



Roi Song – Water Puppet Festival

BRAND IDENTITY



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ID Number: GDH230569

Lecture Name: Rian Dimas Permana Kusumah
Semester: Spring 2025



01

BRAND INTRODUCING



Introduction

Rối Sóng is a contemporary water puppetry festival that reimagines tradition through the lens of innovation. Rather than simply preserving heritage, the festival revives it—bringing to life a vibrant, youthful, and forward-looking expression of Vietnamese cultural identity.

Here, waves become the stage, and puppets tell stories through light, movement, and emotion. From branding to spatial experience, Rối Sóng creates a cultural ecosystem that merges Vietnam's intangible legacy with modern visual language.

This is not just an art event—it's a place where the next generation discovers their roots in a new rhythm of life, and where tradition transforms to keep flowing forward.





02

DESIGN STRATEGIES



Brand Positioning

A modern reinterpretation of traditional arts

Rối Sóng is positioned as a modern reinterpretation of traditional arts, where Vietnamese water puppetry is revived through immersive experiences, visual storytelling, and contemporary aesthetics tailored to younger audiences.

Unlike conventional heritage festivals that focus solely on preservation, Rối Sóng blends performance, design, and interactivity, creating a space not just to observe tradition—but to rediscover and reimagine it. The festival becomes a dynamic cultural bridge, where the past flows forward and meets the creative pulse of today.

Its core audience includes urban youth who are culturally curious but visually driven, and international visitors seeking an engaging, emotional encounter with Vietnamese heritage.

Rối Sóng is not heritage behind glass—it is heritage in motion, meant to be experienced, questioned, and transformed.



Brand Values

Connection

Rối Sóng fosters meaningful connections—between past and present, artisans and audiences, local traditions and global viewers.

Creativity

The festival doesn't replicate—it reinterprets. It offers an open platform where heritage becomes a medium for innovation, not a boundary to it.

Transformation

The festival believes heritage is not meant to be frozen—it is meant to evolve, adapt, and flow forward, shaped by each new generation.

Respect

While it brings fresh perspectives, Rối Sóng remains deeply respectful of the original spirit of water puppetry—from craftsmanship to cultural symbolism.



Brand Attributes

Reimagined

Symbols like communal houses, and puppets are reconstructed through vibrant color, high-contrast visuals, and cutting-edge graphic composition. This is not nostalgia. It's a bold rewriting of cultural memory using today's creative tools.

Bold

This brand doesn't whisper—it declares. With neon palettes, stark threshold effects, sharp typography, and layered layouts, Rối Sóng grabs attention without apology.

Contemporary

Rối Sóng speaks the language of now. Its visual identity pulses with motion, interactivity, and digital aesthetics.

Provocative

Rối Sóng provokes not for shock—but for insight. It questions how far tradition can stretch, how much it can transform, and who gets to reframe it.



03

BRAND ARCHITECTURE



Master Brand

Rối Sóng is a culturally driven creative brand, designed to reimagine the traditional experience of Vietnamese water puppetry through modern design language and contemporary visual thinking. Centered around this heritage art form, Rối Sóng is more than a festival—it is a creative ecosystem where tradition is reborn in dynamic, accessible, and visually compelling ways for the next generation.

As a master brand, Rối Sóng leads with clarity in visual identity, emotional tone, and conceptual direction. Every touchpoint—from logo and typography to signage and spatial design—reflects the brand's core spirit: connection, transformation, innovation, and curiosity.

Rối Sóng positions itself as a living cultural symbol: rooted in heritage yet constantly evolving—offering new ways for today's audiences to feel, understand, and live with tradition.



Master Brand

Graphic Elements

Rối Sóng’s visual language is inspired by traditional Vietnamese motifs—such as tiled patterns, temple roofs, and water waves—reimagined through modern geometric forms.

Brand Logo

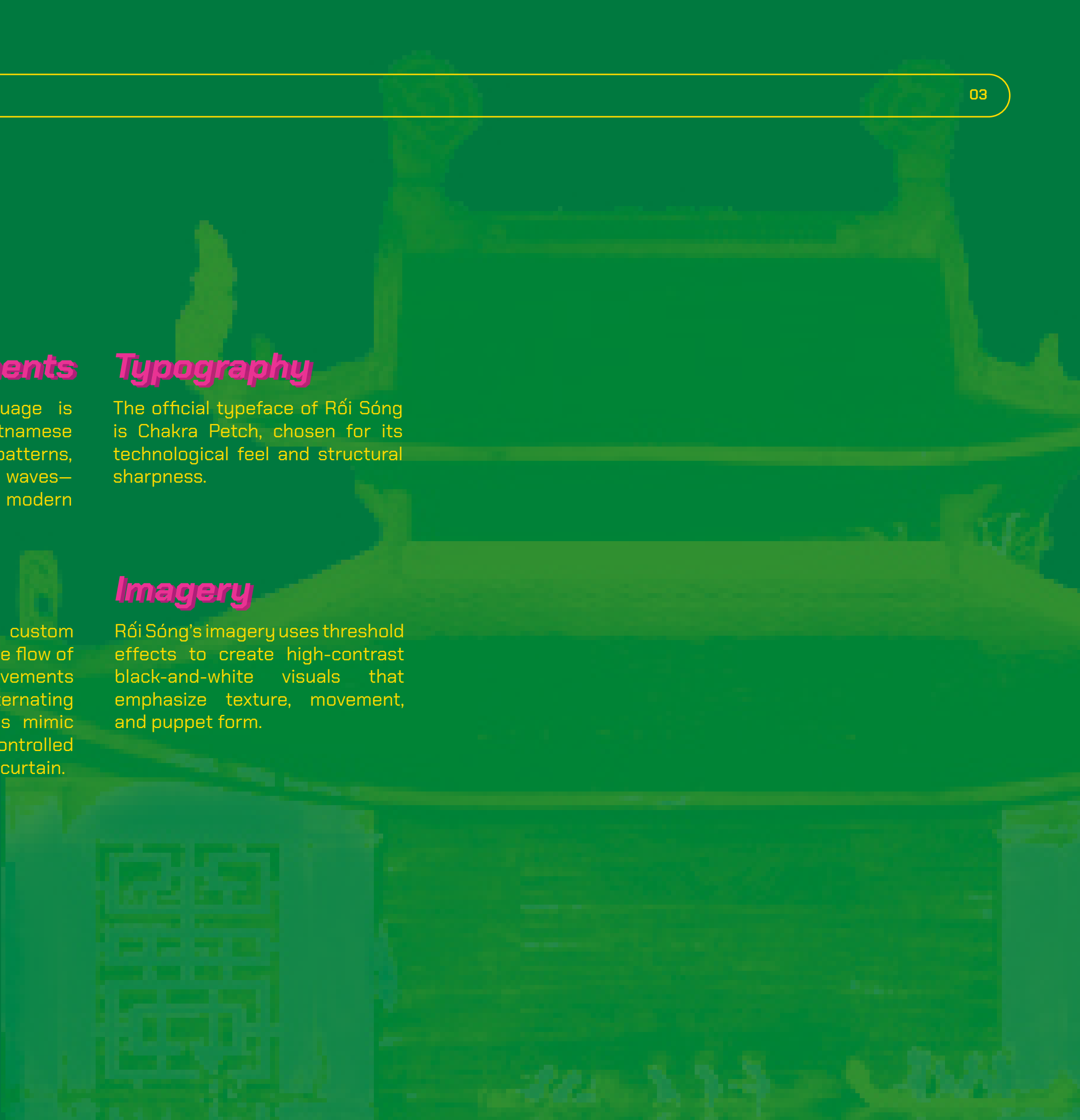
The Rối Sóng logo is a custom wordmark that echoes the flow of waves and the subtle movements of water puppets. Its alternating curved and broken lines mimic drumbeats and hand-controlled motions from behind the curtain.

Typography

The official typeface of Rối Sóng is Chakra Petch, chosen for its technological feel and structural sharpness.

Imagery

Rối Sóng’s imagery uses threshold effects to create high-contrast black-and-white visuals that emphasize texture, movement, and puppet form.



04

TONE OF VOICE



Tone Of Voice

Confident

Rối Sóng speaks with clarity and conviction. Its language is punchy, bold, and unafraid to take a stand. Sentences are direct and intentional—designed to lead, not follow. This is the voice of a cultural movement in motion.

Evocative

Rối Sóng's voice stirs curiosity and emotion. Rather than spelling everything out, it plants ideas, allowing the audience to draw their own connections. It mirrors how puppets tell stories through presence and movement, not explanation.

Creative

Rối Sóng bends rules to create rhythm, emotion, and surprise. The language is designed—each word chosen like a visual element. It values originality over convention, and expressive storytelling over safe explanation.

Approachable

Its voice is conversational, warm, and accessible—speaking not from a pedestal, but across from the audience. Especially for younger generations, it feels like a conversation, not a lecture.



05

BRAND
LOGO



Our Logo

The logo of the “Rối Sóng” festival represents a fusion of tradition and modernity, with a stronger emphasis on contemporary aesthetics to appeal to younger audiences.

The bold color palette, featuring pink, yellow, and green, creates a vibrant and energetic impression, capturing the festival's spirit of renewal while honoring its deep-rooted artistic traditions.



The flowing, curved lines symbolize “waves” and “water,” evoking a sense of fluidity and grace while also reflecting the skillful, delicate movements of both the water puppets and their puppeteers.

The two contrasting square elements are inspired by traditional Vietnamese floor tile patterns, subtly nodding to the country's cultural heritage within a fresh, modern visual identity.

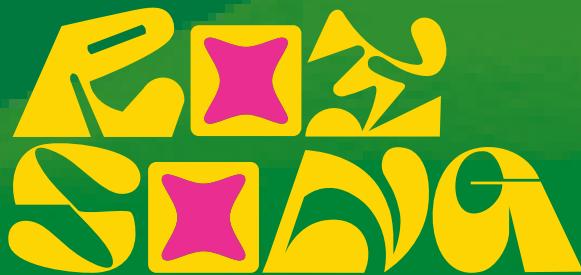
Our Logo

The primary logo features modernized folk-inspired forms that evoke the playfulness and rhythm of water puppetry. The secondary logo offers a simplified configuration for adaptable use in compact formats. The icon logo draws inspiration from traditional Vietnamese cement tile patterns (“gạch bông”), recalling vintage aesthetics and native spatial memories, while its soft, symmetrical shape subtly echoes the fluid motion of water—a core element of the puppetry art.

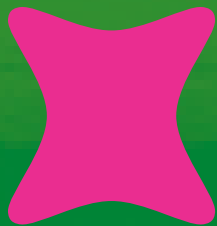
Primary Logo



Secondary Logo



Icon Logo



Logo Grid

While the Rối Sóng logo embraces an expressive and energetic aesthetic, it is grounded in a precise geometric grid. This system doesn't constrain creativity—instead, it enables flexible application while preserving the integrity and recognizability of the logo.



1 px

Logo Color

When using Roi Song logo on a background colour there are certain accessibility and legibility issues that must be taken into consideration.



Clear Space

Roi Song logo needs to be surrounded by an area of uninterrupted clear space to allow it to remain prominent in all communications. Clear space is the non- print area surrounding the logo.



Minimum Size



38mm

20mm

How To Not Logo

Do not distort



Do not outline



Do not angle



Do not change



Do not crop



Do not change color



Logo Position

The logo placement in the Rối Sóng Festival's identity system is intentionally flexible, allowing adaptation across diverse layouts and design formats. While its position may vary depending on the context, core visual principles are maintained: the logo must remain prominent, surrounded by sufficient clear space, and free from visual interference. Its presence not only reinforces brand recognition but also acts as a visual anchor that ensures consistency throughout all communication materials.



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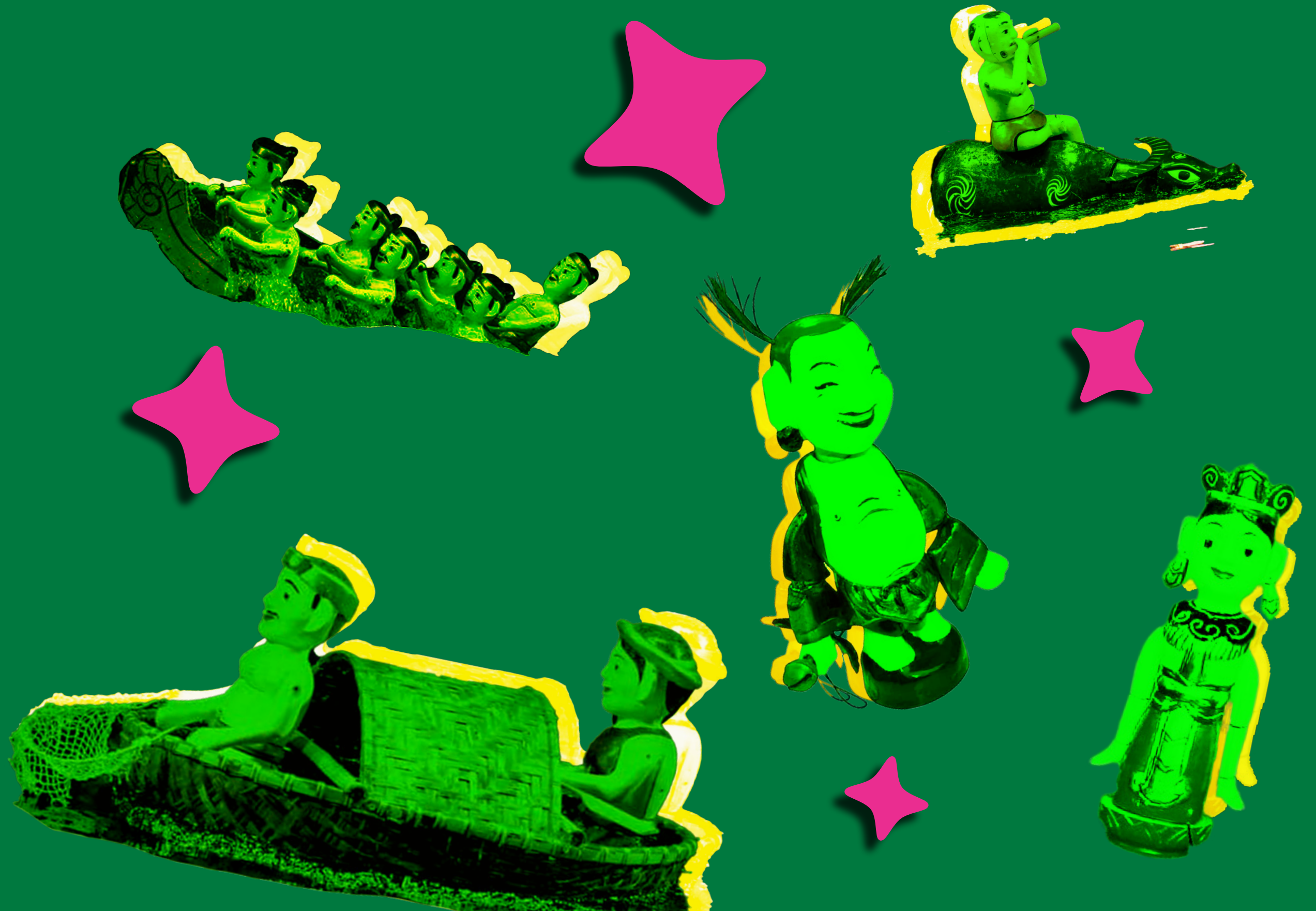
06

GRAPHIC ELEMENTS



Elements

The visual system of Rối Sóng embodies a bold intersection of tradition and modernity, achieved through the use of threshold image treatment and a striking neon color palette. Iconic water puppetry figures like Uncle Tễu and ceremonial boats are reinterpreted with a high-contrast aesthetic, evoking a sense of movement and transformation across generations. Architectural details of ancient temples are abstracted into graphic forms, anchoring the festival in cultural depth while pushing visual boundaries. The identity doesn't merely reflect heritage — it reconstructs it with edge, clarity, and audacity.





07

COLOR SYSTEM



Color Palette

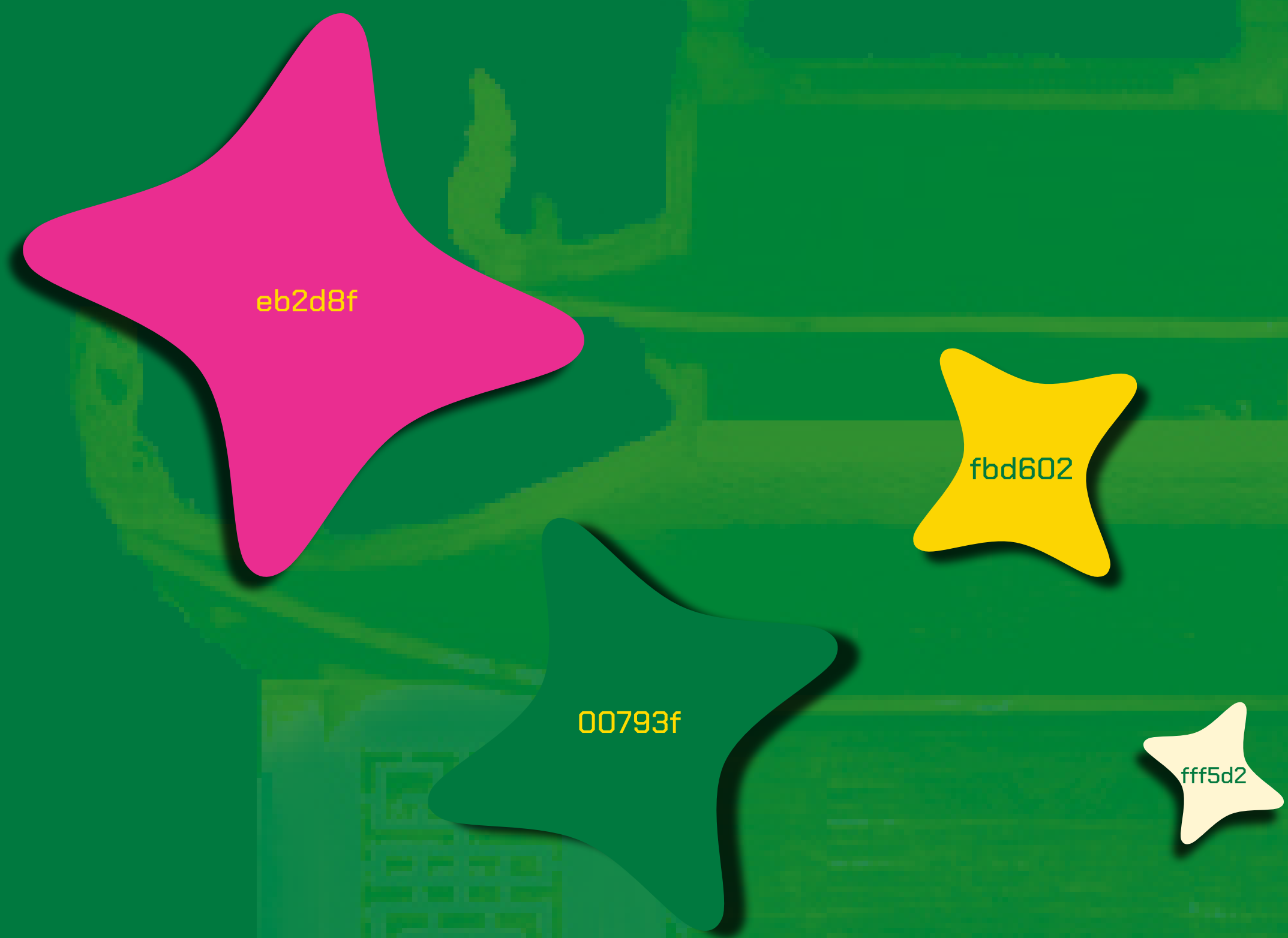
The Rối Sóng color palette is a bold interplay between tradition and modernity, fusing vibrant neon tones with subtle references to Vietnamese folk aesthetics.

Vivid Pink (eb2d8f) – represents the energy, experimentation, and contemporary pulse of the festival.

Folk Yellow (fbd602) – evokes traditional elements like ceremonial garments, lantern light, and vintage stage design.

Emerald Green (00793f) – channels the presence of water, nature, and the iconic puppetry stage.

Cream White (fff5d2) – offers visual balance, recalling dó paper or soft reflections on water.





08

TYPOGRAPHY



Typeface Used

The Chakra Petch typeface was chosen for the Rối Sóng festival because of its unique blend of modern technological aesthetics and smooth, fluid motion. This sans-serif typeface features squared-off edges with slight curves, creating a look that is both strong and flexible—mirroring the dexterity and finesse of water puppetry. Its slightly futuristic design breathes contemporary life into the festival’s visual identity while maintaining an elegant balance in its details. The sturdy yet not overly rigid strokes of Chakra Petch reflect the harmony between tradition and innovation, perfectly aligning with Rối Sóng’s spirit: a festival that honors its deep-rooted cultural heritage while evolving to captivate younger audiences.

Charka Petch [bold]

The Chakra Petch typeface was chosen for the Rối Sóng festival because of its unique blend of modern technological aesthetics and smooth, fluid motion.

Charka Petch [regular]

The Chakra Petch typeface was chosen for the Rối Sóng festival because of its unique blend of modern technological aesthetics and smooth, fluid motion.



