

PORR CD Manual

1. Manual

1.1 Basic elements	4
1.2 Corporate wording	4

2. Logo

2.1 The logo may not be changed in any way	6
2.2 The logo with tagline	8
2.3 Standard size	10
2.4 Free space	10
2.5 Standard positioning	12
2.6 The logo on corporate colours	14
2.7 The logo with tagline on corporate colours	16
2.8 The logo as cutout	18
2.9 The logo as cutout with tagline	20

3. PORR Form

3.1 The PORR form	22
3.2 The PORR form, solid	24
3.3 The PORR form in DIN format (two lines)	26
3.4 The PORR form in DIN format (three lines)	28
3.5 The PORR bars	30

4. The Colours

4.1 PORR blue	32
4.2 PORR yellow	34
4.3 PORR grey	36

5. Typography

5.1 Weissenhof Grotesk	38
5.2 Weissenhof Grotesk in action	40
5.3 Trebuchet MS	42
5.4 Trebuchet MS in action	44
5.5 Email	46

6. Printed Materials

6.1 Letter templates	48
6.2 Press releases	50
6.3 Minutes	52
6.4 Circulars	54
6.5 Guidelines	56
6.6 Business cards	58
6.7 Compliment cards	60
6.8 Moderation cards	62
6.9 Note cards	64
6.10 Envelopes	66
6.11 PORRtal entries	68

7. Promotional Items

7.1 Notebooks	70
7.2 Notepads	72
7.3 Folders	74
7.4 Binders	76
7.5 Stickers	78

8. Classic Advertising

8.1 Advertisements	80
--------------------	----

9. Indoor Applications

9.1 Roll-ups	82
--------------	----

10. Outdoor Applications

10.1 Banners	84
10.2 Beach flags	84
10.3 Site hoardings	86
10.4 Construction panels	86
10.5 Jack aircones	88
10.6 Construction containers	90

11. Icons

11.1 App Icons	92
----------------	----

1. Manual

1.1 Basic elements

Successful visual communication requires a secure set of instruments to ensure the requisite uniformity in the application of the logo and the design elements. The Corporate Design Manual is thereby a toolbox that contains all of these instruments. This is not a question of taste or mood, instead it contains sensible design rules to be applied consistently, rules that facilitate the continuity of every product. A good CD Manual does not stand still – it needs constant development and updates.

1.2 Corporate wording

The company “PORR” must always be written in capitals and with an article, regardless of the type and size of font. In German, PORR is hyphenated without spacing when used with a noun, e.g. PORR-employee, whereas in English the normal rules of hyphenation apply, e.g. a PORR employee, a PORR-led consortium.

**Intelligent building
connects us.**



powered by

PORR

2. Logo

2.1 The logo may not be changed in any way

The font and colour of the logo may not be edited and must be used exclusively in vector (EPS, AI) or high-resolution pixel formats (PSD, JPEG, PNG). (Fig. 2.1)

N.B: In JPEG files the logo can only be used on a white background.

Fig. 2.1



2. Logo

2.2 The logo with tagline

The fact that the logo cannot be changed also holds true here. No changes may be made to the font, colour or spacing between the logo and the tagline. (Fig. 2.2)

Fig. 2.2

powered by



powered by



powered by



2. Logo

2.3 Standard size

The standard size of the full logo has a width of 30mm and a height of 19.17mm (Fig. 2.3). The proportion must be maintained at a ratio of 1:1.

2.4 Free space

A strong brand needs space in order to make an impact. This is why the spacer for the free space around the logo has been specified as gap A ($\frac{2}{3}$ of the height and $\frac{1}{2}$ of the width of the logo). (Fig. 2.4.a)

The same spacing applies to the logo with tagline. (Fig. 2.4.b)

If this spacing cannot be maintained, the size of gap A can be reduced to $\frac{2}{3}$ (B). In cases where even this spacing is too large, the space can be reduced by a further $\frac{2}{3}$ (C). (Fig. 2.4.c)

Reducing this gap C is not permitted. This rule also applies to the version with tagline.

Fig. 2.3



Fig. 2.4.a

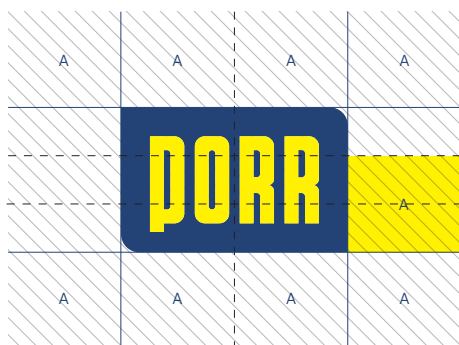


Fig. 2.4.b

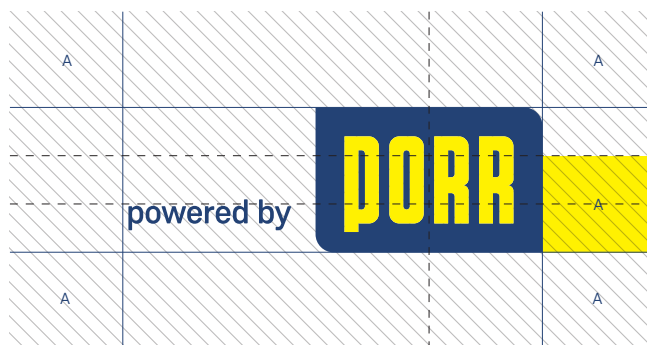
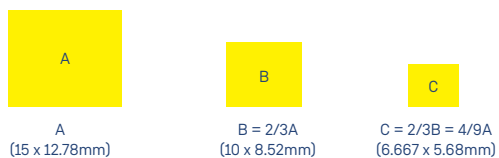


Fig. 2.4.c



2. Logo

2.5 Standard positioning

Under the PORR corporate design, the logo is positioned bottom right on standard printed materials (image brochures, notebooks, compliment cards etc.). Here the spacer used is gap A (2/3 of the height and 1/2 of the width of the logo). This spacing is based on the PORR form and the outer edge of the printed product. (Fig. 2.5.a)

If the standard PORR logo is used on a blue background, these gaps are based on the PORR R and the outer edge. (Fig. 2.5.b)

Fig. 2.5.a



Fig. 2.5.b



2. Logo

2.6 The logo on corporate colours

If the logo is used on corporate colours, the PORR form is not required and only the PORR lettering is used. (Fig. 2.6.a)

If the logo is placed on PORR yellow, the PORR lettering in PORR blue must be used. (Fig. 2.6.b)

Fig. 2.6.a

PORR

Fig. 2.6.b

PORR

2. Logo

2.7 The logo with tagline on corporate colours

If the logo is used on corporate colours, the PORR form is not required and only the PORR lettering is used. (Fig. 2.7.a)

If the logo is placed on PORR yellow, the PORR lettering in PORR blue must be used. (Fig. 2.7.b)

Fig. 2.7a

powered by **DORR**

Fig. 2.7b

powered by **DORR**

2. Logo

2.8 The logo as cutout

The cutout version of the PORR logo is only used for photos. Care must be taken here to ensure that the writing can be clearly read and that no complex, busy backgrounds are used. The cutout version is used in PORR blue (Fig. 2.8.a) and PORR yellow (Fig. 2.8.b).

Fig. 2.8.a

PORR

Fig. 2.8.b

PORR

2. Logo

2.9 The logo as cutout with tagline

The cutout version of the PORR logo is only used for photos. Care must be taken here to ensure that the writing can be clearly read and that no complex, busy backgrounds are used. The cutout version is used in PORR blue (Fig. 2.9.a) and PORR yellow (Fig. 2.9.b). The tagline is then given in the respective colour of the logo.



Fig. 2.9.a

powered by



Fig. 2.9.b

powered by



3. PORR Form

3.1 The PORR form

The PORR form is used for headlines or slogans (Fig. 3.1.a). The form is derived from the logo. The text field is always based on the PORR lettering and the spacing is taken from the logo. The weight of the outline results from the thickness of the lettering used. (Fig. 3.1.b)

Ideally, the respective text will be adjusted to the PORR form and run across three lines. In exceptional cases, the PORR form can be adapted to the text. Here care must be taken to retain the spacing. (Fig. 3.1.c)

Fig. 3.1.a



Fig. 3.1.b



K

Fig. 3.1.c



3. PORR Form

3.2 The PORR form, solid

The option of using the PORR form as a solid box exists.

