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Motion Branding
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playroom*

DOCUMENTATION

In the brief presented to me, I looked at it as encountering a problem and being asked to design a solution for it.

PROBLEM
Loss of 49% of young audience viewing in traditional television in the last five years.

WHY?
One of the main reasons is streaming platforms. They are more interactive, made to facilitate binge watching and they are accessible everywhere.

WHY IS TRADITIONAL TV FAILING TO CHANGE?
They are trying to get the lost audience back by becoming a combination of both mediums. The brand and personality aren't changing; only the content and its accessibility.

SYNOPSIS & STRATEGY
Focusing on the 51% young audience that is still watching and their likes and interests, my strategy is to create a channel that grabs those core personality elements, takes them to an extreme, and focus on a strong distinctive personality that is interesting for that audience.
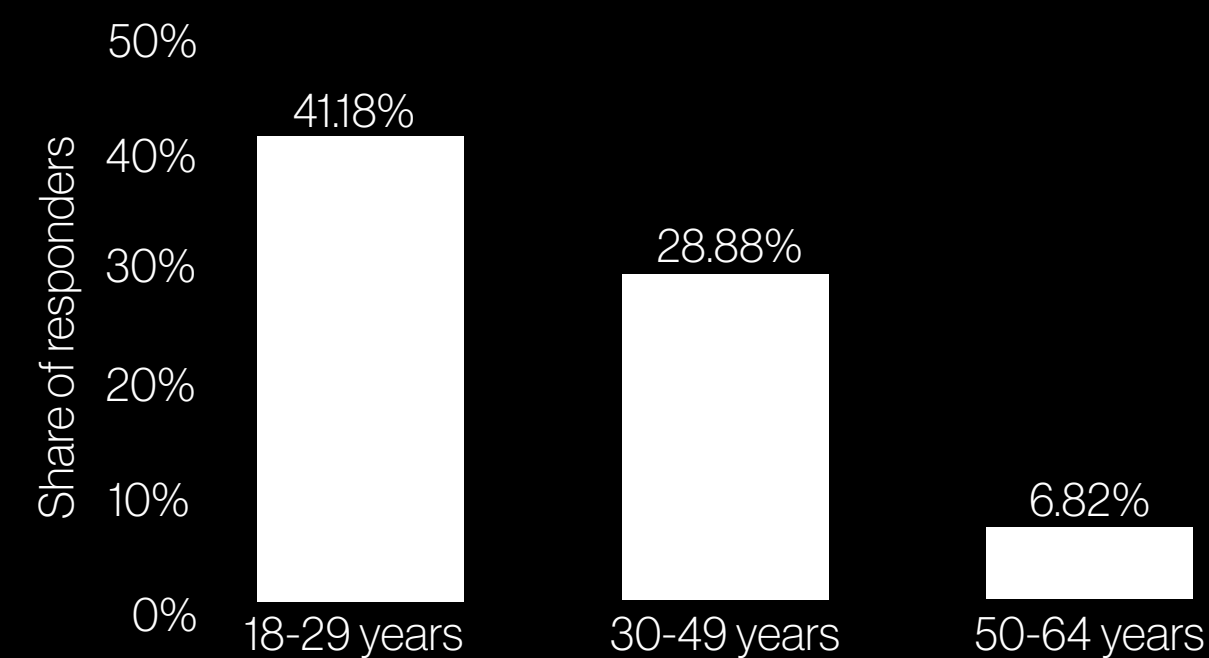With that strategy in mind, it's my objective to design a Dynamic brand and visual identity for a risky, forward-thinking, distinctive media network, with a strong online presence, personality, and connection with its global audience of young adults on equally-shared-ideas.

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When adding the biggest television channels and streaming services on a diagram of quality and coolness, it is easy to identity that the most viewed ones are closer to the cool spectrum. This could be originated the actual definition of coolness, yet I believe it's a strong factor that I must use when moving forward with this project.
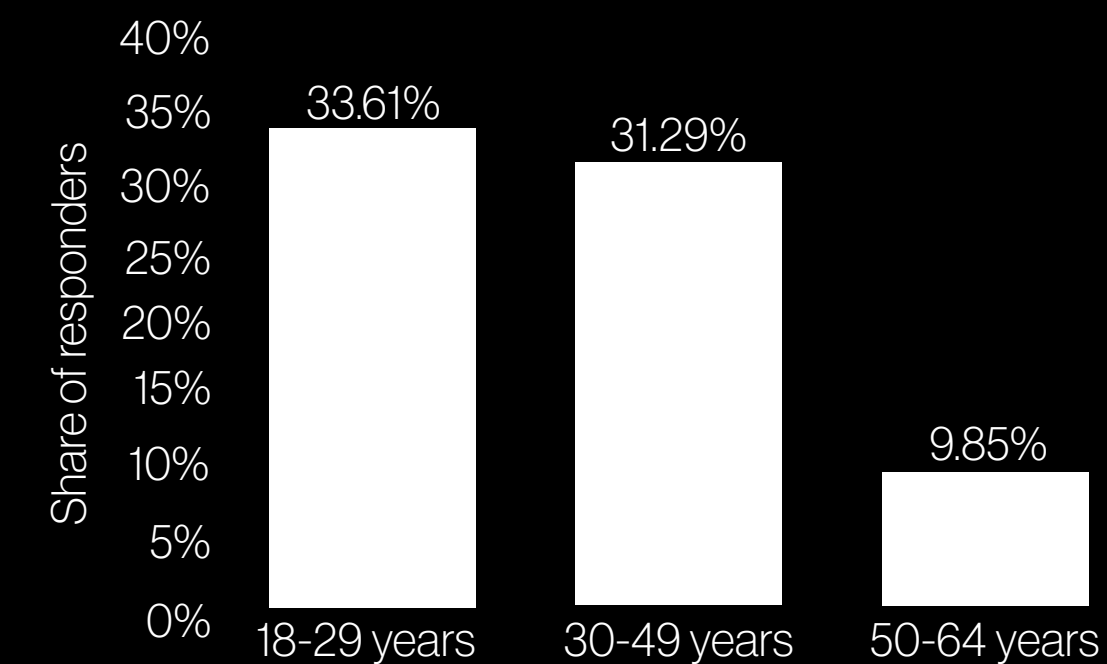
On such a saturated market, it is important to take note from historical small brands fighting bigger ones like Netflix vs Blockbuster and Sega vs Nintendo, where constant, confident, scrappy advertisement created the awareness of the brand's name. This would be even more effective today over social media. Perhaps I could replicate it in today's world.

All the research that I could find from reliable sources stops at 2018 and 2019; it does not contain the audience post-quarantine. The surveys normally conducted are from UK-only or America-only, which doesn't help me when my objective is to create a brand for a global-audience. Facing this issue, and wanting prove my synopsis was right (or wrong), I created my own Research Survey. Due of time limitations, I will only run it for two weeks and will spread it over global Discord servers, social media and with friends from Europe and South-America.

Share of Americans who watched Adult Swim during August 2018, by age [1]

Share of Americans who watched MTV during August 2018, by age [2]

ZAP ZINK
PING
click
SELECT
TV PRIME Expensive — rich
Long — elongate
Exquiste — Enтом
— Minds
gestues

Fun
Wonder
tart
CHOLIS

VISION

MUMMOS
VIZION

STATIC — Noise
VIDEO — STEREO CLICK

GEN Z
TELEVISION
CHANNEL

INTERACTIVE
INTERACONNECTING
Conneccion

Relax

Extended
BIT BITNET
BITE
RADICAL RadTV

Freetime
Metime
Woke

PREMIUM
INTERNET
NET
Binge Big Watchny
Binger
Now
BWatch

Couscian
BAP

The choosing name process began with selecting names that were neutral in the relationship between its meaning and the personality of the brand, yet dynamic enough to support it.

I decided to choose five potential brand names, then while developing them further, remove one by one. This is going to let me throw ideas and then analyse individually.

Vizion Channel
RadTV
StereoClick
ZapChannel
BingeNet

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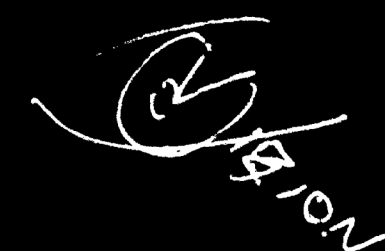
RadTV

RTV RTV

R

StereoClick

Stereo Click

Vizion Channel

VIZION

Vizion

Taking inspiration from various channel that also had similar personalities, such as SICRadical, Big Brother, Cartoon Network, Netflix, each logo is focused on different traits.
I believe this was a great way to see which ideas and personalities could actually work by showing them to the generation I was aiming for; plus a lot of logos felt like they would not stand in the modernized world.

RadTV is meant to be Bold and Dynamic, StereoClick is meant to be simple and energetic, Vizion is meant to be Obscure and Neutral, ZapChannel is nostalgic and "zappy", BingeNet is cartoony and charismatic.

ZAPCHANNEL

BingeNet

BN BN

BN BN

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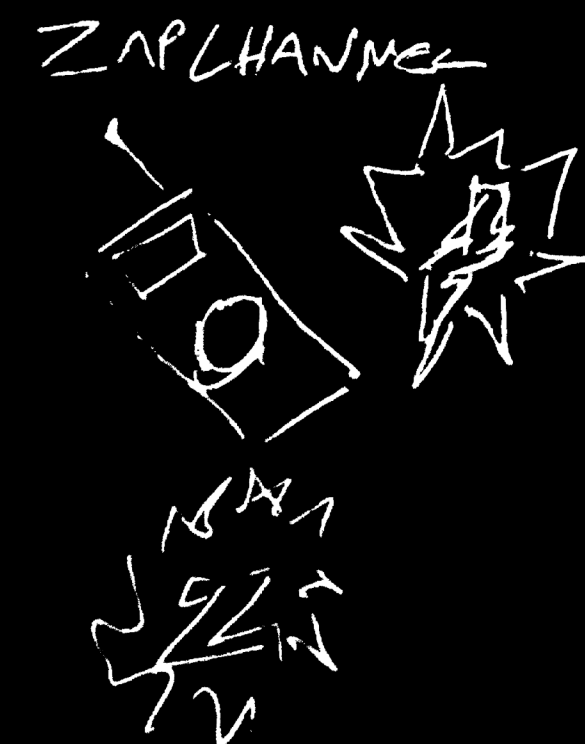
I decided to change the words and personality traits to more expressive ones.
This helped me further when I started removing some brands and re-selected the
personality traits again by its possibility of interpretation.

