



LAING O'ROURKE

Laing O'Rourke

Brand: our visual identity guidelines

2022 – version 7.1

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Who we are

Who we are

Laing O'Rourke

We are a globally diverse engineering and construction group with a commitment to delivering exceptional value, founded on 170 years of experience. Offering a true end-to-end service – we invest, define, design, manufacture, deliver and operate across a broad spectrum of exciting projects for our customers – providing the right environments to accommodate, educate, employ, transport, care for and sustain communities.



Our global mission

Deliver 2025

Over the last decade Laing O'Rourke has invested significantly in moving the traditional process of construction towards an engineering-led, advanced manufacturing approach. It is this compelling proposition, backed by our drive to provide certainty of delivery through people, technology and intelligent systems, that helps us deliver maximum value for our clients.

Our priorities are clear. We will differentiate ourselves through a mature DfMA 70:60:30 and digital engineering offer.

We will deliver on our commitments improving productivity and profitability.

We will always develop, embedding innovation and more sustainable approaches into our unique offering.

Our mission is to become the recognised leader for innovation and excellence in the construction sector.

When realised, this will bring about real change in the industry, replacing old adversarial approaches with an energetic culture of early engagement, resilience and genuine collaboration.

We are committed to maintaining the high standards we have set ourselves. We will drive our work winning efforts and project delivery, while attracting, developing and retaining the best talent.

Our global mission

To become the recognised leader for innovation and excellence in the construction industry

DfMA 70:60:30

- 70% of the construction to be conducted offsite
- 60% improvement in productivity
- 30% improvement in delivery schedule

Our guiding principles

Our guiding principles

People are the heart of our projects ensuring we deliver them safely, with certainty, and quality

Absolute alignment

We work as one team by knowing and understanding our people and their talents to deliver for our customers

Complete thinking

We look at projects in their entirety to ensure we bring together all the parts at the right time and in the right way for the customer and the business

Sophisticated simplicity

We aim to make our complex world feel simple, useable and inspiring

How we look

A simple, sophisticated visual identity

As the world changes, Laing O'Rourke is finding smarter and more agile ways to meet its customers' needs – building high-quality, complex structures with ease, speed and precision. We create outstanding structures, and extraordinary spaces that improve the way people live, work and play.

We bring together multidisciplinary engineering expertise to solve challenges faster, more efficiently and with a more impactful end result.

We want to acknowledge our unique engineering approach that brings components together on site to save time, money and improve safety.

We have captured the focus and clarity that drives our approach to engineering in a visual identity that has simplicity, legibility and sophistication at its heart.

The clarity of our approach to engineering is reflected in the bold and striking communications that we design.

Welcome to our visual identity guidelines

It's vital that our communications reflect the innovation and consistency we bring to our projects.

These guidelines explain the principles that underpin our visual language and how it is applied in practice.

Applied consistently it will help us convey a strong, unified image, raise our profile and clearly differentiate us from our competitors.

We all have a part to play in achieving this so please familiarise yourself with these guidelines and use the examples as inspiration for creating bold, strong and consistent communications.

If you have any queries, feel free to contact us at:

comms@laingorourke.com

Our toolkit

Before we begin

A brief history of our logo

It's important to understand a little about our logo before you begin to plan how to apply it.

The logos on this page are directly linked to the evolution of Laing O'Rourke.

In 1848 John Laing Construction was founded going on to become a distinguished household name, delivering Sellafield, the world's first nuclear grade power station and the southern part of the M1, Britain's first inter-urban motorway, among many other notable achievements.

In 1977 R O'Rourke and Son were incorporated. Trading began in 1978. R O'Rourke and Son were soon involved in some of the major projects of the period and went on to deliver the first phase of Canary Wharf, the Reuters building and Broadgate in London.

In 2001 R O'Rourke and Son acquired John Laing Construction, as a result Laing O'Rourke was born.

The elements that formed these logos, the most important being the distinctive colours, remain an important and integral part of the current Laing O'Rourke logo. This continued link to the businesses

and achievements that have shaped and influenced Laing O'Rourke today and the continued drive towards innovation and changing and modernising the industry is captured in our current logo.

That's why it's so important that we use the correct logo and apply it consistently.

It not only says who we are now and what we stand for, but where we have come from and what we have achieved. It's symbolic of our drive to be the recognised leader for innovation and excellence in the construction industry.



1977
O'Rourke & Son formed

2001
Laing Construction acquired...

2001
...Laing O'Rourke formed

2006
Barclay Mowlem Australia acquired

Deliver 2025
Deliver 2025 is our global mission to become the recognised leader for innovation and excellence in the construction industry.

The logo above is the correct one for use in all our communications.

Our logo

Our logo in practice

The bold red, yellow and black colour combination in our logo is a strong differentiator within our sector.

Correct and consistent application of our logo is essential as external stakeholders are frequently exposed to a range of Laing O'Rourke material and collateral.

The elements

Our logo comprises several 'elements'. They are:

- The black block
- The white lettering
- The red and yellow bars

These elements form our primary logo. None of the elements can be removed, altered or repositioned.

The colours, relationships and proportions of these elements are fixed. It is essential that you treat all of the elements as a single entity.

A quick checklist – what to avoid

- Do not change any of the colours
- Do not remove any of the elements
- The proportions and relationships of the elements cannot be changed – this is essential when enlarging or reducing the logo
- Never rotate or angle the logo
- Never compress the logo vertically
- Never extend the logo horizontally
- Never add any text or graphics to the logo
- Do not butt text or graphics directly against the extremities of the black box element



Laing O'Rourke logos – multiple formats



Essential – please note

Primary logo



This is our primary logo. You should use it at all times.

The full colour logo is our primary logo and is the default logo to use on all communications.

This is the wrong thing to do



This is an old logo. We no longer use it in any circumstances. We are gradually removing the old logo from the business.

This is an old logo. Do not use this logo.

Please follow this simple rule, do not use this logo.

Our logo



Essential – please note

Bad practice

The examples on this page illustrate bad practice.

From time to time our logo does get abused and is treated in a way that makes it illegible, unrecognisable or it simply gets used in a way that fails to reflect one of our basic principles - sophisticated simplicity.

Please avoid these common misunderstandings and mistakes.



Do not change any of the colours



Do not remove any of the elements



Never delete the black box element



The proportions and relationships of the elements cannot be changed - this is essential when enlarging or reducing the logo



Never angle the logo



Never rotate the logo



Never compress the logo vertically



Never compress the logo horizontally



Never add any text or graphics to the logo



Never trim the edges off the black box to force the logo to fit



Do not butt text or graphics directly against the extremities of the black box like this

Our logo

Acceptable variations

There are occasions where it is not possible to apply our primary logo. This is usually because the circumstances in which the logo is applied imposes restrictions such as the use of a single colour or black and white reproduction.

On occasion our logo may appear alongside partner or competitor logos, at a conference for instance, where the organiser states that all logos must be reproduced in black so that they form a cohesive suite.

Although our default position is to use our primary logo wherever possible, we have created a set of logos that adapt to accommodate these and similar circumstances.

Before applying our logo you should consider the following points to help you identify the correct form of our logo to use:

- In all circumstances determine if it's possible to use the **Primary logo**. If this isn't possible then;
- use the **Secondary logo**;
- If that isn't possible, use the **Reversed logo**.

Primary logo



The full colour logo is our primary logo and is the default logo to use on all communications.

Secondary logo



Use only when your reproduction method does not support the 'Primary logo'.

Reversed logo



The reversed logo should only be considered if you are sure that the Primary and Secondary logo are not appropriate. Its use should be avoided but it is acceptable if your application means this is your only viable solution.



20mm/75px

This is the minimum acceptable size that our logo can be reproduced. The elements that comprise the logo are still visible and recognisable. Reductions below this width render the logo illegible.

The black area shown indicates a typical background and is for illustration purposes. It's not part of the 'Reversed logo'

The 'Reversed logo' comprises, the white block, rules and lettering.

Our logo

Clear space

To protect the visual integrity of our logos and allow them presence, we allow a 'clear space' that provides a margin between the logo and any other elements such as graphics, text or imagery.

The clear space should increase and decrease in direct proportion to any changes in logo scaling.

The clear space allows the logo to be visible and identifiable among other competing graphics.

The clear space should be calculated like this:

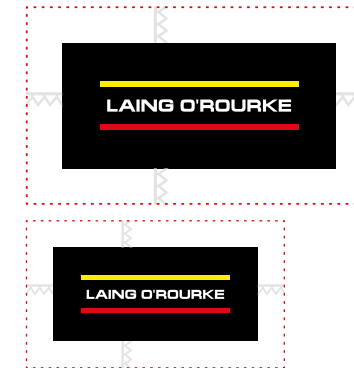
- Decide on the size of your logo, this will vary depending on your particular application.
- Note the height of the text character 'K' in the lettering in the logo.
- Set a margin around the logo equivalent to the height of 3 times the height of K.
- If your application requires additional design assets such as text or graphics, these cannot enter the margin (clear space) on any side of the logo.
- This is the expected minimum clear space margin, if your particular application means this is impractical you should strive to create a margin as close to this as possible.

In some applications, exceptions can be made but only if the design application means you have no alternative. An example is our .com where limited screen estate required a compromise. However these exceptions and any usage that doesn't feature the defined clear space should be avoided and must be authorised by Corporate Affairs.

