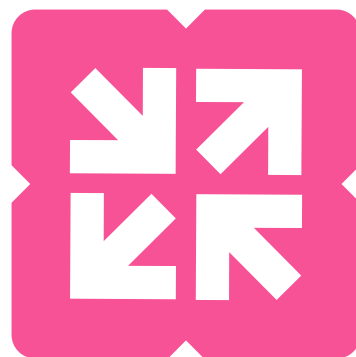
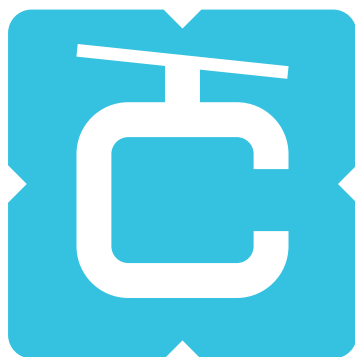


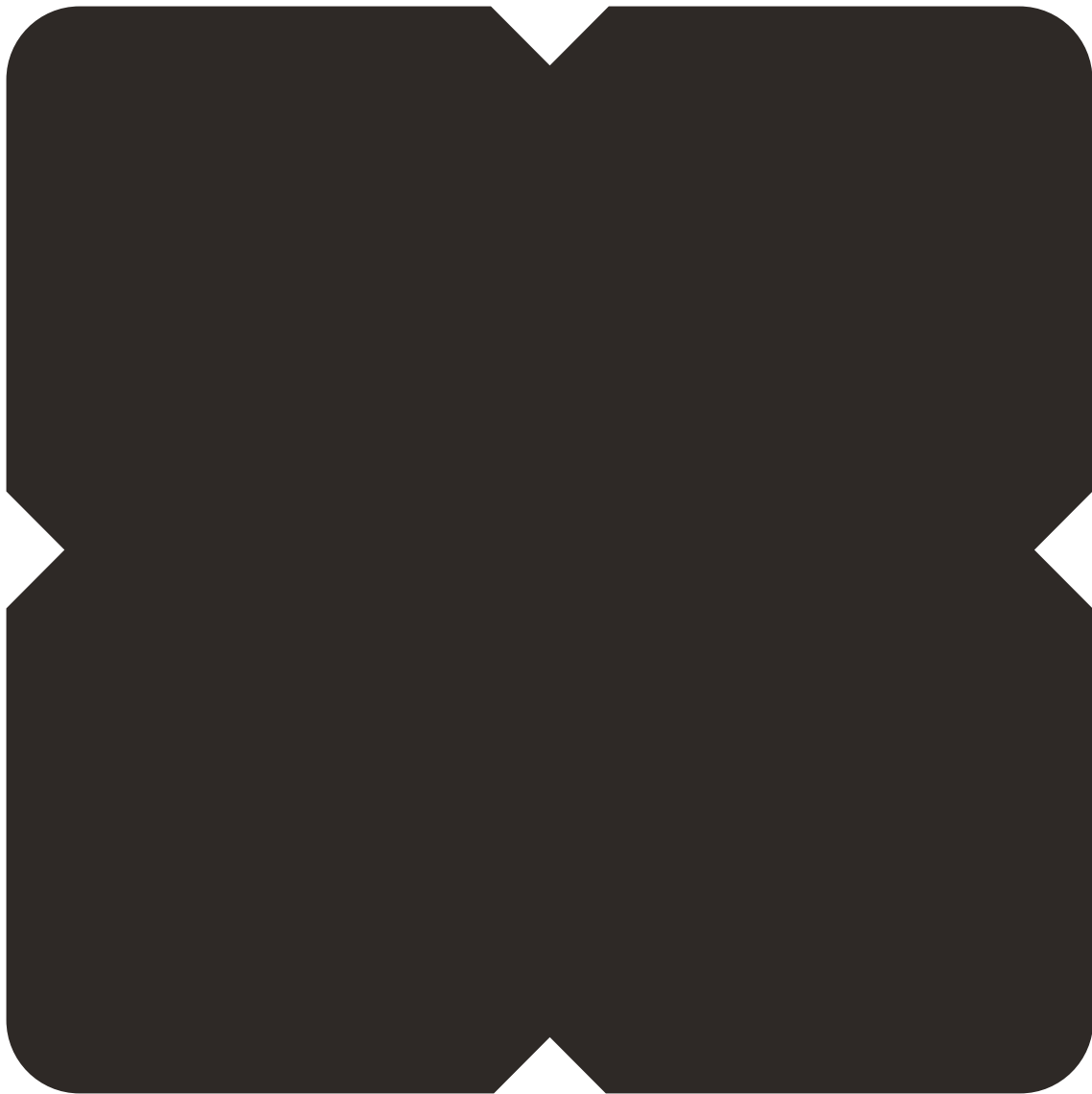


# MOVILIDAD INTEGRADA: MANUAL DE DISEÑO

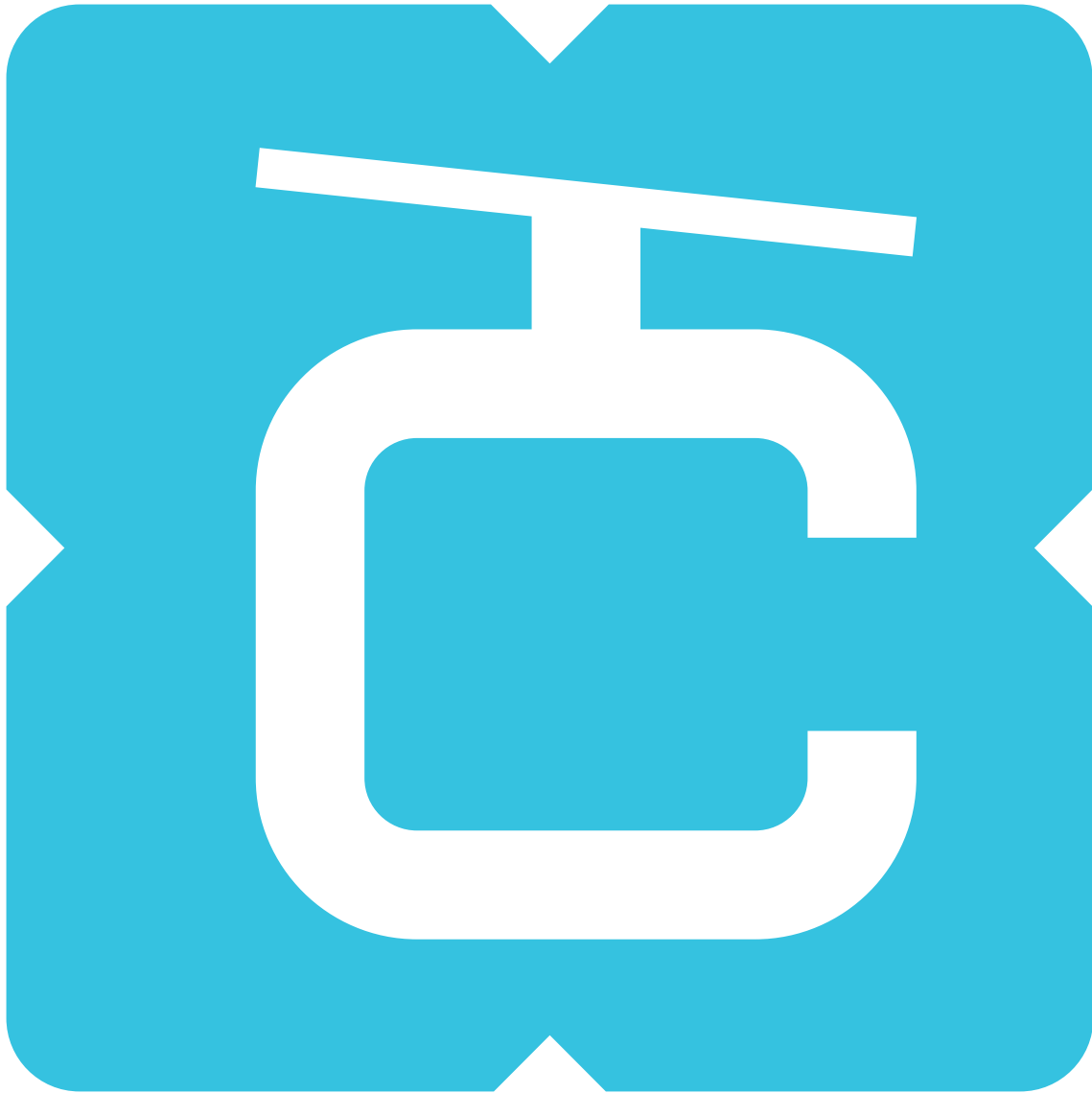
- 01. Identidad gráfica
- 02. Cromática
- 03. Tipografía
- 04. Créditos y semblanza

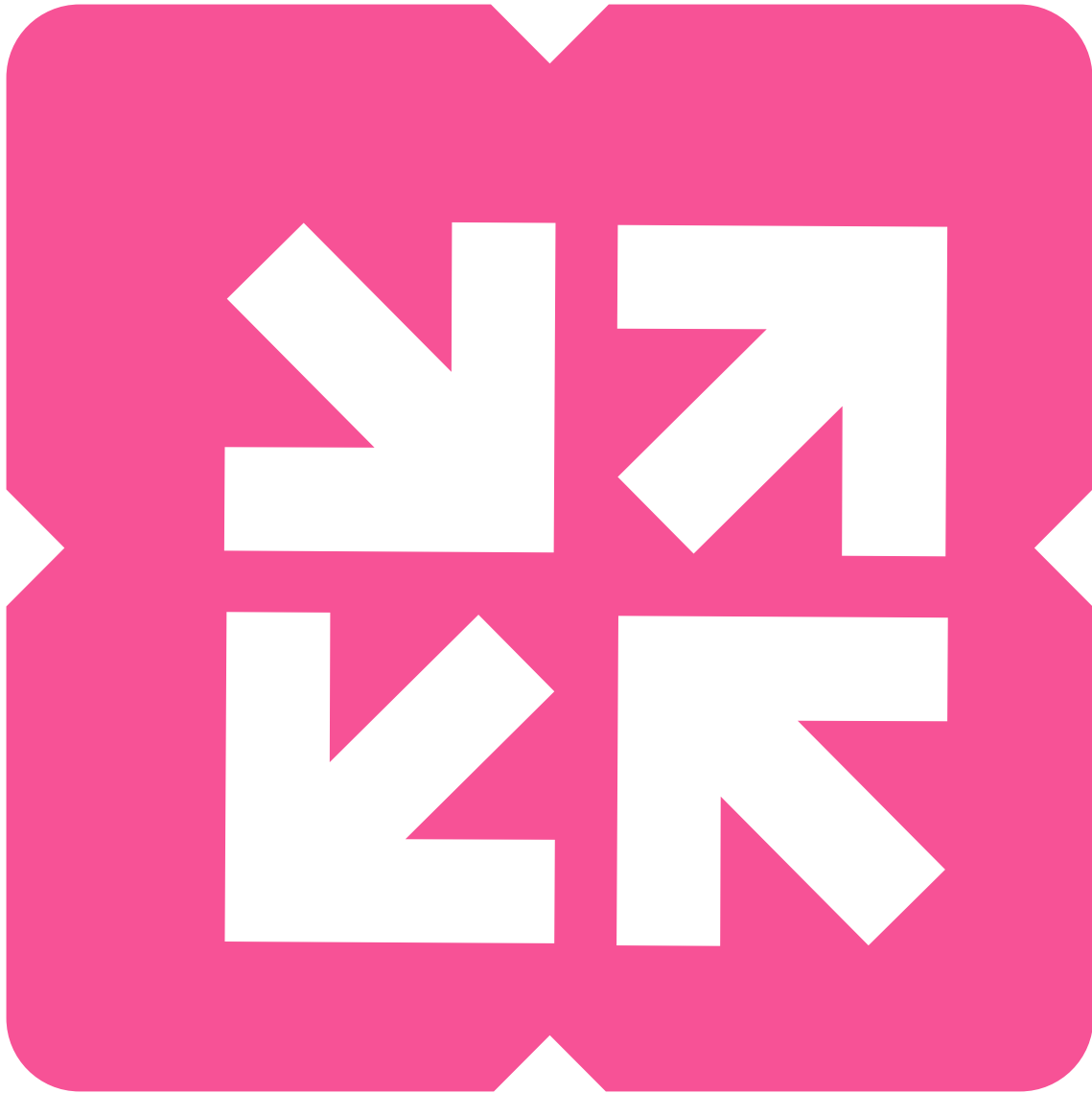


















## 01. Identidad gráfica

Servicio de Transportes Eléctricos (STE)



## 01. Identidad gráfica

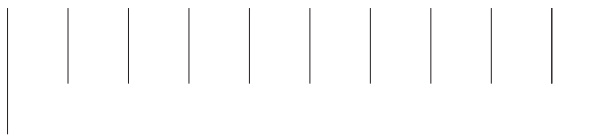
Red de Transporte de Pasajeros (RTP)





## 01. Identidad gráfica

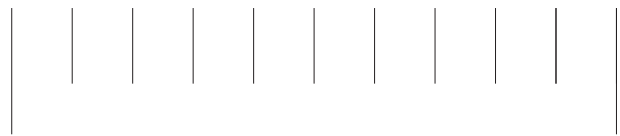
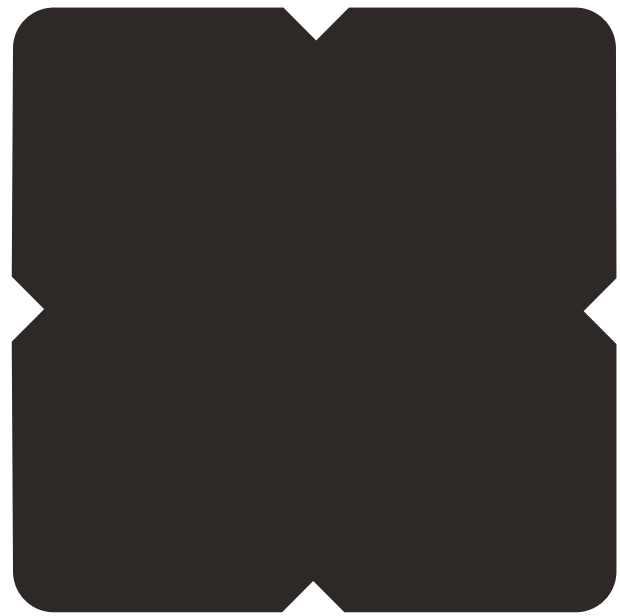
Espacio de separación en firma conjunta



10 units

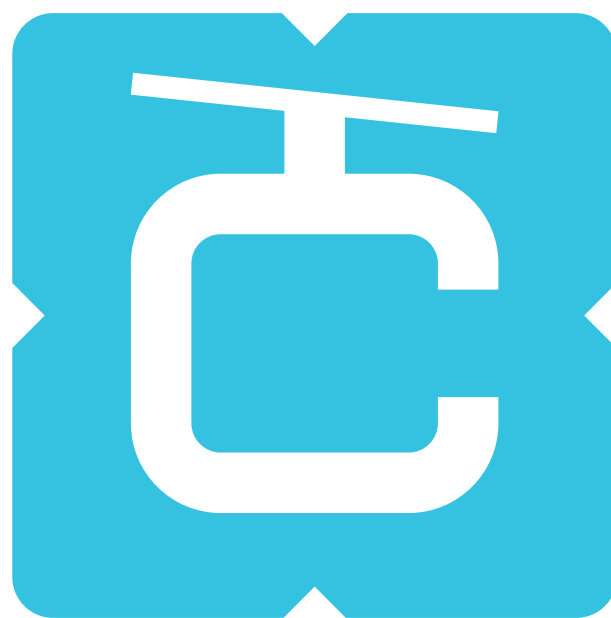


1 unit



10 units

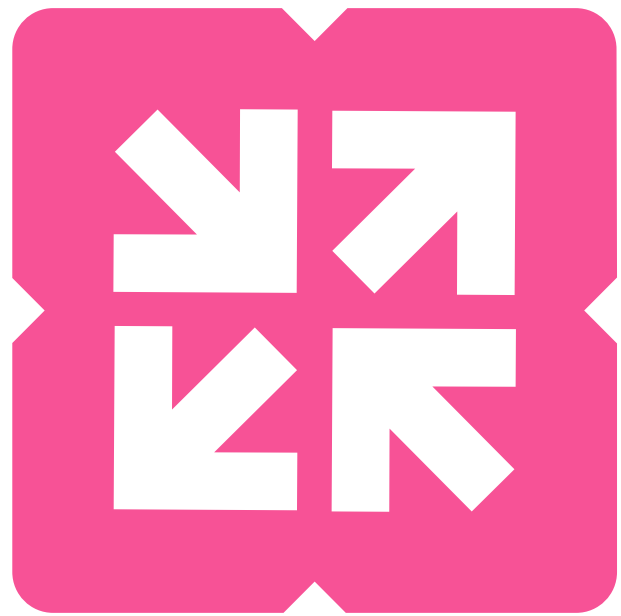




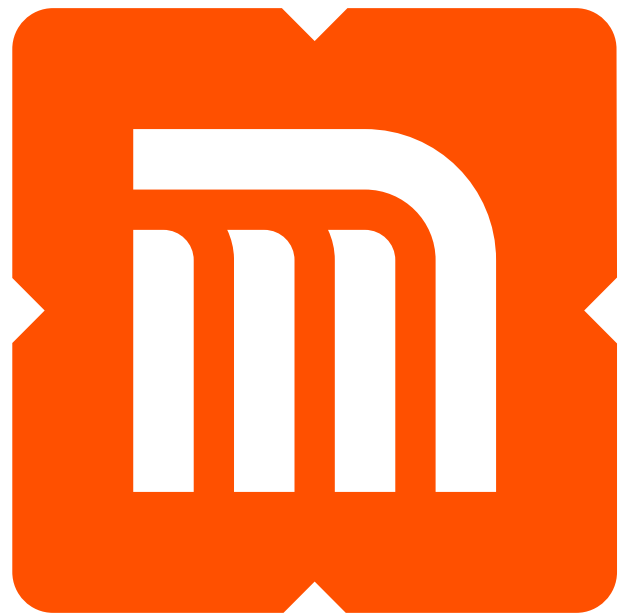


## 01. Identidad gráfica

Fondo blanco: Centros de Transferencia Modal (Cetram)







