

value

# CORPORATE DESIGN



value

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# 01 LOGO

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*Powering those who power the world*

# value

*Powering those who power the world*

## Primary logo

The logo is the main element of our identity, our signature, and should be featured in all design and communication. A strong and clear set of rules will ensure the logo to do its job properly, building the brand, creating high recognition and preference over time. Our logo should never be changed, edited, skewed or distorted in any way.

Value spelled out, with a nine-faceted circle as the 'O', is our primary logo. The O subtly conceptualizes the essence of our products; the way we use enormous amounts of data to reveal the big picture to our customers. This typographic approach makes for a strong, clean logo inheriting the essence of Value in it's simplest form, right at the core – integrated in the company name itself.

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# Claim

The logo is available with and without a claim.

Use: The logo with claim is intended for primary brand presence, while the word mark alone is used on applications such as websites, co-branding, small surfaces (giveaways, pens) or when the claim would be redundant, in order to ensure clarity and flexibility.

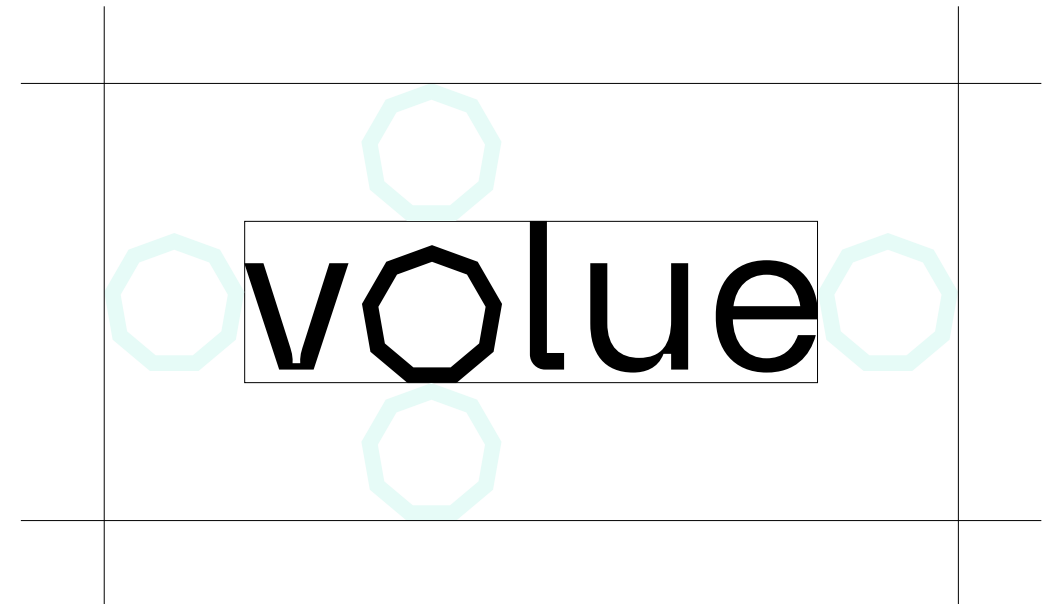
The claim is firmly attached to the logo and may only be separated from the logo on business cards.

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*Powering those who power the world*

## Clear Space

We should always ensure enough clear space around the logo, for it to stand clear as a strong mark. The minimum clear space is equivalent to the size of the O in the logo. No other items should be placed within the clear space shown below.

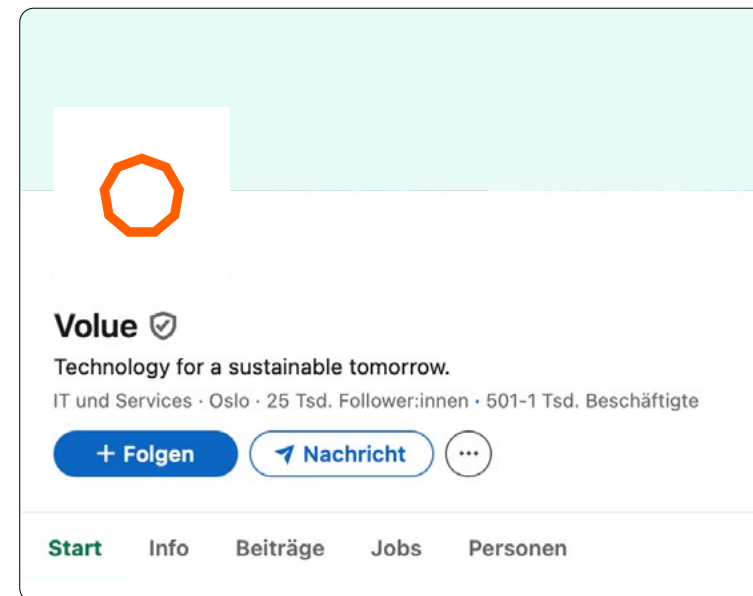
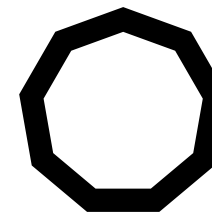


# Logo Symbol

We've defined a secondary version of our logo for use in small spaces, e.g. in social media.

The O is extracted from the logo, and used as a standalone symbol.

The logo symbol should only be used in cases where the primary logo is not suitable. The logo symbol is not an optional substitute for the primary logo, nor should it ever be used as a graphic or decorative element.



## Positioning and sizing

As a general rule the logo should be placed in the corner – preferably the upper left corner, but can also be placed in the upper right or one of the bottom corners if that is more appropriate.

The minimum size defined for the logo is 15 mm width. Applying smaller sizes than this will highly reduce the appearance and perception of the logo, so this is to be avoided.

value

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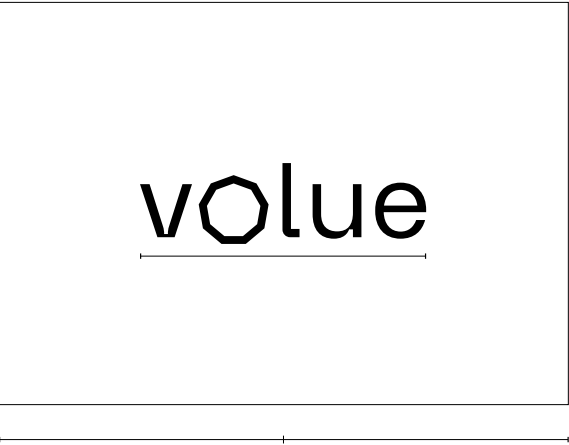
# Positioning and sizing

The size of the logo should always be considered to each individual cause, and size of the format it appears in. A rule of thumb is that a centered, standalone logo should be 50% of the width of the format.

When the logo is used as a signature in communication, a general rule should be that the logo should be between 5–10% of the width of the format, depending on the purpose and balance in the communication.

For example; our product sheet templates are designed in A4 format, with the logo as a signature in the upper left corner in a width of 16,25 mm. This equalizes to about 7,5% of the width of a A4-sized document.

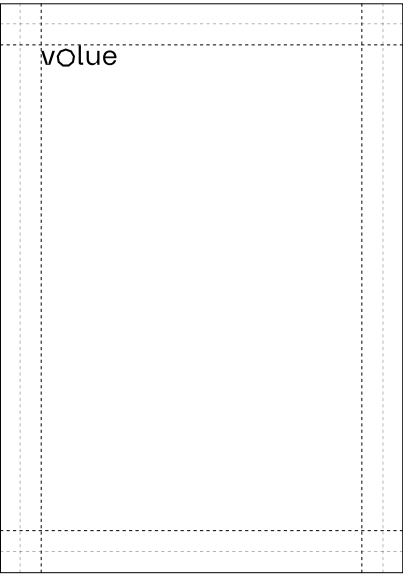
The margin should equalize to between 5%–10% the width of the shortest edge of the format. The size of the margin should be considered to each individual case, depending on size, content and context.



Standalone logo should be 50% of the width of the format.



MARGIN: 5 %  
LOGO WIDTH: 10 %



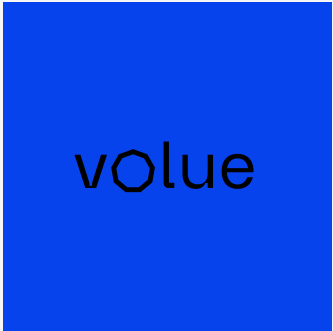
MARGIN: 10 %  
LOGO WIDTH: 20 %

When using the logo as a signature the logo should be sized between 5%-20% of the width of the format. The margin should be between 5%–10% of the width of the format.

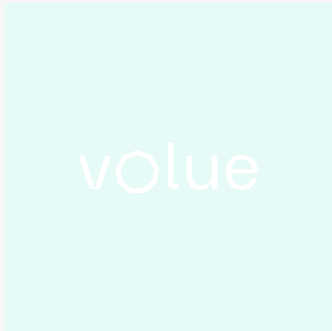
# Incorrect use

The logo is our signature and the most important identity asset. It is therefore important that we use this correctly in every instance. The logo should always be used in 1:1 proportion, and in our defined logo colours.