The form is derived from the logo. The text field is always based on the PORR lettering and the spacing is taken from the logo. The weight of the outline results from the thickness of the lettering used. (Fig. 3.2.a)

Ideally, the respective text will be adjusted to the PORR form and run across three lines. In exceptional cases, the PORR form can be adapted to the text. Here care must be taken to retain the spacing. (Fig. 3.2.b)

Fig. 3.2.a

**Intelligent
building needs
bright sparks.**

K

Fig. 3.2.b

**Intelligent building
connects people.**

3. PORR Form

3.3 The PORR form with two lines of text in DIN format

In DIN formats the PORR form is placed in the top left corner. The spacing is taken from the PORR logo (Fig. 3.3.b) and adjusted as appropriate. The spacing between the lower edge of the PORR form and the upper edge is seven times the width of gap A. (Fig. 3.3.a)

Fig. 3.3.a

**Intelligent building
connects people.**

Fig. 3.3.b

PORR

3. PORR Form

3.4 The PORR form with three lines of text in DIN format

In DIN formats the PORR form is placed in the top left corner. The spacing is taken from the PORR logo (Fig. 3.4.b) and adjusted as appropriate. The spacing between the lower edge of the PORR form and the upper edge is seven times the width of gap A. (Fig. 3.4.a)

Fig. 3.4.a

**Intelligent
building needs
bright sparks.**

Fig. 3.4.b

PORR

3. PORR Form

3.5 The PORR bars

The PORR bars are used in exceptional situations. The height of the bars is variable and the width is derived from the PORR logo. The text field is limited by the PORR lettering and does not always have to be filled. The important thing is that the type size – this describes the gap between the ascenders and descenders of the letters – does not exceed the height of $2/3x$. (Fig. 3.5.a)

The PORR bars can also be used without the PORR lettering. (Fig. 3.5.b)

Fig. 3.5.a

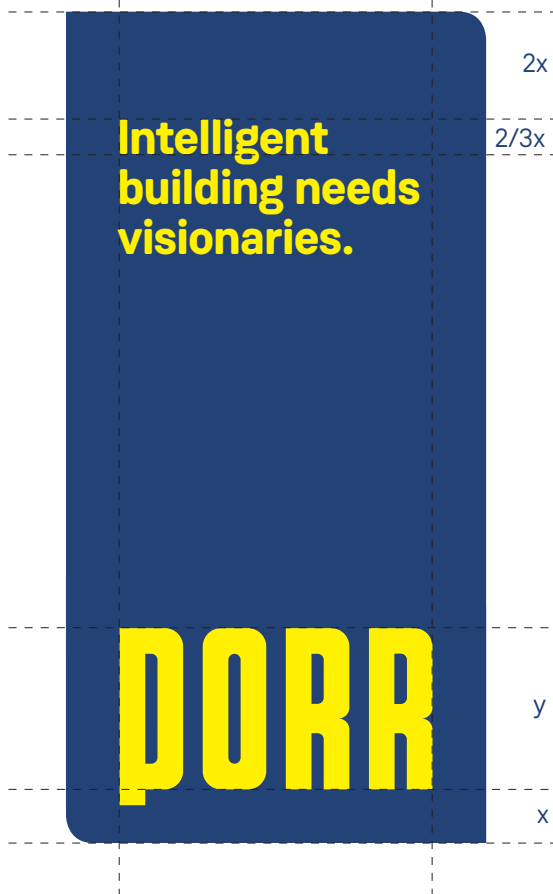
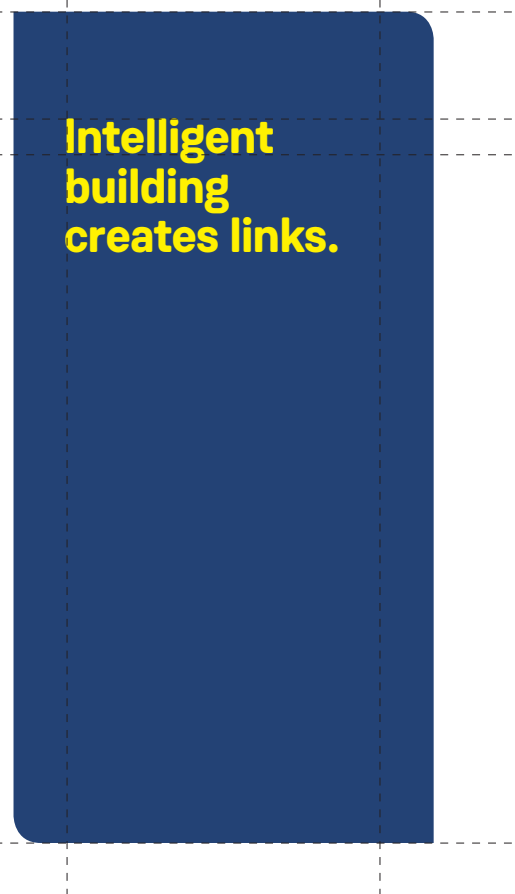


Fig. 3.5.b



4. The Colours

4.1 PORR blue

Pantone C has been defined as the colour of the PORR corporate design. This is a full-tone colour whose true colour is only guaranteed on coated paper, e.g. business cards, brochures, etc.

The respective CMYK variants exist for every other printed form.

The RGB or Hex data should be used for digital applications.

While for outdoor applications, the RAL value is to be used where necessary. (Fig. 4.1.a)

Two secondary colours have been defined for emphases and nuances. (Fig. 4.1.b)

N.B.: The true colours are not shown here!

Fig. 4.1.a

CMYK: 95, 80, 25, 15

RGB: 20, 62, 111

Hex: 143E6F

Pantone: 534 C / 540 U

RAL: 5000

Fig. 4.1.b

CMYK: 75, 50, 10, 15

RGB: 67, 105, 152

Hex: 436998

CMYK: 40, 20, 0, 15

RGB: 146, 169, 200

Hex: 92A9C8

4. The Colours

4.2 PORR yellow

Pantone C has been defined as the colour of the PORR corporate design. This is a full-tone colour whose true colour is only guaranteed on coated paper, e.g. business cards, brochures, etc.

If material is printed on uncoated paper, Pantone U must be used.

The respective CMYK variants exist for every other printed form.

The RGB or Hex data should be used for digital applications.

While for outdoor applications, the RAL value is to be used where necessary. (Fig. 4.2)

N.B.: The true colours are not shown here!

Fig. 4.2

CMYK: 0, 0, 100, 0

RGB: 255, 237, 0

Hex: FFED00

Pantone: Yellow C / U

RAL: 1021

4. The Colours

4.3 PORR grey

Pantone C has been defined as the colour of the PORR corporate design. This is a full-tone colour whose true colour is only guaranteed on coated paper, e.g. business cards, brochures, etc.

If material is printed on uncoated paper, Pantone U must be used.

The respective CMYK variants exist for every other printed form.

The RGB or Hex data should be used for digital applications, while for outdoor applications, the RAL value is to be used where necessary. (Fig. 4.3.a)

Two secondary colours have been defined for emphases and nuances. (Fig. 4.3.b)

N.B.: The true colours are not shown here!

Fig. 4.3.a

CMYK: 0, 0, 0, 75

RGB: 100, 101, 103

Hex: 646567

Pantone: 425 C / 425 U

RAL: 7011

Fig. 4.3.b

CMYK: 0, 0, 0, 50

RGB: 156, 157, 159

Hex: 9C9D9F

CMYK: 0, 0, 0, 25

RGB: 207, 208, 210

Hex: CFD0D2

5. Typography

5.1 Weissenhof Grotesk

The only font to be used for all printed material (e.g. business cards, compliment cards, moderation cards, notebooks, advertisements, roll-ups, flags, construction panels etc.) is Weissenhof Grotesk in the following typefaces:

Weissenhof Grotesk Bold (Fig. 5.1.a)

Weissenhof Grotesk Medium (Fig. 5.1.b)

Weissenhof Grotesk Regular (Fig. 5.1.c)

Weissenhof Grotesk Light (Fig. 5.1.d)

Exceptions here are the templates for office applications such as Word templates, Powerpoint presentations and emails.

Fig. 5.1a

Weissenhof Grotesk Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
0123456789

Fig. 5.1b

Weissenhof Grotesk Medium
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
0123456789

Fig. 5.1c

Weissenhof Grotesk Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
0123456789

Fig. 5.1d

Weissenhof Grotesk Light
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
0123456789

5. Typography

5.2 Weissenhof Grotesk in action

“Weissenhof Grotesk Bold” is used exclusively for section headings, headlines and sub-headers. The line spacing corresponds to the size (pt) of the font. In addition, the character spacing is set to -20 pt. (Fig. 5.2.a)

“Weissenhof Grotesk Regular” is used for continuous text. Standard (automatic) line spacing is used. The character spacing is 0 pt. (Fig. 5.2.b)

“Weissenhof Grotesk Bold” is used to emphasise shorter text passages (pull-outs). The line spacing corresponds to the size (pt) of the font. The character spacing here is set to -20 pt. (Fig. 5.2.c)

For emphasising longer passages of text, they are set in “Weissenhof Grotesk Medium”. Standard (automatic) line spacing is used. The character spacing is 0 pt. (Fig. 5.2.d)

Side notes in columns in the margin as well as picture captions are set in “Weissenhof Grotesk Light”. Standard (automatic) line spacing is used and the character spacing is 0 pt. (Fig. 5.2.e)

Fig. 5.2.a

Section Headline

Fig. 5.2.b

Doluptat earcitatur mo dolorecum facerib uscilla boreiciendit ex esequos ature peliat exceaqu asinum quae. Bus conem hariam ea nihil maxima sequatem et eat labo. Itat la dolorib uscipsus rat. cum quasin consequi aboreri busapel luptati doluptaes dolor mincipsunt et vel iligendi a cullatqui nam estia volesciusam que optia consequid que esciunt.

Verovit eum quidem fugiaec erepratentur asi cum sint alitior esciant mo ex es conecto voluptatem uta nam quisite mposandi invel eicim aut etur am, que pratem. Ut quiae ped quia comnimo.

Is con erferia volo mo test vendanis nobis eos que et voles illiquo blaborehenis ea plis volupta tiumquia volut postio dolupta sinveli quaerio nsequibus et, verum qui as eatur.

