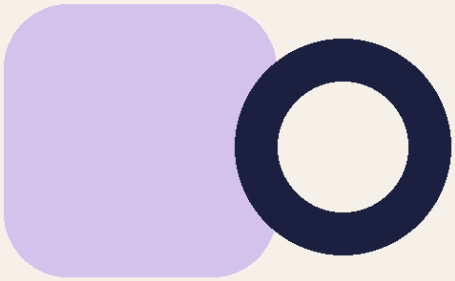
THE OFFICIAL ART DIRECTION SYSTEM

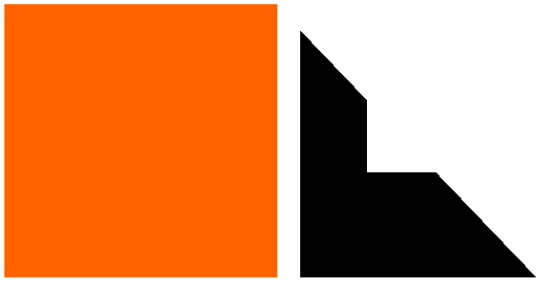
NEO MODULISIM.

Modernist structure. Chromatic restraint. Cultural wit.

01 / SOFT



02 / LOUD



ONE DESIGN PHILOSOPHY. TWO MODES. Soft and Loud are differentiated by their neutrals, color intensity, shape language, and typographic energy—not by a change in design principles.

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01 / PHILOSOPHY

The design philosophy

Neomodulisim is a contemporary visual language combining late-1960s and 1970s Italian modernist sculpture and proportions, minimalist discipline, neo-brutalist clarity, and the knowing cultural memory of a generation raised between analog life and the early internet.

It is refined but never stiff; graphic but not chaotic; playful but not juvenile. A well-designed composition may also be slightly ridiculous. The joke is a finishing gesture—not the foundation.

> **Expressive restraint: control the number of ingredients, not the character of the result.**

Eight principles

- Start with one unmistakable focal point.
- Use one hue family per area, with controlled tonal variations.
- Use one approved typeface family per area, with freedom of weight and style.
- Choose a Soft or Loud mode for the area and keep its fixed neutrals.
- Let the dominant shape language reinforce the mode: rounded or sharp.
- Make room for long editorial copy; borders and dividers are not obligatory.
- Reserve one optional contrasting Annotation Ink for human markup.
- Give the composition a culturally aware personality, never forced nostalgia.

Aesthetic influences

Italian modernism: sculptural curves, confident proportions, precise material sensibility. **Minimalism:** reduction, hierarchy, intentional negative space. **Neo-brutalism:** clarity, contrast, directness. **Cultural wit:** subtle nods to pre-internet and early-internet millennial life, pop-cultural conventions, and affectionate deadpan humor.

02 / COLOR LOGIC

Color is a system, not a palette

Every self-contained composition uses **two fixed mode neutrals**, **one dominant chromatic hue family**, and optionally **one additional Annotation Ink color**. A single hue family may contain multiple tints and shades without becoming a second palette.

ROLE	SOFT	LOUD
Canvas	Warm Milk #F5F1E8	Pure White #FFFFFF
Structural ink	Midnight Indigo #1C2040	True Black #000000
Dominant color	One pastel hue family	One hyperchromatic hue family
Optional fourth color	One annotation ink	One annotation ink

The area boundary rule

A page, screen, hero, card group, illustration, or clearly separated section constitutes an *area*. Within that area, select one mode, one hue family, one typeface family, and one dominant shape language. A later section may switch all or some of those choices only across a deliberate compositional boundary.

Tonal range

A chosen hue may appear as **Tint → Light → Primary → Deep**. These are four tonal roles of the same hue, not four new accents. Add tonal steps only when they help depth, hierarchy, or accessibility. Keep the primary hue recognizable.