RadTV – Cocky, Aggressive, Direct, loud, exaggerated, vividness
StereoClick – Versatile, Rhythmic, Cutting-edge technology, contemporary
Vizion Channel – Wordplay, playful, relatable, direct, versatile, authentic
ZapChannel – Fast and Quick, colourful, alienating, hypnotic, movement, grotesque
BingeNet - Versatile, Playful, Diverse, Contemporary, engaging, eye-catching

Vizion – Effervescent, Versatile, Innovative, Engaging
RadTV – Provocative, Preposterous, Mesmeric, Vivid, Engaging
ZapChannel – Intense, Freakish, Brisk, Revolutionary

"Vizion Channel is an Effervescent, Engaging and Versatile youth media network that thrives in innovative approaches to its young adult audience."
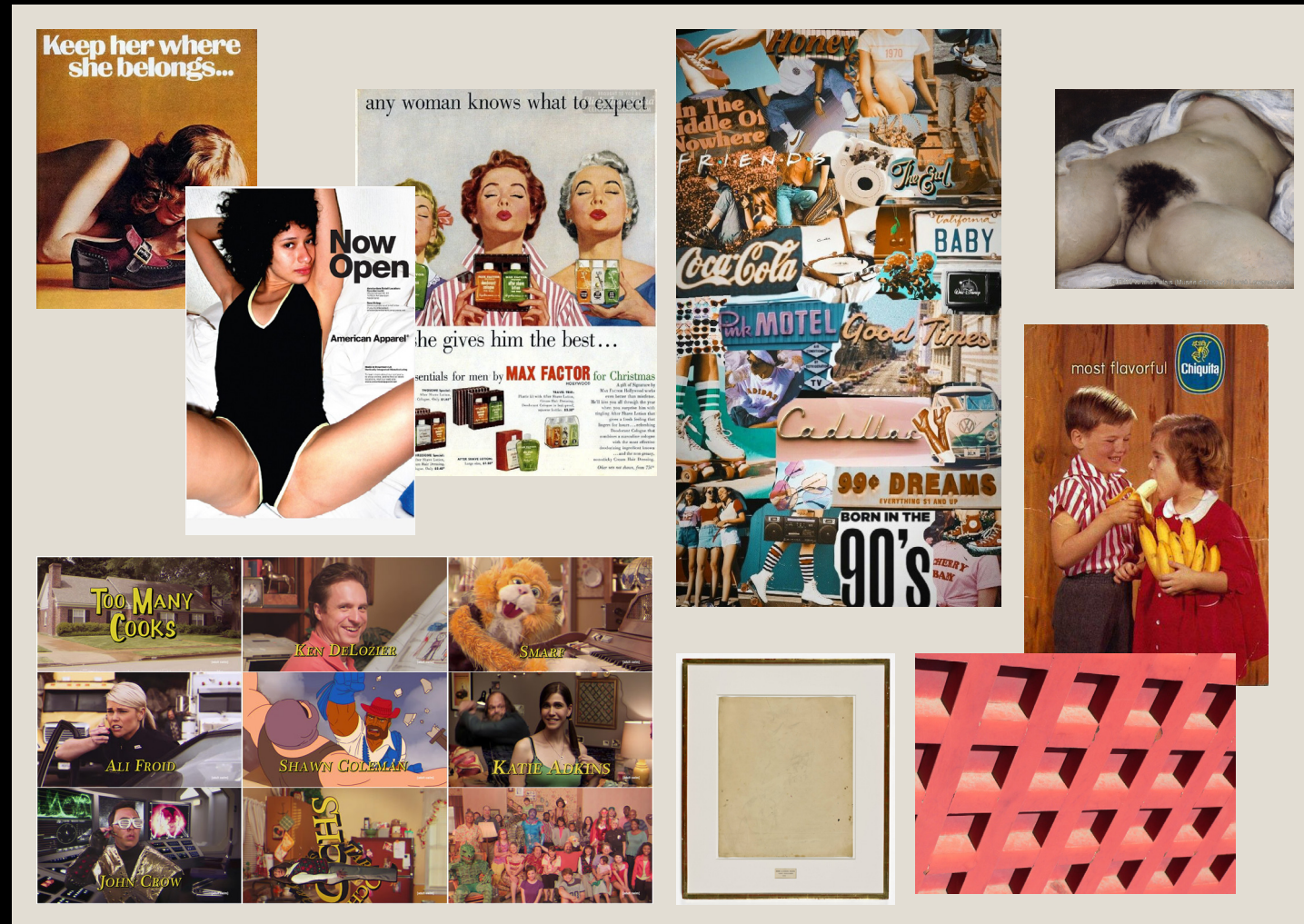
"RadTV is an aggressive, provocative, preposterous, vivid television network, for the young adult generation to engage and feel connected to."

"Zap's remit is being Brisk, Freakish, and Intense, appealing to a broad young adult audience with original and revolutionary programmes."

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After some feedback from tutors, I decided to move on with the RadTV brand, yet take those core ideas to an even greater extreme.
Since the personality traits were going to change again, the name does not support it and so it will also, must change.
That is where Playroom we know was born.

"Playroom is a mesmeric, provocative, preposterous, and off-colour alter ego of today's television cable, for the young adult generation to engage and hook up to."

FUCK THE SYSTEM

MADLAD

ZOOMER TV

GAY RABBIT

TRIDENT

FUCK IT

WATCH MY TV

Off colour TV

SCREW IT

Ugh

RAW LAD

TV SUCKS

CYBER HACK

COOL KIDS TV

SHIT

BALLS OUT

YOUR MOM

dicks out

SCREW YOU

WHATEVER

Ballarat BS TV

FUCK MY LIFE

WHENNE TV

YEET

GAYDIO

BAN IT

cooky

WRITE OFF
FUCK OFF

FUCKED

neos TV

playtime

Brady

STUPID SHIT

BROKEN SYSTEM

ZINGER

Playroom

Raunchy

millenium tv playroom

SHAG

NOT DEAD YET

off colour playroom

DEAD

DYING system

Moodboard 1

Moodboard 1
-Riskier.
-Contemporary.
-A new appealing perspective to the vintage looks.
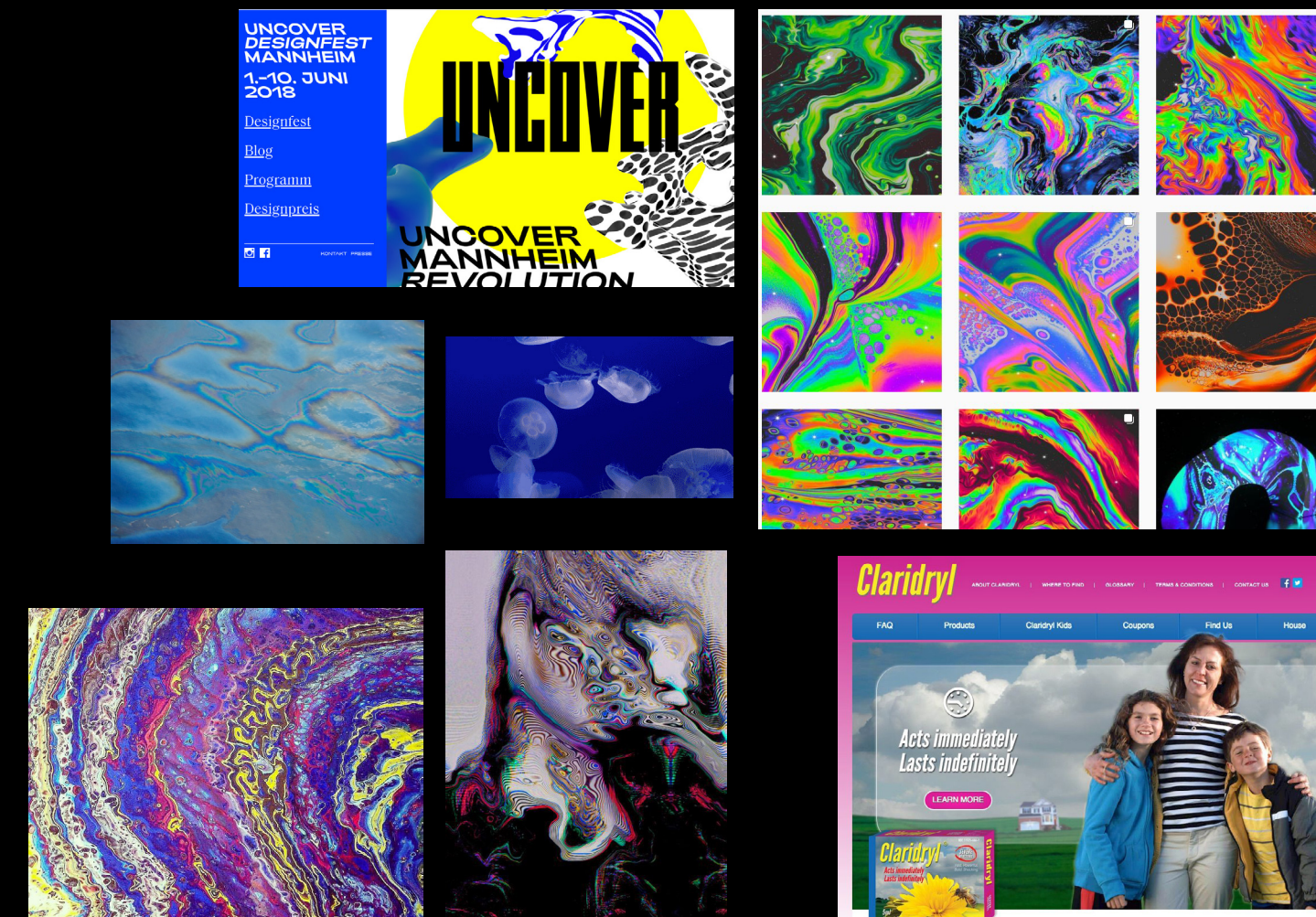-Still animation inspired by collage.
-Provocative.

Moodboard 2
-Atmospheric.
-Engaging. Mesmeric.
-Bizarre.
-Dynamic line or static.