## 01. Identidad gráfica

Fondo blanco: Servicio de Transportes Eléctricos (STE)



## 01. Identidad gráfica

Fondo blanco: Red de Transporte de Pasajeros (RTP)





## 01. Identidad gráfica

Fondo de color: Autobuses de ruta

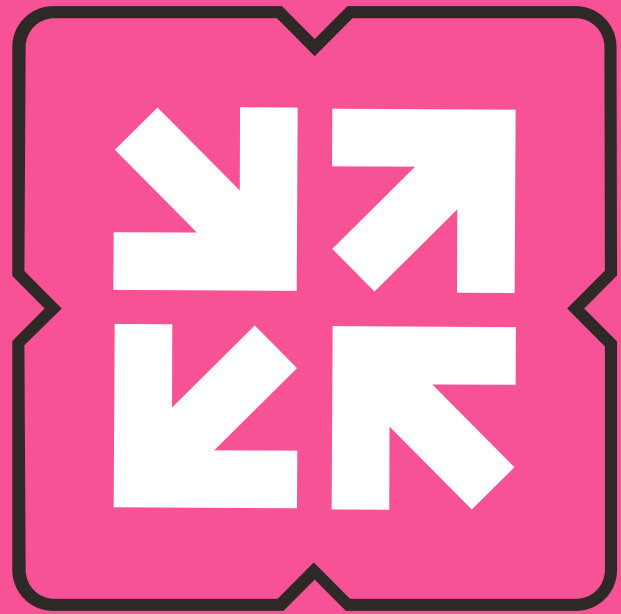






## 01. Identidad gráfica

Fondo de color: Centros de Transferencia Modal (Cetram)

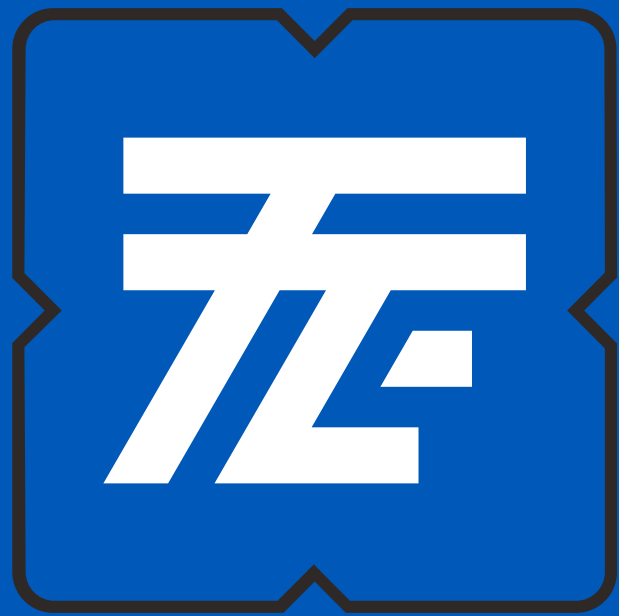






## 01. Identidad gráfica

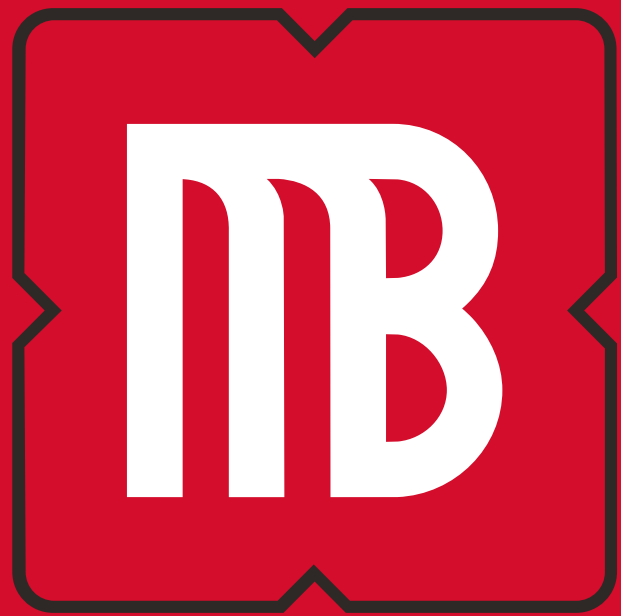
Fondo de color: Servicio de Transportes Eléctricos (STE)



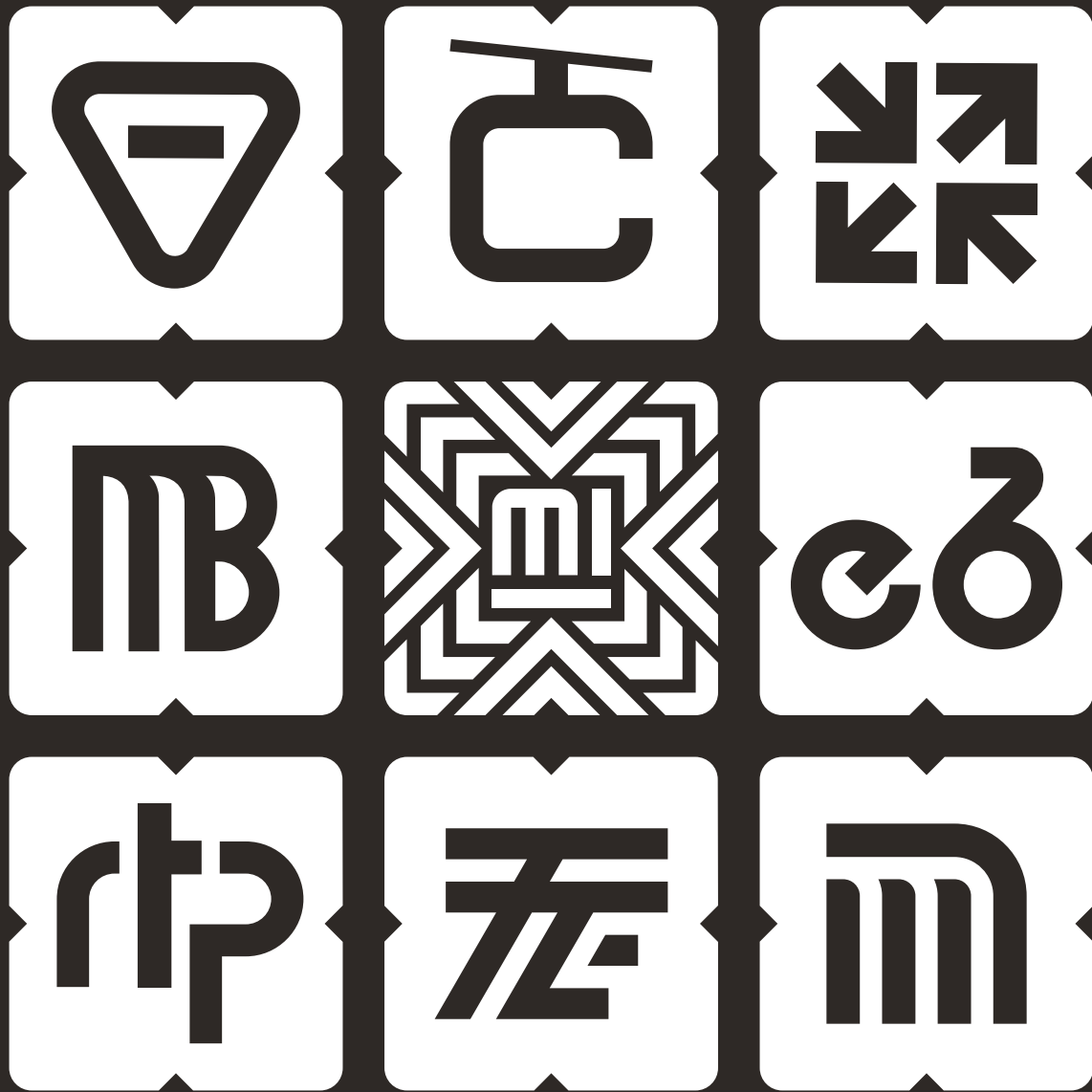
## 01. Identidad gráfica

Fondo de color: Red de Transporte de Pasajeros (RTP)











## 01. Identidad gráfica

Firmas conjuntas con organismos de gobierno

Se utilizará en materiales de uso oficial  
con la firma del Gobierno de la Ciudad de México (versión completa extendida)



Aplicación de firma conjunta de varios organismos



Si es mayor de 3 organismos usar el logo de gobierno central y MI



## 01. Identidad gráfica

Firmas conjuntas con organismos de gobierno

Se utilizará en materiales de uso oficial  
con la firma del Gobierno de la Ciudad de México (versión compacta)



Se utilizará en materiales de uso oficial  
con la firma del Gobierno de la Ciudad de México (versión completa reducida)



## 01. Identidad gráfica

Firmas conjuntas con organismos de gobierno

Firma monocromática



Vertical



Página WEB



Tarjeta de presentación



Infografías

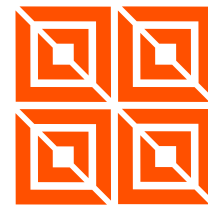
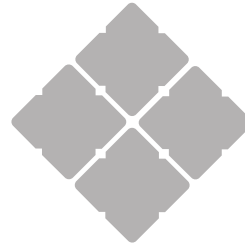
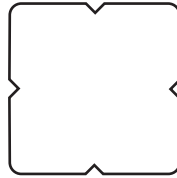
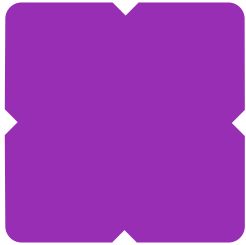


Móvil



Favicono



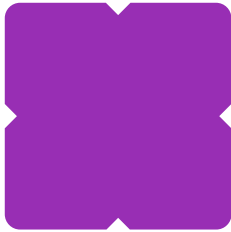


# MOVILIDAD INTEGRADA: MANUAL DE DISEÑO

- 01. Identidad gráfica
- 02. Cromática
- 03. Tipografía
- 04. Créditos y semblanza

## 02. Cromática

Tabla de Pantones



### Autobuses

Pantone: 2592C  
R:155 G:38 B:182  
HEX/HTML: 9B26B6  
C:58 M:90 Y:0 K:0



### Cablebús

Pantone: 637C  
R:78 G:195 B:224  
HEX/HTML: 4EC3E0  
C:62 M:0 Y:8 K:0



### CETRAM

Pantone: 212C  
R:240 G:78 B:152  
HEX/HTML: F04E98  
C:0 M:78 Y:8 K:0



### Metrobús

Pantone: 186C  
R:193 G:0 B:32  
HEX/HTML: C10020  
C:18 M:98 Y:73 K:5



### Ecobici

Pantone: 347C  
R:0 G:154 B:68  
HEX/HTML: 009A44  
C:93 M:0 Y:100 K:0



### RTP

Pantone: 368C  
R:120 G:190 B:32  
HEX/HTML: 78BE20  
C:65 M:0 Y:100 K:0



### STE

Pantone: 2935C  
R:0 G:87 B:184  
HEX/HTML: 0057B8  
C:100 M:52 Y:0 K:0



### STC Metro

Pantone: 021C  
R:254 G:80 B:0  
HEX/HTML: FE5000  
C:0 M:65 Y:100 K:0



### Aplicaciones en negro

Pantone: Black C  
R:45 G:41 B:38  
HEX/HTML: 2D2926  
C:63 M:62 Y:59 K:94



### Aplicaciones en gris

Pantone: Cool Gray 5C  
R:177 G:179 B:179  
HEX/HTML: B1B3B3  
C:13 M:9 Y:10 K:27

# MOVILIDAD INTEGRADA: MANUAL DE DISEÑO

- 01. Identidad gráfica
- 02. Cromática
- 03. Tipografía**
- 04. Créditos y semblanza



