



FILIPPO FAVARO · HMI & INDUSTRIAL IOT DESIGN

Brand book

The mark, the colours, the type and the parts the site is built from.

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Two Fs, interlocked

Filippo Favaro: two Fs. The second is the first turned half a turn, and the two lock into one rounded square.

Each F owns its stem whole. Its bar runs on under the other F's stem, turning down in a quarter round that the stem cuts off, so the bar reads as passing beneath it. The middle arms run level from the stems and overlap in the centre, the first F's on top. The outline is point-symmetric: a half turn lands it on itself, the two Fs trading places.

The first F is drawn in the text colour, the turned F in a flat petrol, and a seam of the ground runs wherever the two meet, so they read as two pieces locked together. The petrol is the only colour in the mark. Drawn by Filippo, his Frame 4486.

PIECES

Two paths, a seam apart: the turned F and the first F

SYMMETRY

Outline point-symmetric; a half turn swaps the Fs

OVER AND UNDER

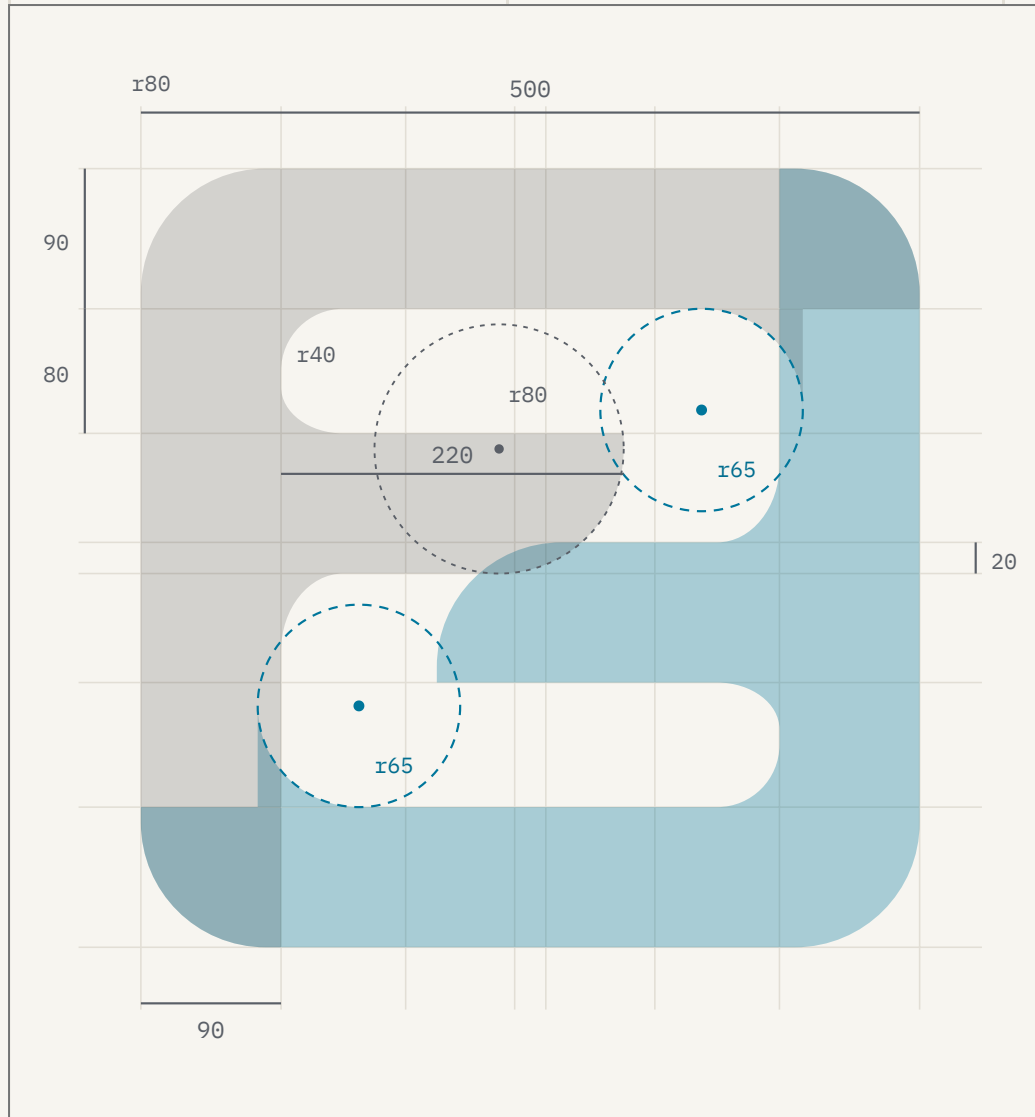
Each bar passes under the other F's stem; in the centre the first F's arm lies over the turned F's

Construction

Drawn on a 500 square. Every stroke is 90; the middle arms sit apart, so the slot over each is 80 and the two arms overlap by just 20. Then every edge is drawn in by 10.5, so a seam of 21 opens wherever the two Fs meet: wide enough to read as a cut at any size. The turned F is the first, turned 180° about the centre (here in petrol, the first F in grey).

