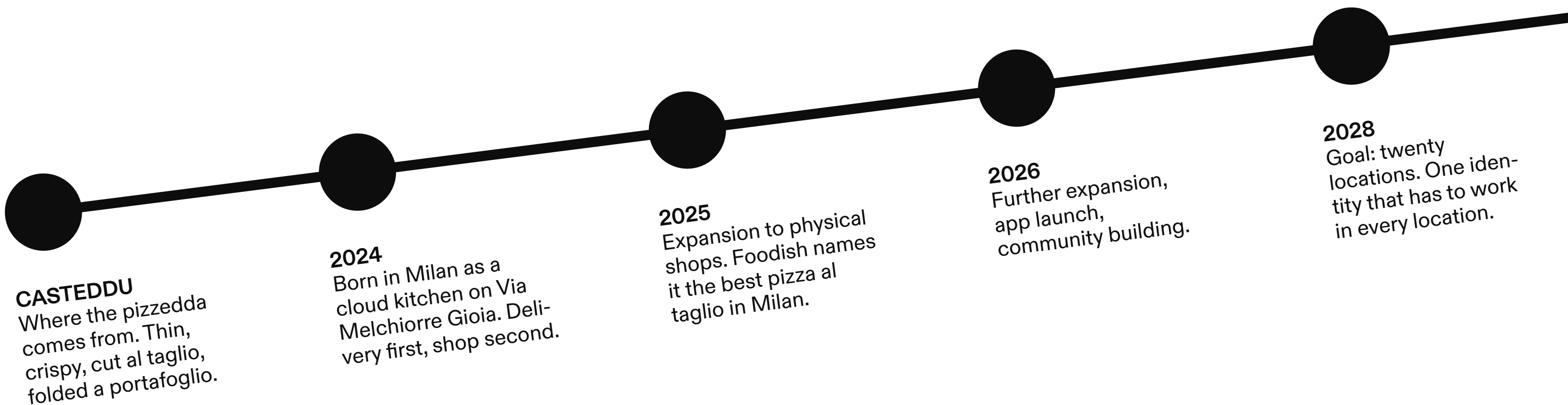


saPIZZEDDA

TWO FRIENDS. TWO CITIES. UNA CROCCANTEZZA.

Francesco from Cagliari, Andrea from Pavia. Two university friends with one idea: bring the real pizza al taglio to Milan. **SPOILER:** they did.



ROOTED IN SARDINIA. BUILT TO SCALE.

The brief asks for a **whole brand ecosystem**. Underneath that sits the harder question: what keeps a brand recognisable while it multiplies? Three shops become twenty. One city becomes five.

THE LOGO IS ONE APPLICATION.

THE IDENTITY BRINGS THE MARK TO THE STREETS.

Surrounded by the typeface, the colours and the visual language, the wordmark becomes part of the new brand identity.

ON THE STREET AND IN THE FEED.

The humour is the reason people share the brand by themselves.

ORIGIN(AL).

SCALABLE.

BOLD.

THE SOUND IS THE CLAIM.

Croccantezza Sarda describes the product. Fa croc! is the sound people come back for: the crust giving way, with every bite.

Two words,
one sound.

Evolutionary claim, built on the
company's existing heritage.

It works as a stamp, a sticker, a neon
sign and a hashtag, and it stretches:
MILANO, FA CROC!
TORINO, FA CROC!
VERONA, FA CROC!
FA CROC DAL 2024!
FA CROC ANCHE DI LUNEDÌ!

...

The crunch is the only thing
a soft pizza cannot copy.

FA CROC!

CROCCANTEZZA SARDA

FROM BITE TO LETTER. CROC DISPLAY FONT.

A heavy, compact sans, set clean, then worked over letter by letter until the edges came apart like a crust under your teeth. Uneven, bitten, no two of them alike, and still solid enough to read from across the street or off a sticker.

CROC DISPLAY - HEADLINE

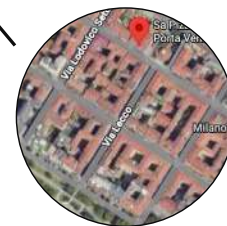
Headline and logo typeface, drawn for Sa Pizzedda. Its edges have been bitten, so every letter breaks like the crust of a pizzedda. It is loud, it is caps-only, and free to use.

*ABC DIATYPE - COPY

Text and interface typeface, licensed from ABC Dinamo. The quiet one: menus, prices, allergens, app, small print. Holds at 7pt on a paper wrapper, readable on a screen in daylight, and carries the accents and readability in day-to-day use.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890#+*!“€%&/=?.,`

ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890.,
#+*!“€%&/=?.,`



COLOUR PALETTE EXPANSION.