Here are some examples of incorrect use of the logo, which we should avoid doing.



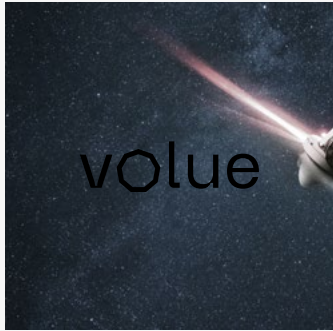
Do not use the in colours from the secondary palette. We should always use our defined logo colours.



Do not place a light logo on a light-coloured background. The contrast between the logo and the background is too low.



Do not place a light logo on a light image background. The contrast between the logo and the image is too low.



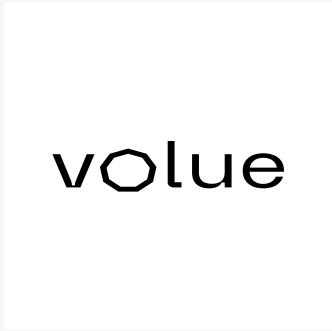
Do not place a dark logo on a dark image background. The contrast between the logo and the image is too low.



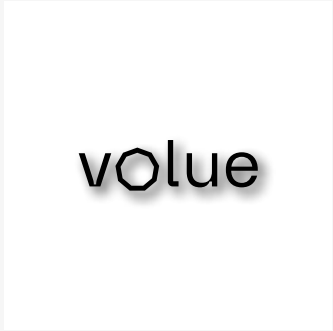
Do not place logo in a box or frame of any type – neither on an image, nor on top of a coloured background.



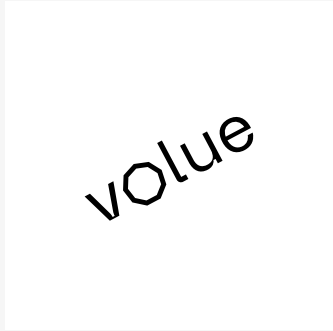
Do not add multiple colours, or alter the colour scheme of the logo.



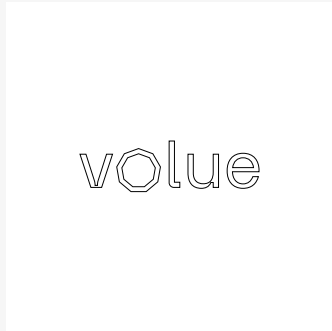
Do not skew or transform the logo out of proportion.



Do not add drop shadow or any other special effects to the logo.



Do not rotate the logo.



Do not outline the logo.

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# 02 BRAND COLORS





# Primary Colors

The primary colours are used for key design elements such as logos, headlines, icons, key visuals and striking areas. They serve to clearly convey the brand and should dominate in all main applications. Large areas of colour, modules and structuring elements should primarily be kept in the primary colours to ensure a consistent and powerful appearance.

## WHITE

A clear underlying tone that stands for openness, precision and structured information space.

## BLACK

A strong contrasting tone that ensures technical depth, reliability and maximum legibility.

## FLUORESCENT ORANGE

An energetic, powerful colour that conveys a spirit of innovation and optimism. Here, orange stands for technical dynamism, problem-solving skills and the courage to break new ground. It is ideal for providing impetus and making energy visible.

## SOLAR MIST

A fresh, precise colour that stands for clean technologies, sustainable energy and future-oriented systems. It conveys lightness and efficiency – perfect for modern interfaces and airy layouts that convey progress.

## SOLAR MIST 25 %

A bright, clear colour that embodies transparency, structure and digital precision. It provides space for content and emphasises the demand for clear solutions and smart engineering. Perfect for surfaces.

# Colour weighting

White is the dominant primary colour and determines the overall impression. It is always in the foreground and forms the visual basis of all applications. Orange and solar are used sparingly as accent colours. They complement the appearance in a targeted manner and must never dominate white. Black serves as a functional colour for typography and graphic elements. It is used sparingly and in a similar proportion to the accent colours to ensure legibility and contrast.

WHITE

FLUORESCENT ORANGE

BLACK

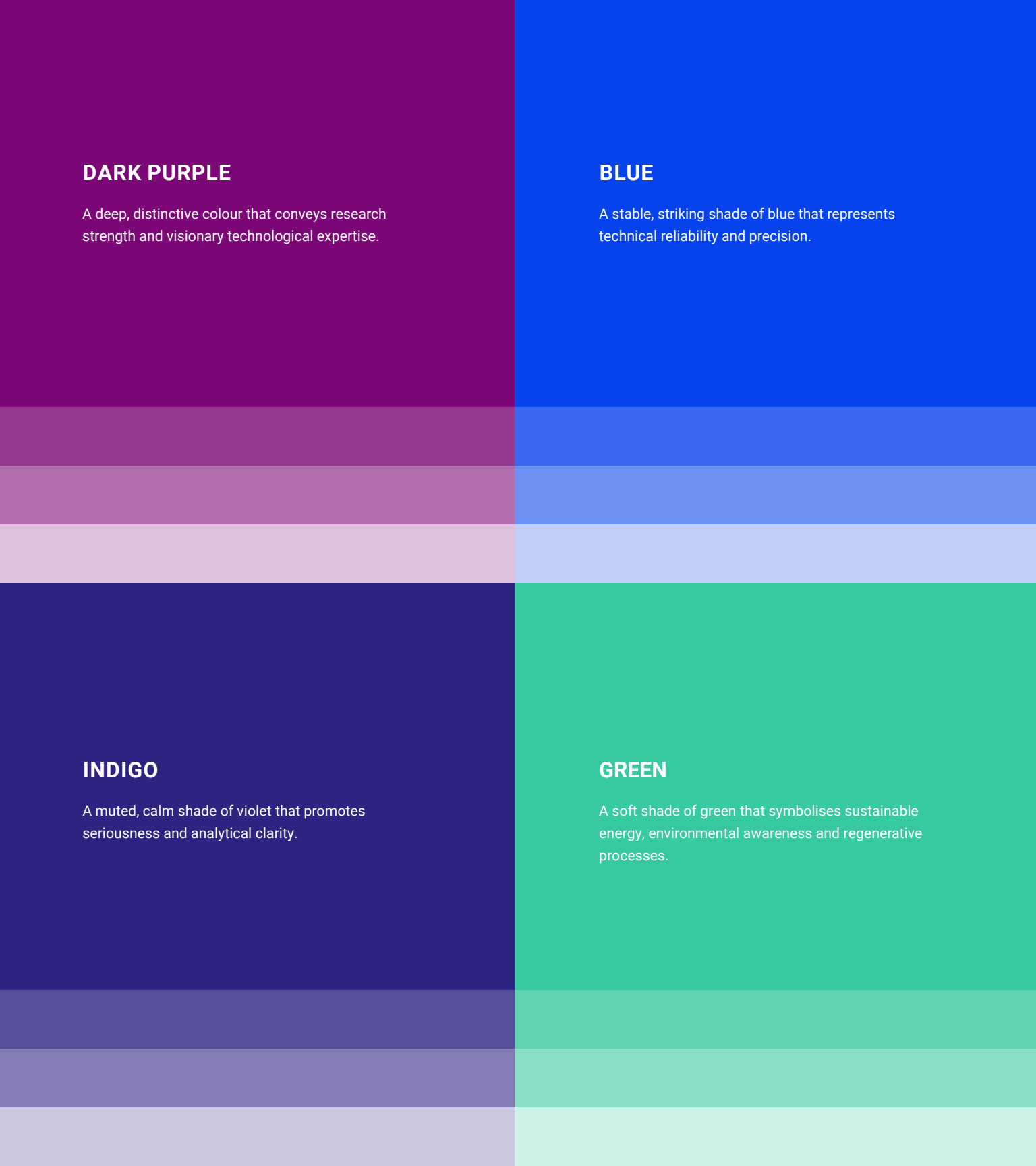
SOLAR MIST

# Secondary Colors

The secondary colours complement the primary colour system and expand the creative scope without overshadowing the core identity. They support the company's communicative flexibility and enable a differentiated, modern design across various applications.

Secondary colours are used specifically for accentuation, for structuring areas of information and for illustrative or supporting elements.

They are suitable for diagrams, backgrounds, UI elements, highlights and visual balancing areas. They should clearly support the primary colours, not compete with them. They are used sparingly and functionally to ensure a harmonious, technically precise overall picture while offering sufficient variability for different media.



## DARK PURPLE

A deep, distinctive colour that conveys research strength and visionary technological expertise.

## BLUE

A stable, striking shade of blue that represents technical reliability and precision.

## INDIGO

A muted, calm shade of violet that promotes seriousness and analytical clarity.

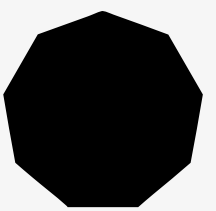
## GREEN

A soft shade of green that symbolises sustainable energy, environmental awareness and regenerative processes.