Fig. 5.2.c

Ecaborem comnimod quae remqui atat. Officiatqui dolorep reprov tiscit ut aut dolo quiberovit.

Harum eatem as eum, nonse numquae. ruptatur sinctusandem quis eossitem boresci que vellam ut quo maioren.

Fig. 5.2.d

Pitae nectecatiis prent ut quat dol-la pratisquat diti ut aut re excest ex et voluptatqui nem et odi tem ressinv enditis quo idest labore autem reptiorit voluptium quat offic to vellicietus quid quatem iniendae. Ita volest, aut faccus acesti dolupta tatempo rerios rehent et, odiam latur? Temodi cus a velita nonse-que voloriae cum a quas.

Fig. 5.2.e

Ut ut laborec torepernam in ressimodipid quas nis auda simpor ma sunt quiae landaec uscimin velluptate videbitatio.

Itate pe voluptatis asped ent aliquе volorumquo valoribus eum quid esequia speria nonse nonsequis ulpa aut litiosape quam, temqui rem hilit, illat eum sequas ent evel et rem delendu ntionse solo maionsequi quos verchil mo occullabo.

5. Typography

5.3 Trebuchet MS

The fonts “Trebuchet MS Regular” (Fig. 5.3.a) and “Trebuchet MS Bold” (Fig. 5.3.b) are used for all Office applications, such as Word templates, Powerpoint presentations and emails.

Fig. 5.3.a

Trebuchet MS Regular
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
0123456789

Fig. 5.3.b

Trebuchet MS Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
QRSTUVWXYZ
01234567890123456789

5. Typography

5.4 Trebuchet MS in action

The exceptional cases described under item 5.3 use the font “Trebuchet MS Bold” for section headings, headlines and sub-headers. The line spacing corresponds to the size (pt) of the font. In addition, the character spacing is set to -20 pt. (Fig. 5.4.a)

“Trebuchet MS Regular” is used for continuous text. Standard (automatic) line spacing is used. The character spacing is 0 pt. (Fig. 5.4.b)

“Trebuchet MS Bold” is used to emphasise shorter text passages (pull-outs). The line spacing corresponds to the size (pt) of the font. The character spacing here is set to -20 pt. (Fig. 5.4.c)

For emphasising longer passages of text, they are set in “Trebuchet MS Bold”, although the character spacing here is 0 pt. Standard (automatic) line spacing is used. (Fig. 5.4.d)

Side notes in columns in the margin, as well as picture captions are set in “Trebuchet MS Regular”. Standard (automatic) line spacing is used and the character spacing is 0 pt. (Fig. 5.4.e)

Fig. 5.4.a

Section Headline

Fig. 5.4.b

Doluptat earcitur mo dolorecum facerib uscilla boreiciendit ex esequos ature peliat exeaqu asinum quae. Bus conem hariam ea nihil maxima sequatem et eat labo. Itat la dolorib uscipsus rat.

cum quasin consequi aboreri busapel lup-tati doluptaes dolor mincipsunt et vel ili-gendi a cullatqui nam estia volesciam que optia consequid que esciunt.

Verovit eum quidem fugiaec erepraten-tur asi cum sint alitior esciant mo ex es conecto voluptatem uta nam quisite mposandi invel eicim aut etur am, que pratem. Ut quiae ped quia connimo.

Is con erferia volo mo test vendanis nobis eos que et voles illiquo blaborehenis ea plis volupta tiumquia volut postio dollup-ta sinveli quaerio nsequibus et, verum qui as eatur.

Fig. 5.4.c

**Ecaborem connimodquae
remqui atat. Officiatqui
dolorep reprov tiscit ut
aut dolo quiberovit.**

Harum eatem as eum, nonse numquae. ruptatur sintusandem quis eossitem bo-resci que vellam ut quo maioren.

Fig. 5.4.d

Pitae nectecatiis prent ut quat dolla pratisquat diti ut aut re excest ex et voluptatqui nem et odi tem ressinv enditis quo idest labore autem rep-tiorit voluptium quat offic to vellicie-tus quid quatem iniendae. Ita volest, aut faccus acesti dolupta tatempo re-rios rehent et, odiam latur? Temodi cus a velita nonseque voloriae cum a quas.

Fig. 5.4.e

Ut ut laborec torepernam in ressimodipid quas nis auda simpor ma sunt quiae landaec uscimin velluptate videbitatio.

Itate pe voluptatis asped ent alique volorumquo voloribus eum quid esequia speria nonse nonsequis ulpa aut litiosape quam, temqui rem hilit, illat eum sequas ent evel et rem delendu ntionse solo maionsequi quos verchil mo occullabo.

5. Typography

5.5 Email

The only font to be used in continuous text in emails is the standard font “Trebuchet MS” in the font size 10 pt. In the email signature the name is set in “Trebuchet MS Bold” 10 pt and the company information in “Trebuchet MS Regular” 7.5 pt. PORR AG is set in “Trebuchet MS Bold” 7.5 pt. Standard (automatic) line spacing is used. The distance marked x represents the size of the Enter symbol (Fig. 5.5)

Fig. 5.5

Mag. Sandra C. Bauer

Head of Corporate Communications
Corporate Spokesperson

X

X



X

PORR AG

A-1100 Vienna, Absberggasse 47

X

T +43 50 626-3338

M +43 664 626-3338

sandra.bauer@porr.at

porr-group.com

6. Printed Materials

6.1 Letter templates

ATTENTION: Fig. uses the scale 1:1.15!

Business letters use the standard font “Trebuchet MS” and the font size of the text is 9.5 pt, the line spacing is 13 pt.

The subject is set in “Trebuchet MS Bold”.

All of the paragraphs (subject, salutation, continuous text, sign-off) start at the height indicated.

The box (Fig. 6.1.a) is offered as an option and can be deleted.

If the continuous text is longer than in the example, the text continues on the following page and starts at the height of the address field (50mm from the top).

Fig. 6.1



6. Printed Materials

6.2 Press releases

ATTENTION: Fig. uses the scale 1:1.15!

The standard font “Trebuchet MS” is used for business correspondence and the font size for the text is 9.5 pt, while the line spacing is 13 pt. Longer passages of text that are emphasised are set in “Trebuchet MS Bold”. The option of “Trebuchet MS Bold Italic” can be used for individual key points.

The font used for headings is “Trebuchet MS Bold”. The font size for main headings is 24 pt, for headings 20 pt, and for sub-headings 11 pt.

If the continuous text is longer than in the example, the text continues on the next page.

Press Release



PORR Deutschland builds office building „La Tête“ in Düsseldorf

Vienna, 27.04.2016 - Rovitiis niscien dendae sundebitium, ea cor ma sus exerias perfero expliat amet eventur, idignat empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihicium volupta dolorum exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihicium volupta dolorum.

exceaquam es dusam, soluptat haruptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate

Sub-header

Rovitiis niscien dendae sundebitium, ea cor ma sus exerias perfero expliat amet eventur, idignat empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihicium volupta dolorum exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihicium volupta dolorum.

Facts and figures at a glance

Project type:	Hochbau
Scope of services:	pta dolorum exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihicium.
Client:	tem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse om
Contractor:	tem aut as et magnihi m natem suntemem aut as et magnihi m natem suntem lab inus, ut lita-tem aut as et magnihi tione
Construction start:	tem aut as et magni
Completion:	em aut as et magnihi m natem suntem

6. Printed Materials

6.3 Minutes

ATTENTION: Fig. uses the scale 1:1.15!

The standard font “Trebuchet MS” is used for business correspondence and the font size for the text is 9.5 pt, while the line spacing is 13 pt. The option of “Trebuchet MS Bold Italic” can be used for individual key points.

The font used for headings is “Trebuchet MS Bold”. The font size for main headings is 24 pt, for headings 16 pt, and for sub-headings 11 pt.

If the continuous text is longer than in the example, the text continues on the next page.

Protokoll / Minutes

Meeting topic



Von/From:	Melissa Musterfrau
An/To:	pta dolorum exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et.
Verteiler/Copy to:	tem aut as et magnihi m natem suntem lab, litatem aut as et magnihi tionem conse om
Datum/Date:	tem aut as et magnihi m natem suntemem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tione
Ort/Place:	tem aut as et magni
Teilnehmer/Participant:	em aut as et magnihi m natem suntem
Entschuldigt/Excused:	em aut as et magn

Sub-header Agenda

- Occuptat asimusc imagnis vellupt aturistrum quibusciat re, ut lia sum exere reptisi mporio
- Mil magnate volo vitatia nimenda dem nobitatque laut vel entotam, nos duntur aut doluptiatus eturerest, consecutus, sera quatep oreperum hiligeniam
- Officab oressenime natatatur atia cus non rerciusamus
- Eum veruntibus nus eum et utecum facerch

Nr./No.:	Thema/Topic:	Verantwortlich/Responsible:	Termin/Date:
101	magnihi m natem suntemem aut as et magnihi	Mag. Max Mustermann-Mustermann	29.06.2016

1. Section 1

Uga. Elenis magnihiti id minum est ma venis milique iniendam, voluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et, oditaqu iandipienda sequide rrovit maxime lecuptatet omnihiat laborec totati res nit, cuptiscit quo inctaacus qui connima gnates modit que et veles

1.1 Section 2

Uga. Elenis magnihiti id minum est ma venis milique iniendam, voluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et, oditaqu iandipienda sequide rrovit maxime lecuptatet omnihiat laborec totati res nit, cuptiscit quo inctaacus qui connima gnates modit que et veles elendae vollam aut laut quiam, simenimus dit, que sinci cullaatem netum, a viderrovit ali-genda comni aboreped quae as exceatibust, omnihi is ipsum rectiumquo quas volum essed magnimus etur?
Cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et, oditaqu iandipienda sequide rrovit maxime lecuptatet omnihiat laborec totati res nit, cuptiscit quo inctaacus qui connima gnates modit que et veles elendae vollam aut laut quiam.