Moodboard 3
-Slow movement. Mesmeric.
-Bizarre.
-Very colourful.
-It is dynamic but sort of is not.
-The visual identity of a wave could be very interesting and stimulating but I am unsure how to recreate it in the timeframe.
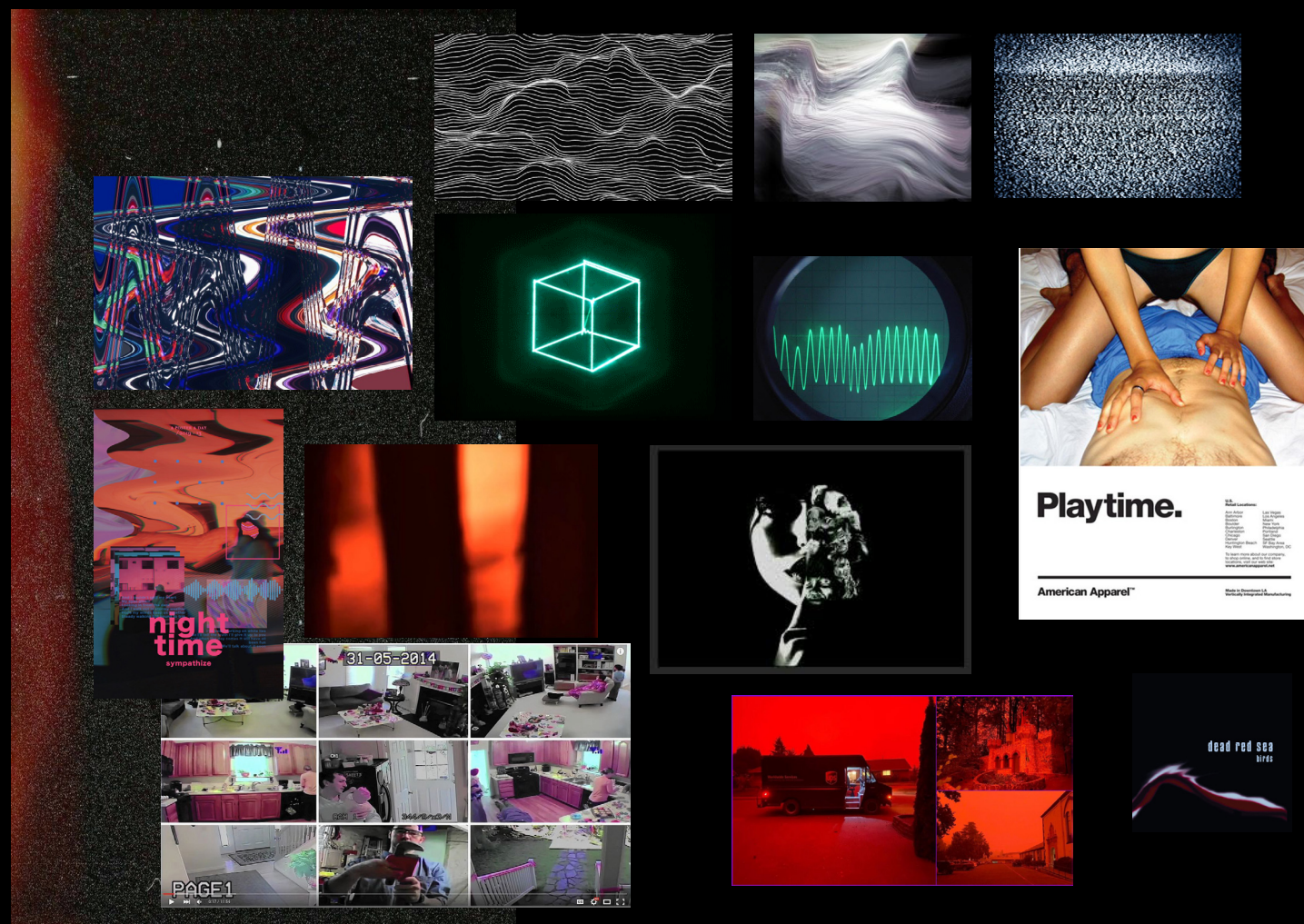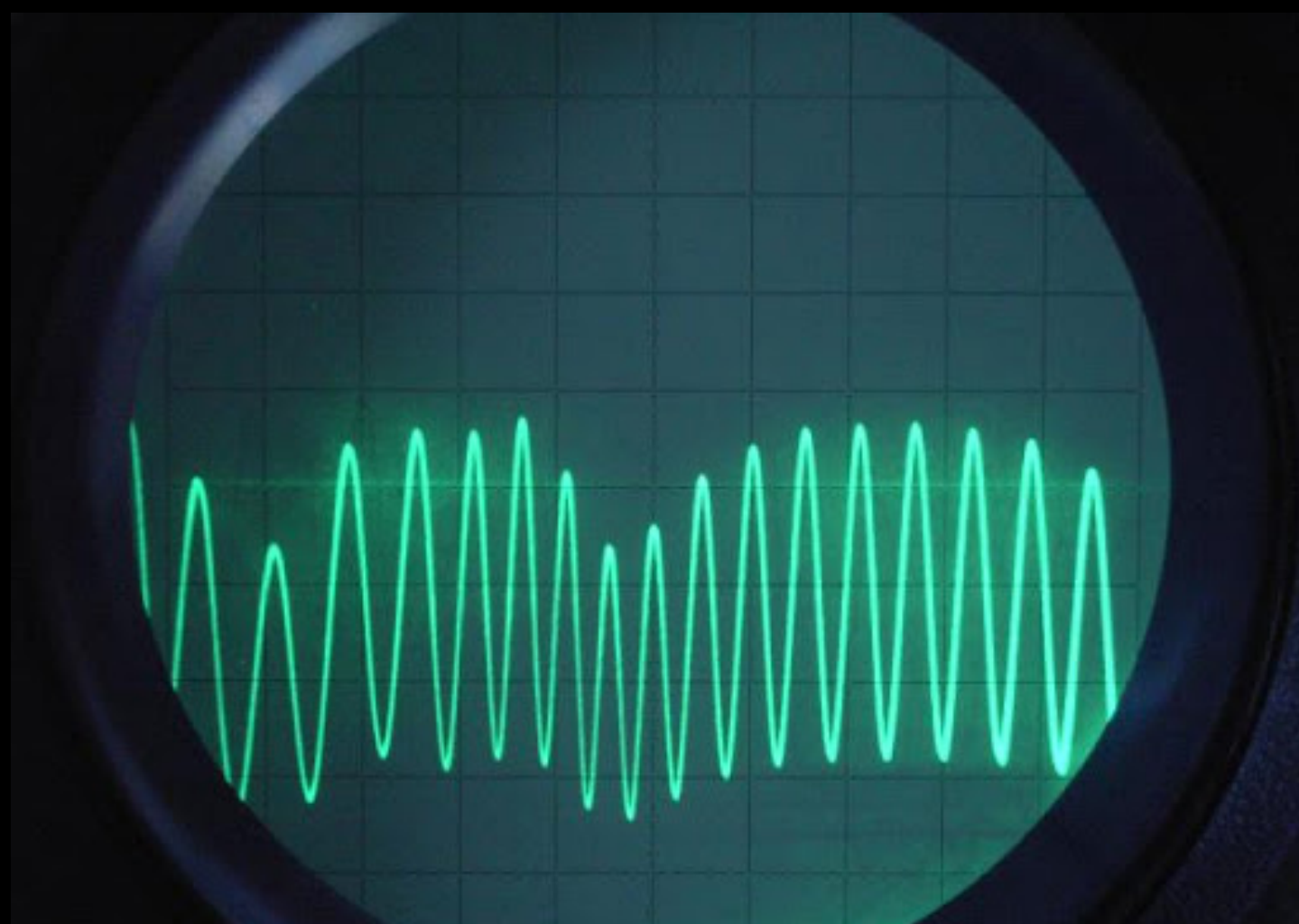

Moodboard 2

Moodboard 3

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Moodboard 1
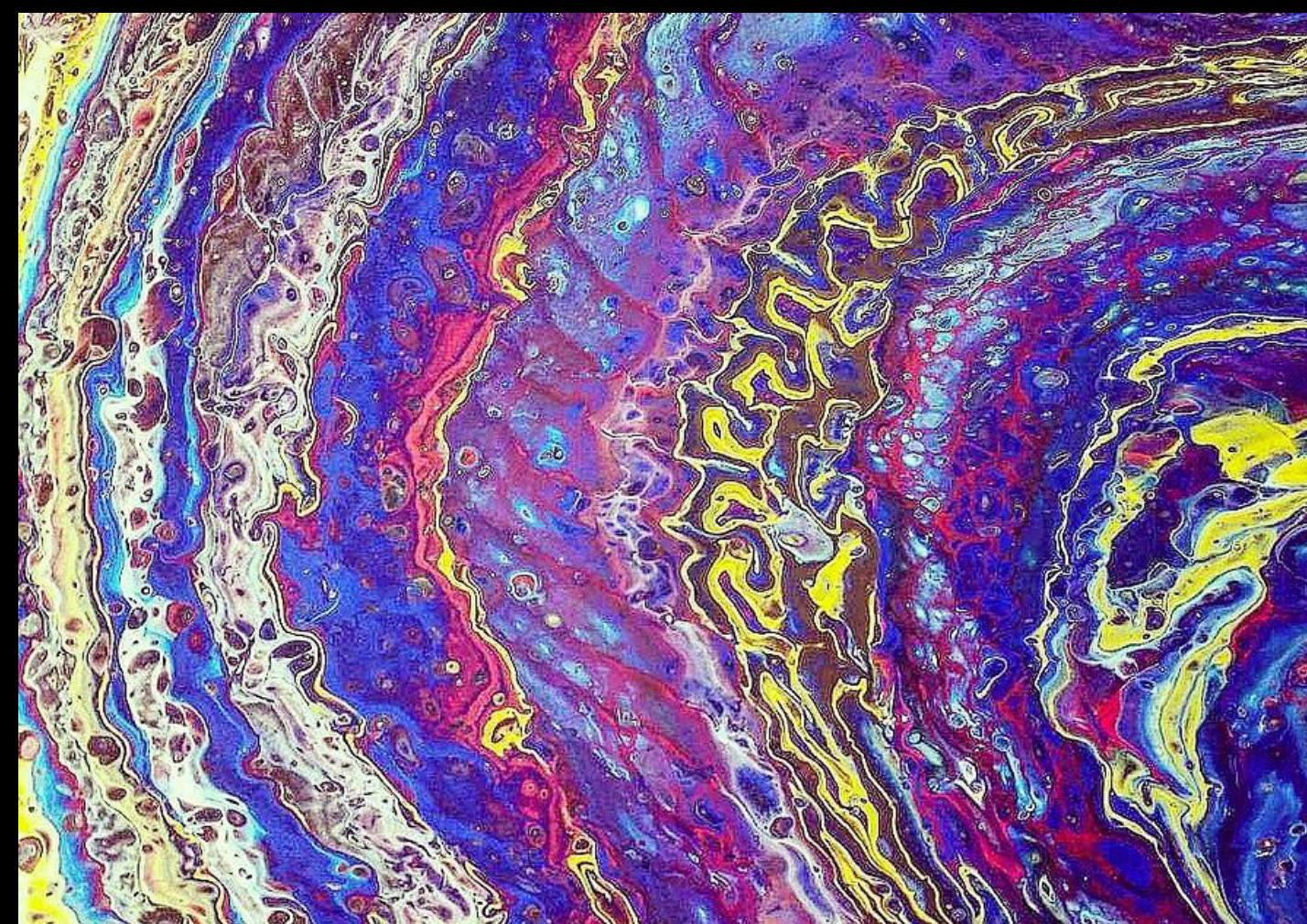

Moodboard 2

Moodboard 3

Although Moodboard 1 felt more riskier, it's more contemporary and it's not dynamic. It does not reflect channel's objective of being an off-colour alter ego of today's television cable.

Moodboard 2 and 3 are more dynamic, simple to explain and they meet the expectation of the channel, but I believe they lose their potential on terms of being risky. While one seems to focus more on colour and slow movement, the other feels more about being rapid and atmospheric.

