

barbican

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A reference gallery of creative applications of our identity.



Strategy



**We are a world-class
arts and learning
organisation, pushing
the boundaries of
all major art forms.**

barbican

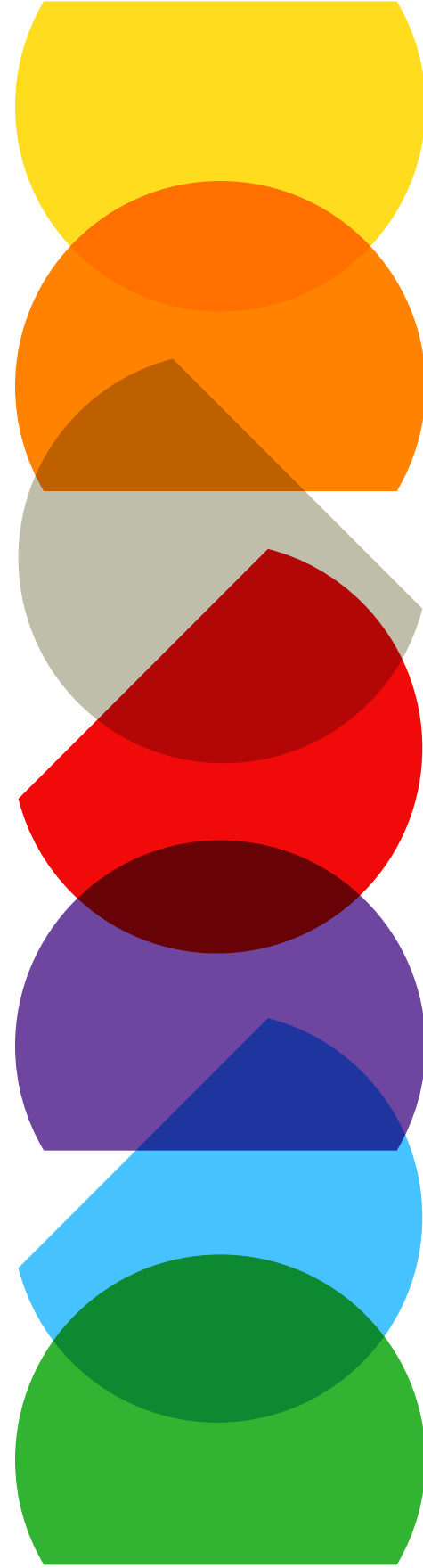


Proposition

Arts without boundaries

This is the guiding principle that defines our brand and drives our activities.

It is what makes the Barbican distinctive and is the starting point for all our visual communications.