Proportions are starting points

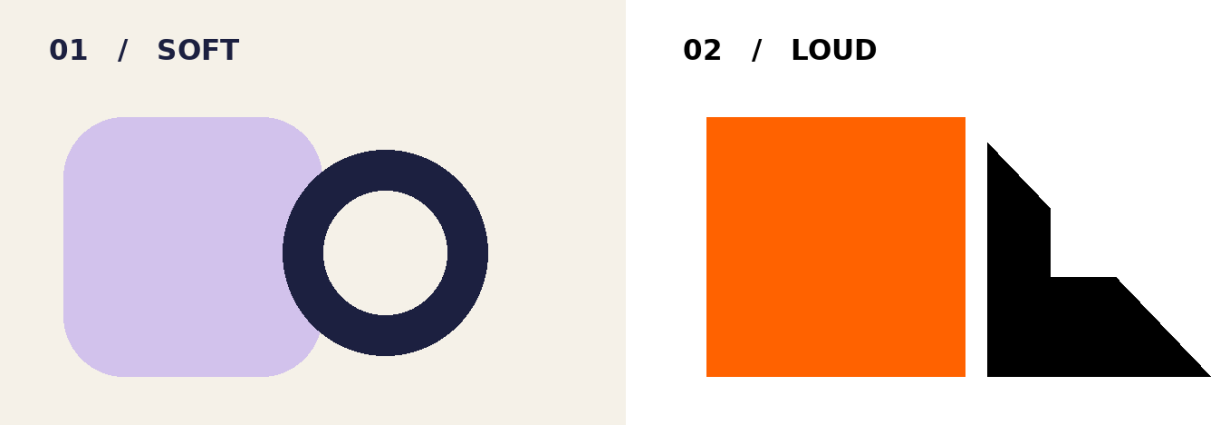
Soft often begins around 70% canvas / 20% structural ink / 10% color. Loud often begins around 65% / 25% / 10%. These are *guidelines*, not ceilings; a hero block can be largely chromatic if it still reads as a disciplined composition.

> **A design can be unmistakably Neomodulisim in blue, yellow, lavender, or orange. The signature is how color behaves.**

03 / SOFT MODE

SOFT / color and atmosphere

Soft uses off-white **#F5F1E8** and midnight indigo **#1C2040**. Pastel color is the emotional layer, not an excuse to remove graphic weight. Primary forms are rounded, curved, substantial, and sculptural.



Soft appears on the left; Loud on the right. The geometric rules change with the mode.

Reference Soft families

FAMILY	TINT	LIGHT	PRIMARY	DEEP
Powder Blue	#DCE8F5	#BCD4EE	#8FB7E8	#5D89C7
Butter Yellow	#F6EDBF	#F2E28D	#E7CF62	#B89B33
Peach	#F9DFD2	#F4BFA8	#E89A78	#C96F4E
Blush Pink	#F4DCE3	#EAB8C7	#D98DA5	#B75F7D
Mint	#DDF2E7	#BCE5D0	#8FD2AF	#4E9F79
Lavender	#E8E1F3	#D2C2EC	#B49ADD	#7E67B8
Coral	#F8D8D0	#F1AFA2	#E97E6B	#BF5A49
Pistachio	#E8F0D9	#CADCA8	#A9C776	#6F9550

Treat these as reference recipes, not a fixed eight-color brand palette. Only one row is active within any given area. Warm Milk and Midnight Indigo remain constant even when a section switches its pastel family.

Soft editorial energy

Lowercase, selective italics, smooth transitions, generous radii, and comfortably paced text feel natural in Soft—but are tendencies, not restrictions. Soft can still use large heavy text or dramatic scale.

04 / LOUD MODE

LOUD / contrast and impact

Loud uses **pure white #FFFFFF** and **true black #000000**, without swapping them for warmer or grayer approximations. Add one vivid, hyperchromatic hue family. Geometry is sharp, square, angular, and architecturally decisive.