Upon both moodboards, the second moodboard is more atmospheric, dynamic, and engaging.
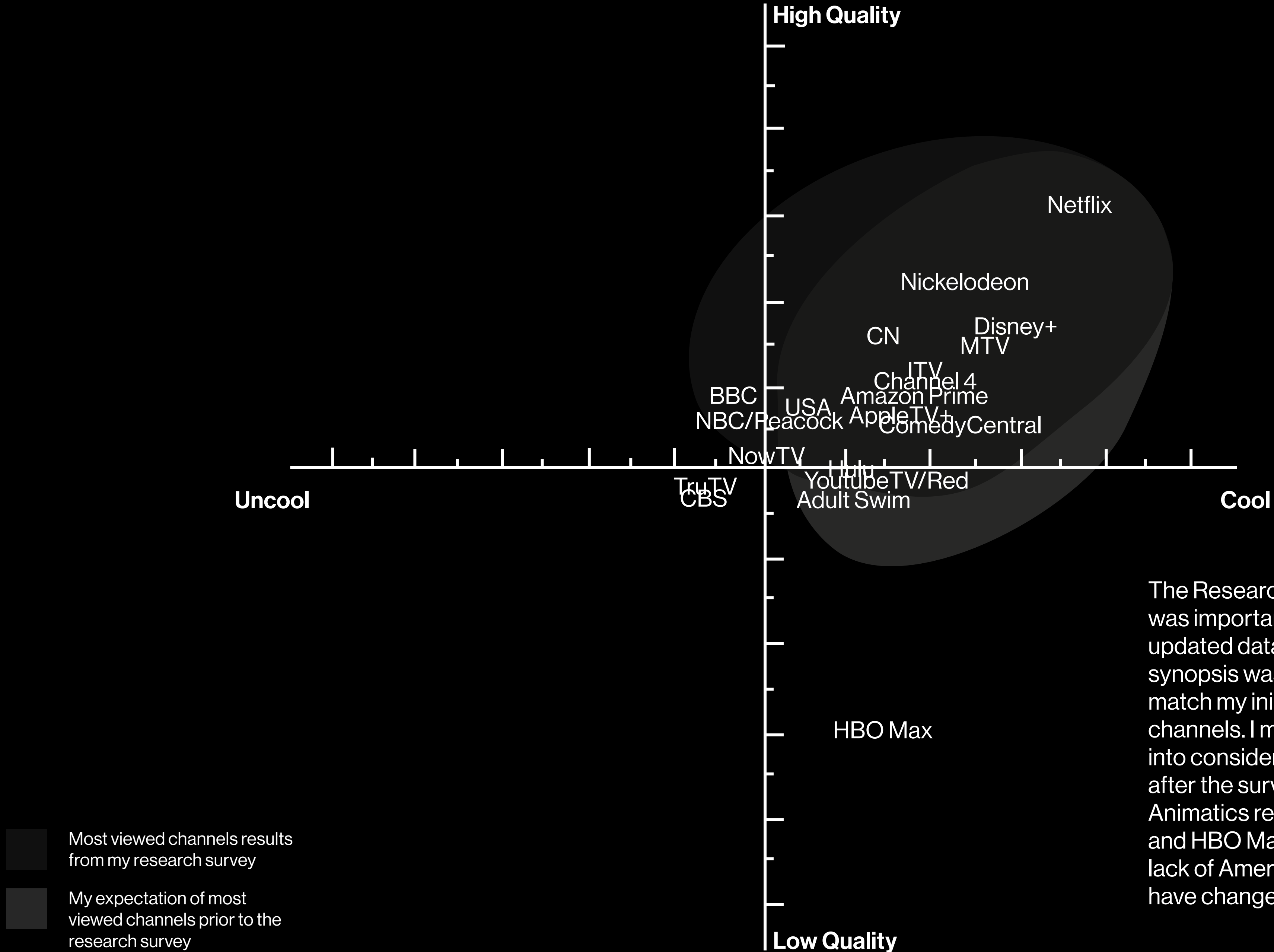
However, the use of a line as a concept, to me, sounds like a safe bet. I will have to make it appealing and extraordinary to be able to stand on itself and be worth it as a visual identity. The line between an intentional line and an abstract one is very blurry and could create me issues in the long run.

With the possibility of combining the wave and line, equally liked visual concepts by my generation, I started focusing on how I could re-create them.

High Quality

Netflix

Nickelodeon

CN   Disney+
MTV

ITV
Channel 4
Amazon Prime
BBC   USA
NBC/Peacock   AppleTV+
ComedyCentral

NowTV

TruTV   YoutubeTV/Red
CBS   Adult Swim

Uncool

Cool

HBO Max

Low Quality

Most viewed channels results
from my research survey

My expectation of most
viewed channels prior to the
research survey

The Research Survey that I conducted
was important to get more globalised and
updated data. The results hints my initial
synopsis was correct, yet they did not
match my initial prediction of most viewed
channels. I made a mistake of not taking
into consideration new announcements
after the survey period time such as the
Animatics re-boot from Hulu, or that HBO
and HBO Max are not the same thing, or
lack of American answers which would
have changed the results.

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PLAYROOM | WEEK 3

By what nouns do you group yourself in?

Adults
5%

Kids
5%

Grown-Ups
9%

Younger Adults
62%

Teens
19%
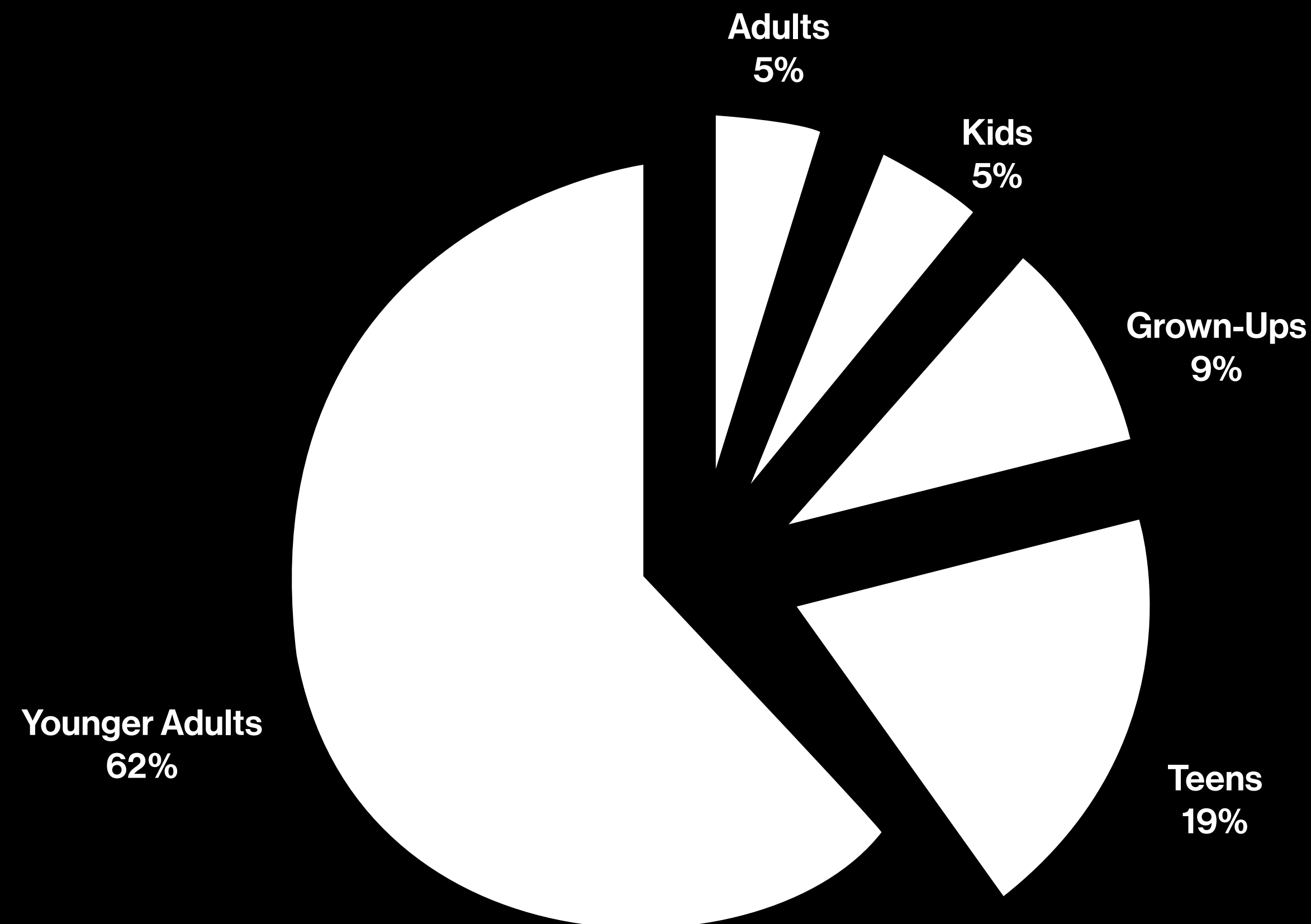
Although the research survey's data gathered was not necessarily strong enough to confirm my synopsis, it means I am in the right direction.
The results were later shared with third-parties and classmates.
Playroom now has a goal and a strategy.

We are called: Playroom

Our audience is: Younger Adults

We are different because: We are unique, confident with the provocative, bizarre approach towards our audience; specially on an oversaturated market with neutral lifeless networks. We do not follow or comply with the genre; we are our own distinctive media network.

We want people to feel: engaged, provoked, connected, entertained.

We believe in: Freedom of Speech, Expression and Equality. We believe in a new world commanded by a new generation that is not afraid to speak up and act.

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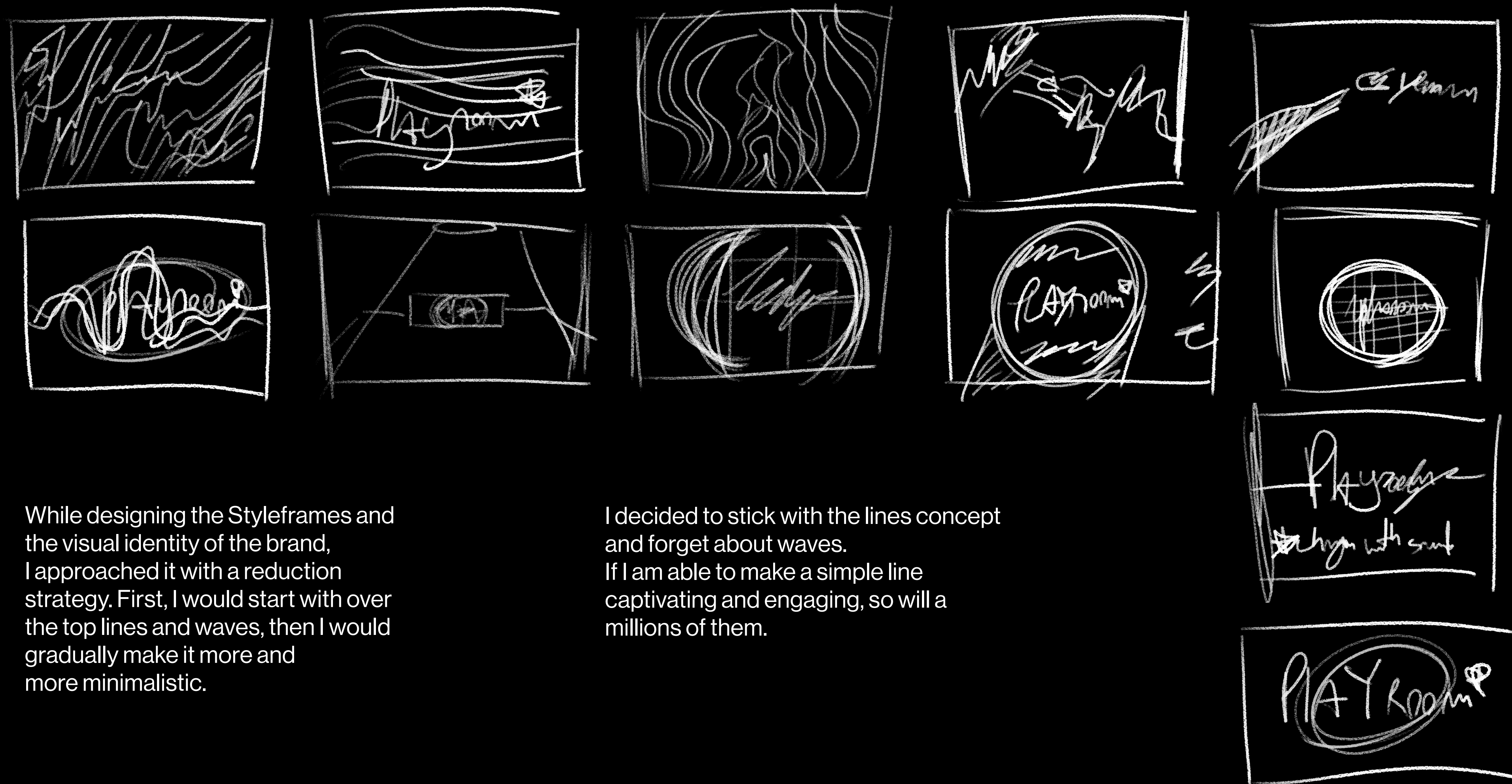
While designing the Styleframes and
the visual identity of the brand,
I approached it with a reduction
strategy. First, I would start with over
the top lines and waves, then I would
gradually make it more and
more minimalistic.

