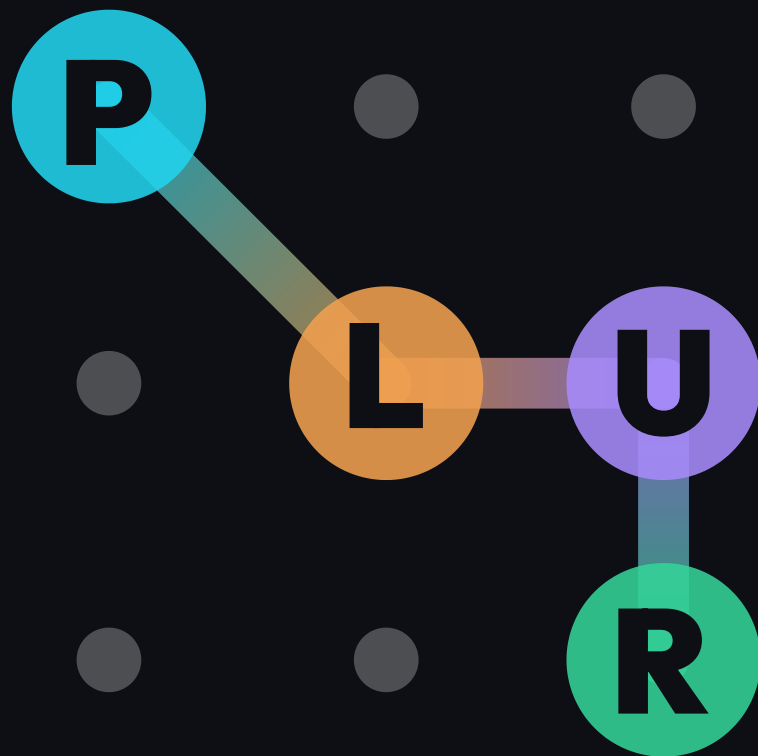




IDENTITY SYSTEM

A memory forming,
in the open.

The brand system for PLUR — the open standard for AI agent
memory.

VERSION 2.0 · SOURCE plur.ai hero mark

CONTENTS

How to use this

Sections are numbered; page numbers are in the margin. Where the two are cited together, the section number is authoritative — §04 is colour wherever it happens to fall.

Read §01 first. Everything after it is downstream of one argument, and the rules stop looking arbitrary once that argument is in place.

Source of truth is `tokens.json`, not this document. Colour, geometry, motion timings and video rules are generated from it — change the JSON, rebuild, never edit an asset by hand.

Repository	5-plur/1-tracks/comms/brand/
Assets	assets/ — 14 SVGs, all generated
Rebuild	<code>python3 build_assets.py && build_guide.py</code>
Owner	Gregor · plur.ai

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01	The idea	03
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Dark is the primary ground. Brand and video material are dark. This document is light because it is a *reference* — read at length, often printed. Identity moments (§01, §05, §10, §12) stay dark; reference pages are light. That split is deliberate, not a default.

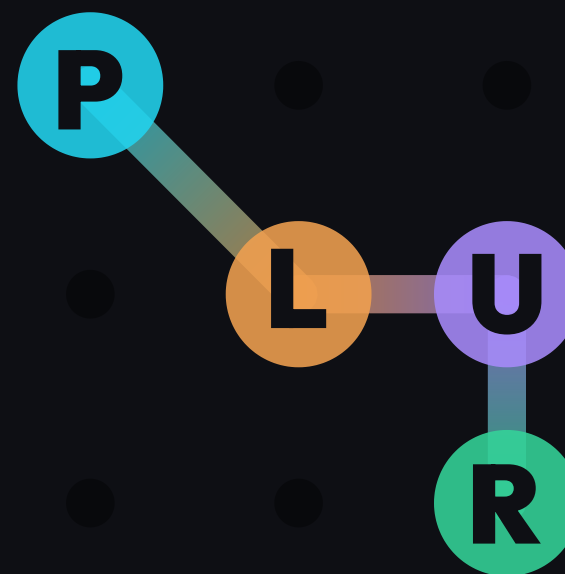
01 - THE IDEA

The mark is not a logo that moves. It is a process that occasionally spells our name.

