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Strategy
What the Barbican stands for and the thinking behind our visual identity.

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Rules and tools
A guide to our identity assets and visual specifications.

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Best practice
A reference gallery of creative applications of our identity.
We are a world-class arts and learning organisation, pushing the boundaries of all major art forms.
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
informed

intellectual
personal

bespoke
rewarding transformative
committed to delivering inspiring experiences.
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.
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.
Full-height wordmark
The full-height wordmark sits just inside the horizontal borders.
Two-thirds of the full height
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.
**Futura is our voice**

We only use one font.

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

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

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.
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.

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### 2013 – 2014

#### Tue 15 Oct 7.30pm, Milton Court
**BBC Singers**
Copland In the Beginning
Ernest 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
Arcadi Volodos piano
Tickets £15–65

#### Wed 23 Oct 6pm, Milton Court
**Gewandhaus Quartet**
Barbican international associate residency
**Brahms**
String Quartet No 1 in C minor, Op 51
**Gewandhaus Orchestra Leipzig**
Riccardo Chailly Gewandhauskapellmeister
Arcadi Volodos piano
Tickets £15–65
Architectural tours
New perspectives
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 barbican.org.uk
Experience more with membership
+ exclusive events
+ members’ bar
+ private views
+ priority booking
join at
barbican.org.uk/membership
Trishna
A new adaptation of Thomas Hardy’s Tess of the d’Urbervilles, set in contemporary India
From Fri 9 Mar
2012
Experience the work of a legendary choreographer
with music by Relaxed Muscle and Scritti Politti

17–27 Oct
Michael Clark
Company
New dance work 2012

barbican.org.uk
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

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