Type
Hierachy

Headline

Roi Song Festival72

Roi Song Festival48

Roi Song Festival36

Subline

Roi Song Festival24

Roi Song Festival21

Roi Song Festival18

Body

Roi Song Festival14

Roi Song Festival13

Roi Song Festival11



09

EXAMPLE
ITEMS



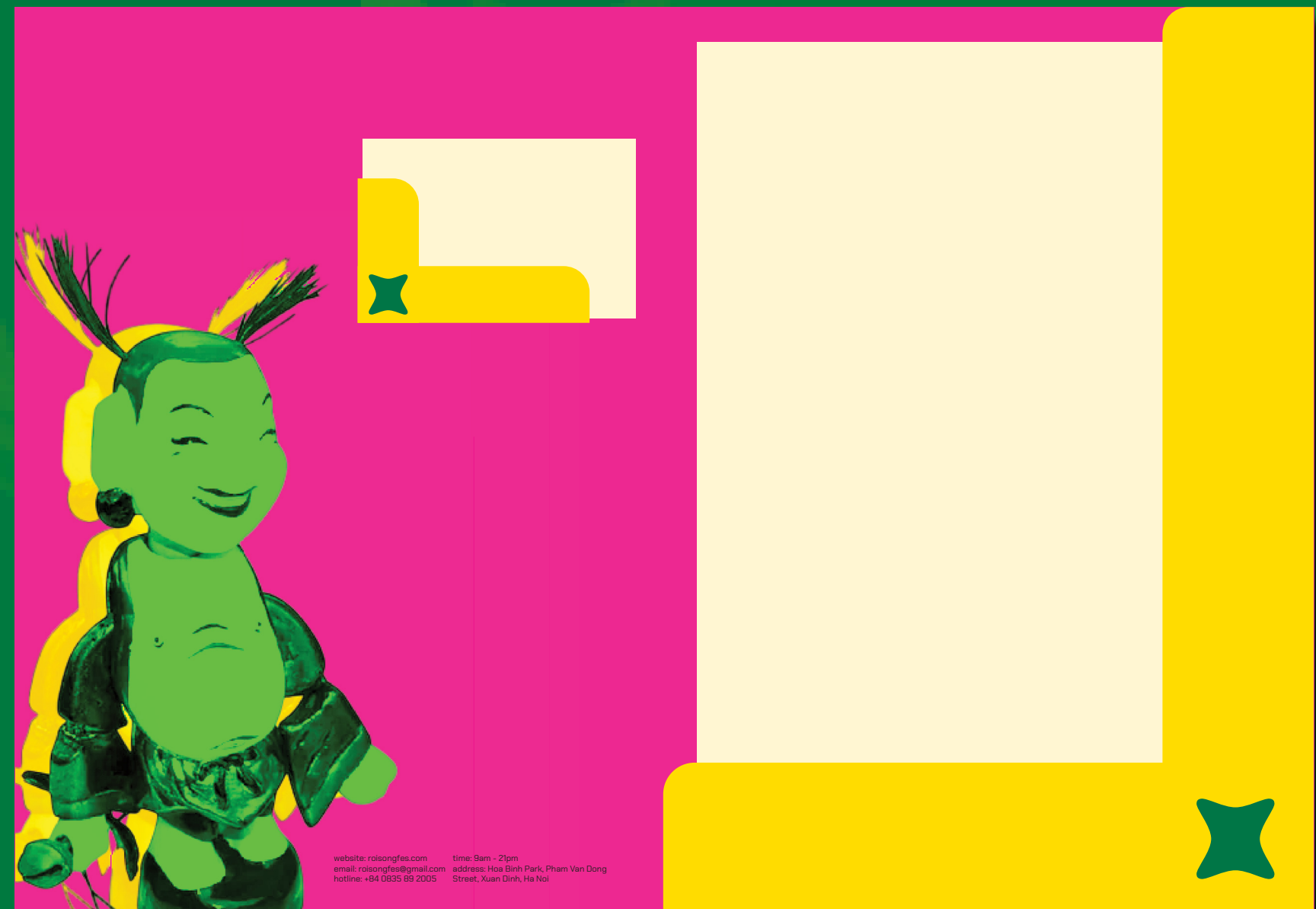
Stationary

Envelop



Stationary

Folder



Stationary

Letterhead



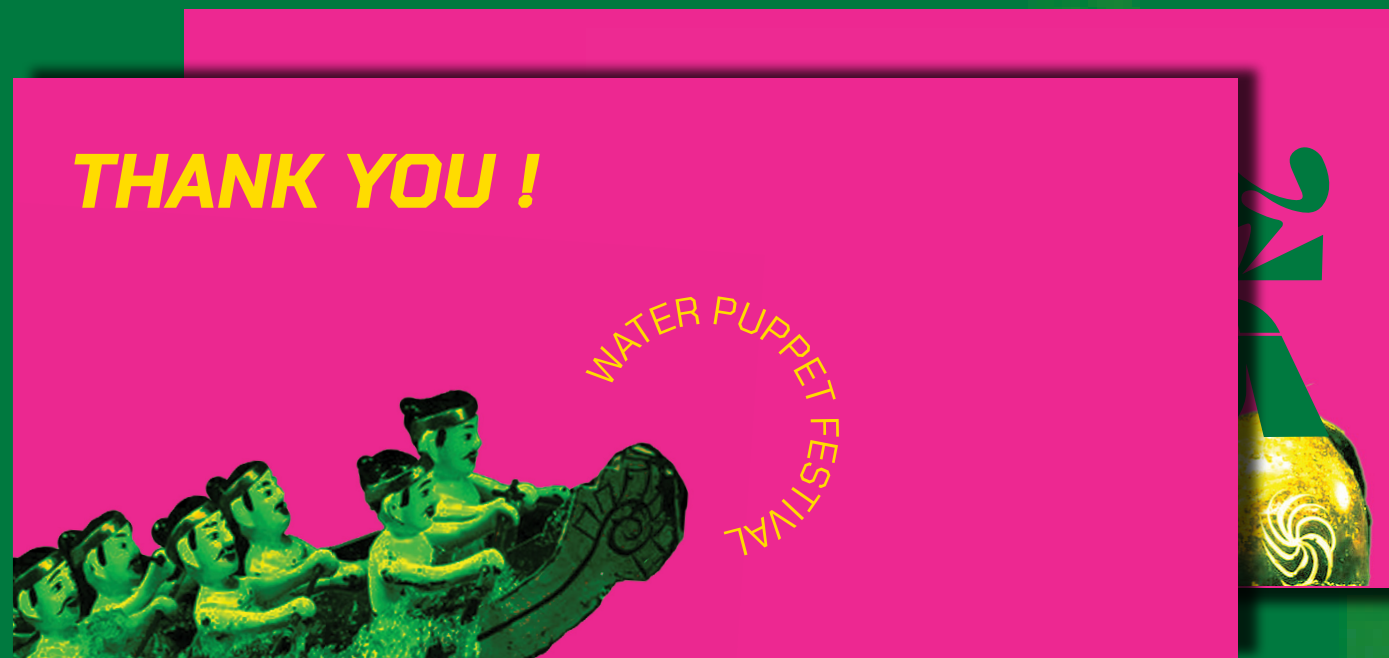
Stationary

Business Card



Stationary

Complimentary Card



Posters



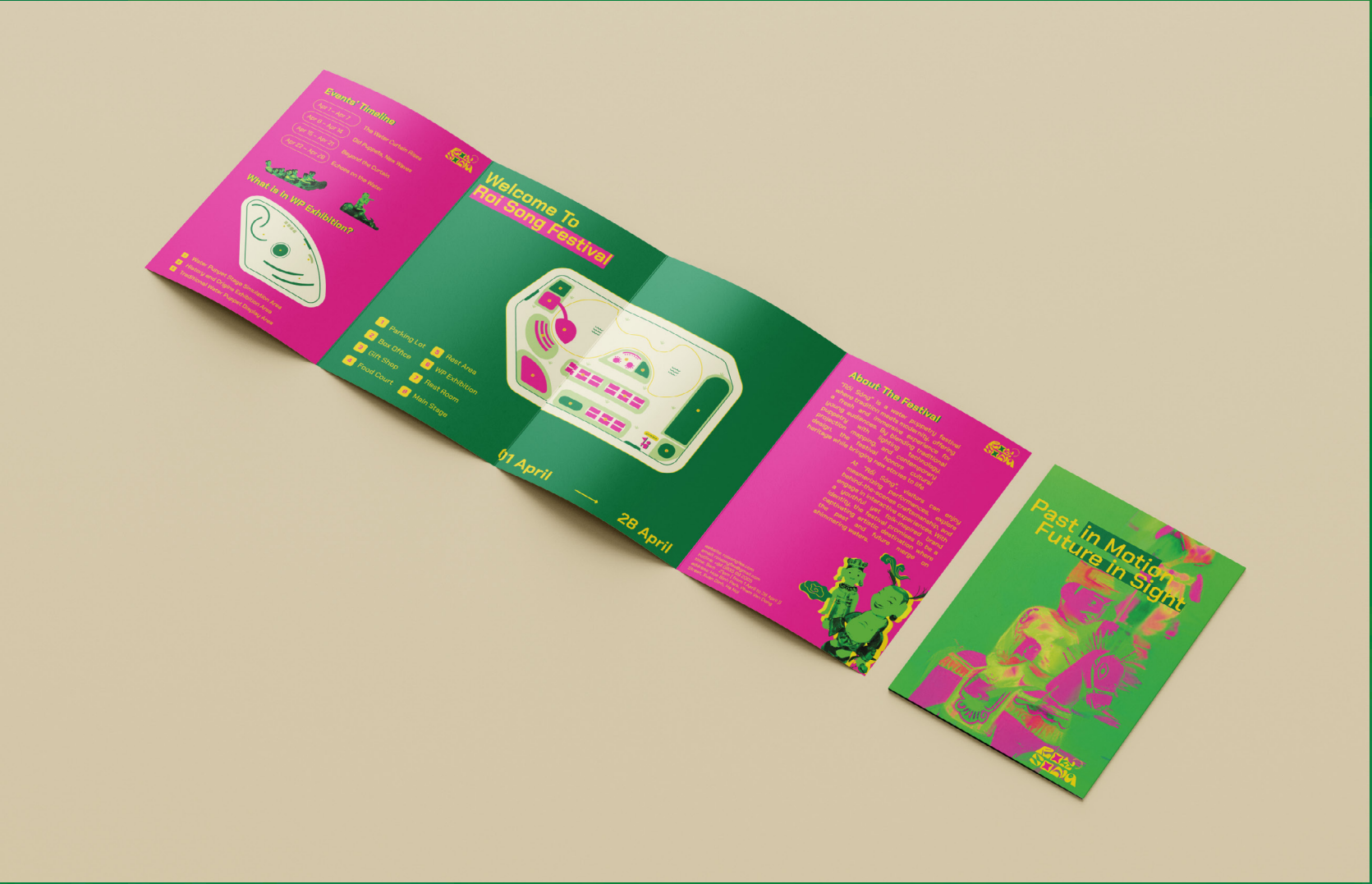
Posters




Tickets




Brochure




Wayfinding



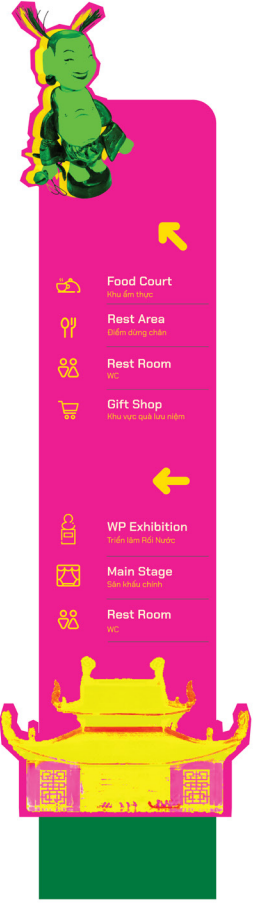


Wall Sign
150cm




4


Totems
40x205cm




Totem
60x185cm



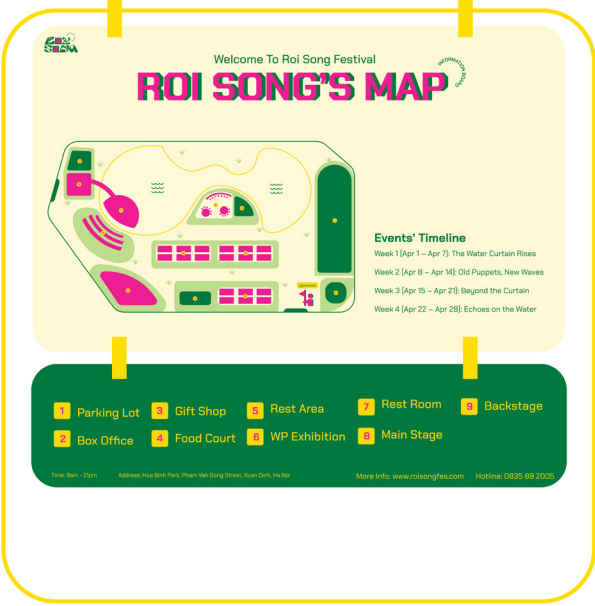
Wall Sign
30x30cm



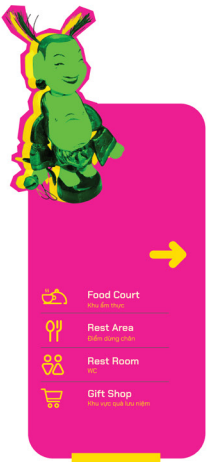
Wall Sign
70x46cm



Wall Sign
100x100cm



Information Board
44x80cm



Totem
44x80cm

Wayfinding



Stickers



T-shirt



Keychain



BRANDING REPORT



Branding & Advertising Part 1 (DESI1215.1)

Student name: Vũ Quỳnh Anh - GDH230569

Class: DE1202

Lecture: Rian Dimas Permana Kusumah

Semester: Spring 2025

1.1

BRANDING

What is branding?

Branding is the process of creating and managing the identity and image of a brand in the minds of customers. It includes elements such as brand name, logo, colors, messaging, core values, and customer experience. The goal of branding is to build recognition, differentiation, and customer loyalty.

Branding is not just about designing a logo or packaging; it's about how a brand communicates, evokes emotions, and maintains a consistent image across various platforms. A strong brand enhances business value, attracts customers, and sustains a competitive advantage.



Key elements of branding

- Brand Identity – Includes logo, colors, typography, imagery, and design style that make the brand visually recognizable.
- Brand Positioning – Defines how the brand stands out in the market and the unique value it offers.
- Brand Story & Messaging – The brand's narrative and messaging that communicate its values, mission, and vision.
- Brand Experience – The overall feeling customers get when interacting with the brand through products, services, or marketing.
- Brand Promise – The commitment a brand makes to its customers regarding quality and value.
- Brand Personality – The brand's character and communication style (e.g., youthful, luxurious, friendly, professional).
- Brand Consistency – Ensuring a uniform brand image, message, and experience across all touchpoints.



1.2

BRAND IDENTITY

What is Brand Identity?

Brand Identity is the collection of tangible elements that make a brand recognizable and distinctive in the eyes of customers. It is how a brand visually and verbally presents itself through logo, colors, typography, packaging, and design elements.

Brand identity is more than just a logo; it encompasses how a brand communicates its values, personality, and story through design and content. A strong brand identity helps customers remember, trust, and emotionally connect with the brand.



Key elements of brand identity

- Logo – The primary visual symbol representing the brand.
- Color Palette – A set of colors that define the brand's visual consistency.
- Typography – The fonts used in brand materials, websites, and marketing.
- Imagery & Graphics – The style of images and illustrations that reinforce brand identity.
- Packaging – The design of product packaging to stand out in the market.
- Brand Voice & Tone – The language style and messaging used by the brand.
- Business Collateral – Brand-related materials like business cards, emails, and sales documents.
- Website & Digital Presence – The brand's website design and online presence.





02

BACKGROUND



2.1

HISTORY

Puppetry

Puppetry is an ancient art form that has appeared in most countries worldwide. The earliest traces of this art were discovered in ancient Greece in the 5th century BCE. Puppetry originated from simple games where puppets were used to perform plays and theatrical acts on stage.



Water Puppetry

Puppetry exists in many countries worldwide, but water puppetry is unique to Vietnam. In water puppetry, the water surface serves as the stage, and puppets are manipulated by skilled artisans hidden behind a screen (called the “buồng trò”). Unlike dry puppetry, where the puppets themselves are the main focus, water puppetry requires the combination of two key elements: water and puppets. This

unique blend gave rise to the simple yet expressive name, “múa rối nước” (water puppetry). With its distinctive water stage, symbolic characters like Chú Tễu (the witty and humorous narrator), and vivid rural themes, water puppetry deeply reflects Vietnamese soul, culture, and daily life, especially in the Red River Delta. It serves as a “living history book” depicting the traditions and history of the Vietnamese people.



Historical Development of Water Puppetry

- Origins [11th Century - Lý Dynasty]
Emerged during the Lý Dynasty (1010–1225), closely tied to the agricultural lifestyle.
Initially a folk game played during village festivals, later developed into a professional performance art.
- Growth and Expansion [15th–19th Century]
Flourished under the Lê and Nguyễn Dynasties, performed at major festivals and even in the royal court.
Puppetry guilds were established, preserving and passing down performance techniques.
- Decline [20th Century - Before 1945]
Due to war and social changes, water puppetry declined and survived only in a few rural villages like Nam Định, Bắc Ninh, and Thái Bình.
- Revival and Modern Development [1950s - Present]
1956: The Vietnamese government initiated research and restoration efforts.
1970s–1980s: The Vietnam National Puppetry Theater was established, leading to professional performances.
1990s–Present: Water puppetry gained international recognition, participating in global art festivals and becoming a highlight of Vietnamese cultural tourism.

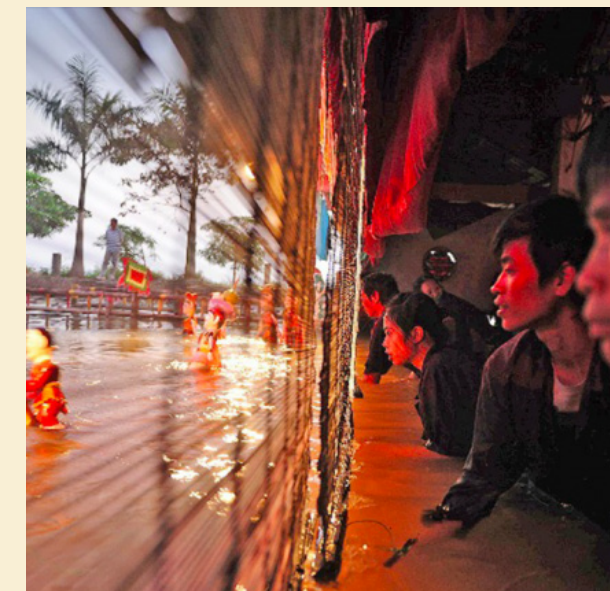


2.2

HOW IT WORKS

Stage and Setting

The water puppetry stage consists of a shallow pond (called “bồn trò”), typically measuring 4m × 4m, with the water surface concealing the puppeteers’ lower bodies. Behind the pond, a bamboo screen or curtain is used to hide the puppeteers from the audience.





Structure of the Puppets

Water puppets are made from sung wood (a lightweight, water-resistant wood), then coated with a protective waterproof layer and beautifully painted. Each puppet ranges from 30cm to 1m in height and is designed with movable parts for flexible motion.



Puppet Control Mechanism

Puppeteers stand behind the bamboo screen, partially submerged in water, using a system of bamboo rods, pulleys, and underwater strings to control the puppets. The control rods are attached to the puppet's body, allowing them to perform actions like walking, swimming, dancing, or fighting. Some special puppets have internal string mechanisms, enabling them to perform more complex movements like spinning, waving, squirting water, or carrying each other.

Music and Dialogue

Traditional Vietnamese music instruments such as drums, gongs, monochords (đàn bầu), two-string fiddles (đàn nhị), bamboo flutes, and chèo (Vietnamese opera) singing create a lively atmosphere.

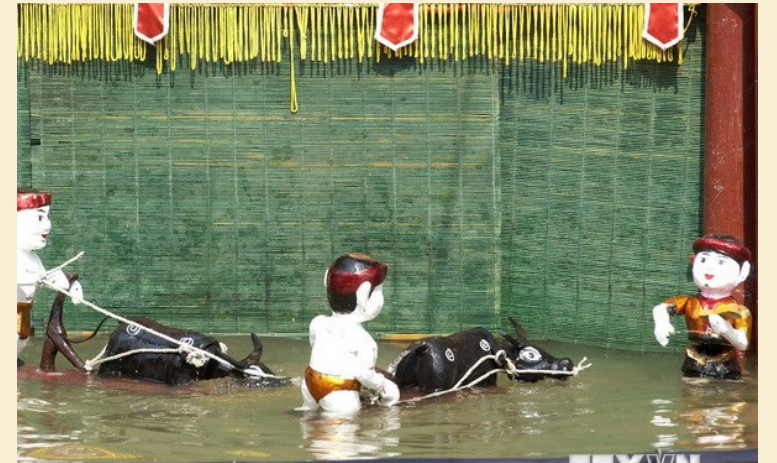
The narrator and puppeteers interact through dialogue to guide the storyline.



Performance Themes

Water puppetry typically portrays folk tales, historical legends, and everyday life in rural Vietnam. Some famous acts include:

- “Chú Tễu” – A humorous character that opens the show and symbolizes water puppetry.
- “Fishing” (“Đánh Cá”) & “Plowing and Planting” (“Cày Cấy”) – Depicting traditional farming life.
- “Lê Lợi Returns the Sword” (“Lê Lợi trả gươm”) – Retelling the legendary story of King Lê Lợi returning his sword to the Golden Turtle.



03

CURRENT SITUATION



3.1

ACHIEVEMENTS



Vietnam Nation Puppetry Theater

International Recognition: In 2002, at the International Puppet Festival in Prague, Czech Republic, the theater won the highest award (CUP), the only special prize of the festival.
[Source: Vietnam National Puppetry Theater]



Thang Long Water Puppet Theater

Continuous Performances: For over 55 years, the theater has preserved and developed traditional water puppetry, becoming a cultural symbol that attracts both domestic and international audiences.
[Source: qdnd.vn]



Hai Phong Water Puppetry Art Troupe

55th Anniversary: Established on June 1, 1968, the troupe has overcome many challenges over the past 55 years, contributing to the preservation of traditional puppetry and enriching the cultural life of Hai Phong City.
[Source: baohaiphong.vn]



Activities

Vietnam National Puppetry Theater

On January 4, 2025, the Vietnam National Puppetry Theater organized a special performance at its headquarters at 361 Truong Chinh, Hanoi, drawing great interest from the public.

Golden Dragon Water Puppet Theater

During the Lunar New Year of the Year of the Snake (2025), the theater launched a series of festive performances at the Spring Flower Festival, held at 10:30 AM on the 1st, 2nd, and 3rd days of Tet, bringing a vibrant holiday atmosphere to audiences.

“À Ối” Theater in Phu Quoc

On the evening of May 19, 2024, the “À Ối” Theater in Sunset Town, Phu Quoc, officially opened to visitors. As Vietnam’s first beachfront water puppet theater, it aims to bring the essence of intangible cultural heritage closer to tourists.

3.2

RECENT ACTIVITIES

04

COMPETITORS



Other Traditional Art Forms

Water puppetry is not the only form of folk performance in Vietnam.

Several other art forms also attract public and tourist interest:

- Hát chèo – A traditional folk theater art of northern Vietnam.
- Cải lương – A distinctive theatrical art of southern Vietnam, combining singing and acting.
- Tuồng (hát bội) – A classical Vietnamese opera with highly stylized performances.
- Ca trù, quan họ, and Nhã nhạc cung đình Huế – Traditional musical genres with high cultural value.
- Each of these art forms has its own unique appeal, attracting audiences and sometimes competing with water puppetry for viewership.