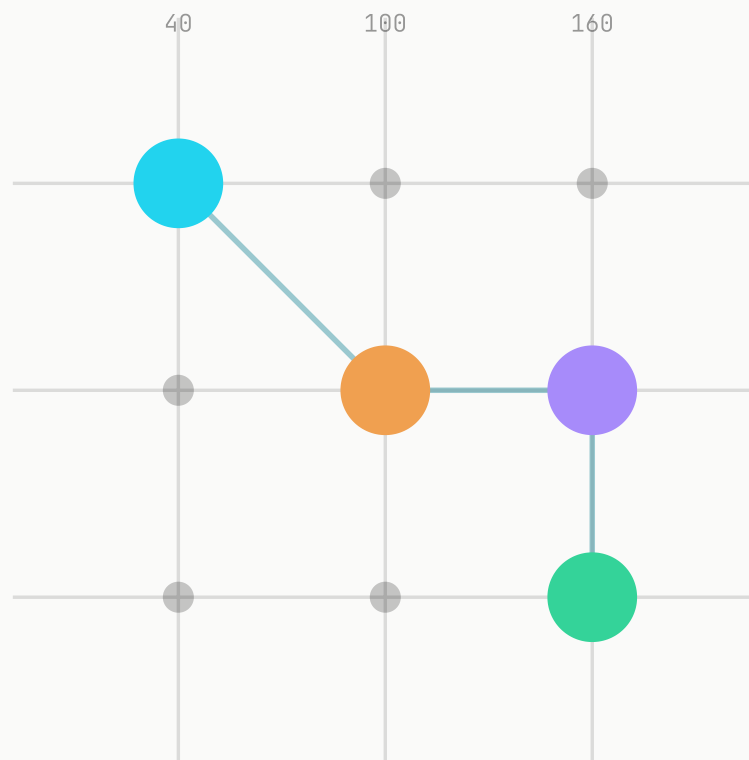
Nine dots rest on a three-by-three grid, pulsing faintly and independently. Four fire in sequence — growing, taking colour, connecting — and letters resolve inside them. The mark holds, then releases — and the grid returns to rest.

Then it fires somewhere else. The cycle alternates between the **home path**, which spells P L U R, and a **random four-node path**, which spells nothing. The network wanders, and periodically remembers what it is called.

This is the whole brand argument in one behaviour. A memory is not a stored object; it is a pattern that fires, holds and can fire again. Competitors draw a brain, a chip, or a chat bubble. We draw the mechanism.



When a design decision is unclear, the test is whether it makes the firing more legible.



02 — THE MARK

Construction

Drawn in a **200 × 200 viewBox** on a three-by-three grid with centres at 40, 100 and 160. Node indices run left-to-right, top-to-bottom, 0–8. The home path is **[0, 4, 5, 8]** — a descending diagonal step that reads as forward motion rather than a static square.

PROPERTY	RESTING	FIRE
Node radius	7	21
Node fill	dot-rest	accent
Node opacity	0.7–0.04	0.88
Bar stroke	—	11, round
Bar opacity	0	0.72
Letter	hidden	Outfit 900 / em 32

The **five latent dots** are part of the mark, not decoration. They are what makes the four fired nodes read as *selected*.

Timing is the identity

The mark has no correct static form. A still is one frame of an animation — which is why the exported PNG is described in its own generator as the “home frame” rather than the logo.