OUTLINE	A 500 square, corners r80
STROKES	90: every bar, stem and arm, in both Fs
SLOTS	80, over each middle arm
INSIDE CORNERS	r40 at the bars; where an arm meets its stem, 40 across, 30 deep on the slot side and 50 on the other
MIDDLE ARMS	Level, 220 from the stem; the two overlap by 20, the first F on top
ARM TIPS	Square on the slot side; a 10 flat and an r80 round on the other
UNDER THE STEM	Each bar turns down in an r65 quarter round, centred 50 inside the other F's stem, which cuts it off
SEAM	Every edge drawn in by 10.5: strokes show 69, slots 101. The F that passes under stops 21 short of the one over

Source: `public/brand/ff-mark.svg` · Filippo's drawing and the masters in `docs/brand/mark/ff-4486/`.





Clear space and size

Keep a margin of x on every side, where x is 0.18 of the mark's width: the margin Filippo's own tile gives it. Nothing else (type, edges, other marks) comes inside it.



96 PX



48 PX



32 PX



24 PX



16 PX

SMALLEST ON SCREEN

16 px. In two colours every slot still opens at that size

SMALLEST IN PRINT

5 mm wide

FAVICON AND APP ICON

On the ink tile, as drawn: the mark 74% of the tile, the tile rounded r40 on 800

Colour versions

		
Two-tone · light ground Ink and petrol. The default.	Two-tone · dark ground Light grey and the same petrol.	Two-tone · on ink The footer, and the header logo under the pointer.
		
One colour · ink Where only one colour prints. The seam alone keeps the two Fs apart.	One colour · reversed Paper on ink, cut the same way.	On a light ink ground The dark theme's footer: graphite and petrol.

The turned F is the mark's own petrol, #0288B1, flat, as drawn. The site's accent, #00769B, is the same hue a step deeper, so text reads on it and in it. Below 48 px the one-colour seam opens from 21 to 30.

With the name



ONE LINE • HEADER, SIGNATURES



ONE LINE • DARK GROUND



TWO LINES • THE MARK AS TALL AS BOTH



HEADER BLOCK • THE SHARE CARD

The name is set in Nippo 700. In one line the mark is 1.5 times the name's size and sits 0.6 of it away, its middle on the capitals' middle, as in the site's header; in two lines it is as tall as both lines together. The files are outlined: docs/brand/mark/ff-4486/.

Misuse



Don't turn it



Don't stretch or squash it



Don't swap the colours



Don't close the seam



Don't recolour it



Don't add effects

Colour - light theme

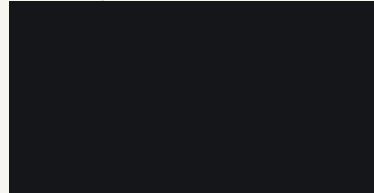
Ink on paper, with one accent: petrol, the mark's own taken a step deeper. It is the tool's colour: frames, handles, chips, pins and a button under the pointer.



Paper

#F7F5F0

The page ground



Ink

#14161A

Text, lines, the primary button
16.6:1 on paper



Petrol

#00769B

The accent: marks, frames, fills
4.7:1 on paper



Petrol text

#016D8F

Small accent text
5.4:1 on paper



Petrol deep

#016484

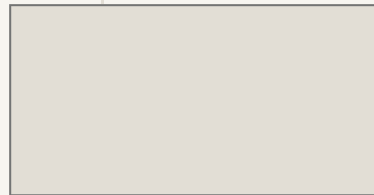
Text on a petrol tint
6.1:1 on paper



Muted

#5A5F67

Secondary text, captions
5.9:1 on paper



Line

#E2DED5

The visible column rules



Button ground

#FDFCF9

The secondary button



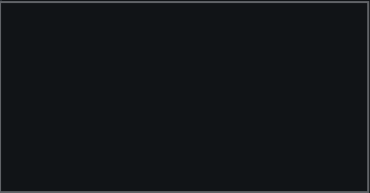
On petrol

#F7F5F0

Text on a petrol fill, both themes
4.7:1 on petrol

Colour - dark theme

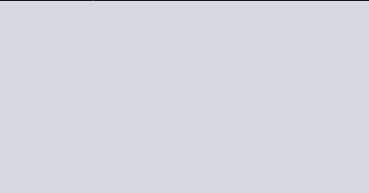
Graphite, a near-neutral grey-black, so the accent is the one colour on the page: the same petrol as on paper. The light is a soft cool grey, not white, so it does not glare.