Contact: comms@laingorourke.com



The dashed red box illustrates the clear space margin. It is shown here for illustrative purposes and is in reality an invisible guide. The three letter 'K' shown are only used to determine the clear space margin for each side of the logo and are discarded once the margin is determined.



The three examples above illustrate how the clear space margin increases and decreases in equal proportion to the logo when it is scaled.

An example in practice



Graphics and text can be placed around the logo, but cannot enter the area determined by the clear space margin.

Once you have determined the 'clear space margin' you can place images, graphics or text anywhere outside of the margin, but do not allow them to cross over into it.

Our logo

Our logo, contrast and backgrounds

We place our logo on a great variety of backgrounds.

It's essential that we consider how the visibility and legibility of our logo is impacted when we do this.

Consider your background

The black box can offer some challenges when placed on very dark colours, particularly black. For maximum visibility please note:

On images

When placing the logo on an image, always make sure the image is light enough to ensure the logo is clearly visible. If required, lighten the relevant part of the image subtly or use a different crop to ensure sufficient contrast.

On colours

Apart from the black, all of the colours in our core and secondary colour palettes have been carefully chosen so that they have sufficient contrast with our logo, including the core greys.

Placing the logo on black

This presents us with a unique challenge. By placing our logo which features a 100% black box on a document with 100% black colouring, the black box merges and effectively disappears. The result is that we then appear to be featuring our old logo.

Applying the logo to 100% black backgrounds should be avoided for this reason. In most situations you should be able to use one of our greys for your background as an alternative to black. However if your particular application demands the use of a black background and you cannot utilise the 'Reversed logo' (see page 10) then please note the following:

Print

If budget permits, spot varnish the entire footprint of the logo including all elements. The varnish will delineate the logo from the black background. A further option is to emboss or deboss the logo to provide the required visual separation from the background, although this can be an expensive process.

Screen and mobile

Avoid black backgrounds where possible. If your particular application means this is unavoidable and you cannot use the 'Reversed logo' then consider animating the logo so that for instance a subtle halo of light delineates the logo from the background.

If you would like advice, please contact:
comms@laingorourke.com



Essential – please note

This is never acceptable

Placing our primary logo...



On a black background or black shape...



...means the black box is hidden.

This is not acceptable in any circumstances.

Our logo

Logo positioning and size

Our logo should be positioned in the top left corner of the page or screen where possible.

On A4 documents, the height of the logo should be 20mm on A4 portrait with the depth in proportion and 25mm on A4 landscape with the depth in proportion.

For other International A4 sizes such as A1 or A0, the logo size should be scaled (increased or decreased) in proportion, using the rules above as a guide.

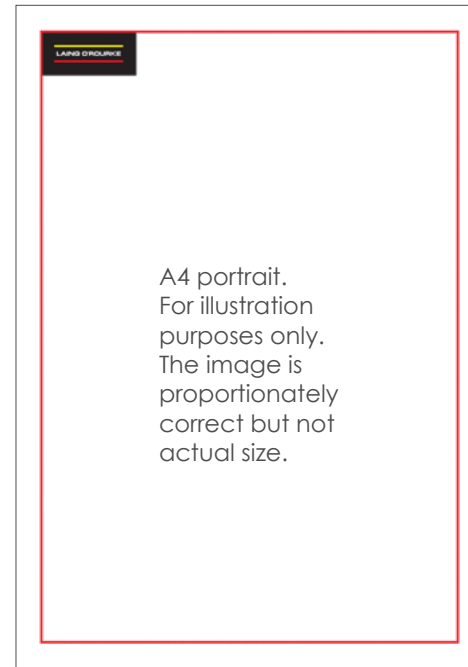
It is not possible to foresee the full suite of documents and collateral that our logo will be applied to. During application the designer will need to determine if the size of the logo is sufficient for it to stand out and lead the document – it is acceptable to adjust the logo sizing visually until you feel you have met the correct compromise.

Centering the logo on 'pop-up' banners is acceptable due to their pronounced portrait format.

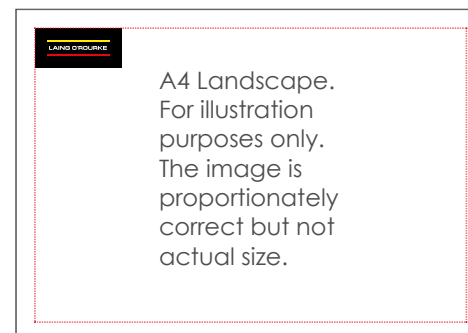
Allowing a border around the document edge

If you are designing a document that will be printed internally at Laing O'Rourke be aware that the estate of colour photocopiers we use do not print to the page edges. Special care must be taken. See page 18 for details.

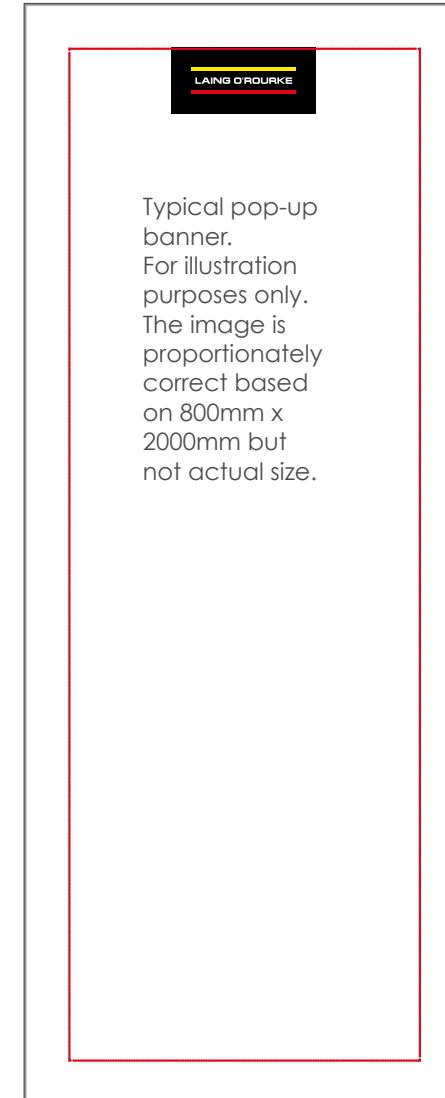
Logo positioning portrait



Logo positioning landscape



Pop up banners



The margins shown on this page are non-printing / non-visible and are shown to illustrate desirable clear space margins in each case.

Our motif



Motif and Tagline – multiple formats

This is our 'motif'



When can I use the motif?

The motif is not a replacement for our logo and cannot be used as a substitute in any circumstances.

Application of the motif is undertaken by the Corporate Affairs team and is only used in very specific circumstances.

There are several pre-agreed applications for the motif that graphic designers preparing new documents for Laing O'Rourke should observe. These are illustrated to the right.

Laing O'Rourke staff should not apply the motif in any circumstances unless they have been agreed with the Corporate Affairs team.

If you feel you have an application which would benefit from the addition of the motif, contact the Corporate Affairs team: comms@laingorourke.com

What are the pre-agreed uses for graphic designers?

Our address block

The motif appears as part of our contact / address block on the very last page of our documents. This is illustrated on this page.

Our tagline (Value Proposition)

The motif is an integral part of our tagline, illustrated below. Further information about our tagline appears on page 23.



Our tagline. See page 23.

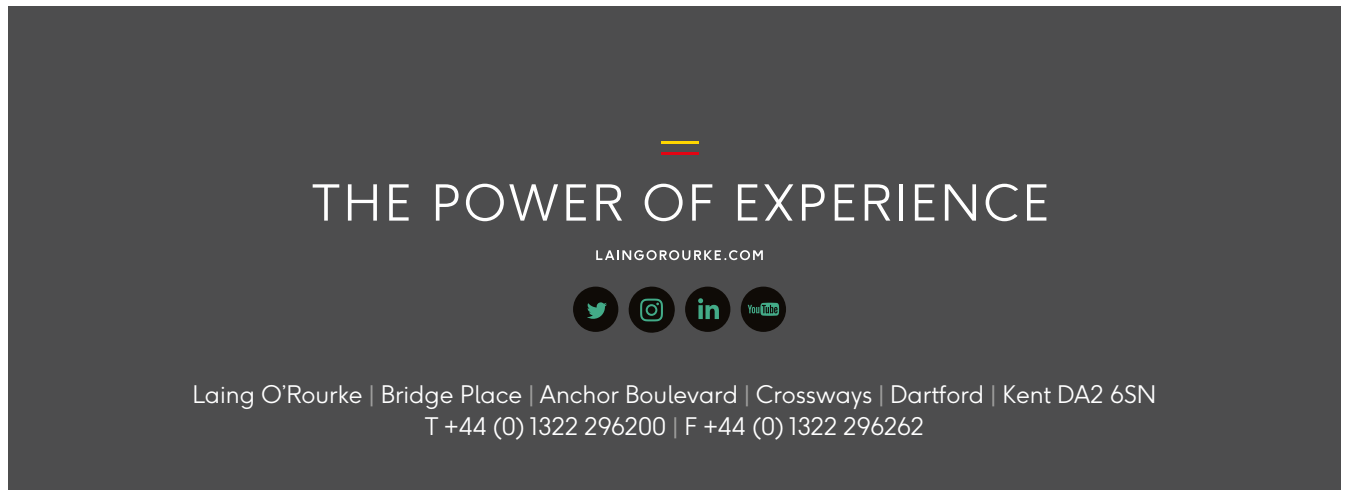
The motif colours are unique

To allow the top bar of the motif to have sufficient contrast when it is placed against a white background, the yellow used differs from the colour used on the top bar in the Laing O'Rourke logo.

