

# Locomotion

Locomotion is an internationally renowned creative house in the heart of Soho, London. We provide digital media expertise, advice, planning, pre-visualisation, direction and supervision, editing, compositing, 3D/CGI, animation, motion graphics, VFX, DI and colour grading.

Since our inception in 1994, we have established a reputation for anticipating client needs, exceeding expectations of skill, quality and deliverables while staying at the forefront of evolving technologies. Always ambitious, our team of creative specialists are geared up to meet the challenges of broadcast and cross-platform campaigns.



Paloma Faith  
online and grade

Locomotion creates master content and adapts originals for transcreation and delivery across all screen-based media, including TV, web, mobiles, projections, LED and plasma screen installations. Having perfected a service that ensures efficiency, flexibility and quality, we work with leading agencies, production companies, and consumer brands to realise their ambitions.

## LO-CO-CREATE

We increasingly find that clients come to us for our ability to solve creative challenges, and so we coined the phrase Co-Creative. With this approach, we can work with and become an extension of our clients' creative department, or we can act as a full-service production house with our in-house directors.

Our clients value our creative input at the inception of a project or idea; this can save both time and money before the project goes into full production. From specific 3D photo real modelling and simulations to complex special effects and animation, we strive to give you the best value for your budget and schedule.

And, if a challenge requires a bespoke solution, we have technically advanced specialists, who will research and develop new applications and code to get the desired result rather than an "out of the tin solution". An example of this approach is our Maya hair coding for creature development.



Cuicas character development  
implementing Loco-fur



## EUROPEAN REACH, GLOBAL TALENT

About us



Film and video content reaches beyond local audiences and markets, so our studios in London and Düsseldorf make Locomotion ideally placed to handle international projects. Our diverse and flexible pool of creative talent contributes cultural expertise, regional contacts, an integrated workflow and expandable capacity and resources.

We make differences in time zones work to our clients' advantage. Hosting video conference calls late evening UK time gives our clients the opportunity to brief us and wake up to the completion of requested results. Using our bespoke client management system allows for solid time planning and fast iteration for our clients around the world.



## LITTLE HOWARD

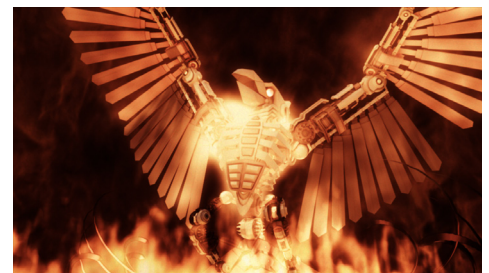
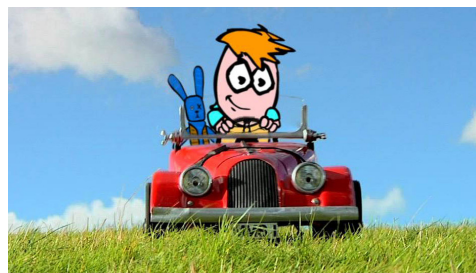
*Producing Little Howard for CBBC has meant breaking new ground from inception to delivery. We've had to write the manual from scratch for how to make a live action factual comedy featuring a six year old animated boy. We could not have done this without a facility house with unique skills. Little Howard embraces Flash based animation, an all digital pathway, and creativity throughout that must be both carefully planned and on occasion spontaneous. I'm pleased to say that Locomotion deliver all this and more - they have a great blend of 3D design, compositing and editing flair combined with a wealth of experience in the oversight of visual effects.*

*Pete Davies  
Executive Producer, CBBC*

## BEYOND TV

Locomotion has always embraced new technologies, becoming Soho's first entirely FCP based facility in 2003, and in the UK, we pioneered the evolution of software rather than hardware focused post production, allowing for an "a la carte" solution to content creation rather than the restrictive turnkey approach. As a natural progression of that visionary spirit, we recognise the importance of developing new solutions to digital challenges such as Augmented Reality, 3D Stereoscopic productions and social media network distribution.

In today's rapidly evolving market, our clients need more than just post – we provide them with clever problem solving, end-to-end know-how, creative development, global brand awareness and future-proof solutions.



# TROPICANA ZIPPER

Working closely with DDB in Chicago and London, Locomotion's creative team produced two HD commercials featuring animated oranges and packaging interacting in a lush, natural setting. This bold treatment was a step away from Tropicana's traditional live action based advertising, and was an integral part of the introduction of new brand packaging to the US and Canadian markets.

Tropicana's initial brief was for a 30 second animation that would emphasise that there are 16 freshly squeezed oranges in every carton of Tropicana Pure premium. Under the co-direction of Dan Coster, Lee Bamsey and Tony Lee, Locomotion's character animation team set to work modelling and developing characteristics and personalities for the oranges and packaging.