Graphite

#111417

The page ground



Light

#D6DAE0

Text, lines
13.2:1 on graphite



Petrol

#00769B

The accent: the mark, frames, buttons
3.6:1 on graphite



Petrol text

#00A0D1

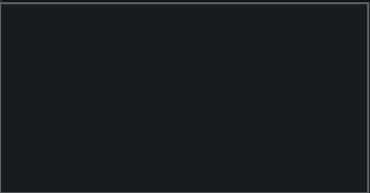
Small accent text, links
6.1:1 on graphite



Muted

#98A1AF

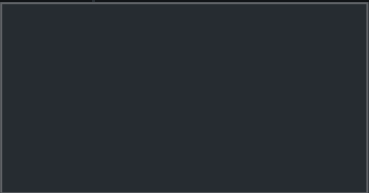
Secondary text
7.1:1 on graphite



Raised

#171C21

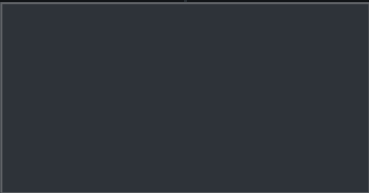
Panels, the secondary button



Line

#262C31

Column rules

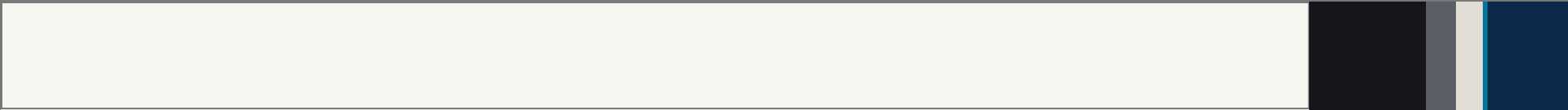


Rule

#2E3339

Box edges inside panels

How the colour is used



MEASURED ON THE HOME PAGE, LIGHT: PAPER 83% • INK 8% • GREYS 2% • RULES 2% • PETROL 0.3% • THE WORK 5%

Petrol marks the tool

Selection frames, their handles and size chips, the Filippo cursor, comment pins and a button under the pointer. Rows, cards and tiles flood ink, not the accent.

Text on petrol is paper

Paper on petrol reads at 4.7:1, in both themes. Ink on it would sink (3.5:1). Small accent text is taken a step deeper on the paper, #016D8F (5.4:1).

One colour in both themes

The fill is the same petrol on paper and on graphite (3.6:1, enough for the mark, frames and buttons). Only small accent text on the dark page is lifted, same hue, to #00A0D1 (6.1:1).

FUNCTIONAL COLOURS • MACHINE STATES ONLY, INSIDE THE CNC FIGURE

 **Waiting** #8A6410 • 4.9:1  **Running** #1E7A47 • 4.9:1  **Alarm** #C22A19 • 5.3:1

Green, amber and red appear nowhere else, and every state still carries its word as well as its colour.

Three faces

DISPLAY • NIPPO 700

Aa Gg 01

I shape industrial IoT software for the people who keep industry running.

Headings, the name, big figures. Tight leading (0.96), tracking -1%. Sentence case.

TEXT • SWITZER 400 / 500

Aa Gg 01

I design the screens where machine data becomes a decision for operators, plant managers and service technicians.

Everything that is read: leads at 500, body at 400, line height 1.5.

LABELS • IBM PLEX MONO 500

Aa Gg 01

DIGITAL PRODUCT DESIGNER • HMI & INDUSTRIAL IOT

Every label, button, kicker and figure caption. Uppercase, tracking +6%.

DIGITAL PRODUCT DESIGNER • HMI & INDUSTRIAL IOT

I shape industrial IoT software for the people who keep industry running.

I design the screens where machine data becomes a decision for operators, plant managers and service technicians.

[SEE THE WORK](#)[VIEW SERVICES](#)

THE THREE TOGETHER • A PAGE HERO

Scale and settings

Display XL

32–99 px
700 • 0.96 • –1%
Page heroes

Selected work

Display L

38–118 px
700 • 0.96
Section heads

Sign-offs

Title

18–28 px
650 • 1.12 • –1.5%
Cards, rows

HMI and machine-interface design

Lead

17–27 px
500 • 1.45
The paragraph under a hero

I design the screens where machine data becomes a decision.

