

Hello everyone, and welcome to the thesis presentation for Two Worlds. Two Worlds is a brand that merges Mexican and American identity through fashion — specifically, street fashion. If you weren't here for my proposal, let me give you the short version of how this brand came to be.

When I was 15, my cousins told me I wasn't "really Mexican." I had to break it to my poor mother that, according to my cousin — who was also born in the U.S. and isn't fully Mexican herself — you apparently aren't really Mexican if you don't wear boots. That comment stuck with me. It made me start asking: what actually makes someone Mexican? And more importantly, why does it have to look one specific way? That question became the foundation of everything you're looking at today.

The more I sat with that question, the more I realized there is no single way to define Mexicanness. It isn't what you wear. It isn't the language you speak. It isn't even where you were born. But what I kept finding in common across all kinds of Mexican and Mexican-American people were shared experiences. Everyone knew the weight of a quinceañera. Everyone understood a reference to Familia P. Luche. Everyone had a tía who fed you whether you were hungry or not.

What makes you Mexican — what makes you anything — are the experiences you carry, not the clothes on your back or the language you're most fluent in. That became the heartbeat of Two Worlds: the idea that identity is felt, not performed.

But building a brand around something that personal, something that nuanced, wasn't easy. I questioned this project every single day. And I'm going to be honest with you — some days I still do.

Two Worlds is a streetwear clothing brand that takes traditional Mexican symbolism and recontextualizes it within the visual language of modern American street fashion. The designs pull from cultural staples — rebozos, charro outfits, quinceañera aesthetics — and blend them with the energy of brands like Nike, Adidas, and Stüssy. The result is something that feels rooted and current at the same time. Something that says: I know where I come from, and I also know who I am right now.

The brand includes a full clothing and accessory collection, a complete brand identity system, a brand book, and a professional photo campaign. Every piece was designed to feel like it belongs on a shelf next to the brands that inspired it — while still being entirely its own thing.

The process of making this was, to put it lightly, a lot. My brain was running at full capacity the entire time. The human brain has 86 billion neurons — I'm pretty sure I used most of them on this project and have about 20 left.

This project required me to learn entirely new skills from scratch. I learned studio lighting for the photo campaign. I learned screen printing techniques to produce the garments. I learned motion graphics to bring the brand to life digitally. None of these were things I walked in knowing — they were all figured out in real time, under pressure, with a deadline looming.

But the biggest thing I learned had nothing to do with software or equipment. It was learning to trust myself. Learning to shut out the noise, silence the doubt, and trust that my instincts would get me somewhere worth going. That's still a lesson I'm working on, honestly. But this project pushed me further into that trust than anything else has.

If I'm being real with you, this project tested me technically in ways I did not see coming. My computer crashed — repeatedly. Not once, not twice — repeatedly, at the worst possible moments. The embroidery machine I used to produce the garments kept jamming, which meant re-threading, re-running, and starting over more times than I can count.

And then there were the photos. I shot over 3,500 images for this campaign. Out of those 3,500, only about 150 were usable — sharp, well-lit, and worth keeping. That's less than 5%. Most photographers will tell you that's just part of the process. In the middle of it, it felt like defeat. Looking back, those 150 images are some of the work I'm most proud of.

The logo was its own battle entirely. Everyone had an opinion, and every opinion contradicted the last one. At some point, I had to stop listening and go back to what the brand actually meant. The final logo is two half-circles joined together with a line running through them — two worlds merging, but not erasing each other. The line isn't a division; it's the meeting point. That's the whole brand in one mark.

Visually, the brand draws from deep cultural roots. The designs were inspired by

traditional Mexican symbols and garments — the geometry of rebozos, the structure and ornamentation of charro suits, the drama and extravagance of quinceañera culture. These aren't costumes or references used lightly. They are things I grew up around, things that carry real meaning, and bringing them into a streetwear context was done with intention and respect.

For the overall look and feel of the brand, the influence was the streetwear world I've always existed in — Nike, Adidas, Stüssy. Brands that understood that clothing is culture. The goal was to sit at that same table while bringing something to it that hadn't been there before.

The logo is simple, but intentional. Two half-circles, joined, with a line through the center. It's the visual representation of the brand's core idea — two identities coming together, not one overriding the other, but both existing fully in the same space.

The brand book defines what Two Worlds stands for at its core, and it comes down to four values:

Adaptable. Identity is fluid — it shifts, evolves, and moves. The brand reflects that. Nothing is fixed. Everything is in motion.

Defiant. Two Worlds was born from rejection — from being told you're not enough of one thing or too much of another. This brand refuses to shrink to fit someone else's definition. It celebrates the identity you build for yourself.

Assertive. Two worlds don't merge quietly or neatly. There's friction in it, energy in it, and we're not apologizing for that. The brand lives in that collision zone and revels in it.

Imperfect. Because identity isn't clean. Culture isn't clean. And anything real rarely is.

The brand book didn't come out fully formed either. One of the biggest pieces of feedback I received early on was that it needed to feel more Mexican — more color, more pattern, more of the visual richness that is so deeply embedded in the culture. And honestly? That feedback was right. My first instinct as a designer trained in streetwear aesthetics was to keep things minimal, clean, and restrained. But Two Worlds isn't a minimal brand. It's a brand about collision, about fullness, about bringing two loud worlds together. So I went back in and pushed the color palette further. I brought in a pattern inspired by traditional textiles. I let it breathe and be bold in the way the culture actually is. That shift made the brand book feel alive in a way the first version simply didn't. It stopped looking like a streetwear brand with Mexican references, and started looking like something genuinely its own.

One of my favorite things I did in the brand book — and something I'm really proud of — is the typography element. I wanted the brand to feel personal in a way that no purchased font could capture, so I had people write out letters and words in their own handwriting. Everyone's handwriting is different. Everyone holds a pen differently, presses differently, and loops their letters differently. And that's the point — identity isn't uniform. The handwritten font element in the brand book is a reflection of that. It says: this brand was made by real people, for real people, and no two of us are exactly the same.

This brand was made right now, in this moment, in this country.

We are living in a fearful time. We are in a country that is regressing — where being racially different can get you profiled, mistreated, targeted, or worse, by the very systems and people who are supposed to protect you. We are in a country that is actively trying to make you feel like the things that make you different are liabilities. That your culture, your language, and your background are things to hide or be ashamed of.

Two Worlds pushes back against that. This brand is an act of pride in a climate that is trying to make pride feel dangerous.

And if Two Worlds were to grow beyond this project, it would grow beyond the Mexican-American experience too. Because this feeling — of living between two worlds, of not fitting cleanly into one box — is not unique to us. It belongs to the Filipino-American kid, the Indian-American kid, the Brazilian-American kid, the Nigerian-American kid. Everyone who has ever had to code-switch, translate, or explain themselves just to be accepted in a country that was supposedly built for all of them.

Two Worlds would become a home for all of those stories. Because no matter what your two worlds are, the brand was always meant for you.

I didn't want tonight to just be me talking at you. That felt wrong for a project that is

fundamentally about participation — about people seeing themselves in something and claiming it as their own.

So I want to invite you into the brand for a second. You may have noticed there are white sheets of paper and pens set up around the room. I want each of you to write something — your name, a word that means something to you, whatever feels right — in your own handwriting because that's what this brand is built on. Not one perfect, polished font that someone else designed. But the idea that every person's hand is different, every person's mark is different, and that difference is not a flaw.

Two Worlds isn't supposed to be this clean, linear brand. It's supposed to be fun and messy and all over the place, kind of like human identity. It's the whole point.