I decided to stick with the lines concept
and forget about waves.
If I am able to make a simple line
captivating and engaging, so will a
millions of them.

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PLAYROOM **playroom** **playroom** **playroom**

playroom **playroom** **playroom** **playroom**

Selected various channels and
started analysing similarities to
create familiarity with my brand
against others, such as typefaces,
animated logos, sound engineering
and tone of voice.

I noticed some similarities between
logos, so I started experimenting the
name in another brand's
logo's typefaces.
After that, I started trying
combinations between them.

playroom playroom **PLAYROOM** **playroom**

PLAYROOM playroom* playroom **play**room

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After trying various typefaces and not getting one that fits the brand, I decided to create my own.

Derived from a combination between Hulu, MTV and Adult Swim's typefaces, Futura Md BT, Aktiv Grotesk Corp Bold, Helvetica Regular, respectfully, the playroom's logo's typeface was created.
The star was created for artistic liberty and as a symbol, taking inspiration from adult swim, playroom's most similar network. It also represents the many meanings that playroom holds.

Although I have only used in white, it has a black option and can very easily be used as a mask for a video on the background.
Inspired by Hulu and Netflix's guidelines, I selected the lowercase y to be used as a safezone.

PLAYROOM | WEEK 3

I have been noting down some ideas on how I could implement playroom and its personality.

Play with the term adult playroom for bondage sex dungeons
Play with the different meanings of play for an adult
Dynamic Playroom ads that are unique to when and where you are watching something from CBO, Netflix, 4Channel.
Visually Dynamic Day/Night system where lightning changes throughout the day.
Low budget hypnotized screens focusing on the sentence "playroom is..."
Create Short advertisements that are loud, implied, and provocative (shouts, moans)
Abstract idents (dream-like) that focus on provocative themes like sex, videogames, drugs
Play with the duality of Dark and Red / yellows and pinks, blues
Oscilloscope capturing audio from other sources/suggestive playrooms/would also catch audio voicelines such as "you are watching playroom"
Play with the illusion of a television channel for background noise
Disguise itself as a family friendly's channel. Under the illusion of a family-friendly channel, wordplay can become very interesting to play with.
Multiple 3D instances of "the line" and 3D animation.

I have chosen the most simplistic ideas to explain, yet most visually effective.

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When I first started searching for ways to replicate an oscilloscope line, I settled for an audio visualizer called Frequency Analyzer, that mimics an oscilloscope line, plus video editing. That program created a very blocky pixelated line and I could not change anything, I cannot use it.

I decided to try it on After Effects, afterall there are tools like Waveforms and Audio Visualizers; it should be easy. Except it was not. The results always felt wrong, did not match the audio and did not resembled anything like an oscilloscope line.

Searching for examples online, it shows up real footage, or like Artic Monkeys - Do I wanna know music video, were it was hand-animated.

That is when I met a man called Rick Gerard, an expert in Adobe Community. He had worked with a similar case before and from him I learned the basics of After Effect's expressions.

The final expression used is a custom one by me derived from one of his. Using expressions, although more complicated, gave me the opportunity to change the line with the accuracy of every corner, in every frame, and make it into a somewhat automated system for future idents or animations; which means that it saved me a lot of time.

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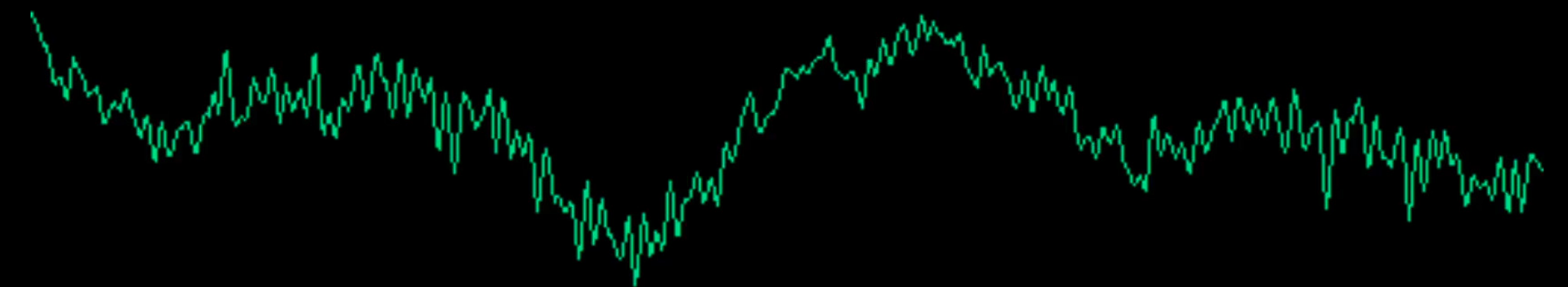
Firstly, create a shape line with various evenly spaced points and transform them into Nulls.

Then I would select the audio. Instead of using an Audio Visualizer, I use an Audio Amplitude and convert it into KeyFrames.

Confirm the max units of how much the audio uses, and add it to the expression. Rename every Null with a number for how much they should get influenced by the Audio Amplitude's Keyframes and copy the expression for every Null.

The expression I use connects this Keyframes and the Nulls, as a basis for the line and all left to do is manually check and change every frame to make it smoother.
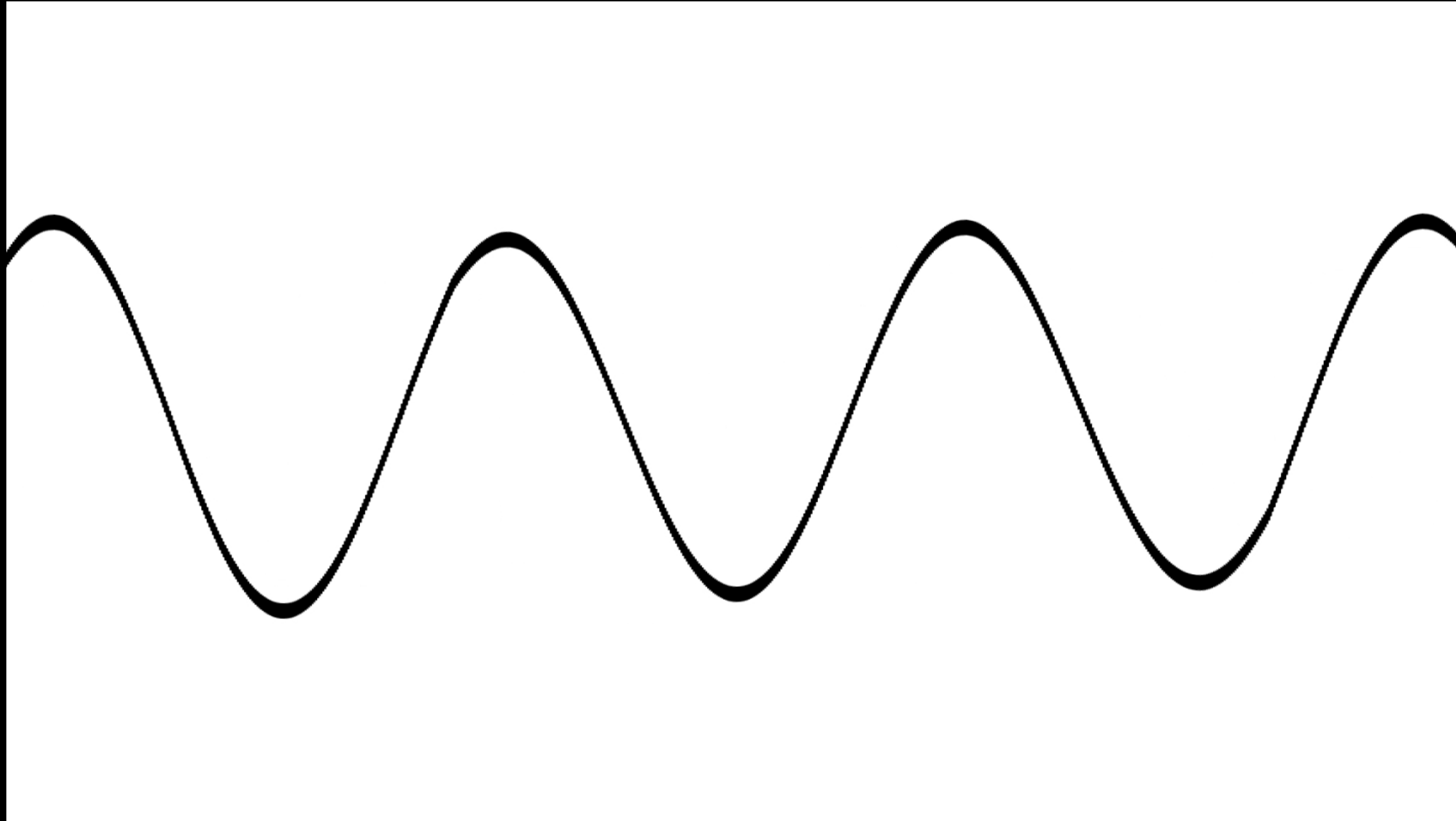
"The Line" was created by Trial and Error. It took a very long time and a lot of scrapped projects[1] to be able to gradually recreate the most realistic oscilloscope line. It contained Distortion, Grain, Colour Degrading, and it could glitch at very high-speed changes. Then I put the logo over it, and it did not felt connected.

I was facing an issue, I had to answer the question:
Should I go for Reality or Stylized?

I kept re-reading the brief, my strategy, my research and my brand personality. I decided to go for the option that would grant me more creative freedom, more interpretation and would feel more mesmeric; I chose Stylized.

