rosario, the Buenos Aires International Book Fair, and the NH Congress.



40



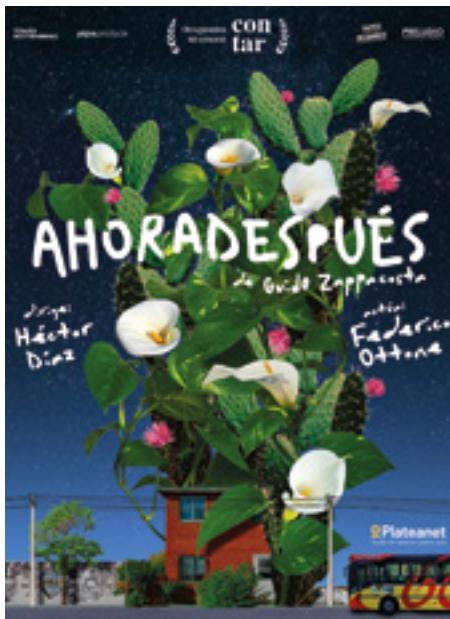
BUENOS AIRES LÍRICA  
PRESÉNTA

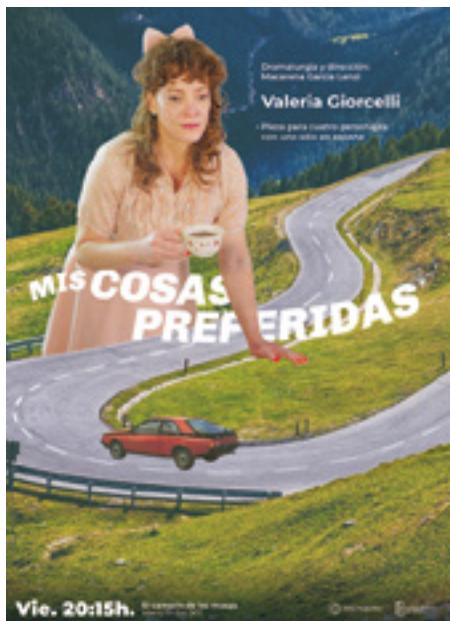
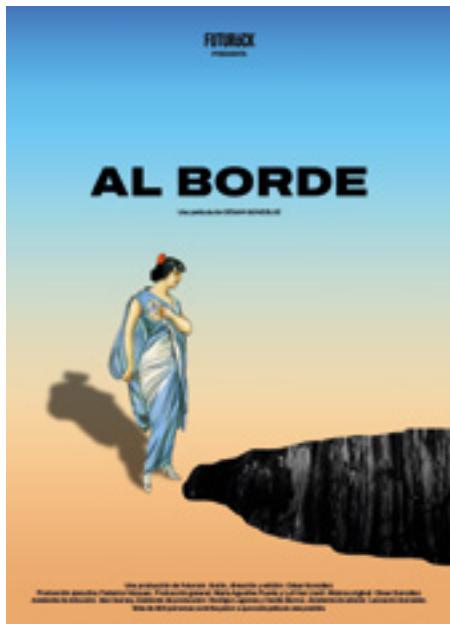


MASSENET  
**WERTHER**

41

**JULIO 31. AGOSTO 2, 6 Y 8.**  
EN EL TEATRO AVENIDA.







AM-ONE  
AM-ONE CORPORATION 100  
1970-80  
1980-81



AH





ANSWER  
THE  
QUESTION  
WITH  
THE  
ANSWER

A surreal movie poster set against a bright blue background. In the center, a large fish with a patterned body, red fins, and a large pink flower on its side is the focal point. A woman in a light-colored, off-the-shoulder dress sits atop the fish, looking towards the camera. Behind her, a man in a dark tuxedo and a red bow tie is seen from behind, holding a woman in a dark dress. To the right, a man in a dark tuxedo and a top hat is riding the fish, holding a large, ornate hat. Another man in a dark tuxedo is standing behind him. A small shark is swimming in the upper right corner. A large, metallic circular object hangs from a string above the fish. The title 'LA' is written in large, bold, black letters on the left, and 'TARA' is written in large, bold, black letters at the bottom. In the top right corner, the text 'DE ALVARO NUÑEZ' is written in a cursive font. The overall style is whimsical and dreamlike.