Body

16–19 px
400 • 1.5
Running text

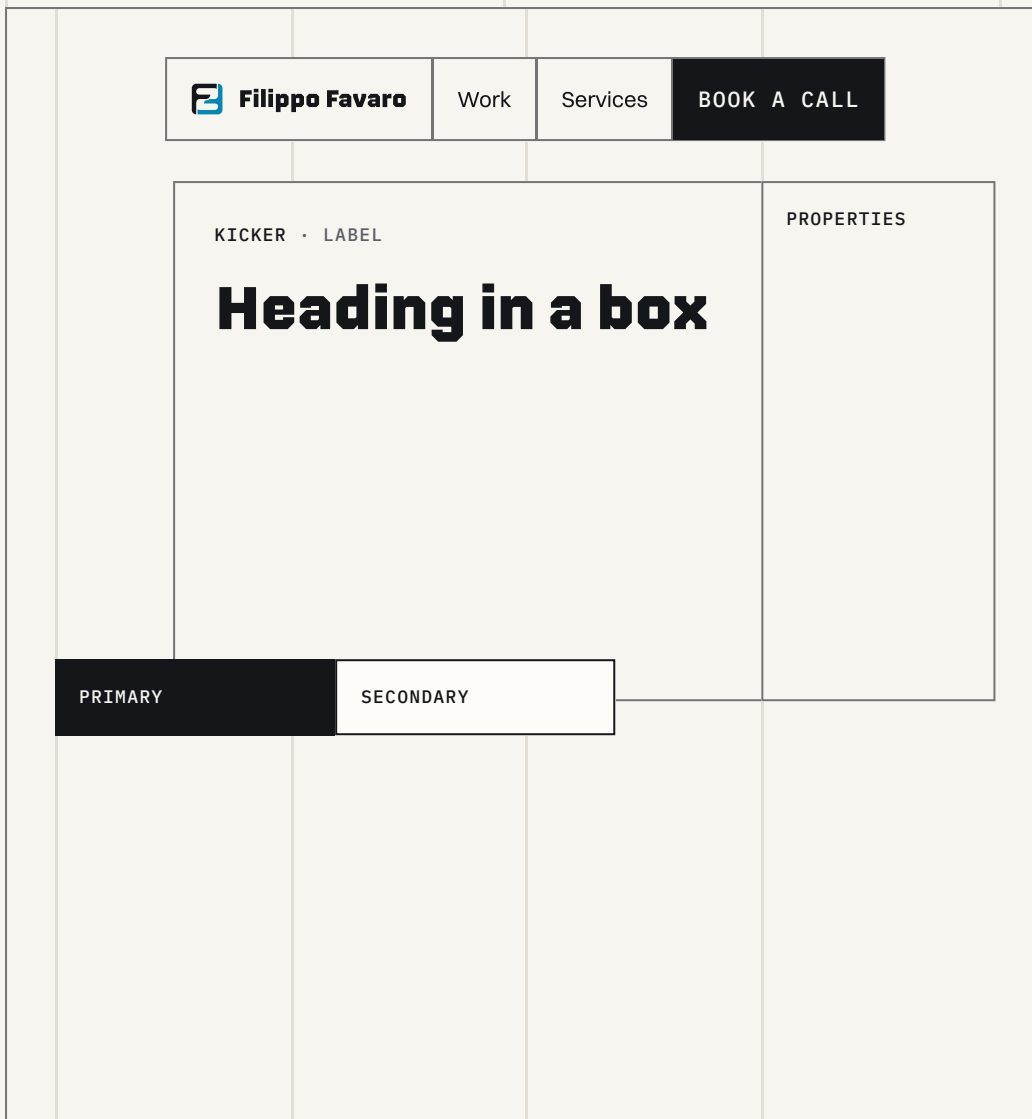
Every engagement starts where the data does: the sensor, the PLC, the machine.

Label

10.5–14 px
500 • +6% • upper
Buttons, kickers, captions

FIG. 02.1 • MATERIAL PROGRAM

Sizes are fluid between the phone and a wide desktop (CSS clamp). Headings wrap balanced; a selected word in a page hero gets the selection frame.



A grid you can see

Four columns with visible rules (two on phones), and every piece of content a bordered box registered to them. Neighbouring boxes overlap by exactly one pixel, so where two meet there is one line, never two.

GUTTER	<code>clamp(16px, 5.7vw, 104px)</code>
BOX PADDING	<code>clamp(16px, 1.6vw, 28px)</code>
TILE AND BUTTON HEIGHT	<code>clamp(52px, 5.9vw, 88px)</code>
BETWEEN SECTIONS	<code>clamp(80px, 10vw, 176px)</code>
HAIRLINE	<code>max(1.5px, 0.018em)</code>
BOX EDGE	1 px, ink mixed into the paper (58%): #737474

Header and buttons



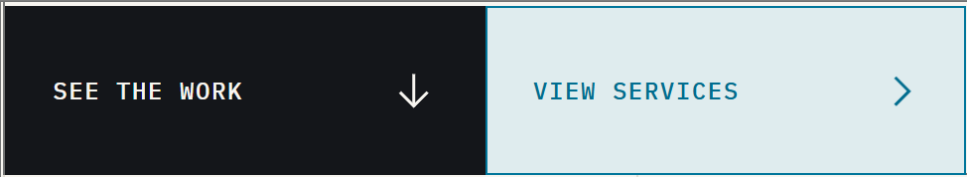
THE TOOLBAR HEADER • LIGHT



THE TOOLBAR HEADER • DARK



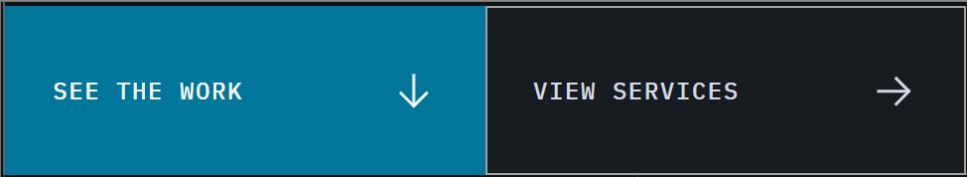
PRIMARY AND SECONDARY • AT REST



SECONDARY UNDER THE POINTER • A TINT OF PETROL



DARK THEME • AT REST



PRIMARY UNDER THE POINTER • IT FLOODS PETROL

Two kinds only. The primary is solid (ink, or near-white on the dark canvas); the secondary is an outline on a ground a step off the paper. Under the pointer the primary floods petrol from the point the pointer came in at; the secondary floods a light tint of it and takes its line and its text. The label rolls over. Labels are Plex Mono 500, uppercase, with an arrow.