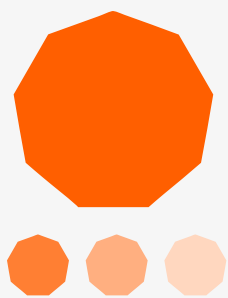
Primary  
Colors



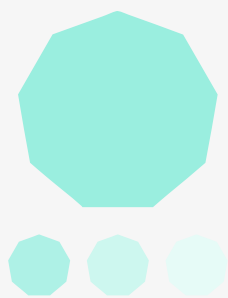
WHITE  
#FFFFFF  
R=255 G=255 B=255  
C=0 M=0 Y=0K=0



BLACK  
#000000  
R=0 G=0 B=0  
C=0 M=0 Y=0K=100

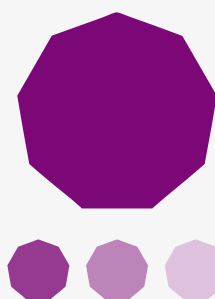


FLUORESCENT ORANGE  
#FF5F00  
R=255 G=95 B=0  
C=0 M=70 Y=95 K=0  
RAL 2008  
PANTONE ORANGE 021C

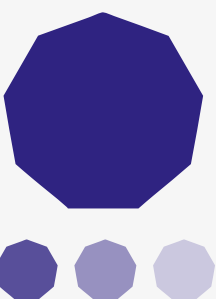


SOLAR MIST  
#9AEEDF  
R=154 G=238 B=223  
C=40 M=0 Y=20 K=0  
RAL 6019  
PANTONE 7478 C

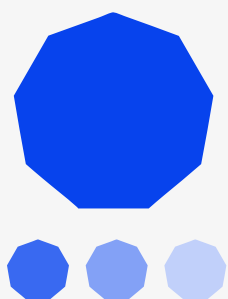
Secondary  
Colors



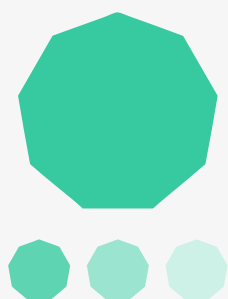
DARK PURPLE  
#7B0876  
R=123 G=8 B=118  
C=0 M=93 Y=12 K=52  
RAL 4006  
PANTONE 255 C



INDIGO  
#2F2381  
R=47 G=35 B=129  
C=100 M=98 Y=11 K=2  
RAL 5002  
PANTONE Blue 072C



BLUE  
#0743ED  
R=7 G=67 B=237  
C=90 M=70 Y=0 K=0  
RAL 5015  
PANTONE 2727 C



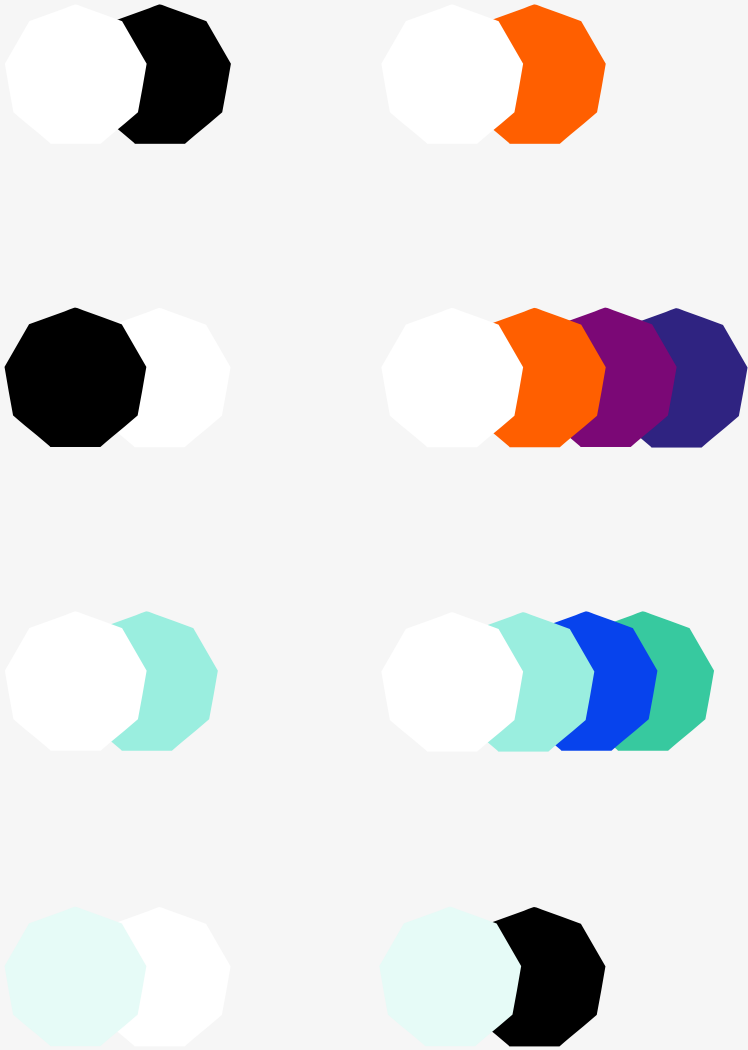
GREEN  
#37C99F  
R=55 G=201 B=159  
C=70 M=0 Y=50 K=0  
RAL 6027  
PANTONE 3385 C

# Paarings

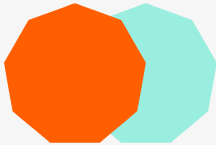
Color combinations follow specific rules to ensure visual harmony, clarity, and consistency. These rules help create balanced designs, guide perception, and support effective communication.

The proportion of white should always be the biggest.

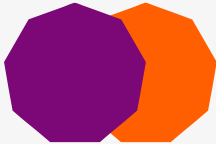
The following principles outline how colors should be combined and applied.



Combining strong colors



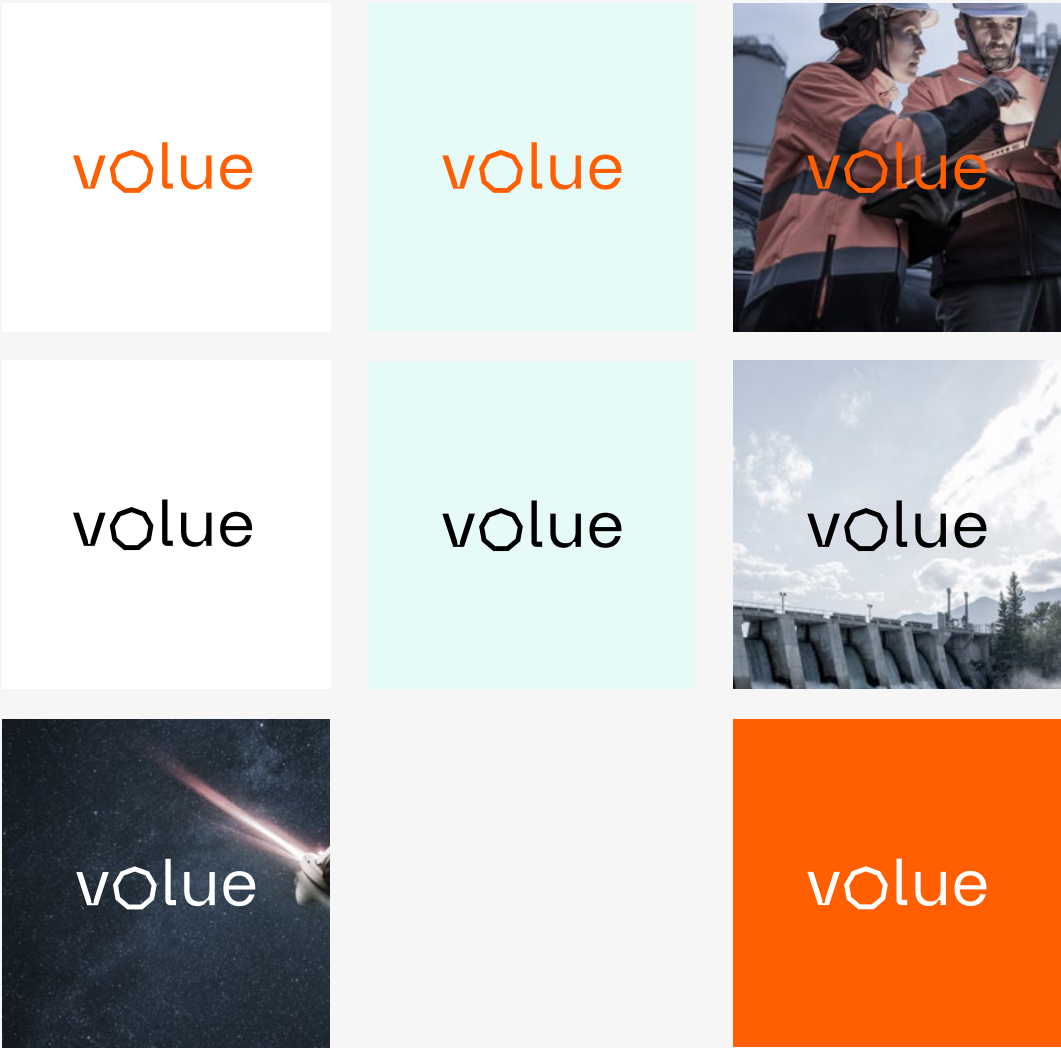
Secondary colors in foreground



# Logo and backgrounds

The logo may be placed on the specified color backgrounds and on images. It is essential to always ensure sufficient contrast so that the logo remains clearly legible.