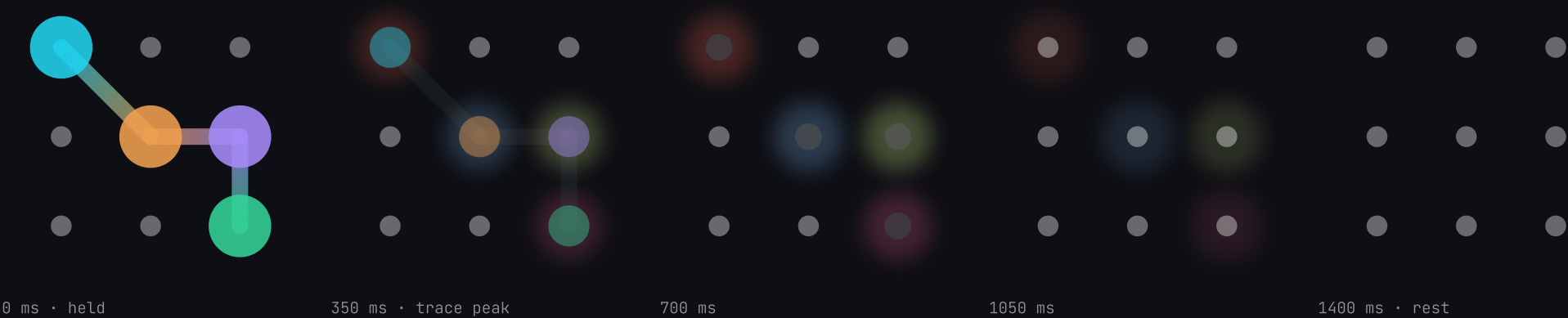
Two details are load-bearing and easy to lose in a rebuild.

Desynchronised rest keeps the grid alive rather than blinking as a block. And bars **retract along their own path** on dissolve rather than fading — the connection is withdrawn, not switched off.

Never loop the home path back to back. The wander is what makes resolution mean something. A mark that only ever spells PLUR is a logo animation.

PHASE	DURATION	EASING	BEHAVIOUR
Rest	2500–4000 ms	ease-in-out	Nine dots pulse; random 2–4 s period, 0–2.5 s delay, so they never sync
Node step	500 ms	cubic-bezier(.4,0,.2,1)	Interval between consecutive nodes firing
Letter	+160 ms	ease-in-out	After its node fires — the node arrives, then it is named
Bar draw	+260 ms	ease-out	stroke-dashoffset, previous node toward the new one
Hold · home	6000 ms	—	Longer when the mark spells PLUR
Hold · wander	3500 ms	—	Shorter when it spells nothing
Dissolve	900 ms	ease	Letters out, bars retract, nodes shrink back

The mark leaves a trace



On dissolve each fired node leaves a blurred trace, spawned in the order the nodes fired — so **the trace decays the way it formed**. That stagger is what makes it read as one event rather than four separate fades.

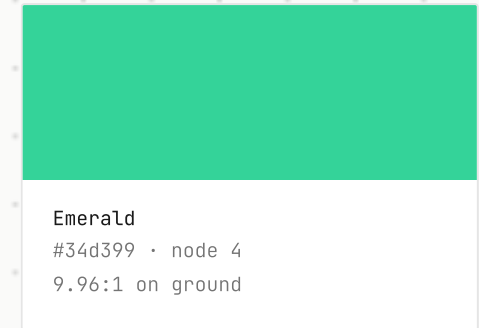
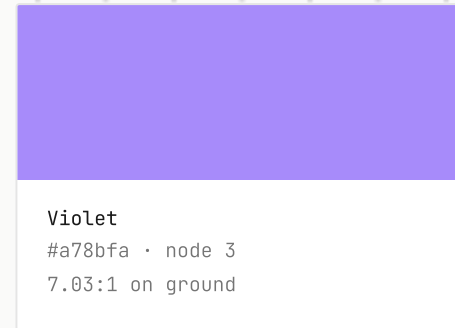
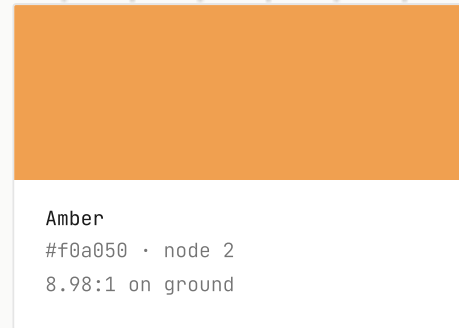
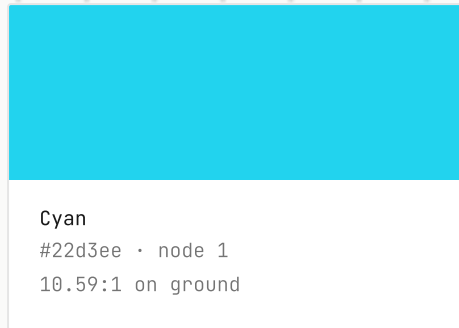
Why this is not an effect. An afterimage is literally a memory trace: photoreceptor fatigue leaves an image persisting after the stimulus is gone — precisely Semon's 1904 engram, “the physical trace an experience leaves.” The mark demonstrates the brand's core concept *in the viewer's own visual system* rather than illustrating it. Do not tune it into a glow.