**Never less than ...
brave**

**and sometimes ...
provocative**

adventurous



ground-breaking



informed



intellectual

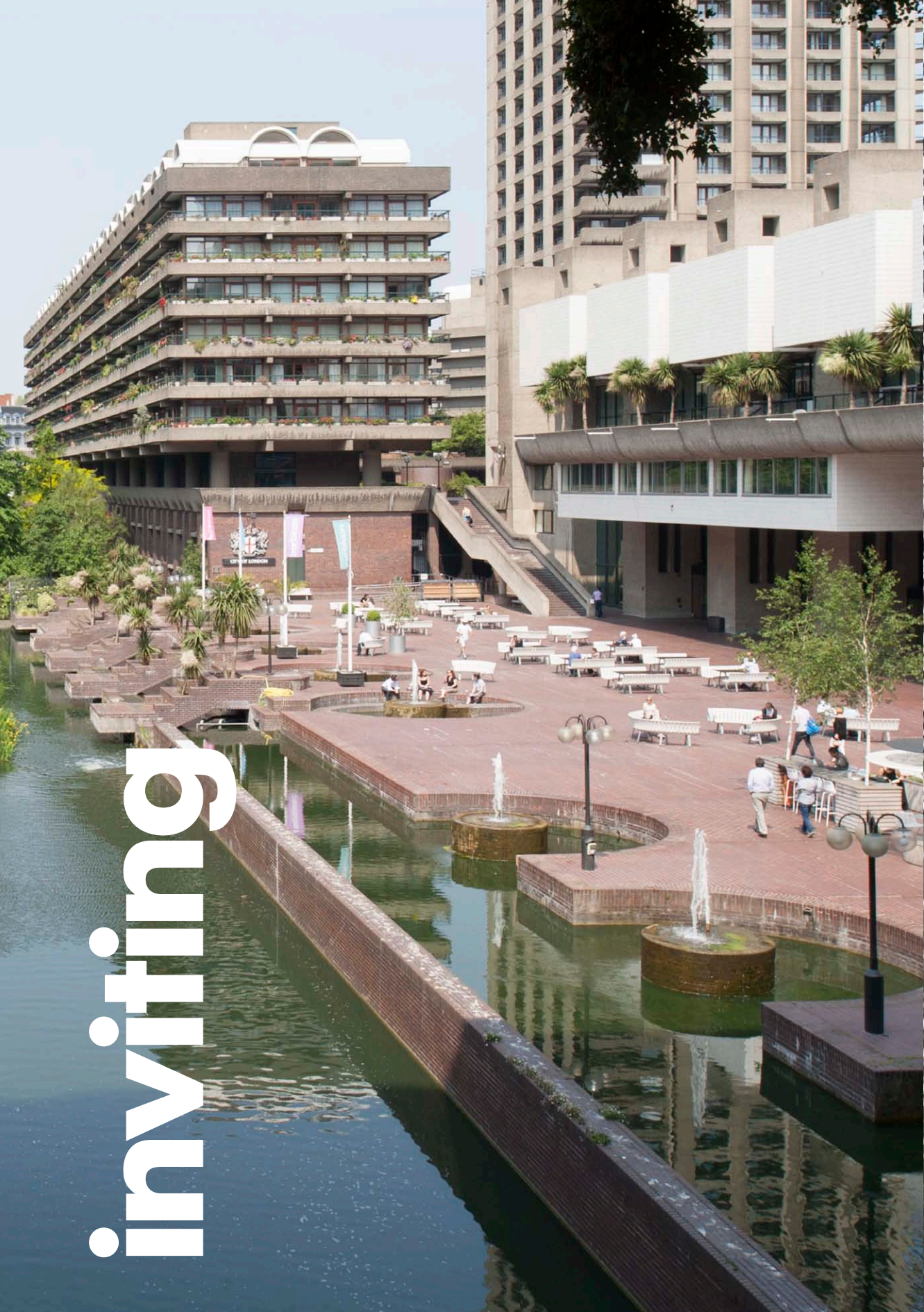
personal



bespoke



inviting



captivating



engaging



electrifying



rewarding



transformative

and always...

committed to
delivering inspiring
experiences.



Rules and tools



Wordmark

Our bold and confident wordmark

The cornerstone of our visual identity is our wordmark.

There are rules for its application, but we have created a flexible system that allows freedom and diversity.

barbican

Wordmark

Using our wordmark

There are only three sizes of wordmark that should ever be used, but there are multiple locations available for each size. Where you position the wordmark is up to you, depending on what best suits the application and tone. Never try to recreate the wordmark.

Always think laterally about how to apply the wordmark. Every application is a chance to change things, as the gallery at the back of this guide shows.

There are some factors to bear in mind, of course. The format dictates the maximum size of the wordmark, and the final size and location should reflect the hierarchy of messaging; you'll need to develop and agree this with the Barbican marketing team.

We present the wordmark vertically. The only time it is ever presented horizontally is by third parties on their materials and with specific permission from the Barbican marketing team.

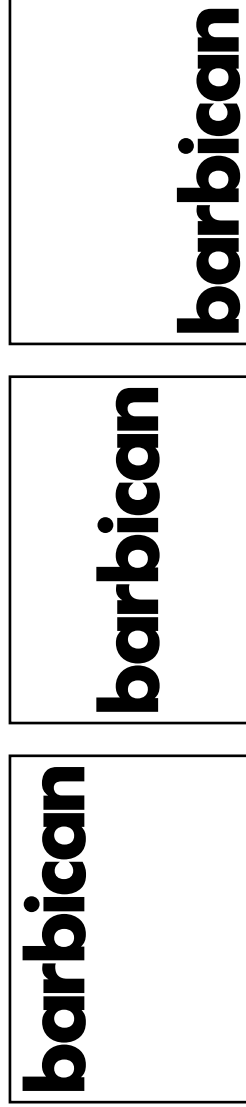
The following pages show the options for size and location.



