

BRAND IDENTITY SYSTEMS - CASE STUDY

Frequency

A living identity that listens.

A dynamic brand system for a music & podcast network —
a single mark that flexes to every show, genre and moment.

SCOPE	Strategy · dynamic identity · motion · guidelines
IDEA	The waveform is the logo
SYSTEM	One mark, infinite frequencies

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FREQUENCY

SOUND, ON EVERY FREQUENCY

Frequency

OVERVIEW

Frequency is a music & podcast network — dozens of shows under one roof, from jazz to talk to late-night electronic. I built the whole identity system: the strategy, a dynamic logo, the motion language, the type and colour, and the guidelines that hold it together as the network grows.

CHALLENGE

A network is not one brand, it is many voices that still need to feel like one place. A static logo either flattens every show into sameness or gets ignored the moment a producer wants their programme to feel distinct. The brief I set: a single identity flexible enough to give every show its own character, disciplined enough that it always reads as Frequency.

STRATEGIC THINKING

I made the waveform the logo. Instead of a fixed mark, Frequency is a set of vertical bars on a shared grid — an equalizer that every show tunes to its own pattern, generated from its audio. One system, an infinite family of marks. The logo does not just represent sound; it behaves like it.

THE MARK — ONE SYSTEM, MANY STATES

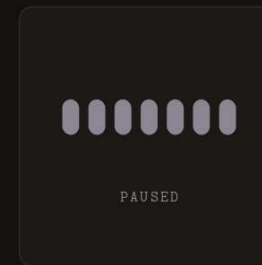
The mark — one system, many states

THE MARK

One mark, tuned to the moment



PRIMARY



CLEARSPACE & MIN-SIZE



Clearspace = one bar-width on all sides.

Min 20px tall on screen · 8mm print.

Bars may animate; proportions never change.

THE GENERATIVE SYSTEM

The generative system

THE GENERATIVE SYSTEM

Every show has its own frequency

The bar pattern is generated from each programme's audio fingerprint — one system, an identity per show.



SAME GRID · SAME MOTION LOGIC · A UNIQUE MARK FOR EVERY PROGRAMME

Type & colour

TYPE & COLOUR

Loud where it counts, quiet everywhere else

TYPE

Aa

Avant Garde — display

Wordmark, titles, on-air chrome

Source Sans — interface & body

App, captions, listings

SCALE

Turn it up

Display 40

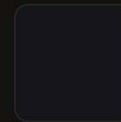
Turn it up

Title 24

Turn it up

Body 16

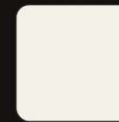
PALETTE



Ink

#16161C

surface / text



Bone

#F4F1EA

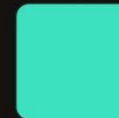
paper



Signal

#FF3D2E

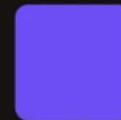
the live accent



Mint

#3BE0C0

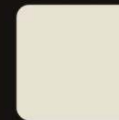
secondary state



Violet

#6C4DF5

late-night



Sand

#E7E1D2

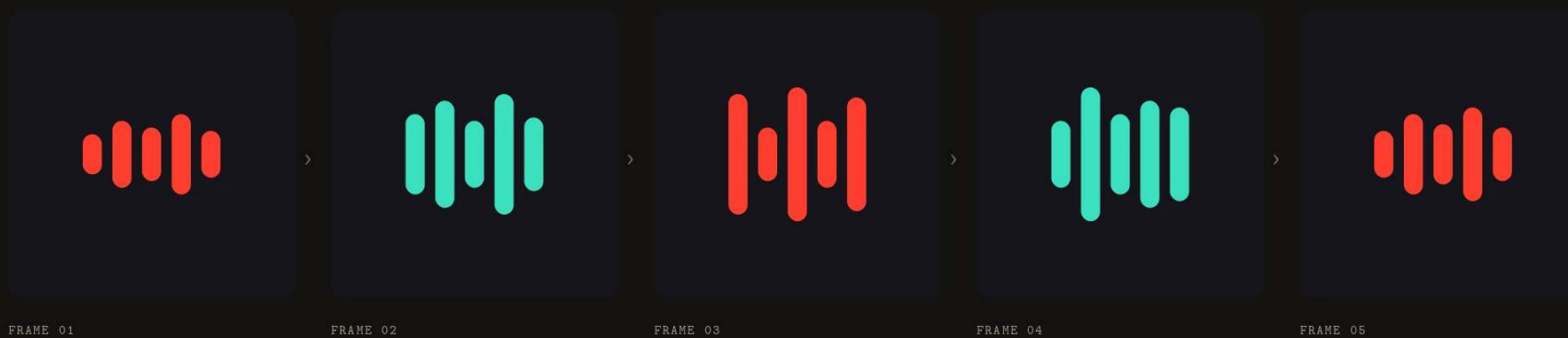
muted fields

MOTION — THE IDENTITY LISTENS

Motion — the identity listens

MOTION

The identity listens in real time



Bars rise and fall with the audio — the logo is never the same twice, but always unmistakably Frequency.