PARAMETER	VALUE
Mode	negative — complementary hue
Duration	1400 ms
Peak opacity	0.25
Blur	stdDeviation 8
Expansion	×1.18
Stagger	50 ms

The **positive** afterimage is same-hue and short (~0.5 s); the **negative** is complementary and long (1–5 min). We use the negative — the perceptually truthful one.

ACCENT	COMPLEMENT
cyan	#d75a47
amber	#71a8df
violet	#d0e986
emerald	#c3527b

Four accents, one ground



Accents are positional, not semantic. Cyan is always the first node fired, emerald always the last, whatever grid positions the path uses. They encode sequence — never status, category or severity.

The ground is **not neutral black**. #0e0f14 carries a blue bias that lets cyan and violet sit into it while amber and emerald lift off it. The palette was chosen against this ground and drifts on a true black.

On light, the accents fail

All four fall below WCAG AA on #fafaf9 — cyan 1.73:1, emerald 1.84, amber 2.04, violet 2.61. Use the darkened set for text; the display accents stay correct for the mark, swatches and fills, where no contrast floor applies.

LIGHT	GROUND	VALUE	RATIO
bg		#fafaf9	—
surface		#ffffff	—
text		#1a1a1a	16.66:1
mid		rgba(0,0,0,.64)	6.60:1
dim		rgba(0,0,0,.55)	4.74:1
ACCENT	ON LIGHT	VALUE	RATIO
Cyan		#0b7e90	4.57:1
Amber		#ad5e0f	4.59:1
Violet		#7a50f7	4.66:1
Emerald		#1c805c	4.69:1

Say the mechanism, not the mood

The strongest thing in this system is how it explains itself. That is a design decision and it needs specifying like any other.

- 1 **Give the reason, not just the rule.** "Bars retract along their own path — the connection is withdrawn, not switched off" travels; "use the correct animation" does not.
- 2 **Concrete over abstract.** Name the thing. "Nine dots on a three-by-three grid", not "a dynamic visual system".
- 3 **Short declaratives.** Imperative for rules. No hedging, no "simply", no "just".
- 4 **Admit what is unresolved.** An open question recorded honestly is worth more than a confident guess.
- 5 **No superlatives about ourselves.** The benchmark numbers do that work.

Words we use

SAY	NOT
memory	knowledge base, brain
engram	embedding, vector, record
correction	feedback, training signal
agent	bot, assistant, AI
open standard	platform, ecosystem
owned	private, secure

"Decay" is mechanism language, not marketing. Engrams do strengthen with use and decay when irrelevant, and §05 says so. It must not appear in headlines: it foregrounds the exact thing a buyer fears. The pillar is **provable forgetting** — the same mechanic framed as control rather than loss.

Naming

The product is **PLUR** — uppercase, in the mark, in running text, in code (`plur`, `@plur-ai/*`), and in speech. `plur.ai` is a domain, not a name: it belongs in a call to action or a footer, never in the logo.

Light by default

Memory as open YAML

OUTFIT 100 • DISPLAY, SPARING

Your agents can now learn

OUTFIT 200 • HEADLINE

Corrections persist across every tool and agent.