A Á B C D E É F G H I Í J K L  
M N Ñ O Ó P Q R S T U Ú V  
W X Y Z ( ) @ “ ” ! ? \$ /  
1 2 3 4 5 6 7 8 9 0

MOVILIDAD

1.00 1.00 0.00 0.50 1.00 1.00 1.00

INTEGRADA

1.00 0.50 0.50 1.00 1.00 1.00 1.00 1.00

CDMX

1.00 1.00 0.50

STC METRO

0.50 0.50 5.50 1.00 0.50 1.00 1.00

CABLEBÚS

1.00 1.00 1.00 0.50 1.00 1.00 1.00

METROBÚS

1.00 1.00 0.50 1.00 1.00 1.00 1.00 1.00

RTP

1.00 0.50 1.00

STE

0.50 0.50

ECOBICI

1.00 1.00 1.00 1.00 1.00

RUTAS

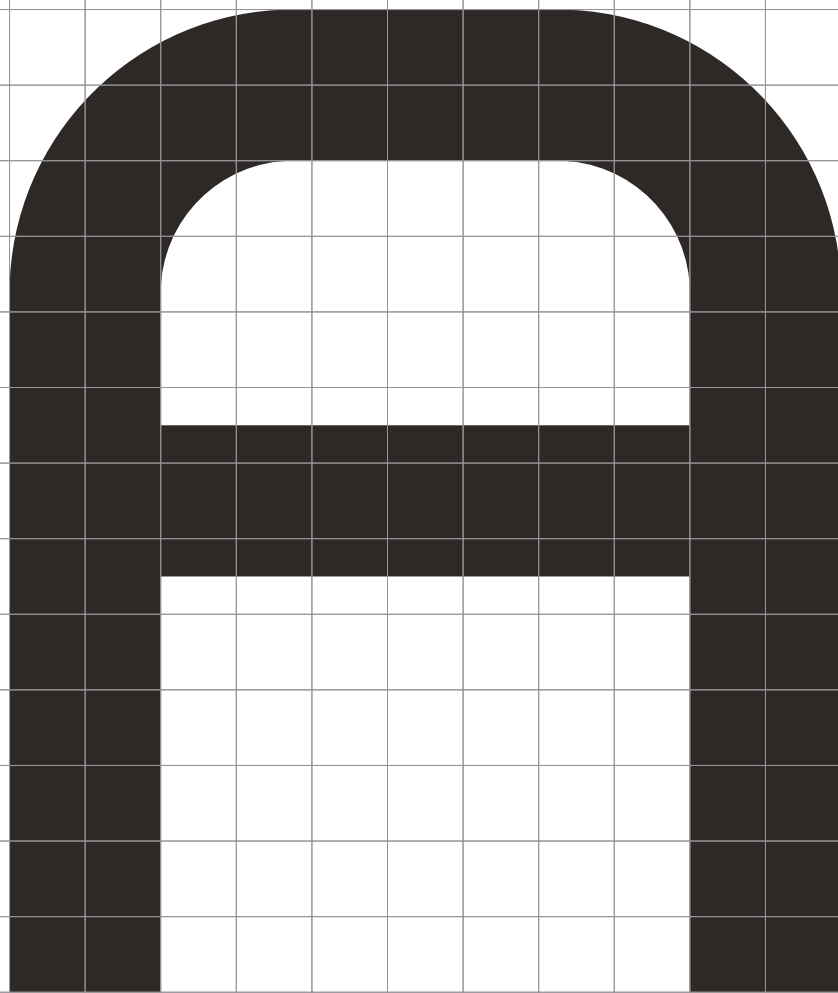
1.00 1.00 0.50 1.00

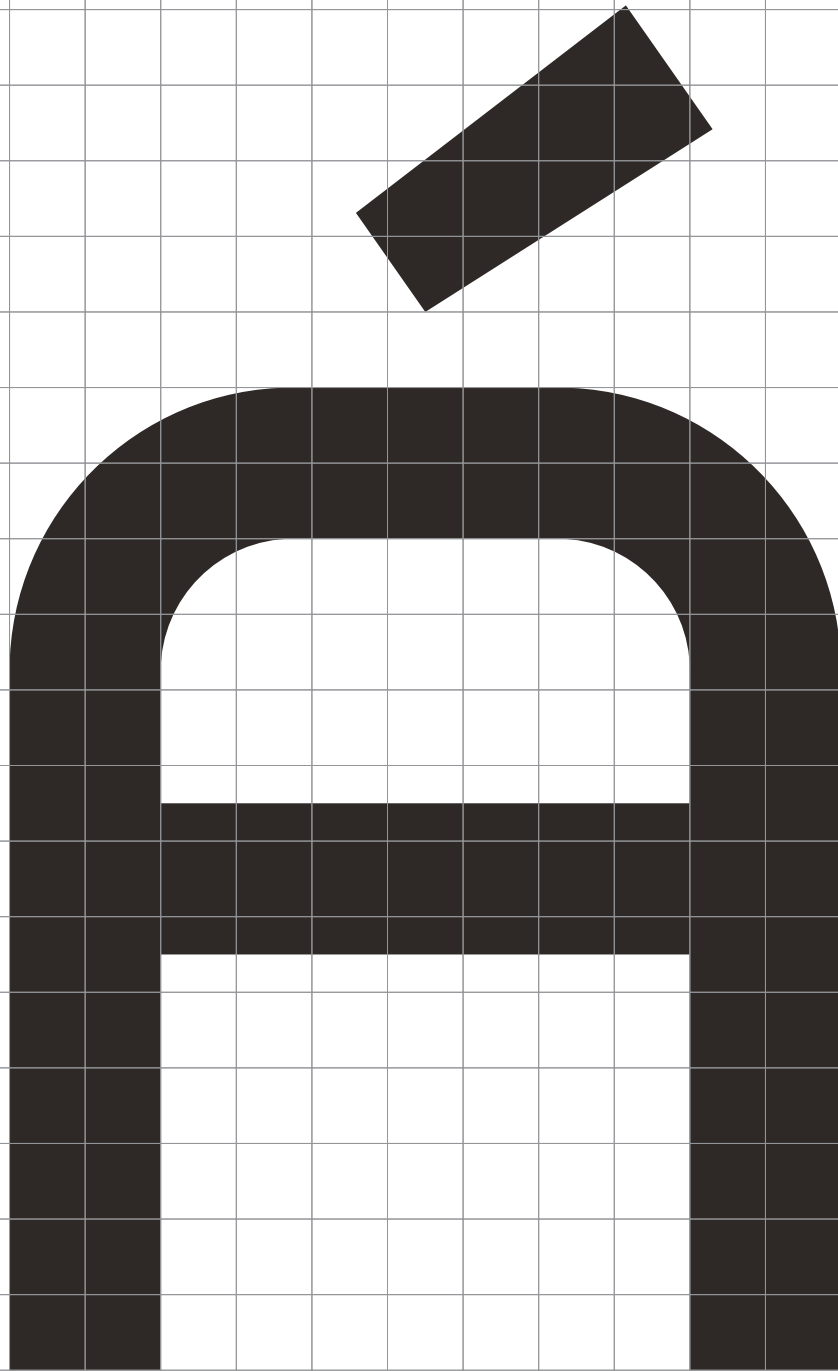
CETRAM

1.00 0.50 1.00 1.00 1.00

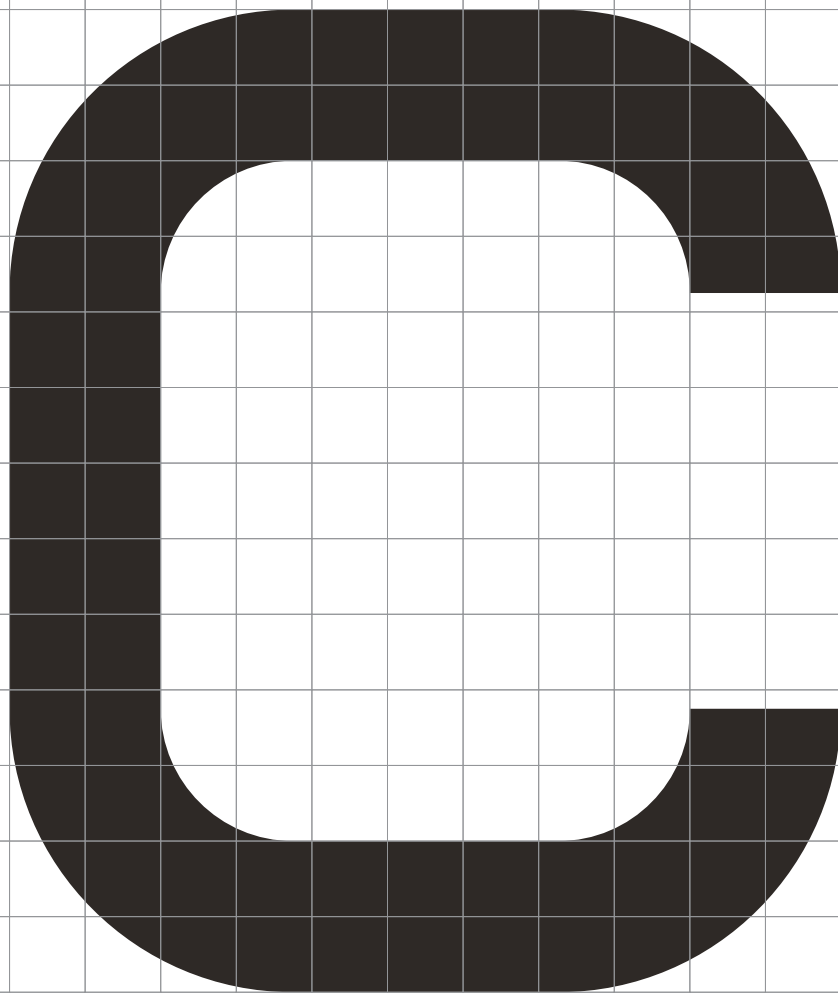
SEMOVI

1.00 1.00 1.00 0.00 0.50

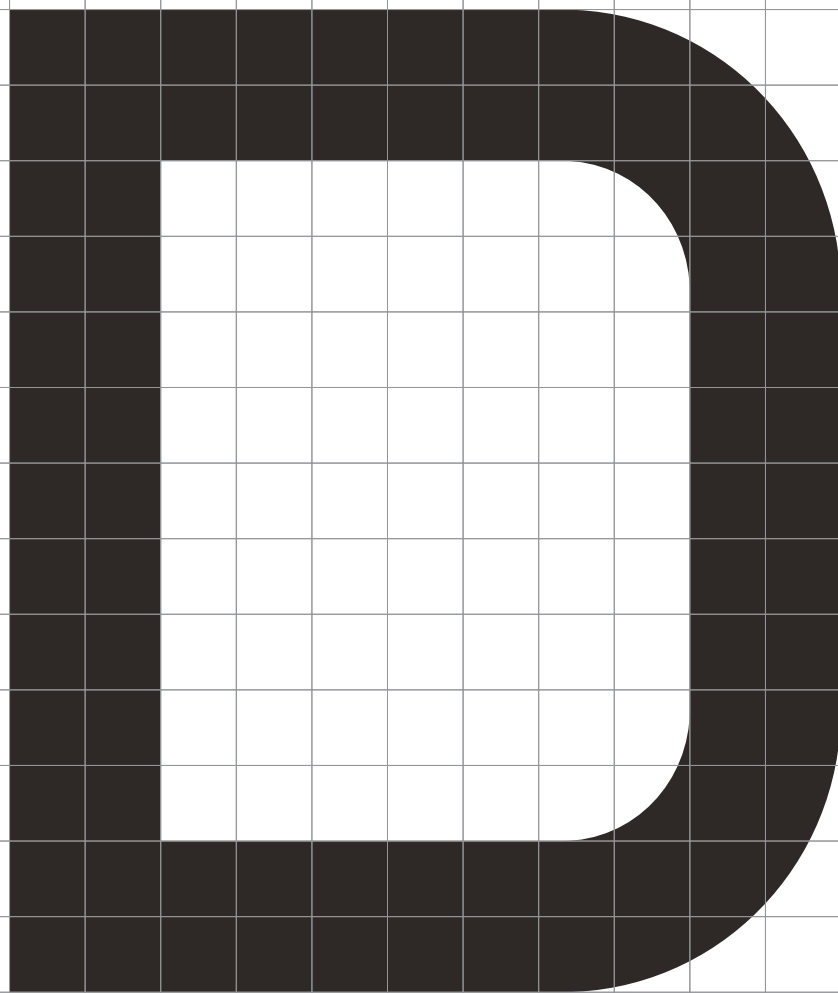


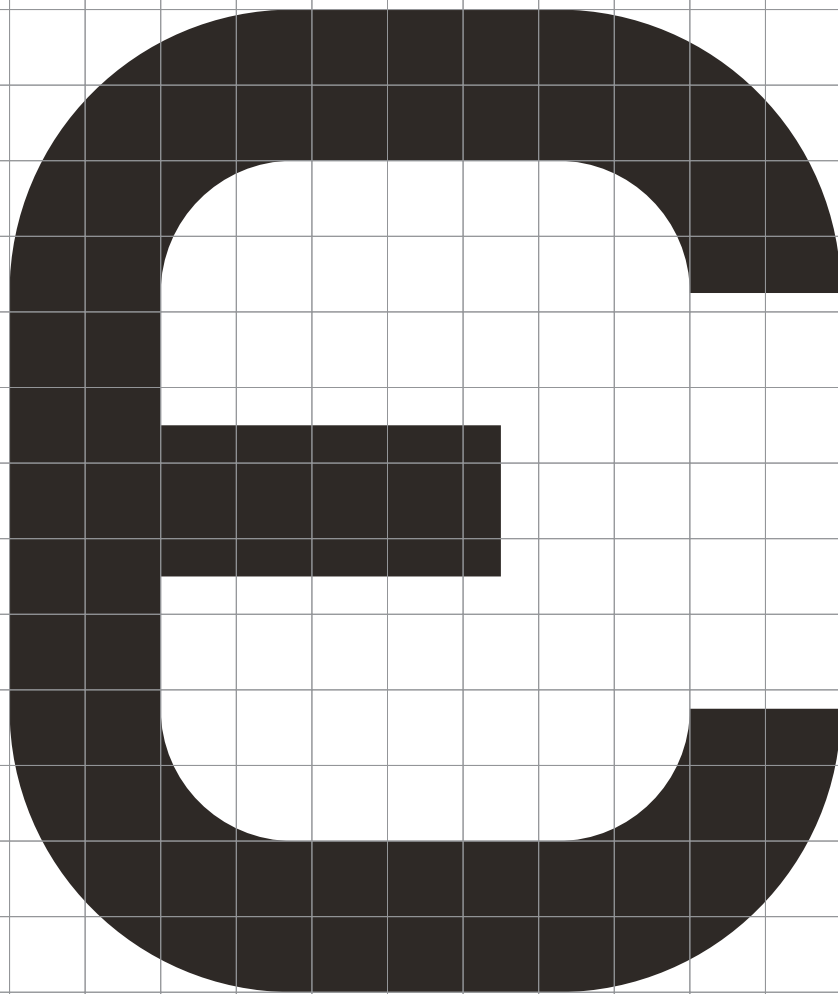


**B**

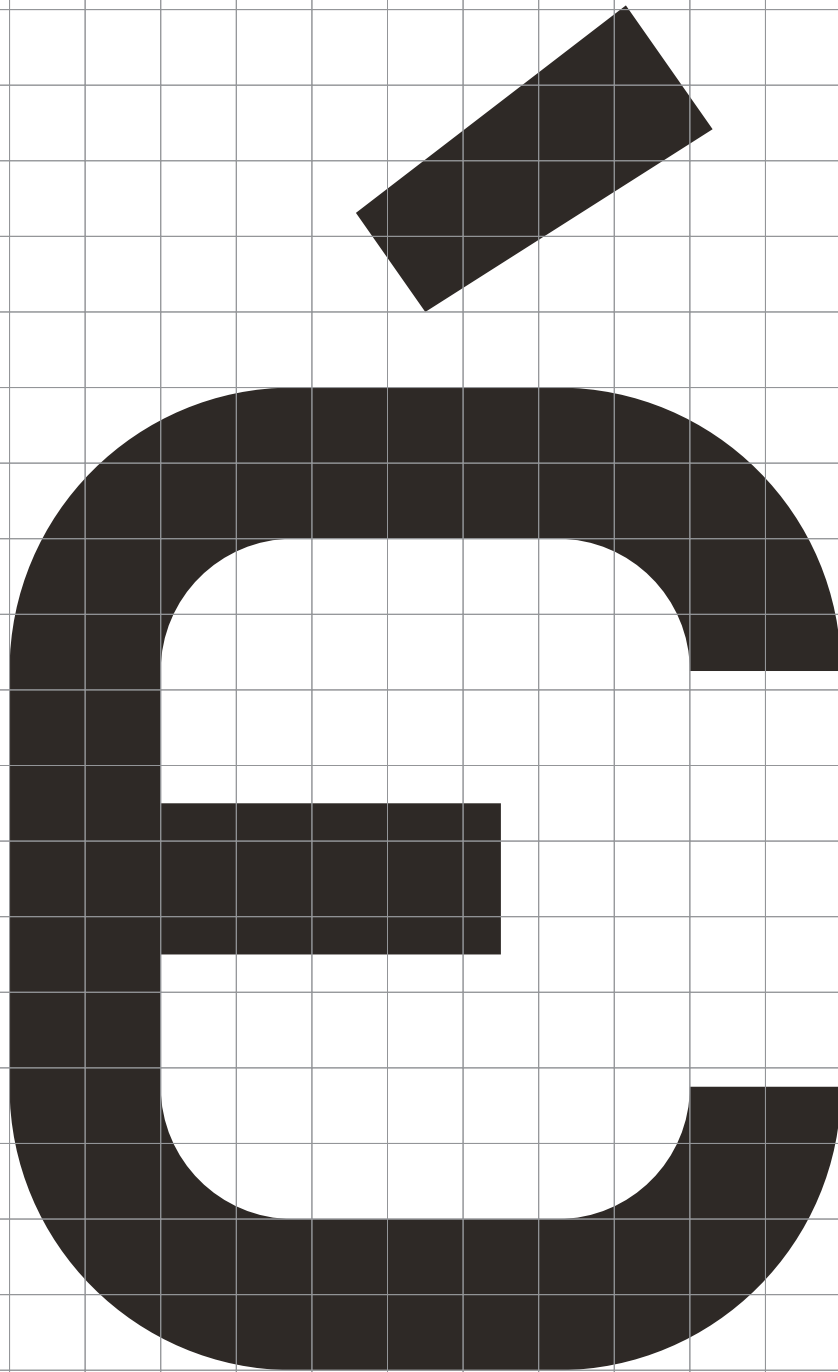


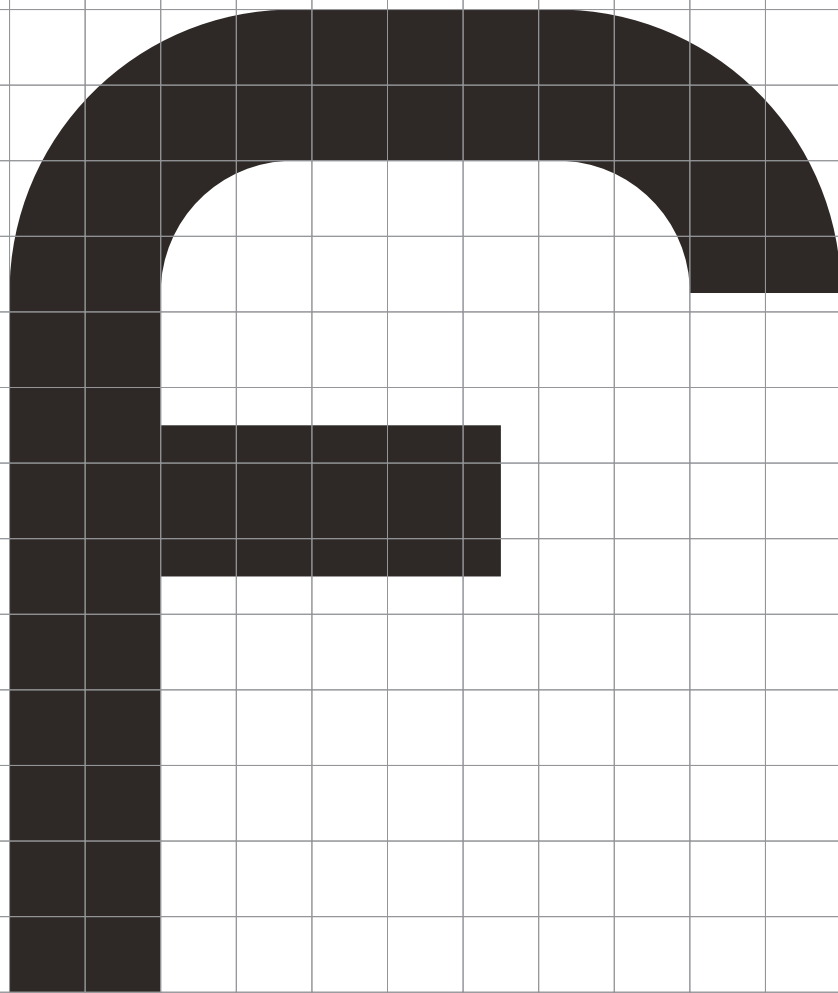


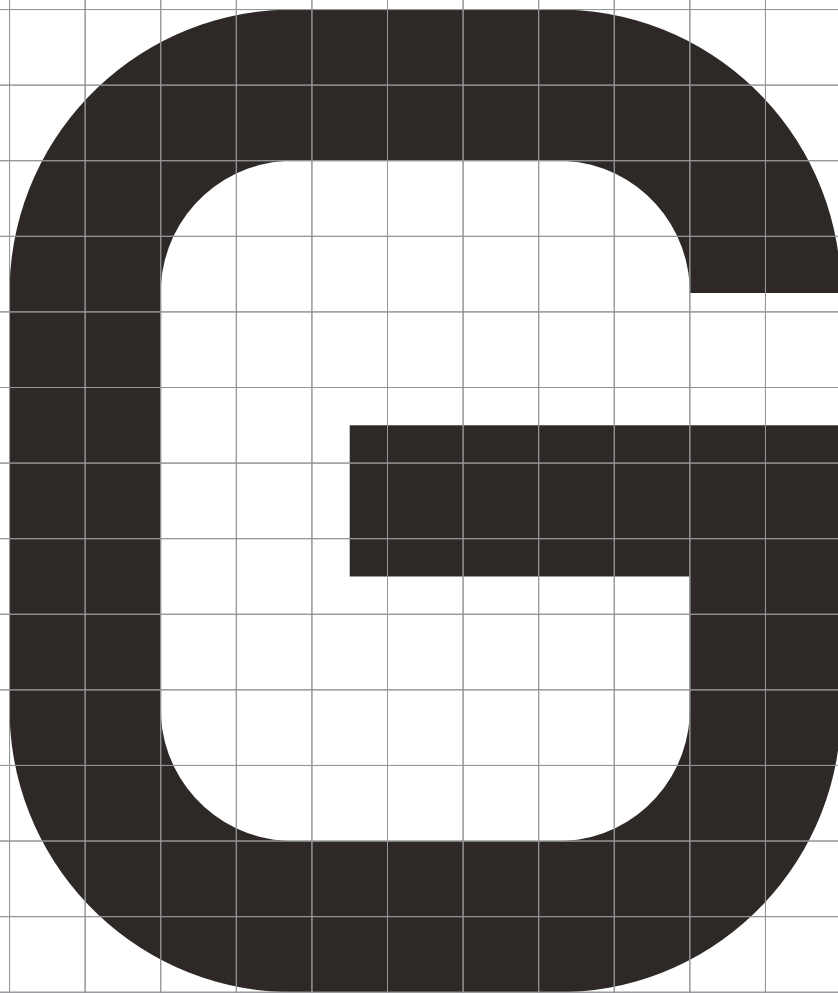




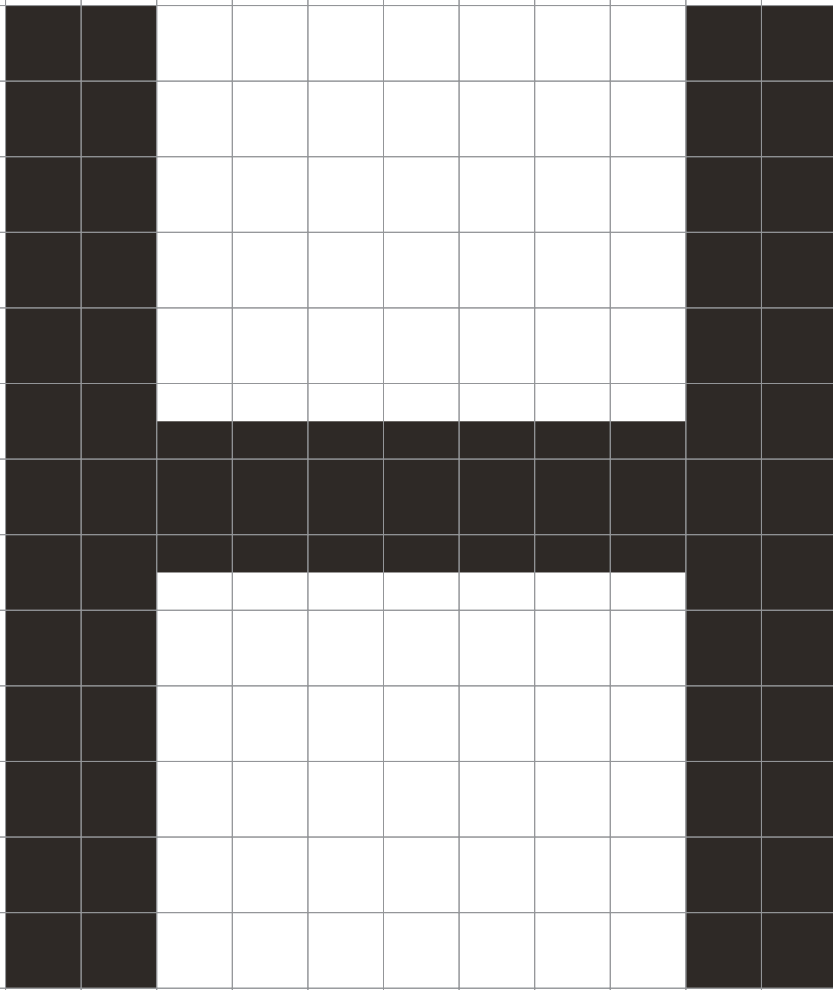
