

THE PLACE

A new Home
is born



In his architectural treatise *De Re Aedificatoria*, the great Renaissance humanist architect, writer and theorist Leon Battista Alberti identified three of the basic principles that every part of a building must exhibit.

Solidity or Strength

it should be “compact, solid and indestructible”

Utility or Functionality

it should be “well adapted to its intended use”

Beauty or Delight

it should be “elegant, harmonious and graceful”.

Alberti applied these criteria to everything he made, whether it be a colonnade, a decorative frieze or one of his exquisite typographical fonts.





Upper part
of the facade
of Santa Maria
Novella.



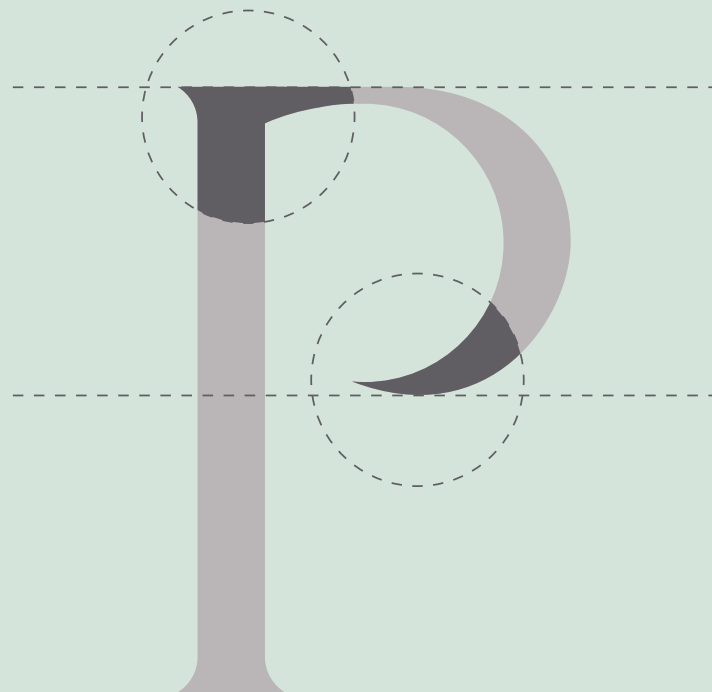
The facade of Florence's Santa Maria Novella, and the Rucellai Sepulchre, which stand within close proximity to The Place Firenze, are shining examples of Alberti's 360-degree approach to architecture and design, in which structure, decoration and lettering combine in a single miraculous whole.

The Sacellum of the Holy Sepulchre inside the Rucellai Chapel.

A detail of the font on the Rucellai Sepulchre.



Pictures and diagrams
are unnecessary, as words,
and the letters that make
them up, are more than
capable of transmitting
ideas, stories, and visions.
They can even embed
them in their form.



Design for the letter R.

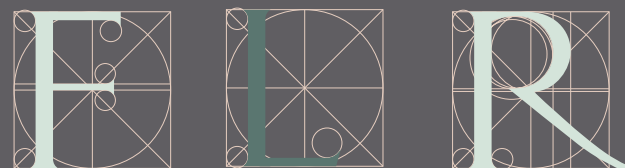
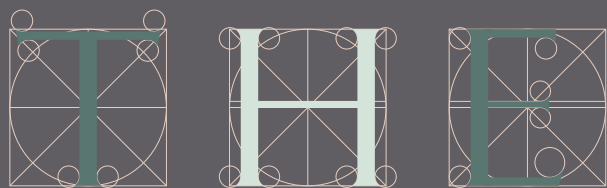


Alberti's treatise contains a wealth of elegant, well-proportioned alphabets, a symphony of fonts that, together with motifs derived from Santa Maria Novella and the Rucellai Sepulchre, are the inspirations behind The Place's dynamic brand identity.

R
R
R

R

Trials for the logotype
of The Place. In typography,
the smallest of details can
have a great effect on
the final outcome.





Some of the symbols
and ligatures used by Leon
Battista Alberti that inspired
the image of The Place.