Reference Loud families

FAMILY	TINT	LIGHT	PRIMARY	DEEP
Electric Blue	#D9E2FF	#7695FF	#174BFF	#0A2EAD
Voltage Yellow	#FFF5BD	#FFE66B	#FFD500	#A07800
Hyper Orange	#FFE1CA	#FFB078	#FF6200	#B43A00
Hot Pink	#FFD8EA	#FF8FC0	#FF2F92	#AE0657
Electric Green	#D7FFDB	#89F59C	#19E653	#007D29
Ultraviolet	#E7DBFF	#B89BFF	#813BFF	#4B0AAF
Signal Red	#FFD9D6	#FF9390	#FF3838	#AF121C
Electric Cyan	#D1F8FF	#6EEBFF	#00CFFF	#006F94

Loud editorial energy

All caps, strong weight jumps, oversized typographic masses, closer tracking, straight cuts, and hard edges are suitable. The effect comes from visual tension—not from overusing borders, shadows, or cards.

Gold/yellow example

For a black, white, and gold/yellow area, the dominant color can range from pale yellow through saturated gold. A red annotation can sit above the composition without turning red into a second regular UI palette.

> **Loud is bold and sparse. It is not an obligation to put a heavy outline and offset shadow around everything.**

05 / ANNOTATION INK

The human markup layer

One optional contrasting color per area may act as **Annotation Ink**: a freehand editorial mark added over the composed design. Think marker circles, X marks, ticks, arrows, scribbles, strike-throughs, marginal notes, and imperfect underlines.

How it behaves

- The mark should look human, slightly spontaneous, and visually on top of the design.
- It may overlap shapes, text, or boundaries deliberately, without obscuring the information.
- A thin red oval can occupy a large footprint while using little actual ink. No arbitrary 5% area cap applies.
- One annotation hue per area is enough. Keep it mostly one flat stroke color—not a second tint/shade system.
- Use it to circle dues, underline a date, point at a detail, or mark a payment with an X or check.
- Always pair status meaning with text or another explicit cue; an X can mean paid, canceled, or incorrect depending on context.

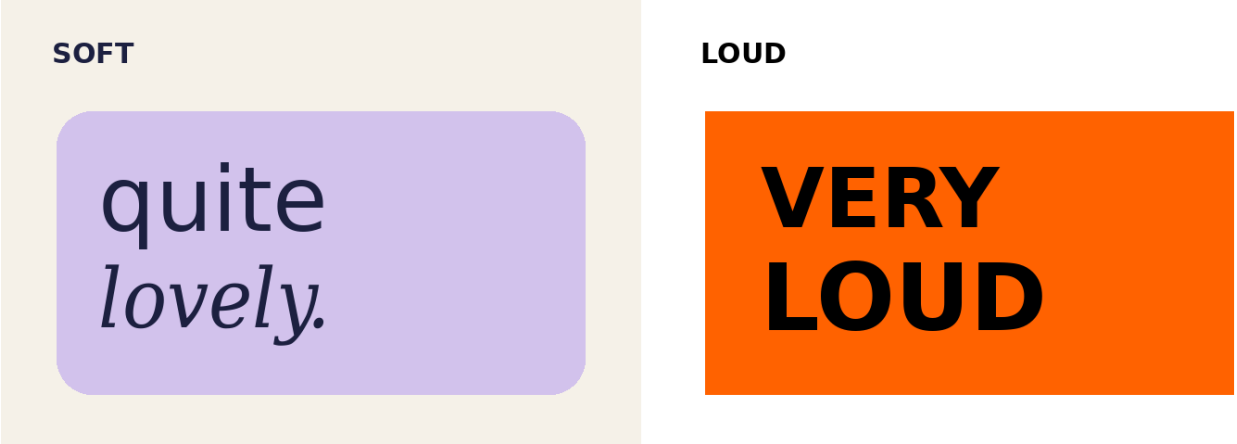
> **The dominant hue builds the composition. Annotation Ink interrupts it like a note left by a person.**

06 / TYPOGRAPHY

Three families. One per area.

Maintain a global library of **no more than three approved typeface families**. A clearly defined page, screen, or section uses **one family only**. Within that family, any available weight, italic, width, size, capitalization, and tracking may establish hierarchy.

