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VISUAL IDENTITY OF A MOBILE EVENT AGGREGATOR APP AS A MEANS OF MEDIA COMMUNICATION WITH A YOUTH AUDIENCE

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Annotation: The article examines the visual identity of Buzzly, a mobile aggregator of city events in Kyiv, as a means of media communication with a youth audience. The name, sign, typeface, tone of voice and colour palette are analysed as a single system. Particular attention is paid to the main colours of the application, their roles in the interface and their contrast. The prospects for testing the identity on a wider audience are outlined.

Keywords: Visual identity, mobile application, event aggregator, media communication, youth audience, colour palette, brand, UX/UI design.

Cultural life of a large city generates a constant flow of events, yet information about them is scattered across social networks, posters and ticketing services. A pilot survey of nine respondents, conducted during the development of the Buzzly application, showed that the main difficulties of finding events are the dispersion of information and the lack of convenient tools for selecting events by interests. In these conditions an event aggregator acts not only as a functional tool but also as a communication channel, and its visual identity becomes the first way for a brand to speak to a user before the first tap. The aim of this article is to describe the visual identity of Buzzly as a system of media communication with a youth audience, with particular attention to the main colours of the application.

Brand identity is a package of key components that must be kept in a single design, follow current trends and take into account the target audience in order to distinguish a company from its competitors [2, p. 149]. The brand itself is a complex

and dynamic structure built on a promising idea that the market requires under modern conditions [3, p. 109–114]. For young users such an idea has to be expressed emotionally. Google's research on Material 3 Expressive found that well-applied expressive design is strongly preferred by people of all ages, and that this preference reaches 87% among those aged 18 to 24 [1]. The same study warns that expressive design must not break basic interaction patterns and that functionality should not be sacrificed to visual flourishes [1]. This balance between emotion and clarity is the starting point for Buzzly.

The analysis of two analogues, Kontramarka and Allevents, was carried out against five criteria: filtering by interests, geosearch, student discounts, access for small organisers and reminders. The strengths of these platforms are a wide audience and brand recognition. Their weaknesses are the lack of orientation towards students, the absence of student discounts and closed access for small organisers; in addition, Kontramarka has no geosearch and Allevents has no reminders. Therefore, the identity of Buzzly should convey different values: a service that feels friendly, youthful and open to small events rather than a large ticket office.

The name Buzzly was chosen as a short, ringing word that is easy to remember and sounds as playful as chewing gum. It echoes buzz and buzzer, which refers to notifications: there are so many events that the phone can constantly receive messages about new ones selected specifically for the user. The concept of the Zenly application, which once allowed users to see friends nearby and became a breakthrough among young people thanks to its brightness, interesting design and idea, served as inspiration. The tone of voice is friendly, cheerful and trendy: it is the voice of a friend who keeps inviting you to go out and do something instead of staying at home.

The sign of app is an abstract shape of a bright event or flash. A map pin was considered at an early stage but rejected: it is used too often and evokes associations with cartographic services, so a potential user might not feel the desire to open the application as a way to discover events. Different icons for the same object are perceived differently, which makes the choice of an image a communicative decision

and not merely a decorative one. The main typeface is Eras Demi ITC, which is bold, confident, sans-serif and readable at small sizes.

Special attention in the identity is paid to colour. The palette consists of light green (C4E885), light yellow (EDF6A2) and dark grey (2E2D2E) (Fig. 1). The roles are clearly divided: green and yellow set the tone of the application (backgrounds and large surfaces), while dark grey forms the theme of the interface (buttons, tabs and text). The choice responds to the observation that young people have moved towards minimalism but still like bright colours, so the palette is limited in the number of colours yet fresh in character. Green and yellow are associated with freshness and youth and, unlike turquoise-green (commonly associated with medicine) and blue (commonly associated with official resources such as university websites or legal services), they are not tied to a particular sphere. Colours and themes are also treated as key parts of event branding [4].



Fig. 1. The main colour palette of Buzzly

Colour theory explains why this combination works. According to Duru, colours work better together when they are related, for example by hue, and pale saturated colours feel joyful and sweet [5]. Light green and light yellow are neighbouring hues of similar lightness, so they are related and read as one tone. However, the more related colours are, the more expected the result, and some variation adds surprise [5]; this is the function of dark grey. A touch of dark colour sharpens and balances a light scheme, and high light-dark contrast gives a crisp, energizing and legible result [5]. Calculations confirm this: dark grey on light green and light yellow gives contrast ratios of about 9.9:1 and 12:1, above the 4.5:1 level recommended for text, whereas green and yellow contrast with each other only about 1.2:1, so they serve as background and accent, but not as a pair for text. A neutral dark interface also leaves the main role to the visual materials of the events

themselves, which agrees with the advice to design around content [4].

Thus, the identity of Buzzly is built as a holistic system in which the name, sign, typeface, palette and tone of voice work for a single idea: a friend who invites you into the city. The proposed approach to colour, which combines related fresh hues with a restrained dark neutral, can be used in the development of identities of other city services for young people. The prospects for further work include testing the perception of the sign and palette on a wider sample of respondents, since the pilot survey covered only nine people.

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