The logo is displayed exclusively on light backgrounds. The only exception is the business card, where orange is used as the background color.



Exception: Business cards

value

03

# TYPOGRAPHY

abcdefghijklmnop  
qrstuvwxyz  
**ABCDEFGHIJKLM  
NOPQRSTUVWXYZ**  
*1234567890%&/()=*

# Roboto

We have defined Roboto as our brand typography. This is the font we use in communication for Volue, and reflect our clear voice in all channels.

abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

Roboto Regular

**abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ**

Roboto Bold

*Abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ*

Roboto Italic



# Font usage

We use Roboto as its primary corporate typeface. Roboto is a modern, highly legible sans-serif font designed for digital and technical environments. Its open shapes, balanced proportions and neutral character make it especially suitable for complex information, data-driven content and international communication.

AGENDA

Short Headline, Roboto Bold, capital letters

Powering those  
who power the world

Long Headline, Roboto Bold

Ces eliqui sandio quatur?  
Equiae mos nusae. Ut eaqui quam exped everuntes atquatis  
eossi consedi blaborp orepudiam eicatur at ipsumqui dolorior  
maxim reptate plit, imetur.

Copy, Roboto Regular

*Ces eliqui sandio quatur*

Source, Roboto Italic

# Typeface Usage & Hierarchy

A clear typographic hierarchy ensures structured communication and easy orientation.

## Headlines — Roboto Bold, capital letters

Uppercase headlines may be used for very short headlines consisting of one or two words.

Use uppercase headlines to:

- Create strong visual emphasis
- Mark sections or categories
- Highlight key statements

## Headlines — Roboto Bold

Roboto Bold is used for headlines and key messages.

It creates visual emphasis, guides the reader through the content and establishes a strong, confident presence.

Use headlines to:

- Structure content clearly
- Highlight main messages
- Create a clear entry point on each page or slide

## Body Text — Roboto Regular

Roboto Regular is used for all body text and longer copy.

It ensures high readability, even with dense or technical information.

Use body text for:

- Explanatory content
- Descriptions and supporting information
- Longer paragraphs and data-related text

## Sources Text — Roboto Medium Italic

Roboto Italic is only used for sources.

# Sizes

## Headline

Exact sizes are individual to each type of application, relative to it’s format and message, but in general main headings should be set in a large size with a good amount of space around. Line spacing should be approximately 1.2x as large as the size of the text.

When possible, headings should preferably be three times as large as the body copy, but this of course has to be tailored to each individual case.

## Body

The size is dependent on format but 9pt type on 12pt leading or 14pt on 18pt are examples of good line spacing for printed matter. For larger formats to be read from a distance, body copy should be scaled up in size to ensure good legibility.

Body copy should have generous line spacing, and this is especially important on digital surfaces, where typography is often more fluid. A rule of thumb is that line spacing should be approximately 1.3x as large as the size of the text.



abcdefghijklmnop  
qrstuvwxyz  
**ABCDEFGHIJKLM  
NOPQRSTUVWXYZ  
1234567890%&/()=**

# Fallback font

## Arial

Preferably, our brand font Roboto should be used in all communication, but in some cases this is not possible. When our brand fonts aren't available, we have defined Arial as a fallback font. Arial is a system font and should accompany most of today's operating systems.

abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ

Arial Regular

**abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ**

Arial Bold

*abcdefghijklmnop  
qrstuvwxyz  
ABCDEFGHIJKLM  
NOPQRSTUVWXYZ*

Arial Italic

value

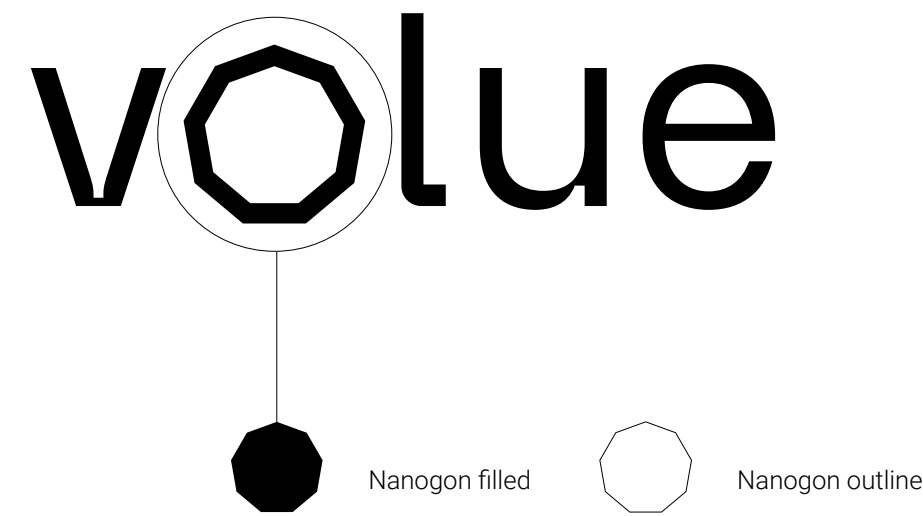
# 04 DESIGN ELEMENTS

# Forms and design elements

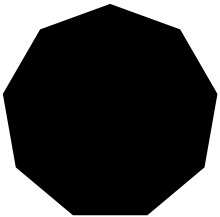
Value’s visual identity is based on two central graphic elements that together shape its appearance.

The starting point is the nine-sided polygon (nanogon), which is derived from the shape of the ‘O’ in the Value logo. It forms the basic design element and stands for structure, stability and precision. The nanogon will be used as a filled area and as a contour. This makes it suitable for a wide range of applications, from striking key visuals to subtle graphic accents.

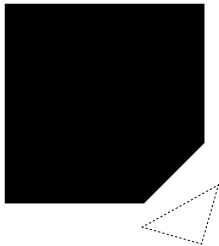
The second element is based on deliberate reduction: a shape with a missing corner. This detail creates tension and dynamism and symbolises openness, development and a change of perspective. The missing corner picks up on the geometric language of the nanogon and adds a surprising, characterful element. Together, both elements form a consistent, recognisable design system that combines clarity with independence and defines the visual character of Value in a lasting way.



1 **Nanogon**



2 **Missing corner**



# Nanogon Rules

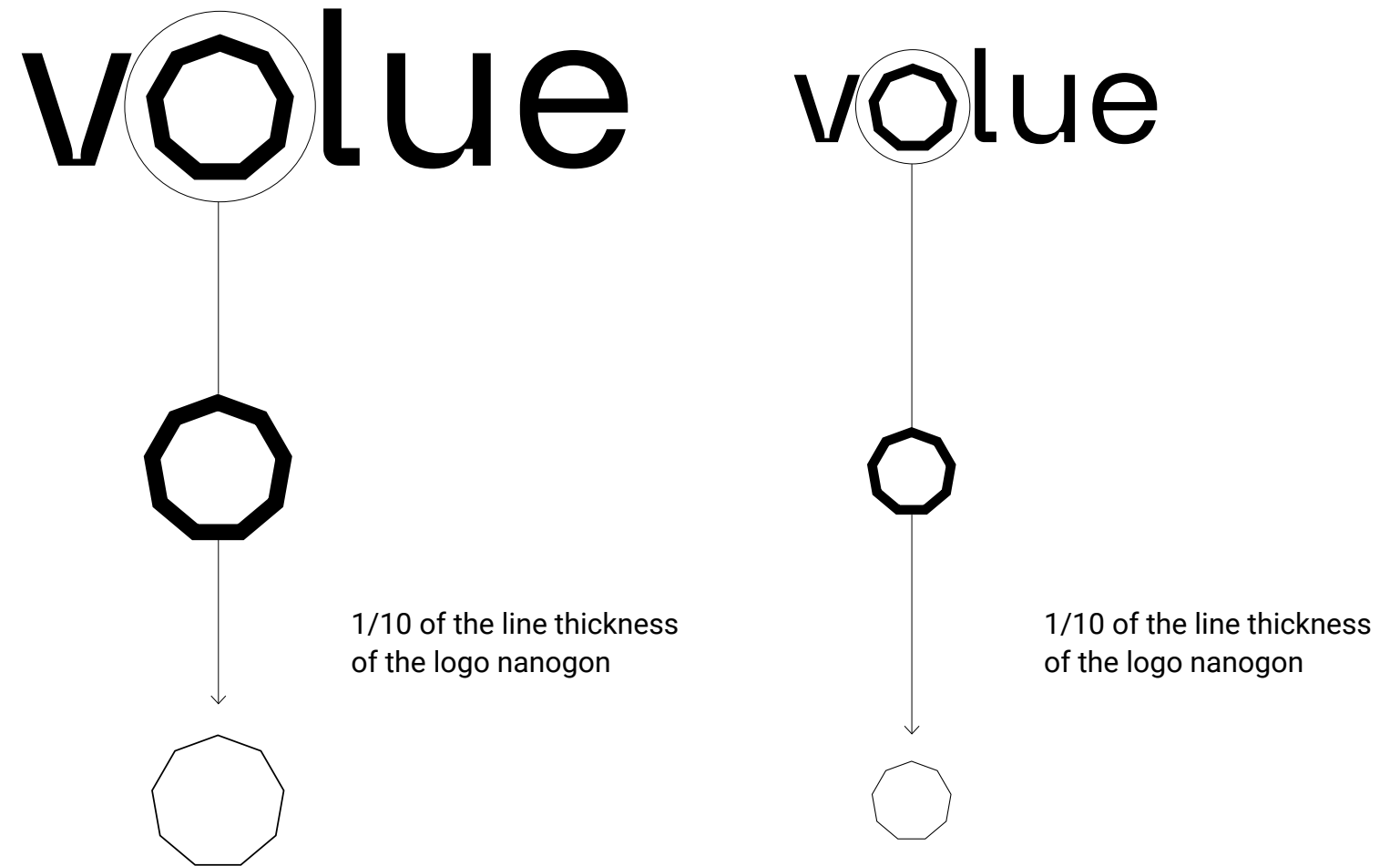
The contour thickness of the nanogon is proportional.  
It is always 1/10 of the line thickness of the logo nanogon.  
When scaling the nanogon, the contour thickness scales proportionally.

