

The Process

—Teatro di Cestello

Chandra
Phenpimon

Branding
& Identity
Design

SP 2024

Rebranding Teatro di Cestello was a challenge I did not anticipate. Unlike the grand theaters my peers had, this one was small and inconspicuous, especially without any noticeable signage. However, learning about the theater's past revealed an interesting history. The theater owes its name, "Cestello", to the nearby church, once home to Cistercian monks known as "monks of the basket". They are known for their intricate woven patterns incorporated into the architecture of the church.

Originally a parish hall, Teatro di Cestello has gone through a lot of closures and reopenings. Now, Teatro di Cestello thrives as a local community theater.

Upon visiting, I was struck by its cozy, family-owned atmosphere. There was a sense of warmth and intimacy, and it was clear that this was a space where people came together to experience the arts. Teatro di Cestello offers a range of programs, from workshops to children's plays, as it truly prides itself on fostering this community spirit. Though lacking in grandeur, Teatro di Cestello exudes a uniquely quiet charm that makes it a cherished part of Florence's San Frediano neighborhood.

Research



1

The theater's exterior is plain, almost resembling a residence rather than a place for performances. Its architecture doesn't immediately suggest its theatrical purpose, and the parking lot upfront further hides its presence. Instead of flashy banners, you'll only find small posters by the main door.



2



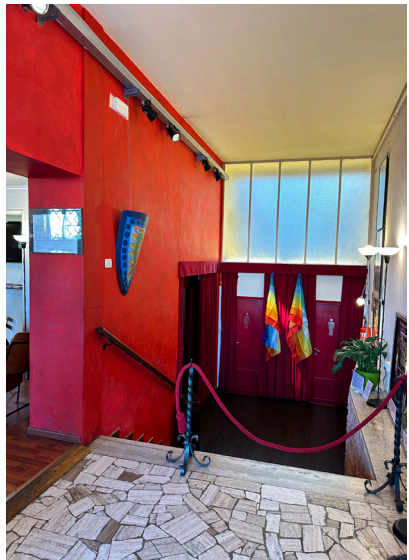
3

- 1 – Facade of Teatro di Cestello
- 2 – Main Entrance
- 3 – Small terrace that occasionally hosts performances

5



4



5

The interior of the theater is quite busy. The space is very saturated and energetic, which is somewhat unexpected considering its primarily older audience demographic. The stage, while classic, has a somewhat generic and simple appearance. The predominant use of primary colors adds to the lively ambience and adds a sense of childlike wonder. The walls are decorated with eclectic handmade art and children's projects, likely from the workshops held there. It's very evident that the theater is family-friendly and the amount of marionettes on display definitely add a slightly creepy but whimsical charm. The local art reinforces the theater's role as a hub for expression.

- 4 – Theater Interior
- 5 – Theater Foyer
- 6 – Marionettes on display in the lobby



Teatro di cestello

The theater's existing identity is, ironically, nonexistent. The typographic logo, falls short of making a lasting impression, with its overlapping typography and pixelation. Furthermore, the posters seem to lack a cohesive design strategy. Instead of reflecting the spirit of the theater itself, they appear to be tailored solely to each individual show. This approach results in an overwhelming amount of information on each poster, without clear hierarchy or theme.

7



8

LABORATORIO ARCA

FUNERAL PARTY

di Samuel Osman e Raffaele Totaro
regia Samuel Osman

VENERDÌ 9 FEBBRAIO ore 20.45
SABATO 10 FEBBRAIO ore 20.45
DOMENICA 11 FEBBRAIO ore 16.45

9

Marco Predieri in
Il costruttore di valigie

con
Giorgio Andolfatto

Direzione Tecnica
Matteo Lorini

Regia
Francesca Nunzi

Una produzione di
Laura Cellerini
per *Altrove Teatro*

SAB. 17 FEBBRAIO ore 20,45
DOM 18 FEBBRAIO ore 16,45

Teatro di
cestello

Teatro di Cestello - P.zza di Cestello 4 Firenze
055294609 - 3922669655 whatsapp - prenotazioni@teatrocestello.it - www.teatrocestello.it