6. Printed Materials

6.4 Circulars

ATTENTION: Fig. uses the scale 1:1.15!

The standard font “Trebuchet MS” is used for business correspondence and the font size for the text is 9.5 pt, while the line spacing is 13 pt.

The font used for headings is “Trebuchet MS Bold”. The font size for headers is 20 pt and for sub-headers 11 pt.

If the continuous text is longer than in the example, the text continues on the next page.

Circular Nr 24 / 2016
This is a second headline
Sonnberger, 27.04.2016



Health & Safety goals 2016

Valid across the entire group

Dear Sir or Madam,

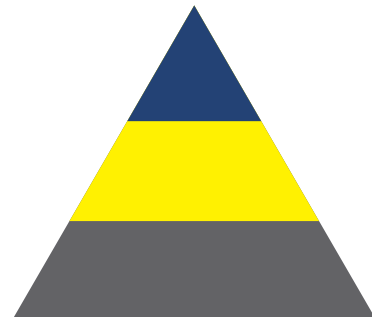
rovitiis niscien dendae sundebitium, ea cor ma sus exerias perfero expliat amet eventur, idignat empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihiicum volupta dolorum exceaquam es dusam, soluptat haruntur ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihiicum volupta dolorum.

exceaquam es dusam, soluptat haruptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate exceaquam es dusam, soluptat haruntur empore vellorum se verat lam.

Reduktion des LTIFR minus 10%

Rovitiis niscien dendae sundebitium, ea cor ma sus exerias perfero expliat amet eventur, idignat empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihiicum volupta dolorum.

exceaquam es dusam, soluptat haruptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate exceaquam es dusam, soluptat haruntur empore vellorum se verat lam. ate et omnihiicum volupta dolorum exceaquam es dusam, soluptat haruntur empore vellorum se verat lam natem suntem lab inus, ut litatem aut as et magnihi m natem suntem lab inus, ut litatem aut as et magnihi tionem conse omnis re, utate magnis sintur suntem ate et omnihiicum volupta dolorum.



Cerat lam natem suntem lab inus, ut litatem enis nobissi con exeri cuscid et ut ad quas erovide res ea dia quae aliquias us abo. Ga. prestiam nust magnihi tionem conse or.

Best regards,

PORR AG

Wenkenbach e.h.

Sonnberger e.h.

6. Printed Materials

6.5 Guidelines

ATTENTION: Fig. uses the scale 1:1.6!

The standard font “Trebuchet MS” is used for business correspondence and the font size for the text is 9.5 pt, while the line spacing is 13 pt.

The font used for headings is “Trebuchet MS Bold”. The font size for headers is 16 pt and for sub-headers 11 pt.

If the continuous text is longer than in the example, the text continues on the next page.

Fig. 6.5



Guidelines for drafting guidelines

Version/Date
01/27.06.2016

Responsible for content/author
IT/Max Mustermann

Date of printing
27.06.2016



Management-Dokumentation

Richtlinie zur Richtlinie

Inhalt

1. Ziel, Zweck	4
2. Kapitelebene 1	4
2.1 Kapitelebene 2	4
2.2 Kapitelebene 2	4
2.3 Kapitelebene 2	4
3. Kapitelebene 1	4
3.1 Kapitelebene 2	4
3.1.1 Kapitelebene 3	4
3.1.2 Kapitelebene 3	4
3.1.2.1 Kapitelebene 4	4
3.2 Kapitelebene 2	4
3.2.1 Kapitelebene 3	4
3.2.2 Kapitelebene 3	4
3.2.3 Kapitelebene 3	4
3.2.4 Kapitelebene 3	4
4. Kapitelebene 1	4
5. Kapitelebene 1	4
6. Kapitelebene 1	4
7. Kapitelebene 1	4
8. Kapitelebene 1	4
9. Kapitelebene 1	4
10. Kapitelebene 1	4

Version/Datum 01/27.06.2016	Datename AA_SharePoint_de.docx	Inhaltsverantwortlicher/Ersteller IT/Max Mustermann	Druckdatum 27.06.2016	Seite 2 von 9
--------------------------------	-----------------------------------	--	--------------------------	---------------

Management-Dokumentation

Richtlinie zur Richtlinie



1. Ziel, Zweck

Uga. Elenis magnihiti id minum est ma venis milique iniendam, voluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et, oditaqu landiendi sequide rrovit maximpe lecuptatet omnihiçiet laborec totati res nit, cuptsicit quo inctaeus qui cominma gnates modit que et veles elendae vollam aut laut quiam, simenimus dit, que sinci cullaitem netum, a viderrovit ali-genda comni aboreped quae as exceatibust, omnihiç is ipsum rectiumquo quas volum essed magnimus etur? Evere, quatiuris corem fuga. Debit, commosamus, quodita dolupta vide mo exceaque modis ullacil inihillibus, tem si odit a solorumquae dis quatur?

- Uga. Elenis magnihiti id minum est ma venis milique iniendam
- Oluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et
- Oditaqu landiendi sequide rrovit maximpe lecuptatet omnihiçiet laborec totati res nit
- Cuptsicit quo inctaeus qui cominma gnates modit que et veles elendae vollam aut laut quiam
- Simenimus dit, que sinci cullaitem netum, a viderrovit ali-genda comni aboreped quae as exceatibust
- Omnihiç is ipsum rectiumquo quas volum essed magnimus etur?
- Evere, quatiuris corem fuga. Debit, commosamus
- Quodita dolupta vide mo exceaque modis ullacil inihillibus, tem si odit a solorumquae dis quatur?

2. Kapitelebene 1

Elenis magnihiti id minum est ma venis milique iniendam, voluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex et et minvele ssimusdam assit faccupaque corent quiam nus eos et, oditaqu landiendi sequide rrovit maximpe lecuptatet omnihiçiet laborec totati res nit.

2.1 Kapitelebene 2

uptatet omnihiçiet laborec totati res nit, cuptsicit quo inctaeus qui cominma gnates modit que et veles elendae vollam aut laut quiam, simenimus dit.

2.2 Kapitelebene 2

uptatet omnihiçiet laborec totati res nit, cuptsicit quo inctaeus qui:

- Oluptaquam aut es qui bla pellest oribus et hillicid molorpore, cus exceperit autem id ex
- Oditaqu landiendi sequide rrovit maximpe lecuptatet omnihiçiet laborec totati res nit
- Cuptsicit quo inctaeus qui cominma gnates modit que et veles elendae vollam aut laut quiam
- Simenimus dit, que sinci cullaitem netum

2.3 Kapitelebene 2

uptatet omnihiçiet laborec totati res nit, cuptsicit quo inctaeus qui cominma gnates modit.

Kategorie: ☒ aborec totati res ☒ aborec totati res ☒ aborec totati res

Version/Datum 01/27.06.2016	Datename AA_SharePoint_de.docx	Inhaltsverantwortlicher/Ersteller IT/Max Mustermann	Druckdatum 27.06.2016	Seite 3 von 9
--------------------------------	-----------------------------------	--	--------------------------	---------------

6. Printed Materials

6.6 Business cards

The business card in landscape format contains the name, address etc. as well as the logo. The form of the business card is adjusted to the logo. (Fig. 6.6)

Fig. 6.6



6. Printed Materials

6.7 Compliment cards

The compliment card uses the landscape format 210mm x 100mm.

The logo is positioned in the bottom right. Here the spacer used is gap A ($\frac{2}{3}$ of the height and $\frac{1}{2}$ of the width of the logo). This spacing is based on the PORR form and the outer edge of the printed product. (Fig. 6.7.b)

If the standard PORR logo is used on a blue background, these gaps are based on the PORR R and the outer edge. (Fig. 6.7.a)

The slogan uses the PORR form. (Fig. 6.7.a) The form is derived from the logo. The text field is always based on the PORR lettering and the spacing is taken from the logo. The weight of the outline results from the thickness of the lettering used.