Famous Puppet Festivals in Europe

Festival Mondial des Théâtres de Marionnettes (France)

- Location: Charleville-Mézières, France
- Frequency: Biennial (every two years)
- Description: This is the largest puppet festival in the world, attracting hundreds of international puppet troupes.
- Charleville-Mézières is also the headquarters of UNIMA (Union Internationale de la Marionnette), the largest global puppetry organization.



The Puppeteers' Festival (UK)

- Location: London, United Kingdom
- Frequency: Annual
- Description: Organized by Little Angel Theatre, this festival brings together renowned puppet artists.



Figura Theaterfestival (Switzerland)

- Location: Baden, Switzerland
- Frequency: Biennial (every two years)
- Description: Focuses on contemporary puppet arts, combining technology and visual storytelling.



Notable Puppet Festivals in Asia

Bangkok International Puppet Festival (Thailand)

- Location: Bangkok, Thailand
- Frequency: Irregular (previously held in 2017, 2019)
- Description: The largest puppetry festival in Southeast Asia, featuring Thai shadow puppetry and other traditional puppetry forms from ASEAN countries.



Pesta Boneka (Indonesia)

- Location: Yogyakarta, Indonesia
- Frequency: Biennial (every two years)
- Description: An international festival specializing in Wayang Kulit (shadow puppetry), Indonesia's most famous traditional puppetry art.



Japan International Puppet Festival (Japan)

- Location: Tokyo, Japan
- Frequency: Annual
- Description: Primarily showcases Bunraku, Japan's traditional puppetry, but also features international puppet performances.



05

TARGET
AUDIENCE



Customer groups

International Tourists

- Mainly foreign visitors to Vietnam, especially from Europe, the U.S., Japan, South Korea, and China.
- Curious about traditional culture and enjoy experiencing folk art.
- Do not understand Vietnamese but are still captivated by the uniqueness of water puppetry performances.

Vietnamese People Who Love Traditional Culture

- Elderly and middle-aged individuals interested in folk art.
- Families with young children who want to explore Vietnamese culture.
- Teachers, students, and researchers studying traditional arts.

Children and Families

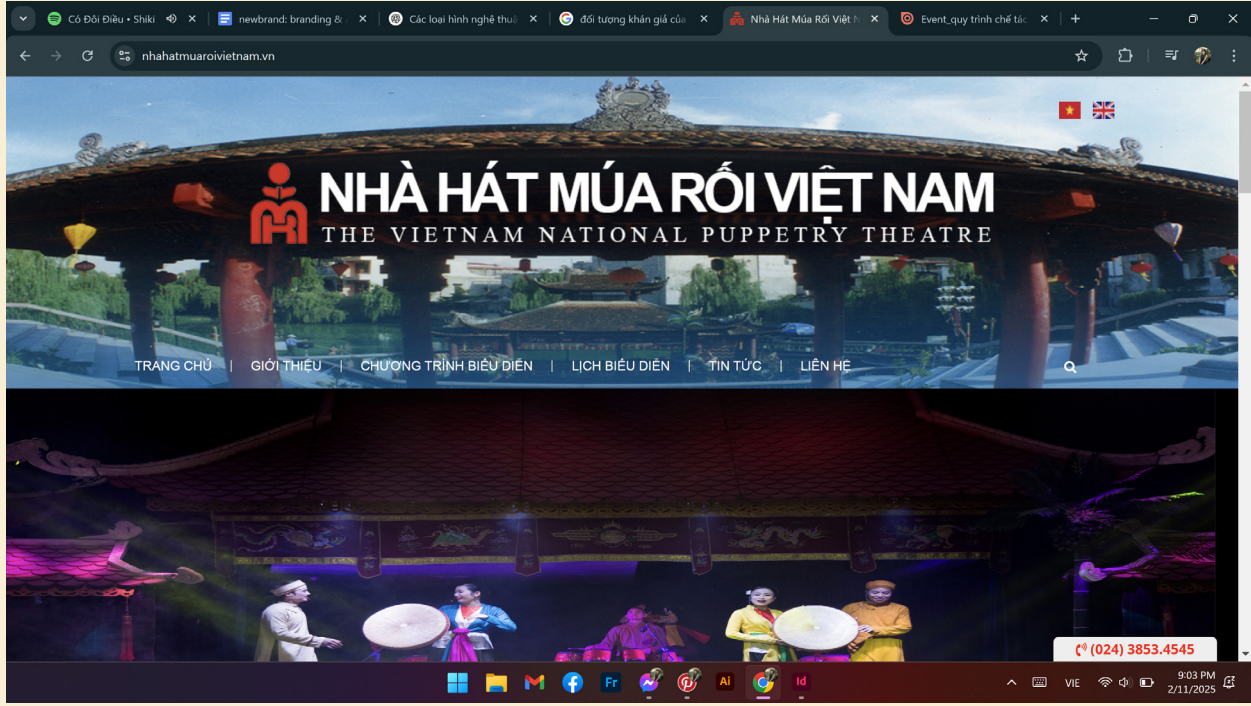
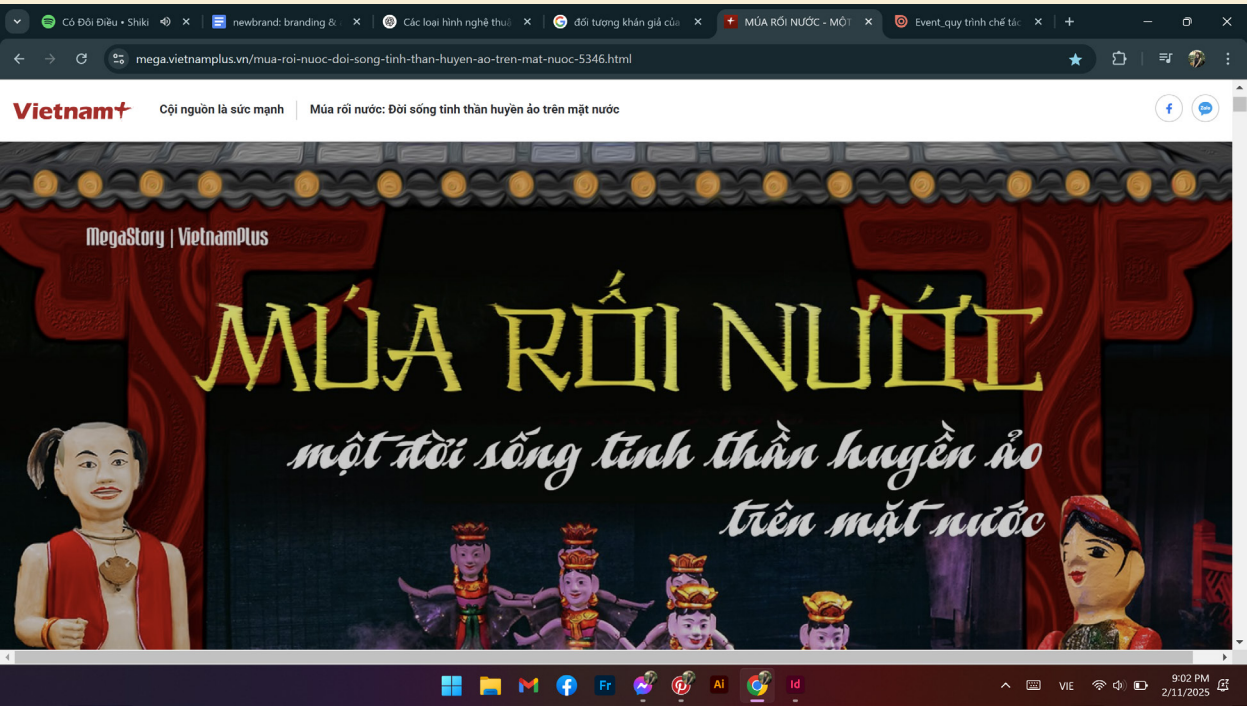
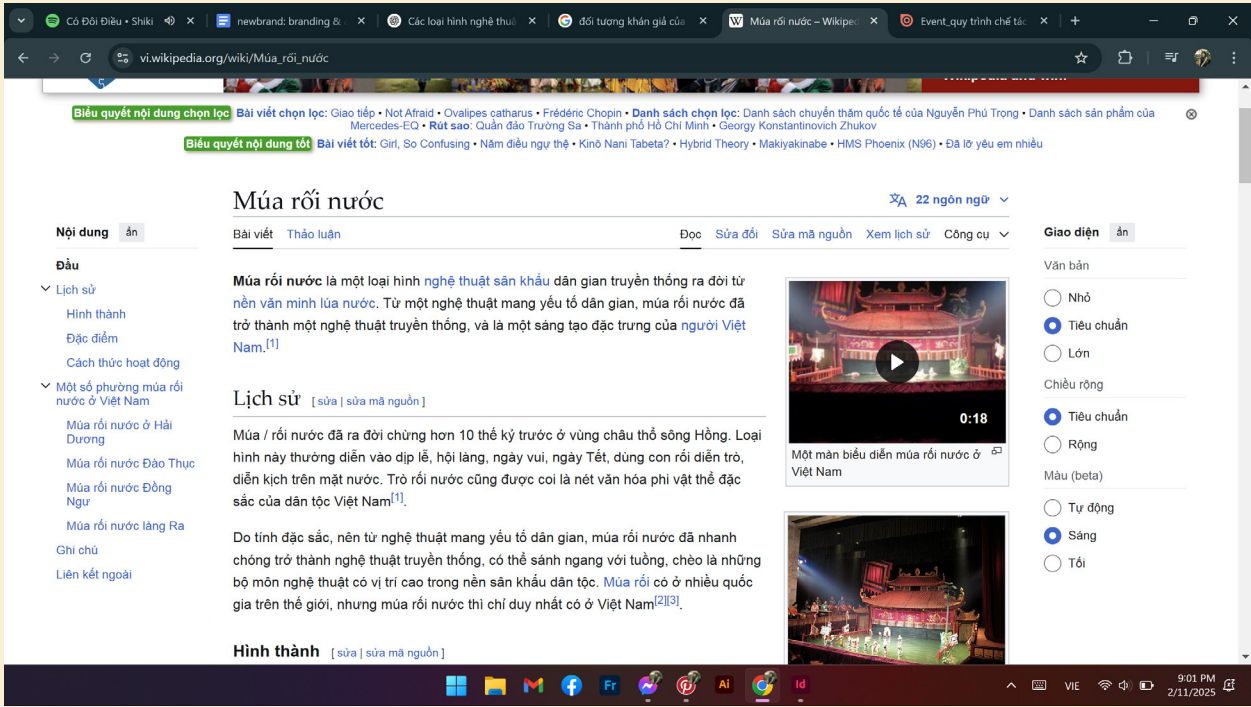
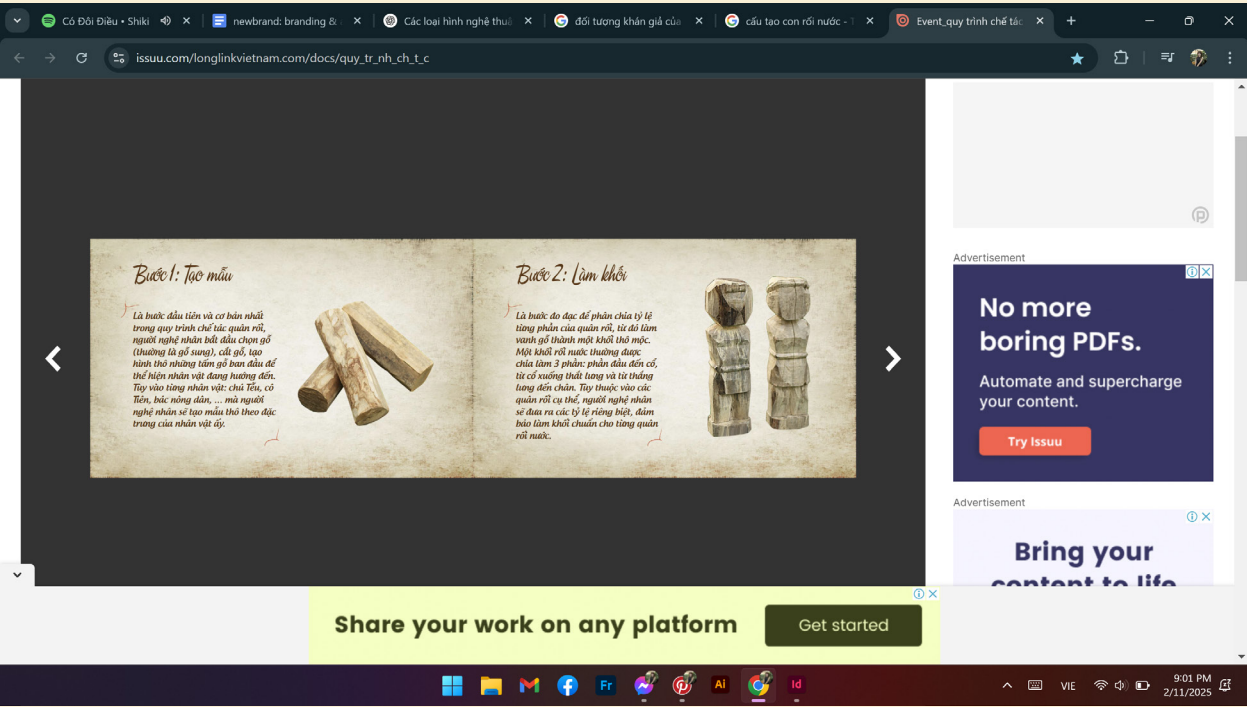
- Children aged 5-12, accompanied by their families.
- Parents looking for entertaining and educational programs.



06

DOCUMENTATION





07

IMMERSION ACTIVITIES



Immersion Activities as Users

Immerse Subject
Time: January 18 – March 16, 2025.
Theme: “Oriental Light”.
Location: K-Town Square, Vinhomes Ocean Park 2, Ocean City, Van Giang, Hung Yen.



7.1
PLANNING



1. Pre-visit preparation
2. Finding the Festival
3. Entering the festival
4. Exploring Main Areas
5. Leaving the Festival
6. Remark Theme Consistency
7. Remark The Signs, Labels, Description



Thông tin vé

[Lễ Hội Đèn Lồng] Vé Tham quan TB Đèn lồng QT Ocean 2025 (Thứ 2 - Thứ 6)

- Triển lãm đèn lồng nghệ thuật - Di sản văn hoá phi vật thể của thế giới với các tác phẩm Bạch Long, Thông Lung,... được trưng bày trong khuôn viên VinWonders Wave Park (Ocean Park 2)
- **MIỄN PHÍ** trải nghiệm không gian Hội chợ Xuân lớn nhất Việt Nam tại quần thể Ocean City xuyên suốt 58 ngày
- Bao gồm vé vui chơi tại VinWonders Wave Park - ra vào không giới hạn trong 01 ngày
- Chuỗi sự kiện bất tận: Lễ hội cổ trang, Múa lân, Chợ phiên Tết, Lễ hội âm nhạc đường phố,...
- Xem thêm chi tiết trải nghiệm [TẠI ĐÂY](#)

► **Giờ hoạt động:** 15h00 - 21h00 (T2 - T6); 10h00 - 22h00 (T7 & Chủ Nhật) hàng tuần

► MIỄN PHÍ vé cho trẻ em dưới 110 cm & người từ 65 tuổi trở lên. Vui lòng xuất trình CCCD tại cổng để được nhận ưu đãi

► Vé đã mua không hoàn, huỷ

Người lớn x1

50.000 VNĐ/Vé

50.000 VNĐ

Finding the Festival

Visiting the Website:

[+] The event website provides centralized and up-to-date information about activities and tickets in a clear manner.

[-] Too many animations, pop-up ads, or cluttered layouts make it difficult to focus on the main information.

Buying Tickets Online:

[+] The deep purple theme with golden lantern images and typography creates strong festival branding and high recognition. Tickets are convenient, saving time by allowing direct check-in without queuing. Moreover, e-tickets can be stored on the phone, preventing the risk of losing paper tickets. Interestingly, visitors who enter the festival before 3 PM get free admission.

[-] The website does not mention that visitors entering before 3 PM get free admission, making me feel like I almost got tricked.

7.2
DOWNLOAD FINDINGS

Transportation:

[+] Buses are easy to find, with clear route information, making festival access convenient. They are clean, and the drivers are friendly, creating a comfortable journey. Additionally, the bus fare is free, which helps save costs.

[-] The bus drives at a very high speed. Initially, I felt uneasy because I couldn't find a seat due to the crowd, but once seated, I felt much better.

Finding the Festival Location

[+] Clear signboards immediately after getting off the bus make it easy to locate the entrance. The strong brand identity (banners, striking colors) matches the ticket design, enhancing visitor recognition.

[-] The festival map is difficult to read due to excessive illustrations creating visual clutter, making it time-consuming to understand. There is no "You Are Here" marker, so without a clear positioning reference, I spent a long time figuring out my location and the correct direction to the festival.



Entering the Festival

Entrance Gate:

[+] The entrance gate delivers a strong visual impact from the very first moment. It is decorated with large, vividly colored lanterns shaped like fish and dragons, creating a grand and captivating atmosphere as I step inside. The design aligns with the Eastern theme, symbolizing prosperity and good fortune, making it a fitting representation of the festival. Additionally, its impressive size and eye-catching aesthetics make it an ideal check-in spot.

[-] There is no prominent festival signage at the entrance, such as a large “International Lantern Festival 2025” sign, which could enhance recognition. Moreover, there are no clear indications for entry and exit points, making me feel slightly disoriented when stepping through the gate.

Signage:

[+] I noticed two separate pathways: one leading directly to the main lantern displays and another running parallel, without exhibits but featuring banners that introduce the festival and its history. This setup is quite informative and well-organized.

[-] The secondary pathway might be confusing for first-time visitors due to the lack of clear signage. Some attendees might assume it does not lead to the main exhibition area and miss out on valuable background information. Additionally, some of the banners are partially obscured by decorative festival trees, reducing their visibility.



Exploring Main Areas

Art Lantern Area:

[+] The exhibition features 15 giant lantern clusters and hundreds of artistic lantern models spanning nearly 2 km. The massive scale and vibrant colors left me in awe, showcasing the craftsmanship and dedication of the artisans. Informational boards are professionally designed, with clear descriptions for each lantern cluster, maintaining a consistent visual identity and helping visitors understand the meaning behind each piece.

[-] The beauty of the lanterns is not fully appreciated during the daytime since their essence lies in glowing at night. Additionally, the arrangement does not strictly follow country-specific clusters. For example, on my right, there was a display of traditional Korean attire, while on my left, I saw a Vietnamese-themed installation featuring Lạc Long Quân. This mix felt somewhat unstructured and could have been arranged more thematically.

Market Area:

[+] More than 80 stalls featuring specialties and handicrafts from seven countries offer a diverse culinary and cultural experience. The stalls are designed in a vibrant red-cart style, creating a strong visual impact and drawing me in immediately.

[-] Some stalls do not clearly display their prices, which can be confusing and slightly diminish the visitor experience.





Food Court:

[+] The use of bamboo and rattan furniture creates a warm, traditional ambiance that aligns well with the festival's Eastern theme. A diverse range of food options is available, from Vietnamese street food and specialties to international dishes, catering to various tastes.

[-] The bamboo material absorbs moisture, making tables difficult to use in humid weather. Some tables were warped and unstable, causing discomfort while dining. Additionally, the seating area lacks sufficient overhead cover, and when it rained, I got wet.



Performance Stage:

[+] A dedicated stage with a consistent visual identity adds to the festival’s professionalism. The performances include lion dances, traditional music and dance shows, and light displays, providing me with an immersive cultural experience. The stage contributes to the festive atmosphere, making the event lively and captivating for visitors.

[-] The stage is relatively small, limiting the viewing space. Its close proximity to the dining area creates potential drawbacks, such as noise interference between performances and conversations.

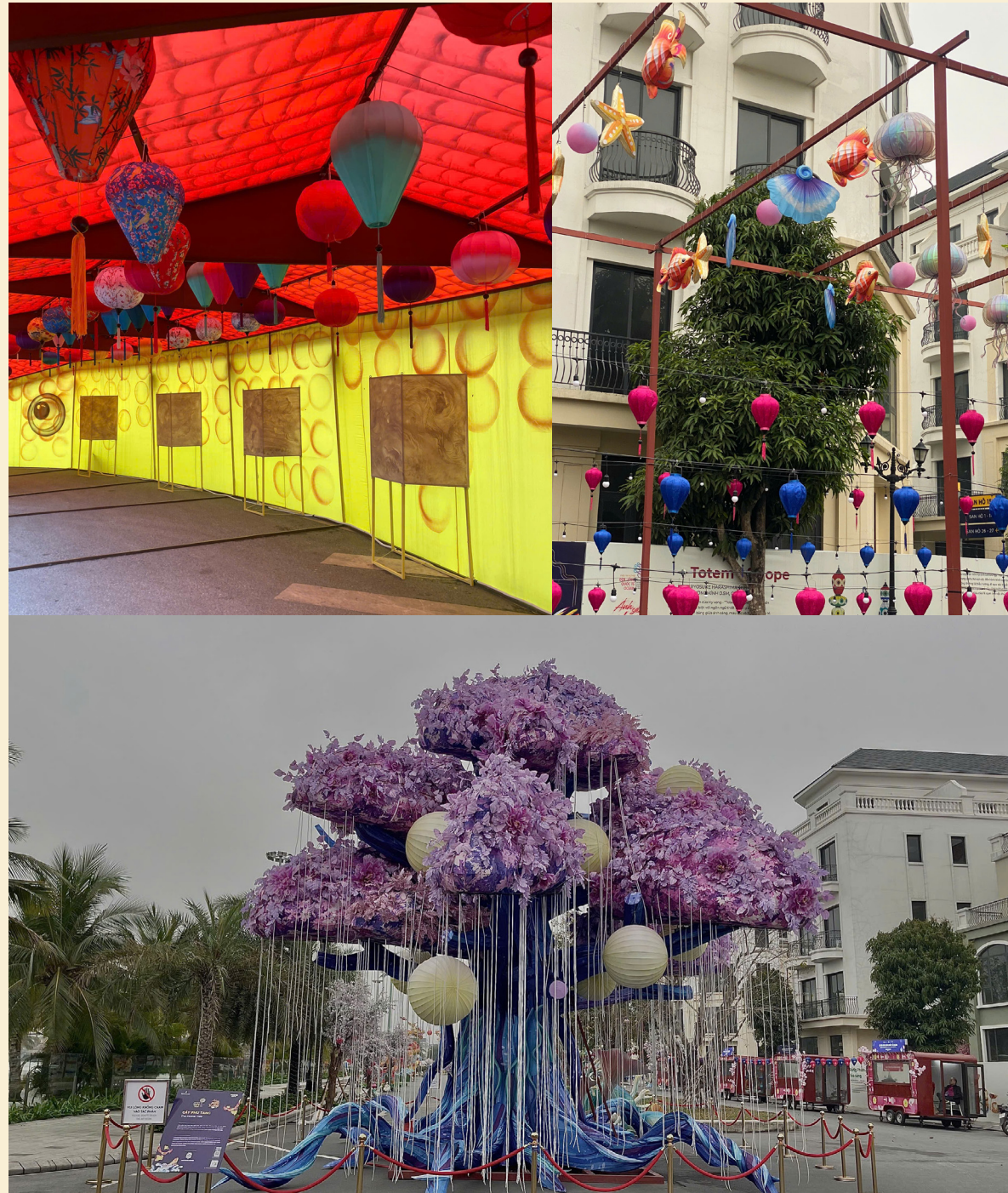


Leaving the Festival

[+] The festival offers multiple exit routes leading to different areas such as Chinatown and Hongkong Town, allowing me to continue exploring other spaces within Ocean Park instead of having to return to the main entrance. The presence of multiple exits also helps disperse crowds, reducing congestion and making it easier for visitors to leave.