uniccoo
firenze

10

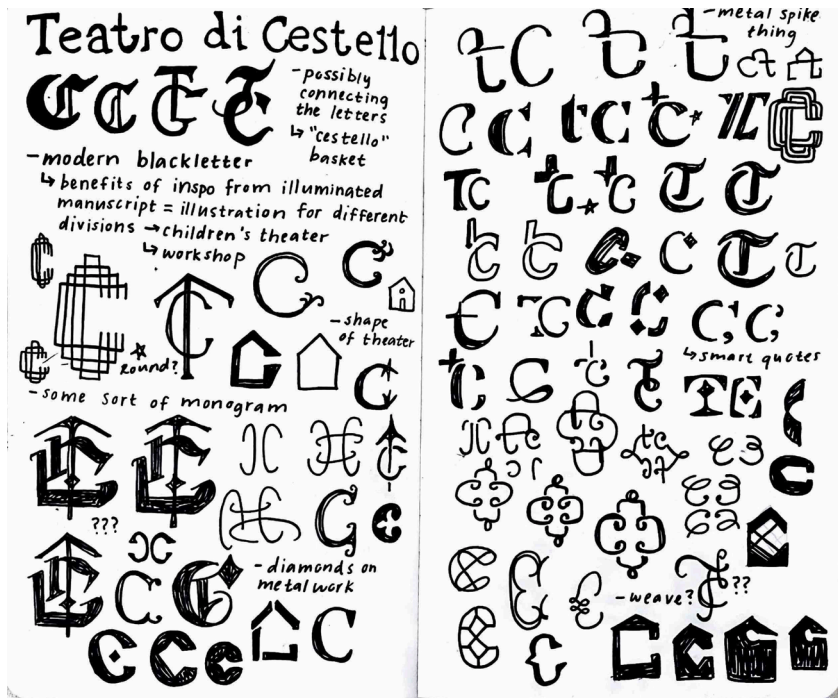
- 7– Existing Logo
- 8– Logo for 2024 Season
- 9– Website Design
- 10– Poster/Flyer Design

9

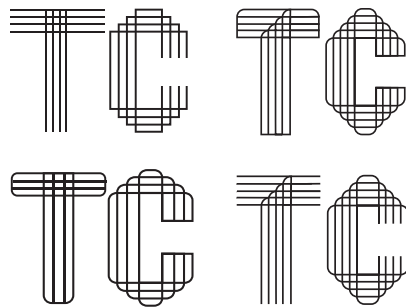
I explored numerous logo concepts with various directions and themes. However, I was continuously drawn to the significance of the theater's name, "Cestello," meaning basket. This concept resonated deeply with me, as it felt both literal and metaphorical, serving as a fitting symbol to represent the spirit of the theater. Symbolizing the theater as a basket reflects the diverse community it brings together.

Building upon the woven lettermark as the core part of my identity system, I extended its use across various materials. I embraced its simplicity as a versatile foundation. The theater's color palette is inspired from the vibrant colors found within the theater's interior. Not only does this palette reflect the theater's physical environment, but it also embodies its spirit.

Discovery



1



2

I went through numerous iterations when brainstorming a monogram or lettermark idea. Experimenting with different styles, including black-letter and combining the letters “T” and “C” into a single monogram, I explored various possibilities. However, I still found myself drawn back to one of my initial concepts: a woven “C” design, inspired by the basket. Then, I created a complementary “T” to complete the name.

- 1—Initial Logo Sketches
- 2—Logo Iterations
- 3—Type Studies
- 4—Color Palette

TEATRO DI CESTELLO

Trade Gothic Pro

TEATRO DI CESTELLO

Interstate Condensed

TEATRO DI CESTELLO

Pill Gothic

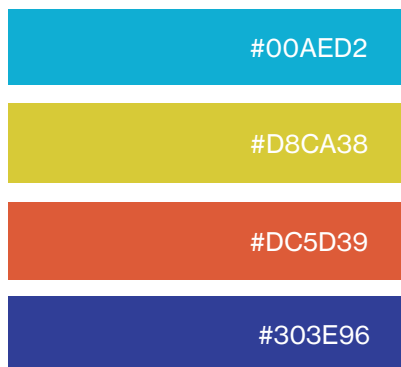
TEATRO DI CESTELLO

News Gothic Pro

TEATRO DI CESTELLO

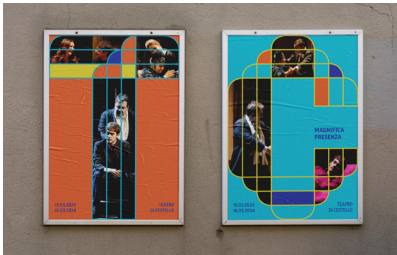
Good Pro

3



4

I searched for a typeface that would match the modern lettermark. After trying out various condensed and bold san-serifs, I settled on an capitalized style to match the bold “T” and “C.” Initially, I used Good Pro for the midterm projects, but I ultimately chose Trade Gothic Pro.



