DCP Centennial

Logo & Brand Identity Guidelines

2025

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1. Concept

Brand Concept

The DCP Centennial logo is a dynamic emblem of the College of Design, Construction and Planning's (DCP) storied history and bold vision for the future. Drawing inspiration from the University of Florida's (UF) iconic design language and Florida's rich design heritage, the logo honors a century of innovation while setting a forward-thinking tone for the next 100 years.

This celebration logo weaves together historical significance, cultural resonance, and an aspirational outlook. It embodies the college's legacy as a leader in shaping the built environment and its ongoing mission to prepare the next generation of professionals for challenges and opportunities in design, construction, and planning.

Graphic Concept

The DCP Centennial logo is a visual celebration of the College of Design, Construction and Planning's (DCP) 100-year journey and its commitment to the future. Inspired by the University of Florida's (UF) iconic design language and Florida's distinguished design heritage, the logo unites tradition with innovation. It reflects a century of shaping spaces and communities while projecting a bold and forward-thinking vision for the next 100 years.

A key element of the Centennial design is the integration of photos and visuals contributed by current and past faculty and students. These images capture the essence of DCP's legacy through the work, achievements, and experiences of those who have shaped and continue to shape the college's story. By highlighting these contributions, the logo and accompanying visuals create a powerful connection between generations, showcasing the evolution of design, construction, and planning through the lens of DCP's diverse community.

This design thoughtfully blends historical significance, cultural identity, and student contributions with modern forms to convey progress and adaptability. It becomes more than just a mark—it is a storytelling device that honors the past while celebrating the ongoing impact of DCP's students and alumni. Together, the logo and imagery embody the college's legacy as a leader in the built environment and its mission to empower the next generation of professionals to meet the challenges and opportunities of tomorrow.

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Graphic Concept

2. Logo

Logo

The DCP Centennial logo is a dynamic emblem of the College of Design, Construction and Planning's (DCP) storied history and bold vision for the future. Drawing inspiration from the University of Florida's (UF) iconic design language and Florida's rich design heritage, the logo honors a century of innovation while setting a forward-thinking tone for the next 100 years.

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Logomark

Primary Logo (Logomark with Wordmark)

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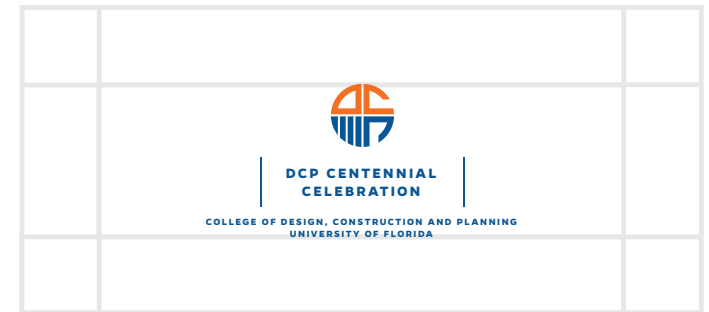UNIVERSITY OF FLORIDA

Clear space

Clear space around a logo is essential because it gives the design room to breathe, ensuring clarity and readability. Without this buffer, a logo can become crowded by surrounding elements like text or images, making it harder to recognize at a glance. The empty space acts as a visual separator, keeping the logo distinct and allowing it to stand out, even in busy layouts.

This space also draws attention to the logo by acting like a spotlight. When there's nothing competing nearby, the viewer's eye is naturally guided toward the design. This focus creates a sense of balance and harmony, making the logo the clear focal point. A design with ample white space conveys intentionality and thoughtfulness, leaving a lasting impression.

In addition to clarity and focus, white space gives the logo a professional and versatile appearance. A cluttered design can feel rushed or amateurish, while an uncrowded logo looks polished and adaptable across different platforms—websites, business cards, or posters. Just like a frame enhances a work of art, white space enhances the logo, ensuring it stands out and communicates effectively in any context.

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Logo Variation

Light Background

Dark Background

Colorful Background

3. Colors

Color Specifications

Beyond our logo, color is the most recognizable aspect of our brand. Our color palette helps audiences identify us at a glance. The way we use color sets the mood for each piece and reflects our heritage and surroundings. Our communications draw on three color palettes to unite them.

Note: Many of these colors should look familiar because most of them, including the primary orange and blue, have not changed. Several colors in the secondary and accent palettes have changed, so even if they look similar to those you've used in the past, use this guide to ensure that you are using the correct colors.

Our color palette is bold and distinctive. It relies primarily on our heritage colors of orange and blue – and generous white space. Secondary colors are used for deeper content levels in layouts and

for breaking up headlines. We create a modern look that elevates our momentum by leaning on our heritage colors and plenty of open space.