[-] Despite having multiple exit routes, there are no clear directional signs indicating where each path leads, leaving me unsure of which way to go. There is only one designated resting area, located near the entrance, which is inconvenient when I needed to take a break before leaving. Additionally, after a long time exploring the festival, walking a considerable distance to reach the bus station became quite exhausting.





Theme Consistency

[+] Clear and consistent theme: The festival is centered around the theme “Oriental Light”, which is consistently reflected through its color scheme, lantern designs, stage decorations, vendor stalls, and walkways. Decorative elements such as dragons, koi fish, lotuses, and imperial lanterns create a strong Eastern cultural atmosphere.

[+] Logical spatial arrangement: The different zones, including artistic lantern displays, food stalls, and performance areas, are well-connected in terms of theme, ensuring a cohesive festival experience rather than feeling disjointed.

[+] Visually unified branding: The banners, signage, and stage all follow a consistent design style with a red-gold-navy color palette and Eastern-inspired patterns, enhancing brand recognition and visual harmony throughout the festival.

[-] Some areas lack full thematic cohesion: While the overarching Oriental theme is well executed, there is no clear subdivision between different East Asian cultures, which could have provided a deeper exploration of each country's traditional aesthetics.

[-] Daytime vs. nighttime experience: At night, the festival becomes vibrant and enchanting with illuminated lanterns, fully realizing the “Oriental Light” theme. However, during the day, the lack of lighting reduces its visual appeal, making the theme feel less immersive and diminishing the festival's overall consistency.



The Signs, Labels, Description

(+) Consistent and recognizable description boards: Each artistic lantern cluster has its own introduction board, designed in a traditional style with a navy blue background, gold lettering, and Eastern-patterned borders. This enhances the festival’s aesthetics and maintains visual consistency.

(+) Clear entrance signage: Upon arriving at the festival area, visitors can easily spot directional signs guiding them to the main entrance, ensuring smooth navigation and reducing the chances of getting lost.

(+) Comprehensive descriptions: The lantern display boards provide detailed information about the cultural significance, origin, and crafting techniques behind each artwork, enriching visitors’ understanding and appreciation of the lanterns’ artistic value.

(-) Overly cluttered festival map: The map contains excessive illustrations without a clear hierarchy of information, making it visually overwhelming and difficult to interpret. Additionally, the absence of a “You Are Here” marker reduces its practicality for navigation.

(-) Limited multilingual accessibility: Despite being an international festival, some signboards and descriptions are available only in Vietnamese, lacking translations in English or Chinese. This language barrier may hinder the experience for foreign visitors.

08

OBSERVATION





User

Name: Phung Chau Anh

Origin: Ha Noi

Occupation: Business Administration

Interest: Listening to music, discovering the meaningful stories behind each art form.

Goals: She wants to travel to many places to see how people preserve their culture.

8.1
PLANNING

Before the Festival

[+] She searched for event details on Google and visited the official website. She scrolled through the homepage, stopping occasionally to look at banners and images. The visuals were appealing, and she seemed engaged while navigating the site.

[-] She hesitated when multiple pop-up ads appeared, closing them quickly before continuing. She scrolled past the ticket pricing section without noticing the information about free entry before 3 PM. Later, she mentioned that she only found out about this detail through a social media post, expressing slight frustration.

[-] After finalizing the booking, she looked confused and double-checked the festival information. When she realized that entry was free before 3 PM but had not been mentioned during the booking process, she frowned and sighed, expressing mild disappointment.

Transportation

[+] She chose the bus as her mode of transportation, checking the schedule and confirming the route on her phone. When she arrived at the bus stop, she appeared relieved to find clear route signage. She smiled as she boarded the free shuttle bus, appreciating the convenience.

[-] Shortly after the bus departed, she gripped the handrail tightly as it moved at high speed. She glanced around, searching for a seat, but due to the crowded space, she remained standing for several minutes. Once she finally found a seat, she relaxed and looked more at ease.

8.2

DOWNLOAD FINDINGS



Finding the Festival Location

[+] Upon arrival, she quickly spotted the entrance thanks to the clear directional signage near the bus stop. She looked around, taking in the decorations, and appeared impressed by the strong branding with banners and colors matching the ticket design.

[+] She paused at the entrance gate, taking a photo of the large fish and dragon-shaped lanterns. She smiled and pointed out the intricate details, visibly impressed by the grand and colorful display.



Entering the Festival

[-] After taking pictures, she looked around for a moment, seemingly unsure of which direction to take. She asked whether there was a main festival sign, as she did not see any large text indicating “International Lantern Festival 2025.” She then hesitated before moving forward, as there were no clear signs distinguishing the entrance and exit.

[+] As she entered the festival, she slowed down to observe the large lantern displays. She frequently stopped to admire the intricate designs and took multiple photos. She also read the informational boards next to some of the lanterns, occasionally nodding as she absorbed the details.



Entering Market Area

[+] As she approached the market area, she immediately noticed the vibrant red cart-style stalls and smiled. She walked around, scanning the different food and handicraft offerings, appearing excited by the variety.

[-] She paused at a few stalls and looked at the items for sale but hesitated before making a purchase. After a moment, she asked the vendor about the price, indicating that she couldn't find it displayed anywhere. She later mentioned that the lack of clear pricing made her feel uncertain about buying anything immediately.

Entering Food Area

[+] She walked towards the dining area and looked around for a seat. She commented on the bamboo and rattan furniture, saying that it added to the traditional ambiance. She took a seat and started eating, seeming comfortable and relaxed.

[-] After a few minutes, she shifted in her seat, adjusting her plate as the table wobbled slightly. She tapped the surface and commented that some of the tables were uneven. Later, when it started drizzling, she glanced up, noticing the lack of proper overhead cover. She tried to shield her food but ultimately had to move to another area, looking slightly annoyed.



Leaving the Festival

[+] As the festival ended, she looked around for an exit and noticed multiple pathways leading to different areas like Chinatown and Hongkong Town. She seemed curious about where each path led, appearing interested in exploring more of Ocean Park.

[-] She hesitated at the exit for a moment, scanning for directional signs but not finding any clear indications of where each path would take her. After choosing a route, she walked for a while before stopping to rest, commenting that there was only one designated resting area and that it was inconveniently located near the entrance rather than near the exits.

09

INTERVIEW



Planning

This interview is conducted to explore the visual experience, emotions, and brand identity of the Water Puppetry Festival, with the goal of developing a brand system that preserves the essence of traditional art while appealing to a modern audience. The interview focuses on four key objectives: first, understanding the interviewee's artistic preferences and aesthetic perception; second, exploring their experiences and emotions when watching water puppetry, particularly through visual, auditory, and spatial aspects. Next, evaluating existing designs related to water puppetry to determine their effectiveness in conveying artistic identity. Finally, gathering the interviewee's expectations and suggestions for the festival's brand identity, including colors, symbols, and innovative promotional methods. The insights collected from this interview will serve as a crucial foundation for designing a brand identity that is authentic, engaging, and culturally rich, while also proposing ways to enhance the festival experience to attract a broader audience, especially younger generations.

9.1

PLANNING

Interviewee's profile



Name: Phung Chau Anh

Age: 20

Origin: Ha Noi

Occupation: College Student

Interest: Listening to music, watching cartoon and discovering the meaningful stories behind each art form.

Goals: She wants to travel to many places to see how people preserve their culture.



Name: Luu Duc Khoa

Age: 20

Origin: Ha Noi

Occupation: Study-abroad Student

Interest: Watching documentary, passionate about creativity and fascinated by how art can evolve to stay relevant in modern times.

Goals: He aims to explore the intersection of tradition and innovation, especially the role of technology in cultural preservation.



Questionnaire

1st Objective: Building trust and understanding the interviewee’s personality
[Objective: Creating a comfortable atmosphere, getting to know the interviewee, understanding their interests, aesthetic preferences, and overall perception of beauty.]

- 1. Could you introduce yourself a little? (Your work, hobbies, lifestyle, etc.)
- 2. Do you enjoy art? If so, what type of art do you like the most and why?
- 3. If you had to describe your aesthetic taste in three words, what would they be?
- 4. Do you often attend cultural or traditional festivals? Is there any festival that has left a strong impression on you? Why?
- 5. In your opinion, what makes a cultural experience memorable? (Space, sound, colors, emotions...?)
- 6. Why are these elements important? How do they influence your perception and experience?

2nd Objective: Understanding the interviewee’s perspective on water puppetry
[Objective: Exploring their awareness and personal experience with water puppetry, focusing on emotions and visual impressions.]

- 7. Have you ever watched a water puppet show? If so, could you describe how you felt the first time you watched it?
- 8. What aspect of water puppetry impressed you the most? (Movement, colors, sound, lighting...)
- 9. While watching water puppetry, did you feel drawn into the stage environment? Why or why not?
- 10. If you close your eyes and recall a water puppet performance, what is the first image that comes to mind?
- 11. Why does that image stand out in your memory? What makes it special in terms of color, lighting, or movement?
- 12. In your opinion, what makes water puppetry different from other traditional art forms?

3rd Objective: Exploring existing designs and evaluating their effectiveness
[Objective: Assessing awareness of water puppetry-related designs and the branding of the Water Puppetry Festival.]

- 13. Are you familiar with any branding visuals related to water puppetry or its festivals? (For example: logos, posters, brochures...)
- 14. Is there any water puppetry-related design that you find impressive or memorable? What about the design caught your attention?
- 15. If someone had never heard of water puppetry, what image do you think should be used to introduce this art form?
- 16. Why do you think that image is appropriate? How does it help the audience understand water puppetry?
- 17. In your opinion, how can the visual representation of water puppetry be modernized while still maintaining its traditional identity?

4th Objective: Gaining deeper insights into the interviewee’s expectations and preferences regarding the festival’s branding
[Objective: Defining the direction for the festival’s brand identity based on audience perception and expectations.]

- 18. If the Water Puppetry Festival had a signature color, what do you think it should be? Why?
- 19. Do you have any ideas on how to promote water puppetry effectively to younger generations?
- 20. Why do you think those elements are important? How do they contribute to the festival’s identity?
- 21. If there were a souvenir representing the Water Puppetry Festival, what do you think it should be? (T-shirts, postcards, stickers, water puppet models...?)
- 22. When looking at a poster or banner promoting the Water Puppetry Festival, what emotions would you like it to convey? (Mystery, fun, tradition, modernity?)

Interviewee No.1



9.2
DOWNLOAD FINDINGS

Water Puppetry Festival

| | | | |
|---|---|--|--|
| <p>She has not studied art in depth, but she finds this field quite interesting. She especially enjoys traditional folk music.</p> | <p>She thinks she is drawn to joyfulness, tradition, and art forms that convey meaningful stories.</p> | <p>As a child, she was often taken by her parents to village festivals and cải lương (Vietnamese folk opera) performances.</p> | <p>For her, the audience's engagement is a key factor in creating a memorable experience. She believes that a lively and bustling atmosphere makes a festival much more exciting for her.</p> |
| <p>She has watched a water puppet show before. She found it exciting and intriguing, as she did not yet understand how the water puppets operated at that time.</p> | <p>She was particularly impressed by the movement of the puppets on water and the festival's sounds, as the puppets moved rhythmically in sync with the drum beats.</p> | <p>While watching the performance, she felt curious about how the stage was set up and wondered where the puppets were being controlled from.</p> | <p>If she closes her eyes, the image of the water dragon is the first thing that comes to mind. The bright golden color and smooth movement of the dragon left a strong impression on her.</p> |
| <p>For her, water puppetry is unique because the puppeteers do not appear on stage but remain behind the curtain, breathing life into the puppets and making their storytelling captivating and engaging.</p> | <p>She does not particularly notice the branding visuals of water puppetry, as they have not really left a strong impression on her.</p> | <p>The puppets themselves are what she finds most memorable and impressive because their wooden craftsmanship makes them look very interesting.</p> | <p>If she were to use an image to introduce this art form, she would choose the communal house (đình) that often appears behind the water puppet characters, as it represents the puppeteers with their skilled and dexterous hands behind the scenes.</p> |
| <p>In her opinion, water puppetry can look more modern while still preserving its traditional essence by not only telling folk tales but also incorporating stories about contemporary social issues.</p> | <p>To attract more audiences, creating AR filters on social media or organizing interactive water puppetry events for younger audiences could be effective.</p> | <p>If there were a representative product for a water puppet festival, she believes it should be a model of a water puppet, as it is the very soul of this traditional art form.</p> | <p>She enjoys a continuous immersive experience, from traditional elements to fun and lively moments, blended with modern touches—whether it's through a festival poster, a promotional banner, or the actual experience of attending a water puppet festival.</p> |

Interviewee No.2



Water Puppetry Festival

- He has not studied art in depth, but he is interested in traditional culture and folk art forms.
- He enjoys creativity, human connection, and experiences that evoke strong emotions.
- He believes that an impressive festival must have a harmonious combination of space, sound, and audience engagement.
- If there is no audience interaction, he feels a lack of connection and finds it difficult to fully engage in the experience.
- He has watched water puppetry twice—once as a child and once again while studying abroad. Both experiences felt special but in different ways.
- What impressed him the most was the reflection of stage lighting on the water and the dynamic sounds of drums and traditional instruments.
- Watching water puppetry made him feel as though he was stepping into another world, where folk stories came to life through the puppets' movements.
- If he closes his eyes and recalls the experience, the first image that comes to his mind is a giant carp flicking its tail on the water, because it symbolizes luck and has vibrant colors.
- He thinks the uniqueness of water puppetry lies in how the puppeteers remain hidden behind the water curtain, controlling the puppets without revealing themselves.
- He has not paid much attention to the branding visuals of water puppetry, as he feels that the current designs are not engaging enough or do not fully capture the liveliness of the art form.
- The wooden puppets with expressive faces and bright colors are the most memorable visual elements for him, as they feel friendly and familiar.
- If he were to introduce water puppetry using an image, he would choose the shimmering water surface reflecting the stage lights, as it is the most distinctive element in his memory.
- He thinks that water puppetry can become more modern by incorporating light projection technology or telling stories related to contemporary life to attract younger audiences.
- He suggests creating a virtual reality version of water puppetry or interactive performances that allow the audience to participate directly, making the experience more engaging.
- If there were a product representing the water puppetry festival, he believes it should be a miniature model of the water puppet stage.
- He hopes for a complete, immersive experience when attending a water puppet festival—from traditional elements to creative and modern touches, making it both exciting and surprising.

10

USER PERSONA





10.1

FINDINGS

User Persona

Name: Luu Ky Anh

Age: 20

Origin: Ha Noi

Occupation: College Student

Interest:

- Passionate about traditional arts, especially folk music and theatrical performances.
- Interested in creativity in the arts and how traditional art forms can be used to tell meaningful stories.
- Enthusiastic about art that bridges tradition and modernity.
- Enjoys attending cultural festivals, particularly those that offer interactive experiences for the audience.

Goals:

- Staying connected to Vietnamese culture while living abroad.
- Exploring traditional art in a deeper way, beyond just watching performances—learning about its design and branding.
- Wants to see traditional arts being presented in a modern way to attract younger generations.
- Curious about how technology can enhance traditional art while preserving its cultural identity.

Grouping & Priortizing Findings

The water stage, lighting effects and the unique art of puppet manipulation create a visually striking experience

The branding of water puppetry is not engaging enough and does not leave a strong impression.

Water puppetry primarily tells traditional folk tales, which may not resonate as much with younger audiences today.

While watching the performance, she felt curious about how the stage was set up and wondered where the puppets were being controlled from.

He thinks the uniqueness of water puppetry lies in how the puppeteers remain hidden behind the water curtain, controlling the puppets without revealing themselves.

For her, water puppetry is unique because the puppeteers do not appear on stage but remain behind the curtain, breathing life into the puppets and making their storytelling captivating and engaging.

She does not particularly notice the branding visuals of water puppetry, as they have not really left a strong impression on her.

He has not paid much attention to the branding visuals of water puppetry, as he feels that the current designs are not engaging enough or do not fully capture the liveliness of the art form.

In her opinion, water puppetry can look more modern while still preserving its traditional essence by not only telling folk tales but also incorporating stories about contemporary social issues.

He thinks that water puppetry can become more modern by incorporating light projection technology or telling stories related to contemporary life to attract younger audiences.

Some viewers are curious about the stage setup but do not have access to behind-the-scenes experiences.

She has watched a water puppet show before. She found it exciting and intriguing, as she did not yet understand how the water puppets operated at that time.

If there were a product representing the water puppetry festival, he believes it should be a miniature model of the water puppet stage.

While watching the performance, she felt curious about how the stage was set up and wondered where the puppets were being controlled from.

Current promotional efforts are not effective in making a strong impression, especially on digital platforms.

He suggests creating a virtual reality version of water puppetry or interactive performances that allow the audience to participate directly, making the experience more engaging.

To attract more audiences, creating AR filters on social media or organizing interactive water puppetry events for younger audiences could be effective.

Everyone hopes that future water puppetry festivals will have visuals that combine both tradition and modernity in an engaging way.

She enjoys a continuous immersive experience, from traditional elements to fun and lively moments, blended with modern touches—whether it's through a festival poster, a promotional banner, or the actual experience of attending a water puppet festival.

He hopes for a complete, immersive experience when attending a water puppet festival—from traditional elements to creative and modern touches, making it both exciting and surprising.

10.2

PROBLEM STATEMENTS & IDEAS

How might we create a visual space that combines tradition and modernity, making Luu Ky Anh excited to attend the Water Puppetry Festival?

He believes that an impressive festival must have a harmonious combination of space, sound, and audience engagement.

How might we provide behind-the-scenes experiences for Luu Ky Anh to help her better understand how a water puppetry stage operates?

She was particularly impressed by the movement of the puppets on water and the festival's sounds, as the puppets moved rhythmically in sync with the drum beats.

Solution/ Ideas

- Enhance stage lighting effects: Use light mapping to project moving images onto the water surface for more dynamic visuals.
- Incorporate LED technology into stage design to create flexible settings that adapt to different stories.
- Redesign puppet costumes to highlight intricate details under strong stage lighting.
- Experiment with a fusion of traditional and electronic music to create a richer and more immersive soundscape.

Solution/ Ideas

- Create AR filters on social media (Instagram, TikTok) that let users “transform” into puppets or control a virtual puppet.
- Develop a mobile app that provides show schedules, ticket booking, and educational content on water puppetry.
- Produce animated short films or motion graphics about water puppetry stories to introduce the art form to new audiences.
- Host online events or livestreams featuring puppeteers interacting with audiences, making water puppetry more accessible worldwide.



How might we create a more engaging brand identity for water puppetry that leaves a lasting impression on Luu Ky Anh?

She enjoys a continuous immersive experience, from traditional elements to fun and lively moments, blended with modern touches—whether it's through a festival poster, a promotional banner, or the actual experience of attending a water puppet festival.

Solution/ Ideas

- Design a modern yet traditional logo (e.g., combining puppet imagery with wave patterns or lighting effects).
- Develop a signature color palette inspired by the water stage, warm golden lighting, deep blue water, and traditional red hues.
- Create a custom typography style inspired by Vietnamese calligraphy or folk motifs.
- Apply branding to physical products such as tickets, brochures, and merchandise (T-shirts, tote bags, postcards, and puppet stickers).

How might we blend traditional storytelling with modern narratives in water puppetry to make it more relatable for Luu Ky Anh?

She thinks she is drawn to joyfulness, tradition, and art forms that convey meaningful stories.

Solution/ Ideas

- Develop performances with more modern themes such as environmental protection, friendship, family, or even legends infused with sci-fi elements.
- Create hybrid performances combining water puppetry with other art forms such as musicals, hip-hop dance, or animated projections.
- Introduce audience interaction elements, allowing viewers to vote or influence the story's outcome via a mobile app.

