

rebrand

WHAT'S THE EXPERT OPINION OF THE LONDON ARTS VENUE
KING'S PLACE'S NEW IDENTITY, DEVELOPED BY STUDIO SUTHERLAND?

KING'S PLACE



Jim Sutherland
Founder, Studio Sutherland
studio-sutherland.co.uk

"We wanted to express the energy and variety of the performances at King's Place, as well as reflecting the wonderful glass 'wave' façade of the building, which is located on the canal. So we looked at the idea of sound waves.

We built a bespoke software package for audio analysis, visualisation and rendering called SoundWaveMachine, which can generate a new logotype based on any sound files. So our 'machine' can produce an infinite number of logotypes (static or animated) to reflect the amazing diverse and eclectic programming at the venue. We can vary the amplitude, gain and modulation. We can also use the waves themselves graphically, for building manifestations and in print.

The staff picked tracks that had a connection to them and the venue; logotypes were then produced for each person for their business cards and email sign off. We're using images of performers performing and making sounds, which we can then reflect in the logotypes and use these in conjunction with the imagery. It's been a brilliant collaborative process and we keep getting unexpected and rather lovely results."



Thom Newton
CEO, Conran Design Group
conrandesigngroup.com

"A logo made up of sound waves from the very sounds you'll be hearing at the venue... it's a great story and the kind that gets designers excited.

When viewed as a moving image, or in environments that allow for the sound waves to shine through and do what they do best (create hypnotic movement), the logo will fill the space and make for a dynamic, atmospheric experience that feels modern, appropriate, dramatic and exciting. But for me, it falls short when translated out of this environment. When it's seen on a poster or in printed material it feels static (almost cold) and then the theatre is lost.

In a world where vast hordes of collateral is printed (much as we all try to be digital first), this design moves from a nice idea to one that struggles to achieve its full potential across their whole ecosystem. Perhaps colour could have created a deeper connection? Warm colours for rich, high tones, cool for low tones? I do think the business cards being bespoke to your favourite song is a great idea, though. As we all know, your karaoke song can say a lot about you..."



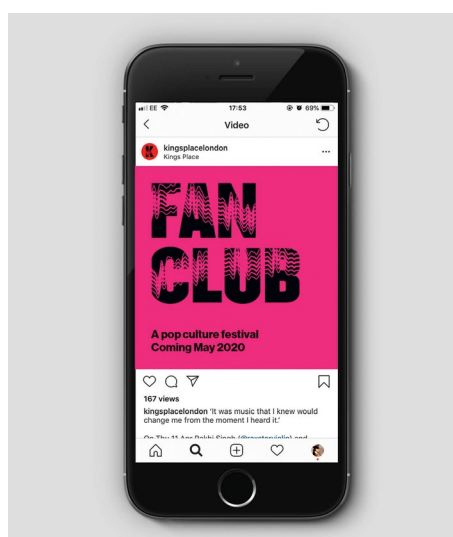
Chris Wittkamp
Senior graphic designer,
UXUS
uxus.com

"Getting your brand noticed is essential in an era where local stage performances compete with the supercharged content of Netflix or the interactive Instagram feed of influencers at your fingertips. To cut through, an authentic voice and a strong point of view are both essential.

With this in mind, the collaborative and experimental approach of Studio Sunderland was a highly ambitious project aspiring to capture the invisible energy of the King's Place arts venue with their SoundWaveMachine. The outcome feels hypnotic, engaging and at times, emotional. The animated logotype is captivating.

However, in the graphic application version, this magic is – to my mind – somewhat lost. Without sound and movement, the branding feels more formal and doesn't quite capture the celebration of creativity that King's Place offers.

Studio Sutherland's concept does, however, offer modern and recognisable branding with clear positioning, and the bold washes of colour celebrate the calibre of programming offered at King's Place. To truly experience the magic of the venue, you'll have to buy yourself a ticket." ○



The visualisation of sound waves formed the basis of Studio Sutherland's identity work for King's Place.