Note: Always use the color values listed in this section when using color builds. They have been adjusted for the best screen and print reproduction and may not match Pantone Color Bridge breakdowns.

At our core, we are orange and blue. As part of our brand's visual language, we express that in all its forms by expanding the flexibility of these two colors.

With that in mind, this palette unifies the brand's colors, reflecting our institution's philosophy and mission.

Orange and blue should drive most marketing, campus, and alumni materials, but sometimes other colors are needed.

For those circumstances, we have developed this secondary palette.

These colors are best suited for internal communications, but they may also be used in long-form communications where more colors are needed for variety, infographics, and icons. Large fields of these colors should be avoided. Be sure that our primary orange and blue are always the most prominent colors.

Under no circumstances should any of these colors become the predominant color for a school, center, institute, or department.

Color Specifications

Primary colors

CMYK	0 | 70 | 100 | 0	100 | 60 | 0 | 20	0 | 32 I 100 | 0	100 | 73 / 0 | 61
RGB	250 | 70 | 22	0 | 33 | 165	242 | 169 | 0	0| 38 | 187
HEX	#FA4616	#0021A5	#F2A900	#002657
OFFICIAL NAME	[CORE ORANGE]	[CORE BLUE]	[ALACHUA]	[DARK BLUE]

Color Specifications

Secondary colors

CMYK	0 | 96 | 82 | 1	46 | 98 1 35	78 | 13 | 84 | 222
RGB	211| 39 | 55	106 | 42 | 96	42 | 169 | 0
HEX	#D32737	#6A2A60	#22884C
OFFICIAL NAME	[BOTTLEBRUSH]	[PERENNIAL]	[GATOR]

Logo Best Practices

How to not use

🚫

Department
Name

🚫

COLLEGE NAME

🚫

YOUR NAME

🚫

UNIT TITLE

4. Typography

Typography

Gentona

Gentona │ **AaBbCc**

ABCDEFGHIJKLMNOPQRSTU-VWXYZ1234567890!@£$%^&*()

Typography

Use of Gentona

Gentona is an excellent font choice, combining modernity, clarity, and versatility. Its clean, geometric letterforms ensure legibility across print and digital applications, from small captions to bold headlines.

The contemporary sans-serif design strikes a balance between timeless professionalism and approachability, making it ideal for branding, corporate communication, and other polished projects. Its wide range of weights and styles allows for cohesive typography systems with enough variety to create visual interest.

Optimized for digital use, Gentona's well-defined shapes maintain clarity on screens, ensuring it performs beautifully across platforms. Its distinctive yet neutral character makes it a reliable choice for any design need.

Gentona

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
01234567890!
@£$%^&*()

Gentona

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
01234567890!
@£$%^&*()

Gentona

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
01234567890!
@£$%^&*()

Gentona

ABCDEFGHIJKLM
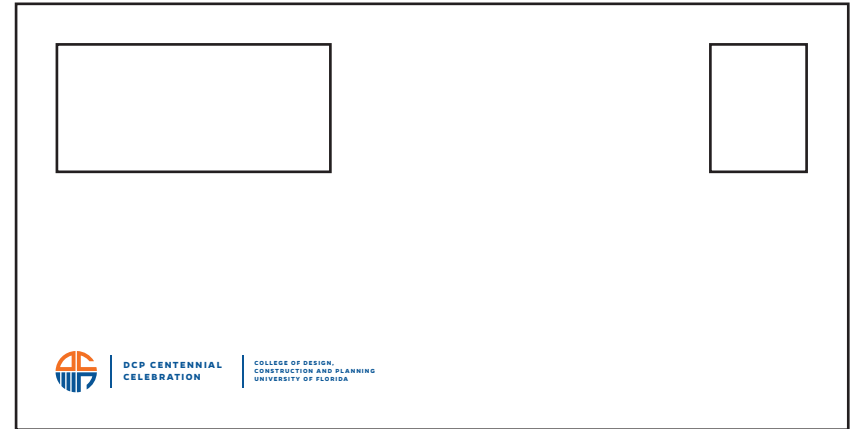NOPQRSTUVWXYZ
01234567890!
@£$%^&*()

5. Stationery

Stationery Guideline

Letterhead

Stationery Guideline

Envelope

6. Image

Image Appilcation

When placing a logo over an image, en-suring clarity and visibility is crucial. The logo should stand out against the back-ground, which requires sufficient con-trast. Select an area of the image with consistent tones or adjust the image using techniques like semi-transparent overlays or brightness adjustments to avoid the logo blending into busy or detailed sections. A clear contrast en-sures the logo remains prominent and recognizable.