OUTFIT 300 • BODY, DEFAULT

OPEN • YOURS • LOCAL

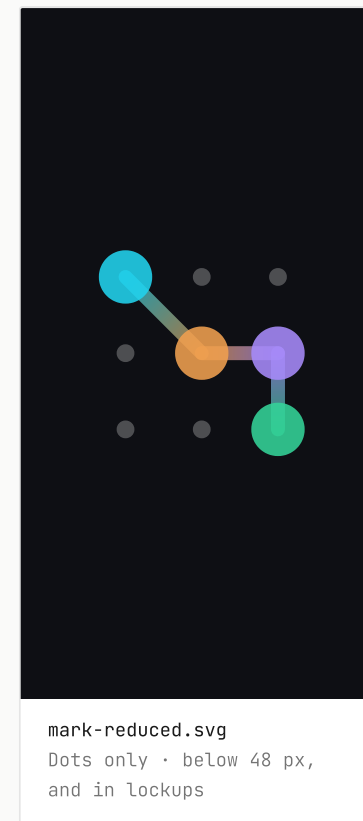
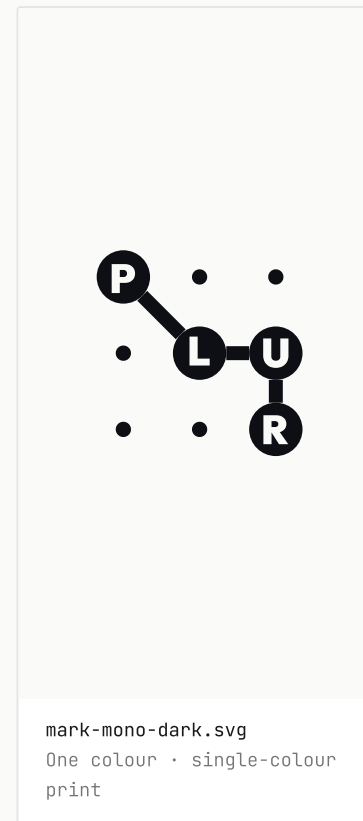
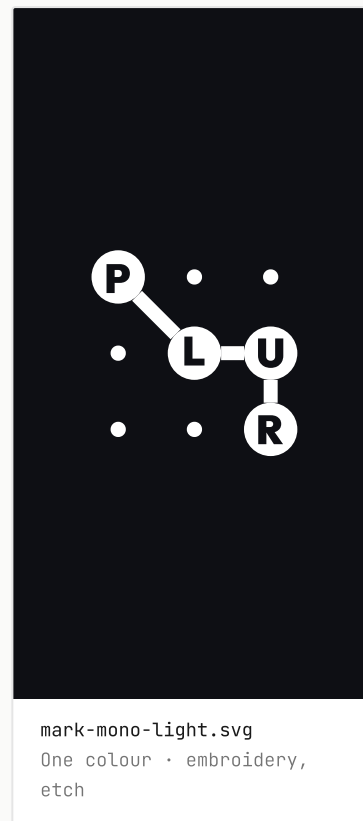
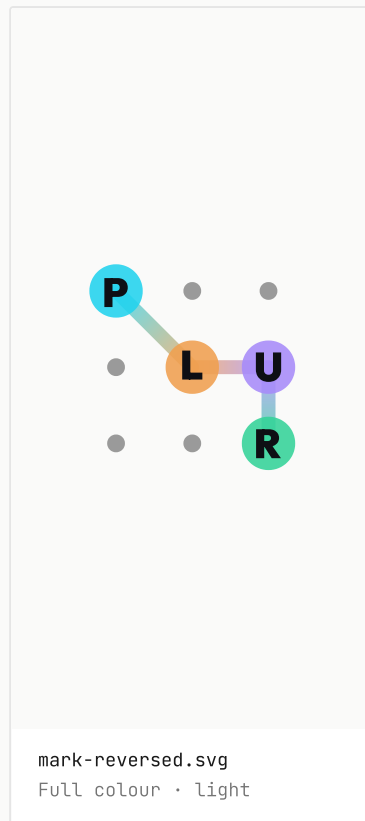
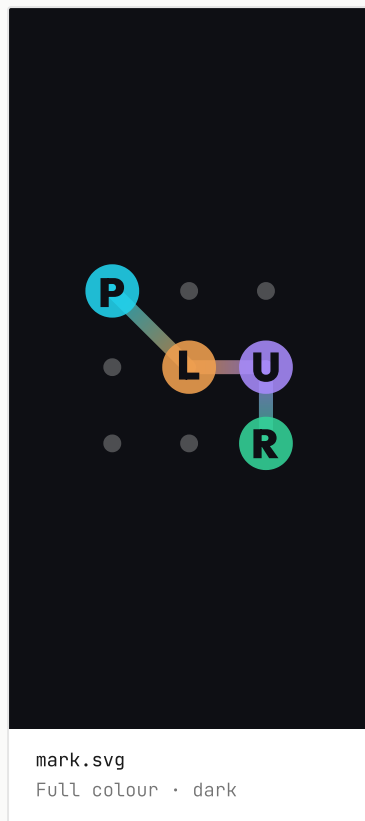
OUTFIT 400 • UPPERCASE MICRO-LABEL, 2-3PX TRACKING