5

These poster designs represent my work for the midterm evaluation. In each pair of posters, I made sure that each woven letter had its own space to stand out. After some feedback, I chose not to pursue the second version because of its overwhelming amount of elements. Instead, I chose to refine versions one and three. I believed these posters had the most potential for the final designs.

This brochure is designed for the 2024 season. It's designed to be straightforward and versatile, for future seasons. Its simplicity allows for the brochure to be just as effective when new shows and events are added. The clean layout and clear hierarchy of information, allows patrons to easily explore the theater's offerings.



6



7

I'm really fond of this ticket design because of how the "TC" can be separated for the stub. Upon reflection, I recognize that the typography could use improvement. It lacks clear visual hierarchy, especially considering it has to stand out alongside the vibrant logo. I knew I needed to refine the design to better organize information.





8

The tote bag features two sides. Each shows one of the letters, similar to the rest of the system. It incorporates all the colors, reflecting a mosaic motif that symbolizes the community coming together at the theater.

7 – Ticket Design
8 – Tote Bag Design, Front and Back

This stage of refinement allowed me to truly understand how the branding system functions. Through the process, I gained a deeper understanding of how to effectively utilize the logo. Initially, I found the repetition a bit boring, but I now see how it contributes to a cohesive and simplified branding approach.

Previously, I tended to incorporate multiple colors into one design, but many of the finalized materials now predominantly feature only one color at a time. This shift towards monochromatic designs has added an elegant touch while still preserving the playful and vibrant character of the brand.

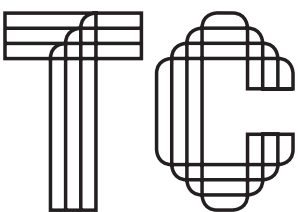
Overall, this semester-long project has been a big learning experience. At the start, I faced a lot of challenges due to the theater's lack of existing identity and

its small, local vibe. This initially left me feeling stuck with little to work with. However, as I progressed, I discovered that these challenges provided unique opportunities for creativity.

This change in perspective allowed me to connect with the theater's history, atmosphere, and community spirit. Drawing inspiration from its surroundings, I aimed to capture the essence of the neighborhood and integrate it into the branding. My goal was to create a brand identity that resonated with both locals and visitors.

Through this project, I learned that creativity is about recognizing potential in unexpected places. Embracing the challenge of working with a small, local theater allowed me to develop a fresh outlook and revitalize Teatro di Cestello with thoughtful branding.

Refinement



1



2

While the final lettermark remained largely unchanged from midterms, it was further refined for better legibility, recognition, and integration within the broader design system. One change was giving the arm of the uppercase “T” a straight terminal instead of a curved one. Despite this being a small and simple change, it made a large difference. This adjustment ensures that the lettermark integrates more seamlessly into other materials, such as posters, tickets, and postcards, because of how it is placed in the corner of the composition.