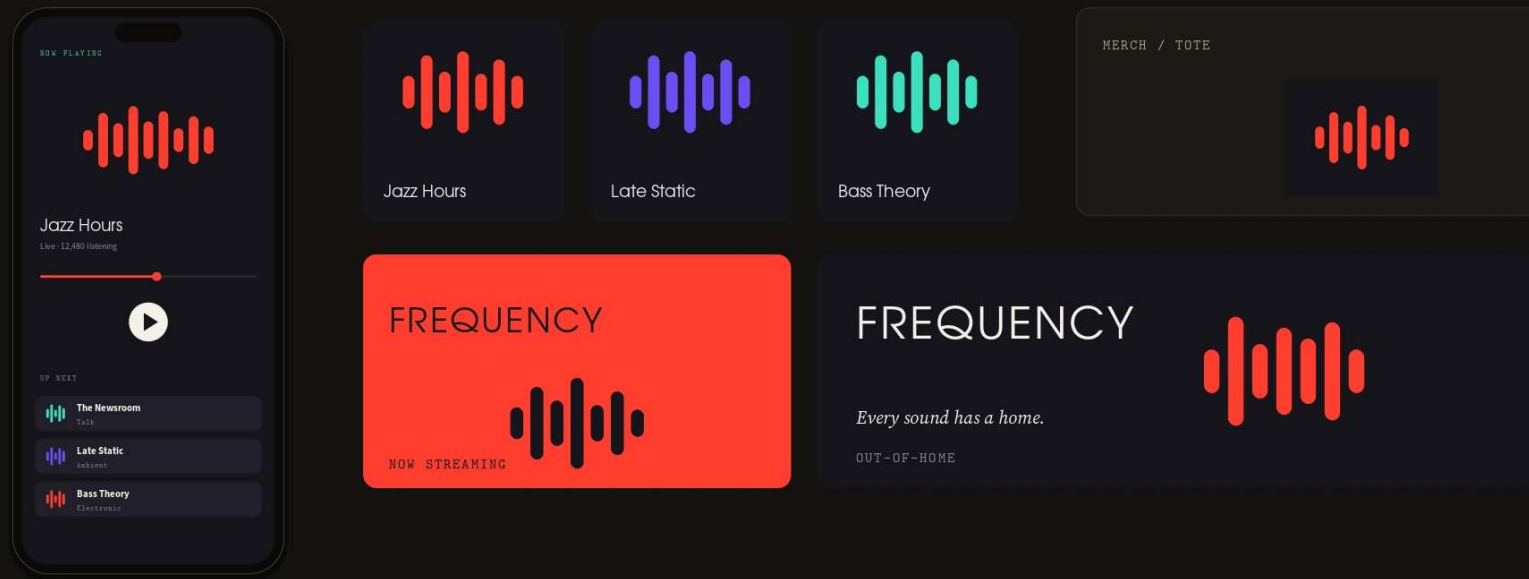
60fps · eases on a shared curve · degrades to a static mark where motion isn't supported.

THE SYSTEM IN THE WORLD

The system in the world

THE SYSTEM IN THE WORLD

From a phone screen to a festival wall



OUTCOMES & REFLECTION

The outcome

FINAL SOLUTION

One mark, infinite frequencies. Every show gets its own bar pattern from the same grid — Jazz Hours, The Newsroom, Late Static, Bass Theory — each unmistakably part of the network. The system runs from a phone player to a festival wall: app UI, podcast covers, social and OOH, all built from the same three moves — wordmark, waveform, one accent.

RESULTS

A brand a producer can extend without a designer in the room. Adding a show is generating a new pattern in the existing system, not designing a new logo. The identity scales with the network and stays coherent because the grid, the motion and the colour logic never change — only the frequency does.

LESSONS LEARNED

The strongest systems are rules, not artifacts. A logo that can change on purpose is far harder to design than one that never moves — but it is the only kind that survives a network of voices. Build the instrument, not just the note.

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