PARAMOUNT

BASIC VISUAL ELEMENTS

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INSPIRATION

The visual identity of Paramount is inspired by the architecture of the Centre Point building, the concept of height and the Op-art movement of the 1960's (particularly the work of the artist Victor Vasarely).

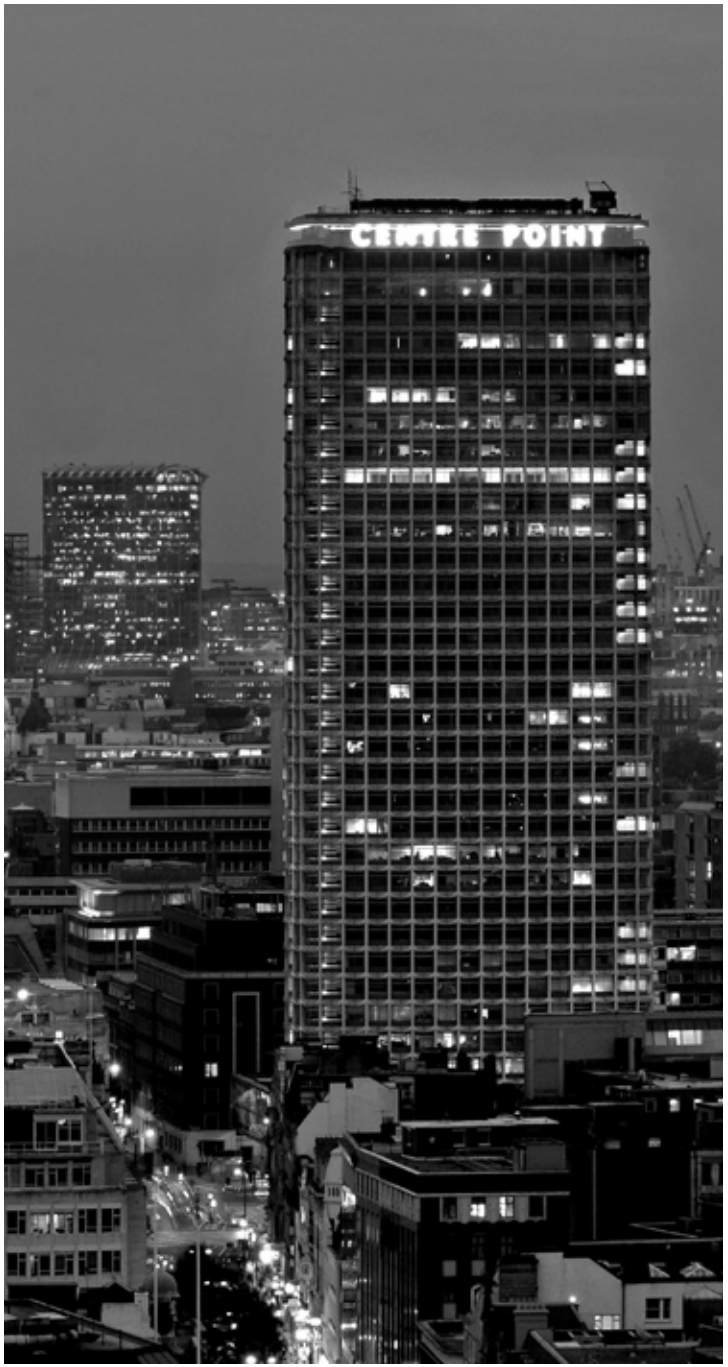
The building was designed by Richard Seifert and construction finished in 1967. It is 117m (385 ft) high and has 33 floors including the viewing gallery on the top level. Centre Point was one of the first skyscrapers in London.

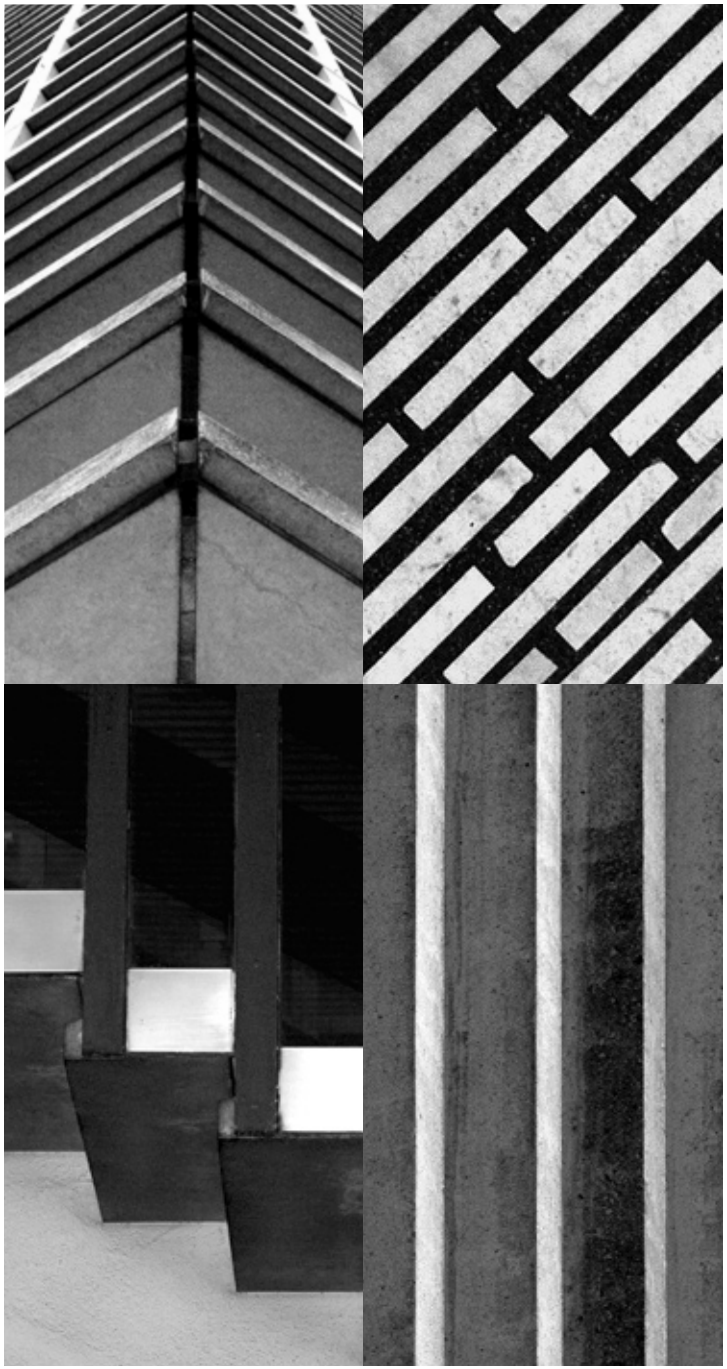
Often labelled as an example of 1960's Brutalist Architecture, the façade and the interior of the building feature many architectural details and a variety of strong geometric shapes.