Wordmark

Full-height wordmark

The full-height wordmark sits just inside the horizontal borders.



barbican

Wordmark

barbican	barbican	barbican
barbican	barbican	barbican
barbican	barbican	barbican

Two-thirds of the
full height

barbican

2

Wordmark

barbican	barbican	barbican
barbican	barbican	barbican
barbican	barbican	barbican

Half of the full height

3

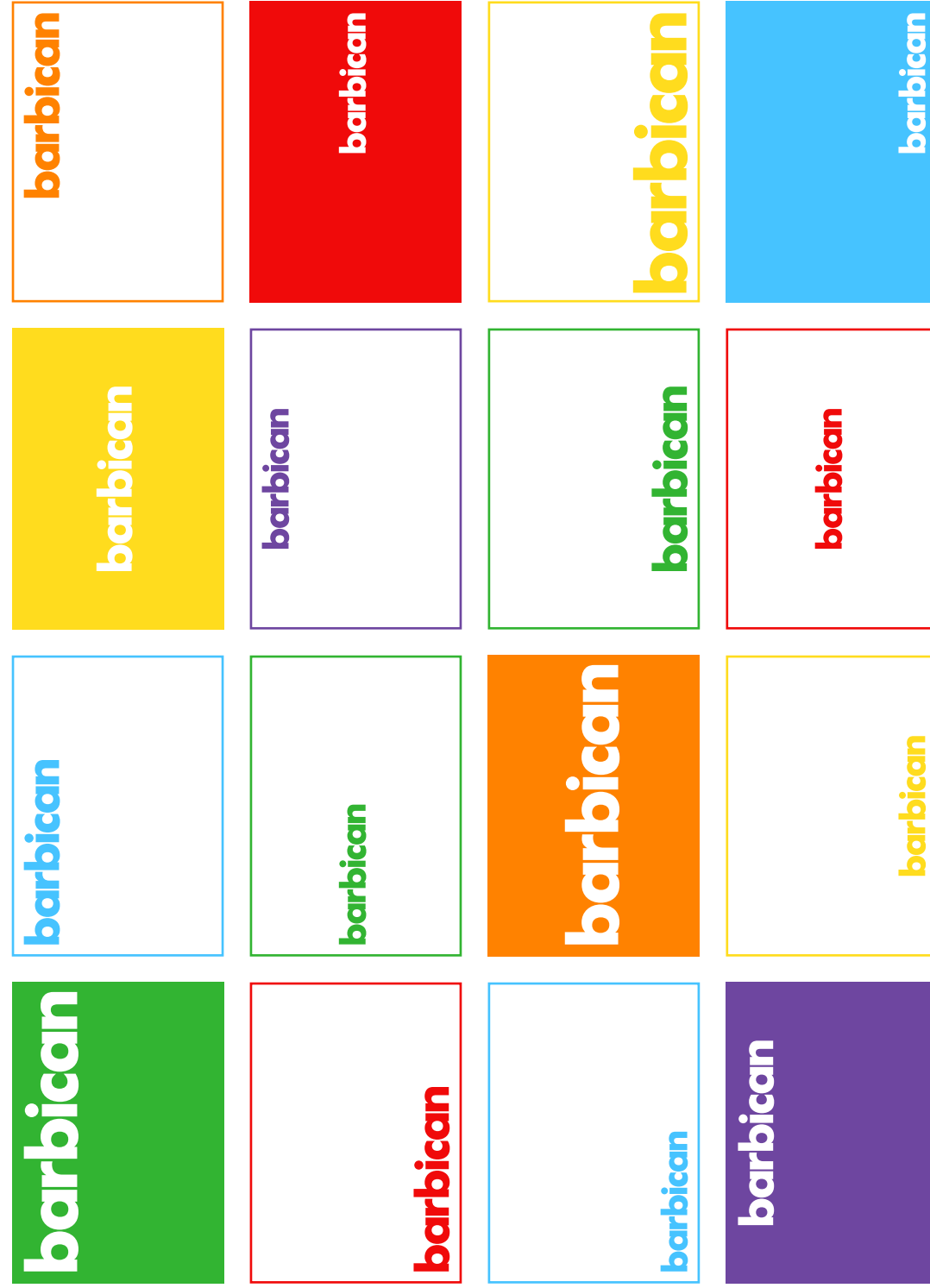
barbican

Wordmark

Using our identity assets

When it comes to colour and treatment, we're all for experimentation and play. We don't have any corporate colours to stick to, but always take your lead from the product.