The scene begins at dawn with a time ramp allowing the sun to rise and illuminate the setting within the first couple of seconds of the commercial. As the "Good Morning" lyrics in the sound track kick in, our carton unzips, and a stack of 16 oranges wake up, and bounce their way into the packaging.

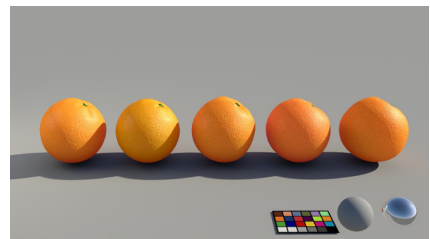
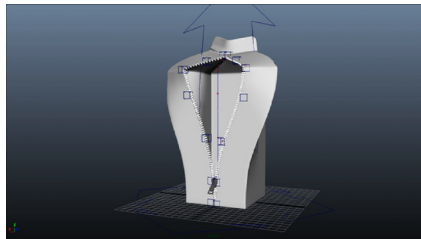


Working directly with the brand and agencies together allowed Locomotion to react quickly to requests from PepsiCo's Senior Leadership team. The time difference along with regular video conference calls in late evening, UK-time, enabled Locomotion to complete client requests while the US-based client was sleeping.

The evolution of the creative concept had us exploring settings in pristine country kitchens, green meadows and on picnic blankets. We took forays into macro photography of blades of grass and taking oranges bowling in the park. As the project

developed, Tropicana's team expanded the brief to include an establishing shot of a hero orange tree within the grove setting. Locomotion's CG/VFX team adapted their approach from shallow depth of field and matte painted backgrounds to create a fully CG scene with complex 3D models of the orange trees. The lush setting would emphasise the natural goodness of the brand and to add to the cinematic look, Locomotion rendered at full 1080 HD in linear colour space.

The 30 and 15 second commercials aired across the US and Canada in early January 2011. For Locomotion, the collaboration between the US and London has been a fantastic and rewarding relationship, and we very much hope to play a part in future PepsiCo productions.



A prime example of Locomotion's co-creative approach is our recent campaign for Europe's largest independent regional airline carrier, Flybe.

Working with Souk 360 Creative Director Claus Larsen and Producer Liz Ryan, Locomotion formed a creative partnership to develop the lozenge shapes that represent the Flybe branding from the airline's print and online campaigns.

FlyBe's first ever TV commercials enabled us to bring the lozenges to life, animating the shapes jostling with each other, attempting to become the star of the ad. The transition from the linear movements depicted in online banners to the more daring approach of the lozenges as characters delighted the client and encouraged them to commission further regional variations.



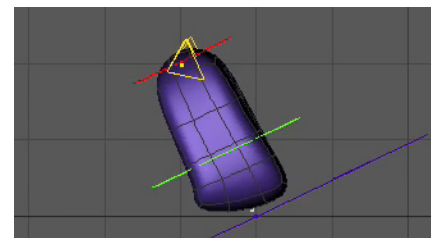
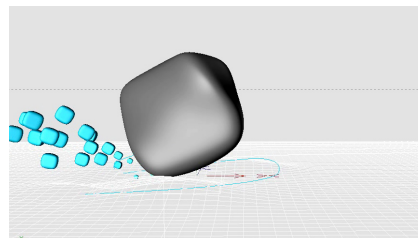
Building on the success of these innovative animations, Souk invited Locomotion to further develop the characters and brand. This new execution was to spearhead FlyBe's sponsorship idents for The Channel Islands and Meridian weather bulletins. The co-creative working relationship garnered the client's trust enabling this bold step in the evolution of the FlyBe brand.

Locomotion explored through extensive R&D the colour palette, size, shape, texture, and movement that would best express the message of the scripts, the brand guidelines, and the fun-loving personalities of the lozenge characters. Collaborating with Claus Larsen, we developed scamps and block animations of the scripts along the themes of snowman building, friendship, romance, sightseeing, theatre, Nessy and even a waterskiing lozenge transitioning into a sunrise.

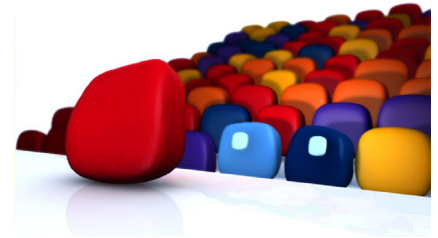


The final character development encompassed a CGI approach giving the lozenges a clay-mation style. Cinema 4D was used to build the 3D environment and rig the characters. Mo-Graph allowed the replication of instances to create a mosaic-like map of the UK, a Loch Ness monster and structures such as the Eiffel Tower and the London Eye.