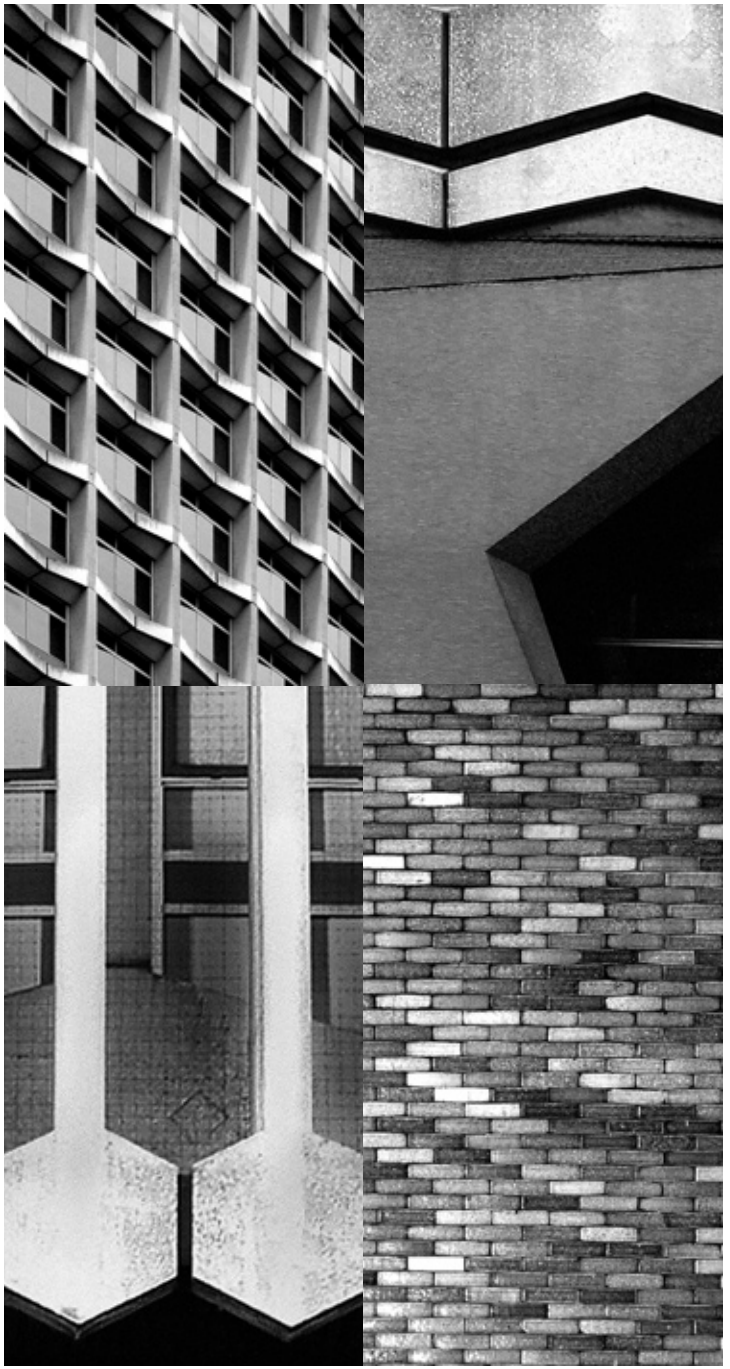
Paramount occupies the top three floors of the building, including the viewing gallery. The dramatic views over London and the experience of going up in one of the three high-speed lifts contributes to the experience of height.

The Paramount identity is not, as corporate identities often are, based on a set of strict rules for application. It is a flexible system that allows room for creative experimentation. The concept needs to be understood, not just applied according to a rule book.

The following pages show some of the elements that have inspired the design and outline the basic principles and considerations relevant for its application.







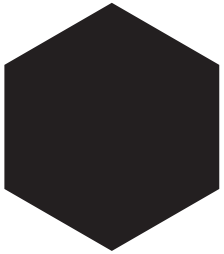
INSPIRATION

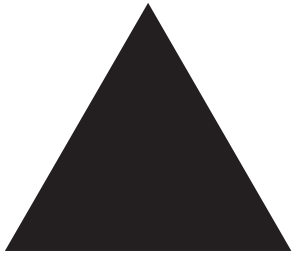
LOGO

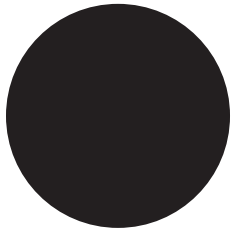
The Paramount logo is a system of patterns constructed from four basic shapes which can be found in the architecture of the building and the Paramount interior.

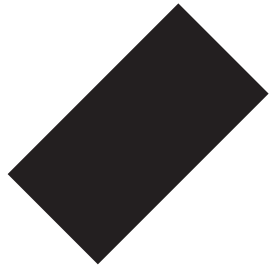
The hexagon is a strong feature seen on the façade just above the entrance area. The triangle shape relates to the visual impression when looking upwards at the side of the building. The circle is represented in the interior of Paramount, notably the large lamp shapes in the private dining area. It also relates to the soft and fluid shapes often seen in 60's art and interior. The stripe (or bar) can be seen in the floor pattern on the ground floor and mezzanine level.

Not all shapes need to be used and further ones can be added to the group. Two shapes can be overlapped (or overprinted) and form different combined shapes.