Be responsible, not reckless. We mustn't forget to give the wordmark precedence – it should always be the most vital and visible element of our communications.



Typeface

Futura is our voice

We only use one font.

Futura is at the core of our visual identity and synonymous with our brand.

futura

Typeface

Three weights

The Barbican likes to be bold and strong in its communications, however with Futura we can also be quieter, more restrained and classical. Use a weight that best suits the message.

The version of Futura that we use belongs to the Scangraphic font library. Details about purchasing the font are at the back of this guide.

extra-
light
book
bold

Typeface

Three type sizes

Keeping things consistent and simple makes communication quicker and easier. When the audience is familiar with the hierarchy of information, it takes them just an instant to find what they're interested in.

Our system only utilises up to three sizes:

Size one for headlines or titles

Size two for descriptor/subheading

Size three for additional information

Our wordmark is not a typesize.

one
two
three

Typeface

Using Futura

Expression and play are what we're about. But don't forget to apply basic fundamental typographic principles.

Allow the content to lead the typography, but remember that Barbican text is only ever ranged left.

We are not an uppercase brand. We use other treatments to highlight or emphasise titles and information.

left

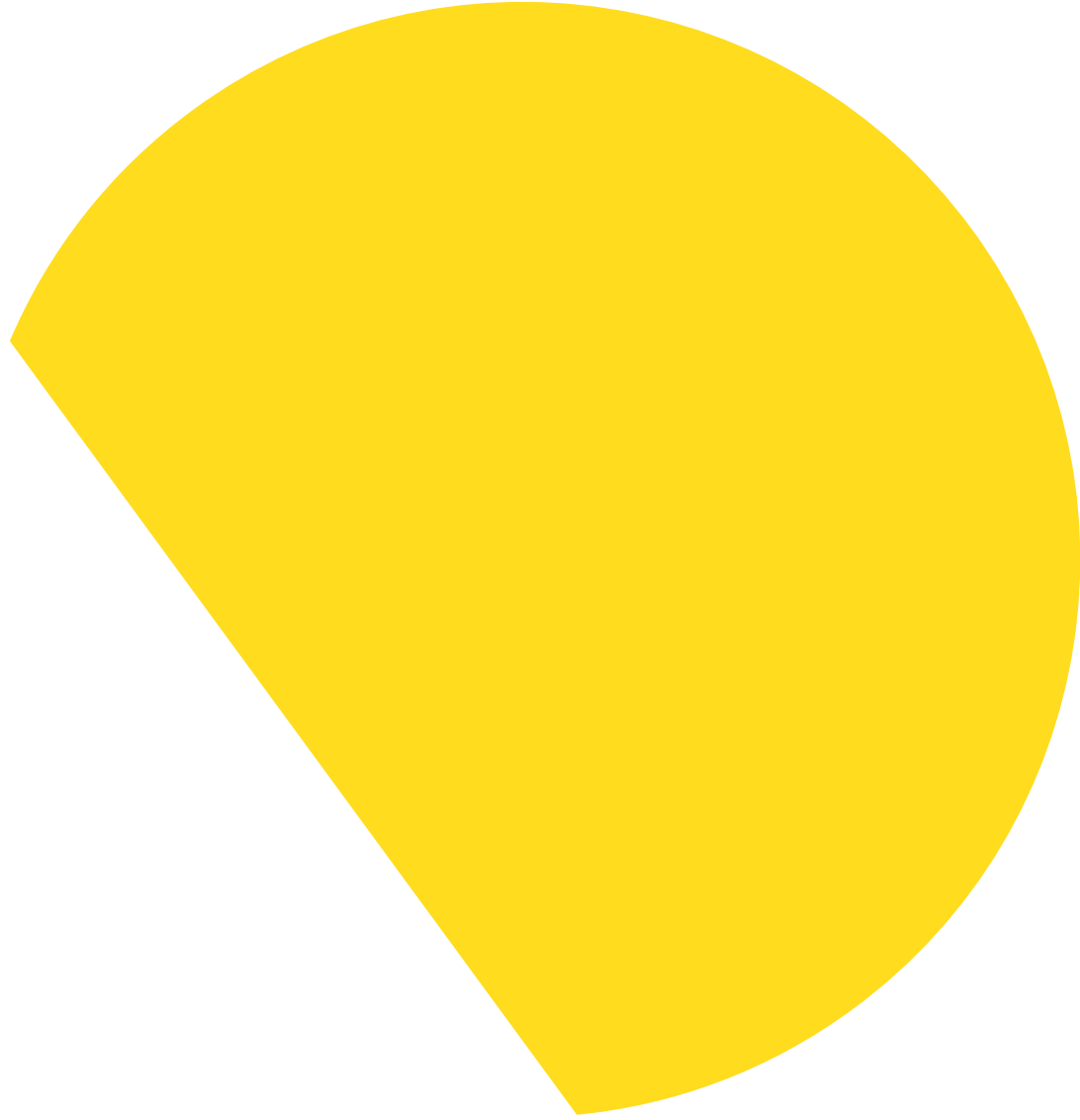
left

left

Carrier

Our expression, our carrier

Our carrier is a strong visual unit, we can be bold, dynamic and expressive with it. Using it with our wordmark, we create a fresh new visual language that's instantly recognisable as the Barbican.



Carrier

Celebrate our flexibility and creativity

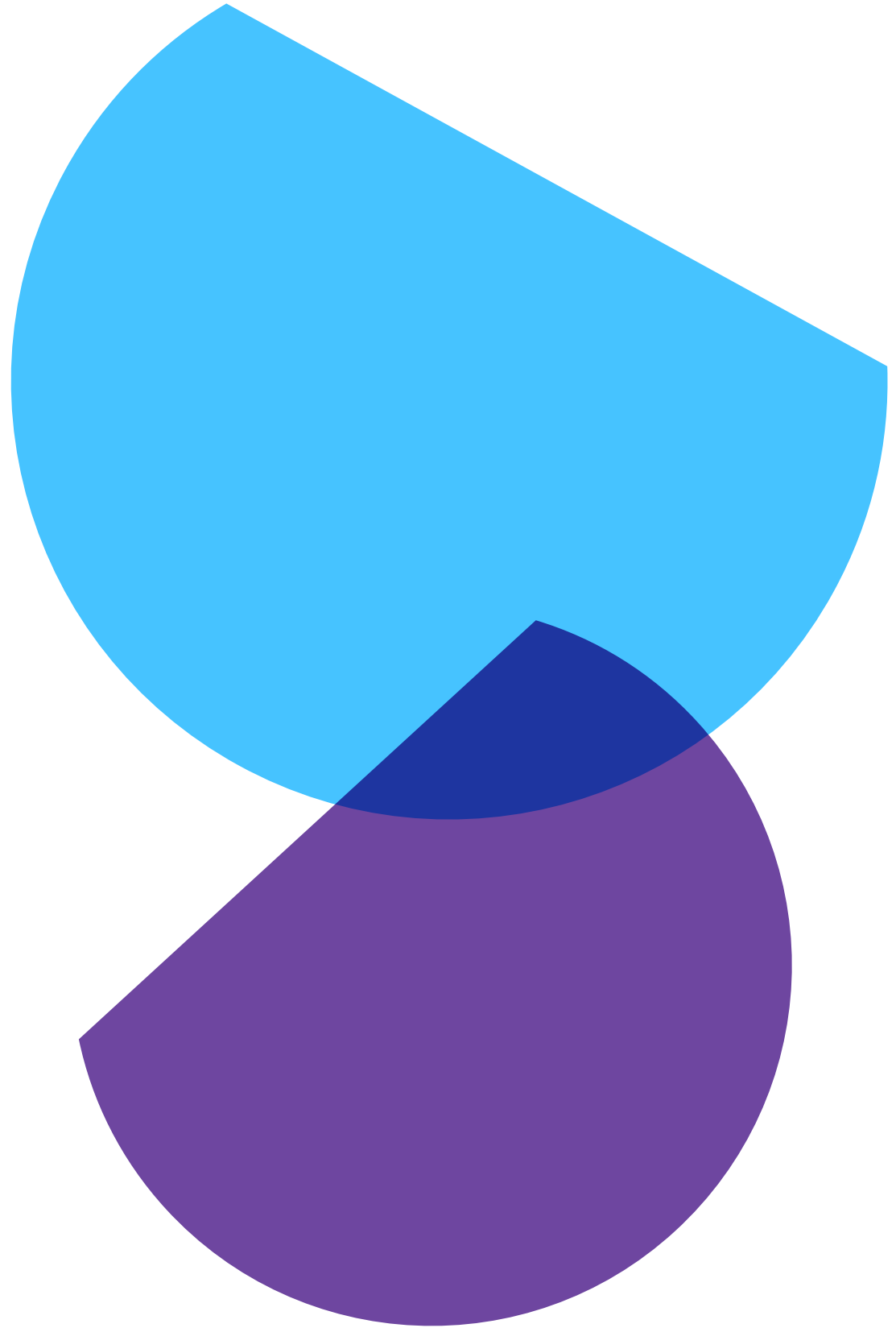
There's a lot you can do with our carrier. So do it.