Contact routes



LIGHT • SECOND ROUTE UNDER THE POINTER



DARK

The contact routes are the two buttons in one row under the ask: the call is the primary, the rest secondary, and the last unfolds the form. The knob slides across as a route floods: petrol for the call, a tint of it for the rest.

The selection

**I shape industrial IoT
software for the people
who keep industry running.**



The word that matters in a page hero is selected as a layer is in a design tool: a hairline frame, four square handles, its size in a chip, and the Filippo cursor parked at its corner. Only on page heroes, the contact headline and the word "just" on the about lines; section headings stay plain.

Panels, pins and labels

PROPERTIES

OWNER



Filippo Favaro

SHIPPED FOR

SCM Group, Bridgestone, Atos

IN USE

30,000 users, 40+ countries

BASED

Venice, IT

LOCAL TIME

00:27:21

WALKTHROUGH • 5:14



THE PROPERTIES PANEL BESIDE THE HERO
Facts as a design tool's inspector: labelled rows in
a bordered box.

PO

Product Owner
SCM Digital Portal, SCM Group

“The introduction of the design department in the workflow not only improved the quality of the UI coming from the development side, but increased the reliability of the Quality Assurance testers. [...] The digital portal speaks for itself, the platform has been completely turned around from a machine monitor to a plant companion, thanks to the choices and decisions made by the team after the key insights brought by the UX analysis conducted by Mr. Favaro. [...] The portal is now the main IoT touchpoint for SCM with many more applications connecting to it in the future.”

EMAIL, SEPTEMBER 2026

MM

Mario Mirco La Mattina
Team leader, IFIN Sistemi

“His workload spanned from the designing of new components and assets for the various software application produced by our company to the complete review and restructuring of our development process, introducing the agile scrum methodology and fitting it perfectly with our existing flow. [...] As a designer, he was always on time with the deliveries and often gave better results.”

REFERENCE LETTER, PADUA, JANUARY 2023

AS

Andrea Salvadori
Senior full-stack developer & team coordinator, Telebit

“At first his job was the mockups in Figma and the matching templates and assets in Angular. With a great deal of work to do and few people to do it, he confidently took on the front-end developer’s job as well (components, services and modules in Angular) and worked closely with the back-end team through integration and testing.”

REFERENCE LETTER, MARCH 2022 • TRANSLATED FROM ITALIAN

SIGN-OFFS, PINNED
Sign-offs are pinned like comments on a file: the petrol pin with initials, and Filippo's own in ink with his mark.

KICKERS AND CAPTIONS
DIGITAL PRODUCT DESIGNER • HMI & INDUSTRIAL IOT
FIG. 02.1 • MATERIAL PROGRAM
PLATFORM + MOBILE • SCM GROUP

Labels read like a frame's name on a canvas. Parts are separated by a middle dot.

LOCKED CELL

WATCH THE WALKTHROUGH

↓

LIVE PLATFORM
Not public

🔒

Work that cannot be opened: hatched, dashed, a padlock, no hover.

Icons

A 30-icon line set on a 24-unit grid: 1.5 stroke, square caps, mitred joins, drawn in the current text colour so it follows every flood. Each part draws itself in, and each kind has its own move under the pointer.

 MENU	 CLOSE	 ARROW-RIGHT	 ARROW-LEFT	 ARROW-DOWN	 ARROW-UP	 ARROW-UR	 SPARKLE	 ASTERISK	 CALENDAR
 GLOBE	 MONITOR	 PANEL	 LAYERS	 CHAT	 PLAY	 SEND	 SMILE	 MAIL	 COPY
 DOWNLOAD	 GRID	 SEAL	 PIN	 LOCK	 EYE	 CLOCK	 SUN	 MOON	 PHONE

Motion

The flood

Buttons, tiles and rows fill from the exact point the pointer came in at, and drain toward where it left. Nothing lifts off the grid.

0.65 s • cubic-bezier(0.19, 1, 0.22, 1)

The roll

A button label rolls up letter by letter as it floods.

0.6 s, 24 ms apart • cubic-bezier(0.19, 1, 0.22, 1)



THE FLOOD • FROM WHERE THE POINTER CAME IN

The turn

The mark turns half a turn under the pointer: the outline lands on itself and the two Fs trade places.

0.8 s • cubic-bezier(0.34, 1.56, 0.64, 1)

Reduced motion

With the system setting on, everything is shown in place, without movement.

prefers-reduced-motion

Typing

Page headings type themselves in, one keystroke apart, then the selection is dragged out over the word.