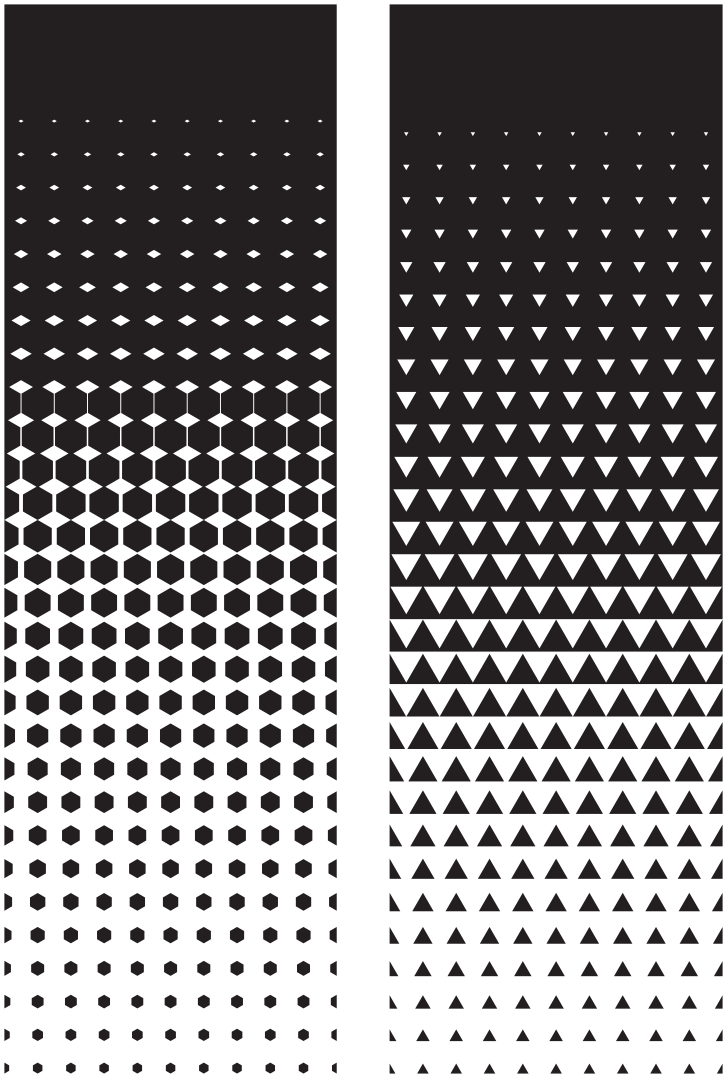




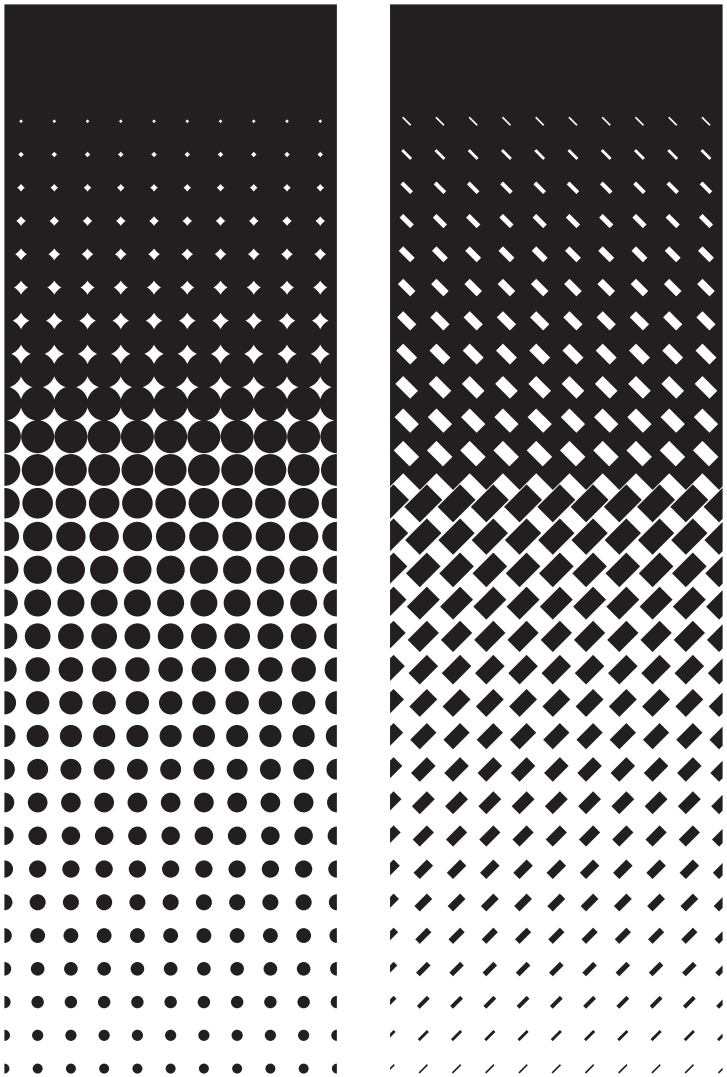


TALL PATTERN

The tall pattern is made up from 33 shapes in height – one for each floor – and 11 shapes in width (two of them cropped). The shapes increase in size to form a graduation which gives the impression of height or visualizes the speed of the lifts going up to the top level.

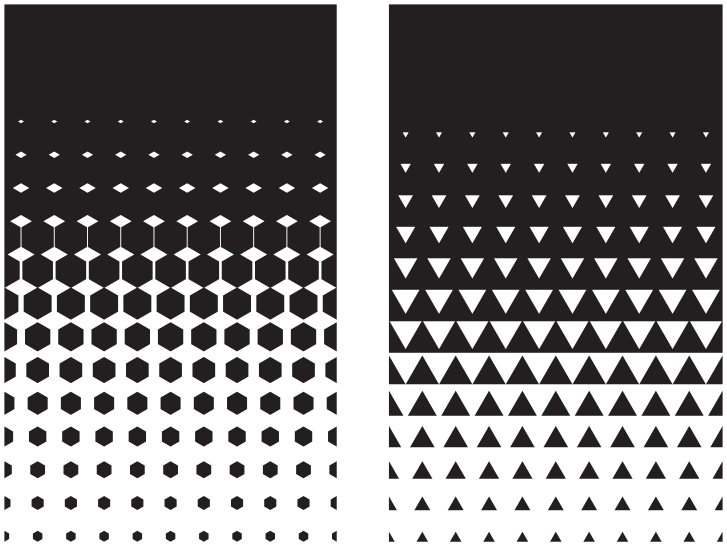


All four patterns in the group are constructed on the basis of equal parameters and must be cropped on both sides. When used on a specific format, the pattern can be extended in width by adding to it in repeat steps. The pattern should never be stretched or distorted.

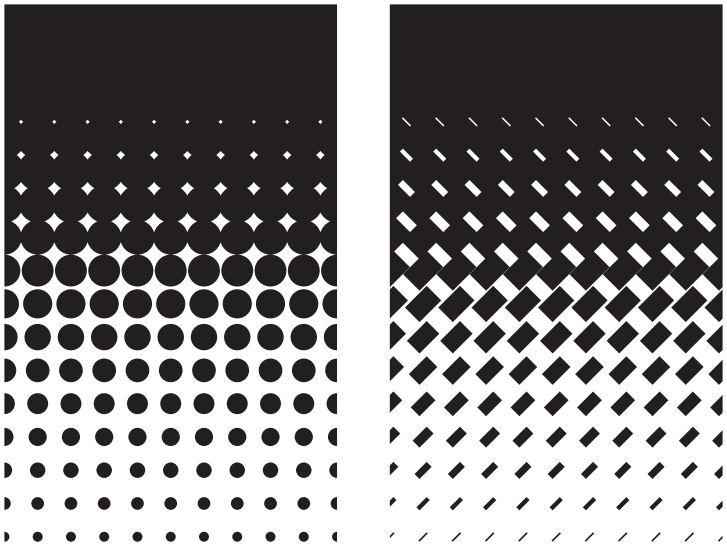


SHORT PATTERN

The short pattern has the same width as the taller version but only uses a progression of 17 shapes in height. It is less a visualisation of the building itself but still communicates the concept of height. The short version should be used on smaller formats.



Like the taller version, the short pattern must be cropped on both sides. On wider formats, the pattern can also be extended in width. When used full-bleed, the bottom row of shapes should never sit right on the edge of the format. One row of additional space should always be kept.