Experiment with its form and scale. Is there a new way you can apply it, position it, repeat it, or use it to represent an idea such as music or movement or the passage of time? Play with flat colour and gradients or place images within it. Don't be systematic or samey. Explore, experiment.

There's only one rule. Don't reduce the carrier to just decoration; always give it a function, a meaning. Whether you use it to hold information, an image or to add flow to a composition, always try to relate its use to the content.

But while the carrier is an important part of our visual identity, don't feel you have to use it in every communication. If it doesn't add anything meaningful or starts to look like decoration, leave it out.

We recommend using no more than three carriers in a single communication.



Space

Space is good

We love space.

It doesn't take away, it adds.
Less is definitely more in our book.

One clear message makes more impact than many, all clamouring for attention.

Taking away takes time, though. Achieving a clear communication demands work and sometimes compromise. But clarity and confidence are what counts in a fierce, congested communication environment.

barbican

Format

Three printed sizes

For simplicity's sake, we generally use two A sizes for our printed communications, and DL in special cases. **1** A5 **2** A6 **3** DL



3



2



1

Endorsement

Box Office wordmark

This is what third-party producers presenting at the Barbican use on their own communications.

The wordmark should always sit in the bottom left-hand corner, within the page borders. Its size is dictated by the format, and should always equal one quarter of the shortest side's length.

Please don't try to recreate the wordmark. The Barbican's design department will be able to provide the correct artwork.

barbican

Box Office
020 7638 8891
barbican.org.uk

barbicanbarbicanbarbicanbarbican

Endorsement

Associate wordmark

Our partners use the Associate wordmark to define and advertise their relationship to the Barbican.

Its positioning and size follow the same rules as the Box Office wordmark.

barbican

Associate
Partner

barbican

Associate
Producer

barbican

Associate
Ensemble

barbican

Associate
Orchestra

barbican

International
Associate

barbican

Artistic
Associate



Endorsement

Endorsement wordmark

This simple, stand-alone wordmark is for use by third parties to express a relationship not covered by the Box Office or Associate wordmarks.

Its use must always be approved by the Barbican marketing team.

Tue 15 Oct 7.30pm, Milton Court
BBC Singers
 Copland *In the Beginning*
 Eric Whitacre *Three Songs of Faith; Waternight; Sleep*
 Steve Reich *The Desert Music* (chamber version)

BBC Singers
 David Hill conductor
 Jennifer Johnston mezzo-soprano
 Endymion
 Tickets £10–25

Fri 18 Oct 7.30pm, Milton Court
Northern Sinfonia

Mozart *Divertimento in D major, Salzburg Symphony No 1*
 Mozart *Sinfonia Concertante in E flat major for violin and viola*
 Mozart *Symphony No 39*
 Thomas Zehetmair violin/conductor
 Ruth Killius viola
 Northern Sinfonia
 Tickets £10–30

Tue 22 Oct 7.30pm
Gewandhaus Orchestra Leipzig
Chailly/ Brahms Cycle

Barbican international
 associate residency
 Brahms *Concerto in A minor for violin, cello and orchestra*
 Brahms *Symphony No 1*
 Gewandhaus Orchestra Leipzig
 Riccardo Chailly Gewandhauskapellmeister
 Leonidas Kavakos violin
 Enrico Dindo cello
 Tickets £15–65 **barbican**

Wed 23 Oct 6pm, Milton Court
Gewandhaus Quartet

Barbican international
 associate residency
 Brahms *String Quartet No 1 in C minor, Op 51*
 Gewandhaus Quartet
 Tickets £3 **barbican**