A large, bold, black letter 'E' is centered on a light gray grid background. The letter is a stylized, sans-serif font with rounded terminals. The top and bottom curves are smooth and rounded. The middle bar is a thick, horizontal rectangle. The letter is composed of solid black pixels.

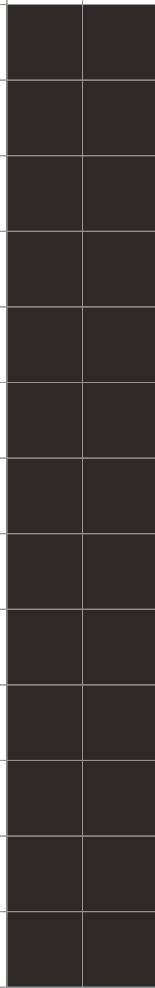


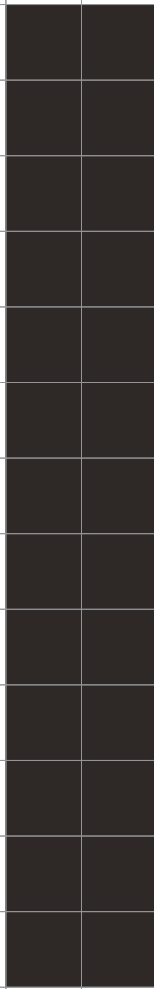
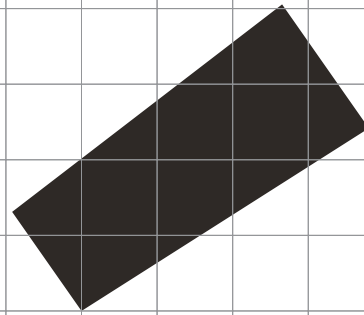




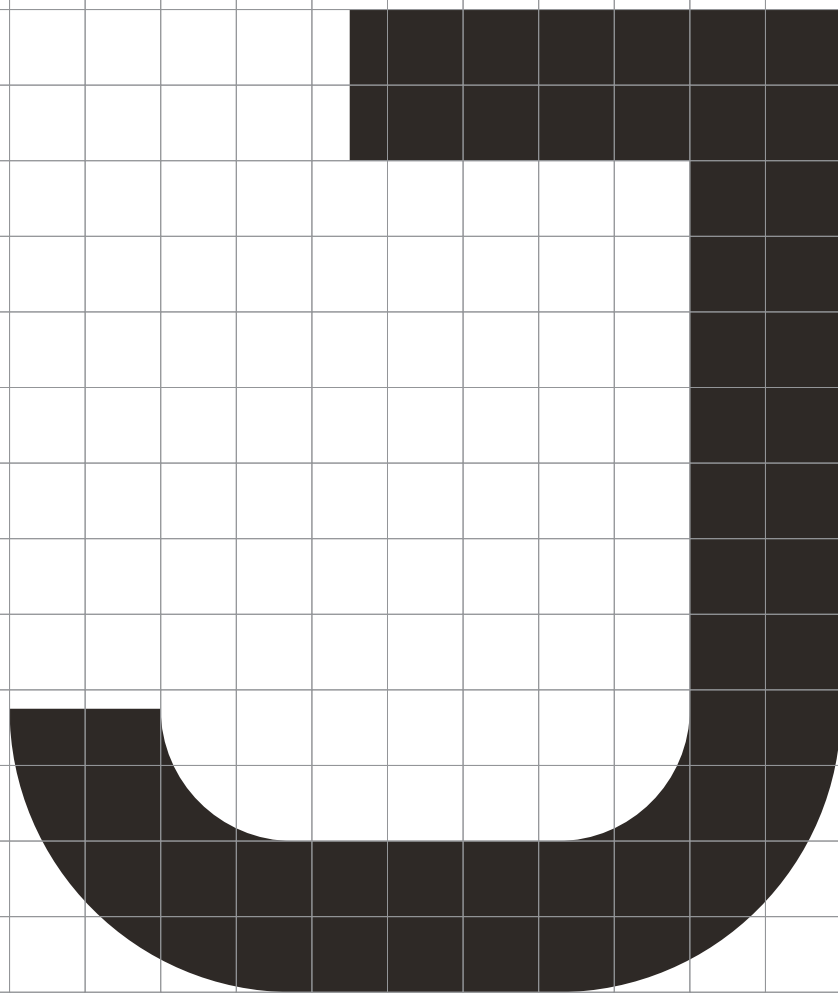
A large, bold, black letter 'G' is centered on a white background with a light gray grid. The letter has a thick, uniform stroke and rounded corners. The top and bottom curves are smooth, while the vertical stem is straight. A horizontal bar extends from the right side of the stem, ending in a rounded tip. The letter is positioned in the center of the grid, spanning approximately 10 grid units in width and 10 grid units in height.