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#A71C2E

#FE0104

#FF0000

#870003

#048700

#000487

#8b0000

#00008b

#008b00

#878905

#000000   #FFFFFF

#8b0000

#00008b

#008b00

#878905

#000000   #FFFFFF

#ff0000

#0000ff

#00ff00

#ffff00

I wanted to use dark red for its off-colour attribute, yet in the idents it lost its strength. The black and white variant in my guidelines was inspired from Channel 4's guidelines.

With this colour palette, playroom doesn't have an iconic colour, but it gives more room for experimentation.

Besides using black and white and red to stand out, I have had a lot issues in what colours to use.

PLAYROOM | WEEK 3

Although it was not my first
time opening Blender, a free
3D software, while branding
I learned how to 3D model,
texture, materialize and use
lightning specifically for this
project.

To show my audience the basic
concept of my visual identity,
I bodged a mask of the logo
sequence prototype on top of
model of an oscilloscope, and
they really liked the feeling it
was giving.

Their reaction got me so
inspired I developed the
model further, added different
buttons, different sources of
light, more colour and textures,
different camera settings
and animations.

I wanted to explore more of the
capability of 3D Animation in
the idents, but due to their time
constraints and its flow, I was only
able to show the 3D model for a
few seconds.
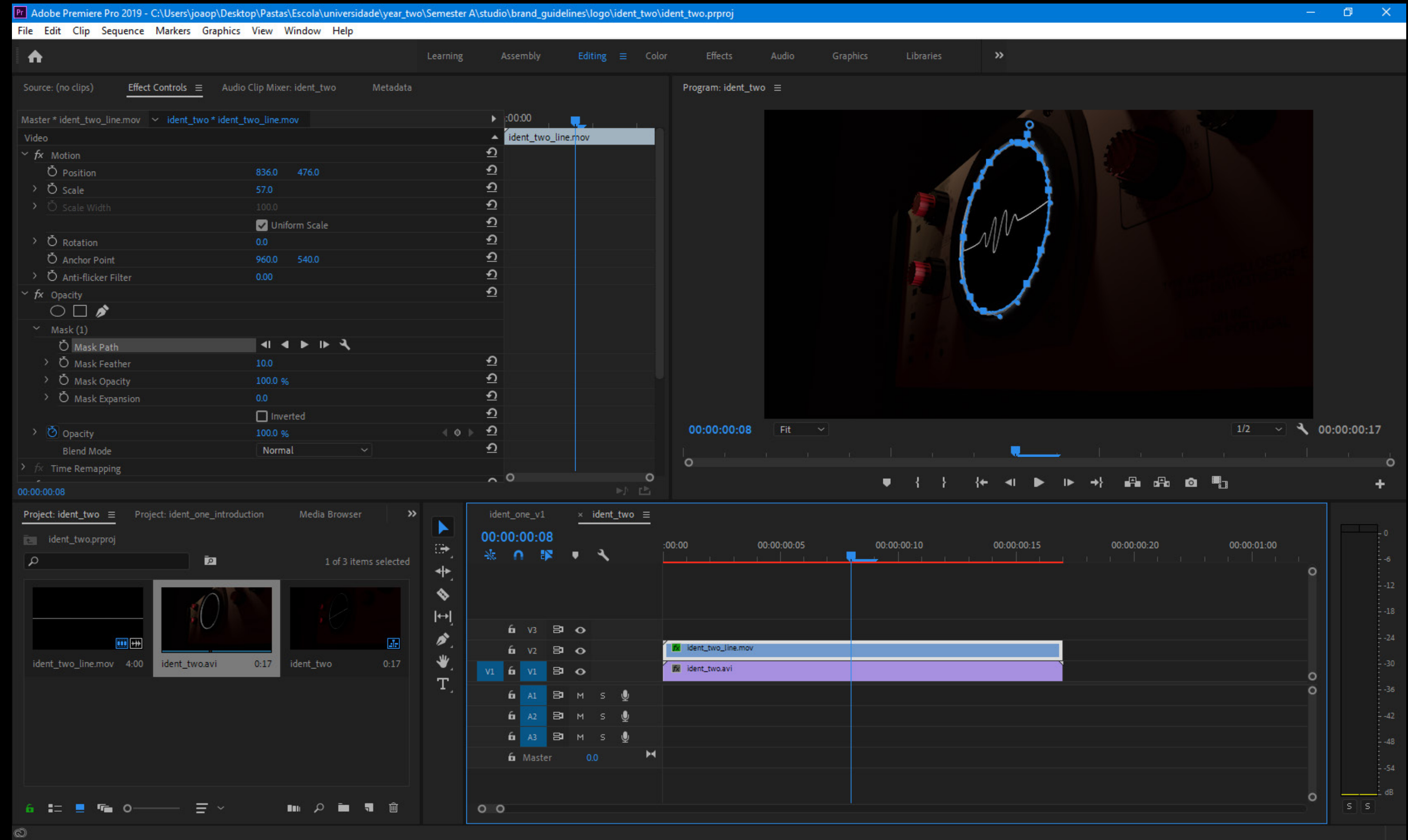

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PLAYROOM | WEEK 3

While creating the 3D oscilloscope model, I did not managed to find a proper model that was the way I had envisioned. Combining some photographs that I used for my moodboards, I start compiling them and created my own oscilloscope model.

To save a bit more of time on the 3D oscilloscope model, the simple on and off buttons are only black squares.

PLAYROOM | WEEK 3
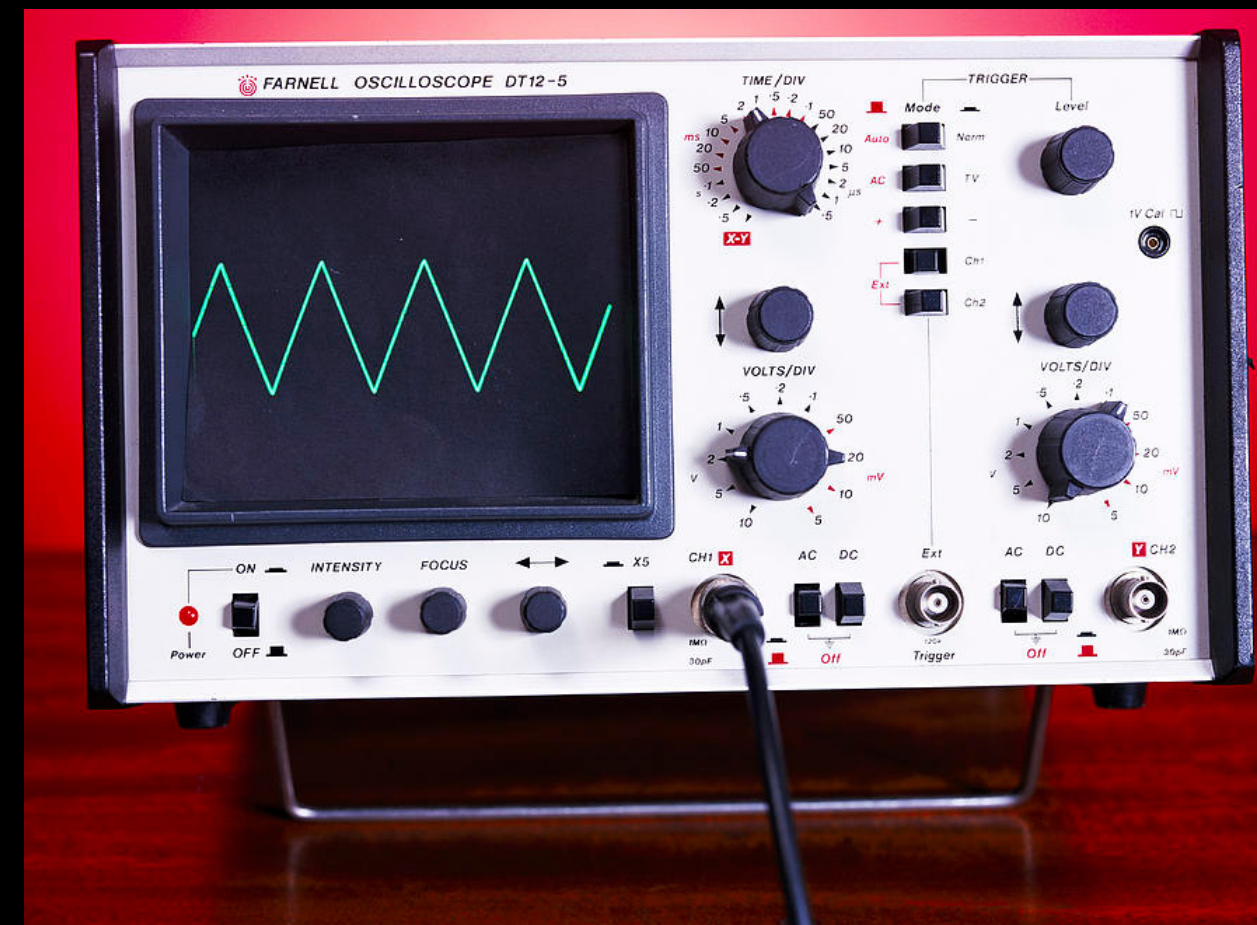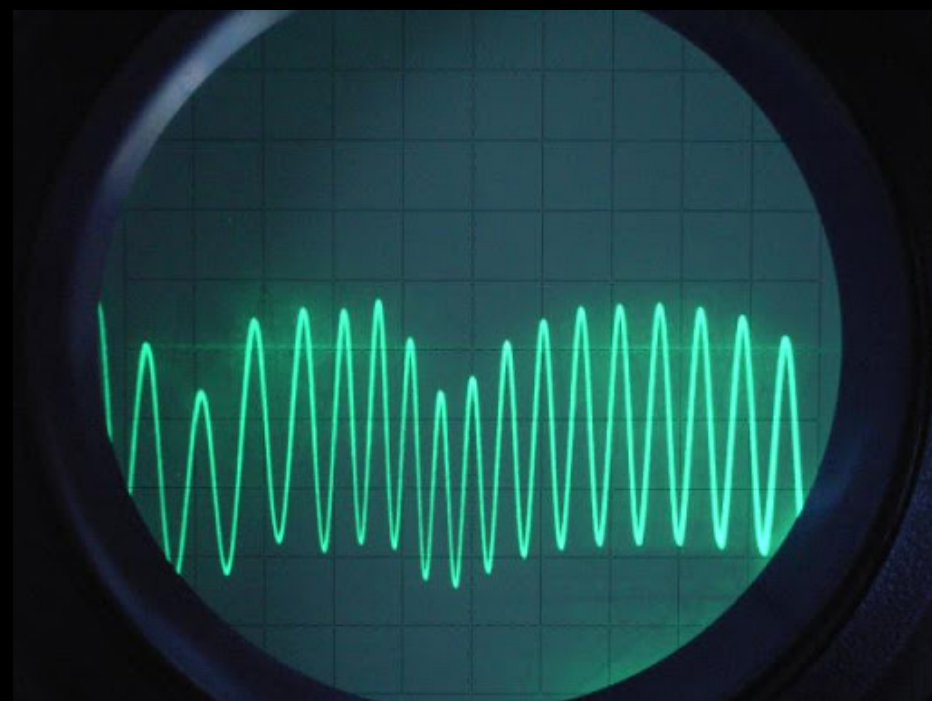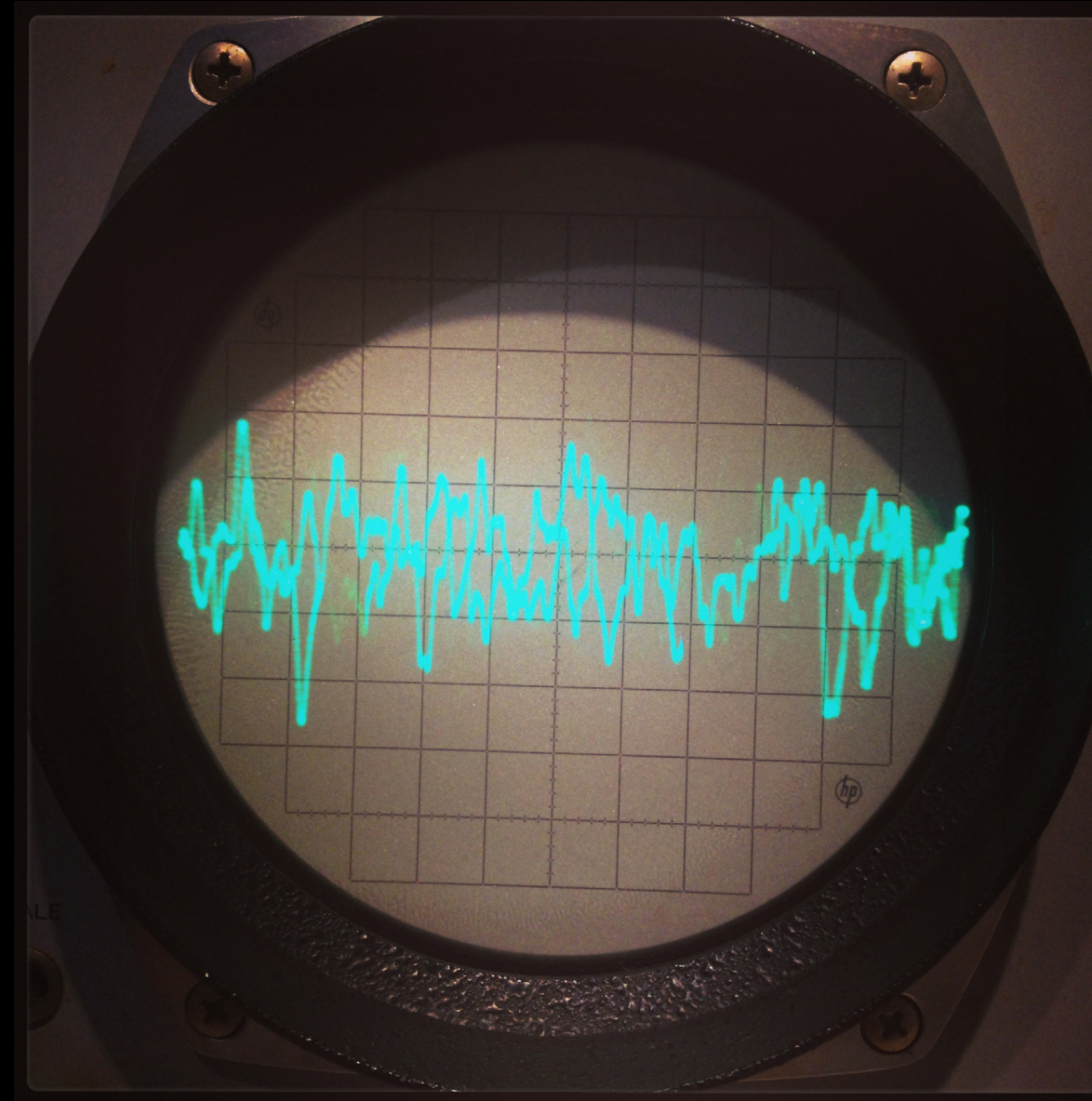
As an easter egg, to reward an attentive user, I added a few references on the oscilosscope model.