Fig. 6.7a

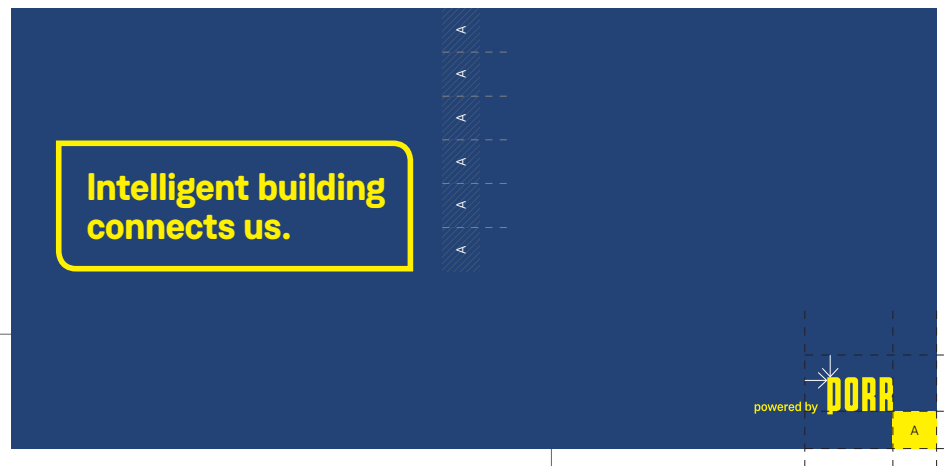


Fig. 6.7b



6. Printed Materials

6.8 Moderation cards

The moderation cards are used in A5 format, both portrait and landscape. In landscape they are adjusted to the logo (Fig. 6.8.a), in portrait to the PORR bars (Fig. 6.8.b).

Fig. 6.8.a



A5 (210 x 134.2mm)

Fig. 6.8.b



A5 (210 x 134.2mm)

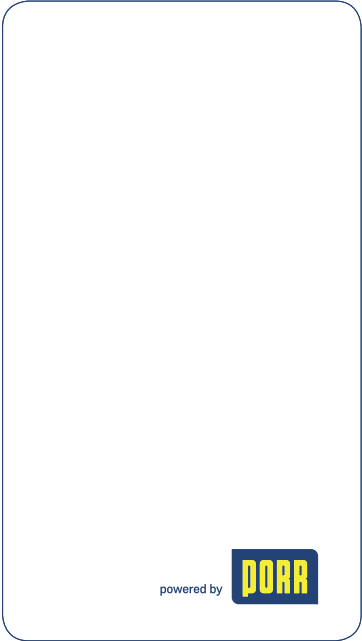
6. Printed Materials

6.9 Note cards

83 x 148mm note cards are used in both portrait and landscape formats. All four corners have been rounded off for better handling. (Fig. 6.9.)

The back of both formats is designed in plain white and offers space for notes.

Fig. 6.9



A6 (83 x 148mm)



A6 (148 x 83mm)

6. Printed Materials

6.10 Envelopes

The envelopes (C4 and C5/6) with a window are designed with a logo in the standard size (30mm x 19.17mm).

The sender can be seen in the window (Fig. 6.10.a).

The envelopes (C4 and C5/6) without a window are designed with a logo in the standard size (30mm x 19.17mm). The sender is printed on the back (Fig. 6.10.b).

Fig. 6.10.a

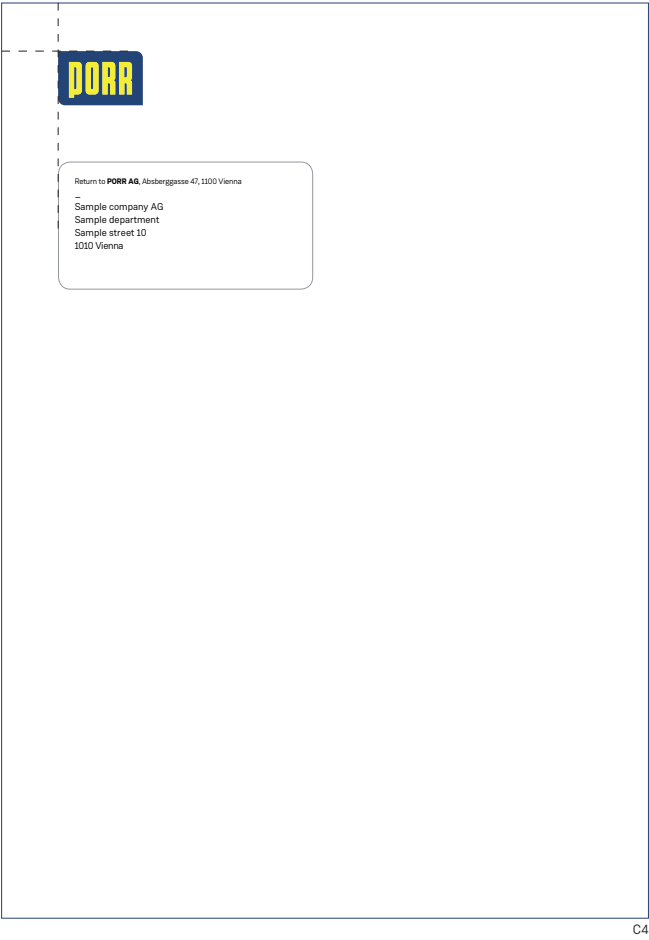


Fig. 6.10.a

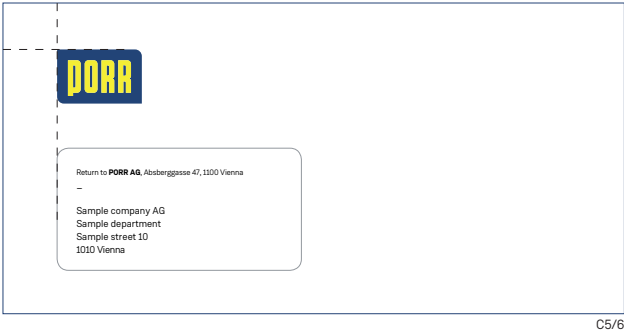


Fig. 6.10.c

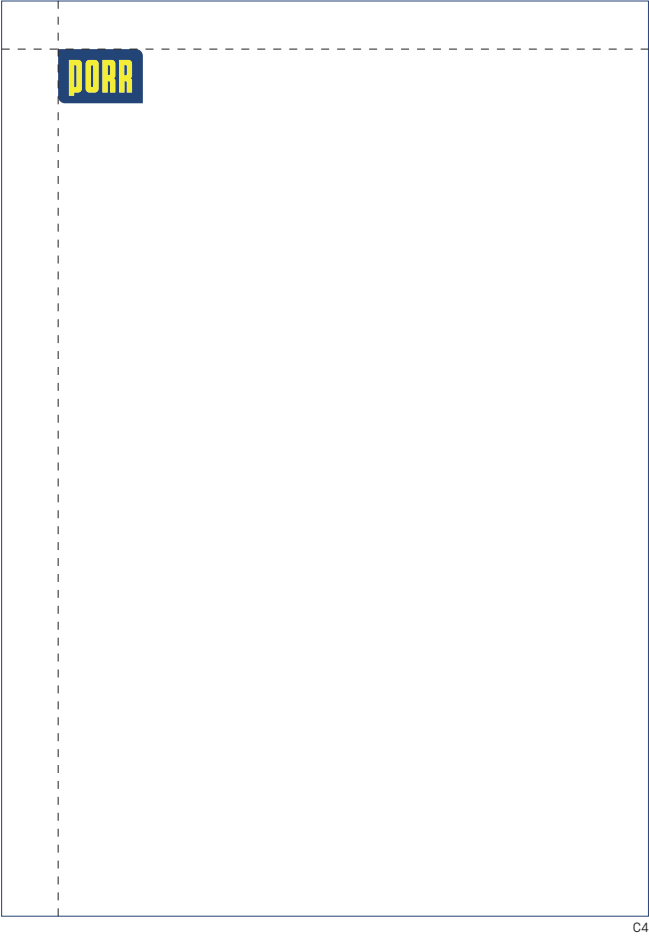


Fig. 6.10.d



6. Printed Materials

6.11 PORRtal entries

The templates for the PORRtal entries are selected based on their respective content.

The font used is Trebuchet MS. The logo used is standard size (30mm x 19.17mm).

Fig. 6.7



Eröffnung der Unterführung im Bereich Vögeleibich (v.l.n.r.): Reinhard Ragen, Helmut Krainer, Baustellenkoordinator Dr. Herbert Köfner, Viasbürgermeisterin Sonja Pitschelder, Thomas Fitzer (VB), Harald Muhrer, Alexander Weipfendtsch, Wilfried Holzschacht (beide TEERAG-ASDAG), Walter Zimmerer und Johannes Hauswurz (VB).

Vögeleibich Innsbruck: Underpass for cyclists and pedest- rians opens ahead of schedule

Im Bereich der Kranenbitter Allee in Innsbruck setzt die TEERAG-ASDAG derzeit das Großprojekt Straßen-/Regionalbahn um. Um die dortige Verkehrssicherheit zu erhöhen, gab es voran der Stadt und den Innsbrucker Verkehrsbehörden (VB) den Wunsch, die neue Fuß- und Radweg-Verbindung zwischen Fischerhausweg und Vögeleibich bereits vorzeitig zu öffnen.

Am 10. Mai war es soweit: Viasbürgermeisterin Mag. a Sonja Pitschelder, VB-Projektleiter Ing. Harald Muhrer, Tiefbau-Amtsvorstand Dr. Dr. Walter Zimmerer, Ing. Reinhard Ragen (Örtliche Bauaufsicht) sowie Rad- und Fußkoordinator Helmut Krainer kamen vor Ort für die offizielle Eröffnung zusammen.