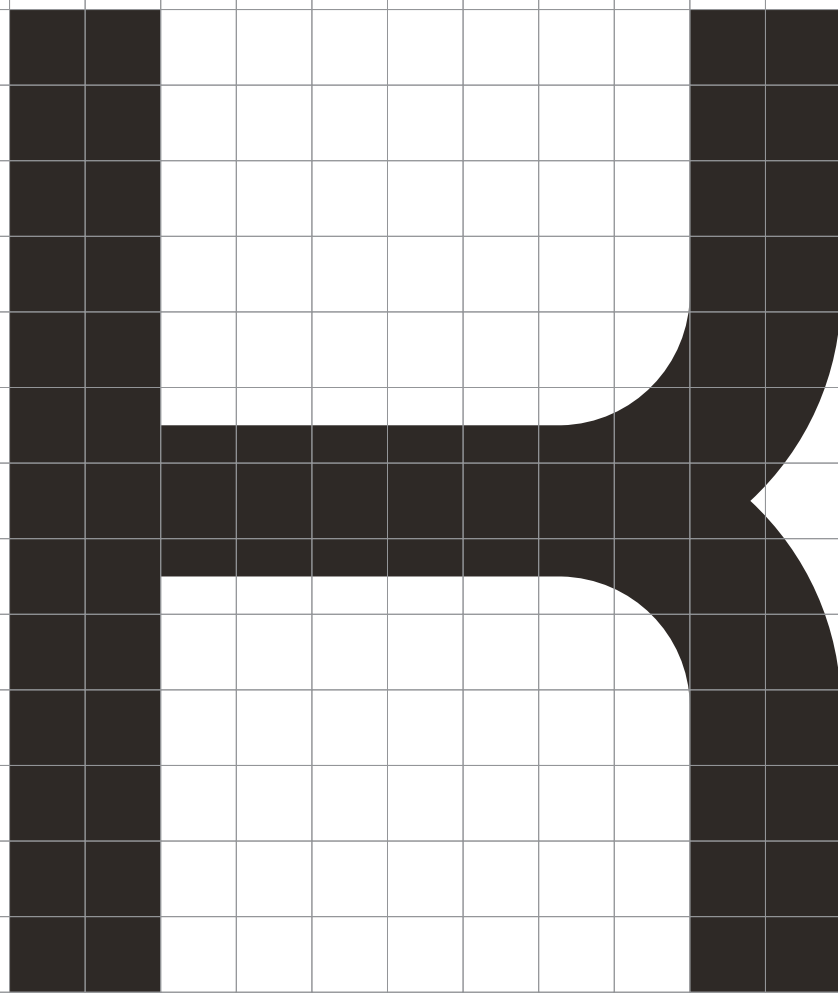




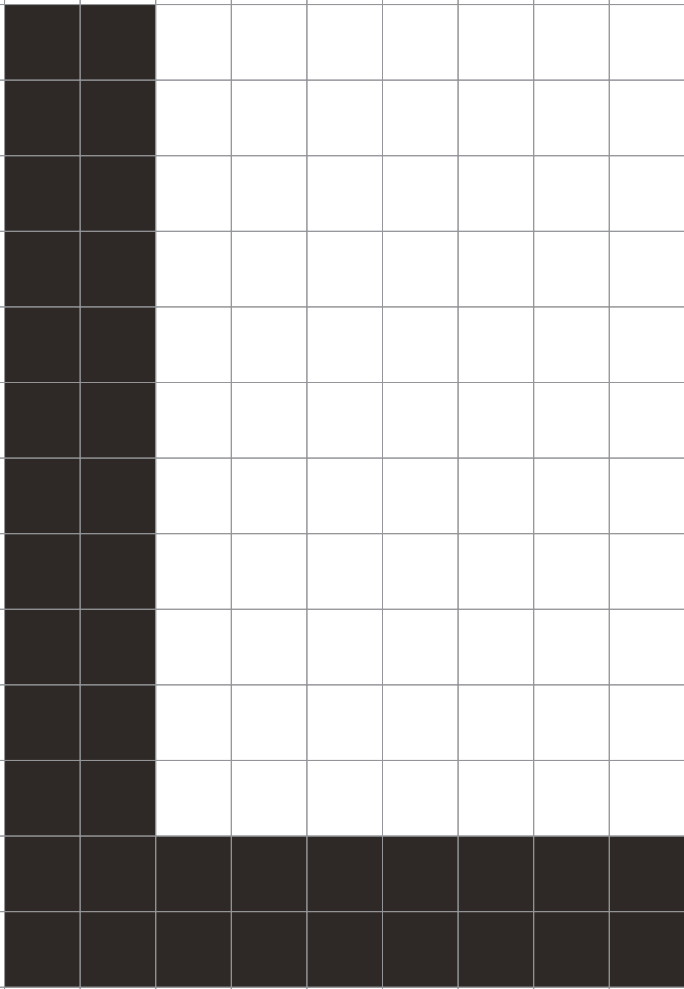


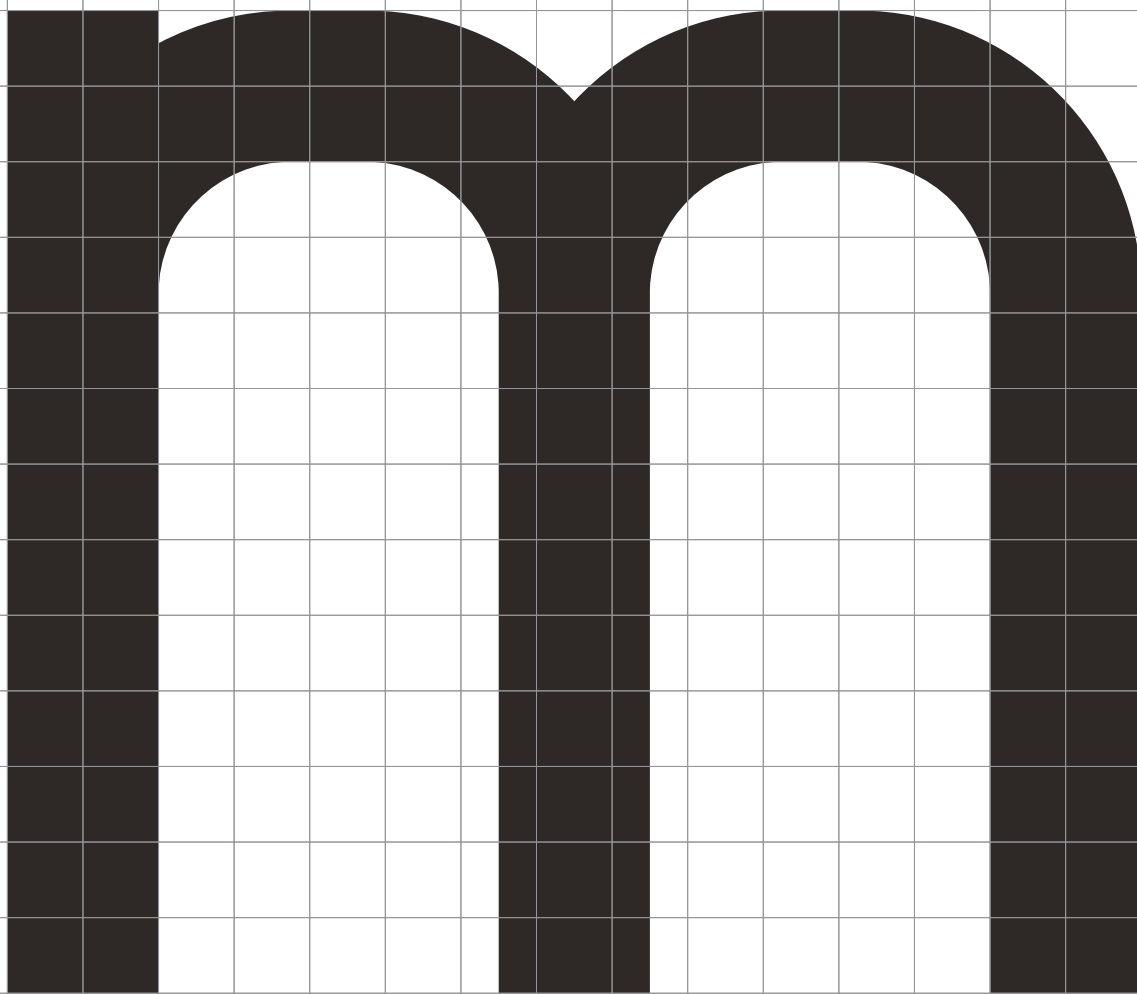


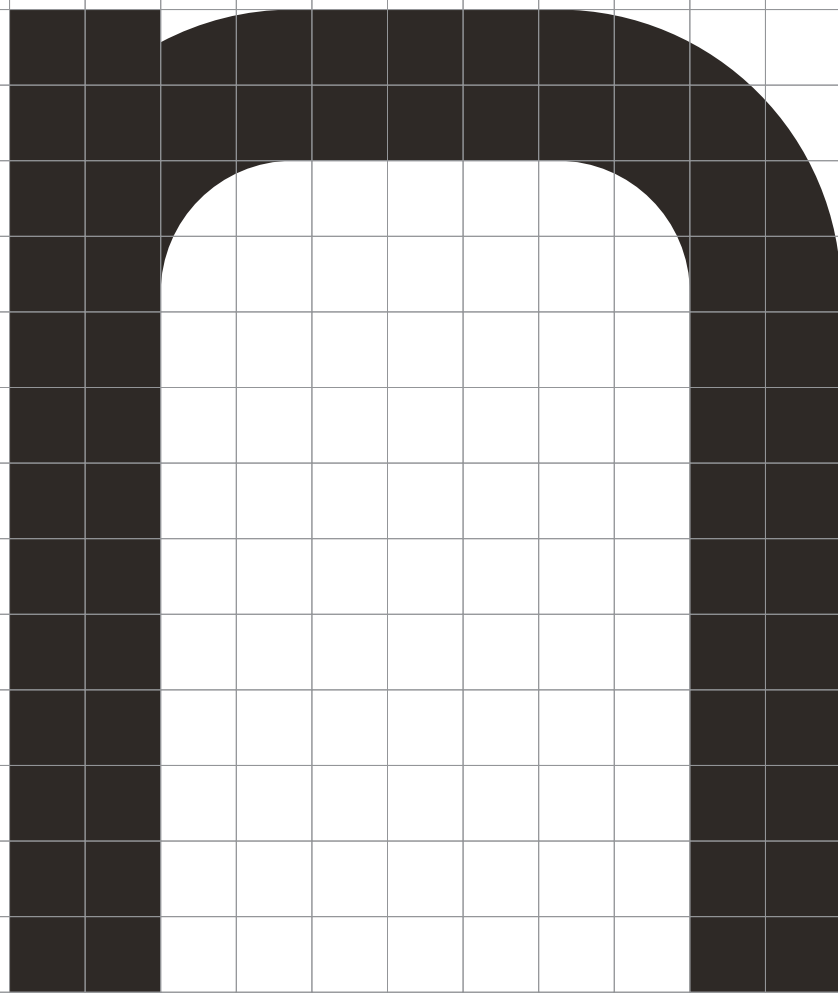


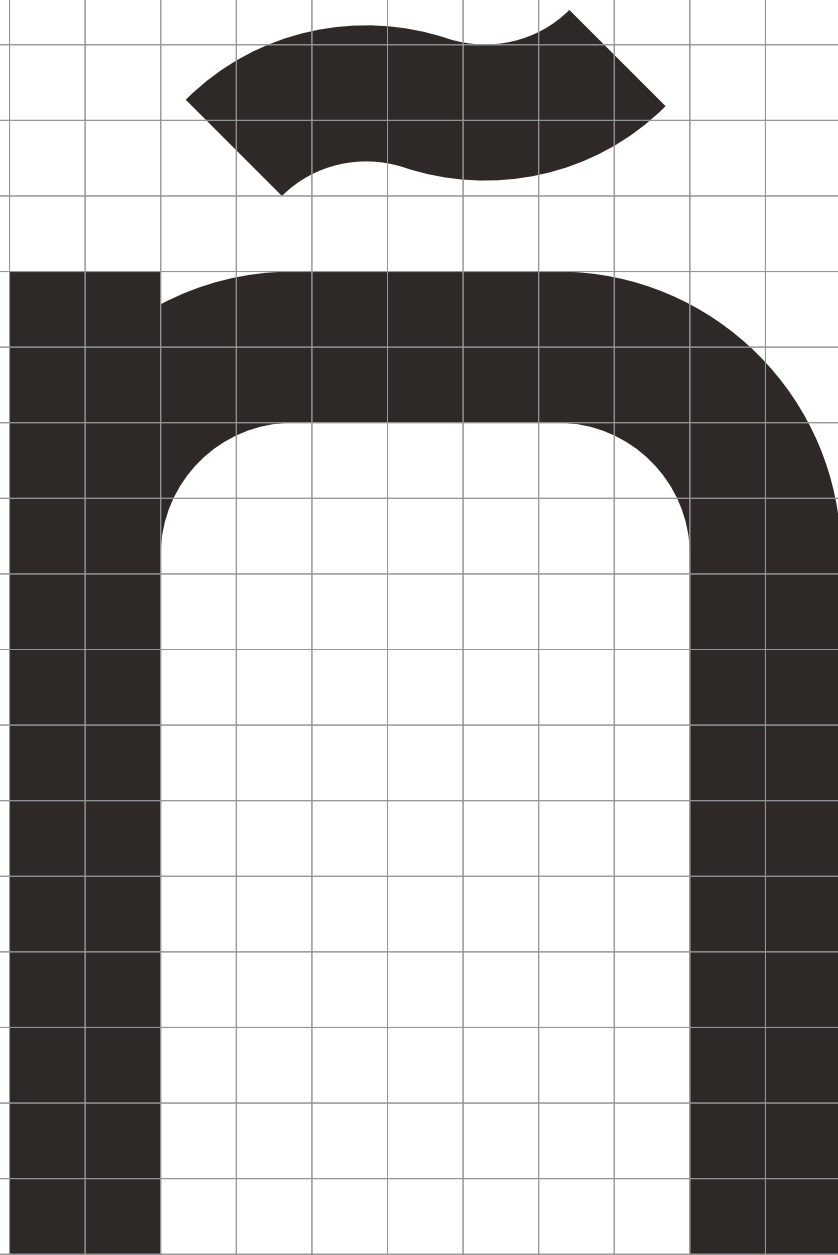


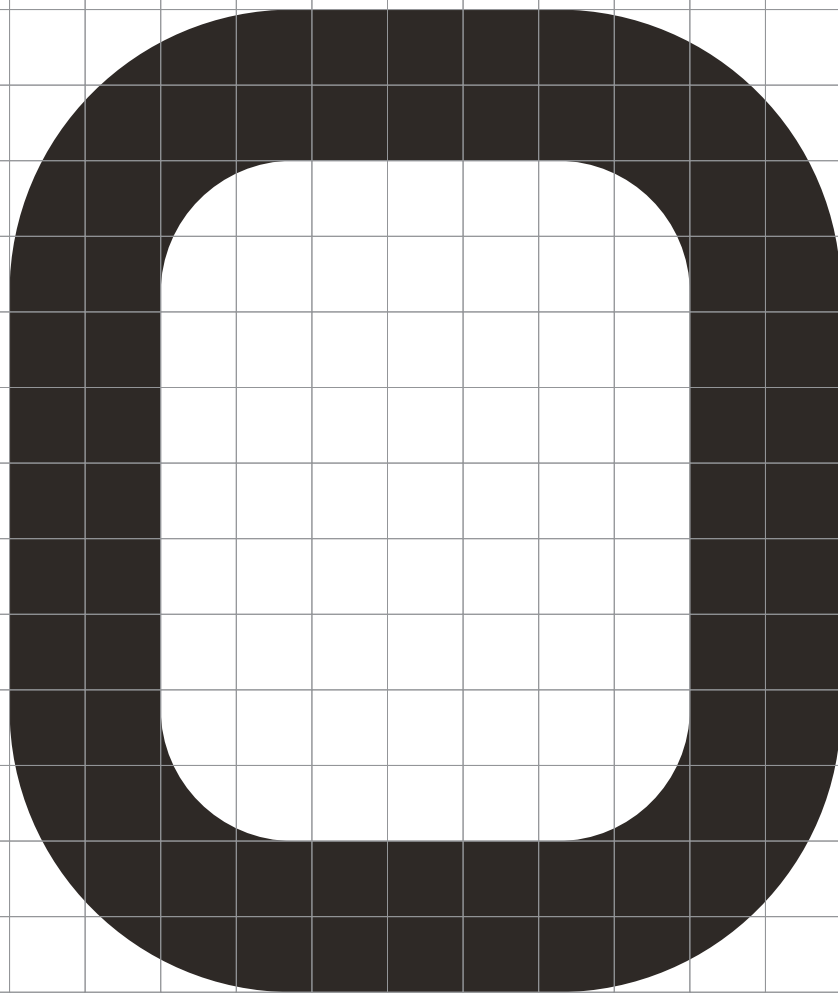
A large, bold, black letter 'R' is centered on a white background with a light gray grid. The letter is composed of solid black pixels. It features a vertical stem on the left, a horizontal crossbar, and a curved leg on the right. The grid lines are spaced evenly, providing a clear reference for the letter's dimensions and position.

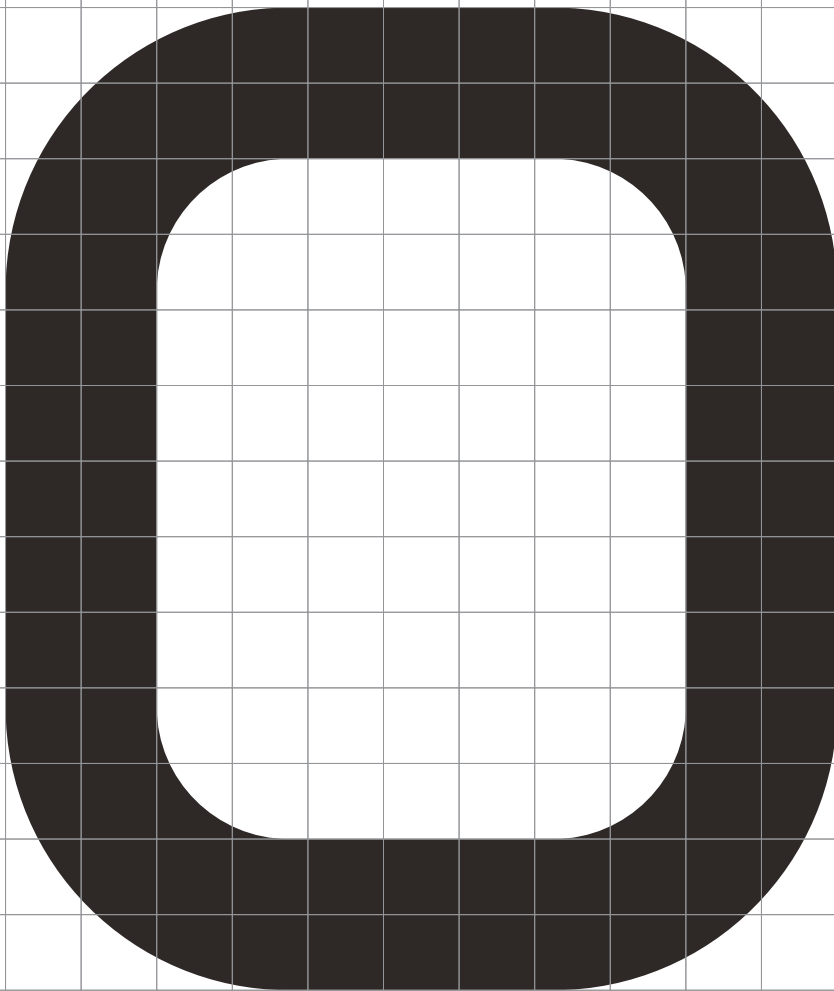
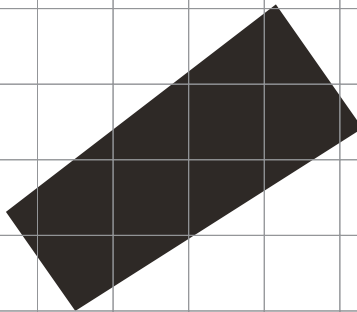