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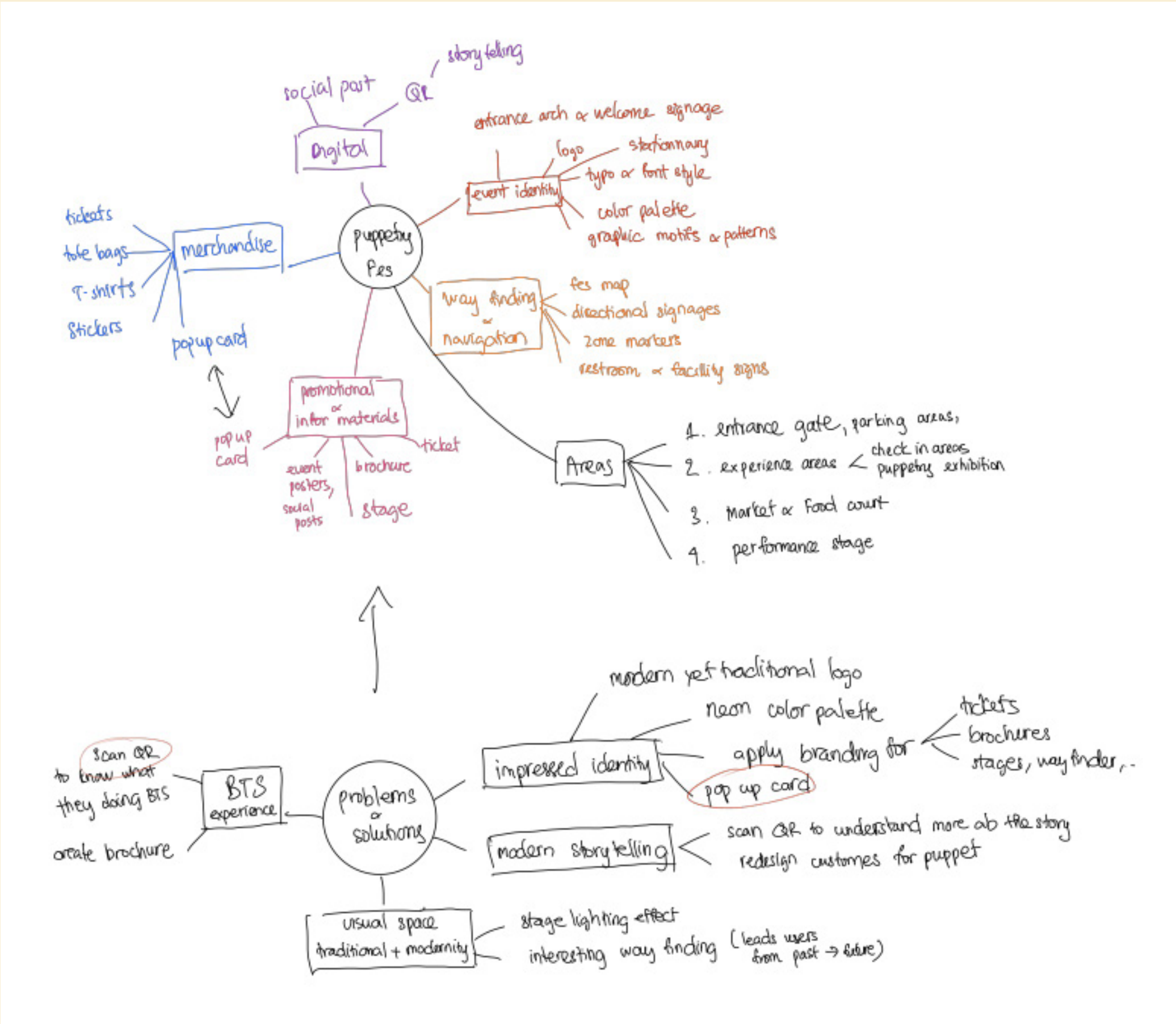


Name ideas

- 1. Thủy Ảnh Ký: “Thủy” [water] + “Ảnh” [image] + “Ký” [record, story], a name that carries a poetic and artistic essence.
- 2. Rối Sóng [Puppet Wave]: “Sóng” [waves] symbolize the movement of water, while “Rối” [puppet] represents the traditional art of water puppetry.
- 3. Hồn Nước – Hồn Rối [Water Spirits - Puppet Spirits]: A deeply traditional name that expresses the harmony between the puppets and the soul of water.
- 4. Rippling Tales: Stories that ripple on the water’s surface, reflecting both gentle and profound narratives.
- 5. Aqua Puppetry Fest: “Aqua” [water] and “Puppetry” [puppet performance], a simple yet internationally recognizable name that clearly conveys the essence of this art form.
- 6. Vũ Rối – “Vũ” [dance] + “Rối” [puppet], representing the gracefulness and artistry of water puppet performances.
- 7. Timeless Puppets – “Puppets that transcend time,” emphasizing the enduring value of this traditional art form.
- 8. Enchanted Puppets – “Magical puppets,” evoking a sense of wonder and mysticism as they perform on water.
- 9. Where the Puppets Dance, the Water Speaks – “The place where puppets dance, and the water finds its voice,” a name full of poetry and imagery.
- 10. The Spirit of Water, The Soul of Puppets – Emphasizing the harmony between nature and art, where water’s spirit and the puppets’ soul intertwine.



Mindmaps

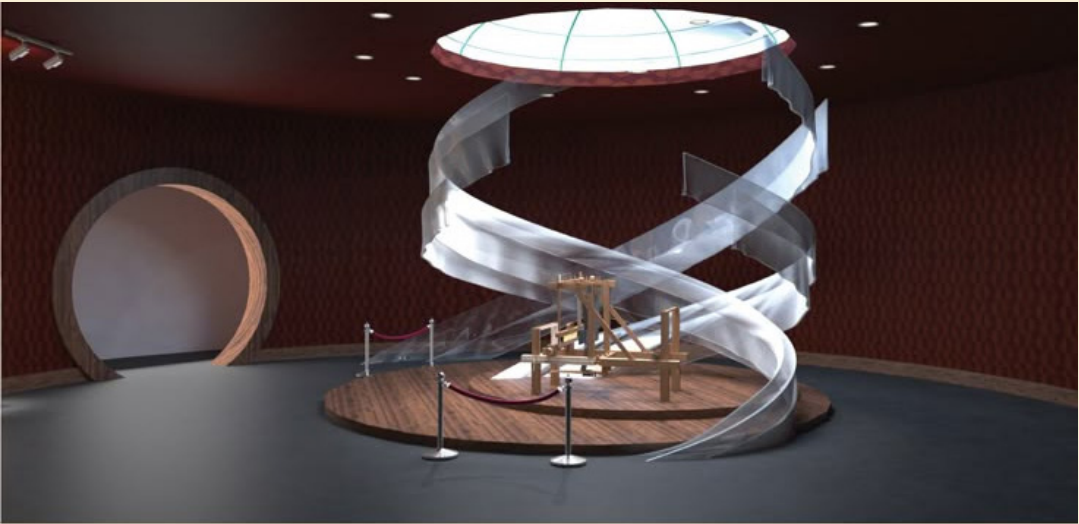




12

VISUAL RESEARCH





Exhibition

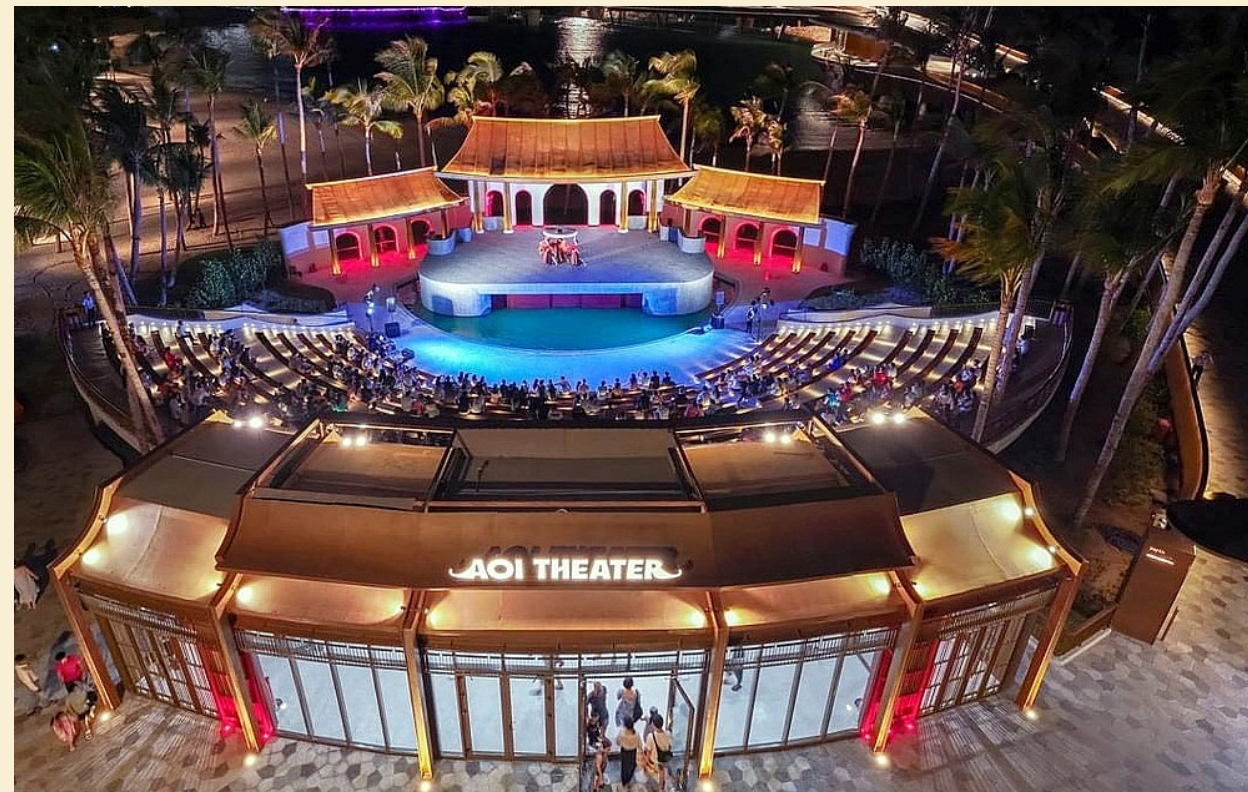
[+] I quite like the lighting of the space in this photo. The exhibition space is meticulously set up with lights, focusing on highlighting the puppets and other main subjects, creating depth for each visitor's experience.

[-] The exhibition's color scheme does not bring a sense of novelty or modernity.



Entrance Gate

- (+) The entrance gate features a combination of colors and prominent LED lights, attracting the audience and bringing a lively, joyful atmosphere.
- (-) The shape of the gate is rigid; though it has rhythm, it lacks softness.
- (+) The gate and waiting area are designed to resemble an imperial palace, evoking a sense of familiarity and tradition.
- (-) There are no modern elements to capture tourists' attention at first glance.





Main Stage

- [+] The stage is carefully set up with lighting and effects, making it easy to create an interesting and unique experience for viewers.
- [-] The stage is located in the middle of a lake and is quite small, which may make it difficult for the audience to clearly see the puppets, reducing the experience.
- [+] The stage incorporates prominent, modern LED lights, easily attracting visitors.
- [-] I think equipping the stage with too many LED lights might sometimes fail to highlight the water puppets. Additionally, if guests look at it for too long or focus too much, it could become uncomfortable.





Food Court

[+] The outdoor space has a roof, making it airy and suitable for dining and resting.

[+] The food carts create a friendly atmosphere for visitors, and they can easily observe the staff preparing food, enhancing the festival's credibility.

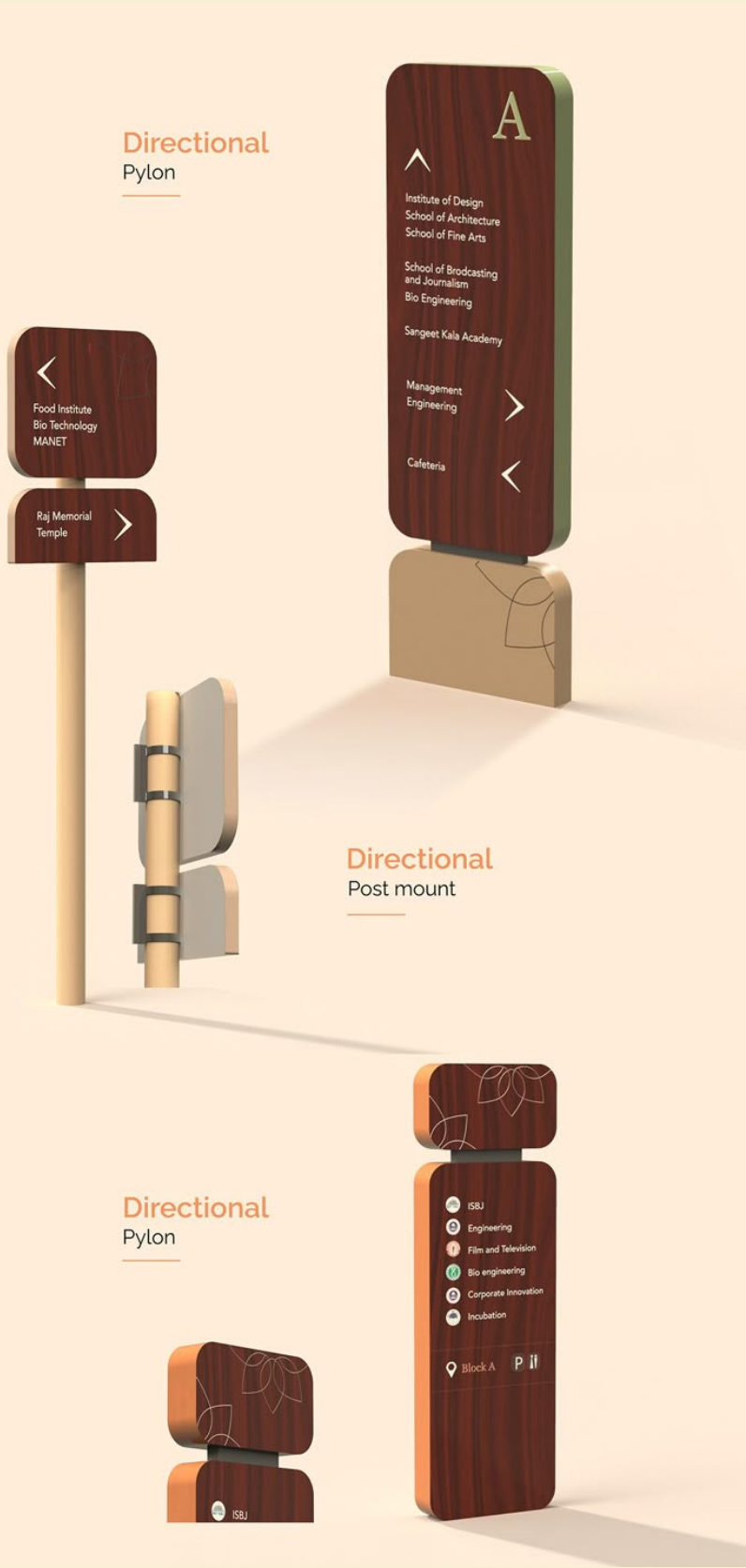
[-] The grass is suitable for playing but not for dining, as it is difficult to keep clean. Moreover, the roof is not suitable for rainy weather.





Market Area

- [+] The sparkling, eye-catching lighting setup is perfect for attracting customers to shop. The stalls are separated but not too far apart, creating a seamless feel.
- [-] The layout of the stalls only allows access from one side, limiting the shopping space for customers and potentially causing queues.



Wayfinding

- [+] The direction signs are designed on wooden surfaces, reminiscent of water puppets, making them fitting for festival recognition.
- [-] They lack color and visual appeal.



Ticket

- [+] The composition effectively draws visual attention to the main information, with prominent colors in the patterns and main characters.
- [-] The white background gives a plain and unfinished feel.





Ticket

- (+) The interesting illustrations guide attention toward the text, creating a connection between the background and the words.
- (-) The colors are not striking and do not convey clear emotions.



Brochure

- [+] The color combination is well-balanced, evoking a traditional feel at first glance. The illustrations are cleverly arranged to highlight the main content of the brochure.
- [-] The staggered layout of text and icons on both sides does not fit well with the overall composition of the brochure.
- [+] The brochure contains a lot of information and illustrations, with skillfully combined and impressive colors.
- [-] I find the layout visually overwhelming, making it unclear where to start reading.





Map

- [+] The map contains complete information and includes illustrations for each area.
- [-] The icons have too many colors and lack clear information hierarchy, making it confusing to look at.



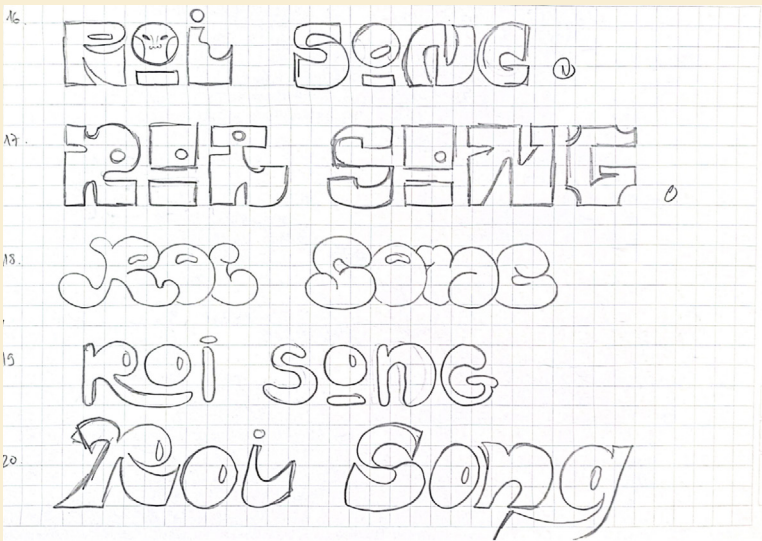
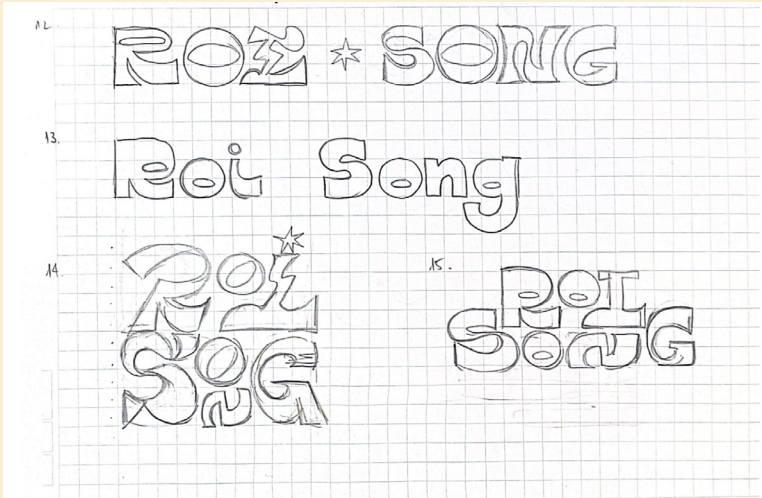
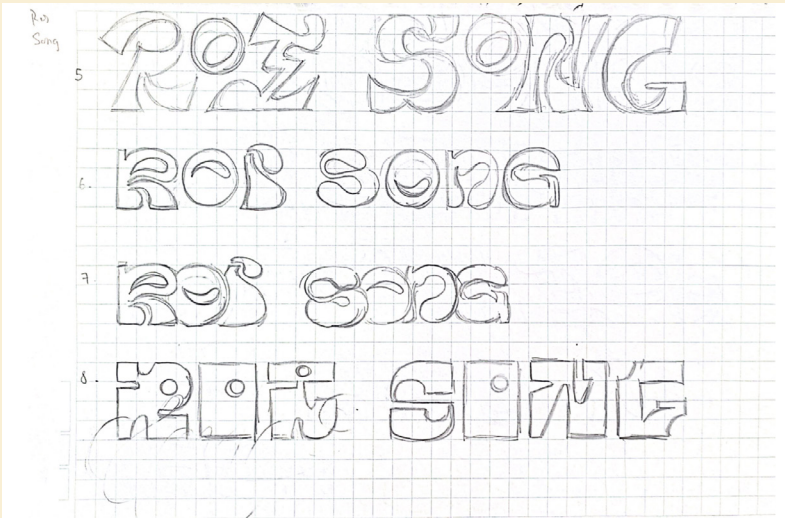
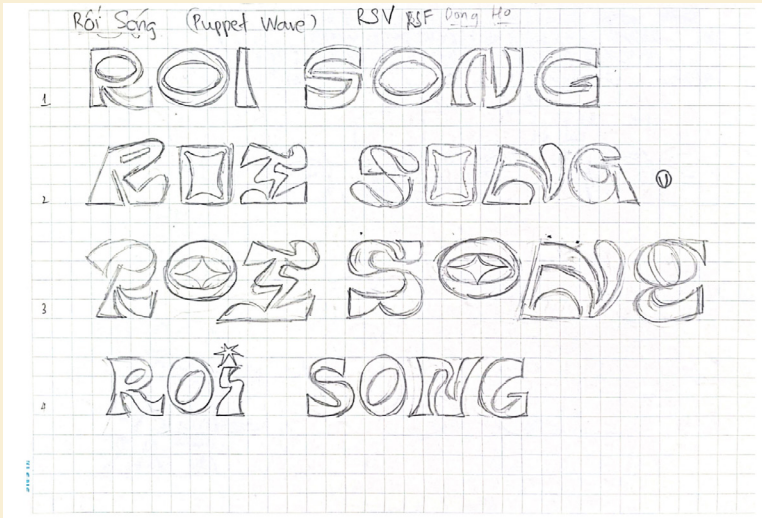
Tote bag

- [+] The text on the tote bag is large, clear, and easy to read.
- [-] Having only text on the bag sometimes makes it feel monotonous and less interesting

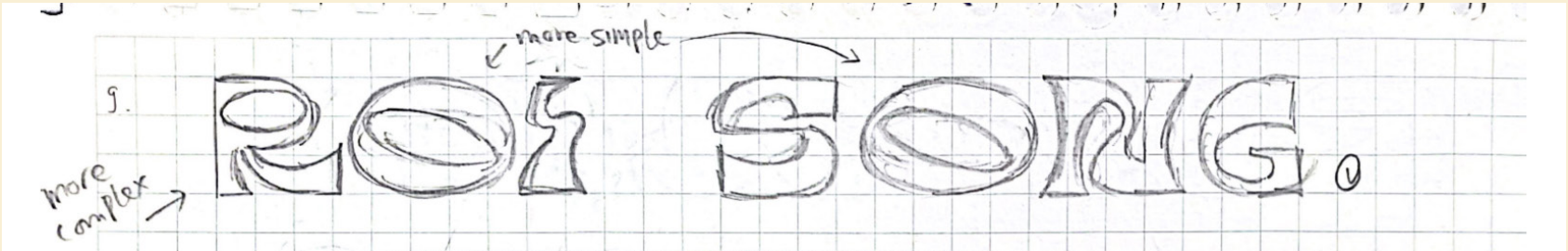
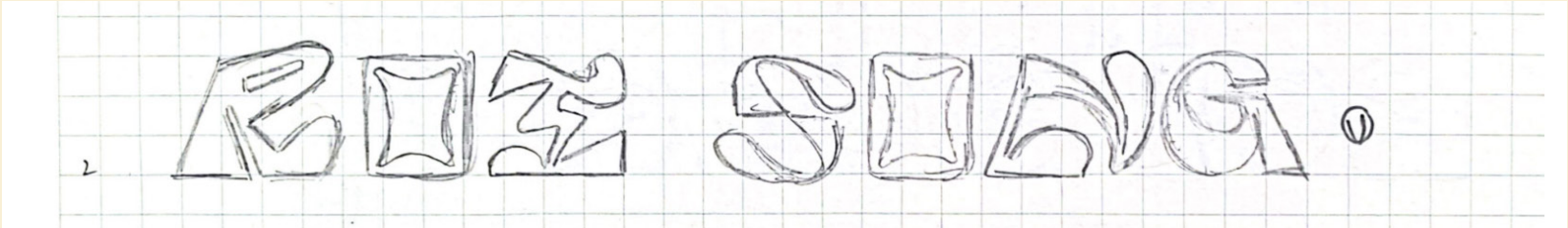
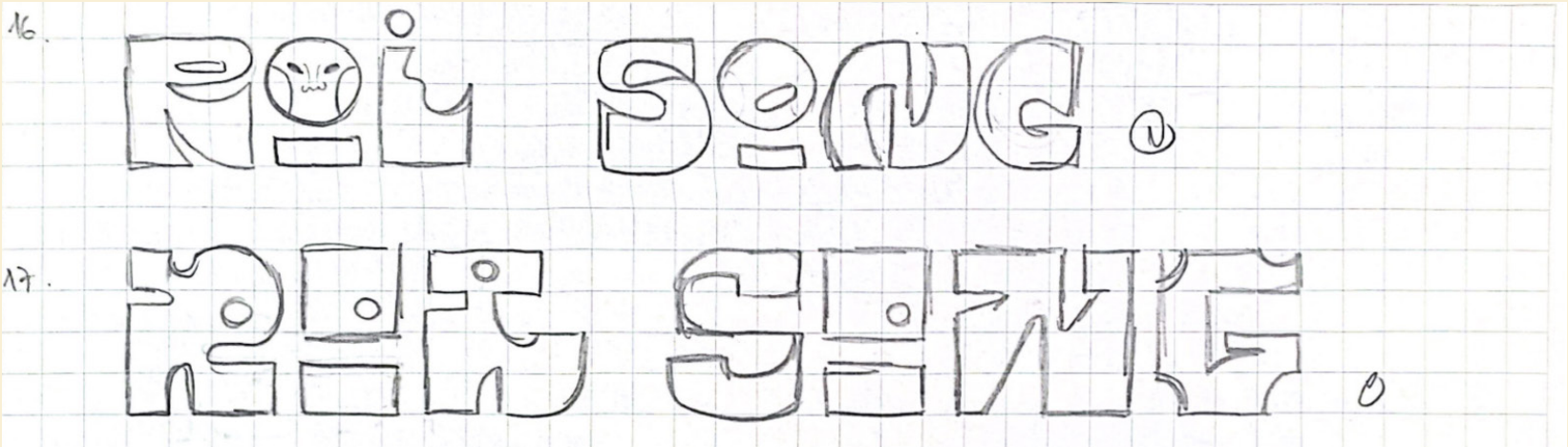
Brand Logo

Pencil sketches

During the sketching phase of the Rối Sóng logo, I explored a variety of typographic styles to identify the most suitable form for the festival’s identity. The experimentation focused on two main directions: one embraced soft curves and rounded corners to create a sense of fluidity and agility—echoing the gentle movement of puppets gliding across water; the other featured square, sharp-edged letterforms with a more traditional, structured feel—emphasizing strength, clarity, and heritage. This visual dialogue between softness and structure enabled me to shape a balanced identity that bridges tradition and modernity.