Please note:

The colour breakdown for the yellow used in our motif differs from the colour used for the yellow bar in the Laing O'Rourke logo. The motif yellow breakdown is:

| | |
|---|----------------|
|  | C0 M14 Y100 K0 |
| | Pantone 116 CP |
| | R255 G205 B0 |
| | #ffc000 |



Our address block see page 23.

Our colours



Colour palette –
Adobe ASE file

Our colours

Our colours are divided into three tiers.

- Primary logo colours
- Secondary palette
- Tint values

Primary colours

Our logo uses our primary colours. These are historically important to Laing O'Rourke and unite colours associated with our journey, from Laing Construction to the present day.

We use our primary colours minimally in collateral and do not use large areas of primary colour. We reserve the use of these colours in documents for certain elements such as underlining or emphasising text, key quotes or specific areas of information or statistics we wish to draw attention to.

Secondary colours

Our secondary colours consist of a number of grey tones and some additional vibrant options.

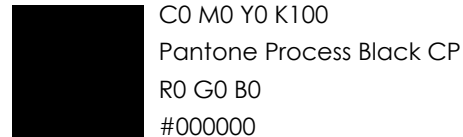
Printed or screen based document covers should make significant use of the darker greys, using other colours for minimal highlights.

Tints of our colours (not including greys)

These should be used at your discretion, although the legibility of text and graphics impacted by tints is of paramount importance. If it's not legible, adjust the tint or change the font colour until you are happy the information is crisp and clear.

If you use several tints grouped (a graph is a good example) ensure there is sufficient contrast between tints by limiting use to the following values, 25%, 55% and 80%.

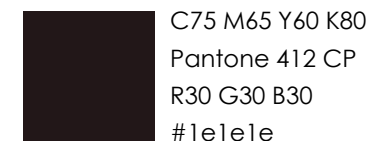
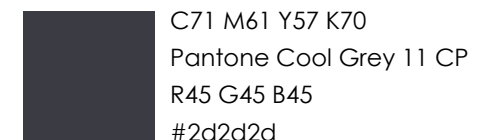
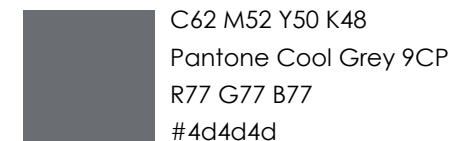
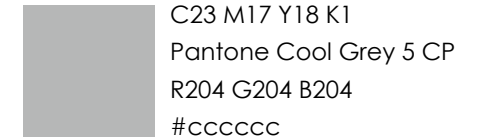
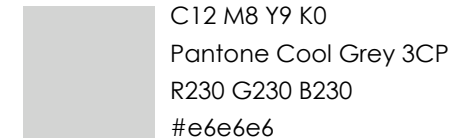
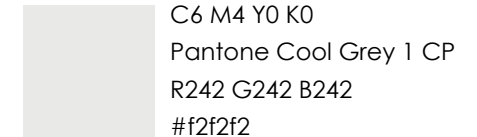
Primary



Secondary



Secondary-Greys



Our fonts (typefaces)



Essential – please note

Introducing our fonts

As with images and colour, a font applied consistently provides another visual asset that helps link our collateral so we deliver a consistent look and feel or 'visual identity'.

Our primary font is Century Gothic. This font should be used across all our communications and replaces any existing advice regarding corporate fonts.

Fonts come in varying weights, meaning that some are bold and some are visually lighter. Using a mixture of weights can help lead the reader through a document, with bolder weights used for headings and lighter weights for the bulk of copy.

In addition Corporate Affairs also use a font, 'Ginger', this is not to be used by Laing O'Rourke staff in any circumstances without the express permission of Corporate Affairs.

Century Gothic

Century Gothic is used across all communications material. This includes Microsoft Office and Office 365 applications, presentations – in fact any material that you circulate internally or produce and provide to clients.

The Century Gothic lower case alphabet looks like this. In this example the spacing between the letters has been increased to improve clarity:

a b c d e f g h i j k l
m n o p q r s t u v w
x y z

The Century Gothic CAPITAL alphabet looks like this:

A B C D E F G H I J
K L M N O P Q R S T
U V W X Y Z

The numerals look like this:

1 2 3 4 5 6 7 8 9 10

Working with font weights

Century Gothic REGULAR

This sentence is set in Century Gothic Regular. This weight should be used for the main copy of your documents, especially if your document runs to multiple pages.

Century Gothic BOLD

This sentence is set in Century Gothic BOLD. This weight should be used headings and subheadings. You can change the point size (type size) to help create a hierarchy between two bold headings, with the higher level heading being set in a larger point size.

Century Gothic ITALIC

This sentence is set in Century Gothic ITALIC

This weight should be used for a lower level of sub-heading or to place emphasis on sections of text, at your discretion.

Century Gothic BOLD ITALIC

This sentence is set in Century Gothic BOLD ITALIC.

Provides a further option to place emphasis on text.

Notes for Graphic Designers

- Leading should be set between 2-4 points larger than the point size of the type you are setting.
- Tracking should be set to zero to a maximum of -20 if you need to the alter spacing as a method of creating additional text space in your document.

Our fonts (typefaces)



Ginger cannot be used by Laing O'Rourke staff

Capital or lower case?

Either are acceptable however the use of CAPITALS should be constrained to the covers of documents, or key headings at the starts of sections.

Essentially the use of capitals should draw attention to the opening of a document (a cover), signpost the start of a new section (a divider, or start of a new topic within a document) and should not be used for long copy. If the text you are considering is longer than a short punchy statement or sentence, it shouldn't be set in capitals.

The A4 and square document covers below show the use of capitalised text to emphasise the core topics of the publication. The secondary explanatory line is then set in upper and lower case so there is a clear hierarchy between the text lines.



Ginger

Ginger is an additional typeface that professional graphic designers may use.

If you are a staff member of Laing O'Rourke you cannot use Ginger in your documents.

Application of the font and weight options follow the same principles set out for Century Gothic.

The lighter weights of Ginger, such as the one being used in this sentence. Ginger Thin, are delicate and care should be taken using small point sizes for screen and print use.

Ginger Thin is mostly applied as CAPITALS and at large point sizes on document covers and as headings for instance. Due to its delicacy, designers should look to apply it at 20 point and upwards, considering other weights at point sizes below this.

Ginger Light, which this text is set in, should be used for main copy.

Ginger Bold should be used for sub-headings and quotations, to emphasise significant text or statistics.

Licensing rules prohibit us from copying fonts and providing them to suppliers.

Graphic designers working on behalf of Laing O'Rourke will need to purchase the font from here:

<https://f37foundry.com/font-library/f37-ginger/>

The Ginger Light lower case alphabet looks like this. In this example the spacing between the letters has been increased to improve clarity:

a b c d e f g h i j k l
m n o p q r s t u v w
x y z

The Ginger Light CAPITAL alphabet looks like this:

A B C D E F G H I J
K L M N O P Q R S
T U V W X Y Z

The numerals look like this:

1 2 3 4 5 6 7 8 9 10

Where possible Ginger should be set to outlines before export.

Document grids



Note if printing internally

Covers and document spreads

We have set some fundamental principles around the layouts of our documents. Adhering to them will help ensure our corporate collateral has a unified look and feel.

Before a document is produced it's important to establish if the document is likely to be printed using a photocopier, either within Laing O'Rourke or elsewhere.

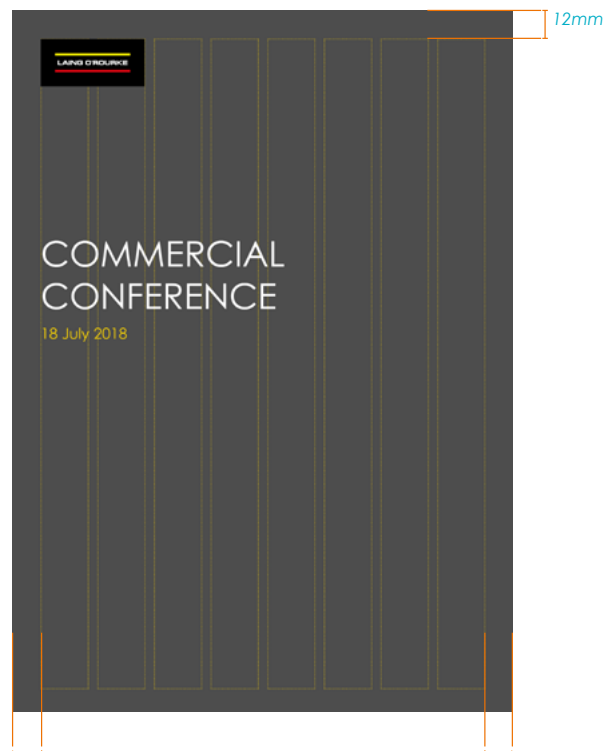
The majority of colour photocopiers do not print to the page edges. If a document is designed so that colour or imagery flows right up to the page edges (know as 'bleeding off') at the point of print the copiers will impose a thin white border effectively cropping your work.

For this reason we have separate grids for documents that are specifically designed for internal print which includes a 'designed in' white margin around the page edges.

Additional note:

- On internal pages a designer can use all the columns for their design but can optionally disregard the extreme left and right columns on a page if they wish to create a much wider margins at the page extremes.