ROLE	FACE	WT
Display	Outfit	100–200
Body	Outfit	300
Micro-label	Outfit	400
Code • data	JetBrains Mono	300–400
Mark	Outfit	900

Weight 900 belongs to the mark. The four letters are the only place the brand uses it. Everywhere else runs 100–400. That reservation is what makes the mark read as a different object from the page around it.

```
npx skills add plur-ai/plur
```

The static mark



The animated form is primary; the static form is the **home frame** — the moment the mark spells PLUR — and is what every fixed asset uses.

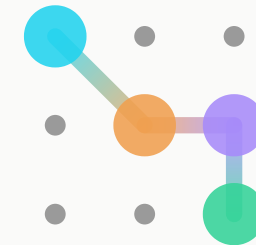
All letters are **outlined paths, never live text**, so the files render correctly on a machine that has never heard of Outfit. Never re-cut them with live type.

Mark and name together



The lockup uses the reduced mark — dots only. The full mark already spells PLUR, so pairing it with a wordmark would say the name twice and print the answer next to the puzzle. Stripping the letters makes the mark a symbol and lets the type carry the name.

RULE	VALUE
Wordmark	PLUR • Outfit 200
Cap height	55% of mark height
Gap	one grid unit (60)
Mark form	reduced — no letters



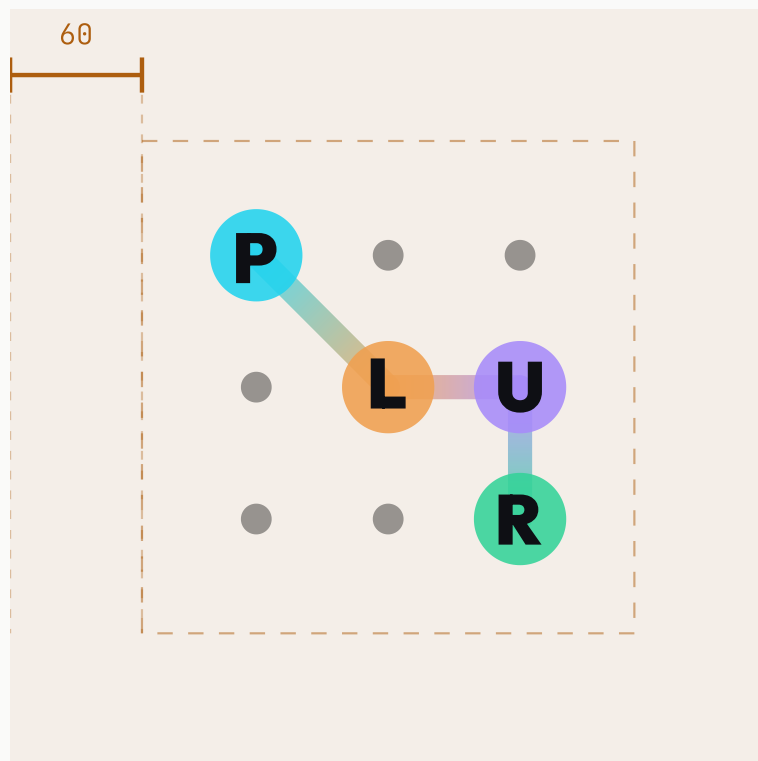
PLUR

Why not equal height

Matching the wordmark's cap height to the full height of the mark was tested and rejected: it shrinks the mark to a bullet and makes the type the identity. At 55% the mark still leads and the name supports it.

Weight 200 rather than 300 — the mark supplies the visual weight, so the type can stay light, consistent with the rest of the system.