Pencil sketches



Digitalize

After completing the hand-drawn sketches, I selected the most suitable version to digitize using Adobe Illustrator. I began by photographing the sketch and importing it into Illustrator as a reference layer, then reduced its opacity to clearly trace over it. Rather than using auto-trace, I manually reconstructed the logo using basic geometric shapes such as circles, rectangles, and trapezoids. This approach allowed for greater control over proportions, rhythm, and consistency across the entire logo. By building it geometrically, I ensured a modern, systematic visual identity that would remain versatile and scalable across different applications.

ROi SONG

Roi SONG

ROi SONG

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Final Logo



Logo Rationale

LOGO RATIONALE

ROI SONG - WATER PUPPET FESTIVAL

Color System



Color Palette

eb2d8f

ffd602

00793f

fff5d2



Meaning

The logo of the "Rối Sóng" festival represents a fusion of tradition and modernity, with a stronger emphasis on contemporary aesthetics to appeal to younger audiences.

The bold color palette, featuring pink, yellow, and green, creates a vibrant and energetic impression, capturing the festival's spirit of renewal while honoring its deep-rooted artistic traditions.

The flowing, curved lines symbolize "waves" and "water," evoking a sense of fluidity and grace while also reflecting the skillful, delicate movements of both the water puppets and their puppeteers.

The two contrasting square elements are inspired by traditional Vietnamese floor tile patterns, subtly nodding to the country's cultural heritage within a fresh, modern visual identity.



Minimum size



Typeface

The Chakra Petch typeface was chosen for the Rối Sóng festival because of its unique blend of modern technological aesthetics and smooth, fluid motion. This sans-serif typeface features squared-off edges with slight curves, creating a look that is both strong and flexible—mirroring the dexterity and finesse of water puppetry. Its slightly futuristic design breathes contemporary life into the festival's visual identity while maintaining an elegant balance in its details. The sturdy yet not overly rigid strokes of Chakra Petch reflect the harmony between tradition and innovation, perfectly aligning with Rối Sóng's spirit: a festival that honors its deep-rooted cultural heritage while evolving to captivate younger audiences.

✦ Chakra Petch
Lorem ipsum dolor sit amet,
consectetuer adipiscing



✦ Chakra Petch
Lorem ipsum dolor sit amet,
consectetuer adipiscing



Stylescape

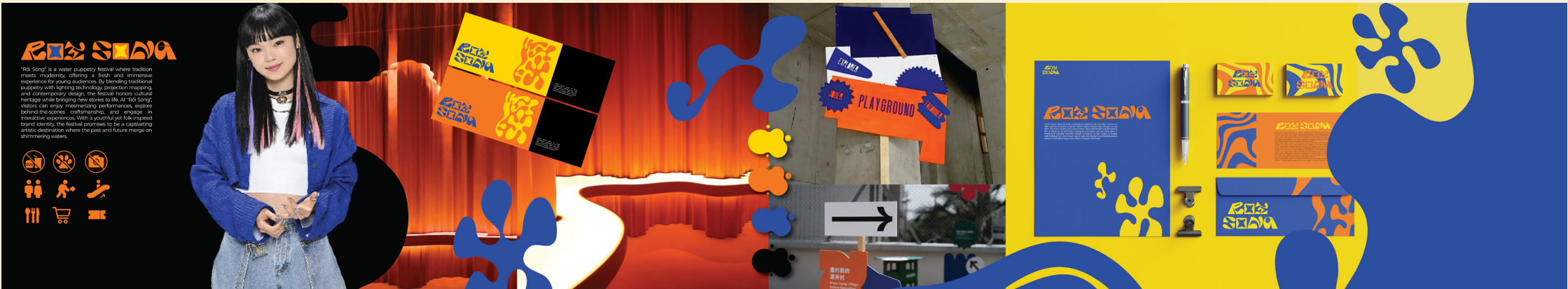
Testing

These three stylescapes were designed to visualize distinct aesthetic directions for the Rối Sóng festival, ranging from deeply traditional to bold contemporary. Each stylescape serves not just as a visual board, but as a conceptual lens through which the brand's tone and personality are expressed.

Stylescape 01: Uses deep red, navy blue, and antique yellow, combined with pixel-style patterns to balance modernity. The overall feel is traditional, aligning with the first, squared-style logo.

Stylescape 02: Merges vibrant, contrasting tones like neon pink, lime green, and lemon yellow to evoke a bold, youthful energy. Water puppet elements are stylized with threshold effects, creating strong visual impact.

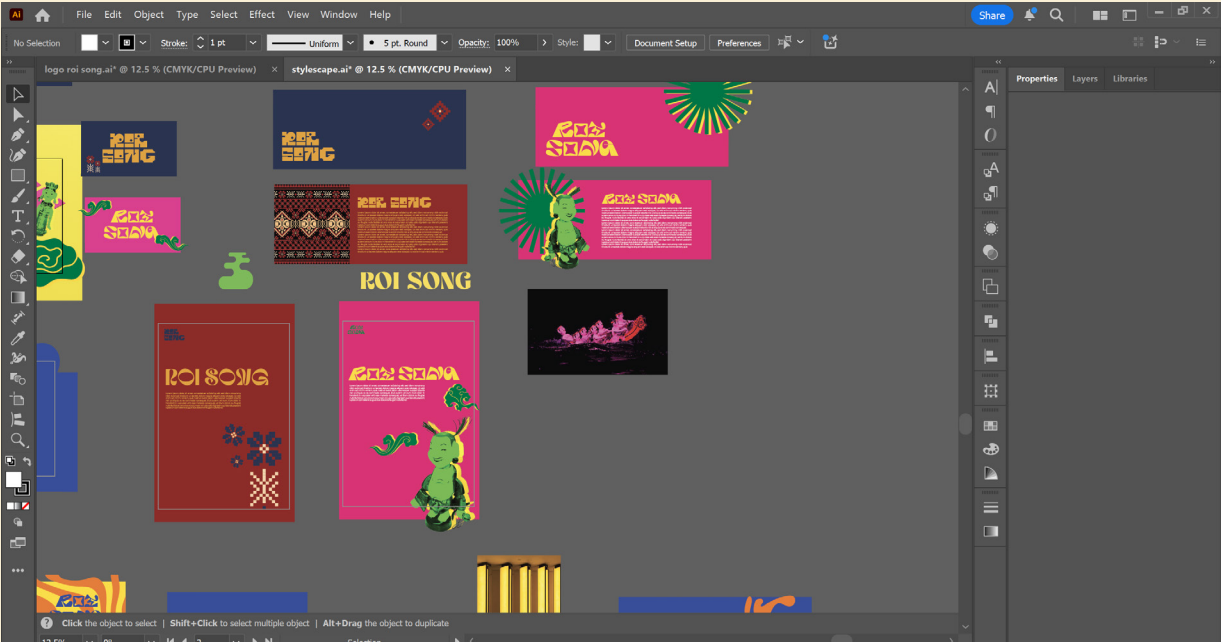
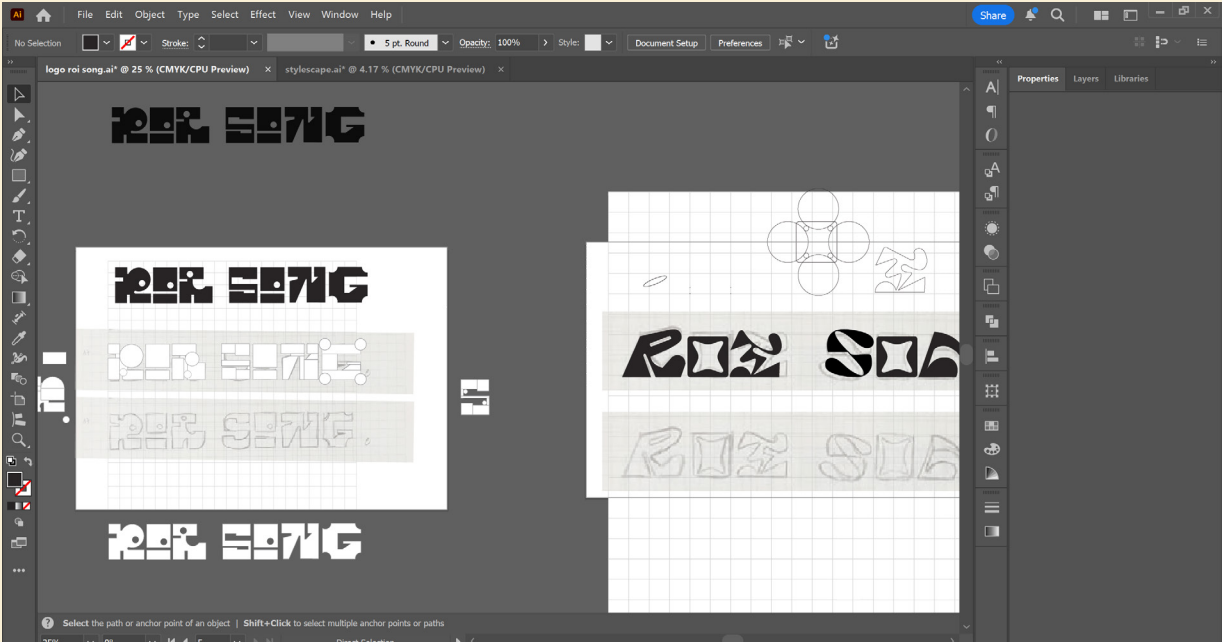
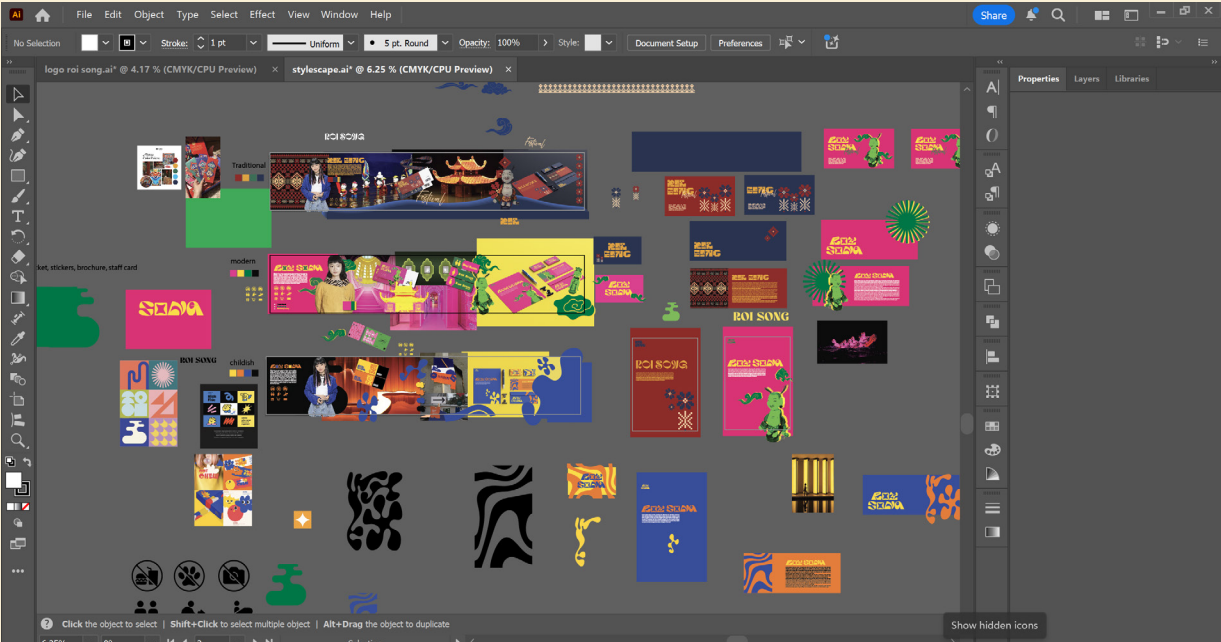
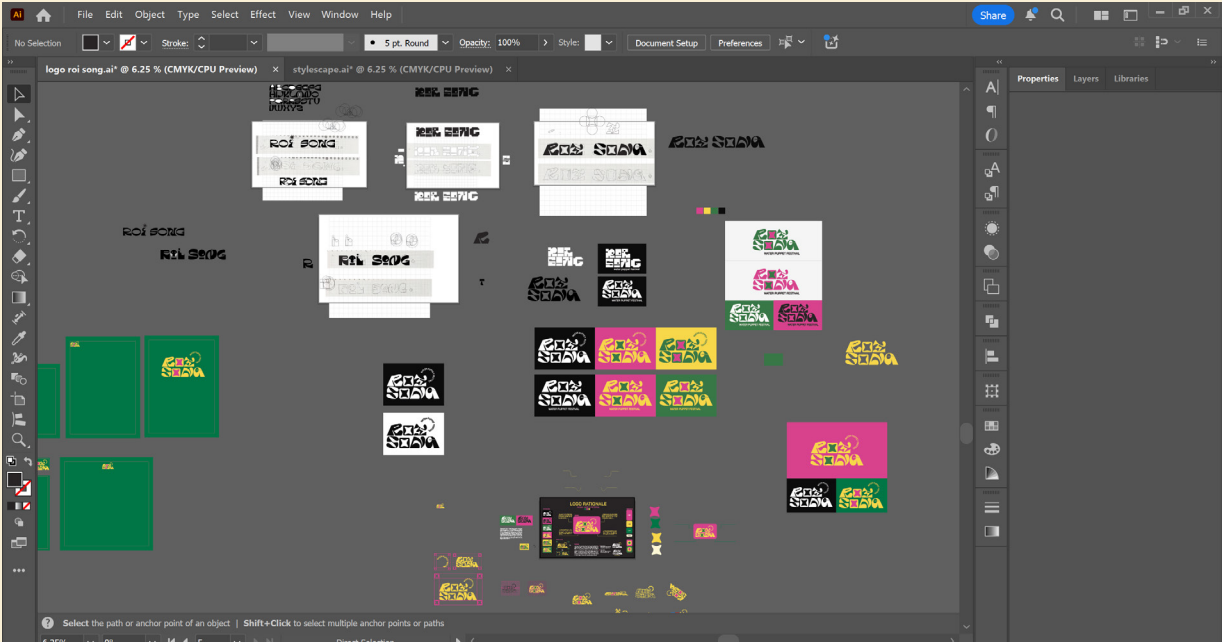
Stylescape 03: A hybrid of the first two, with a warm palette of orange, yellow, and navy to achieve visual balance. Wavy abstract shapes mimic the movement of water, highlighting the fluidity of puppet art.