Externally printed cover grid (A4)



12mm 8 column grid with 4mm gutters. 12mm

Internally printed cover grid (A4)



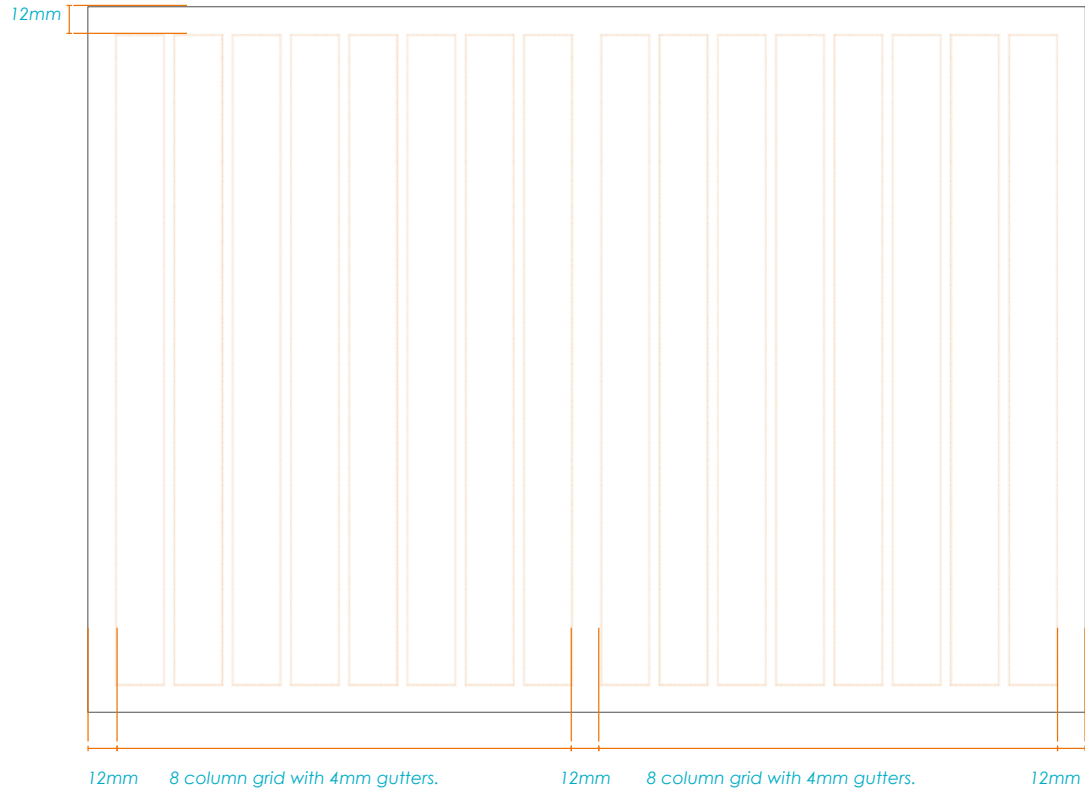
12mm 12 column grid with 4mm gutters. 12mm

Designing documents at A3

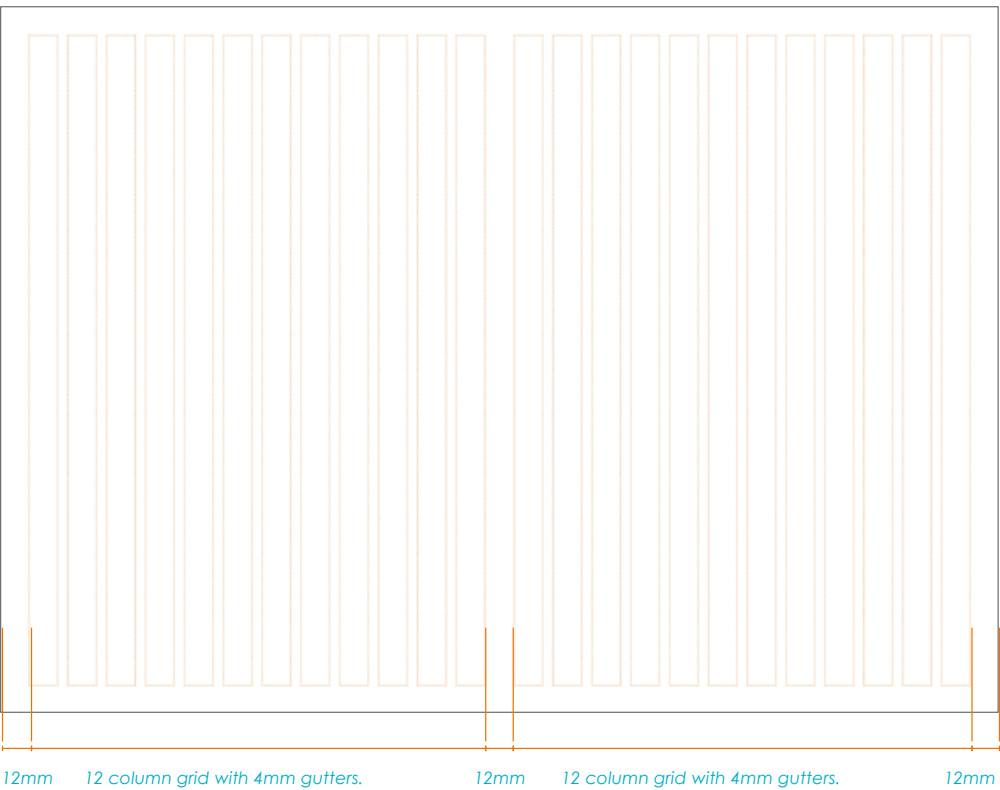
The same principles should be followed, with the exception of the margins at the page edges. For both covers and spreads these should be set to 20mm.

Document grids

Externally printed spread (x2 A4 pages portrait)



Internally printed spread (x2 A4 pages portrait)



Graphic and typographical elements

Additional assets for layouts

In order for a designer to draw attention to key pieces of information in a layout the following assets may be considered for inclusion.

Introductory paragraphs

Copy can be emboldened and the point (type) size increased by 2 points above your core body copy to add emphasis.

Pull out quotes

Quotes may be set in a tint panel, sub-divided by 0.5 mm / 2 pixels rules between the quotations.

Underlining headings

An underline rule such as the one used at the top of this page may be applied.

Tint panels

Related information on a spread that forms complementary text, such as a small case-study, can be set in a separate tint column that can bleed off the bottom, left or right of your layout – or stay within the grid or your document.

Graphic underlines

Solid panels can be used at the page base or footer to link the pages of a spread or balance the composition.

Image captions

White text reversed from a solid colour. Opacity is acceptable to reveal the underlying image.

Introductory paragraphs

Can be set 2 points larger than your main body copy. An additional two points should be added to the leading.

Pull out quotes

Can be set in a tint panel that is the width of the type column it occupies. Rules should be set between quotes for clarity.

Underlining headings

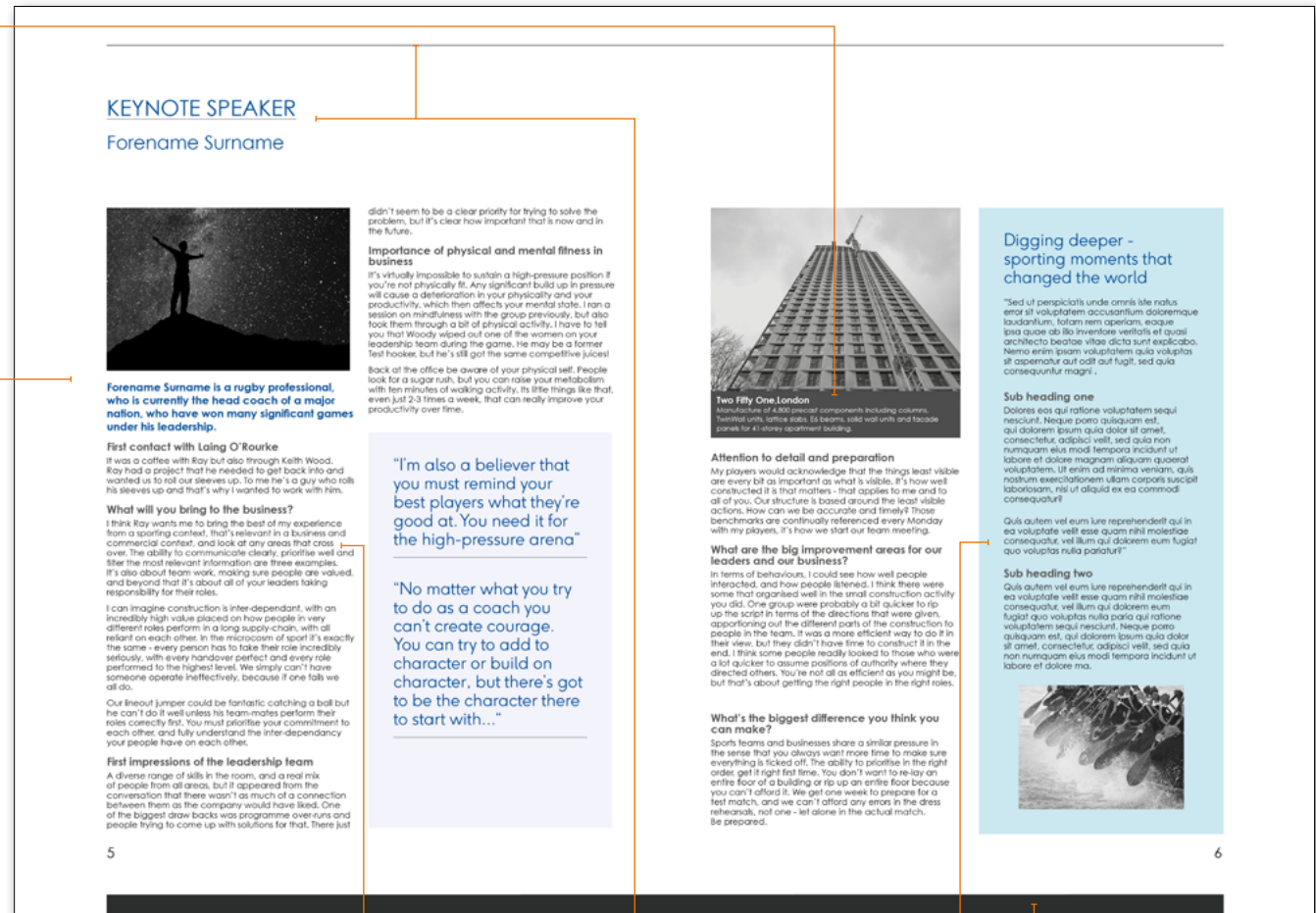
Consider underlining key headings to the length of the text or the total width of the columns on a page. An additional standalone rule in the page header can be considered.