CON  
LUCIO RABICELLA, MARÍA AGUILAR,  
MATEO AGUILAR, ANDRÉS AGUILAR  
FERNANDO MARTÍN PEÑA



#### REFERENCES

—GLARY CINE ——TELEVISIÓN—FILMS—“AMIGOS AGUARDA” POR LORCA—“TODA LA PLUMA Y LA MARRAQUET” PAULA FRAGA BURGOS—“CUMBIA SUCIA” DISCO PABLO RAMIREZ—JOSÉ LUIS VILLARROEL FRAGASIÓN—JOAQUÍN MUÑOZ AGUILAR—“TODA LA MARRAQUET” ARANZA—“DISCO CUMBIA AÑORAZ” NAIRO GUERRERO—CUBA—“MANÍA DE LA RÍA” “TODA LA MARRAQUET”—“DISCO CUMBIA AÑORAZ”—“DISCO CUMBIA AÑORAZ”—“CUMBIA AÑORAZ”—“JUANPAZ AGUILAR

SALA  
EVA PERÓN

EVA

CENTRO  
CULTURAL  
KIRCHNER



Dirección  
**RITA CORTESE** Adaptación de  
Heldenplatz  
de Thomas Bernhard

# NO TIENE UN DESGARRÓN

Vera  
**SPINETTA**

Julieta  
**CARDINALI**



 DUMONT  
4040

# PRIMA FACIE

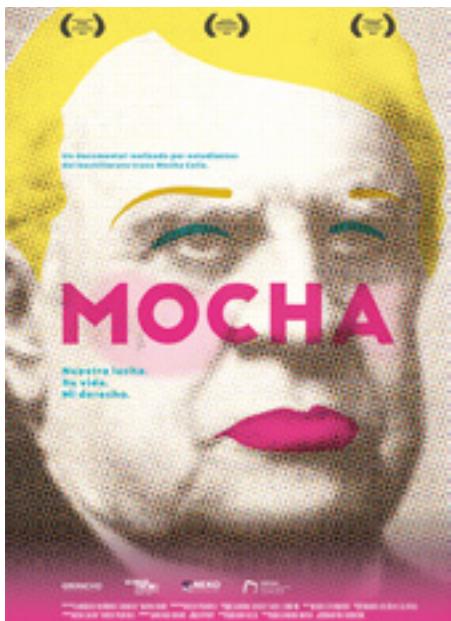
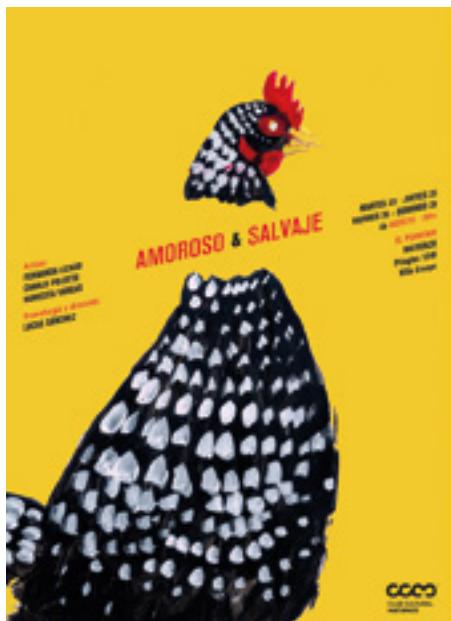
Julietta  
Zylberberg  
dirigida por  
Andrea  
Garro