For very small representations, the outline must not be less than 0,3 px in thickness to ensure recognisability.

## Optical Adjustment

In exceptional cases, a minor optical adjustment of the Nanogon stroke weight is permitted.

For very large applications, the stroke may be slightly reduced; for very small applications, it may be slightly increased to ensure clarity and visual balance. The proportional system remains the primary reference.

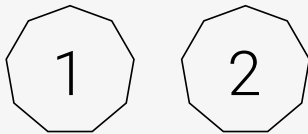




PPT Slide

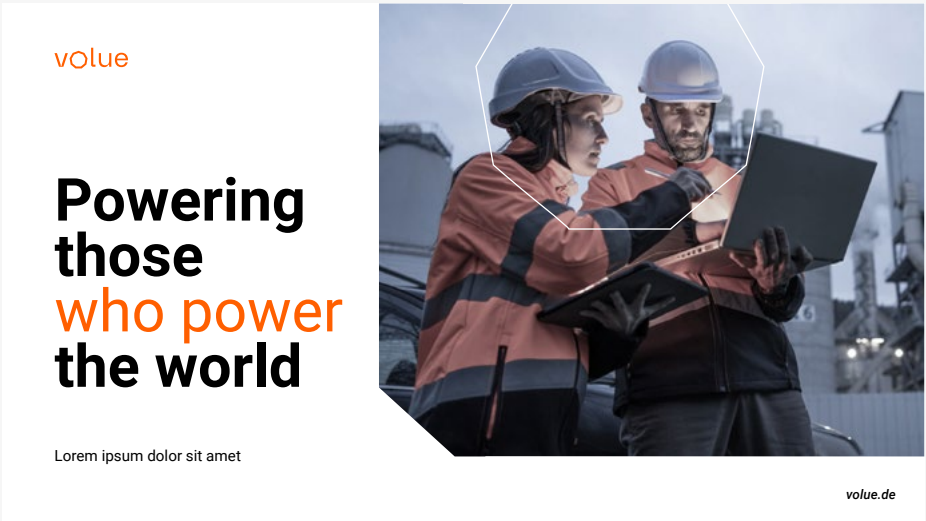


Social Media Posting



# Nanogon Application

The nanogon can be used as a filled shape (only multiplied negatively and with 75% opacity) or as an outline. It serves a supporting function and must have meaning within the image. If there is no reason to use it as a background, the nanogon is left out.



Poster



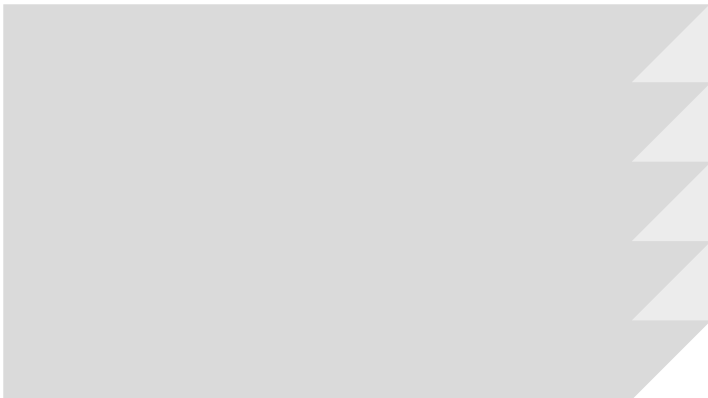
Social Media Posting



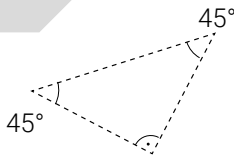
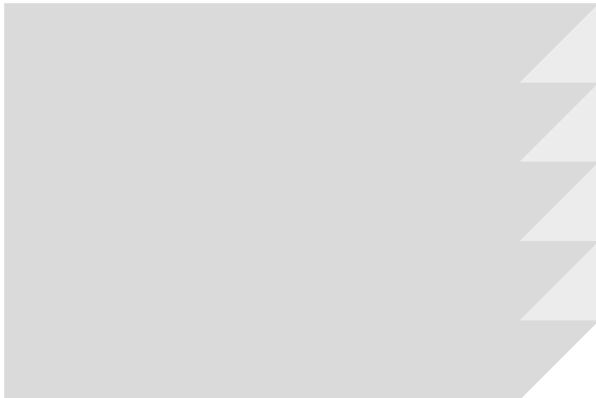
1:1



16:9



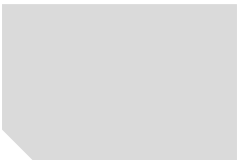
3:2



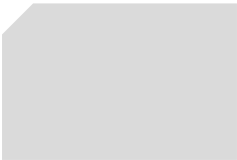
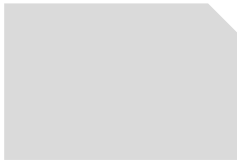
# Missing corner Rules


The size of the missing corner is determined by a right-angled triangle with acute angles of 45 degrees.

The size of the missing corner is always derived from the respective format. It scales proportionally with the area and thus automatically adapts to different aspect ratios. This ensures that the design principle remains consistent and balanced across all formats.



**Left or right**  
The missing corner may be on the left or right side, but not at the top.

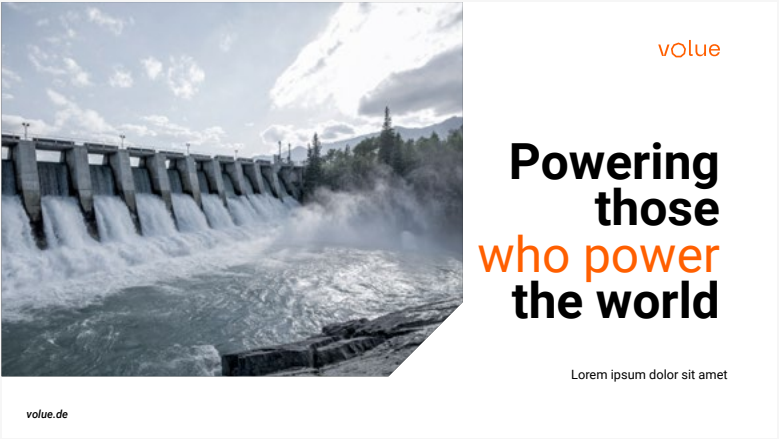


  
Corner not at the top.

DESIGN ELEMENTS



Social Media Posting



Poster

Missing corner Application

The missing corner should not appear in every image (e.g. powerpoint or website), but rather sparingly and deliberately.

It is used selectively for distinctive formats, such as quotes, header boxes, intro modules, and product/feature boxes.