Tint panels

Case studies or complementary information can be set within tint panels. The tint panel should be set to the width of the one or more grid columns.

Graphic underlines

Heavier rules can be employed to link the headers or footers of pages.



Our tagline and web address



Motif and Tagline – multiple formats

Integrating our tagline

THE POWER OF EXPERIENCE

LAINGOROURKE.COM

Our tagline, also referred to as our **Value Proposition**, is a succinct expression of our core objective as an organisation.

THE POWER OF EXPERIENCE is our tagline. We sign our documents off with this wording and along with our corporate website address, it's the last piece of information on many of our documents.

How do I apply our tagline?

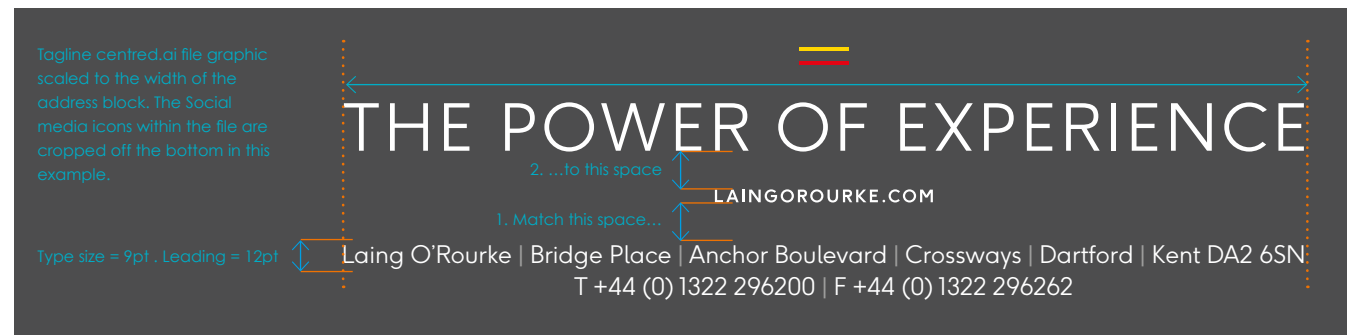
Our tagline is available as Adobe Illustrator **.ai files** that graphic designers can import into their software.

- The proportions and relationships of the components of our tagline are fixed and cannot be altered.
- Our tagline is only used at the end of documents. Examples are back covers of printed documents, last panels or footers of exhibition systems, final slides of screen-based presentations or closing sequences of videos.
- Our tagline should be centred at the base of a screen or document or ranged left if that suits your application's style. It must never be ranged right.
- Our tagline is applied to documents with either white or black text, no other colours should be considered.
- The Motif (see page 16) is an integral part of our tagline, it cannot be omitted, recoloured or changed in any way.

Integrating our web address

Our motif, tagline and corporate web address appear together in a set block. To ensure we apply them consistently across our documents we have created a single Adobe Illustrator **.ai file** to import.

There are two options, a centred version '**Tagline-centred.ai**' and a ranged left version '**Tagline-left.ai**'. Each file contains a black and a white version on separate artboards.



The image above is an example of the footer on the back page of a typical internal document. External documents should include the social media icons. Read more on the next page.

Setting up your address block

- Agree your type point/pixel size.
- Set the leading (distance between baselines) at 33% larger than your type size.
- Import the **Tagline centred.ai** asset into a box and scale it to the width of your address block as shown above.

1. **Match the space below the web address** to the same as...
2. **...the space between the tagline and the web address**, see above.

Single line version

The '**Tagline-single.ai**' version can be used on some footers and web portals when space will not allow the full web address/social media icon versions. See page 38 for some example applications.

Notes

- The tagline is centered and is set to the width of the web address in centred layouts.
- The address block, web address and tagline can be ranged left if that suits your document. Centred is preferred though. It must never be ranged right. Use the **Tagline-left.ai** file for these purposes.



THE POWER OF EXPERIENCE

Icons – social



Social icons – multiple formats

Social media icons

We promote our key social media channels on the footer of documents on the back covers or final slide of external facing presentations.

There is no requirement to include the icons on presentations created for internal presentation purposes.

Unlike our corporate icons, our social media icons contain graphics that are familiar to users globally which represent the particular social media channel they represent.

How do I apply the icons?

For simplicity the social media icons are contained within the same Adobe Illustrator files:

Centred version: **Tagline-centred.ai**
Ranged left version: **Tagline-left.ai**

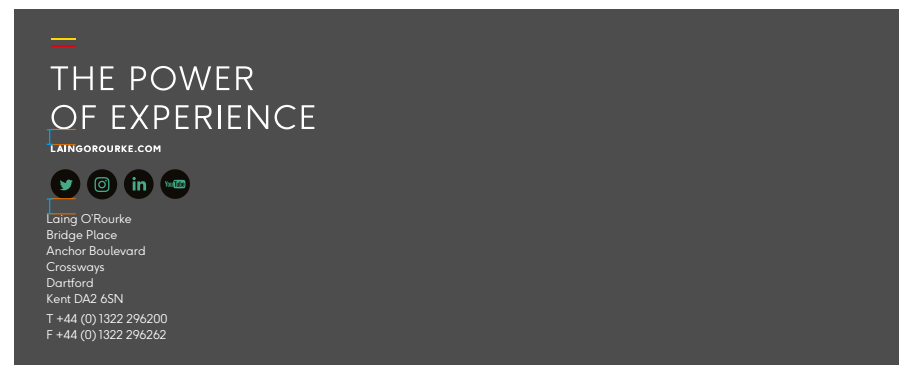
- They appear centered below the tagline or ranged left, depending on your application.
- When used in any online environment they should be set up as hyperlinks, linking to the relevant social channel.
- The look, feel and colouring of the icons cannot be changed.

Hyperlink information:

Twitter @Laing_ORourke
Instagram <https://www.instagram.com/laingorourke/>
Linked In [linkedin.com/company/laingorourke](https://www.linkedin.com/company/laingorourke/)
You Tube [youtube.com/laingorourkeltd](https://www.youtube.com/laingorourkeltd)



A typical back page footer integrating our social media icons, centered.



A ranged left version is acceptable if that suits your application better. Note the space between baseline of the icons and the block of text is equal to the gap between the tagline and the laingorourke.com as shown.

Icons – corporate



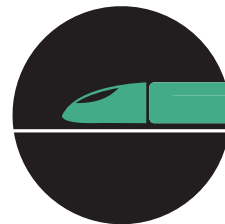
Corporate icons – multiple formats

Icons

Our icon style has been developed to reflect our 'Sophisticated Simplicity' approach. We use them to symbolise many of our internal systems and platforms. The icons are designed to follow a few simple rules:

- The icon should illustrate the service it depicts
- We use black, white and a specific green. An element of each of these colours must be present in an icon. Tints of the green can be used
- A 2D approach

The icons on this page show typical examples of our icons.



RAIL



AVIATION



RESIDENTIAL



RETAIL



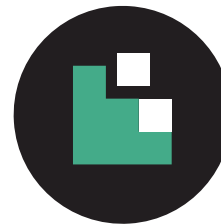
DEFENCE



RESOURCES



HIGHER EDUCATION



BUILDING



ROADS AND BRIDGES



HEALTHCARE



SCHOOLS



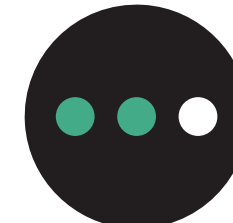
WATER



POWER



SPORT AND LEISURE



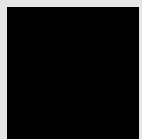
OTHER

Please note:

We use a specific colours from our palette for icons. They are:



C69 M0 Y54 K7
Pantone 7723 CP
R80 G166 B132
#50a684



C0 M0 Y0 K100
Pantone Process Black CP
R0 G0 B0
#000000

Photography and video

Imagery and Laing O'Rourke

Our photography celebrates what we do and who we are.

We combine three topics that are driving forces within our business and that make us stand apart from our competition:

- Projects
- People
- Innovation and engineering

Projects – completed

Our projects are testimonies to our global mission. They embody the approach we take and the skills and dedication of the teams that create them and we reflect this by ensuring we show completed projects using sharp, contrasting high quality images that really impress.