Rosso and Crema come from the Sardinian flag and the dough. Nero carries the small print, Bianco gives air, and Rosa Fenicottero, pink like the flamingos of Cagliari, is the accent for merch and nights out.

ROSSO
CASTEDDU

HEX

RGB

CMYK

PANTONE

#ED202F

237 | 32 | 47

0 | 90 | 80 | 5

1788 C (REF.)

CREMA
CARASAU

HEX

RGB

CMYK

PANTONE

#FEE9BA

254 | 233 | 186

0 | 8 | 27 | 0

7499 C (REF.)

NERO
CARBONE

HEX

RGB

CMYK

PANTONE

#0D0D0D

13 | 13 | 13

82 | 72 | 62 | 91

RICH BLACK

BIANCO
LATTE

HEX

RGB

CMYK

PANTONE

#FFFFFF

255 | 255 | 255

0 | 0 | 0 | 0

PAPER WHITE

ROSA
FENICOTTERO

HEX

RGB

CMYK

PANTONE

#FF8FA3

255 | 143 | 163

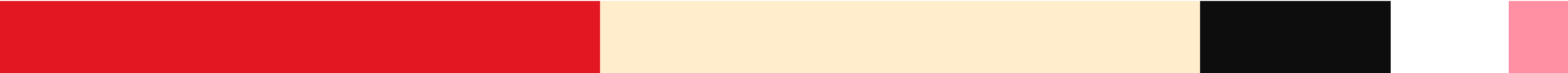
0 | 44 | 36 | 0

1905 C (REF.)

ACCESSIBILITY

Rosso and Crema carry headlines from 18 pt, where they meet WCAG 2.1 AA. Small type runs in Nero on Crema or Bianco and reaches AAA. The values separate by lightness as well as by hue, which keeps everything legible in greyscale, in single-colour print and for anyone with a red-green deficiency.

PROPORTION OF COLOUR USAGE



ONE MARK. EVERY SIZE.

The name is always spelled out in full. The arrangement adapts to the surface: stacked for a narrow window, tall for a poster column, one long line on a truck. Every version reads as the same mark because the letterforms exist nowhere else. The typeface does the holding, so the layout can follow the space it is given.

saPIZZEDDA

HORIZONTAL, FULL COLOUR

SMALL AS AN ICON.
BIG AS A SHOPFRONT.



VERTICAL



STACKED



BLACK AND WHITE



SOCIAL ICONS



SPECIAL VERSION: WITH CLAIM

THE WORLD, CUT AL TAGLIO.

Pizza al taglio is pizza by the cut. So is the identity: people, places and ingredients are cut into pieces and taped back together, and like the toppings on a pizzata, the pieces make one taste.





ONE CLAIM. EVERY CITY.

Every city is built from its landmark and its local food, stacked on a pizzata. Only the name changes.



sa**PIZZEDDA**





Awareness and promotion ideas.

FOLDED. WRAPPED. DELIVERED.