Mark alone above 48 px. Lockup where the name must be readable. **Never the lettered mark beside a wordmark.**



10 – CLEAR SPACE AND SIZE

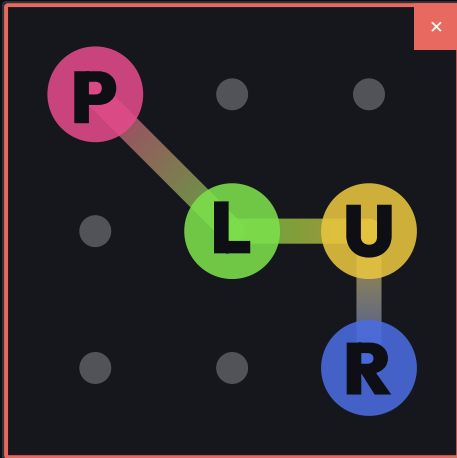
One grid unit, on every side

Clear space is **one grid unit** — 60 units at viewBox 200, or 30% of the mark's width — measured from the mark's bounding box, not the viewBox edge. Nothing enters it: no type, no rules, no image edges, no other logos.

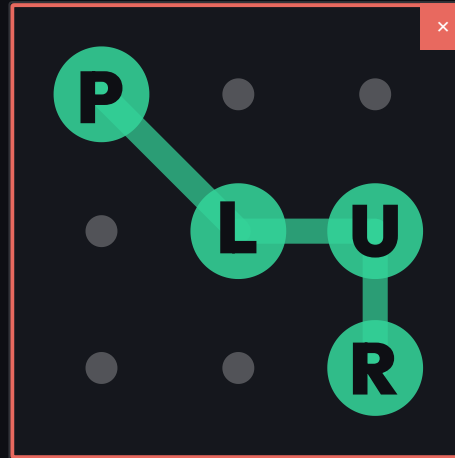
CONTEXT	MINIMUM	WHAT FAILS BELOW IT
Digital	48 px	The letters. They blur to lozenges
Print	10 mm	Counters close on uncoated stock
Embroidery	55 mm	Reversed counters fall under thread gauge

Below the minimum, use a **reduced four-node form that drops the letters**, not the dots. Below the floor the mark works by visual recognition — grid, path shape, colour sequence — not by spelling. A favicon does not need to be read; it needs to be recognised.

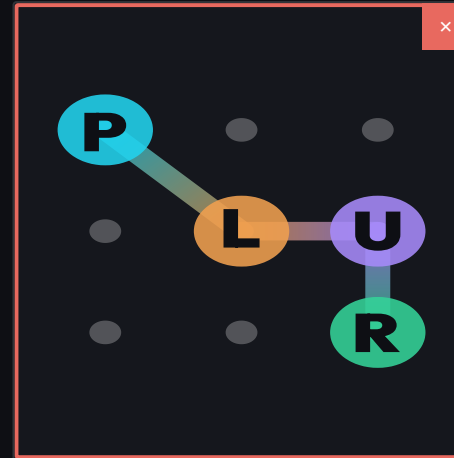
Do not



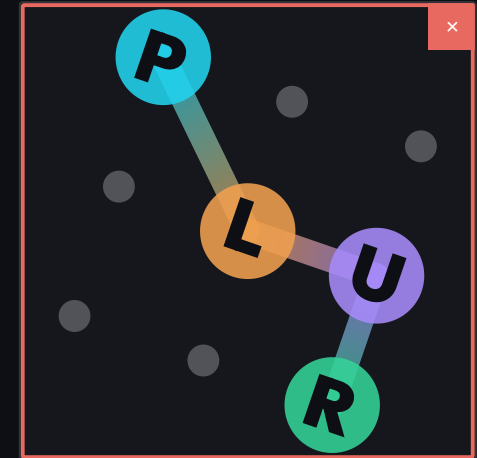
Recoloured accents
The four accents are fixed and positional