de  
Suzie  
Miller





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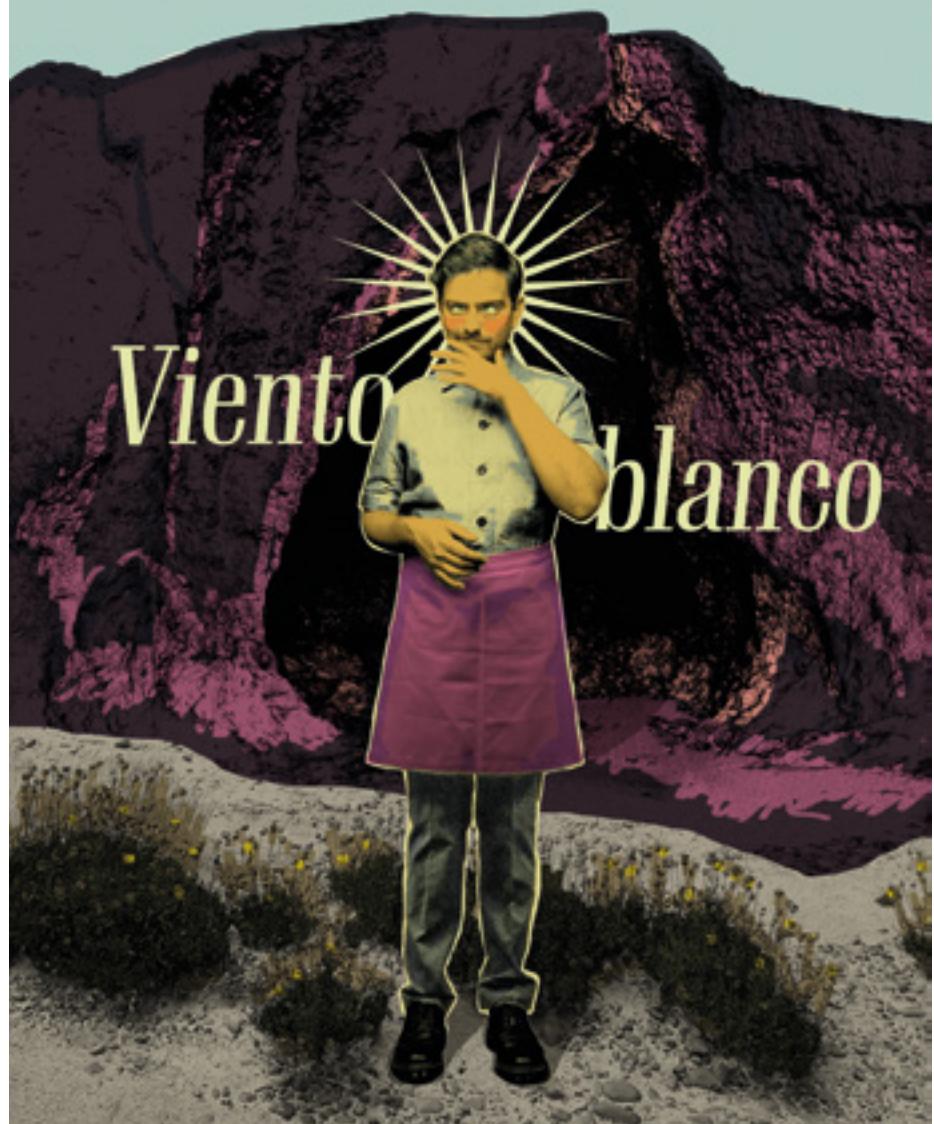


un  
intendode  
Santiago Loza

con  
Mariano Saborido

dirigido por  
Valeria Lois y Juanse Rausch

# Viento blanco





# Workshops and Conferences

## CONFERENCE:

### IDENTITY DESIGN FOR CULTURAL ORGANIZATIONS

A review of what we understand by “brand” and its specific characteristics within the cultural sector. How to create distinctive symbolic value to attract audiences in a world saturated with offerings. This talk provides a conceptual introduction and a series of real-world case studies on visual identity design for cultural organizations.

Since 2016, this lecture has been presented in many different academic and professional contexts, including the First Identity and Branding Meeting at the Universidad de Buenos Aires, the 7<sup>th</sup> Ibero-American Design Biennial in Madrid, and at universities such as Universidad de Panamá, Universidad Nacional de Río Negro, Universidad Argentina de la Empresa, Universidad de Belgrano, Universidad Nacional de Tres de Febrero, Universidad de San Andrés, and Universidad de San Martín.

## CONFERENCE:

### WHAT DO WE LOOK FOR WHEN DESIGNING A POSTER?

Five key ideas and strategies for poster design. An exploration of essential communication functions focused on creating striking, engaging, and emotionally compelling posters. A selection of real case studies illustrates the process behind the production of these pieces.

This lecture has been presented at the Second Graphic and Industrial Design Meeting at Universidad Nacional de Rosario, the 46<sup>th</sup> Buenos Aires International Book Fair, and for undergraduate and graduate programs at Universidad de Buenos Aires, Universidad del Cine, Pontificia Universidad Católica de Chile, and Escuela Superior de Artes Visuales Martín Malharro.