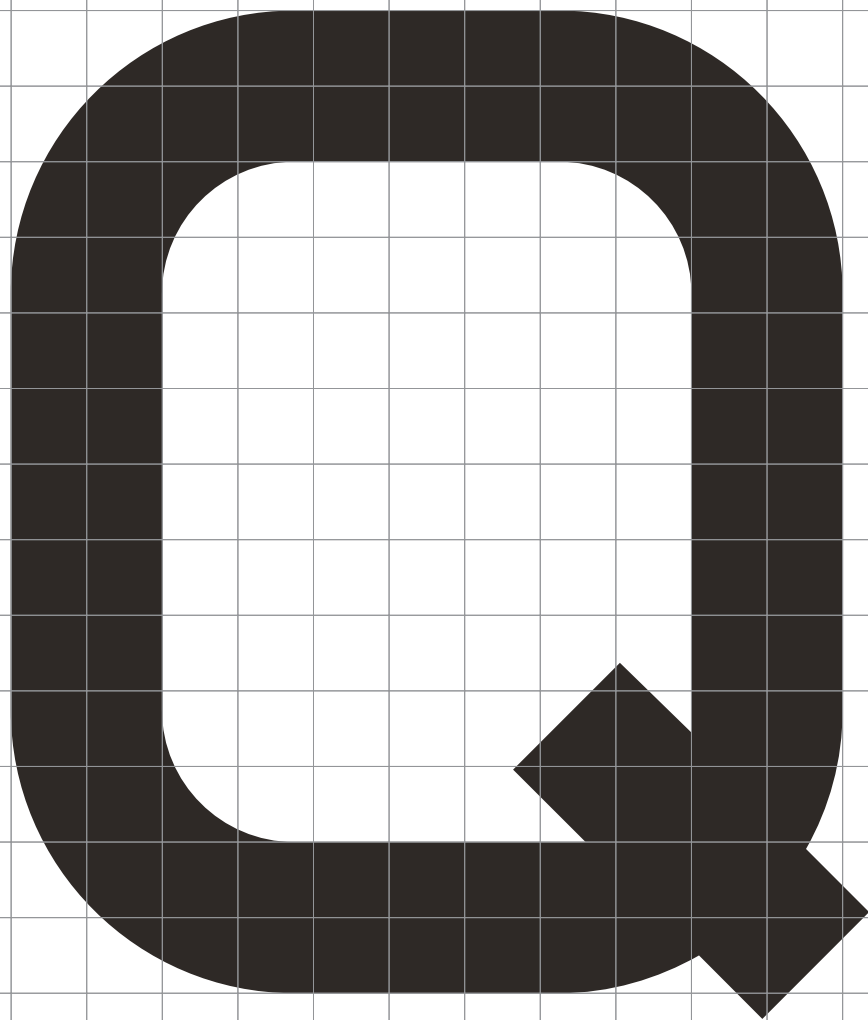






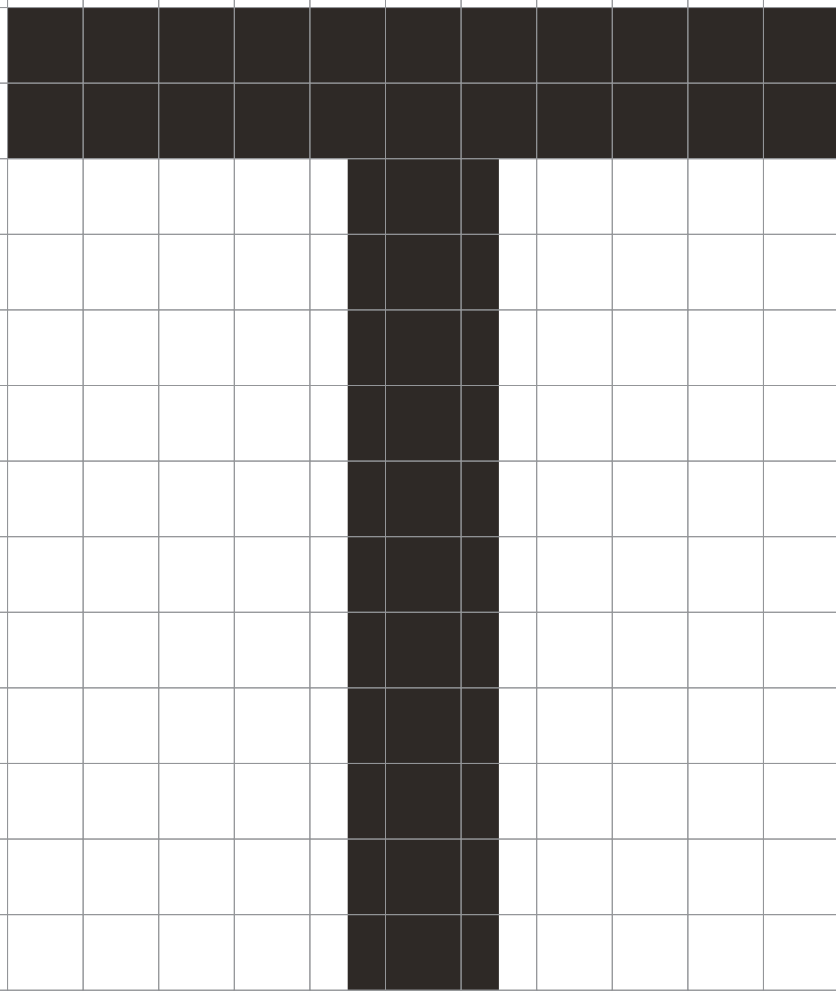


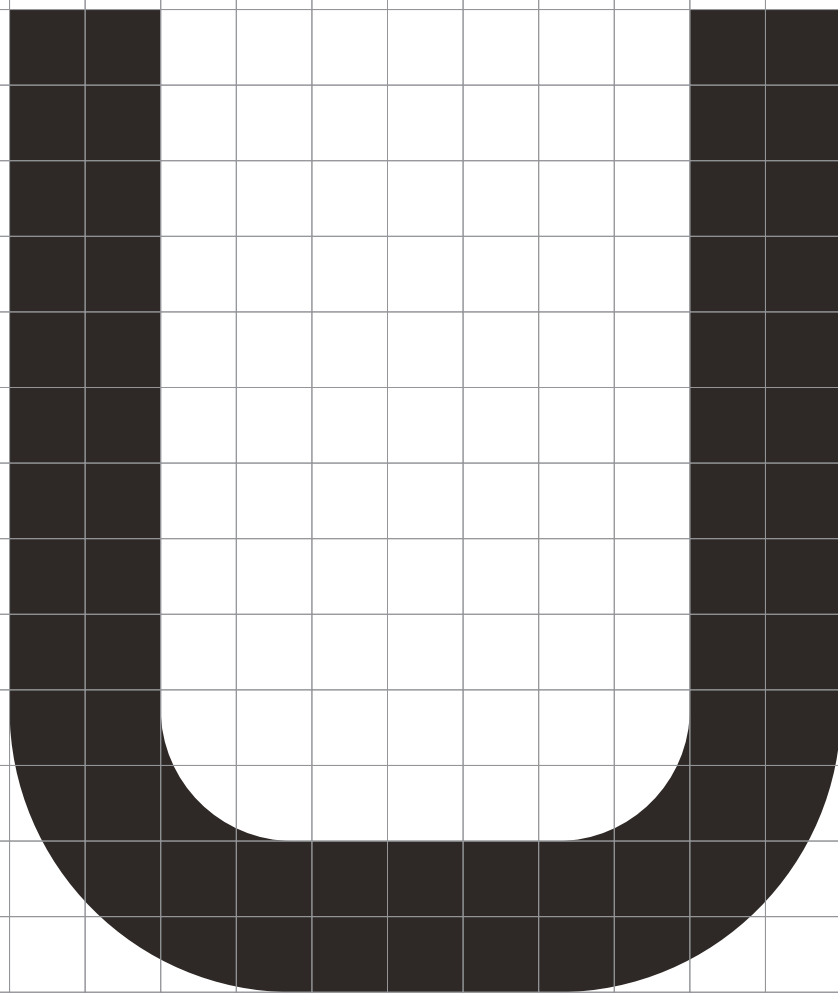
P



**FR**

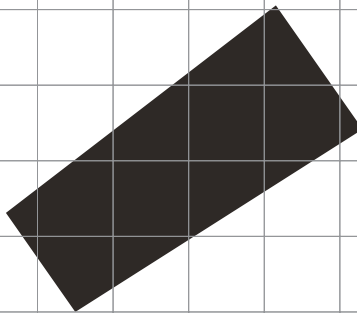
S

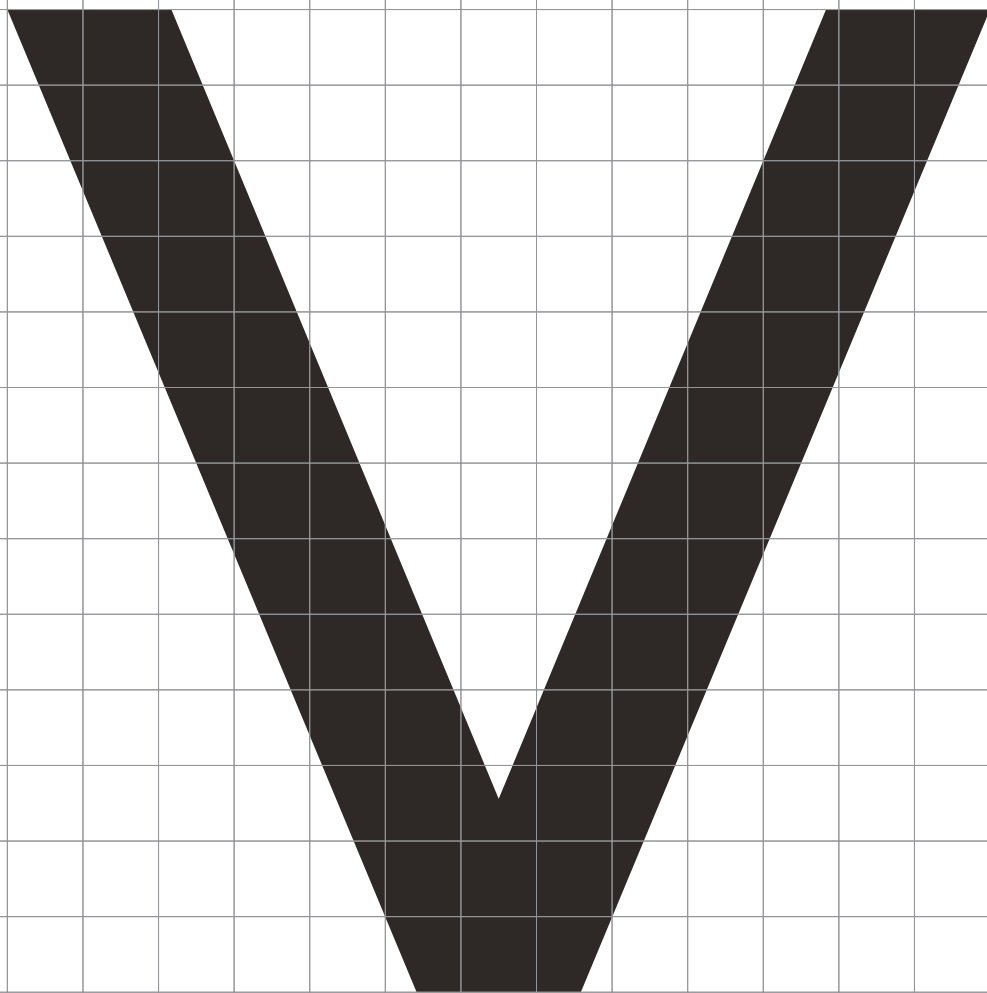




A large, bold, black uppercase letter 'U' is centered on a light gray grid background. The letter is composed of a thick, solid black stroke. The top bar is horizontal and spans approximately 10 grid units. The two vertical stems are also approximately 10 grid units high. The bottom curve is rounded, starting from the base of the left stem, curving inward and then outward to meet the base of the right stem. The overall shape is a classic, slightly stylized 'U'.