LIBRARY ROLE	DIRECTION	EXAMPLE / STATUS
01 Editorial	Sculptural, characterful serif	Fraunces — suggested
02 Structural	Contemporary grotesk sans	Bricolage Grotesque — suggested
03 Character	Expressive, unexpected display	Not yet selected



Reference treatments: “quite” regular lowercase / “lovely.” italic lowercase; “VERY” bold caps / “LOUD” extra-bold tightly set caps.

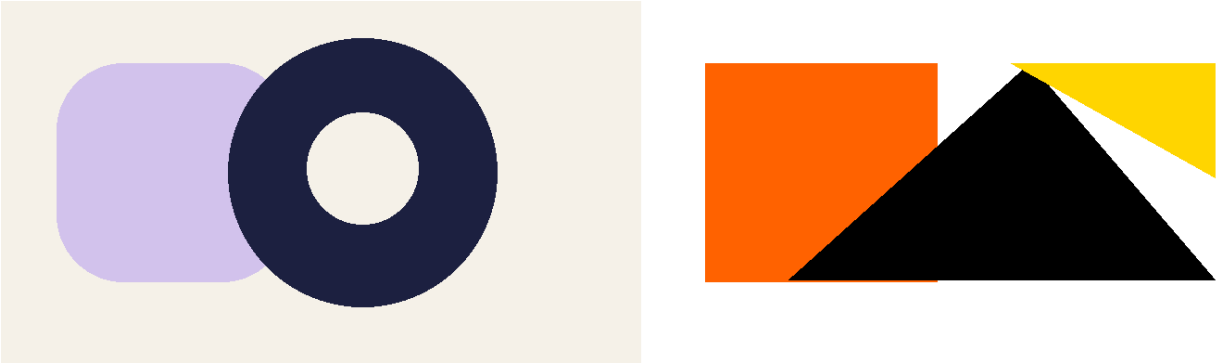
Typographic tone by mode

Soft tendency: lowercase, measured rhythm, italic emphasis, elegant weight changes. **Loud tendency:** uppercase, strong heavy weights, compressed tracking and more graphic density. These are defaults, not mandates: type personality can cross modes.

Hand-drawn text or marker lettering is allowed as **illustrated annotation**, not as a loophole for a fourth UI font. Keep primary reading material in the area’s one family.

07 / GEOMETRY

Soft curves. Loud corners.



The silhouette is part of the mode definition—not merely decoration.

SHAPE PROPERTY	SOFT	LOUD
Primary forms	Circles, arches, capsules, rounded panels	Squares, rectangles, polygons, diagonals
Corners	Generous, coherent radii	Usually square, 0px
Edges	Continuous, smooth, sculpted	Crisp, abrupt, precise
Icons	Rounded terminals, curved contours	Angular construction, sharp terminals
Compositional energy	Enveloping and warm	Direct and architectural

Digital design defaults

Soft components may start around 8–12px radius for small controls, 16–24px for standard cards, and 24–40px for large panels. Loud components generally begin at 0px radius, with 0–2px functional exceptions. These scales are guidance, not universal tokens.

A practical circle or circular indicator can appear in Loud, and a rectangular content grid can underpin Soft. The rule describes the *dominant geometric language*, not a ban on every contrasting shape.

> **Soft should feel sculpted, not bubbly. Loud should feel precise, not hostile.**

Fields, shadows and corners

A field is a well, not a box. In Soft, fill it with the next tone down in the area's own family (tint panel, light field), never the canvas, and press it in with one soft inner shadow in ink at about 20%. No hard ink outline.

Every shadow, ring and border takes the radius of the shape it sits on and runs unbroken around all four corners. A shadow that gaps, doubles or squares off at a corner is a bug, not a style. Switch off the browser's own field styling so nothing stacks on top. Loud fields stay flat: square, one solid frame, no inner shadow.