Slice wrapper



Menu



Delivery/Box to got



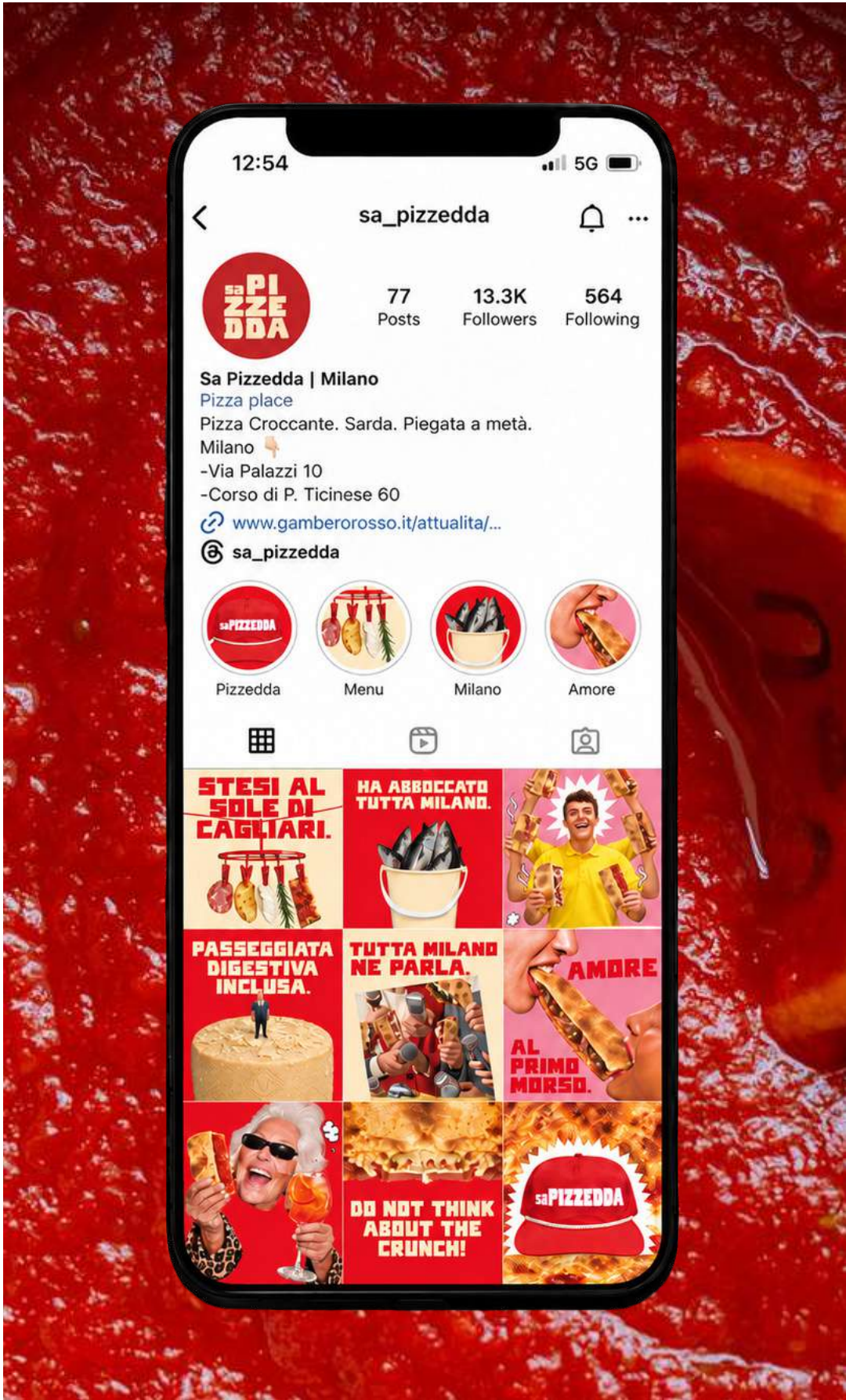
Napkin



Cup



Tray with paper



Website and social media.



sa_pizzedda

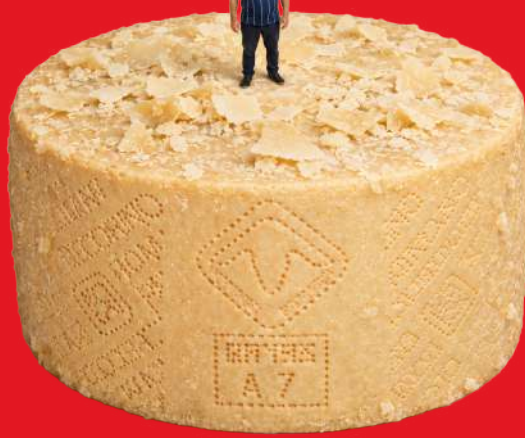
STESI AL SOLE DI CAGLIARI.



Instagram post interface with heart, comment, share, and bookmark icons.

sa_pizzedda

PASSEGGIATA DIGESTIVA INCLUSA.



Instagram post interface with heart, comment, share, and bookmark icons.

saPIZZEDDA



Instagram post interface with heart, comment, share, and bookmark icons.

sa_pizzedda

TUTTA MILANO NE PARLA.



Instagram post interface with heart, comment, share, and bookmark icons.

saPIZZEDDA



Instagram post interface with heart, comment, share, and bookmark icons.



sa_pizzedda

HA ABBOCCATO TUTTA MILANO.



Instagram post interface with heart, comment, share, and bookmark icons.

sa_pizzedda

AMORE AL PRIMO MORSO.



Instagram post interface with heart, comment, share, and bookmark icons.



Instagram post interface with heart, comment, share, and bookmark icons.

sa_pizzedda

DO NOT THINK ABOUT THE CRUNCH!



Instagram post interface with heart, comment, share, and bookmark icons.

sa_pizzedda



Instagram post interface with heart, comment, share, and bookmark icons.

TAKE IT ON TOUR.