Seamless integration between C4D and After Effects gave us control over all of the render layers for the final composite. Particular effects further contributed to the natural movement of the CG, such as the delicate puffs of snow we added as the snowballs formed the smiling snowman. Further Sapphire Lens Effects helped turn a tiny lozenge into a flashing camera for sight-seeing lozenges and enhanced the glowing suns' rays glistening on the sea for our waterskiing script.



Alongside the visual development of the stories, Locomotion teamed up with Felt Music to create sound design, music and a vocal mnemonic for the brand. Our bespoke online review and approval facility kept the creative and production team in the loop allowing for a tape less workflow and fast iterations. This co-creative approach made great use of our core skills of direction, 3D animation, editing and VFX compositing whilst bringing Claus' vision to life.



## THE ROBOTIC PHOENIX

Outdoor projection

Dave Palmer of Shameless Talent commissioned Locomotion to create a powerful finale to Nick Addison's opening titles for Peter Andre's arena tour. The story of the phoenix, reborn from the flames would represent the artist's rise to fame and public adoration after overcoming personal adversity. Locomotion's challenge was to complete the animation from concept design to final HD delivery in just 10 days.

Taking inspiration from a variety of artistic depictions of the mythical bird as well as warriors and eagles, concept designers George Belcher and Danny Coster also incorporated Peter Andres' defined physique into the design. The client's specification for a robotic rather than feathered look paid homage to classic Michael Jackson tour videos. Locomotion further refined the design to draw reference from Japanese Gojira monsters as well as Robocop and Terminator.



Lead animator, Tony Lee created the CGI creature and the team rigged the phoenix to get its wings to organically unfurl, fan out and flap. The clients supplied a track from *John William's Star Wars: The Phantom Menace*, and the animators timed the phoenix's movements to the music. Locomotion added a final shriek as the bird flew towards the audience increasing their excitement for Peter Andre's performance.

## GUERRILLA PROJECTIONS

To promote the Victoria and Albert Museum's exhibition "Diaghilev and the Golden Age of the Ballets Russes 1909-1929", the V&A commissioned Locomotion to create animated posters for projection onto buildings in and around London's Theatre land.

Locomotion's Miland Suman took photographs and postcards, reflecting the poster design and introduced subtle movements and depth to engage the attention of a curious public.

Diaghilev was revolutionary in his collaboration with composers, artists and designers to create the experience of 'total theatre', so it seemed fitting to bring the photos to life through animation and let them out into the world through building projection.



## SOMERSET HOUSE OUTDOOR PROJECTION

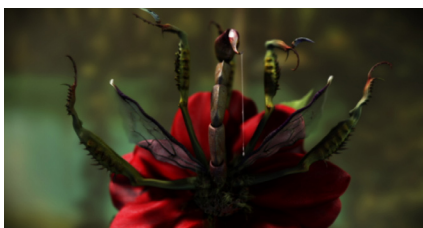


Locomotion, working closely with the Horrod and Harris Partnership and ICON:MEI, post produced and delivered an HD 3D mapped building projection event to celebrate the British Winter Olympics team announcement and the official Adidas Kit for the Vancouver games. A detailed map of the windows, colonnades and portico was created as a template in order to match animations to the building's facia. The projection portrayed Somerset House icing over then shattering as a skeleton slider raced through it. The central projection then featured a compilation of winter sports footage, whilst side panel projections unveiled the new Adidas kit. The expansive scale of the building required 3 separate HD video sources and 7 projectors all linked via a HippotizerHD to allow the multiple layers of media to stream realtime at 1080p and create the fantastic viewer experience.

## LOCOMOTION & BUG

Locomotion's senior motion graphics artist, Miland Suman is also a member of the team behind BUG, a bi-monthly event celebrating global creativity in music videos held at BFI Southbank in London. Working with BUG's curators, producer Phil Tidy and David Knight of Promo News, Locomotion edits each show together for comedian & broadcaster Adam Buxton's presentation of the event along with his interviews with featured guest directors.

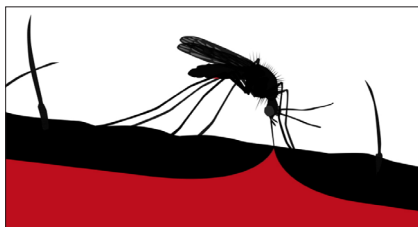
BUG regularly commissions Locomotion to create short films to introduce the show. BUG's theme, "The Evolution of Music Video" inspired our homage to the musical film genre, a precursor to music videos. Mixing live action and 3D modelling, our 3D/VFX team created "The Hills Are Alive", in which our Maria's whimsical dance on the mountain top turns into an encounter with a monstrous bug creature camouflaged as a rose.