WORDMARK

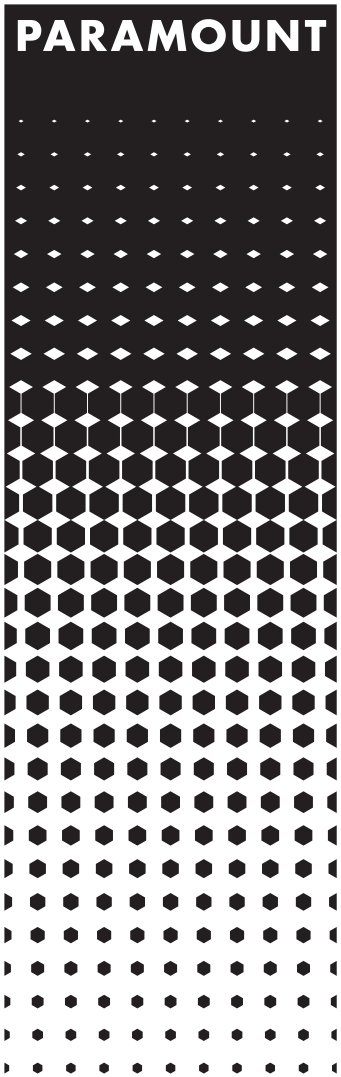
The pattern alone can signify the identity of Paramount on all media of communication directly related to, or issued by, the club. In combination with the pattern, the written name can appear smaller in a title or just at part of the address.

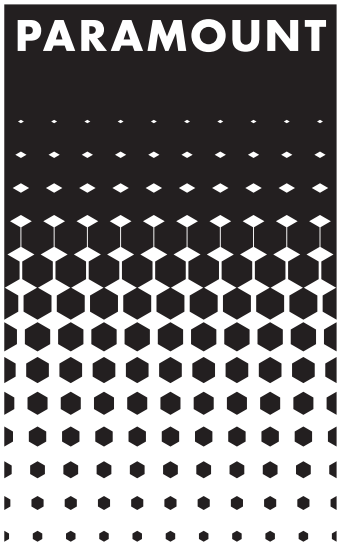
If the pattern cannot be used or when there is no control over its correct usage (for example in external publications) the wordmark 'Paramount' should be used on its own. The letters in the wordmark have been carefully spaced. It should never be set in a different typeface, stretched or distorted.

PARAMOUNT

PATTERN WITH WORDMARK

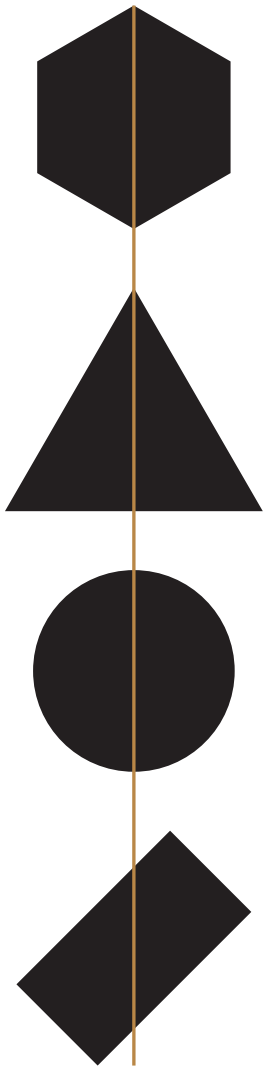
The combined version of pattern and wordmark communicates the position of the club at the top of the building. It is the most literal translation of the concept. The name 'Paramount' has been carefully positioned on all four pattern versions and the design should not be altered.



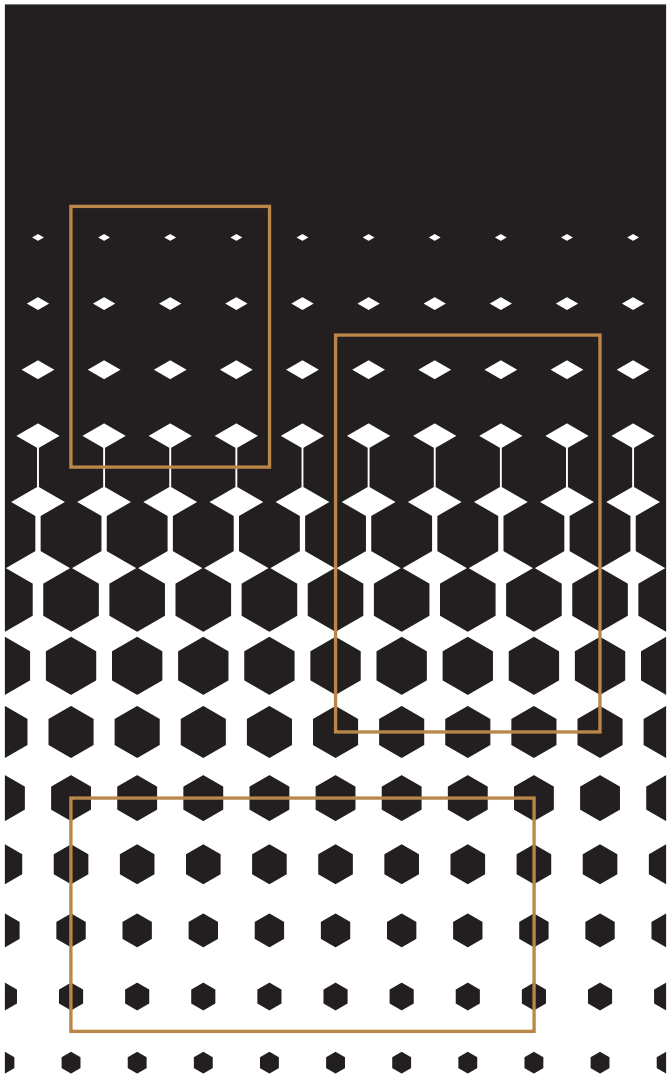


PATTERN SELECTION

The pattern should always be cropped on both sides in the centre of each shape. If possible it should be used full-bleed reaching from one side to the other on a given format.



In order to achieve a greater variety of patterns, certain sections can be selected and cropped from the two standard versions. A selection is shown in the last section of this document.



TYPOGRAPHY

The choice of fonts was influenced by historical considerations. The Paramount logo uses the typeface Futura which was designed by Paul Renner between 1924 and 1926. Futura is an early modernist font, inspired by the teachings of the Bauhaus. It is based on geometric shapes and in that way relates to the building and links with the Op-art of the 1960's.

The improved Futura ND, released by the Neufville Type Foundry features small caps, ligatures and old style numerals. Although other weights are available, Futura ND should only be used in Bold and Book.

The secondary font, Beton, is used mainly for text. It was designed by a friend of Renner, Heinrich Jost and has been described as a Futura with serifs. Both fonts work well together and it is a welcome coincidence that the name 'Beton' means 'Concrete' in German and therefore relates to the building material associated with Brutalist Architecture.

Beton should be used primarily in the Bold and Demi weights. The Light version appears very fragile and should only be used in large point sizes.

Futura ND Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Futura ND Book

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Beton Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Beton Demi

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Beton Light

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

COLOUR

The primary colours of Paramount are black and white. This strong contrast increases the focus on form and relates to the black and white work by Victor Vasarely.