Final Stylescape



Design Process



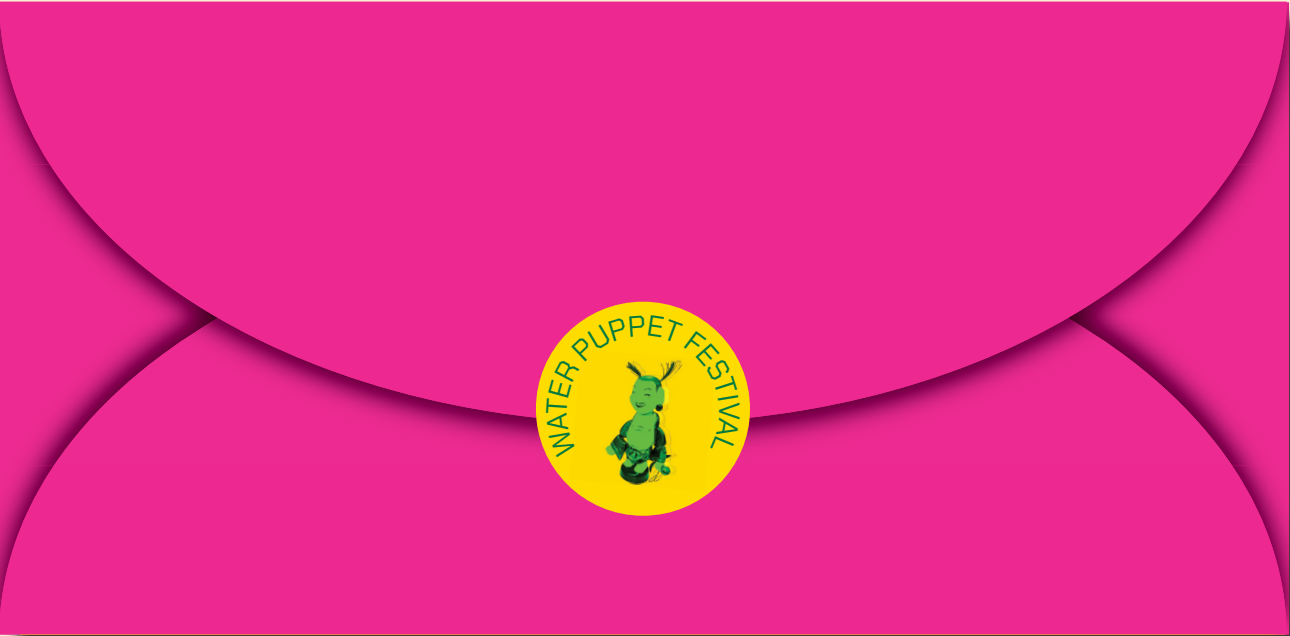
13

**FINAL
OUTCOME**



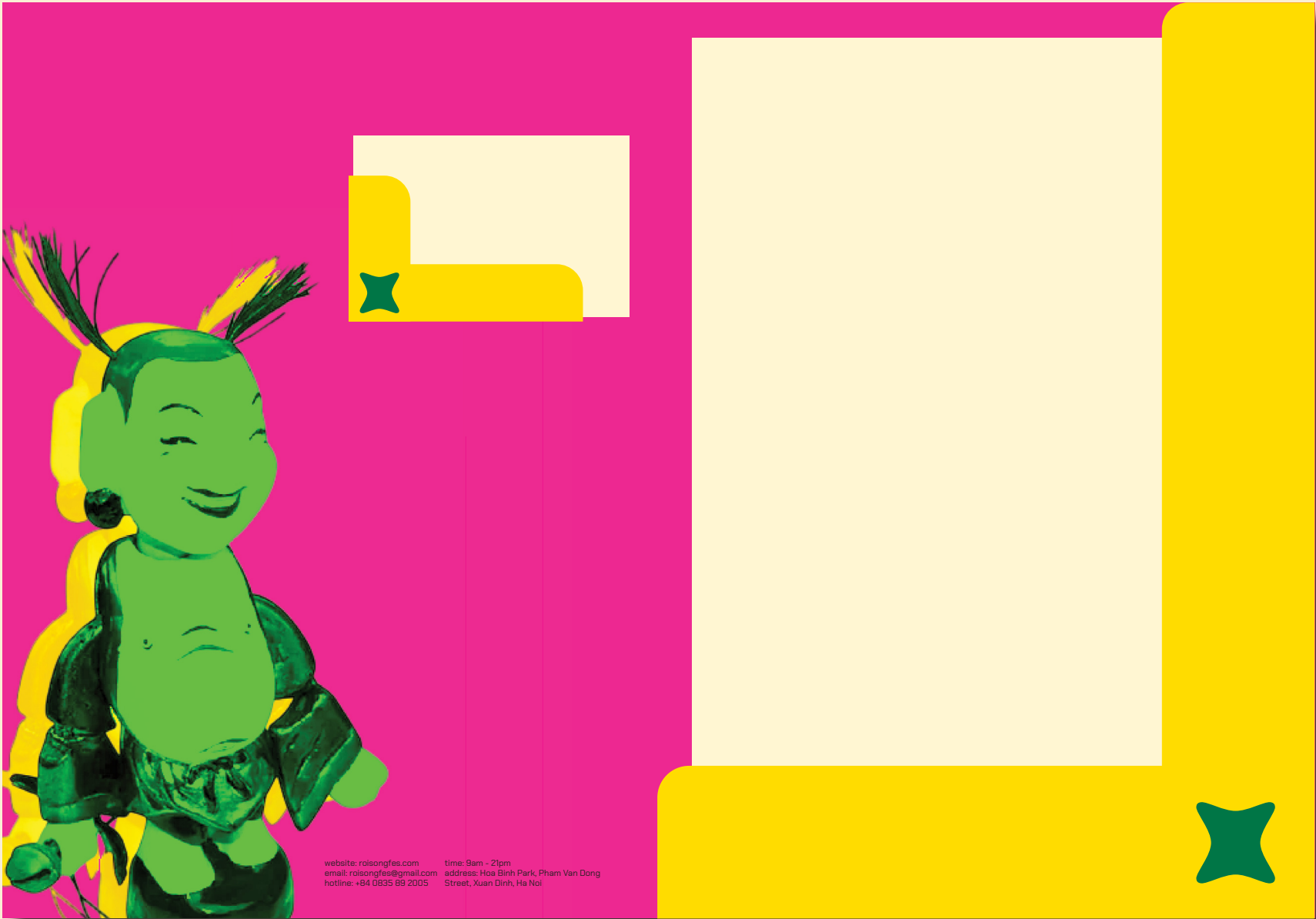
Stationary

Envelop



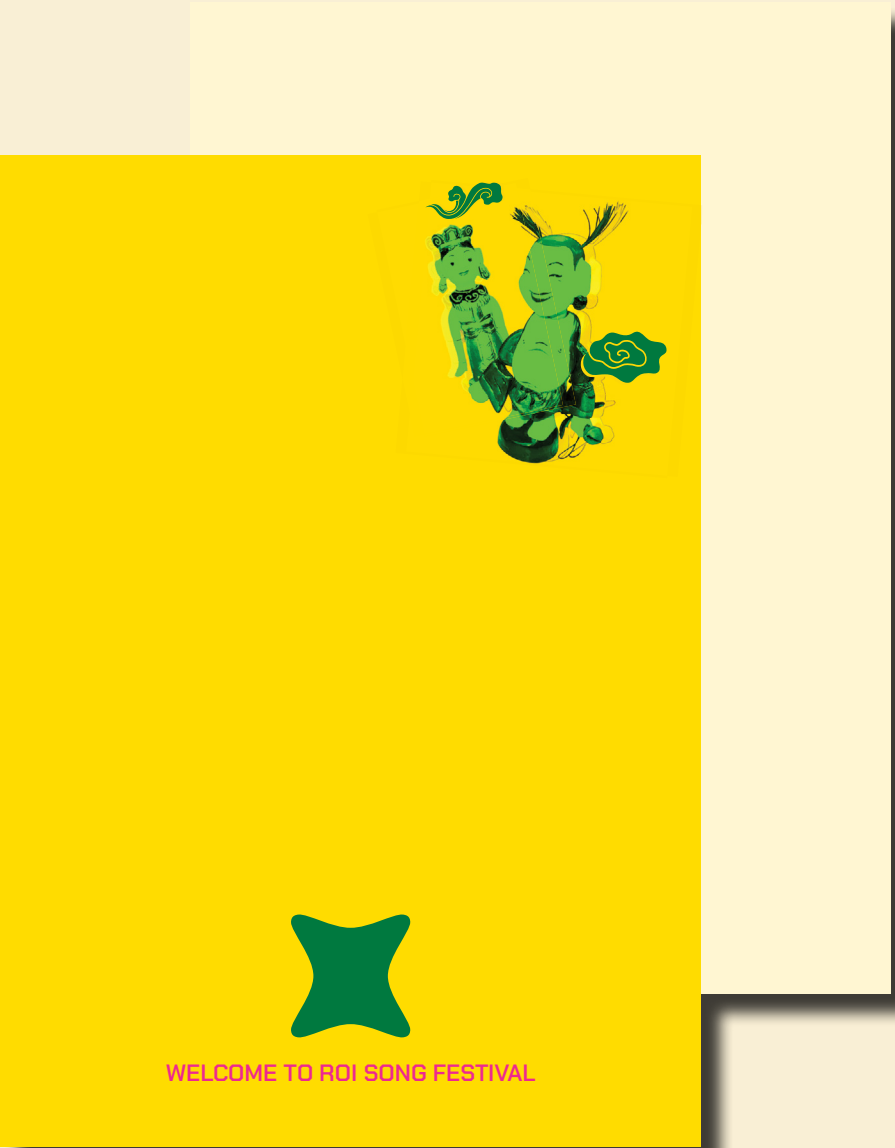
Stationary

Folder



Stationary

Letterhead



Stationary

Business Card



Stationary

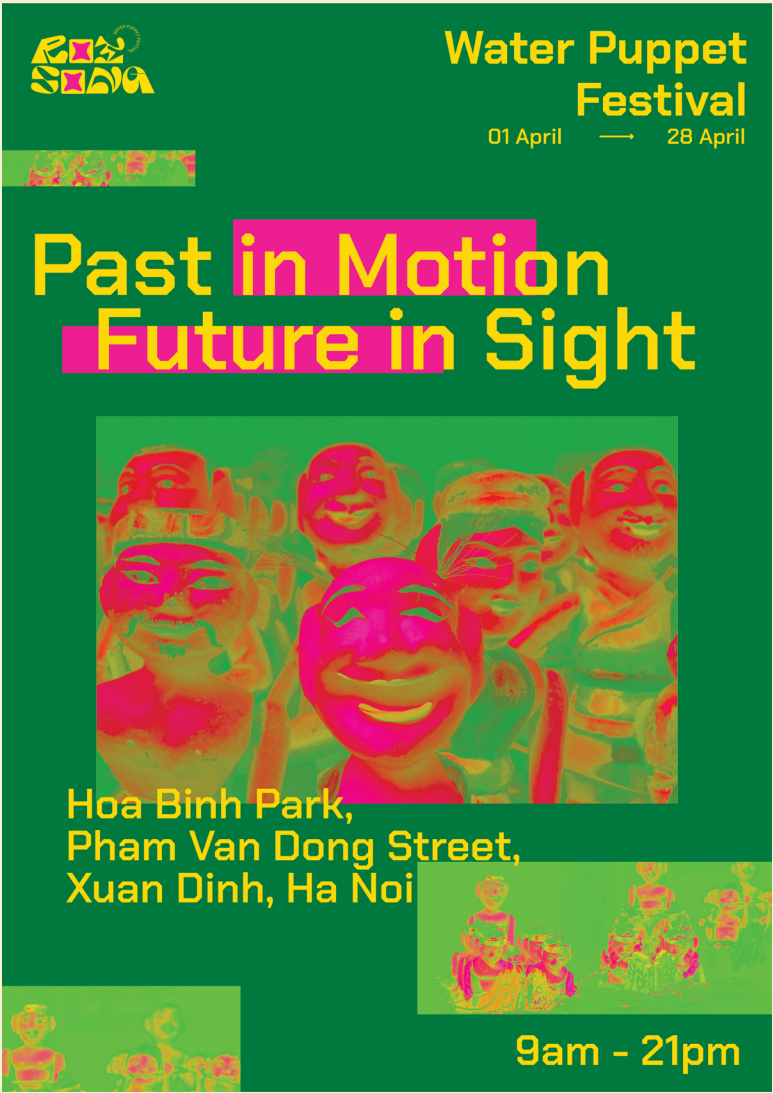
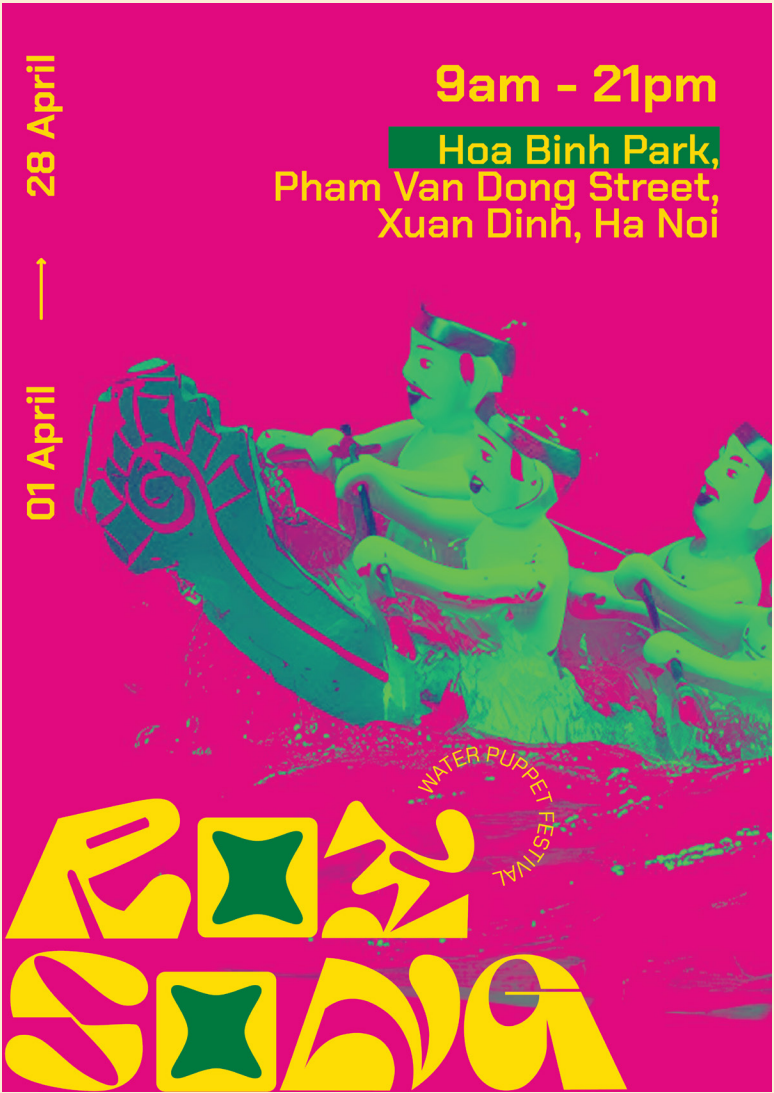
Complimentary Card



Stationary



Posters



Posters



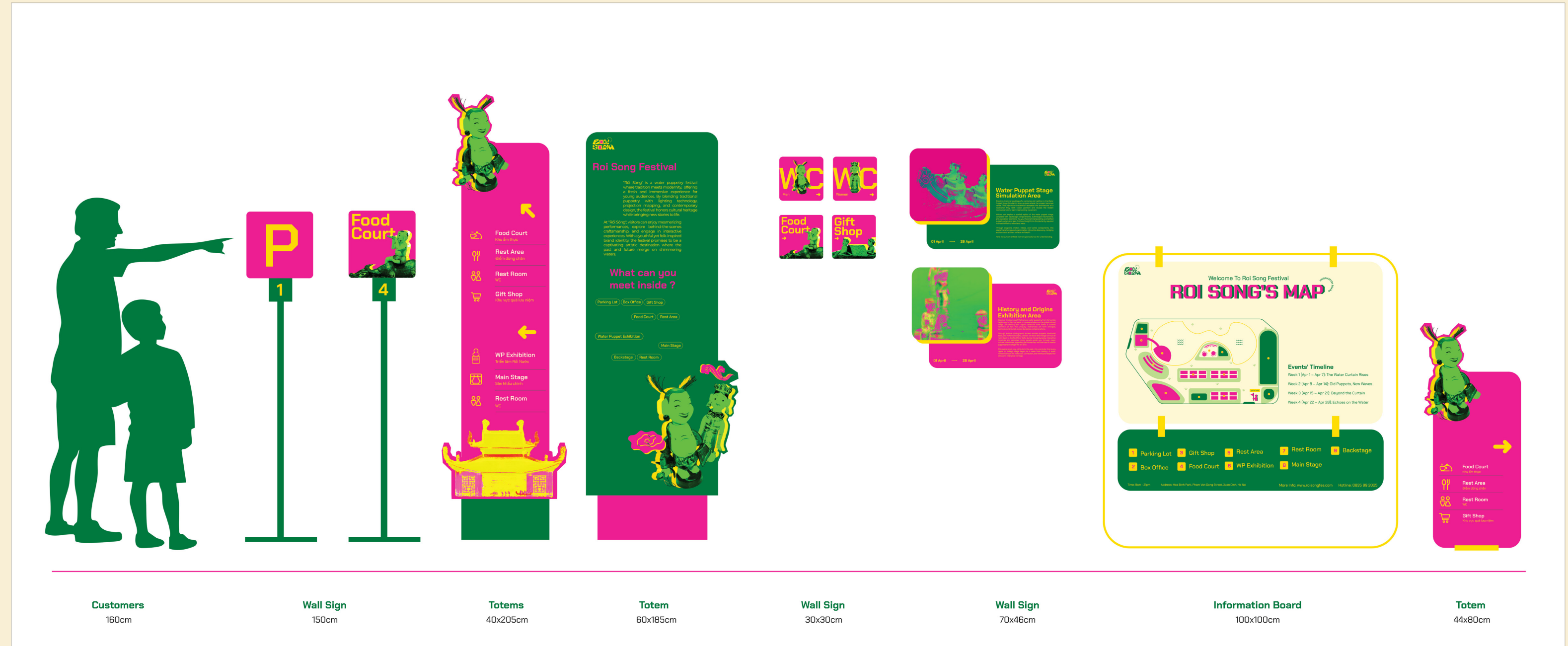
Posters



Tickets



Wayfinding



Wayfinding



Stickers



T-shirt



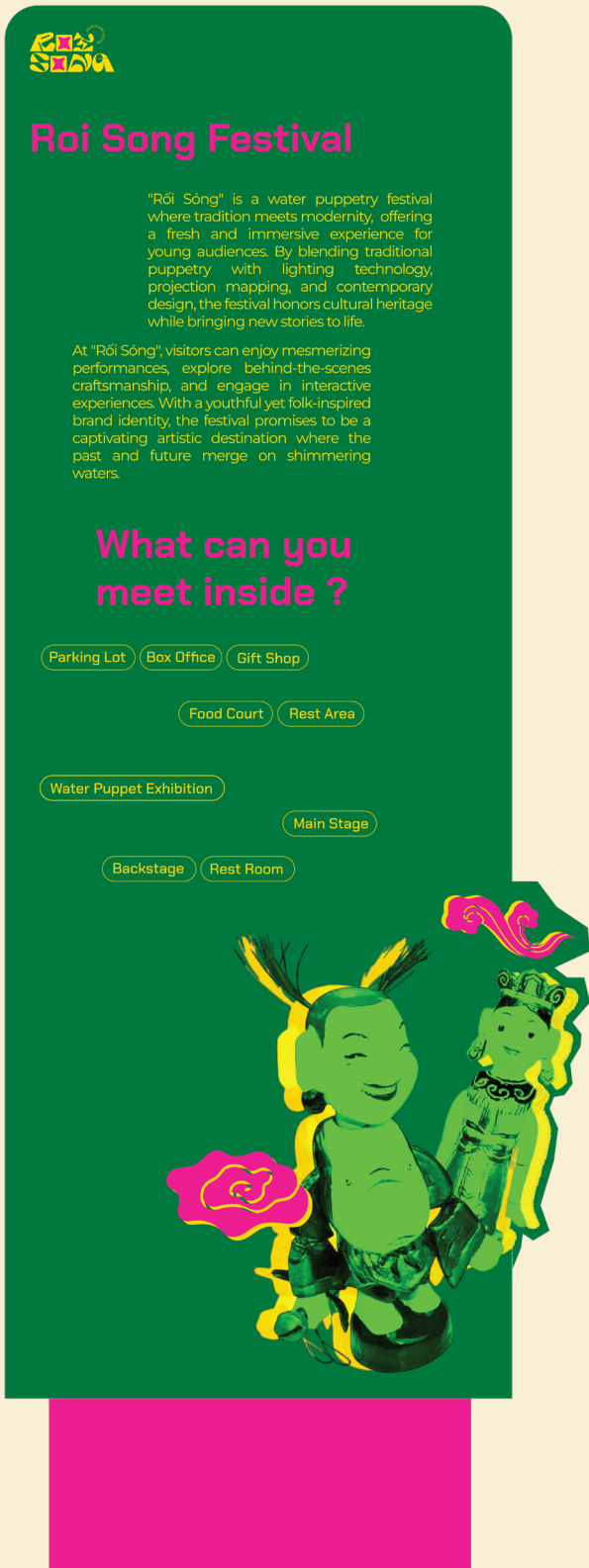
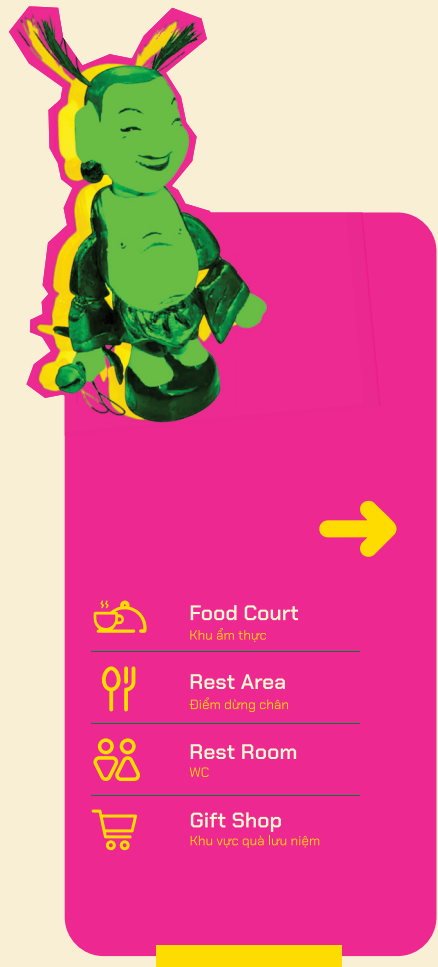
Keychain





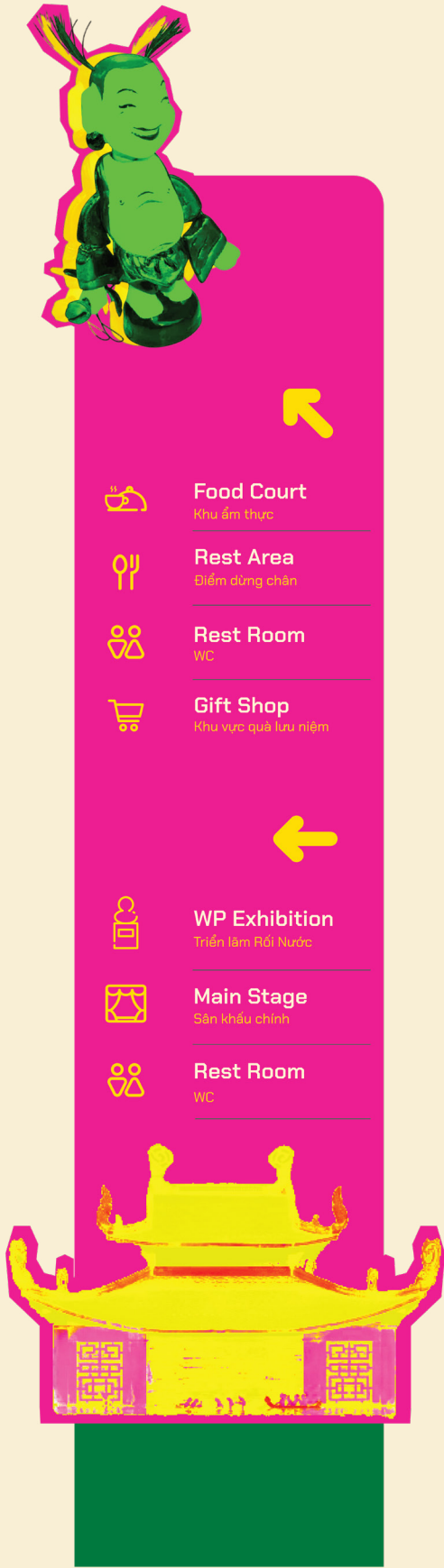
Wayfinding

Totem



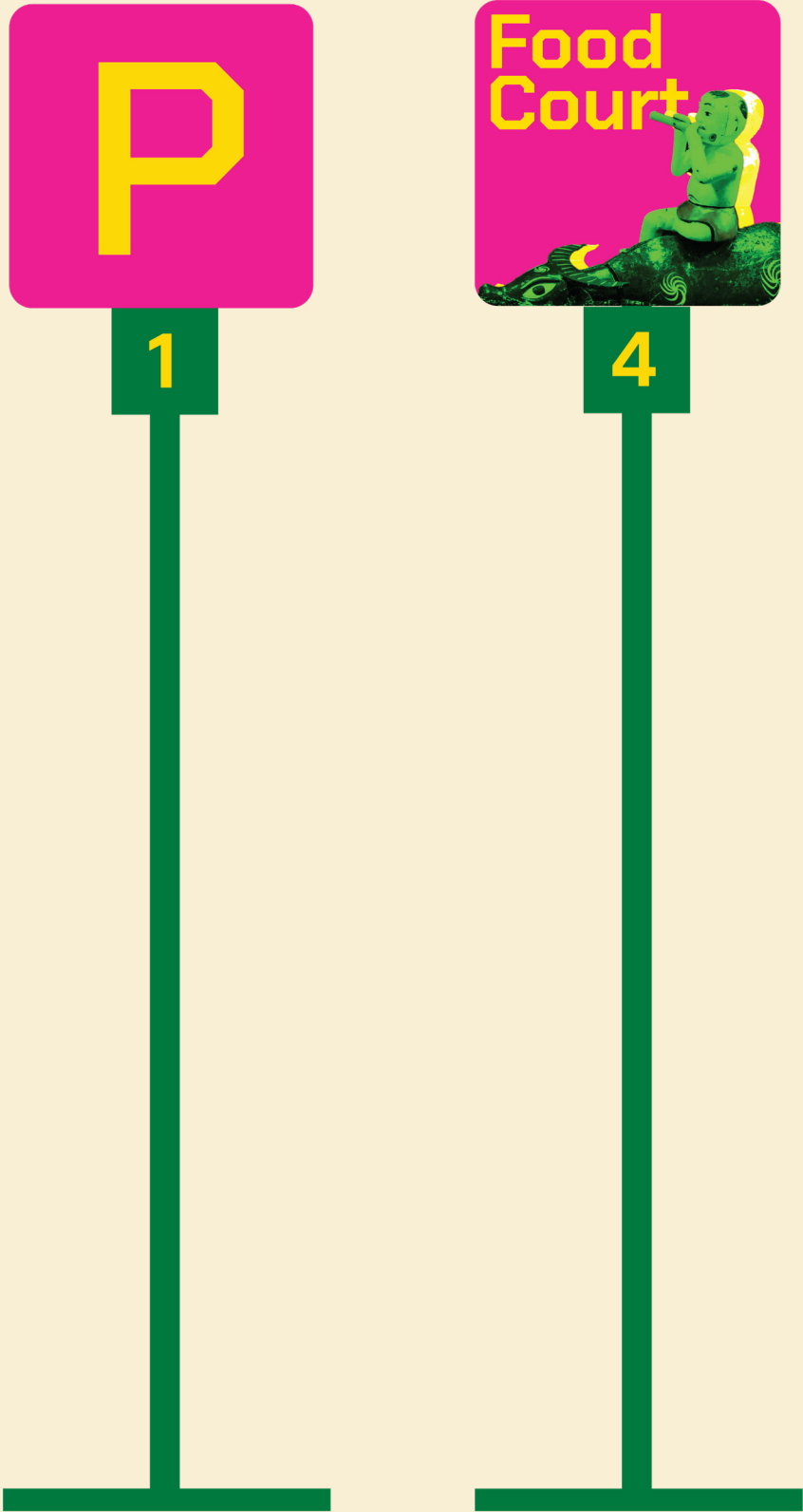
Wayfinding

Totems



Wayfinding

Signs



Wayfinding

Wall Signs



Wayfinding

Description



Water Puppet Stage Simulation Area

Step into the inner workings of a centuries-old tradition in the Water Puppet Stage Simulation Area—a space where the unseen becomes visible. This interactive installation recreates the architecture of a traditional Thủy đình (water pavilion) and reveals the hidden mechanics behind each mesmerizing movement.