„Besonders hinsichtlich des mit Frühjahr stark zunehmenden Radverkehrs war eine vorgesehene Eröffnung die richtige Entscheidung“, ist Viasbürgermeisterin Pitschelder überzeugt: „Mein Dank gilt allen Beteiligten von der VB, der Baufirma und der Stadt Innsbruck, die zu dieser schnellen und sicheren Lösung beigetragen haben.“

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

„Durch die optimale Arbeit der TEERAG-ASDAG konnten wir die Unterführung mehrere Monate früher als vorgesehen eröffnen. Damit gehört der Querschnitt der Kranenbitter Allee endgültig der Verringerung an“, sieht auch Projektleiter Muhrer die Entscheidung positiv. Ursprünglich hätte die Unterführung erst Ende Oktober fertiggestellt und für die Öffentlichkeit freigegeben werden sollen.

Autor: Wilfried Holzschacht



rga Pitschelder, VB-Projektleiter Ing. Harald Muhrer, Tiefbau-Amtsvorstand Dr. Dr. Walter Zimmerer, Ing. Reinhard Ragen (Örtliche Bauaufsicht) sowie Rad- und Fußkoordinator Helmut Krainer kamen vor Ort für die offizielle Eröffnung zusammen.

„Besonders hinsichtlich des mit Frühjahr stark zunehmenden Radverkehrs war eine vorgesehene Eröffnung die richtige Entscheidung“, ist Viasbürgermeisterin Pitschelder überzeugt: „Mein Dank gilt allen Beteiligten von der VB, der Baufirma und der Stadt Innsbruck, die zu dieser schnellen und sicheren Lösung beigetragen haben.“

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

„Durch die optimale Arbeit der

TEERAG-ASDAG konnten wir die Unterführung mehrere Monate früher als vorgesehen eröffnen. Damit gehört der Querschnitt der Kranenbitter Allee endgültig der Verringerung an“, sieht auch Projektleiter Muhrer die Entscheidung positiv. Ursprünglich hätte die Unterführung erst Ende Oktober fertiggestellt und für die Öffentlichkeit freigegeben werden sollen.

Am 10. Mai war es soweit: Viasbürgermeisterin Mag. a Sonja Pitschelder, VB-Projektleiter Ing. Harald Muhrer, Tiefbau-Amtsvorstand Dr. Dr. Walter Zimmerer, Ing. Reinhard Ragen (Örtliche Bauaufsicht) sowie Rad- und Fußkoordinator Helmut Krainer kamen vor Ort für die offizielle Eröffnung zusammen.

„Besonders hinsichtlich des mit Frühjahr stark zunehmenden Radverkehrs war eine vorgesehene Eröffnung die richtige Entscheidung“, ist Viasbürgermeisterin Pitschelder überzeugt: „Mein Dank gilt allen Beteiligten von der VB, der Baufirma und der Stadt Innsbruck, die zu dieser schnellen und sicheren Lösung beigetragen haben.“

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung



des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

Autor: Wilfried Holzschacht



Eröffnung der Unterführung im Bereich Vögeleibich (v.l.n.r.): Reinhard Ragen, Helmut Krainer, Baustellenkoordinator Dr. Herbert Köfner, Viasbürgermeisterin Sonja Pitschelder, Thomas Fitzer (VB), Harald Muhrer, Alexander Weipfendtsch, Wilfried Holzschacht (beide TEERAG-ASDAG), Walter Zimmerer und Johannes Hauswurz (VB).

Vögeleibich Innsbruck: Underpass for cyclists and pedest- rians opens ahead of schedule

Im Bereich der Kranenbitter Allee in Innsbruck setzt die TEERAG-ASDAG derzeit das Großprojekt Straßen-/Regionalbahn um. Um die dortige Verkehrssicherheit zu erhöhen, gab es voran der Stadt und den Innsbrucker Verkehrsbehörden (VB) den Wunsch, die neue Fuß- und Radweg-Verbindung zwischen Fischerhausweg und Vögeleibich bereits vorzeitig zu öffnen.

Am 10. Mai war es soweit: Viasbürgermeisterin Mag. a Sonja Pitschelder, VB-Projektleiter Ing. Harald Muhrer, Tiefbau-Amtsvorstand Dr. Dr. Walter Zimmerer, Ing. Reinhard Ragen (Örtliche Bauaufsicht) sowie Rad- und Fußkoordinator Helmut Krainer kamen vor Ort für die offizielle Eröffnung zusammen.

„Besonders hinsichtlich des mit Frühjahr stark zunehmenden Radverkehrs war eine vorgesehene Eröffnung die richtige Entscheidung“, ist Viasbürgermeisterin Pitschelder überzeugt: „Mein Dank gilt allen Beteiligten von der VB, der Baufirma und der Stadt Innsbruck, die zu dieser schnellen und sicheren Lösung beigetragen haben.“

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige

Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

„Durch die optimale Arbeit der TEERAG-ASDAG konnten wir die Unterführung mehrere Monate früher als vorgesehen eröffnen. Damit gehört der Querschnitt der Kranenbitter Allee endgültig der Verringerung an“, sieht auch Projektleiter Muhrer die Entscheidung positiv. Ursprünglich hätte die Unterführung erst Ende Oktober fertiggestellt und für die Öffentlichkeit freigegeben werden sollen.

Am 10. Mai war es soweit: Viasbürgermeisterin Mag. a Sonja Pitschelder, VB-Projektleiter Ing. Harald Muhrer, Tiefbau-Amtsvorstand Dr. Dr. Walter Zimmerer, Ing. Reinhard Ragen (Örtliche Bauaufsicht) sowie Rad- und Fußkoordinator Helmut Krainer kamen vor Ort für die offizielle Eröffnung zusammen.

„Besonders hinsichtlich des mit Frühjahr stark zunehmenden Radverkehrs war eine vorgesehene Eröffnung die richtige Entscheidung“, ist Viasbürgermeisterin Pitschelder überzeugt: „Mein Dank gilt allen Beteiligten von der VB, der Baufirma

und der Stadt Innsbruck, die zu dieser schnellen und sicheren Lösung beigetragen haben.“

Bisher konnte die Kranenbitter Allee im dortigen Bereich nur durch Nutzung des temporären Schutzweges überquert werden. „Allen Beteiligten war klar, dass diese Situation – besonders bei Dunkelheit – keine langfristige Lösung sein kann“, erklärt Amtsvorstand Zimmerer. Der dortige Straßenbereich ist durch ein hohes Verkehrsaufkommen geprägt. Es ist die zentrale Verbindungsachse zwischen der Innenstadt und dem Stadtteil Hötting West, der auch den Unicampus Technik einschließt.

„Durch die optimale Arbeit der TEERAG-ASDAG konnten wir die Unterführung mehrere Monate früher als vorgesehen eröffnen. Damit gehört der Querschnitt der Kranenbitter Allee endgültig der Verringerung an“, sieht auch Projektleiter Muhrer die Entscheidung positiv. Ursprünglich hätte die Unterführung erst Ende Oktober fertiggestellt und für die Öffentlichkeit freigegeben werden sollen.

Autor: Wilfried Holzschacht



7. Promotional Items

7.1 Notebooks

Here there is an option of designing the covers in different variants (Fig. 7.1.a). The inner pages are coated, punched and perforated (Fig. 7.1.b). They are available in A4 (Fig. 7.1.a/Fig. 7.1.b) and A5 formats (Fig. 7.1.c/Fig. 7.1.d).

Fig. 7.1.a



Fig. 7.1.b

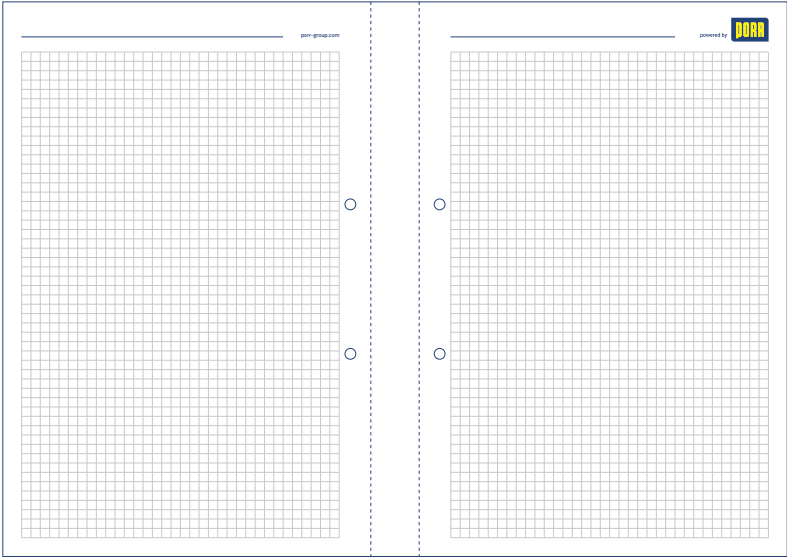
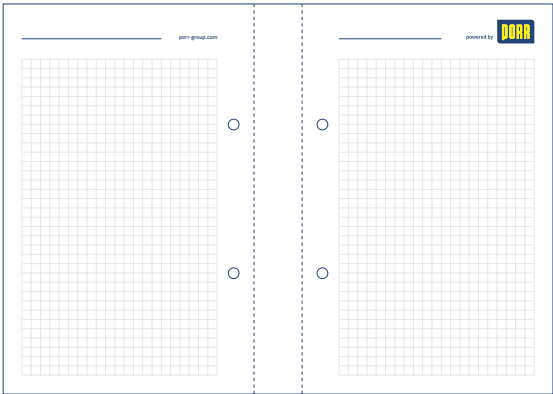


Fig. 7.1.c



Fig. 7.1.d



7. Promotional Items

7.2 Notepads

Here there is an option of designing the covers in different variants. If the cover is in PORR blue, then the reverse of the cover is in PORR yellow (Fig. 7.2.a). If the cover is in PORR yellow, then the reverse of the cover is in PORR blue (Fig. 7.2.b). The inner pages are with graph paper (Fig. 7.2.c).