Projects – during construction

To help us highlight our DfMA 70:60:30 offsite techniques during the construction phase, we showcase the management and installation of precast and preassembled components to help the reader understand how they come together to form a complete structure and how they are advancing and positively changing construction.

People

Our staff and workforce are highly skilled. Our Apprentices and Graduates are learning and applying the new skills that are advancing and modernising construction. Our managers help shape and nurture their teams based on years of experience. Collectively we are all contributing to Laing O'Rourke being the recognised leader for

innovation and excellence in the construction industry. Along with our projects, we celebrate the skills and dedication of our people, showing how a modern, diverse and motivated team is delivering assets for communities globally as well as the next generation of landmarks.

Innovation and engineering

Showing the construction and installation techniques developed to optimise our DfMA 70:60:30 agenda in our photography and films helps our staff, clients and other stakeholders understand the processes and benefits of our innovative delivery model.

We also promote early engagement through the use of Digital Engineering imagery, Digital modelling and emerging technologies such as how augmented reality is changing the approach to modelling environments at the earliest stages of engaging with a client.

Colour or black and white?

Images can be either colour or black and white, but not mixed within the same document.

Corporate or board level documents that primarily deliver statistical information are produced using greys from the colour palette with black and white imagery and some use of additional highlight colours.

However, collateral with a marketing focus designed to engage external audiences use more colours, more frequently and make use of full colour images.



Indicative example using grey palette and black and white imagery



Indicative example with a wider use of colour and colour imagery

Photography and video

Completed projects

Our projects are the embodiment of everything we stand for and there is no better way to illustrate the skills of our people, our innovative techniques and our engineering solutions.

The structure is the subject matter at the heart of the image; striking, carefully composed and presenting the image as you would a portrait.



Want a good image?

Visit our online stills image library and register at www.lorimedia.co.uk

Photography and video

Projects during construction

Construction images showcase our innovation and engineering expertise and provide the opportunity to illustrate our DfMA 70:60:30 agenda.

Our sites are busy, active places and not all the activity on site is ideal for photography, but inevitably cameras can capture it. Please note the content of the checklist to the right.

What to avoid

- Avoid or crop out messy areas of sites
- Plant on site should be branded with:
 - ‘Select’, ‘Explore’
 - ‘Explore Plant’ or
 - ‘Explore Transport’.

Where an image prominently features other branding, find an alternative image.

- Staff and operatives in shot are required to wear at least the minimum level of Personal Protective Equipment (PPE):
 - Gloves
 - Protective eyewear
 - Appropriate footwear
 - Hi-visibility clothing



Photography and video

Our people

We celebrate the diversity of our people, who contribute a broad range of skills and expertise enabling our innovative approach to engineering.

Our imagery captures the movement, dynamism and commitment of our people, helping us become the recognised leader for innovation and excellence in the construction industry.



Where people can be identified in an image or film please ensure you are GDPR-compliant with the correct permissions in place.

Photography and video



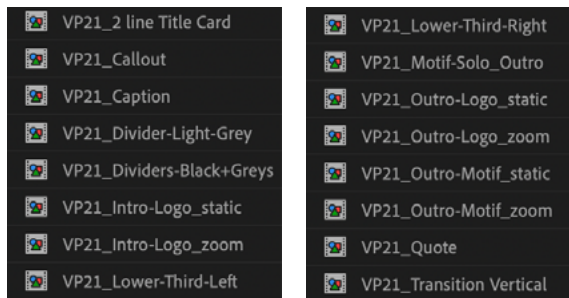
Essential – please note

Correctly branded video

We have developed a kit in After Effects and Motion Graphic Template (MOGRT) files for use in Adobe Premiere Pro that video production companies can download and incorporate into their films. The files can be overwritten allowing you to apply the correct graphics, while adding your own written content. Adjustable parameters have been set up within the MOGRT files, eg. opacity of lower thirds panels, positioning of text in callouts, and scaling of boxes.

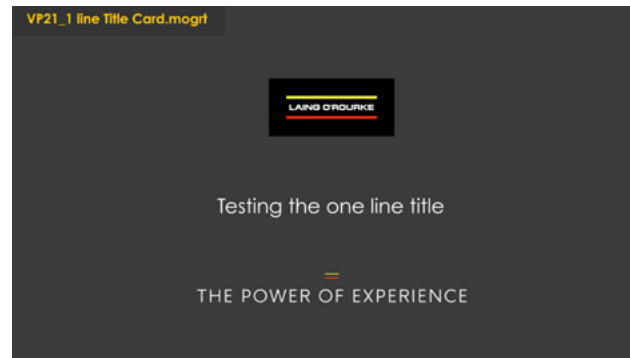
The download includes:

- AE master file used to create the MOGRT files to enable additional fine-tuning not achievable using the MOGRT files alone.
- PREMIERE master file with MOGRT file examples
- MOGRT files:

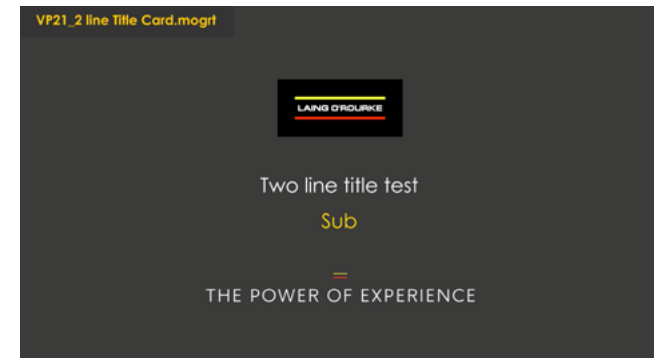


Optional zoom/static intros are supplied according to preference. The 'VP21 Intro Logo' can be also be used for outros if desired.

Due to the large size of the Video template zip please contact comms@laingorourke.com and request access to download, or if you need to add further graphics to your video project and would like more advice.



Title Card – 1 line



Title Card – 2 lines



Callout – parameters allow for text positioning and box scale and opacity



Caption – parameters allow for box size, opacity and positioning



Divider – Light Grey



Divider – Black and Greys – parameters allow for grey background selection

Photography and video



Play MOGRT motion graphic examples



Intro logo – static / zoom (static version shown)



Outro logo – static / zoom (static version shown)



Motif solo – outro



Lower third left



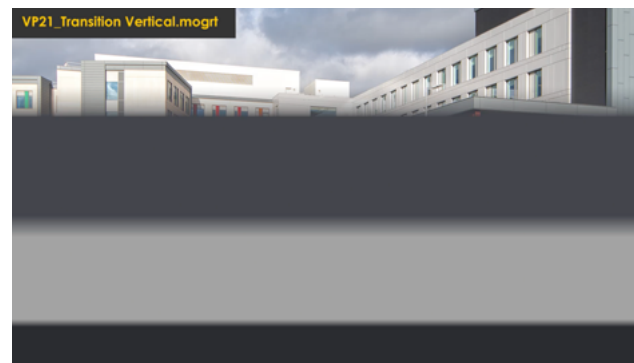
Lower third right – parameters allow for repositioning



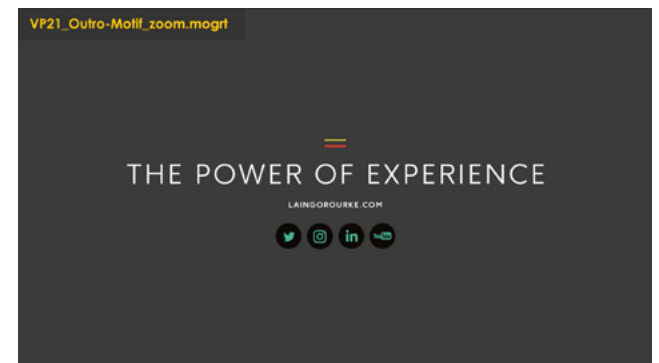
Outro Motif – static



Quote – parameters allow for text positioning and box scale and opacity



Basic transition – optional – editors can use other transitions according to film style



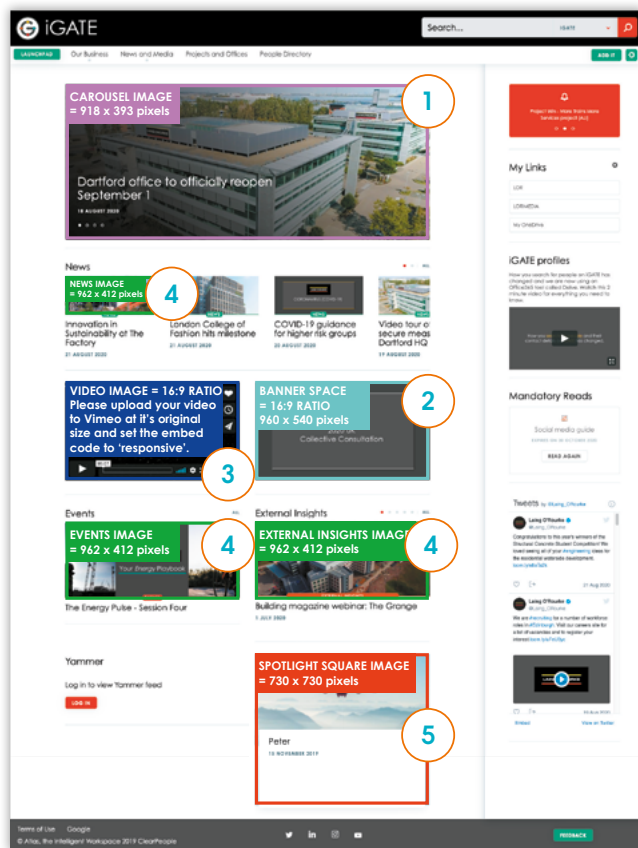
Outro Motif – zoom

Graphics for online channels

iGATE, our intranet

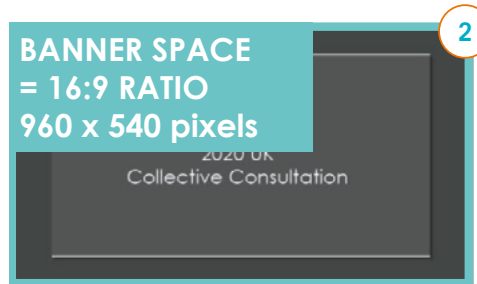
iGATE, our intranet, offers several feature opportunities to apply graphics or messages as standalone items or in support of news stories.