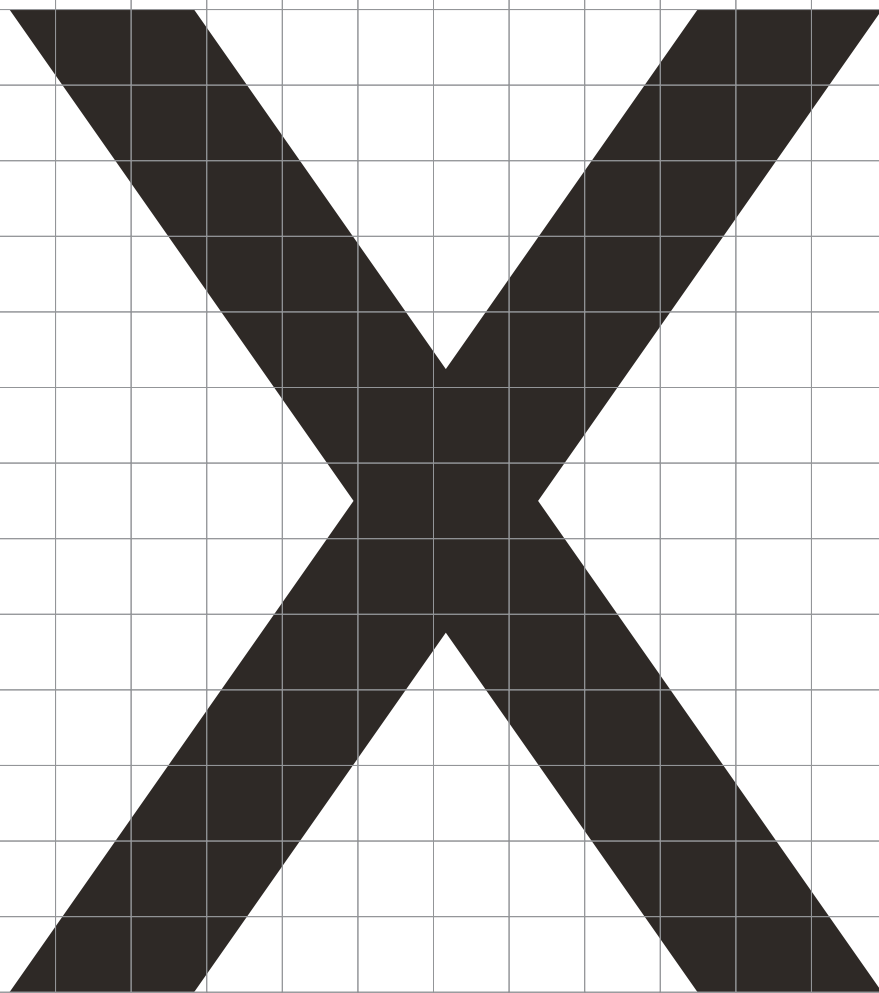
U

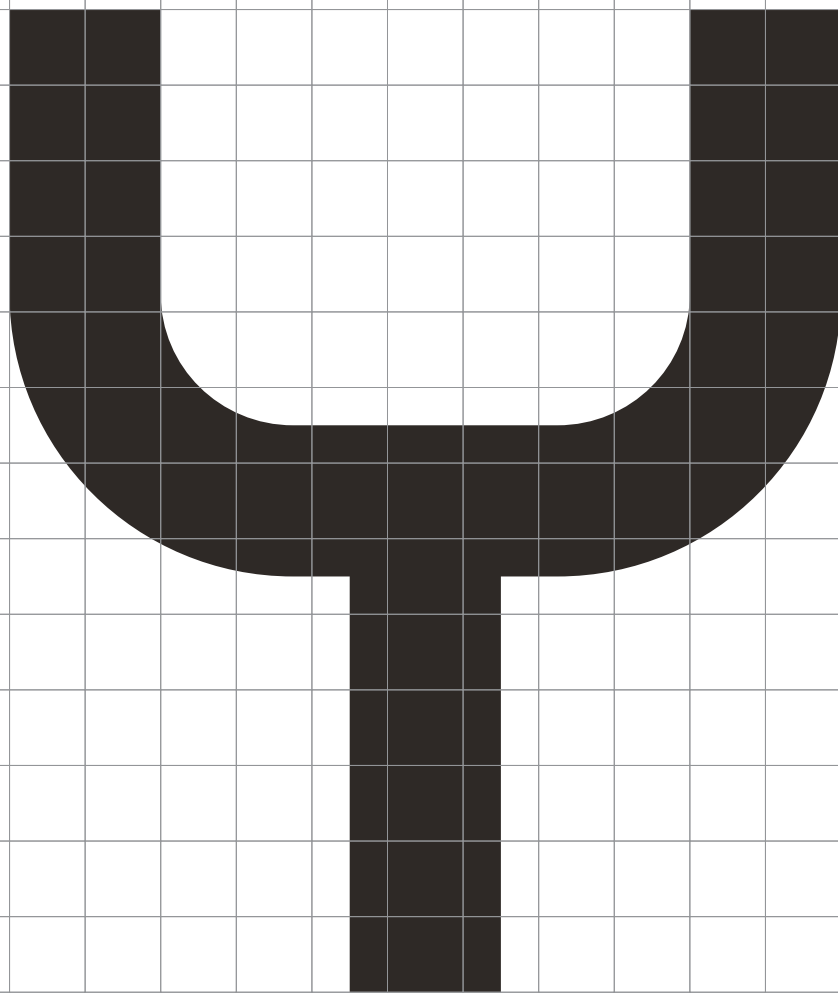


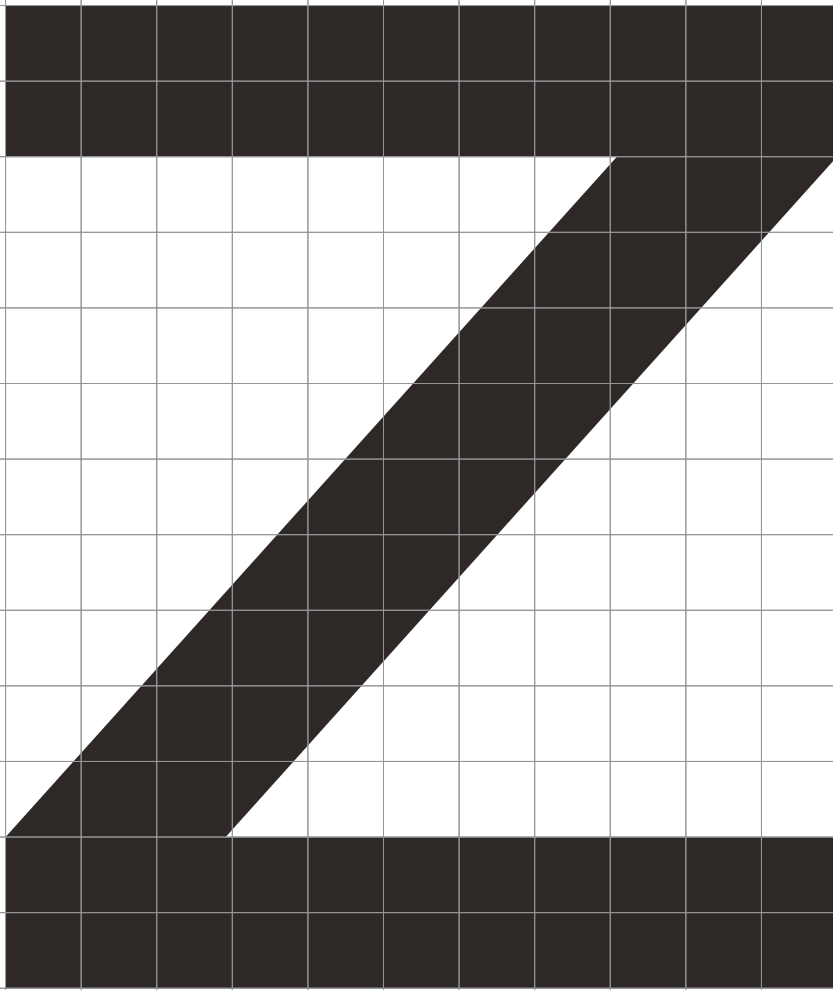


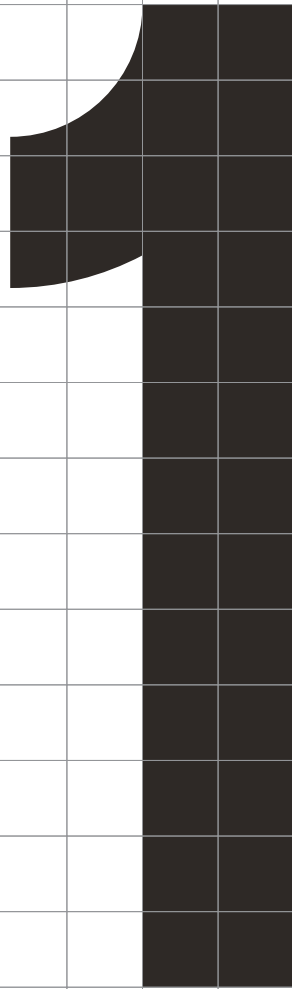


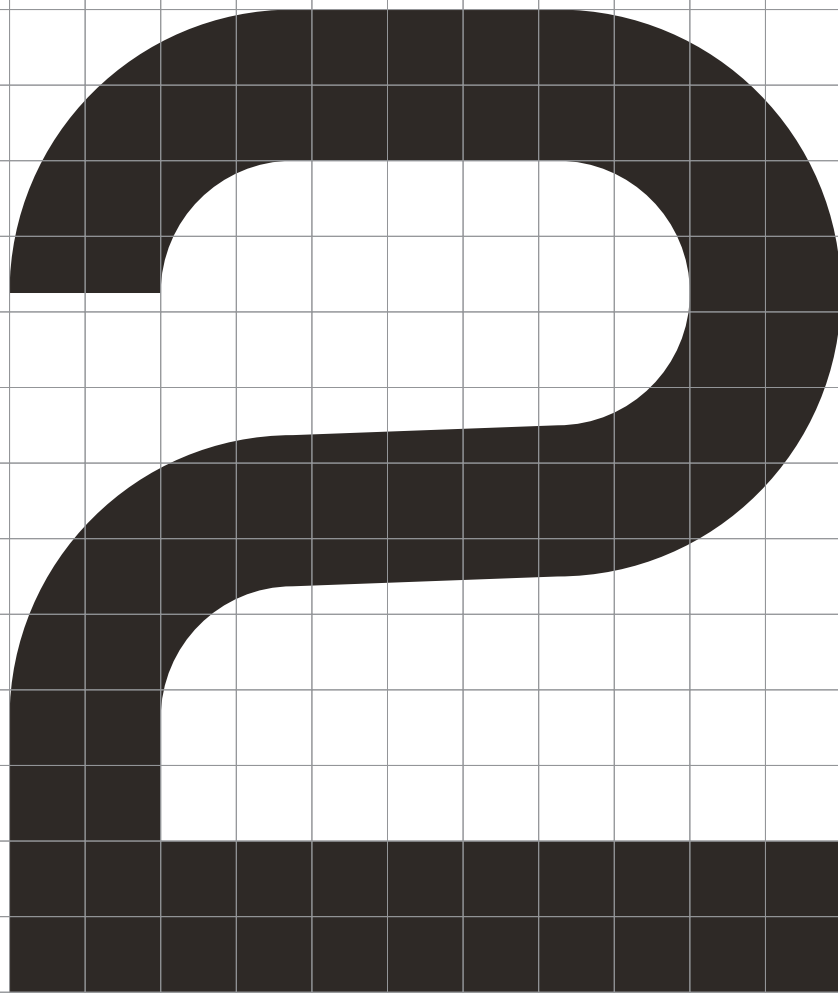
u



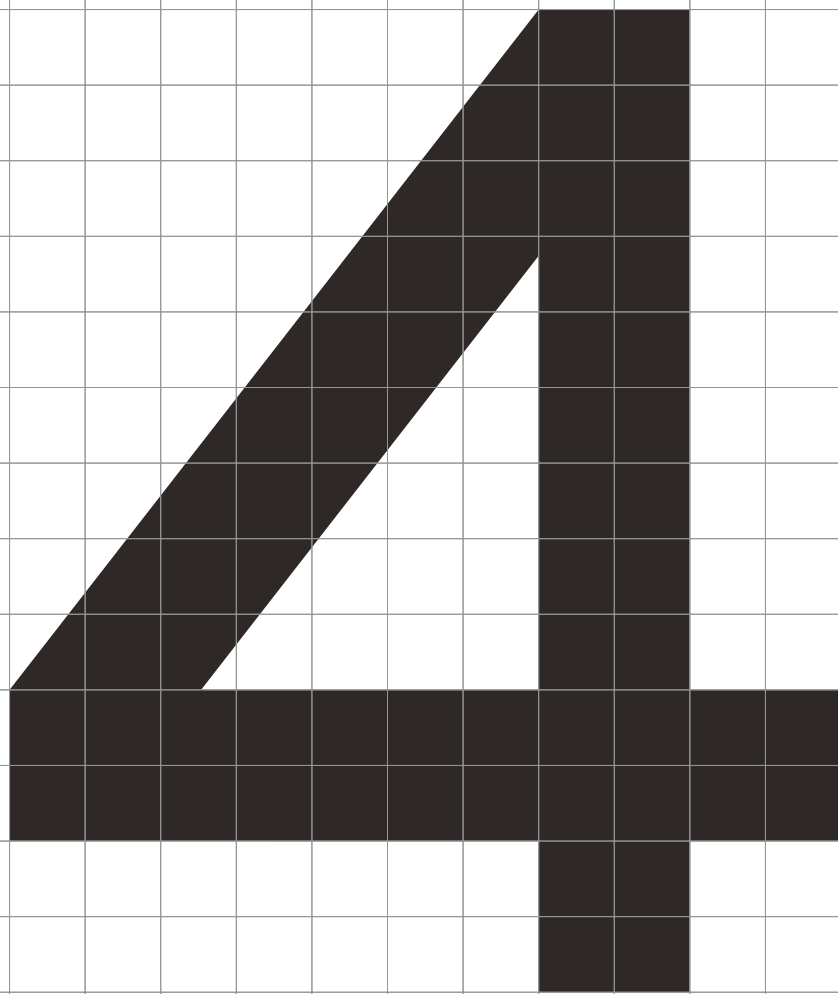




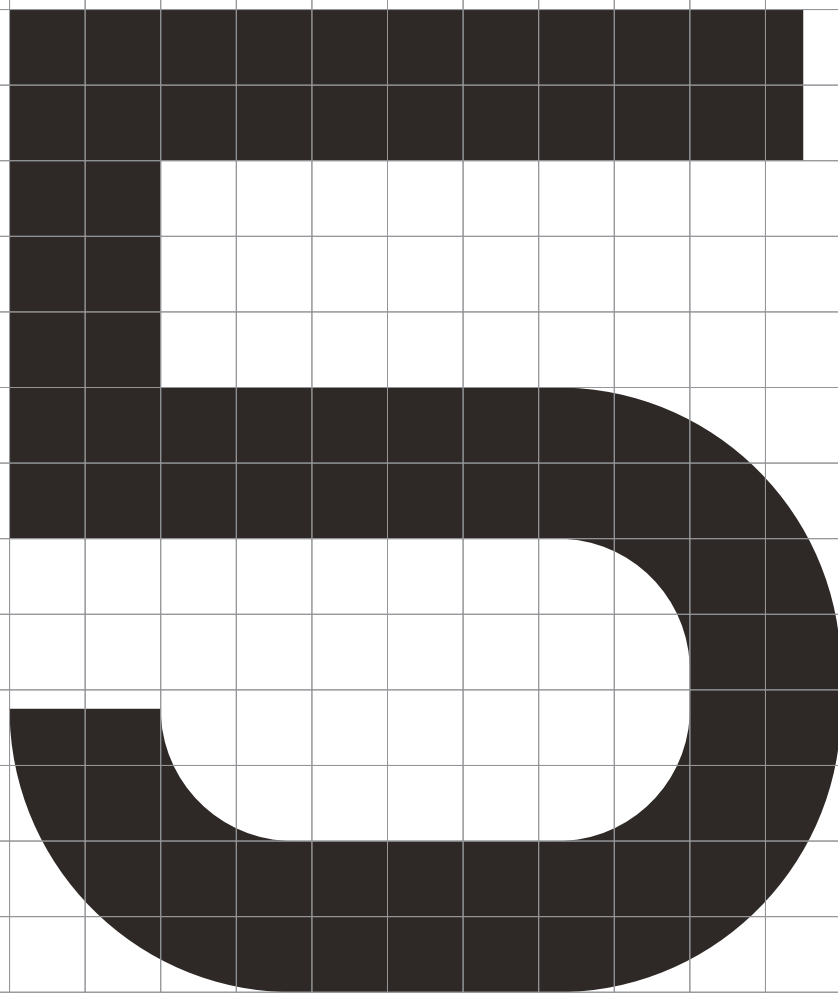




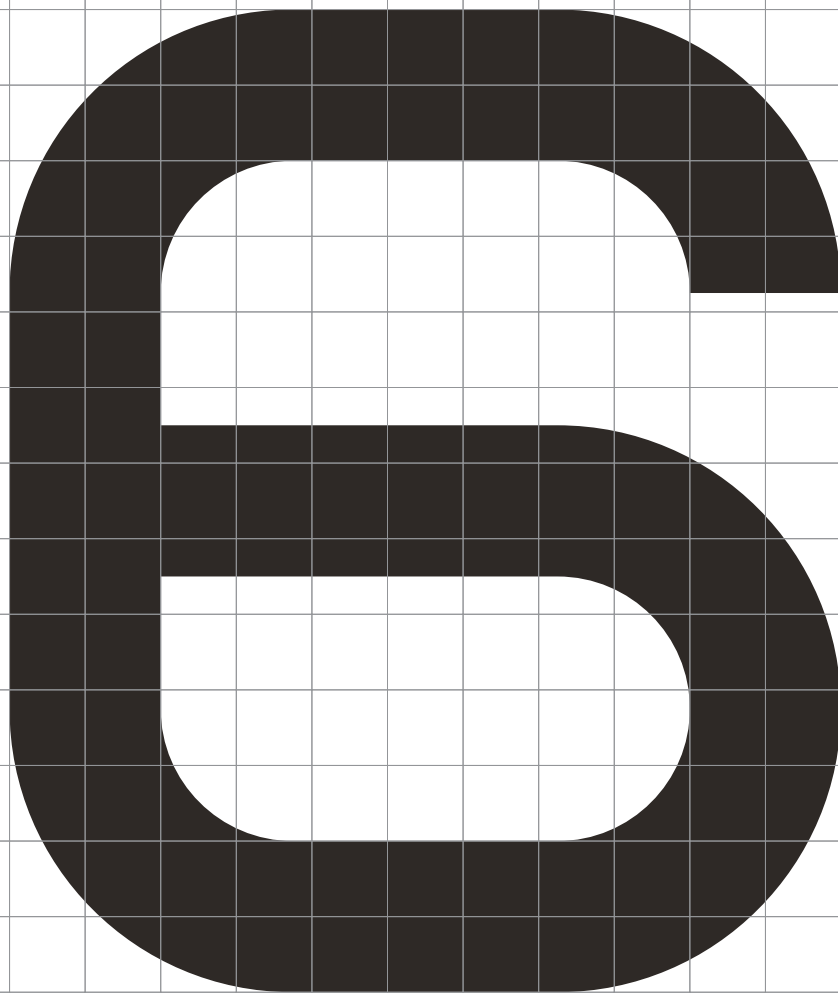
**3**



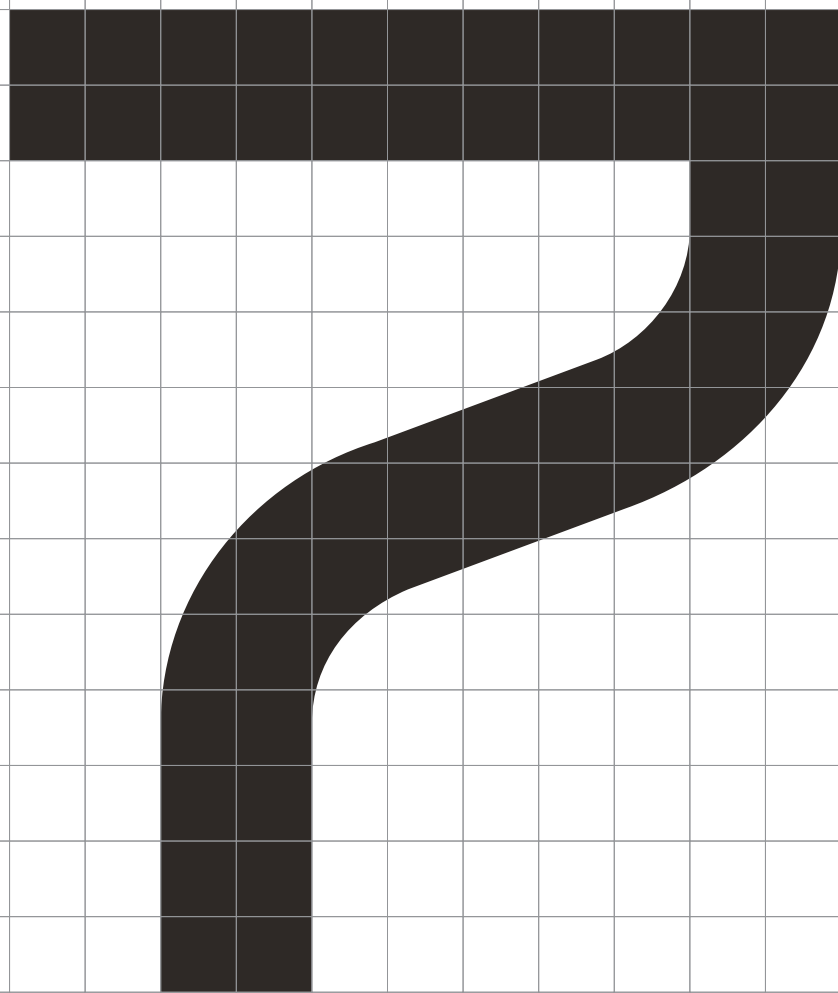


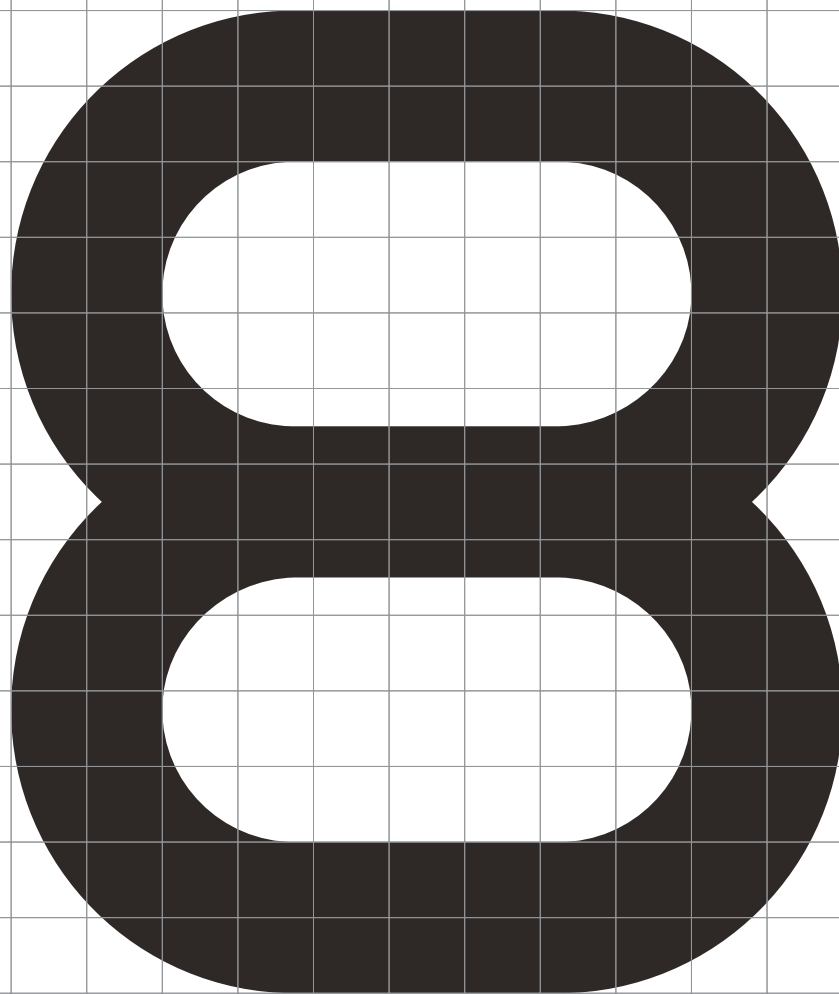


A large, bold, black letter 'E' is centered on a white background with a light gray grid. The letter is composed of thick, solid black strokes. It features a horizontal top bar, a vertical stem on the left, and a bottom curve that extends to the right and then curves back to the left, forming a rounded shape. The grid lines are evenly spaced and provide a clear reference for the letter's proportions.