Fig. 7.2.a

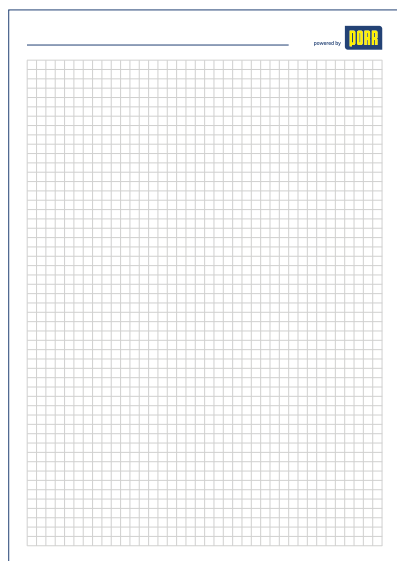


A4 (210 x 297 mm)

Fig. 7.2.b



Fig. 7.2.c



7. Promotional Items

7.3 Folders

The folder in the format 485mm x 310mm can be designed in different variants. If the cover is PORR blue, then the inside pages are in PORR yellow. (Fig. 7.3.a)

If the cover is PORR yellow, then the inside pages are in PORR blue. (Fig. 7.3.b)

Fig. 7.3.a

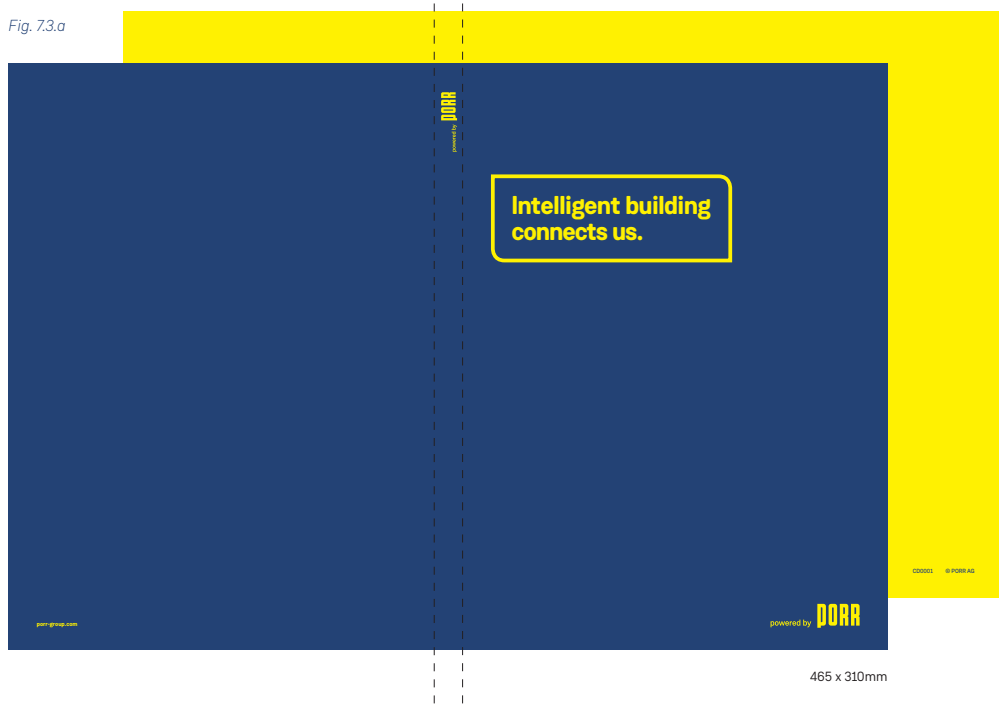
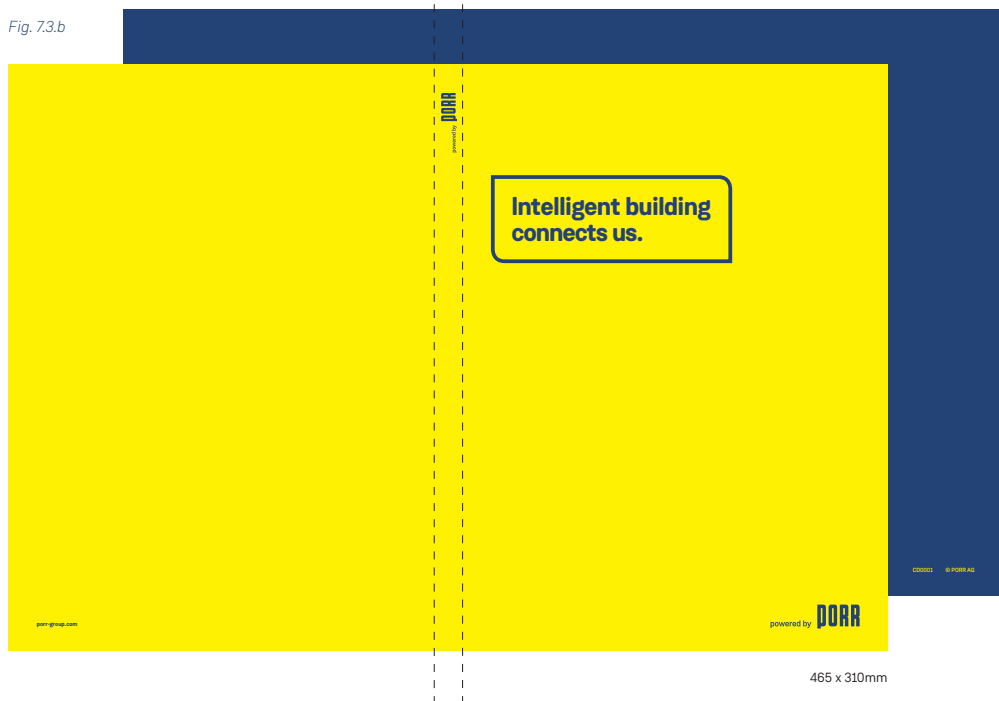


Fig. 7.3.b



7. Promotional Items

7.4 Binders

The binder in the format 450mm x 310mm can be designed in different variants. If the cover is PORR blue, then the inside pages are in PORR yellow. (Fig. 7.4.a)

If the cover is PORR yellow, then the inside pages are in PORR blue. (Fig. 7.4.b)

Fig. 7.4.a

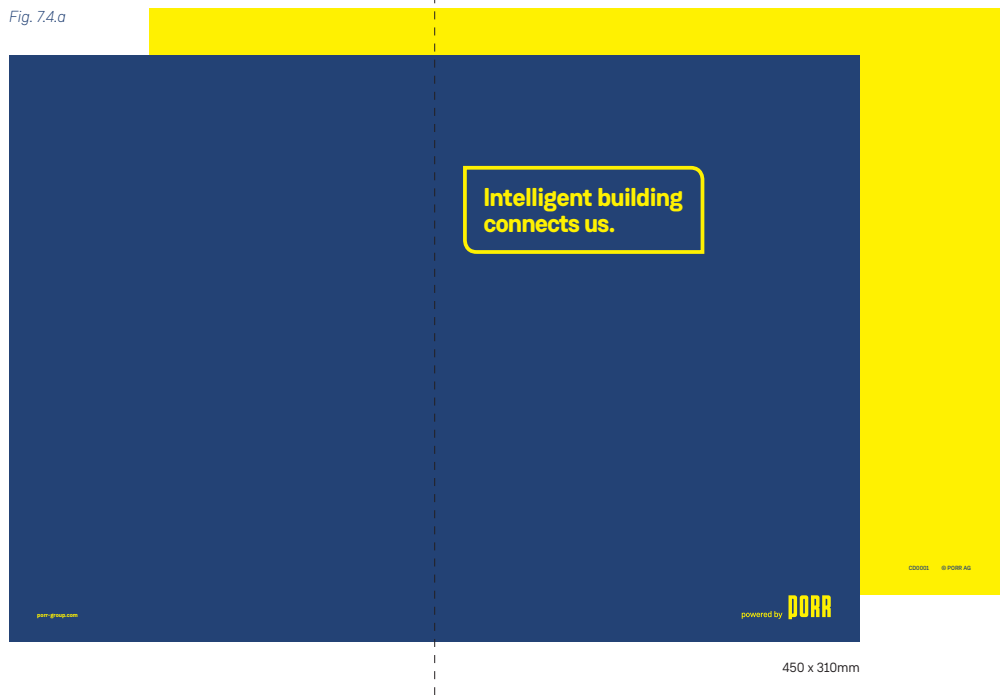
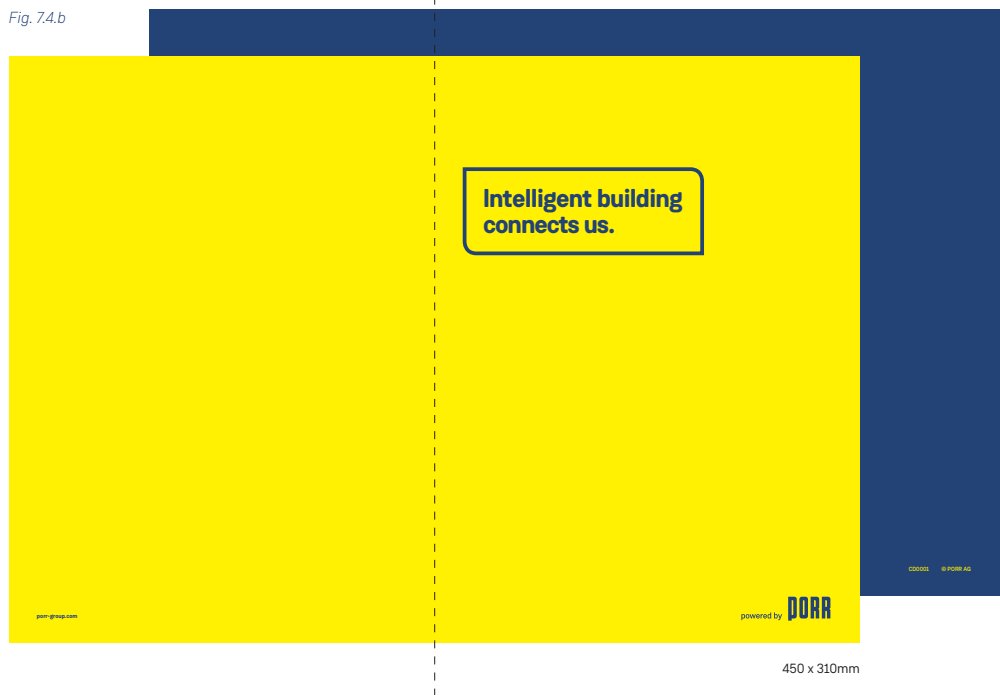