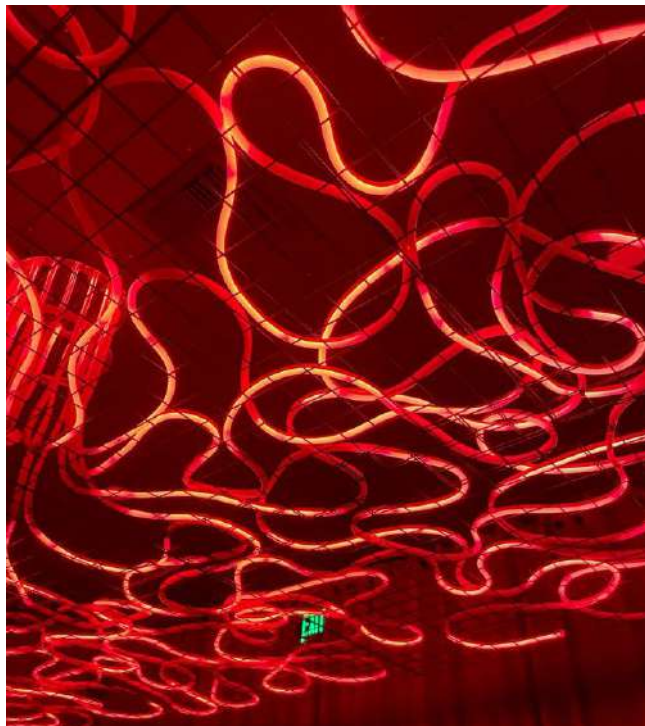
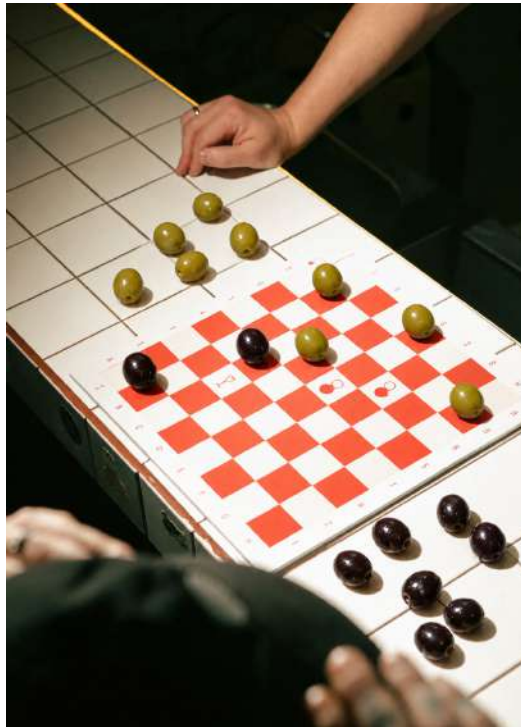
The mini truck brings the counter to stadiums, festivals and new cities.



Sweaters, takeaway bags and caps, sold in a net like fruits.

NEXT STOP. VERONA.(LOOK & FEEL)

The brief asks for a shop type, so we built a kit. Tiles, red lines, counter and neon travel to every city. Only the window and the collage wall change, starting with Verona.



READY FOR 2028. READY ON MONDAY.

Three reasons this identity pays off: it multiplies without losing its shape, it turns every photo into a campaign, and it keeps everything your team and your guests already know.

SCALE.

ONE MARK FROM APP ICON TO SHOPFRONT.

Heavy letters with no fine lines survive embroidery, one colour printing and a tiny app icon. The shop is a kit: tiles, red lines, counter and neon travel to every city, and only the window and the collage wall change. Shop number twenty opens with the same files as shop number four.

EXAMPLE: SHAKE SHACK

Shake Shack keeps its core menu in every city and adds local specials made with local bakeries and chefs. One system, with a local accent in every city.

IMAGES.

EVERY PHOTO BECOMES A CAMPAIGN.

The collage turns any photo into material: a guest, a landmark, a topping. The pizzata is in every picture, so every poster also sells the product. A new city needs one landmark and one local ingredient, and the 2026 photos by Riccardo Mordenti can go straight into the next key visual.

EXAMPLE: ABSOLUT

For 25 years Absolut put the same bottle into a new setting, cities included. More than 1,500 ads, one shape to remember, and sales grew from 10,000 cases in 1980 to 4.5 million in 2000.

EVOLUTION.

YOUR TEAM KEEPS WHAT IT KNOWS.

The name, the red, the cream, the big wordmark and Croccantezza Sarda all stay. The letters are redrawn in Croc Display, and the team gets finished templates for menus, posters and posts. The daily routine stays the same.

EXAMPLE: BURGER KING, DUNKIN'

In 2021 Burger King returned to a refined version of its classic 1969 logo. In 2019 Dunkin' kept its pink, its orange and its 1973 typeface and shortened only the name. Both kept what guests loved and made it sharper.

KEPT THE VOLUME. ADDED THE CRUNCH.

The current wordmark already does what matters: it is big, red and spells the name in full. We kept all of it and redrew every letter in **Croc Display**. Your guests know it on day one, and now it holds on a cap, an app icon and a shopfront.

saPIZZEDDA



TODAY

saPIZZEDDA



PROPOSAL