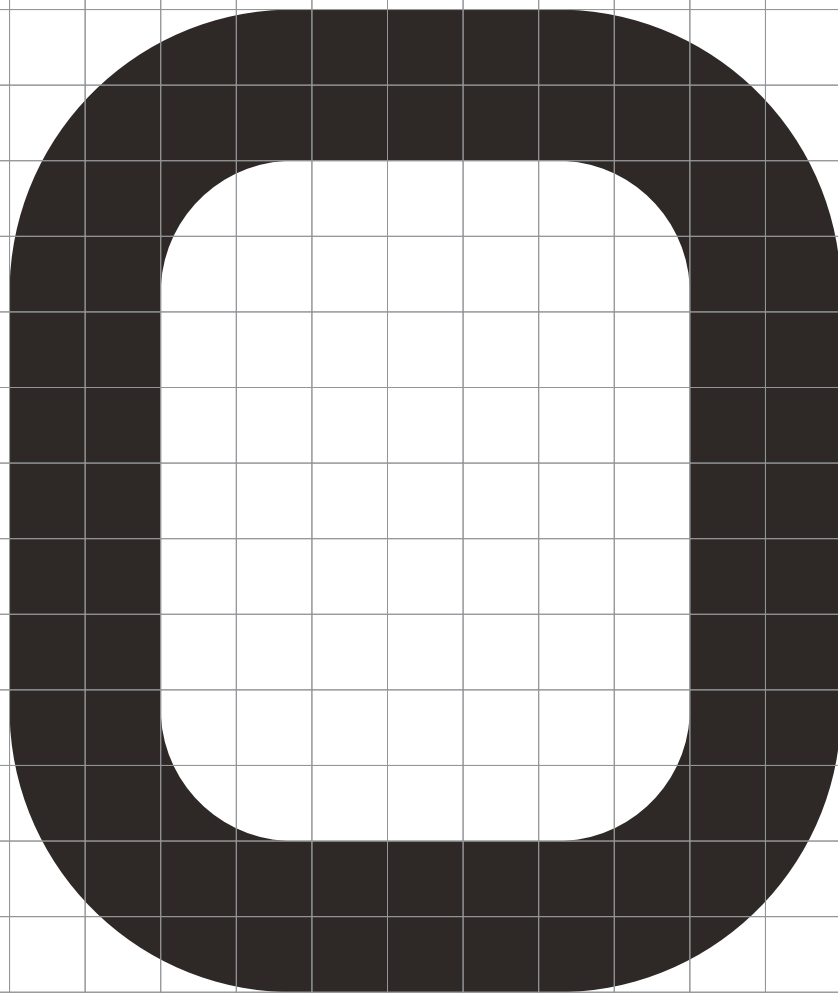


A large, bold, black letter 'S' is centered on a light gray grid background. The letter is thick and has rounded ends, resembling a stylized, heavy font. The grid consists of thin, light gray lines forming a uniform pattern of squares across the entire image.

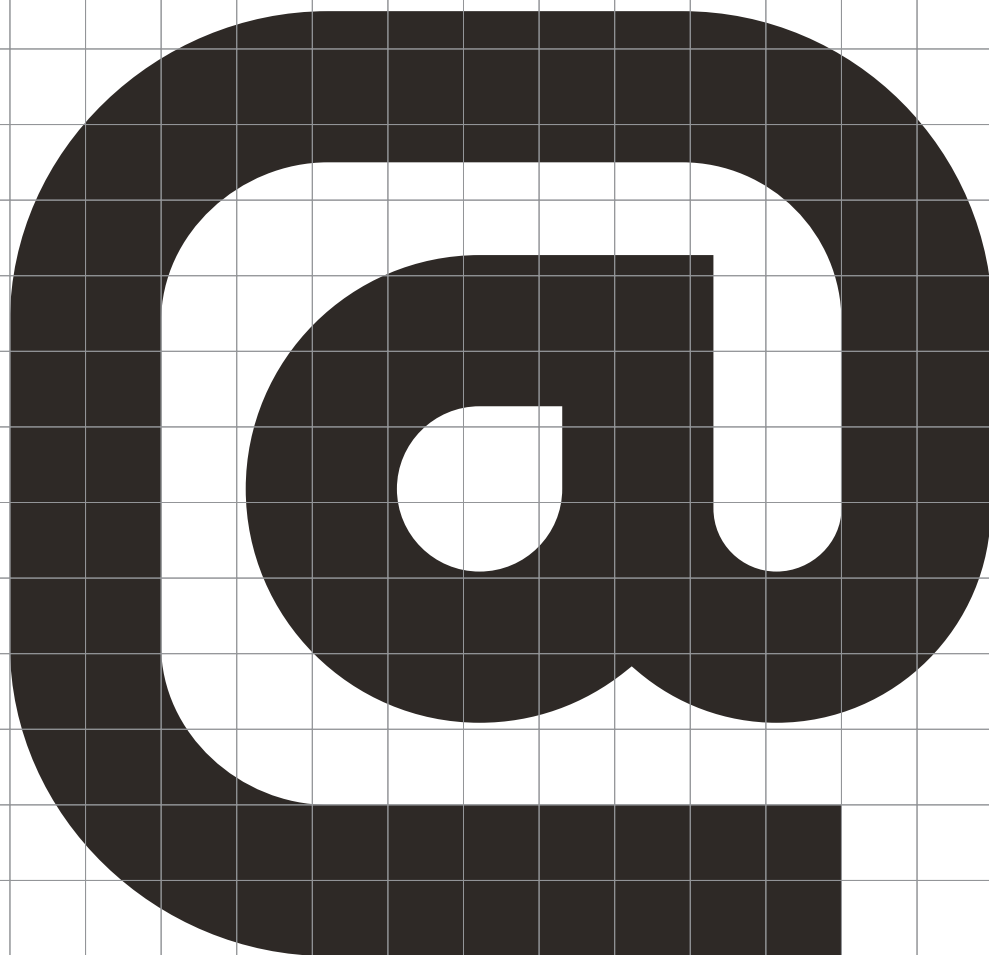




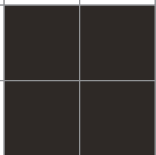
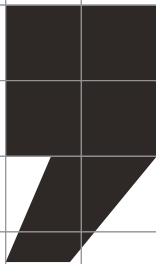
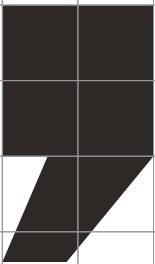
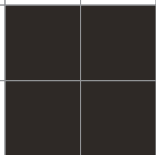
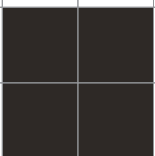
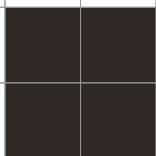
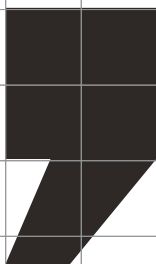
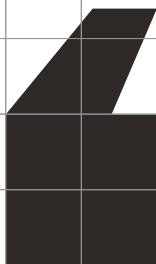
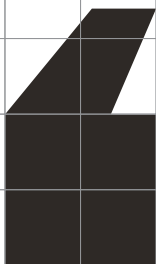
**9**



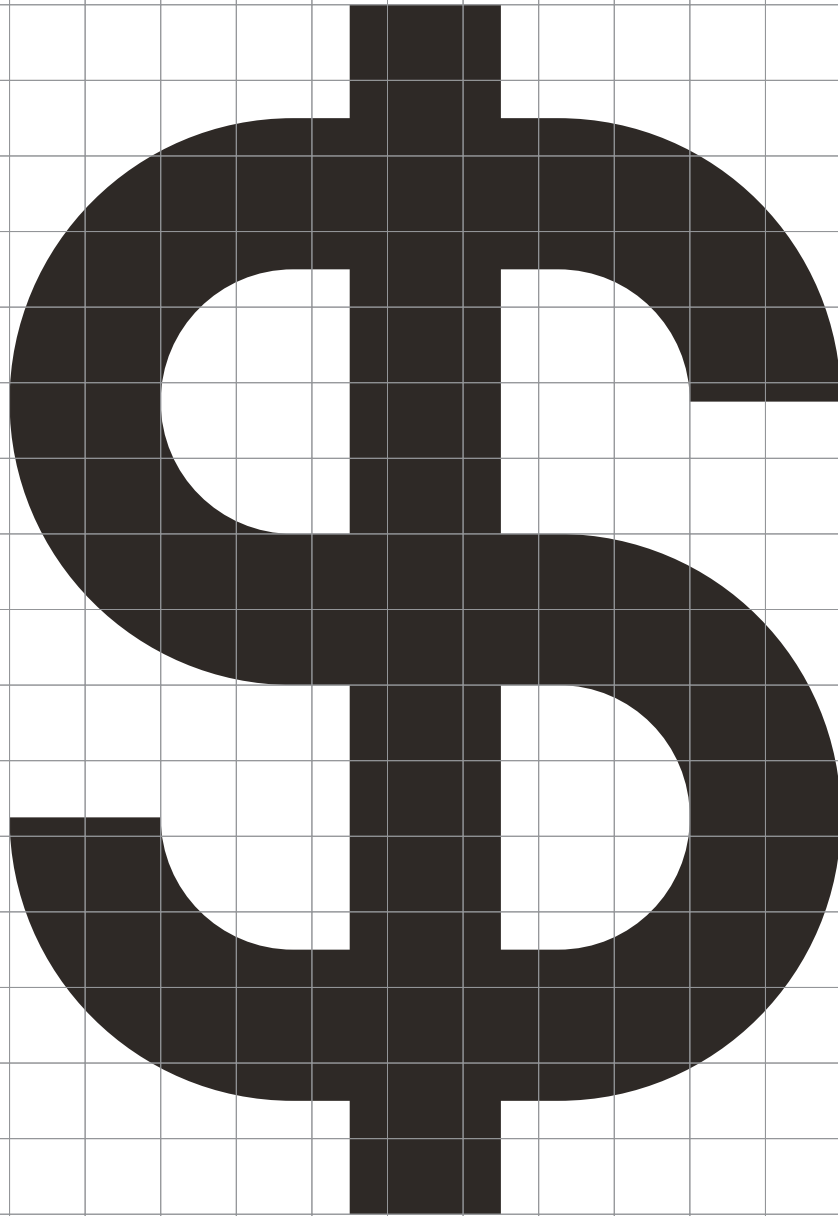
CS

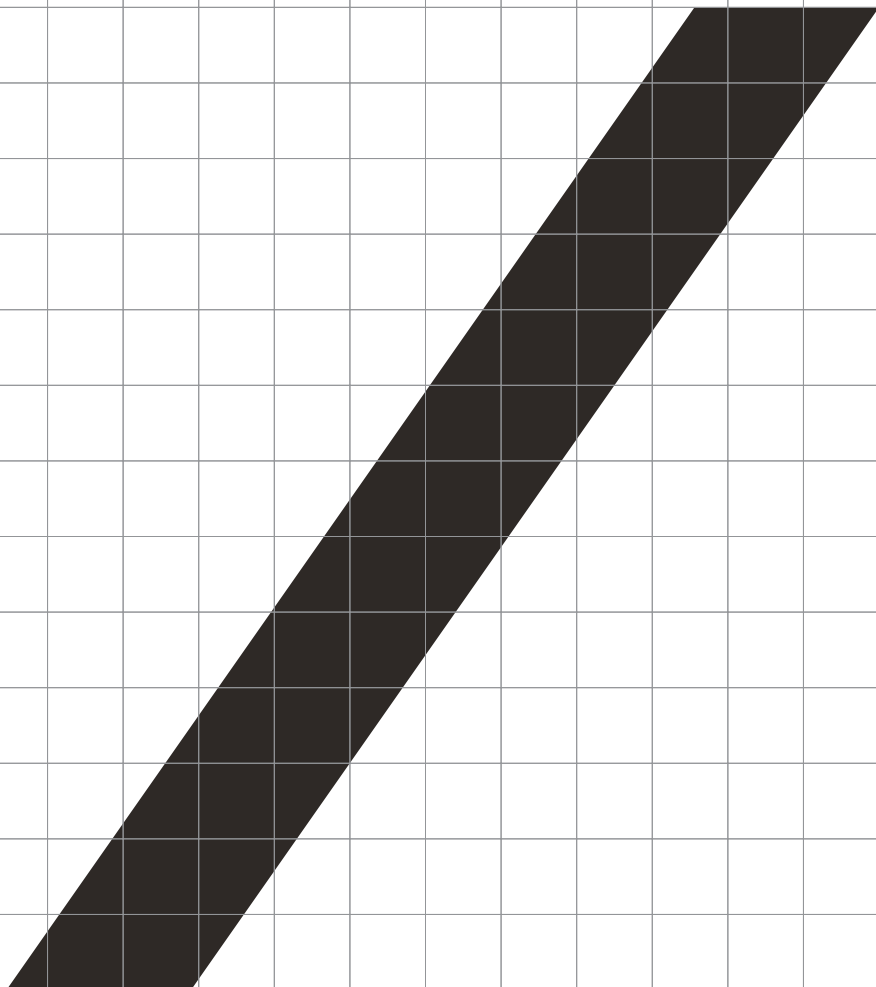






15





# MOVILIDAD INTEGRADA: MANUAL DE DISEÑO

- 01. Identidad gráfica
- 02. Cromática
- 03. Tipografía
- 04. Créditos y semblanza



Lance Wyman nació en Newark, Nueva Jersey en 1937 y estudió diseño industrial en el Pratt Institute de Brooklyn. Comenzó su carrera profesional en Detroit, primero para la compañía General Motors y posteriormente en la oficina de William Schmidt, con quien desarrolló los gráficos del pabellón de Estados Unidos en la Feria Internacional de Zagreb en 1962. En 1963 se incorporó al despacho del ícono modernista George

Nelson, donde fue responsable de proyectos como el pabellón de Chrysler en la Feria Mundial de Nueva York de 1964. En 1966, junto con el diseñador británico Peter Murdoch, ganó el concurso internacional para desarrollar el logotipo oficial y el sistema gráfico de los Juegos Olímpicos de México 68. El resultado fue lo que Philip Meggs, autor del libro "Historia del diseño gráfico", definió como uno de los

programas "más exitosos en la evolución de la identificación visual". Sus aportaciones en materia de sistemas gráficos de orientación espacial lo han llevado a ser considerado uno de los padres de la señalética moderna, y a lo largo de más de cincuenta años de trayectoria profesional se ha consolidado como una de las figuras más importantes del diseño gráfico contemporáneo.