19ms a key • linear



THE TURN • THE FS TRADE PLACES

How it is written

- Plain, specific sentences. Say what the work does for whom: operators, plant managers, service technicians.
- No dashes inside sentences. Use a full stop, a comma or a colon instead.
- A middle dot separates the parts of a label: FIG. 02.1 • MATERIAL PROGRAM.
- A colon joins a term to its meaning: HMI: the screen on the machine.
- Headings in sentence case; labels in uppercase mono.
- Page titles end with the name: Services • Filippo Favaro.
- Nothing is written for the site that claims to be someone else's: sign-offs are quoted from letters and emails, with the source under them.

Examples

HERO

I shape industrial IoT software for the people who keep industry running.

LEAD

I design the screens where machine data becomes a decision for operators, plant managers and service technicians: HMI, industrial-IoT platforms, plant dashboards and mobile companions.

NOT THIS

~~Design problems are rarely design problems — they are people problems.~~

BUT THIS

Design problems are rarely just design problems.

KEPT AS THEY ARE

2023 — present • EU-US • arts. 15–21

Icons and the share card



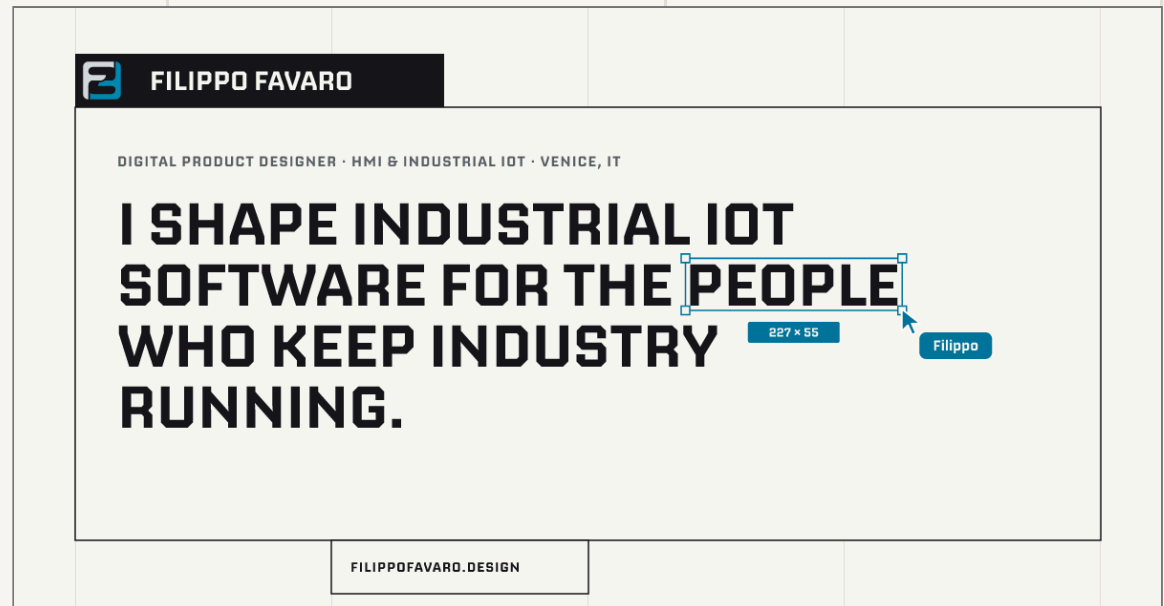
APP ICON • 512



FAVICON • 32, SHOWN x2

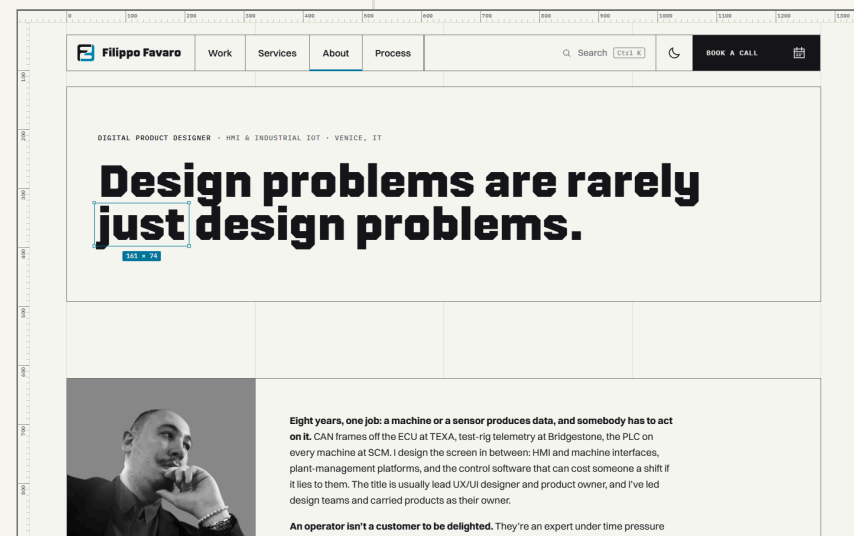
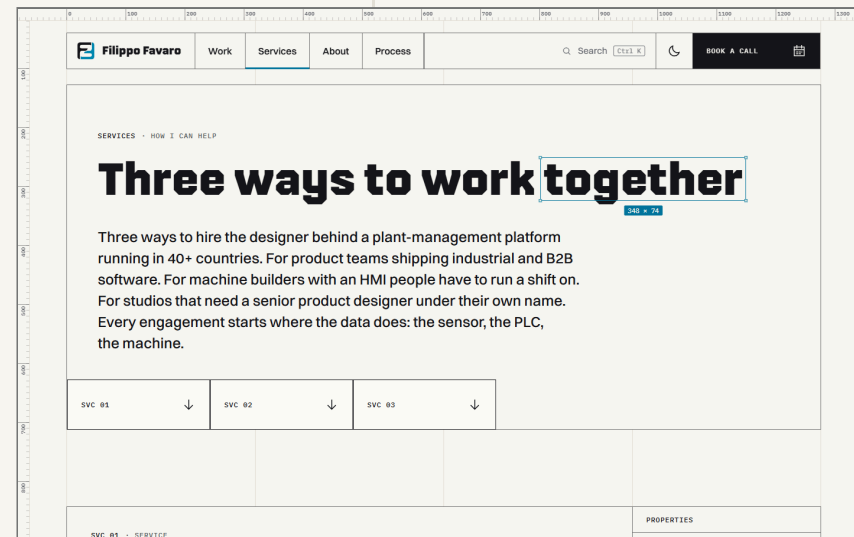
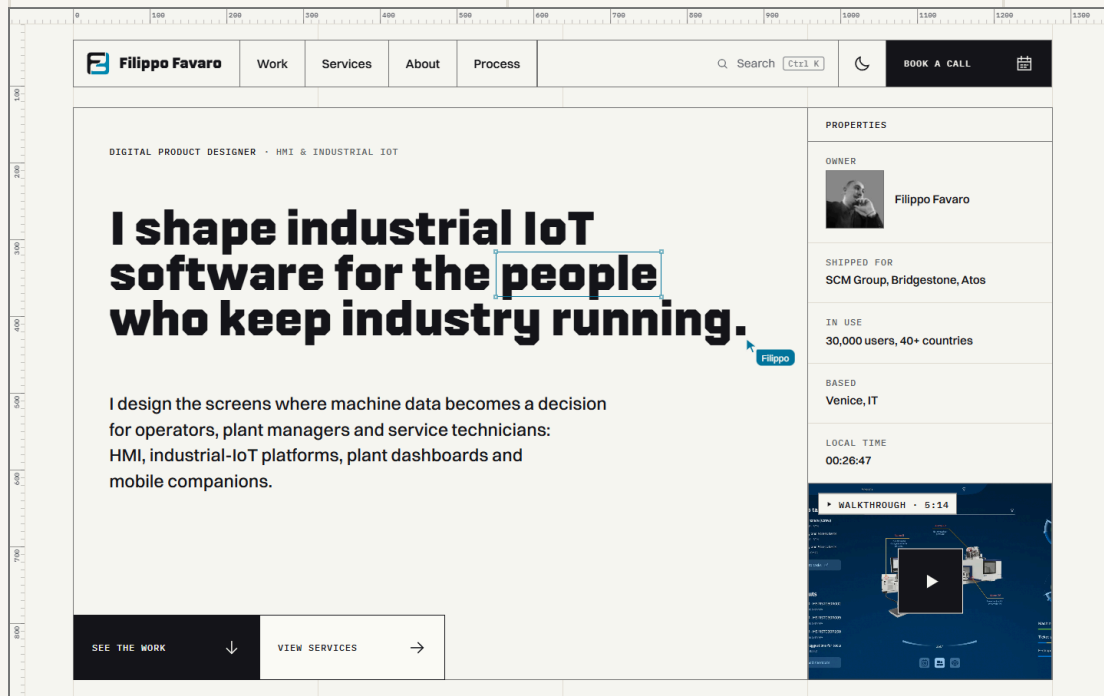