Social Media Posting

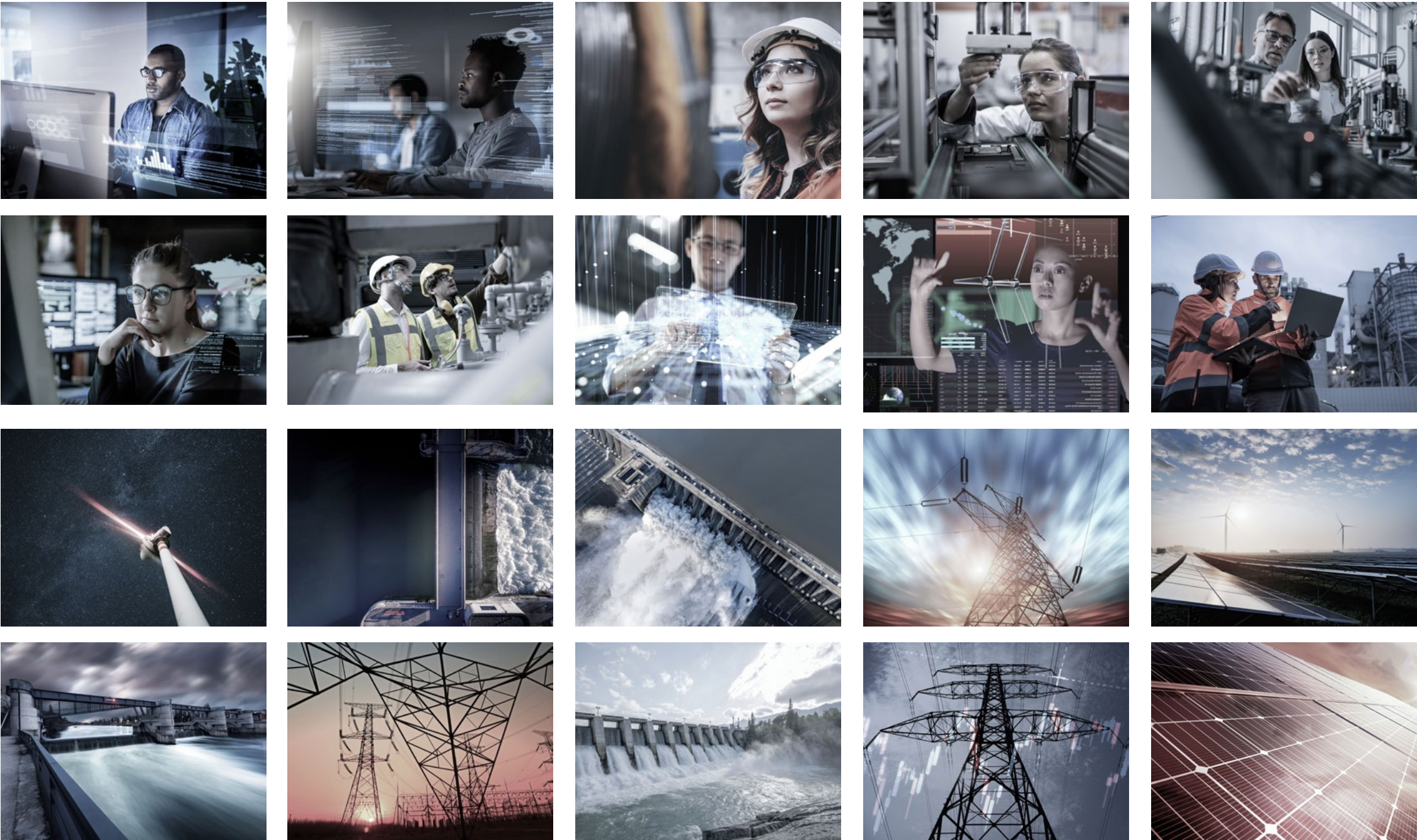


PPT Slide

value

# 05 PHOTOGRAPHY





# Picture Pool

There is a selected pool of images that may be used. The images have been edited and are therefore unique and integrate into the Volue colour scheme.

Other stock images may not be used.

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# 06 USES



POWERPOINT SLIDES

04

VOLUME | Agenda

value

Powering those who power the world

value

04

VOLUME | Agenda

AGENDA

1

Accusam, ut quam  
facimpor aut vollicita suntotat

2

Facedes quunt qui  
officia tinulioribus se desto

3

Aut voles vollicita  
Facedes quunt qui officia

4

Accusam, ut quam  
facimpor aut vollicita suntotat

5

Facedes quunt qui  
officia tinulioribus se desto

6

Accusam, ut quam  
facimpor aut vollicita suntotat

7

Facedes quunt qui  
officia tinulioribus se desto

8

Aut voles vollicita  
Facedes quunt qui officia

9

Accusam, ut quam  
facimpor aut vollicita suntotat

10

Facedes quunt qui  
officia tinulioribus se desto

value

07

VOLUME | About

WHO WE ARE

PURPOSE

We realise the green transition

MISSION

To build a global technology leader who provides innovative services critical to society, unlocking a cleaner, better and more profitable future.

VISION

To develop technology for a sustainable tomorrow

value

011

VOLUME | Process

LOREM

01

02

03

04

01

02

03

04

01

02

03

04

01

02

03

04

value

015

VOLUME | Full screen image

value

016

VOLUME | Image highlight on image

LOREM ipsum

Accusam, ut quam, quia volorehent fulo cimpor aut voles vollicita suntotat. Fased quunt qui officia tinuliori.

value

019

VOLUME | Image and text

Accusam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto Accsam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto.

source

Accusam, ut quam, quia volorehent facimpor aut voles vollicita suntotat. Facedes quunt qui officia tinulioribus se desto.

value

023

VOLUME | Images and text

Aspit venihic tem iur rero dionectem

ccusam, ut quam, quia volorehent facimpor aut voles vollicita suntotat. Facedes quunt qui officia tinulioribus se desto Accsam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto Accsam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto Accsam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto.

value

030

VOLUME | Quote

„Lorem ipsum sit dolor sit amit desnu melas mali.“

Aspit venihic tem iur rero dionectem

Accusam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto Accsam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia.

value

032

VOLUME | Tables

LOREM ipsum sit dolor sit

Aspit venihic

Accusam ut quamquia volorehent facimpor aut voles

LOREM ipsu

Accusam ut quamquia volorehent facimpor aut voles vollicita suntotat

Aspit venihic

Accusam ut quamqui

LOREM ipsu

Accusam ut quamquia volorehent acimpor aut voles

value

035

VOLUME | Icons

ICONS

Analys

Artificial Intelligence

Battery Storage

Battery

Biorefin

Blog

Central Europe

Climate Temperature

Cloud

CO2

Coal

Construction Site

Consumer

Cycle

Decline

Decline

Demand Response

Distribution

Economy

Electricity

Email

End to End

Energy Mix

Energy

EV Charging

Exchanger

Grid System

Expertise

Feedback

Flexibility

Focus Area

value

036

VOLUME | Thank you

THANK YOU

Accusam, ut quam, quia volorehent facimpor aut voles vollicita suntotat.Facedes quunt qui officia tinulioribus se desto