For Locomotion's 2nd spot, "Cupcakes", the team integrated 3D animated cupcake-bugs with stop motion footage to achieve twitchy feel akin to the adrenaline rush of strong coffee.

For recent BUG episodes, we adapted Paul Greeno's artwork to animate quirky stories. Co-directed by Miland and Phil Tidy, 'Lonesome Bird Gets Eaten By Mutant Worm Thing' features original sound composition by Raoul Brand to tell the story of the early bird catching the worm.

"Exploding Mosquito" shows the short story of one greedy mosquito's just deserts whilst "Synchronised Flies" evokes the grace of Swan Lake, with a beautiful ballet performed by a troupe of houseflies in a bowl of soup.

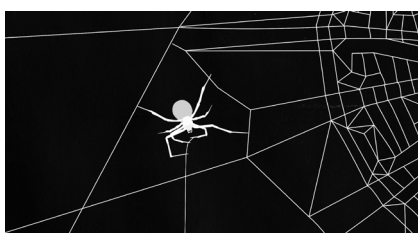


## UK MUSIC VIDEO AWARDS

*We just wanted to say a massive thank you again for all your hard work on the UK Music Video Awards, the videos looked fantastic, and we really appreciate all the time and effort you put in to make them turn out that way! It's great working with you all, and definitely good fun partying with you.*

*Louise Stevens*

*MVA's events organiser*



BUG special events celebrating new releases and retrospectives for iconic bands have presented a unique opportunity for Locomotion's team to create mash-ups of classic video footage and new animation. A montage of UNKLE clips plays in an exploding TV set; a giant stag beetle crawls across Massive Attack's videos and the Röyksopp logo reveals itself along with a rainbow and a cheeky cloud creature as reflections in a puddle.

## LOCOMOTION & MVA'S

Two of BUG's key members, David Knight and Louise Stevens also organise the UK Music Video Awards, an annual industry-wide event celebrating creativity, technical excellence and innovation in music video and moving image for music. As well as regularly sponsoring the UK MVA's Best New Director Category, Locomotion was invited to be the post-production partner for the event.

Since the MVA's inception in 2008, we have edited the stings, bumpers, nominations packages, and created original title sequences for the show. The intros have featured 3D CGI interpretations of the MVA logo, with translucent columns as the vertical bars that form the letters. The camera zooms through virtual space as clips from the short-listed promos are projected onto 3D geometries before transitioning into a celebratory montage of the year's most exciting music videos and get the audience fired up for the start of the Awards ceremony.





Commercial viral for Baber Smith and Mama Mio's "Get Waisted"

Locomotion's co-creative approach has had impressive results for integrated agency Baber Smith and their client Mama Mio as we worked together to create the skin care brand's first ever commercial. Joint efforts in creative development transformed an idea and a demo track for a singing belly button into a fictional band, Belle and the Buttons.

Launching their single "Check Me Out" as a pop-promo viral gained 30,000 YouTube hits in its first week. The video drove viewers to mamamio.com, generating donations to the cancer support charity Look Good... Feel Better through sales of the featured product "Get Waisted" body shaping serum.

Lee Bamsey directed, edited and composited the video with 2D design and animation by Alex Hare, and 3D animation by Carlos Correia. Collaborating with Producer Nick Sutherland-Dodd at ASD Lionheart on the live action shoot, Lee captured the confidence and natural beauty of the model for Belle, the talented belly button.

Working from the HD stills taken on the Canon 7D green screen shoot, Carlos re-created the model's naval in 3D using Maya. He developed a series of blend shapes that enabled the belly button to sing like a mouth but retain its charm. Lee tracked and composited the 3D naval onto the svelte belly as she walked towards camera showing off her "fabulous, not flabulous" waist.

Alex Hare's delightful animations put the retro magic sparkle into the video and were adapted by Mama Mio for the "Get Waisted" web page and social media web sites.

## LAUNCHING A BAND

*Launching a band - let alone a singing tummy button or three - was a whole new experience for us. Under Lee's magic fingers and keen eye, what started as a great little idea to help raise funds and awareness for a really deserved charity, Look Good... Feel Better, soon turned into an amazing experience for our whole company. Lee, Jen and the Locomotion team were completely inspirational. They gave this project so much love, attention, creativity, professionalism and I think it really shows. They understood the DNA of our brand and have created a film that really communicates our difference in the beauty world; bringing our kind of sass, wit and charm ethos to life. Nothing was too much effort; compromise was never an option. We plan to work with this team again for sure!*

Sian Sutherland  
Founding Partner - Chief  
Mama Mio Skin care