> **A shadow follows its shape all the way round, or it goes.**

08 / LAYOUT AND EDITORIAL DENSITY

Let typography do the work

Large, uninterrupted passages of text are welcome. Neomodulisim is not a mandatory grid of tiny cards, nor a checklist of rules, shadows, dividers, and highlight bars. Editorial density can be beautiful when scale, width, line height, rhythm, and alignment are intentional.

The anti-divider rule

- Do not automatically underline headings or draw a horizontal rule beneath every section.
- Dividers, strokes, and borders must serve a clear boundary, information need, or specific graphic idea.
- Do not box every announcement, note, paragraph, or action by default.
- Prefer typographic hierarchy, spacing, alignment, and scale over repetitive separators.
- Use density and negative space dynamically: some regions may be full and text-heavy, others nearly empty.

Composition principles

Give each area a dominant focal point, a clear supporting layer, and useful hierarchy. Use considered modular alignment and purposeful asymmetry. Large typographic fields and graphic shapes may alternate to create rhythm. A single oversized paragraph on white or Warm Milk is a legitimate Neomodulisim design.

No fixed shadow ritual

Offset hard shadows and heavy frames are tools, not signatures. In particular, Loud should not become a generic neo-brutalist stack of black-bordered boxes. Use an occasional strong frame when it materially improves emphasis; leave other elements open.

> **If removing a divider, shadow, card, or decorative block does not cost clarity or character, remove it.**

09 / ICONS AND ILLUSTRATIONS

Graphic objects with personality

Neomodulisim illustration draws on printmaking, physical objects, bold silhouettes, and cartoon charm, but uses *reduction* rather than hyper-detail. A small number of expressive features should carry each character or icon.

Illustration rules

- Favor strong silhouettes and recognizable proportions.
- Use flat fills, restrained shading, and only the active neutrals and chromatic family.
- Keep texture light and intentional: screen-print misregistration, a tiny imperfect edge, or subtle grain.
- Favor simple faces and expressive body language over many accessories.
- Use icon stroke weights and construction consistently within one area.
- Material cues such as lacquer, molded furniture, polished metal, ceramic, or paper should influence form and texture—not introduce random extra colors.

The physical-modernist link

Reference low-slung Italian furniture, curved industrial objects, and structured editorial prints in proportions and silhouette rather than in a blanket walnut/velvet color palette. Neomodulisim may be neon pink, butter yellow, electric blue, or pastel lavender while still carrying modernist form.

10 / CULTURAL WIT

Modern design with a cultural memory

Cultural Wit is the personality principle: warm, self-aware, observant and occasionally deadpan. It contains subtle nods to pop culture and to life around the analog-to-early-digital transition—without becoming a literal Y2K recreation.

Analog memory

Think VHS labels, mixtape track lists, printed photos, arcade tokens, catalog layouts, school notebooks, hand-drawn stickers, television previews, physical buttons, and old instruction manuals.

Early-digital folklore

Think dial-up rituals, away messages, early desktop notifications, progress bars, personal homepages, pixelated utility icons, message notifications, primitive game interfaces, and old tech optimism.

Pop-cultural grammar

Borrow the *structure* of sitcom episode titles, dramatic trailers, infomercials, achievement language, TV recaps, commercial copy, or mock-formal announcements. Example: “NEXT TIME, ON ROMA LOFTS…” makes a building vote feel like a serialized television episode.

Voice and copy

Use affectionate sarcasm, slight absurdity, and unexpected specificity. Examples: “Previously, on your to-do list…”; “Please hold. We’re being very technical.”; “Achievement unlocked: basic competence.”; “A very important development.”

The reference should be an occasional knowing wink, not a gag in every sentence. Never depend on copied characters, logos, or protected artwork as the identity. The design should still work for someone who misses the allusion.

> **The design belongs to the present. The personality remembers the past.**

11 / APPLICATIONS

Applying the system

Digital products

Choose Soft or Loud for each area. Use accessible text contrast, clear state labels, direct controls, and the dominant geometry. Make empty states, confirmations, and small annotation details places for cultural wit. Do not turn visual annotation into the only way a status is communicated.