Wed 23 Oct 7.30pm
Gewandhaus Orchestra Leipzig
Chailly/ Brahms Cycle

Barbican international
 associate residency
 Brahms *Piano Concerto No 2 in B flat major*
 Brahms *Symphony No 2*
 Gewandhaus Orchestra Leipzig
 Riccardo Chailly Gewandhauskapellmeister
 Arcadi Volodos piano
 Tickets £15–65 **barbican**

Best practice

3

barbican.org.uk

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Architectural tours
New perspectives

Department of Culture, Media and Sport
Arts Council England

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Architectural tours
New perspectives

Department of Culture, Media and Sport
Arts Council England

hall door 7 →



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events
jan 12

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events
feb 12

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mar 12

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events
apr 12

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events
may 12

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events
jun 12

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mar 13

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events
may 13

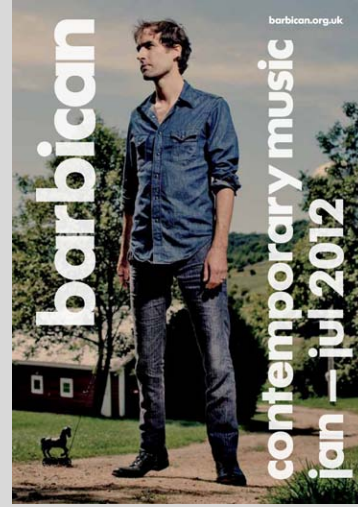
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events
apr 13

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events
jun 13

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Elgar
The Dream
of Gerontius

Sat 14 Apr 7.30pm

City of Birmingham
Symphony Orchestra
Andris Nelsons conductor
Sarah Connolly mezzo-soprano
Toby Spence tenor
James Rutherford bass-baritone
CBSO chorus

Book now
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CBSO chorus

Experience more with membership

- + exclusive events
- + a members' bar
- + private views
- + priority booking

join at barbican.org.uk/membership



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Barbican Centre
London

Experience more with membership

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- + a members' bar
- + private views
- + priority booking

join at barbican.org.uk/membership



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The City of London
The Barbican Centre

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 Silk Street
 London EC2Y 8DS
 *44(0)20 7638 4141
 barbican.org.uk



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Barbican lounge
 Level 1
 lounge-reservations
 @barbican.org.uk
 *44(0)20 7382 6180


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 Silk Street
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If undelivered please return to:
 Barbican Centre, Silk Street, London EC2Y 8DS



barbican.org.uk



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Bakerloo line
Southbound →
platform 3
via Waterloo



CBS

Final Weeks
barbican.org.uk

barbican

OMA / Progress

Curated by Rotor
Until 19 Feb 2012

'An exhaustive survey
of the work of Rem Koolhaas's
OMA is as intelligent and
challenging as the practice itself'
Observer

ICON
ICONEYE.COM

City of London
LONDON

5
210

CBS

Trishna

A new adaptation of **Thomas Hardy's**
Tess of the d'Urbervilles, set in contemporary India
From Fri 9 Mar

barbican
2012



barbican.org.uk



CBS

Experience the work of a
legendary choreographer
with music by Relaxed Muscle
and Scritti Politti

barbican



17-27 Oct
**Michael Clark
Company**
New dance work 2012

barbican.org.uk



ARTS COUNCIL
ENGLAND

Co produced by Barbican, Michael Clark Company, British Council
and Royal Opera House. Photo by Nicky & Co. Design by
Mark & John Alden.

WATER

← Way out

© CBS

barbican
Bauhaus
A major art and design exhibition
Now booking
Opens 3 May

2012

barbican.org.uk

Supported by:
prohelvetia
The Herbert Marcuse Foundation

WATERLOO

Way out



Contact

Any further questions?

The Barbican likes questions. If you've got one about our design assets or if you'd like digital examples of the Barbican identity in use, ask away.

Design elements

Please contact the design team
design@barbican.org.uk

Design examples

For further examples of our communications, both printed and digital please visit
barbican.org.uk/branding

Typeface

Our typeface, Futura can be purchased from Scangraphic
scangraphic-fonts.com

Barbican identity system and book design

North

Words

Michael Evamy

Photography

Lee Mawdsley/North

Copyright

Barbican Centre/North



barbican.org.uk/
branding

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