The secondary colours are silver and copper. Both colours relate to their use in the interior (silver is represented by the material zinc).

Silver and copper can either be printed as metallic spot colours or used as metallic foils. In order to give the intended metallic effect these colours should mainly be used in printed material as they can not be shown correctly on screen.

CMYK colours are process colours used in offset printing while RGB is a screen colour mode. Pantone colours are spot colours that have a metallic effect. They are specified for coated and uncoated paper. The strongest metallic effect is achieved by foil blocking. Heat foils can not be specified by a standard system and their appearance varies depending on the manufacturer.

PRIMARY COLOURS

CMYK 0/0/0/0 (colour of paper)
RGB 255/255/255

CMYK 0/0/0/100
RGB 0/0/0
PANTONE Process Black C/U

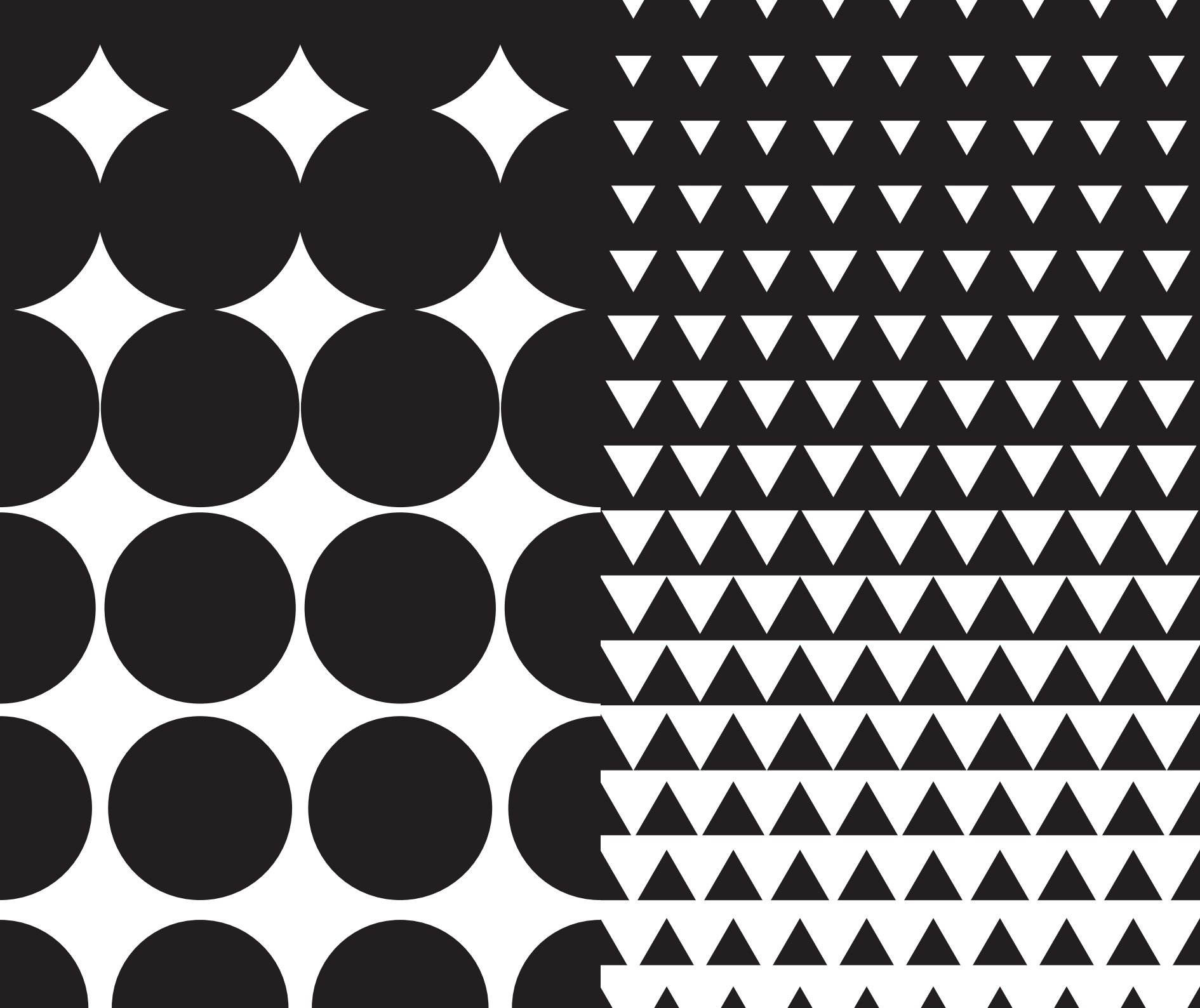
SECONDARY COLOURS

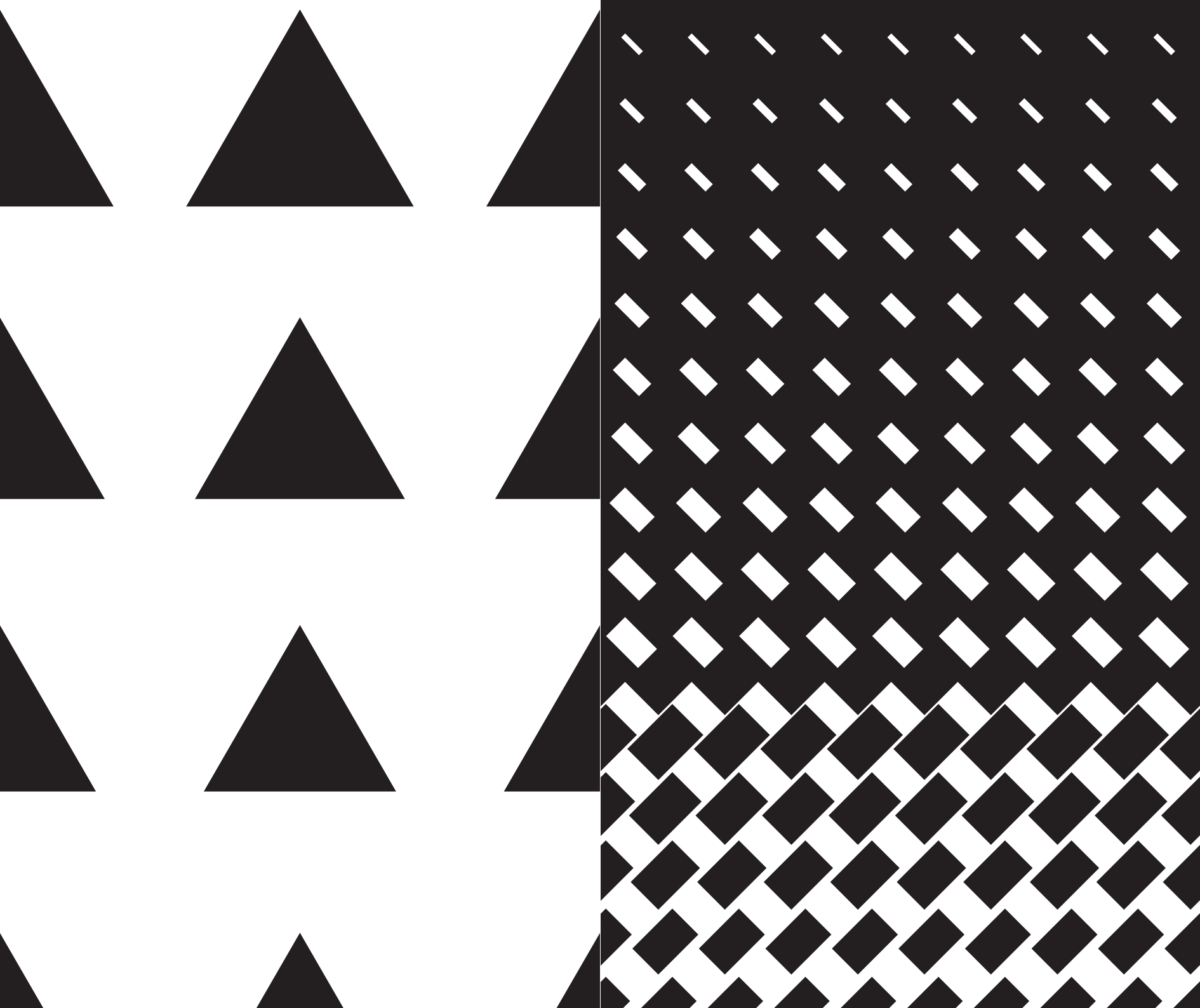
CMYK 0/0/0/40
RGB 175/175/175
PANTONE 877 C/U