Websites and apps

A full site may alternate modes, hue families, and typeface families across *clearly separated sections*. A Soft landing page can hand off to a Loud product launch panel; a Loud hero can transition into relaxed Soft reading content. Avoid mixing fixed neutral pairs inside one area.

Print and packaging

Use decisive typographic hierarchy, selective tactile finishes, generous blank fields, and one hue family. Hand-drawn Annotation Ink is especially at home as editorial correction, status, or human gesture. Physical texture should not be allowed to overwhelm the basic graphic structure.

Social and campaigns

A poster may be almost entirely headline with one powerful color block. A promotional graphic may be a wall of deliberately typeset copy. Cultural references can frame the message; they should not make it less understandable.

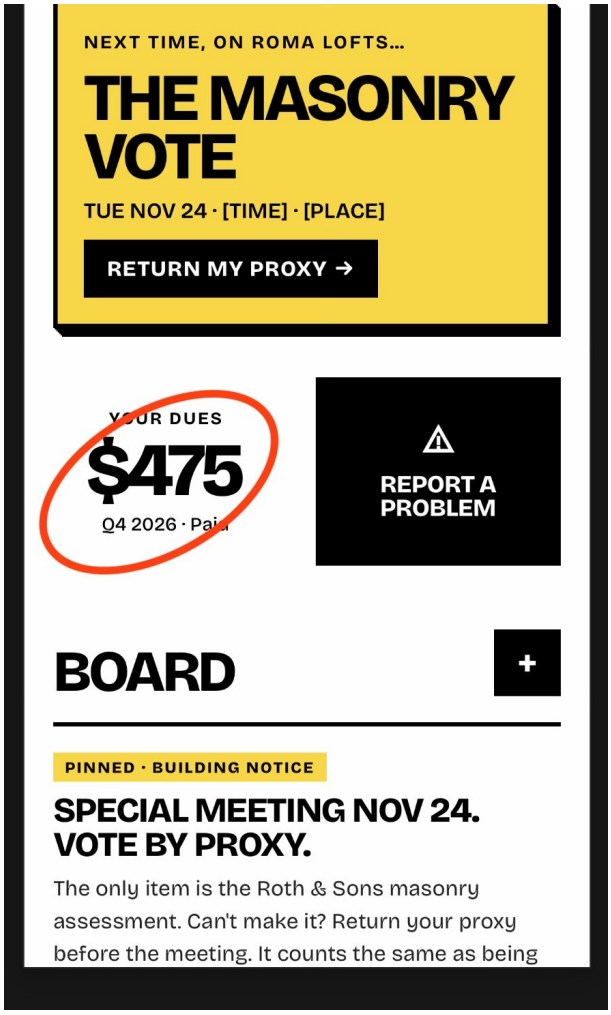
Access and usability

Aim for at least WCAG 4.5:1 for normal text and 3:1 for large text and important graphics. When a bright yellow, cyan, or pale pastel cannot support white lettering, use the relevant dark neutral. Colors and annotation marks must not be the only available status cues.

12 / REFERENCE CASE STUDY

Roma Lofts / canonical Loud reference

The Roma Lofts Owners interface is the user-created reference for the Neomodulisim design language, especially its Loud expression. The screen uses pure black and white with saturated yellow, heavy editorial lettering, sharp geometry, and a playful TV-episode framing line.



Reference crop supplied from the Roma Lofts Owners design; user-name header omitted.

The red freehand circle around dues demonstrates Annotation Ink: an imperfect markup gesture applied *over* the composition. The later layout also shows why editorial content can sit directly on a white ground without requiring a card or heavy border around every paragraph.

Use this design as a benchmark for proportion, hierarchy, culture, and contrast—not as a mandate to repeat its exact cards or yellow color in every project.