Head Office – Oslo

Chr. Krohgs gate 16

0186 Oslo Norway

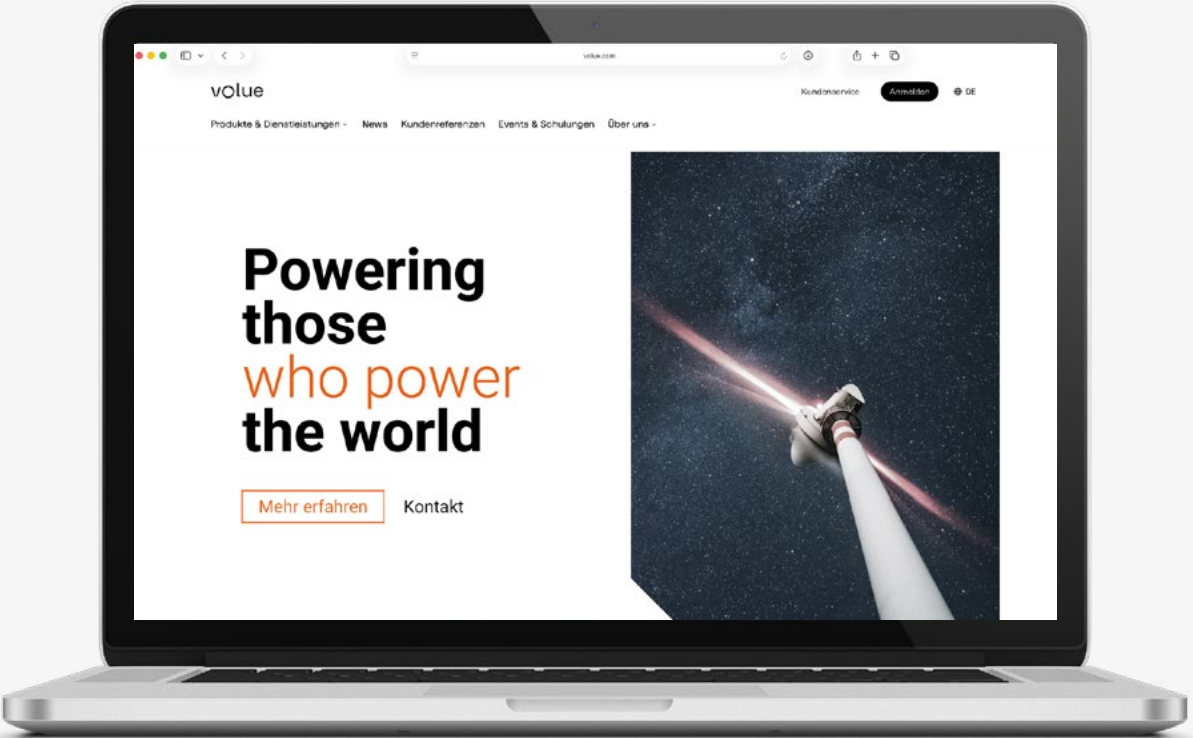
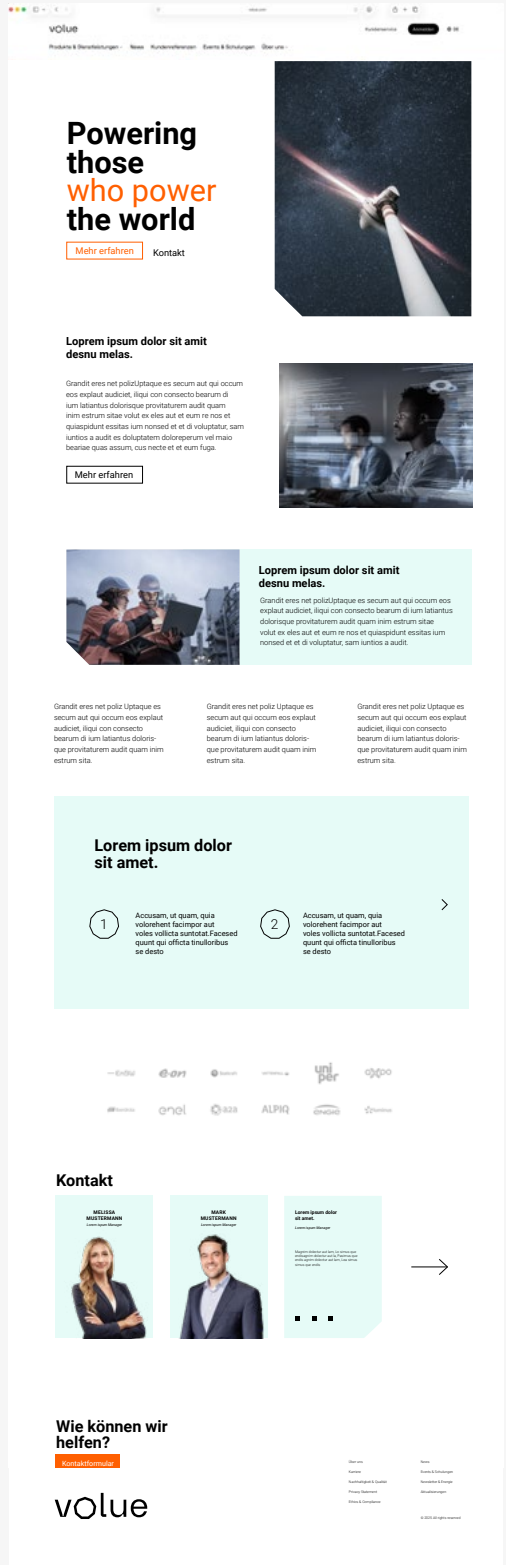
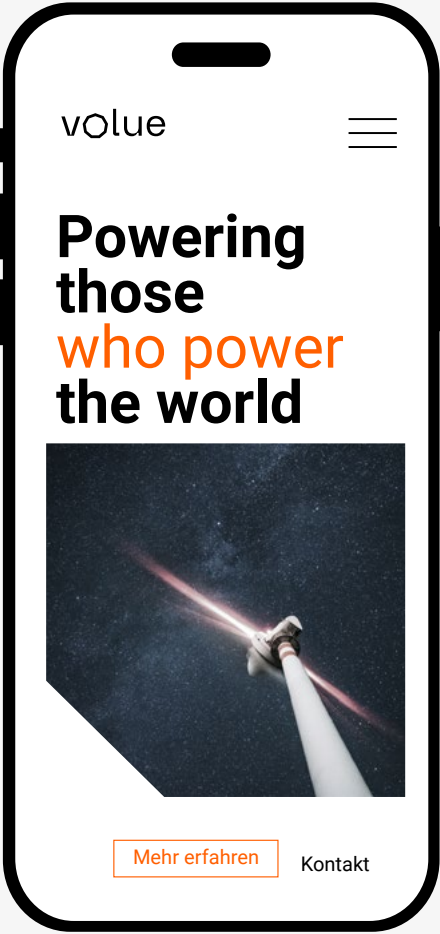
+47 73 80 45 00

value

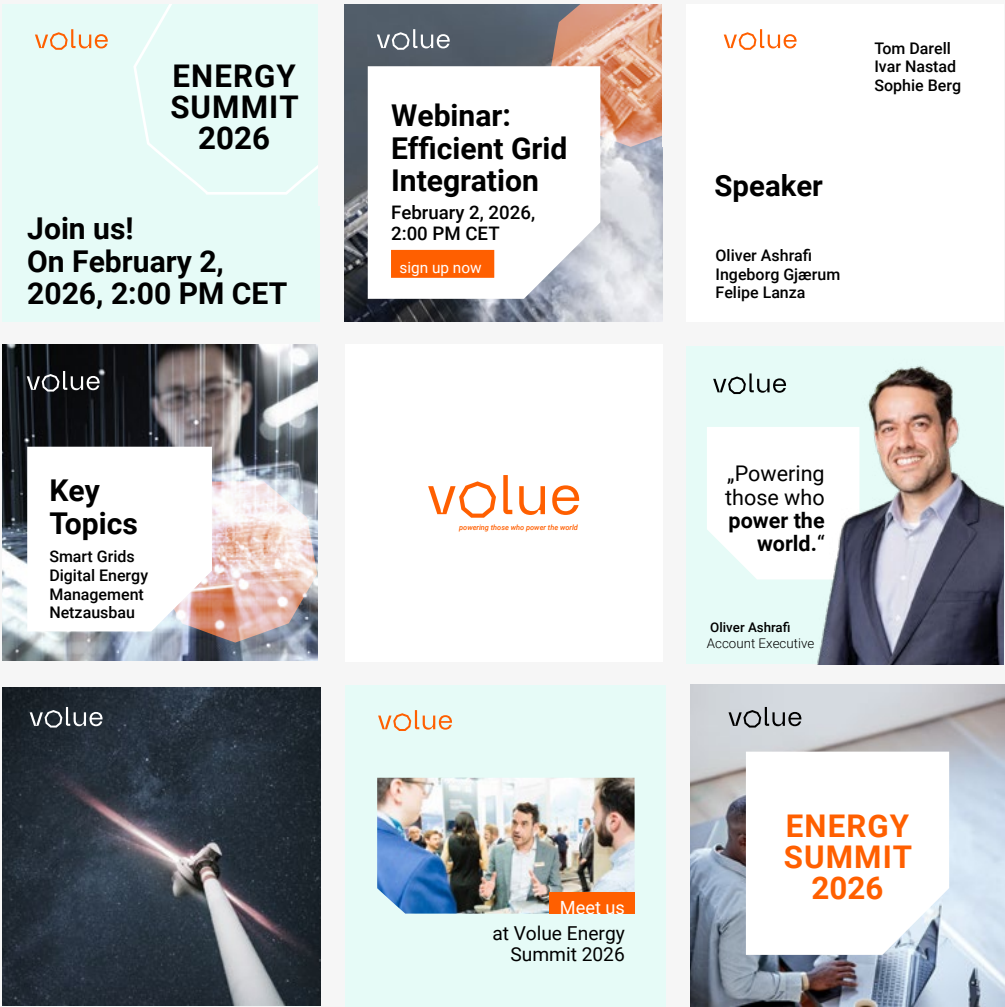
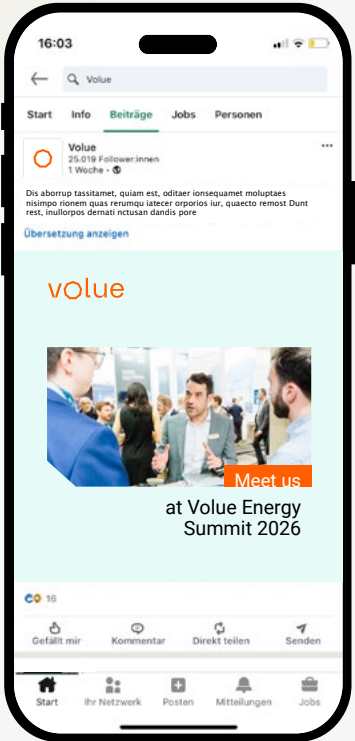
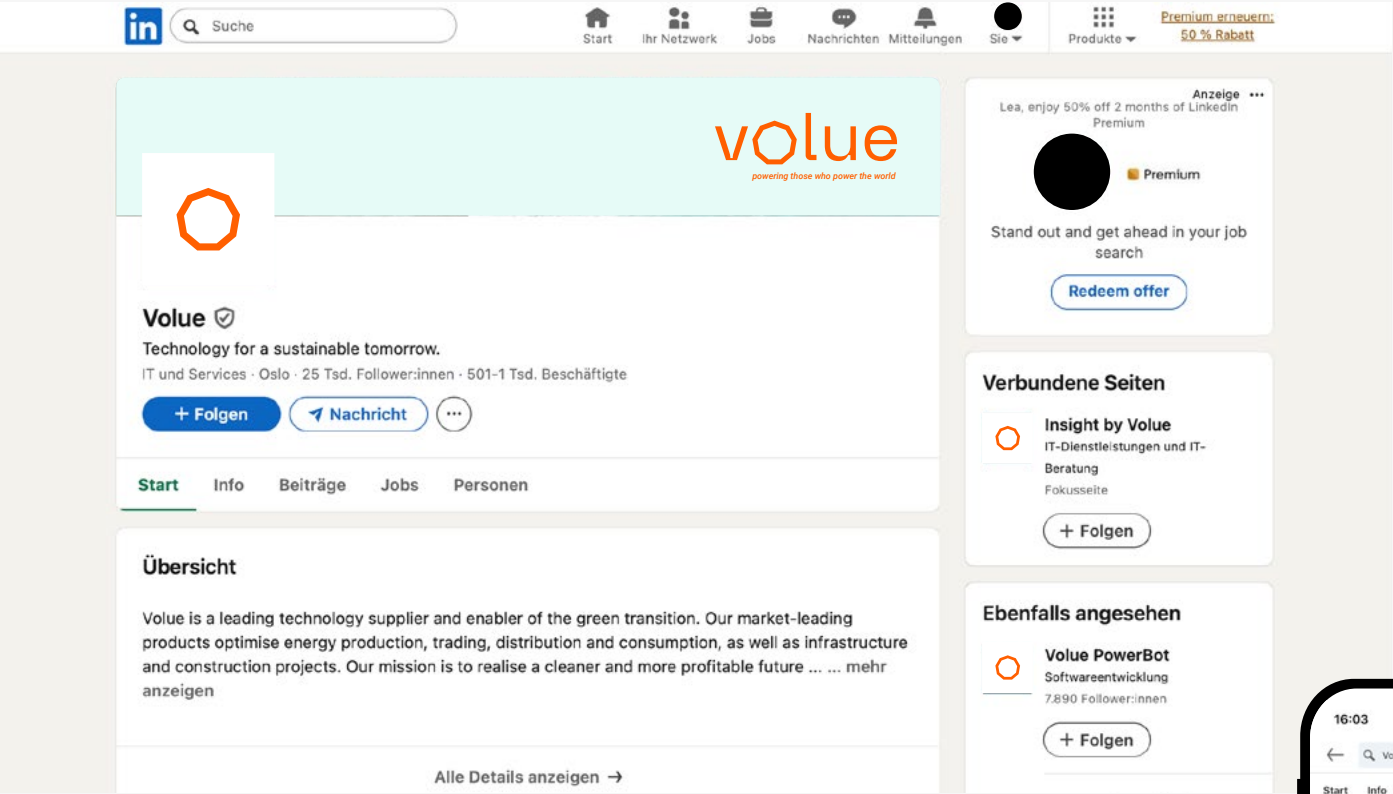
Work in progress