PROFILE PICTURE

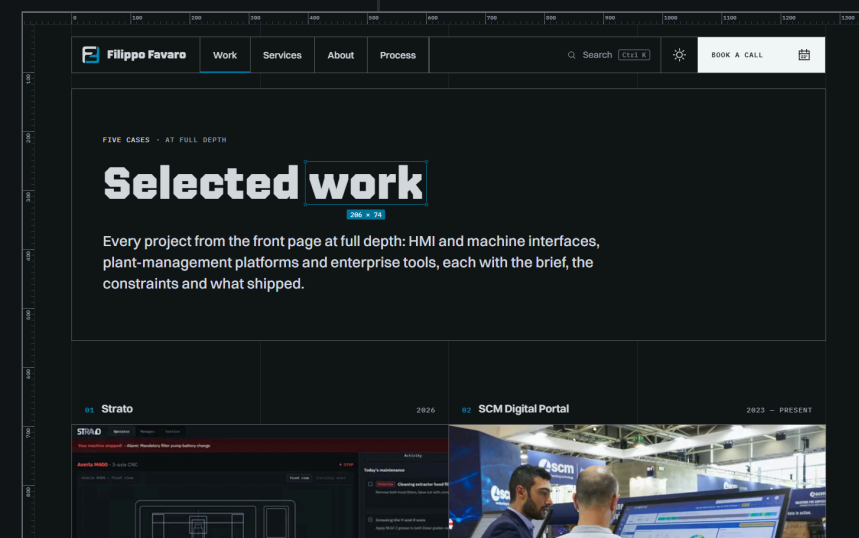
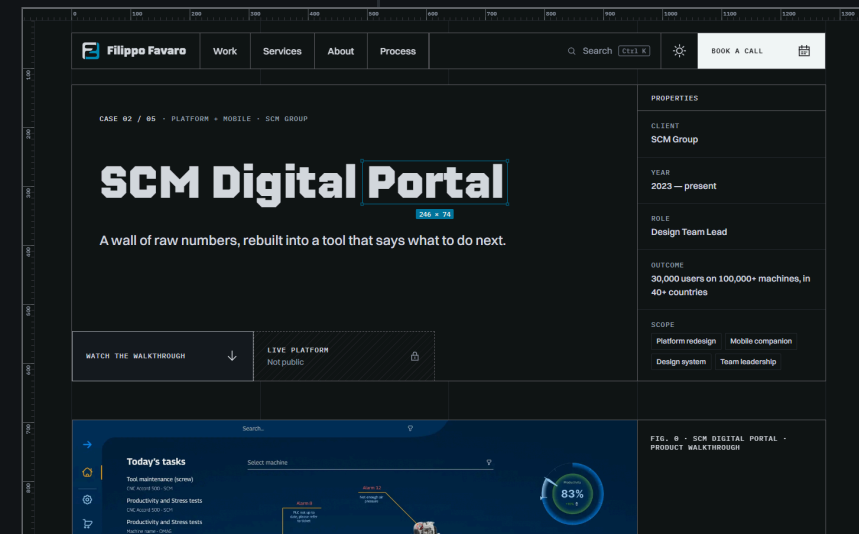
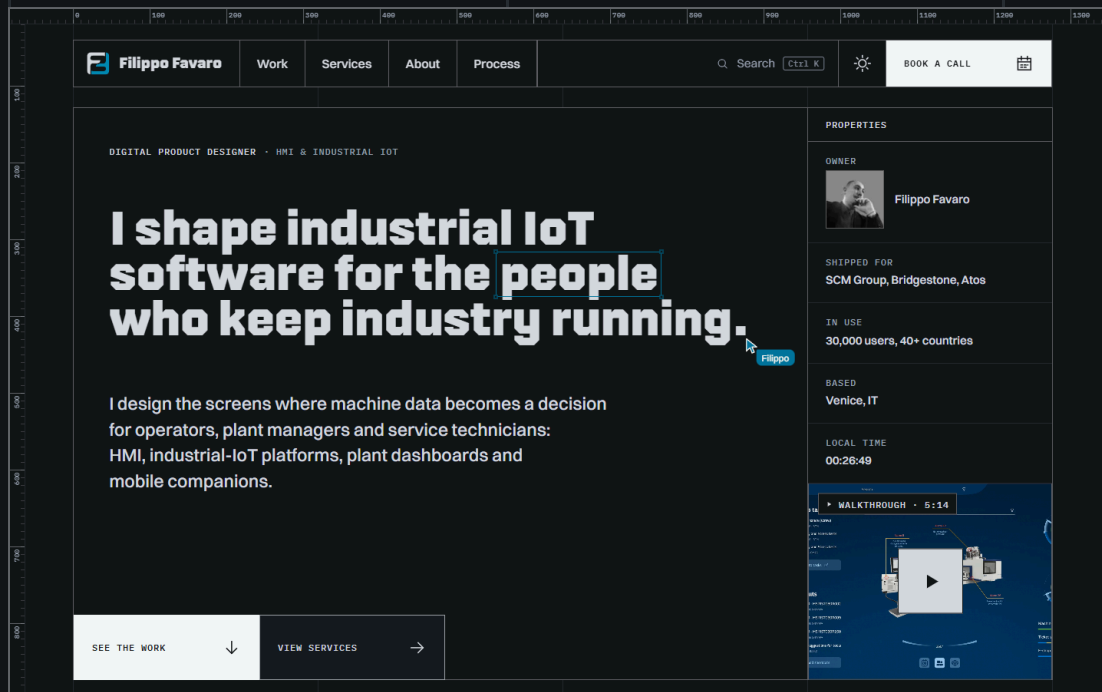


SHARE CARD • 1200 × 630 • DRAWN BY SCRIPTS/BRAND-MARK.MJS

The site • light



The site • dark





FILIPPO FAVARO · FILIPPOFAVARO.DESIGN