13 / IMPLEMENTATION CHECKLIST

The art-direction decision test

Before designing

- Define a clear area boundary.
- Choose Soft or Loud and its required neutral pair.
- Choose one chromatic hue family and its tonal range.
- Choose exactly one of the approved typeface families.
- Set the dominant shape language: rounded for Soft, sharp for Loud.
- Choose whether an Annotation Ink is actually needed.

Before shipping

- Does the page have one clear hierarchy and focal point?
- Are there any unnecessary borders, underlines, section rules, cards, or shadows?
- Can the large text remain an editorial block rather than being fragmented?
- Are all colors within the primary hue family except one optional markup ink?
- Does the typographic area use just one family while varying weights/case/styles?
- Is any pop-culture nod subtle, intelligible, original, and not overly literal?
- Are status and contrast accessible without reliance on color alone?

One-sentence direction

> **Neomodulisim is a modular modernist system using one color family, one typeface family, and one dominant geometry per area, with either warm pastel Soft or stark hyperchromatic Loud, and occasional knowing annotation and cultural wit.**

Prompt / creative brief shorthand

Create in **Neomodulisim [Soft or Loud]**. Use the exact mode neutrals, one [chosen hue] chromatic family with tints/shades, one approved typeface family in varied weights/case, and [rounded sculptural / sharp architectural] geometry. Keep the composition modular and editorial; allow long text and negative space. Do not add habitual divider lines, boxed cards, or offset shadows. Add one [color] handmade Annotation Ink mark only if it serves a specific message. Include a subtle millennial analog/early-internet pop-cultural wink where it naturally fits.

APPENDIX / SOFT PALETTE BOARD

SOFT color families

NEOMODULISIM / SOFT

ONE FAMILY PER AREA · FOUR TONAL ROLES

FIXED NEUTRALS

WARM MILK #F5F1E8

MIDNIGHT INDIGO #1C2040

REFERENCE CHROMATIC FAMILIES

POWDER BLUE	#DCE8F5	#BCD4EE	#8FB7E8	#5D89C7
BUTTER YELLOW	#F6EDBF	#F2E28D	#E7CF62	#B89B33
PEACH	#F9DFD2	#F4BFA8	#E89A78	#C96F4E
BLUSH PINK	#F4DCE3	#EAB8C7	#D98DA5	#B75F7D
MINT	#DDF2E7	#BCE5D0	#8FD2AF	#4E9F79
LAVENDER	#E8E1F3	#D2C2EC	#B49ADD	#7E67B8
CORAL	#F8D8D0	#F1AFA2	#E97E6B	#BF5A49
PISTACHIO	#E8F0D9	#CADCA8	#A9C776	#6F9550

CHOOSE ONE ROW. TINTS AND SHADES REMAIN WITHIN THAT SINGLE HUE FAMILY.

Reference colors; any one design area uses a single chromatic family, not all eight together.

APPENDIX / LOUD PALETTE BOARD

LOUD color families

NEOMODULISIM / LOUD

ONE FAMILY PER AREA · FOUR TONAL ROLES

FIXED NEUTRALS

PURE WHITE #FFFFFF

TRUE BLACK #000000

REFERENCE CHROMATIC FAMILIES

ELECTRIC BLUE	#D9E2FF	#7695FF	#174BFF	#0A2EAD
VOLTAGE YELLOW	#FFF5BD	#FFE66B	#FFD500	#A07800
HYPER ORANGE	#FFE1CA	#FFB078	#FF6200	#B43A00
HOT PINK	#FFD8EA	#FF8FC0	#FF2F92	#AE0657
ELECTRIC GREEN	#D7FFDB	#89F59C	#19E653	#007D29
ULTRAVIOLET	#E7DBFF	#B89BFF	#813BFF	#4B0AAF
SIGNAL RED	#FFD9D6	#FF9390	#FF3838	#AF121C
ELECTRIC CYAN	#D1F8FF	#6EEBFF	#00CFFF	#006F94

CHOOSE ONE ROW. TINTS AND SHADES REMAIN WITHIN THAT SINGLE HUE FAMILY.

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