The placement and scale of the logo are equally important. Position it in a way that creates balance within the com-position, avoiding high-detail areas like faces or patterns that might distract from the logo. Its size should be large enough to maintain visibility but not so dominant that it overpowers the image. Adding sufficient white space around the logo further ensures it doesn't feel cramped and remains the focal point.

Finally, adapt the logo to the image's tones by using variations like light, dark, or monochromatic versions, while staying true to the brand identity. The image's purpose should guide the logo's placement, ensuring it complements the message rather than distracting from it. By carefully considering these factors, the logo can integrate seam-lessly into the image while maintaining its impact and effectiveness.

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Digital Presenations

Using logos over images in presentations requires thoughtful design to ensure the logo remains clear, professional, and visually cohesive. Here are some best practices to guide you:

First, choose images that provide a clean, uncluttered area where the logo can stand out. Avoid placing the logo over busy or detailed parts of the image, like patterns, faces, or text. If the image doesn't naturally offer a suitable space, consider using design techniques such as adding a semi-transparent overlay or a gradient fade to create contrast between the image and the logo. These adjustments help the logo remain prominent and recognizable without detracting from the image.

Next, ensure the logo is appropriately scaled and positioned. The size should be large enough to maintain visibility but not so big that it overwhelms the slide. Position the logo in areas of the slide where it doesn't compete with key content, such as a corner or along a consistent tone in the image. Balance is essential—too much emphasis on the logo can detract from the presentation's message, while insufficient emphasis can make it feel like an afterthought.

Lastly, adapt the logo to fit the image and presentation design. Use alternate versions of the logo, such as light, dark, or monochromatic options, to maintain contrast and align with the slide's overall tone. Ensure that the logo placement and treatment remain consistent across slides for a cohesive and professional look. When used thoughtfully, logos can enhance the presentation by reinforcing brand identity without overshadowing the content.

Digital Application

Mobile Devices

7. Additional information

Additional information

LOGO USAGE

The College of Design, Construction and Planning will have consistent logo usage across all communications platforms, and that policy includes the Centennial logo. We are striving for continuity in recognition by our internal and external audiences across the vast array of our communications channels.

CENTENNIAL LOGO

The college's centennial logo is one that follows the University of Florida's promotional logo guidelines and was approved by UF Strategic Communications and Marketing for official use. Any use of this logo by anyone in our college (faculty, staff or students) must get approval from Brent Ferraro. Unauthorized use of this logo is prohibited.

Once logo use is approved, it is with the understanding that the logo cannot be altered at all. You will use the logo in the form it is supplied. Approval is limited to the person requesting it. This is not a blanket approval for a center, institute, program, department or school.

The Centennial logo with the ribbon is only to be used with more formal communications. There are no restrictions on the regular circle logo once approved.

USAGE

The College of Design, Construction and Planning will have consistent logo usage across all communications platforms, and that policy includes the Centennial logo. We are striving for continuity in recognition by our internal and external audiences across the vast array of our communications channels.

The choice between using just a logo mark (the graphic part of the logo without any text) and the full logo (including both the Logo Mark and Wordmark) depends on various factors, such as the context, audience, and goals. Here are some guidelines and examples for each scenario:

Logo Mark:
Brand recognition, merchandising, minimalist design is needed, watermarking, iconography, packaging, space constraints.

Full Logo:
Brand introduction, official documents and communications, signage, advertising, sponsorships and partnerships.

Additional information

PROPORTIONS AND SCALING:

The DCP Centennial logo should always be used in its original proportions and should not be stretched, squeezed, or distorted in any way

COLOR INTEGRITY:

- Use the Centennial logo in the approved colors only (listed below.) Alterations to colors or color combinations are not permitted.

TYPOGRAPHY AND DESIGN ELEMENTS:

- No alterations should be made to the typography or any design elements within the Centennial logo. This includes not altering the font, spacing, or arrangement of elements. Such changes can significantly impact brand recognition and should be avoided.

TO SUMMARIZE:

The College of Design, Construction and Planning requires consistent Centennial logo usage across all communication platforms, with the Centennial logo adhering to University of Florida guidelines and requiring approval from Brent Ferraro. Once approved, the logo cannot be altered and must be used as supplied, with the Centennial logo with the ribbon reserved for formal communications and the regular circle logo

having no restrictions. The choice between using just a logo mark or the full logo depends on context and goals, such as brand recognition or official documents, with examples like Apple, McDonald's, and Starbucks illustrating appropriate use. The Centennial logo must maintain its original proportions, approved colors, and design elements without any alterations to ensure brand recognition.

DCP Communications
UF College of Design, Construction and Planning

Website: dcp.ufl.edu