C E D E

TERRAC
E DHOR

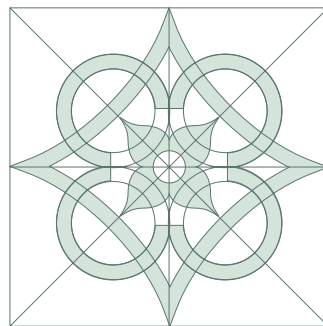
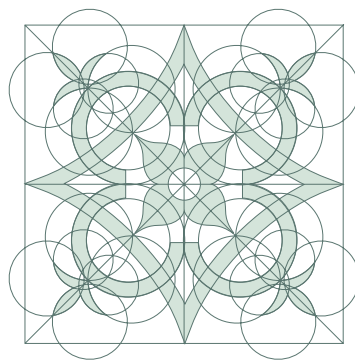
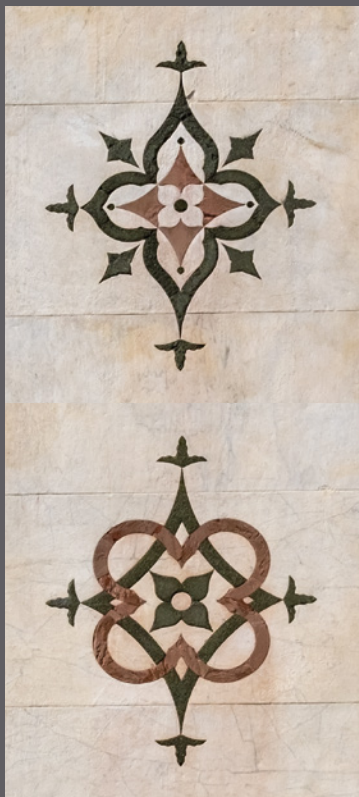
R R R R

H H H H

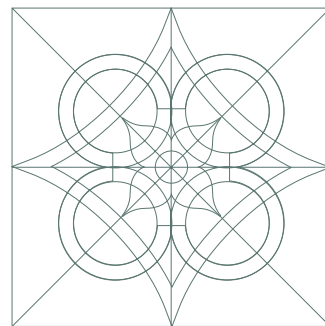
E E



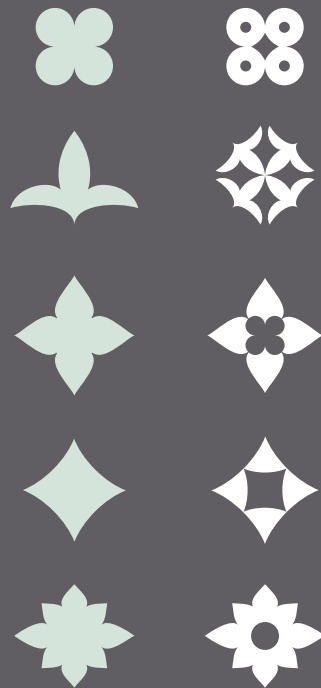
Detail of one of the
volute on the facade
of Santa Maria Novella.



A reinterpretation
of two motifs by
Leon Battista Alberti.



Deconstructing
an Albertian motif
to generate new
graphic elements
to use in the brand
project for The Place.



Graphic design
and logotype.



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“We take pride in our home, if it is built with more care than usual. If you construct a very elegant wall or portico, if you adorn it with doors, columns, and a roof, the best of our citizens will applaud you, they will be happy for you and for themselves, because they understand that with this, the fruit of your resources, you have made a great contribution not only to your own fame and magnificence but also to that of your family, your descendants, and the entire city”.

Leon Battista Alberti, from the prologue
to *De Re Aedificatoria*, 1450

“We have delved into the distant past of our storied city in search of this identity because we believe that design that is truly timeless, like Alberti’s – a design that is solid, useful and beautiful – can also be thrillingly of the here and now. This consummate Renaissance man’s letters, glyphs and symbols constitute a language that can be used to form new sentences, new forms of expression. As a result, The Place’s brand identity is one and many, fixed but ductile, both classic and contemporary.”

Stefano Rovai, Founder RWD, 2020



THE PLACE

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Brand Image & Visual

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