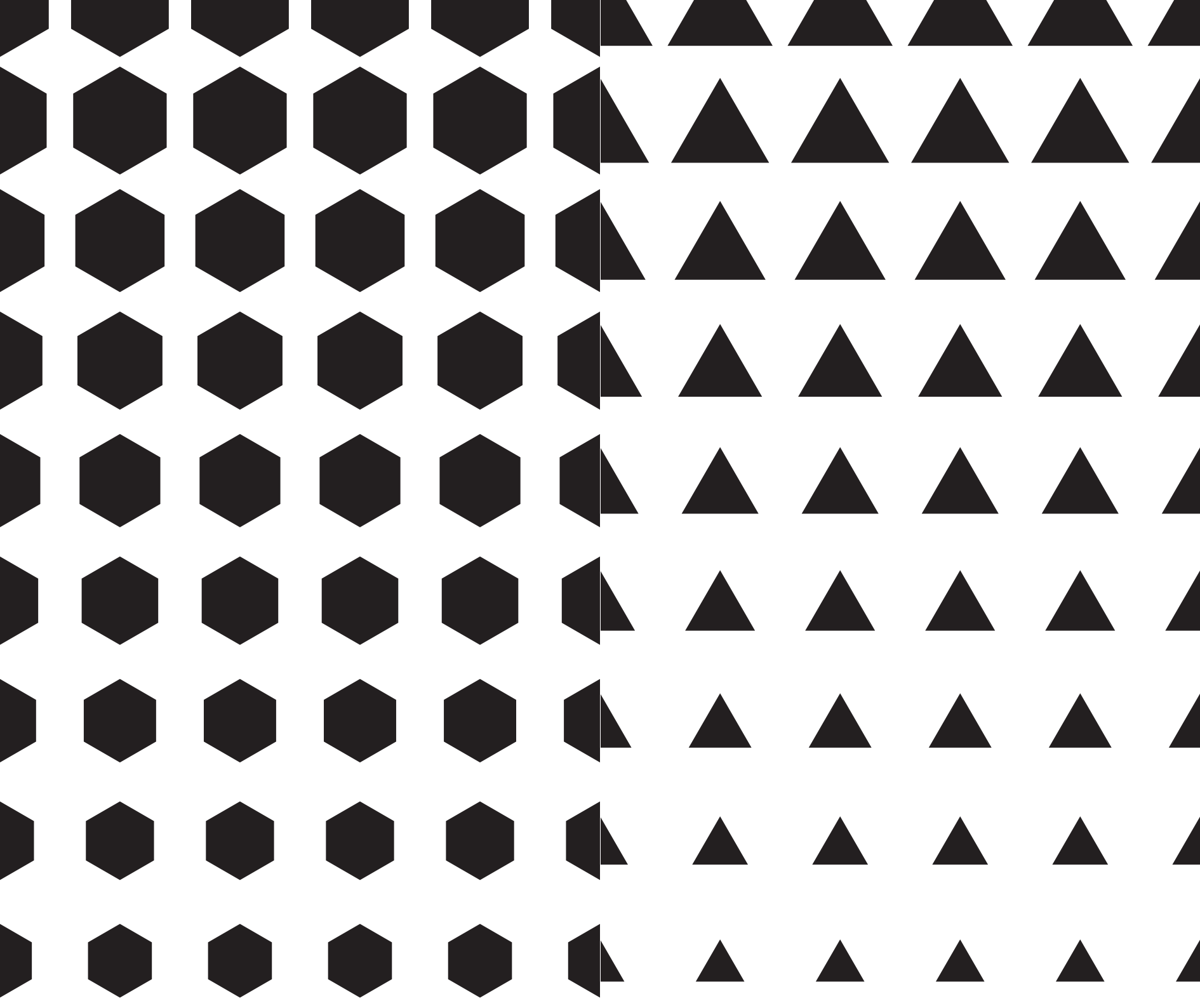
silver foil

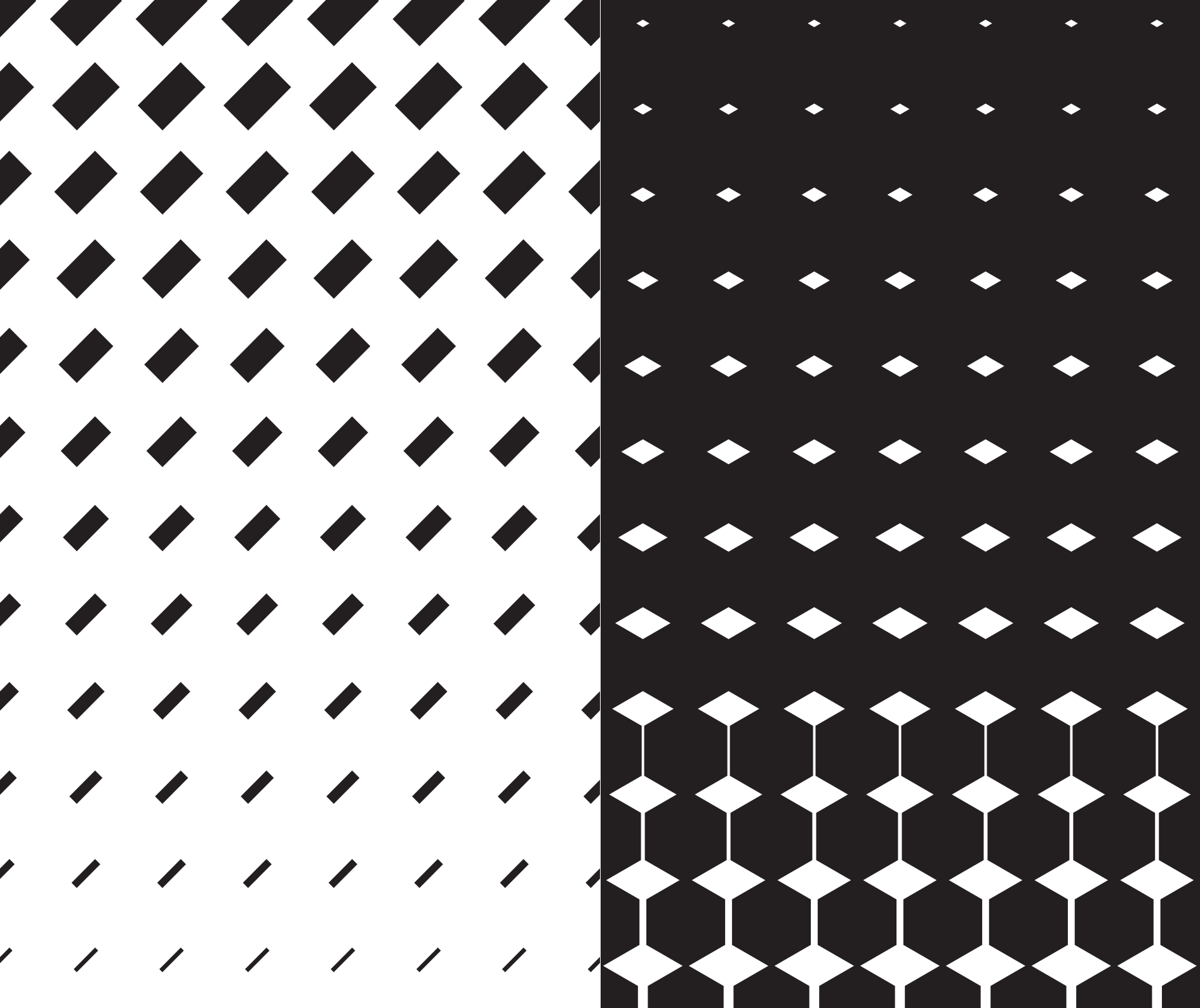
CMYK 30/50/85/0
RGB 185/135/75
PANTONE 876 C/U