BUSINESS CARDS

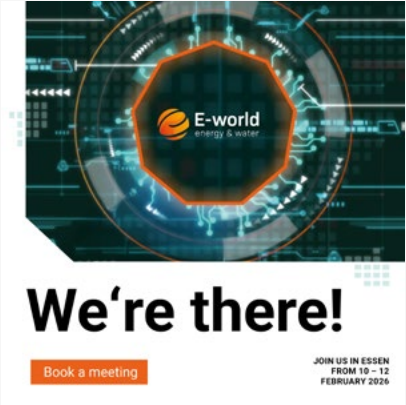


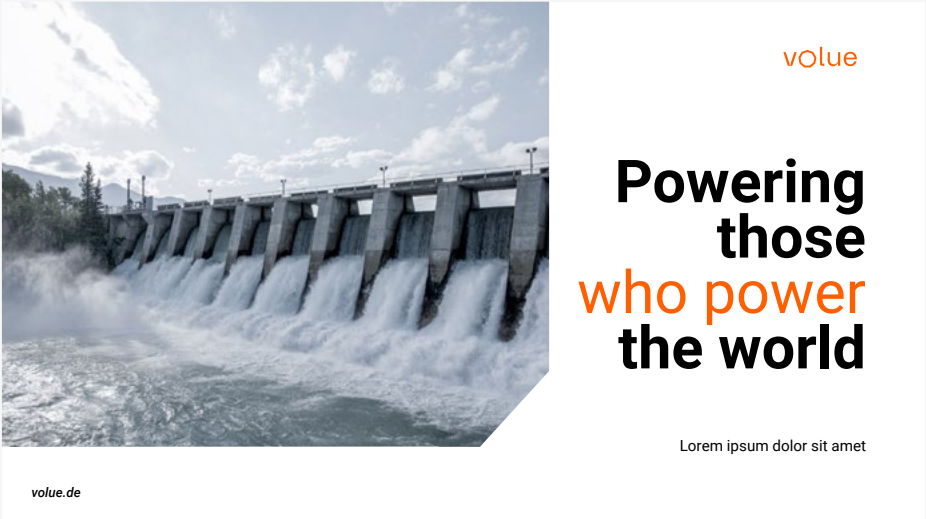






Work in progress





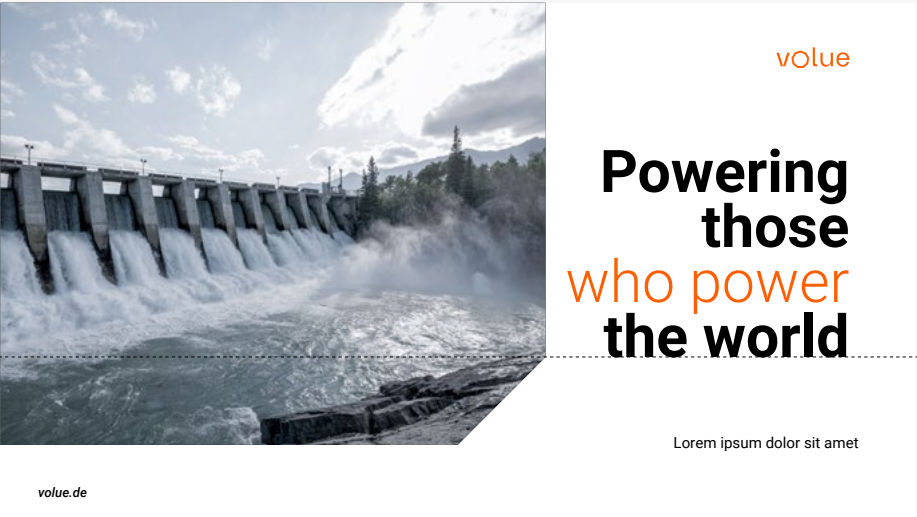
Work in progress



# Rules

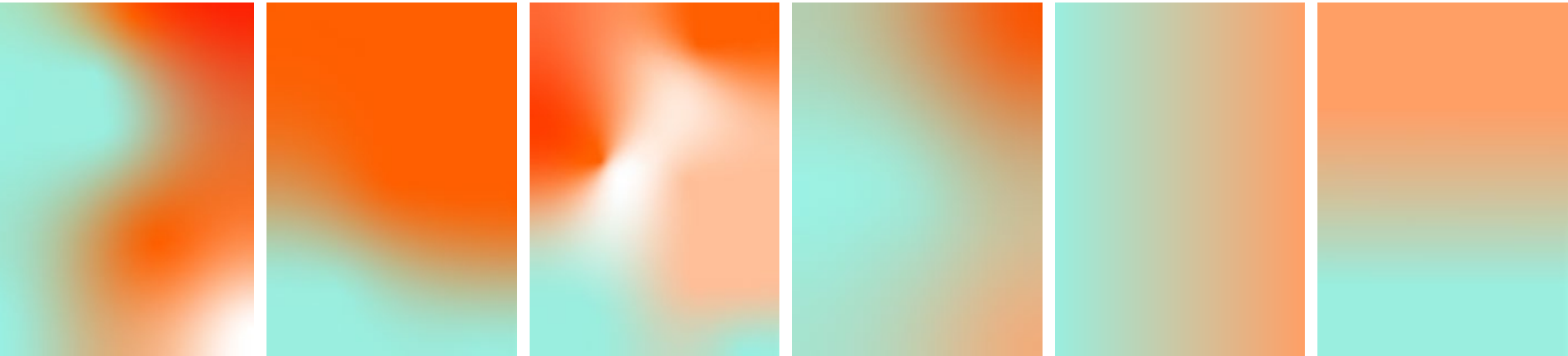
The headline is always positioned at the height of the missing corner.

Mixed font styles may be used in the headline to support the message. This is an exception and should only be used on posters.









# Only in motion

The gradients are only used in moving images and do not appear in any other design elements.

WINDOW GRAPHICS