To combine "the line" and the oscilloscope, the way I use is by shooting and directing both shots individually and then combine post-production. After animating and exporting each shot, I animate a mask frame-by-frame over in Premiere Pro to maintain the illusion of both being a part of the same world. This includes tilted camera views, animated camera settings plus all the pre-directing of making sure the lightning animations reacting to the line happen in the correct frame.
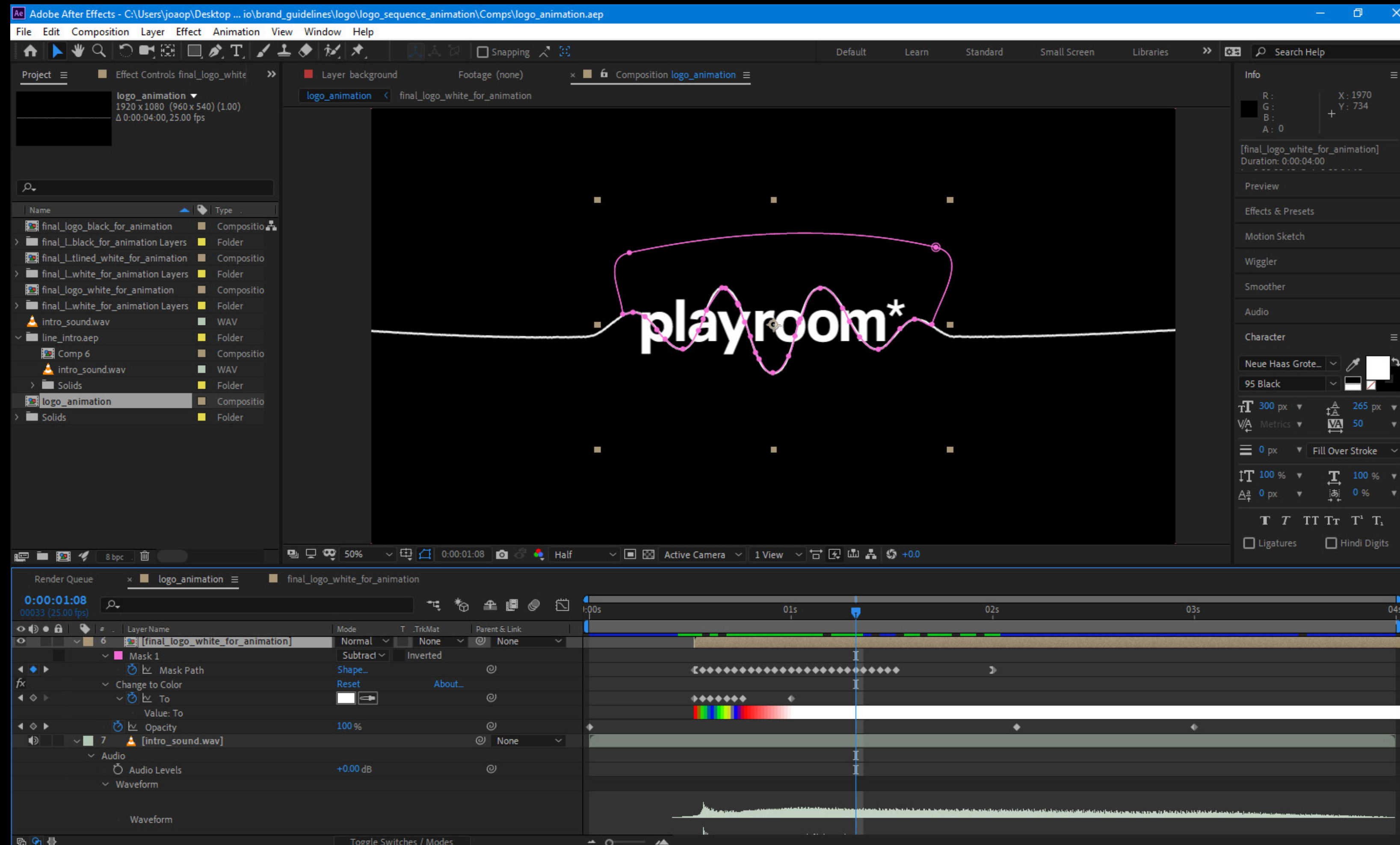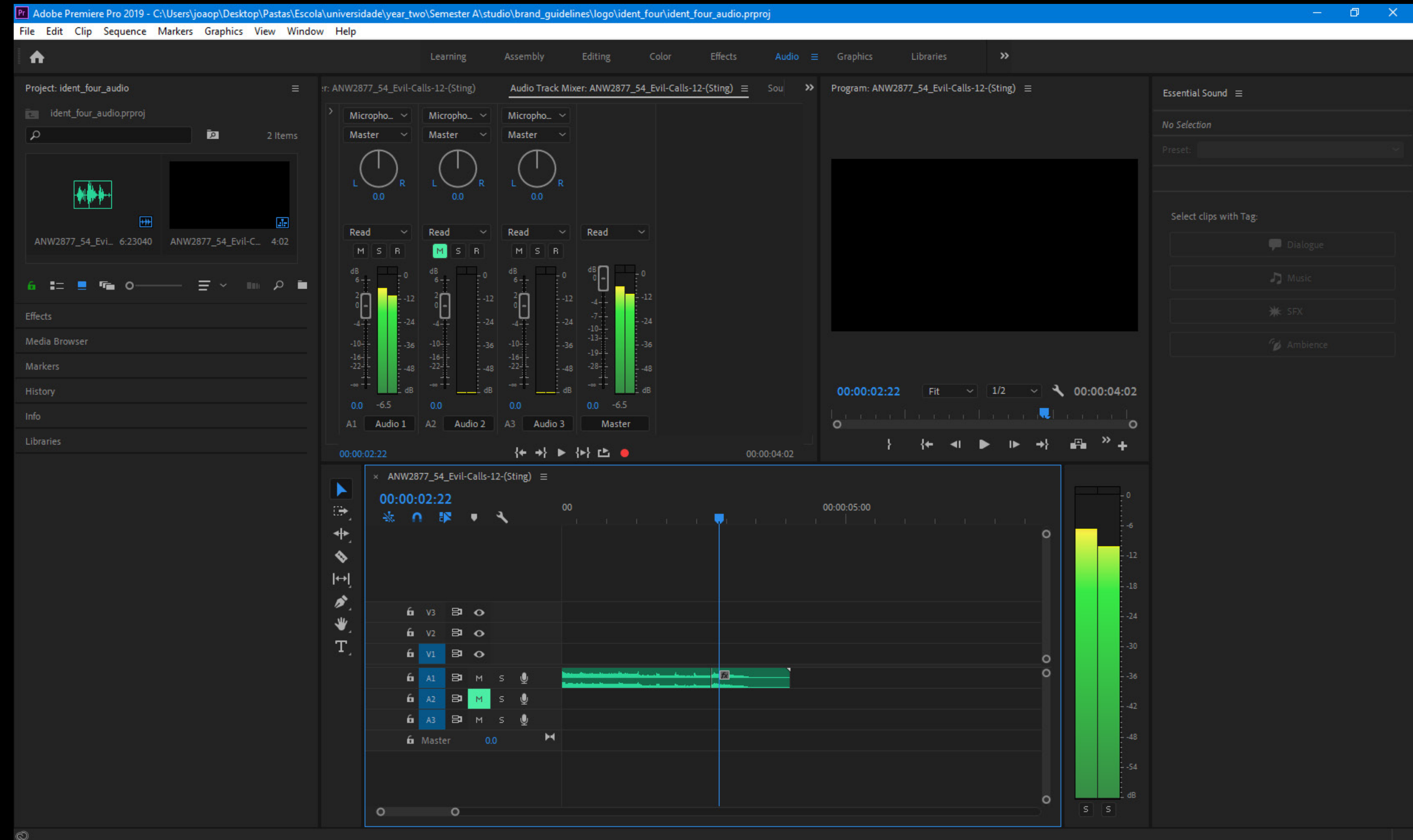
I started working on the title sequence so I could experiment with logo animations between "the line" and the logo.
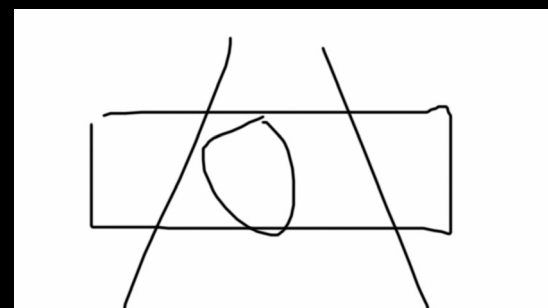
Inspired by Netflix's title sequence, which is an edited knocking from their show House of Cards Season 2 Finale, I first started composing with trumpets and drums, but ended up with an edited guitar string.