- 1– Lettermark
- 2– Lettermark with Text



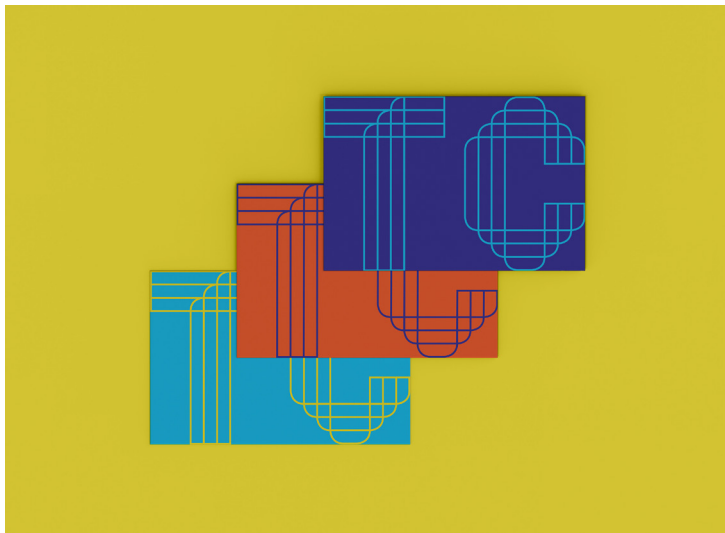


3

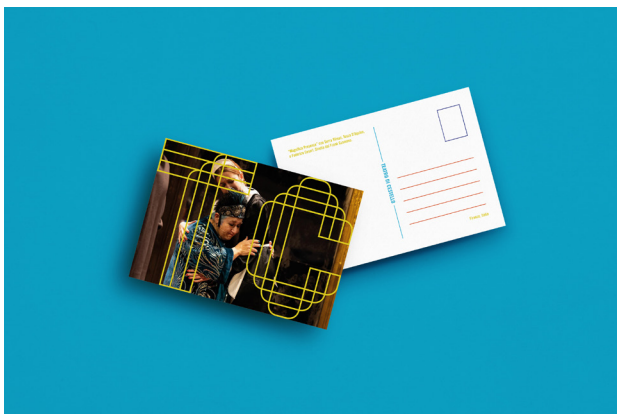
Business cards are available in four colors, with a sleek vertical design for the logo. The back-side is simple yet informative and aligns with the overall branding.

The posters were improved by making the information easier to follow after changing the secondary text. The date is now presented in a clearer format. This revised layout also translates effectively to other materials, like tickets and tote bags, where the header aligns nicely within the counter of the “C” in the logo.

2 – Set of 2 Poster Designs
3 – Business Card Design,
Front and Back



4



5

Postcards are available in three color combinations, along with image-centric designs tailored to each show.



6

- 4 – Promotional Postcard Designs, Version 1 (Graphic)
- 5 – Promotional Postcard Design, Version 2 (Image)
- 6 – Ticket Version 1, Colorful
- 7 – Ticket Version 2, Monochrome

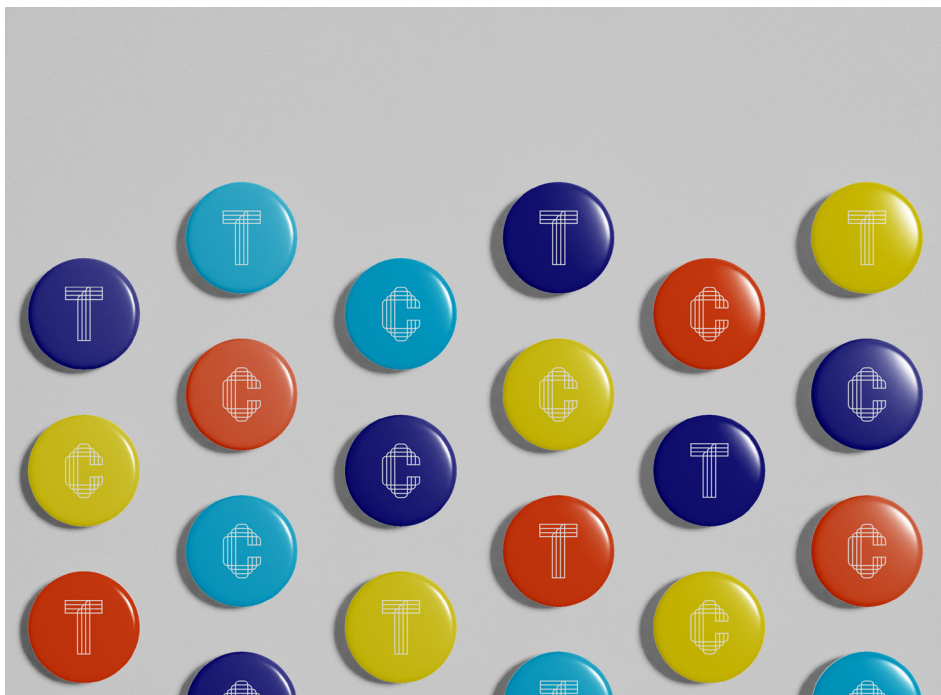
These ticket iterations offer versatility, as they can be used in monochrome or combine all four colors for a more playful look.



7



25



8

Patrons can buy pins in a mix-and-match style, allowing them to create their own unique combinations. From a marketing standpoint, this design will hopefully boost sales by encouraging patrons to purchase the set.



9

7 – Pin Design
8 – Tote Bag Design, Front
and Back