Visitors can explore a scaled replica of the water puppet stage, complete with backstage compartments, submerged mechanisms, and puppeteer positions. Try your hand at manipulating a simplified puppet system and gain firsthand insight into the dexterity required to breathe life into wood and water.

Through diagrams, motion videos, and tactile components, this space transforms passive admiration into active discovery—bridging audience and artisan, surface and depth.

Here, the curtain is lifted—not for spectacle, but for understanding.

01 April — 28 April



History and Origins Exhibition Area

Discover the journey of Vietnamese water puppetry from its humble beginnings in the rice fields to its revered place on the global cultural stage. The History and Origins Exhibition Area offers a curated narrative of how this uniquely Vietnamese art form emerged, evolved, and endured across dynasties and generations.

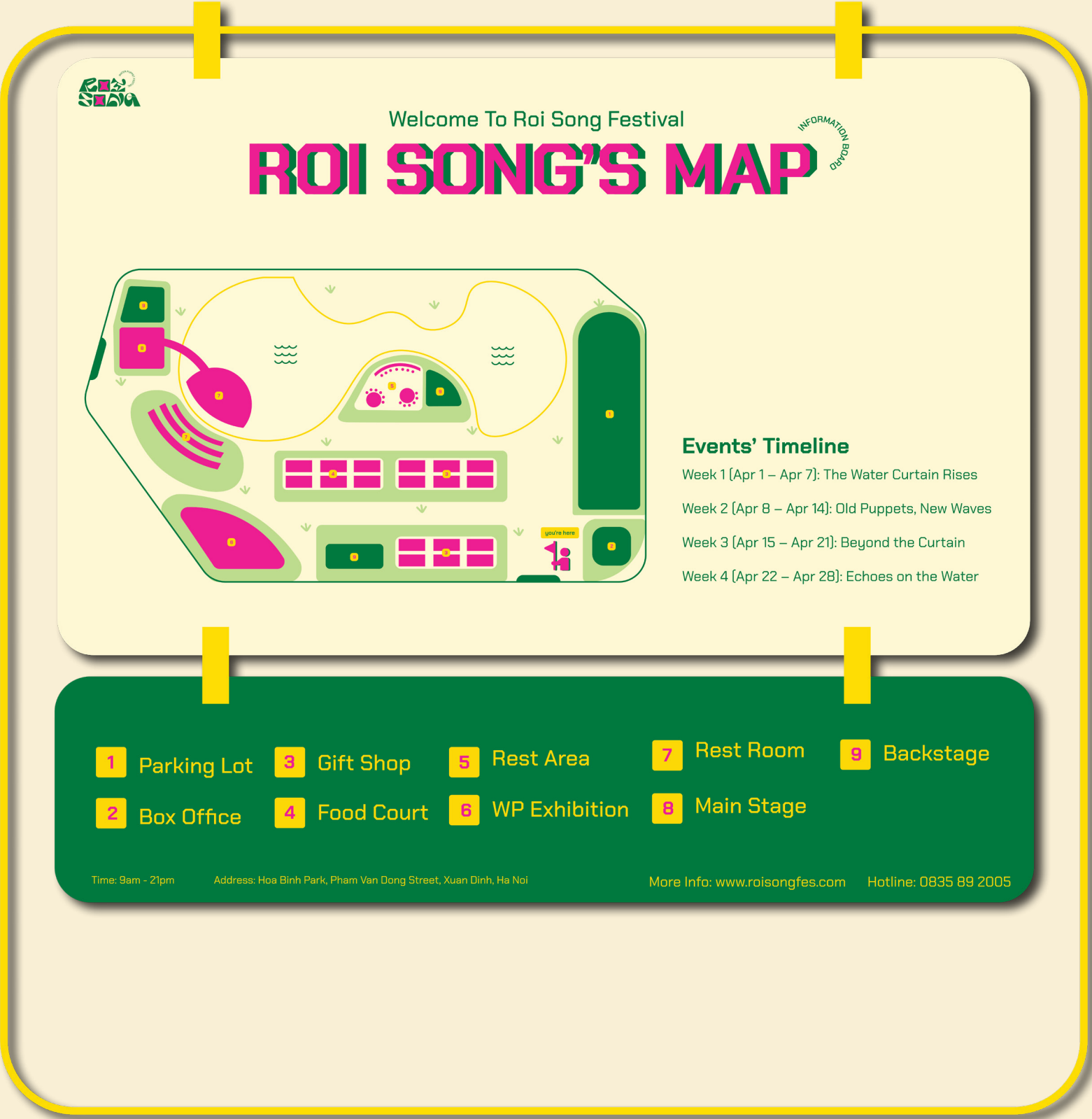
Through archival photographs, ancient wooden puppets, traditional tools, and historical scripts, visitors will trace the lineage of múa rối nước back to the Red River Delta during the Lý Dynasty. Interactive timelines and animated story panels guide you through major cultural milestones, legendary performances, and the lives of master puppeteers who kept the art alive.

This space is not only a tribute to the past—it's a reminder that every ripple on today's stage began as a wave from history. A quiet, immersive room for reflection, connection, and newfound respect for Vietnam's intangible heritage.

01 April — 28 April

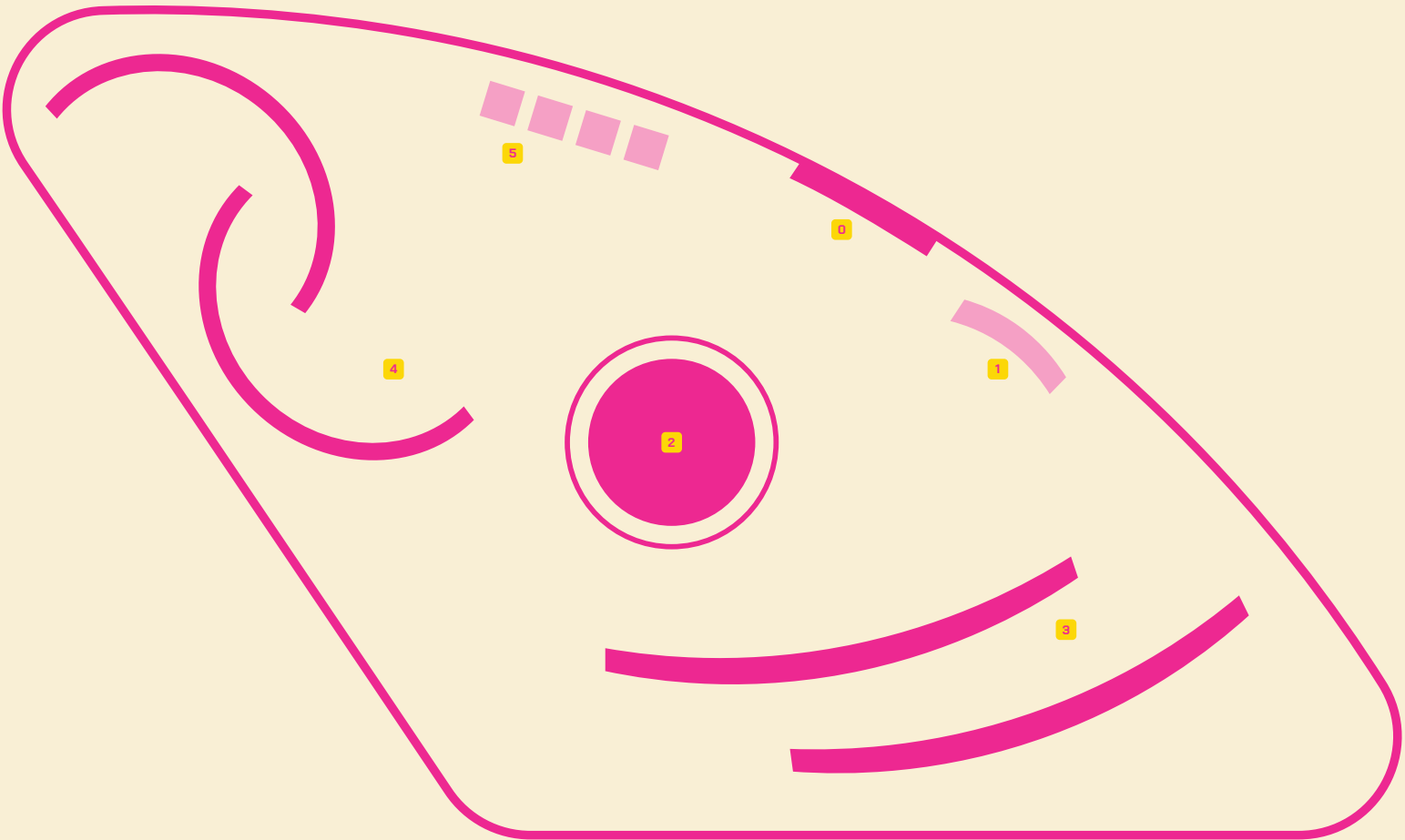
Wayfinding

Floor Plan



Wayfinding

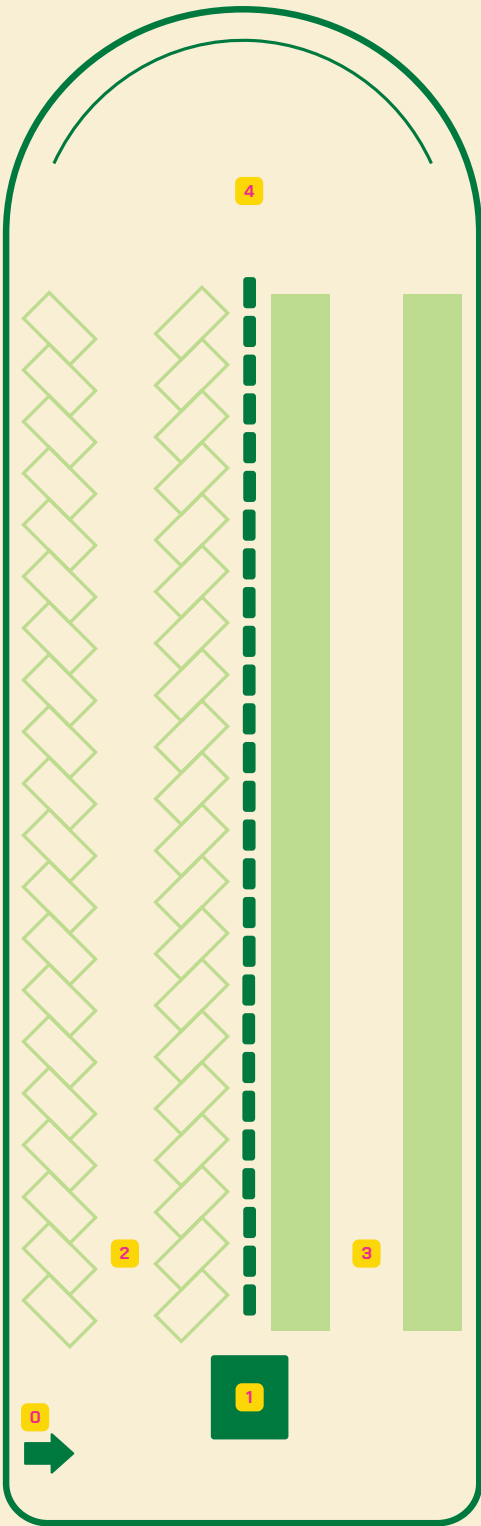
Floor Plan



- 1 Entrance
- 2 Ticket counter
- 3 Water Puppet Stage Simulation Area
- 4 History and Origins Exhibition Area
- 5 Traditional Water Puppet Display Area

Wayfinding

Floor Plan

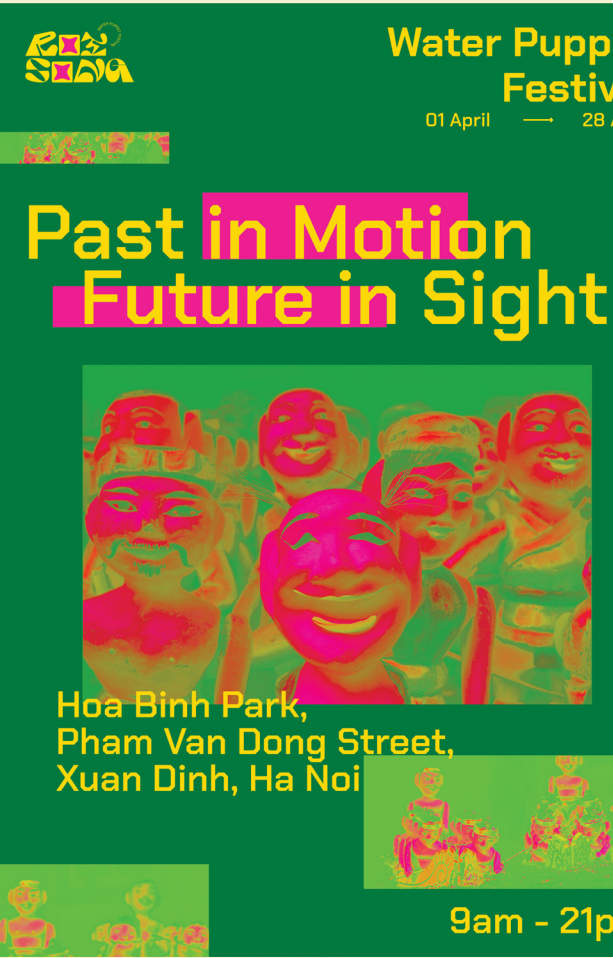
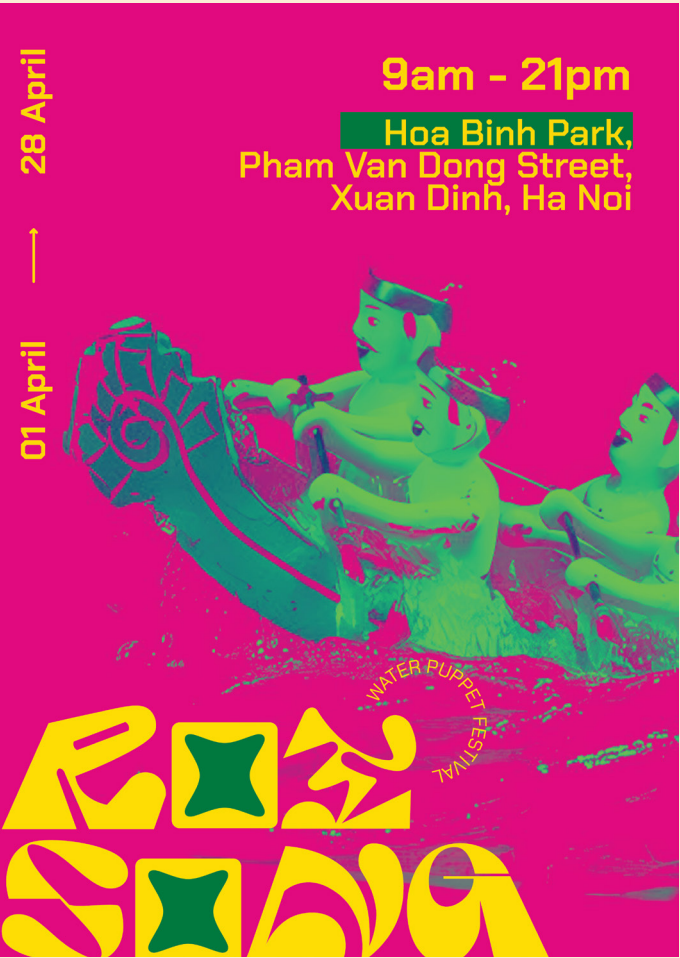
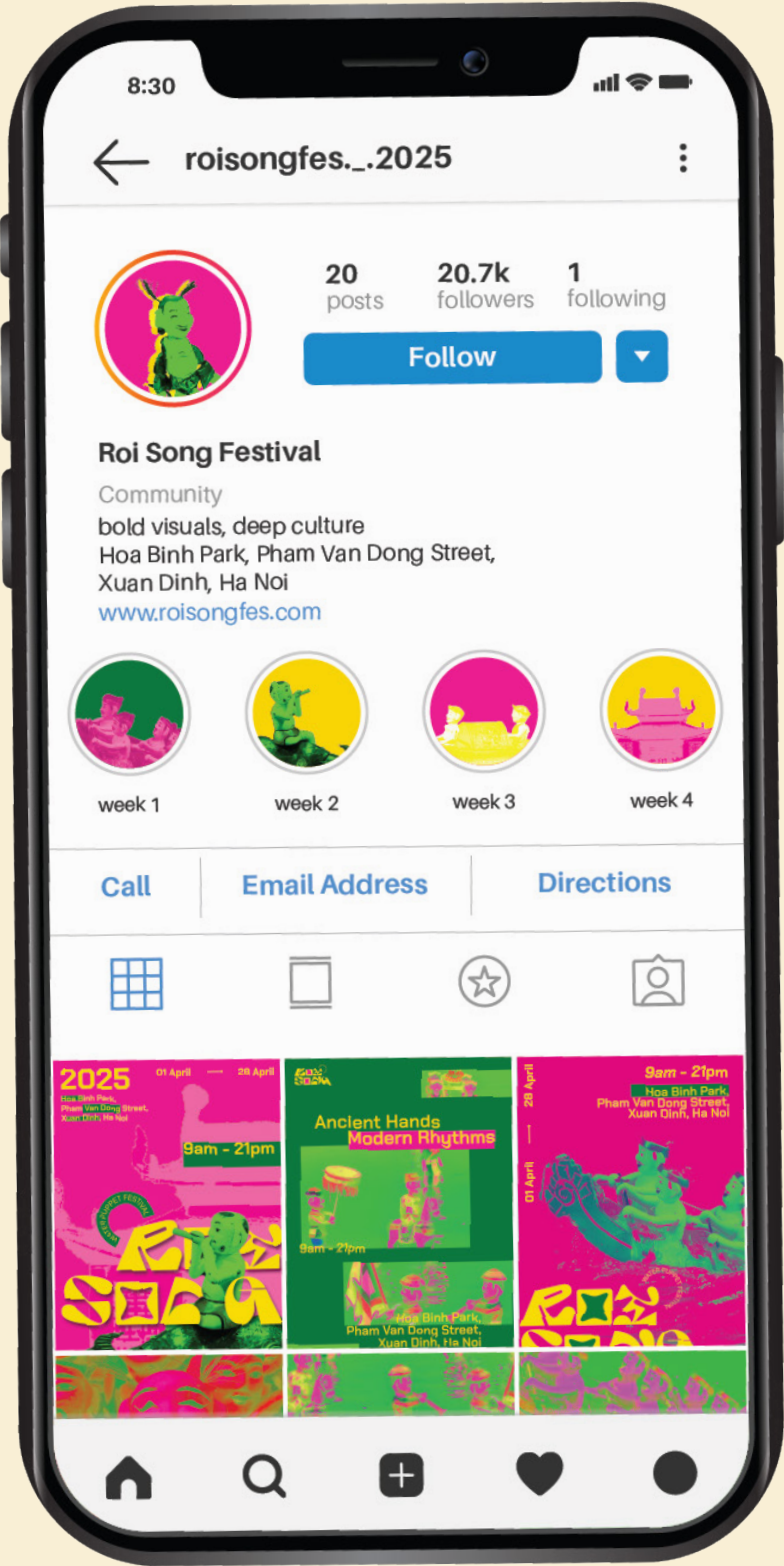


- 1 Entrance
- 2 Ticket counter
- 3 Car parking area
- 4 Motorbike parking area
- 5 Vehicle turnaround area

Brand Story



Social Media



Brochure



14

PERSONAL EVALUATION



My feelings

Branding and Advertising – Part 1 was not only a course on building visual identity systems, but also a journey that reshaped the way I think about design. Through each session and assignment, I came to understand that design isn't just about making things look good—it's about making them meaningful. Every small detail matters, and each element contributes to the larger voice of the brand.

I've learned to be more patient and intentional: from sketching to digitalization, from selecting color palettes to constructing moodboards, from writing a single line of slogan to creating an entire visual world around a concept. I now see that nothing in a brand exists by accident—everything is part of a bigger narrative.

Most importantly, this course taught me how to step out of my comfort zone. I used to rely on gentle pastel tones and soft, safe aesthetics. But now, I've dared to experiment with bold neon colors, unconventional layouts, and stronger visual contrasts. I'm no longer afraid to take creative risks—because I've learned how to justify them with clear, intentional thinking.

The Rối Sóng project was a personal milestone. Not only did it allow me to explore and celebrate Vietnamese cultural identity, but it also gave me the space to express myself more boldly and honestly as a designer.

I know the journey in branding is still long ahead, but this course has given me a solid foundation to move forward—with both confidence and authenticity.