## CONFERENCE:

### RATIONALISM & CAPRICE: IDENTITY AND TYPOGRAPHY FOR THE MUSEO MODERNO

The design process behind the new visual identity of the Museo de Arte Moderno de Buenos Aires and the custom typeface created for it: *MuseoModerno*. This project involved a process of historical and heritage recovery, delving into the Museum's past, its collection, and its unique characteristics to define a visual identity that would reclaim and reinterpret its heritage while strengthening its presence in the city's saturated cultural landscape.

This lecture has been presented at the 4<sup>th</sup> National Design Biennial at Universidad de Buenos Aires, the 6<sup>th</sup> Visual Arts Conference at Escuela Superior Martín Malharro, the university-level training program of Museo Moderno, and undergraduate and graduate programs at Universidad de Buenos Aires.

## WORKSHOP

### IDENTITY PROJECTS LAB

A series of working sessions for students, professionals or entrepreneurs. A collaborative space for exchange, analysis, reflection, and the development of best practices on identity system design. A setting to enrich perspectives through diverse viewpoints, share working methodologies, contribute examples, and foster constructive dialogue.

These labs were conducted in collaboration with designer Valeria Dulitzky on two occasions in 2024: with students from the School of Design in the city of Salta and with cultural entrepreneurs as part of “Orillas Nuevas — Nouveaux Rivages,” a support program for cultural and creative industries (CCI), promoted by the Institut français d'Argentine.

# Quotes from Publications and Interviews

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*“I believe the most important thing is to understand that, in a way, the visual identities of these organizations already exist before we even begin working with them. There is something inherent to them that needs to be uncovered, unearthed, valued, and reorganized in order to shape new visual narratives—ones that are updated to reflect the organization’s present reality and context. You can’t approach identity design by imposing something external, detached from the organization’s essence, just because it follows trends, meets specific demands, or responds to fleeting circumstances. Identity cannot be arbitrary. It has to be the visible expression of what the organization already is.*

*This is the only logic I see for visual identities to truly work—for them to be accepted and embraced not only by the organization itself but also by its audience. They have to be identities that feel possible, logical, and natural for that organization.”*

## DIGITAL MEDIA

“Designing the Genome and Phenome of Culture in Argentina”, Latam Design Culture series in Naver Design Press, South Korea, 2024.

*“When I am invited to work on the identity of a cultural institution, it is often because they have a specific concern. For example, they might want to update a visual identity they feel has become outdated.*

*A large part of my work is researching the institution and re-diagnosing the issues. I analyze the context and propose a set of objectives. I always say that my job is, above all, to think. Only then can an appropriate visual narrative emerge.”*

## NEWSPAPER

“I Don’t Seek to Leave My Mark on My Designs”, Página/12, Argentina, 2024.

*“It’s becoming increasingly clear to me that the implementation of a new visual identity must be worked on together with the organization. For many years, there was a deeply ingrained idea that identity design means developing a manual, and imposing it. I don’t think that’s a good strategy today. If you’ve only been working with an organization for a few months, you can’t just go in and tell people who have been doing their jobs for 20 years how they should do that now. At the very least, there has to be a dialogue with those people, involving them in the design process and working with them based on what they already know. What I bring to the table is a new perspective on what we want to communicate and a fresh approach to working with those elements. But I don’t think implementation should be a top-down process, a bomb the designer drops on the organization, leaving people to figure out how to deal with it. Instead, implementation should be a collaborative process. Through this process, the brand itself is finalized. That is where identity truly takes shape.”*

#### PODCAST

Forma, Episode 2,  
“Martín Gorracho”, Argentina, 2022.

*“A poster has to be simple—you can’t put 45 things on it. And for me, it has to have some kind of rhetoric. It can’t just be a photo showing something without any conflict, because I would just overlook it; it wouldn’t invite me in. When I’m walking down the street, listening to music, or on a bus, a plain image with nothing else doesn’t engage me, it doesn’t make me look. But if there’s some kind of tension, if something catches my attention, then I engage with the poster.*

*My posters reflect a more plastic approach. What comes through is my background in Visual Arts—not typography, but painting, sculpture, printmaking, welding, and casting cement. This is the furthest I get from engineering, because in identity design, there’s a stronger intellectual, more cerebral component. In posters, my work is more intuitive, more impulsive.”*

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#### BOOK

Conversaciones sobre diseño y creatividad, Ed. Capitular, Argentina, 2019.



*Gorricho. Diseño.*

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