Fig. 7.4.b



7. Promotional Items

7.5 Stickers

The stickers are adjusted based on the logo (Fig. 7.5) and available in the following formats:
67 x 105mm, 115 x 180mm, 192 x 300mm,
287 x 450mm, 431 x 675mm, 575 x 900mm,
766 x 1200mm.

Fig. 7.5



8. Classic Advertising

8.1 Advertisements

The slogan used is applied in conjunction with the PORR form. The format of the PORR form is adjusted to the respective slogan. Care must be taken to choose a photo that facilitates the clear reading of the continuous text.

The spacing is taken from the PORR logo. The spacing between the lower edge of the PORR form and the upper edge is seven times the width of gap A. The other spacing to the edges is defined by gap A. (Fig 8.1)

For small ads the spacing is taken from the PORR logo. The spacing between the lower edge of the PORR form and the upper edge is seven times the width of gap C. The other spacing to the edges is defined by gap C (once each). Care must be taken to choose a photo that facilitates the clear reading

of the slogan in the PORR form. Continuous text is not used. (Fig. 8.1.a)

The various formats (height and width) are, of course, adjusted to the respective medium.

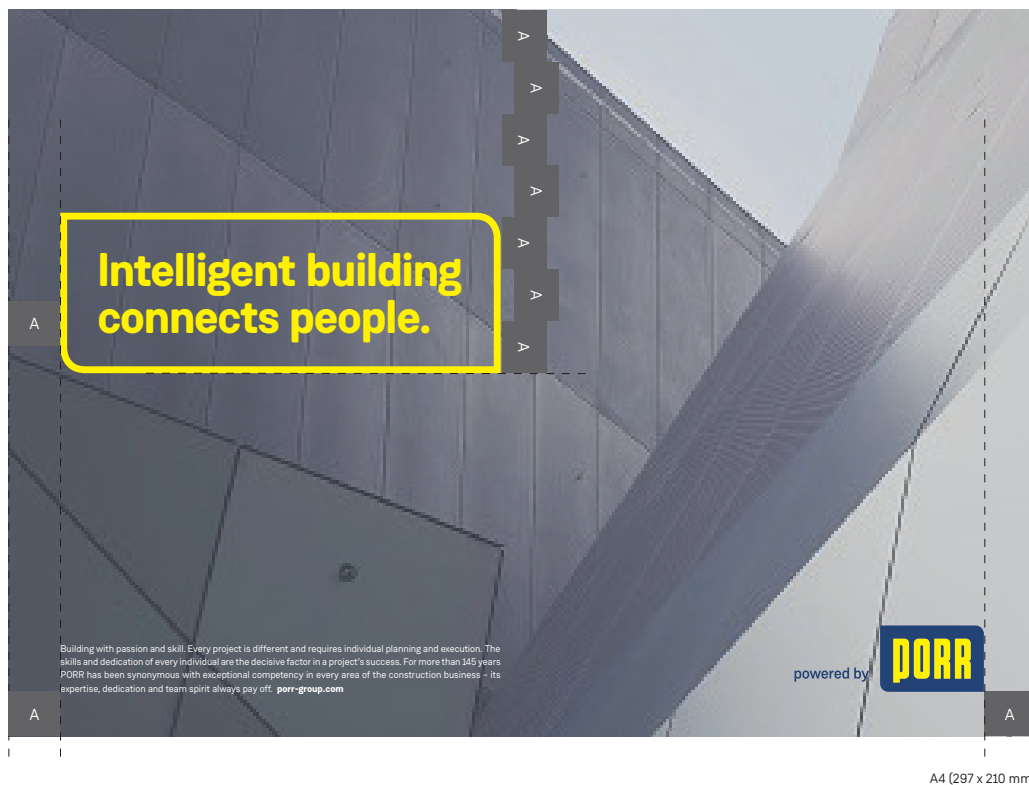
Fig. 8.1



Fig. 8.1a



Fig. 8.1

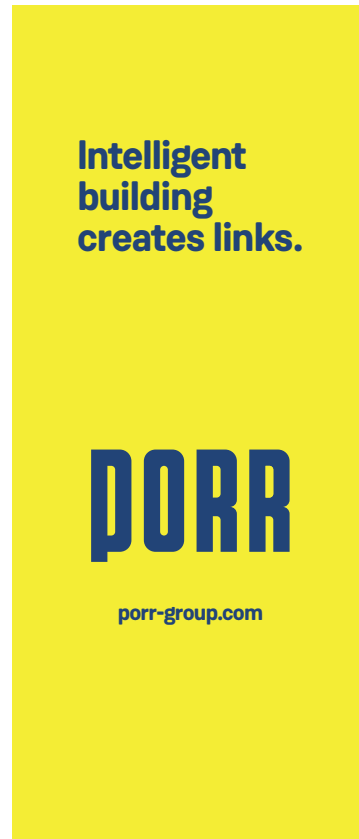


9. Indoor Applications

9.1 Roll-ups

The design of the roll-up can vary in the format (850 x 2000mm). However, care has to be taken to ensure that there is no important information in the bottom third of the roll-up. (Fig. 9.1)

Fig. 9.1



10. Outdoor Applications

10.1 Banners

The banners use the formats 1500 x 4500mm with the logo with tagline (Fig. 10.1) and the format 1000mm x 1500mm with the logo (Fig. 10.1.a).

10.2 Beach flags

Beach flags in the format 840 x 260mm use the logo with tagline (Fig. 10.2).

Fig. 10.1



Fig. 10.1.a



Fig. 10.2



10. Outdoor Applications

10.3 Site hoardings

Construction site hoardings in the format 3350mm x 1700mm are designed with the logo (Fig. 10.3.a) and the logo with tagline (Fig.10.3.b). Construction site hoardings in the format 3350mm x 950mm are also designed with the logo with tagline (Fig.10.3.c).

10.4 Construction panels

Construction panels in the format 1500mm x 1000mm (Fig. 10.4.a) and the format 2000mm x 1000mm (Fig. 10.4.b) use the logo and the corporate colours. The same applies to construction panels in the format 1000mm x 670mm and for panels in the format 750mm x 500mm. There is an option of using special forms. The format and the visuals can vary (Fig.10.4.c).

Fig. 10.3.a



Fig. 10.3.b



Fig. 10.3.c



Fig. 10.4.a



Fig. 10.4.b



Fig. 10.4.c



10. Outdoor Applications

10.5 Jack aircones

Here the logo with tagline is used. (Fig.10.5)

Fig. 10.5



10. Outdoor Applications

10.6 Construction containers

Attention must be paid to designing the construction containers in RAL 5000 and the logo in RAL 1021. (Fig. 10.6)

Fig. 10.6



11. Icons

11.1 App Icons

Icons are a key component of graphical user interfaces.

It is important not to overload the icon in order to ensure a clean design.

The background of the “Breaking News” app icon (Fig 11.1.a) is in PORR blue, as it is for the “Weather” app icon (Fig. 11.1.b). The logo and symbol are in PORR yellow.

Fig. 111.a



Fig. 111.b



Acknowledgements

Responsible for the content:

PORR AG Corporate Communications

Absberggasse 47, A-1100 Vienna

T +43 50 626-0

E communications@porr.at

Design & Layout:

FOON GmbH

Design + Strategie

foon.at