The most regularly used locations are detailed on this page. **All images should be exported at 72 dpi (screen resolution).**



Carousel

- Dimensions: 918 pixels wide by 393 pixels high
- Formats: JPEG or PNG



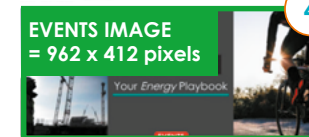
Banner space

- Dimensions: 960 pixels wide x 540 pixels high
- Ratio: 16:9
- Can be scaled from full HD 1920 x 1080 pixel video (1080p)
- Formats: MP4 video, animated GIF (be mindful of file size not to be too large), JPEG, PNG



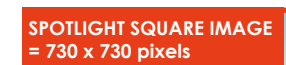
Video

- Video must be 16:9 Ratio, eg. 1280 x 720 pixels (720p) or 1920 x 1080 pixels (1080p)
- Links from Vimeo are ideal as embed codes can be used to implement directly to the intranet page



News/Events/External Insights

- All three of these asset types use the same dimensions: 962 pixels wide x 412 pixels high
- Formats: JPEG or PNG



Spotlight Square

- Dimensions: 730 x 730 pixels.
- Formats: JPEG or PNG

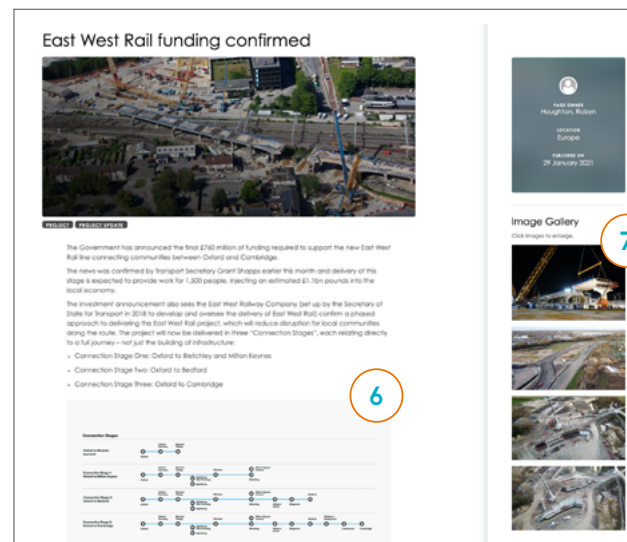
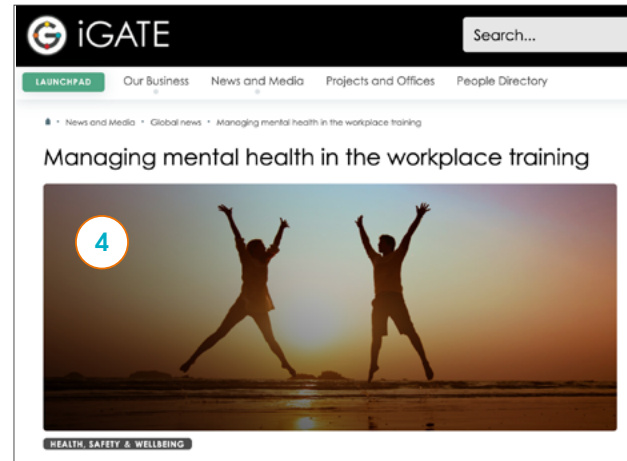
Graphics for online channels

iGATE. Internal pages

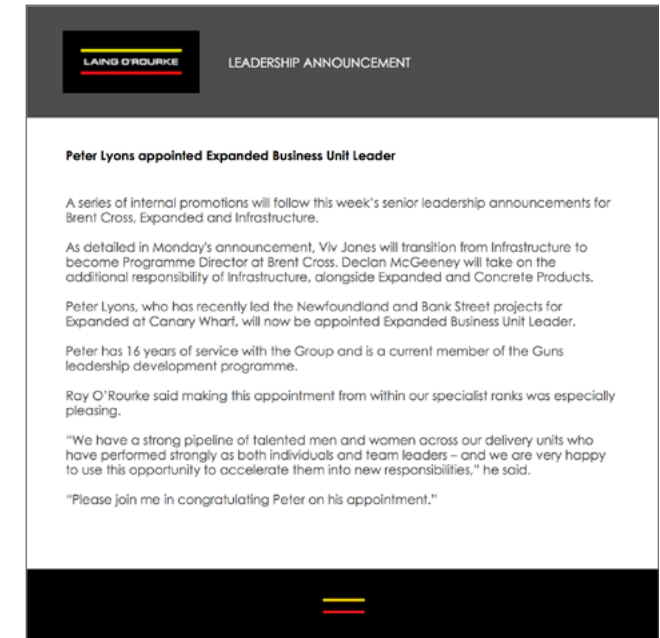
Internal iGATE pages offer one principal opportunity for imported graphics. This image is the one selected for a **News / Events** or **External Insight** article – 4 refer to specifications on previous page.

- All three of these asset types use the same dimensions: 962 pixels wide x 412 pixels high
- Formats: JPEG or PNG
- iGATE will automatically populate this image when it is assigned during creation of the article.
- The depth is flexible and can be determined by the article owner.
- Additional images can be contained within the main body of the story. Keep these images to a maximum of **710 pixels wide**.

iGATE internal page graphic opportunities



Poppulo



There is a fixed width that should be observed for Poppulo graphics. There is also a minimum and maximum depth. The depth of graphic can be set at any point between this minimum and maximum.

- Width = 650 pixels
- Min depth = 100 pixels / Max depth = 200pixels



minimum 100px to maximum 200px

Width 650px



- If multiple images are required, a gallery can be created for them in the right hand column. These image sizes can vary. 7

Poppulo

We generate Poppulo documents and send these to staff via email. Unlike email Poppulo can be tracked to measure effectiveness. We use the data to measure and refine our approach to disseminating messages to our staff.

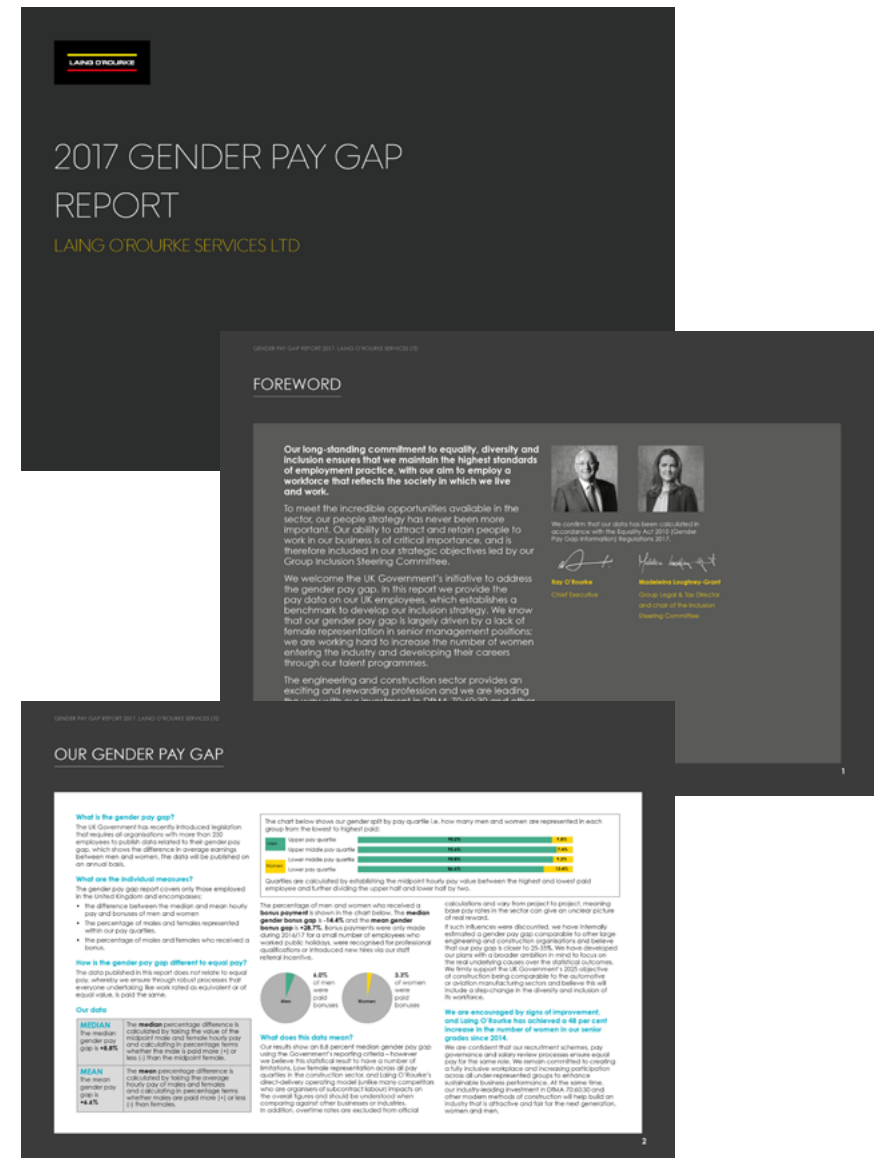
In practice

Some examples of our visual identity in practice

Our visual identity: in practice



'Pull up' or Quickscreen style banners



Corporate and board level material

Our visual identity: in practice



LANG O'ROURKE

BRUNEL BUILDING FOR DERWENT LONDON

PROUD TO SUPPORT NORWOOD

Our global mission: to become the recognised leader for innovation and excellence in the construction industry.