After analysing various idents, I noticed there were idents that briefly introduced the channel, ones that introduced the shows that were going to run; and in the case of Channel 4, all idents were mostly visual and voiced over.
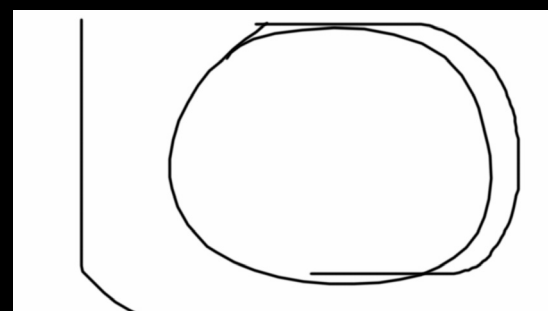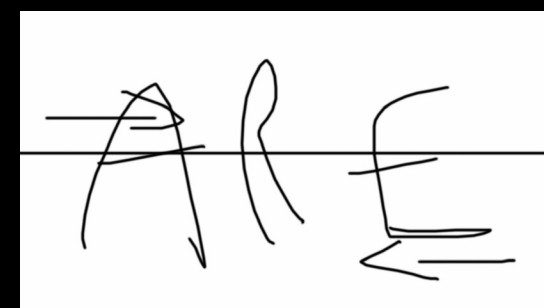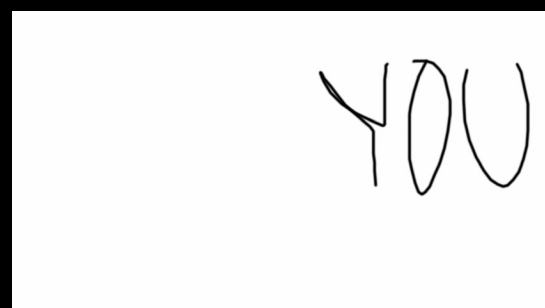
I believed that if the visual identity had a voice, it would convey a stronger personality, so I started focusing on sound. I started with my own voice, but I could not get the tone right. I tried editing my voice but it rapidly threw it over the uncanny valley.

While editing sounds together, such as text to speech samples, baby sounds, moans from sextapes, voices from nanny cams, sirens, voice samples of moms talking to their babies, voice samples from sexual phone lines, guitar riffs and drum sets; there was no consistent flow, the sound was chaotic and no matter how much I tried to edit the sound, I could not make it mesmeric or bizarre, just exasperating and infuriating.
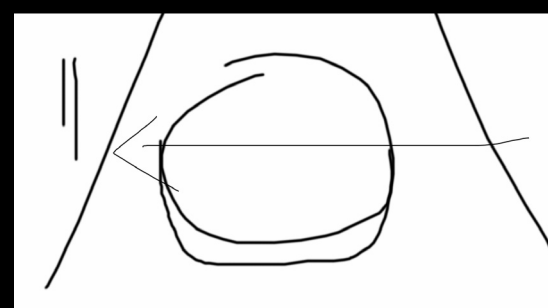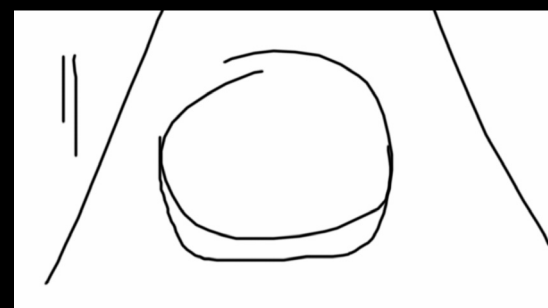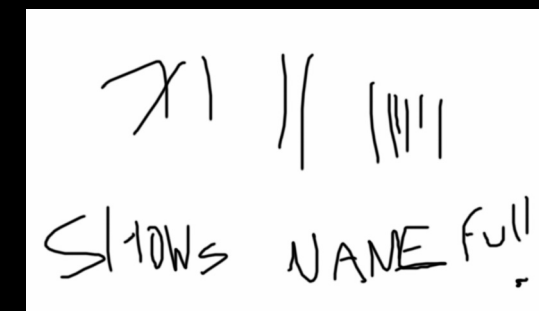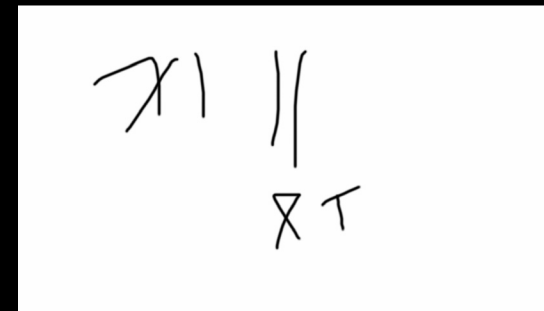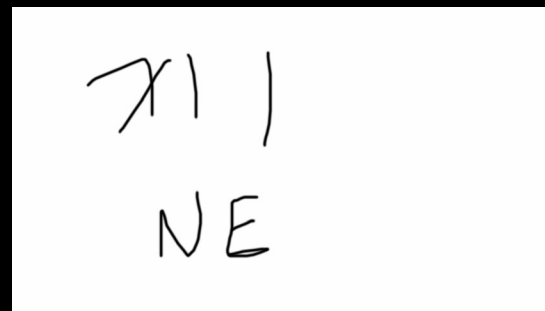
Video is Sound and Visual, so when creating idents, I believe it is important to use and think about both.

First, I was selected a few songs that were off-colour and at the same time mesmeric, like a descending bass synth sting or a rapidly ascending strings sting.
But when storyboarding with this songs on mind, there were not enough beats to create a consistent flow. So, I decided to combine both and search for Synth & beats stings.

When storyboarding, I start by selecting the audio and recording its beats. I start dividing what I want to show between beats and then start animating with the sound off.
In the end I turn the audio on again and check its animation frame-by-frame.

To keep consistency between idents [1], all ident songs are mixes of the same song[2] and instruments, plus the basic bone of the "playing next" storyboard is present in every ident, changing every animation, footage [3], text and timing on each one.

In the "You are watching Playroom" Ident, very abruptly, "watching" turns into other verbs such as fucking, playing, tweeting and loving. For the inattentive user, it is almost imperceptible, but for a regular user, who will watch this ident a few times, it will be a talking point and a reason to watch it again and diagnose it even more.

Instead of choosing already existing shows or actors/actresses, I decided to create my own footage and create unique shows based on them. It was more fun and it creates a more personal and interesting visual. One issue I faced was that black background hates curly hair, which forced me to edit and re-do all the hair from the photographs I had taken.

While developing the adshels, I noticed the necessity for a smaller scale logo; it plays with the abbreviation for pornstar. In the end I ended up not using it but it could be used in the brand's future.

I believe a provocative, off-colour and simplistic approach is the best way to bring attention to the playroom's adshells.

p*

LET'S PLAY.

playroom*

SKY 666 - VIRGIN 750 - FREEVIEW 75

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Playroom's online presence, although Ionly briefly touched, will stay with the personality traits, such as preposterous and provocative.
If the media network adopts the confident, bold, scrappy advertisement in social media towards other big networks like Netflix, the audience will have a reason to stay in cable to watch Playroom, but also in the future, to join it.

The only graphic I presented was for instagram, however, I believe playroom's main appeal will also be over Twitter.

Even though I only briefly touched on it, I am very interested in the young adult's reaction to the Playroom's provocative online presence.

The brief consisted of a very simple request, to design a solution to stop the decline of young audience's traditional television watchtime. Since the moment I received the brief I was eager to give my best and set the bar of my capabilities even higher. This project has very positively affected my professional life as an example of my design capabilities to the world, but also to myself.

I looked at the problem with different eyes and searched for a solution hidden behind the reason they were interested in traditional television in the first place. My solution took into consideration today's world, the young audience's needs and what both can provide.

While branding the media network I was able to learn, improve and showcase my capabilities in 3D, 2D, the combination of both, and various software such as After Effects, InDesign, Photoshop, Premiere Pro and Blender; each one with their sets of obstacles that I had to face and bypass in order to achieve my ideal design. I believe the playroom's visual identity's worth is expressed by the work that has been done backstage, that to the inattentive user very quickly deceives itself as a simple line.

If I were to come back to this project, I would like to explore more of the capabilities and limits of the brand's concept; this experiments could be from multiple instances of "the line", 3D Animation, more dynamic cycles that reinforce the idea of interactivity without resorting to new technologies, short advertisements that change depending where and when you are watching, etc. Playroom has much more room to be played with.

Overall, this project has been incredibly rewarding and through my research, skills, and design thinking, I believe the media network's brand is prepared to face the market with its audience in mind.

DAXTER

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WEEK 1
[1] https://www.statista.com/statistics/228926/cable-tv-networks-adult-swim-watched-in-the-last-7-days-usa/
[2] https://www.statista.com/statistics/228969/cable-tv-networks-mtv-watched-in-the-last-7-days-usa/

WEEK 3
[1] https://youtu.be/WI2R2KgQntE

WEEK 5
[1] https://youtu.be/IdJb9kSqyrA

[2] https://www.audionetwork.com/browse/m/track/evil-calls-9-sting_148654
https://www.audionetwork.com/browse/m/track/evil-calls-10-sting_148655
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[3] https://www.pexels.com/video/structure-of-the-eye-2061596/
https://www.pexels.com/video/close-up-view-of-couple-holding-each-other-s-hands-4828459/
https://www.pexels.com/video/footage-of-the-couple-making-love-3603859/
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