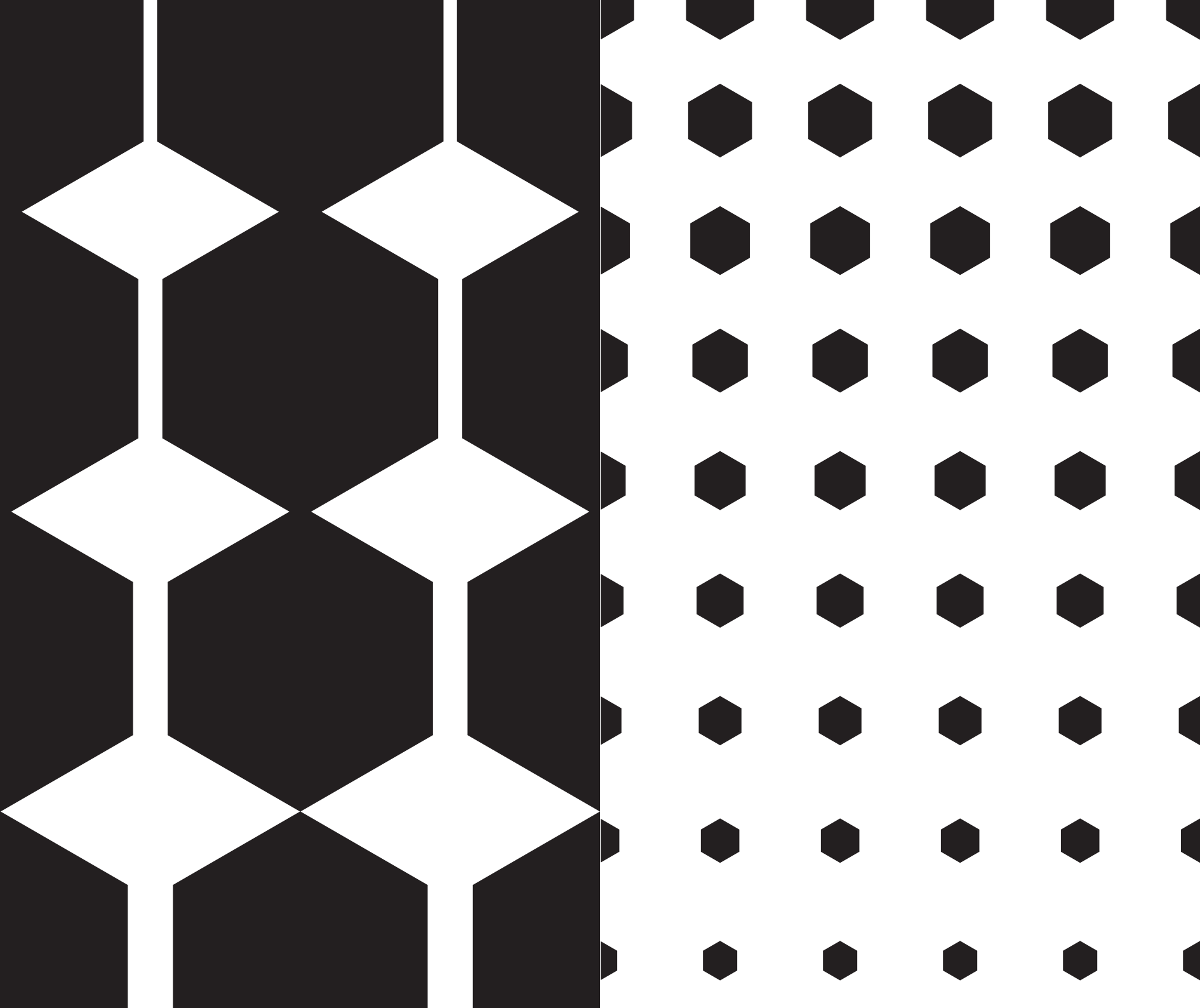
copper foil

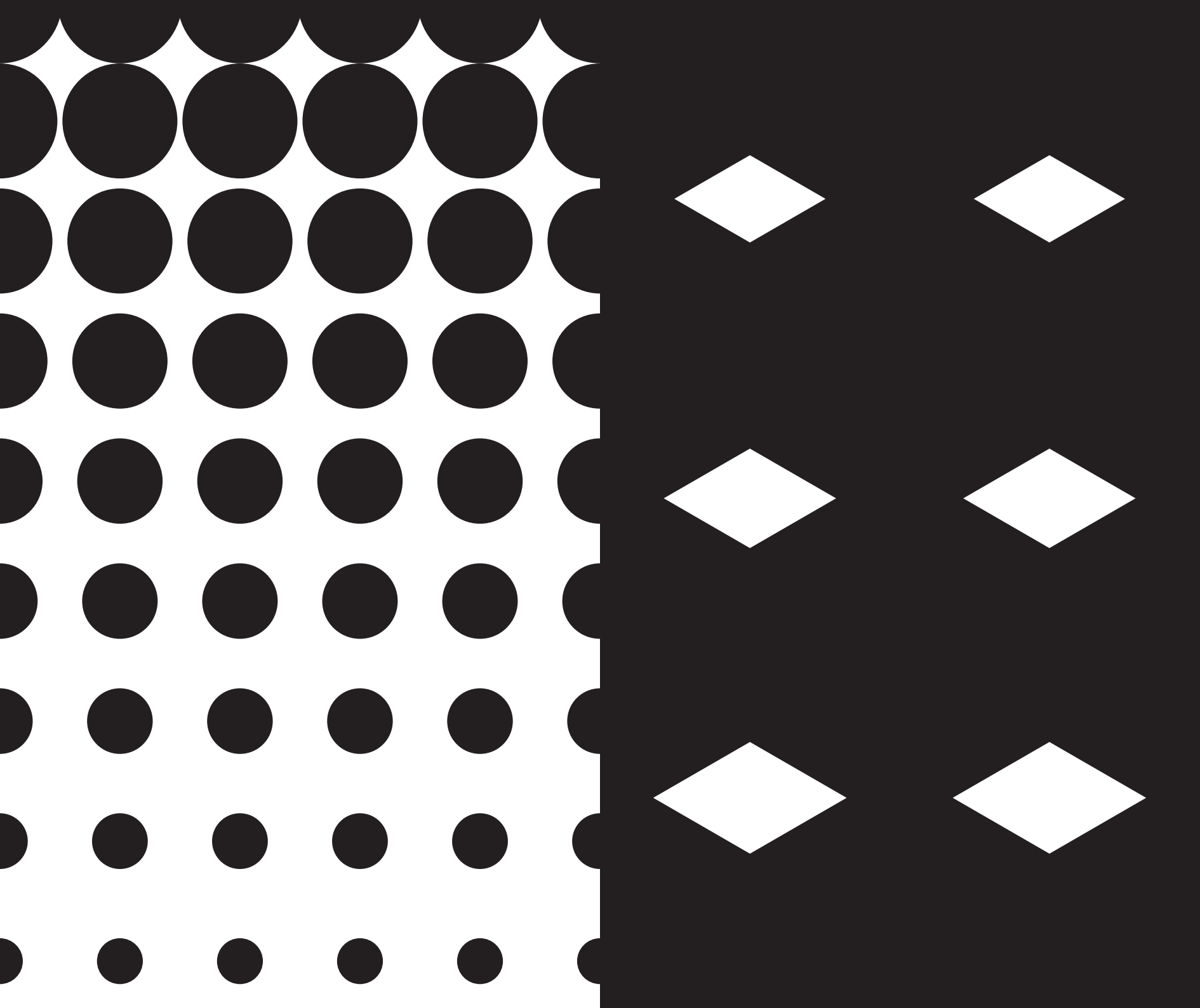


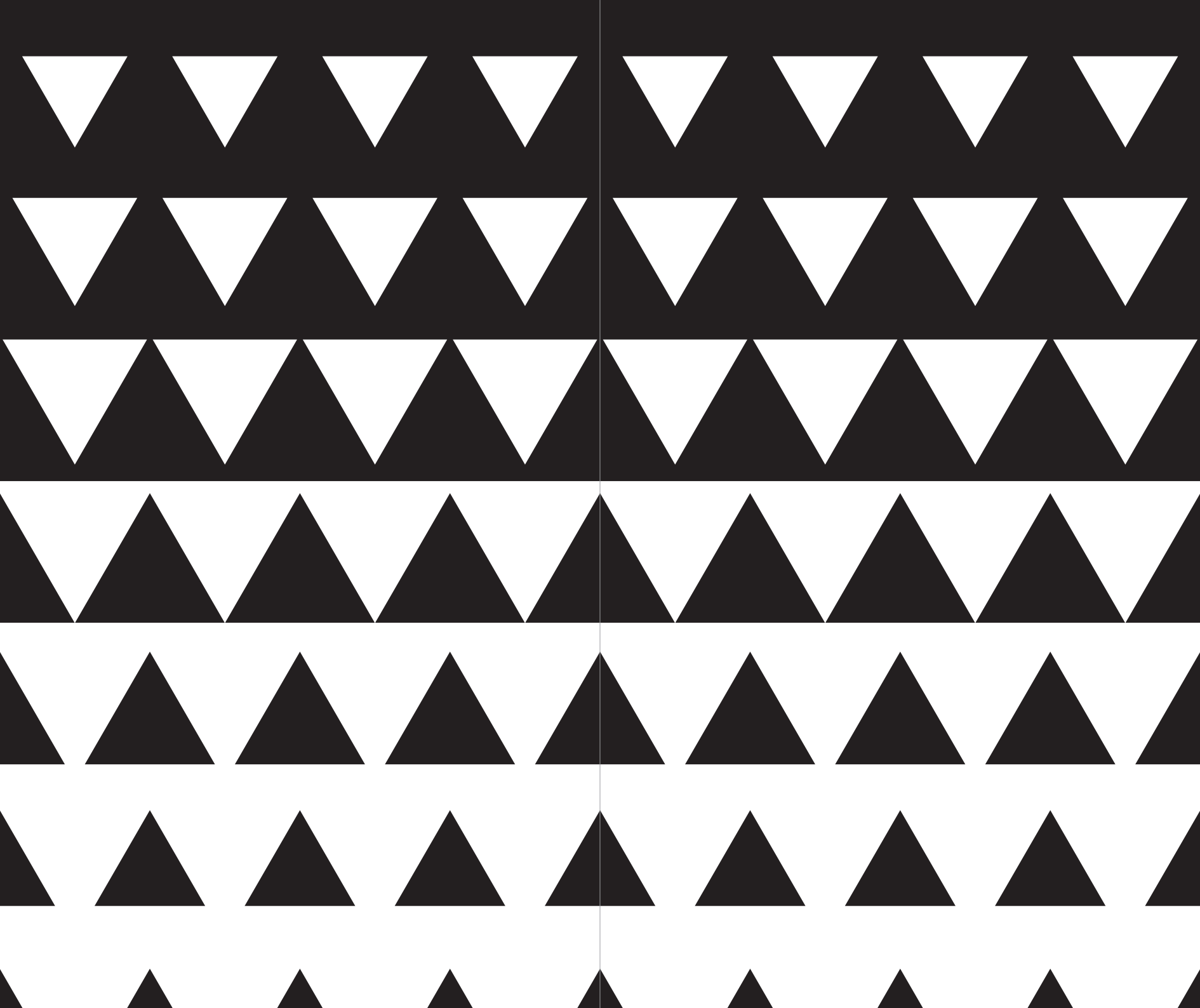












CREDITS AND SUPPORT

For support and queries please do not hesitate to contact Mind Design.

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