Lang O'Rourke is a globally diverse engineering and construction group with a commitment to delivering exceptional value. Founded on 70 years of experience, offering a true end-to-end service—we invest, define, design, produce, deliver and operate—across a broad spectrum of exciting projects for our customers—providing the right environments to accommodate, educate, employ, transport, care for and sustain communities.

THE POWER OF EXPERIENCE

LANGOROURKE.COM

🌐 📱 📺 📧

Press advertising



LANG O'ROURKE

EXPLORE INDUSTRIAL PARK

Opened in 2009, Lang O'Rourke's £150M Explore Industrial Park is instrumental to our DMA 70:40:30 delivery approach, where:

- 70% of the construction is conducted offsite, with a
- 40% improvement in productivity, and a
- 30% improvement in the project schedule

This approach has been used in milestone projects like 251 Southway, Westgate Oxford, Charge Maycar, Super-storm, residential, multiple Crossrail Stations, and the Leadenhall Building (the 'Cheesegrater').

EP is the most automated corporate productivity factory in Europe. It is capable of producing 9,000m² of lattice and 1,350m² of cladding each week – enough to cover 2,000 apartments annually – in a safe, quality controlled environment.

THE POWER OF EXPERIENCE

LANGOROURKE.COM



LANG O'ROURKE

MANCHESTER AIRPORT GROUP TRANSFORMATION

Manchester Airport Group's £1bn, 10-year transformation programme will position Manchester Airport as the global gateway for the North of England.

Lang O'Rourke is delivering a £571m package of works which includes an extension to the existing Terminal 2 building, a new 3,800 space multi-storey car park, significant upgrades to the airport's landscaping and road infrastructure, and two new piers for arrivals and departures.

95% of the multi-storey car park will be delivered using a DMA approach.

| Project Value | £1bn |
|------------------------|-------|
| Contract Value | £571m |
| Turnover to date | £107m |
| Estimated final margin | £25m |

Programme

| | |
|---------------------------------|---------------|
| Multi-storey car park | October 2019 |
| Terminal 2 extension | December 2019 |
| Terminal 2 reconstruction start | April 2020 |
| Planned Completion | December 2023 |

THE POWER OF EXPERIENCE

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LANG O'ROURKE

GRANGE UNIVERSITY HOSPITAL

The Grange University Hospital is a £350M brand new 471-bed hospital in Llanelli, Wales, which will provide complex specialist and critical care treatment for 400,000 people in South East Wales.

Lang O'Rourke is delivering a £229m package of works including major earth moving enabling works, followed by a full turn-key project of sub and superstructure, envelope, energy centre, and fit out with interiors, all supported by our unique self-leading Group businesses.

| Project Value | £229m |
|------------------------|-------|
| Contract Value | £229m |
| Turnover to date | £19m |
| Estimated final margin | £7m |


Programme

| | |
|--------------------|----------------|
| Contract start | September 2017 |
| Planned Completion | September 2020 |

THE POWER OF EXPERIENCE

LANGOROURKE.COM

Corporate and board level material



LANG O'ROURKE

LAING O'ROURKE EMPLOYEE BENEFITS

A GREAT BENEFITS PACKAGE FOR OUR PEOPLE

INSURANCES
You are covered by the **Life Assurance** scheme from day one of employment so that in the event of your death a lump sum of four times your salary will be paid to your beneficiaries. Additionally, Lang O'Rourke provides Personal Accident & Injury Insurance to you or your beneficiaries in the event you suffer permanent disability or death as the result of an accident.

PRIVATE MEDICAL INSURANCE (PMI)
You can opt in to the **PMI** scheme whereby Lang O'Rourke will pay for your comprehensive cover with BUPA. Grades 6 and above are also eligible for family cover. For grades 1-5 there is an option to cover family of an additional cost.

PENSION
We offer a generous **enhanced pension** scheme with Legal & General, which all employees can join from their first day of employment. Lang O'Rourke will pay a contribution of 1.5 times your own contribution, subject to a maximum employer contribution of 9%.

HEALTH AND WELLBEING
If you are over 50 years of age you are provided with a health assessment of the company's expense every two years of a **Basic Health** check. There is an option to self-pay for the assessments if you are not eligible.

WORK-LIFE BENEFITS
In addition to your statutory rights, **eligible** employees are entitled to full pay for the first 28 weeks of maternity or adoption leave.

EMPLOYEE ASSISTANCE PROGRAMME
You, your partner and your immediate family members have access to a programme designed to support you, called **LifeWorks**. LifeWorks is a free, confidential telephone and web-based information and support service providing access to caring professional consultants and counsellors. Use **Go to Passwords** web.

INCOME PROTECTION
All employees are **insured** for an income of 60% of salary. **Long-term** benefits should they not be able to work due to an illness or injury. This is payable after they have been absent from work for six months, for up to five years. This is subject to the terms and conditions of the policy.

CAR
Some employees are entitled to a **company car or car allowance**, depending on eligibility.

EMPLOYEE DISCOUNTS
You have access to **Reward Gateway**, which provides discounts of hundreds of retailers across the UK. Lang O'Rourke have also negotiated discounts with Vodafone, Cycle Solutions and Nuffield Health for our employees.

LEAVE
All employees have 33 days annual leave, including bank holiday and the Christmas shutdown.

THE POWER OF EXPERIENCE

LANGOROURKE.COM

Staff internal communications.

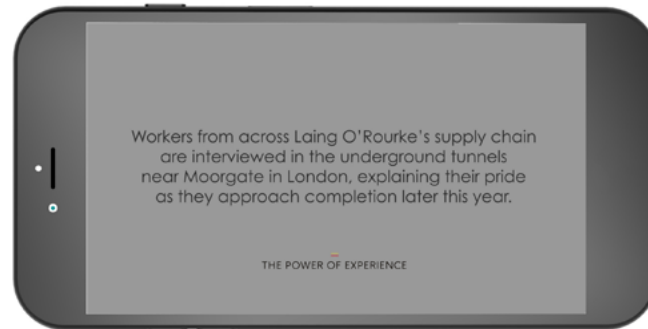
Our visual identity: in practice



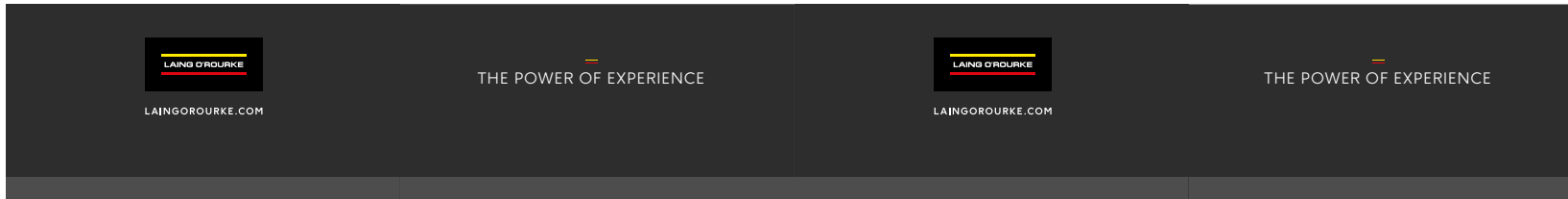
External marketing communications.



Standard approach to video graphics.



Our visual identity: in practice



Hoarding visual.



Hoarding visualisation.

Our visual identity: in practice

THE POWER OF EXPERIENCE

Examples of using the single line tagline assets.
Background can be set to semi-transparent on images if required.



Desktop/laptop lock-screens.

Internal Microsoft Teams
conference call backgrounds.



Our visual identity: in practice

Social media posts

Linked in 1200x627px



Facebook 1200x628px



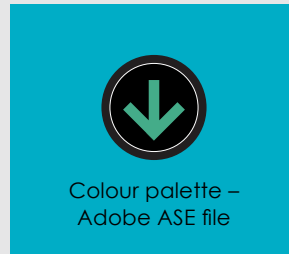
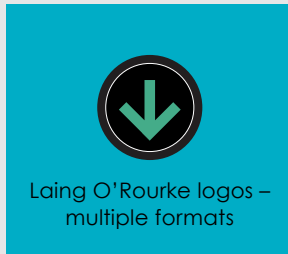
Instagram 1200x627px



Twitter 1024x512p



Download centre



Due to the large size of the Video template zip
please contact: comms@laingorourke.com
to request access to download.