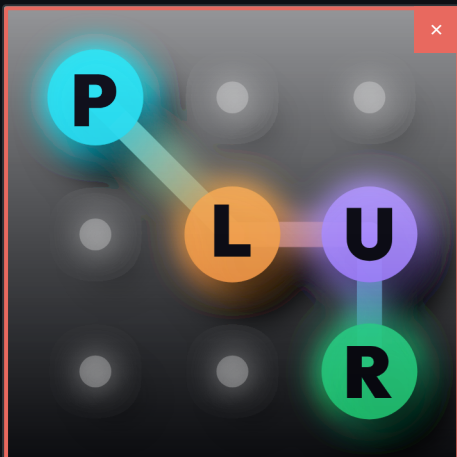
Accents used semantically
They encode sequence, never status



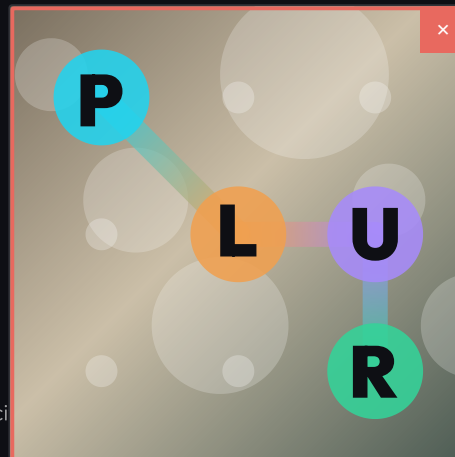
Stretched or squashed
The grid is square; never rescale one axis



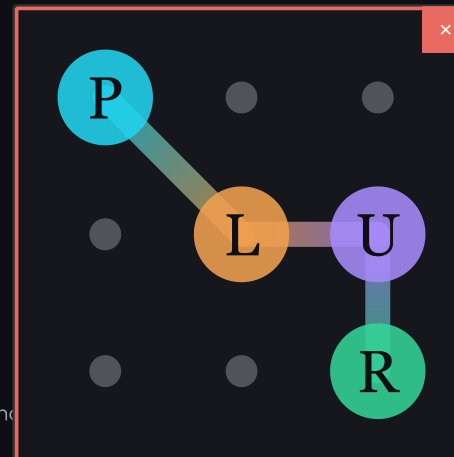
Rotated
The descending step reads as forward motion. Rotation kills it



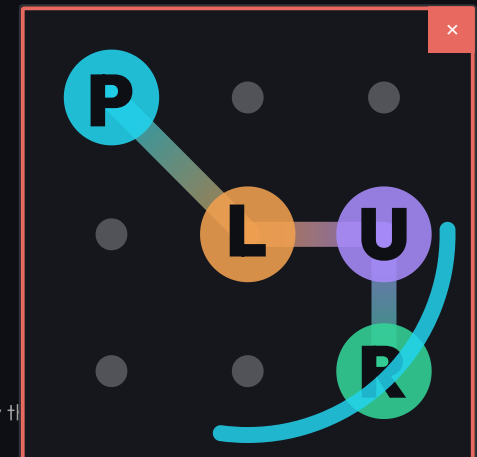
Effects added
No glow, bevel, shadow, or gradient overlay



On a busy image
Without a solid or heavily darkened plate



Letters re-typeset
Outfit 900 only, and only as outlines



Used as a spinner
The mark is not a loading indicator

Two primitives, everything else

Every element in the mark is a **dot** or a **bar** on a **grid**. The secondary system invents nothing beyond those three — which is why any composition built from them can fire, hold and dissolve exactly as the mark does. A divider is not a line that happens to animate; it is three nodes that can fire in sequence.

Dot — the resting node

- List markers, at r=7 scaled to the type size
- Status indicators, separators, page furniture
- Never a glyph, never a dash, never a chevron

Numbered — the fired node

- 1 A numbered step is a node that has fired
- 2 Outfit 900 knocked out of the disc, as in the mark

Bar — the connector



Stroke 11 at viewBox 200, round cap, opacity 0.72, gradient running between the two accents it joins. Dividers, rules, emphasis.

Path — the sequence as a rule



Four nodes joined by three bars — the home path, flattened. Section dividers and page breaks. It fires left to right on the same 500 ms step.

Orb — a fired node with its bloom



The node carrying its complementary afterimage. Section markers and accent moments. The bloom is the same complement used in §04 — never a generic glow, and never the node's own hue.

Ghost field — the latent grid

A 9 mm lattice of dots at 9% opacity, breathing on an 18 s cycle in motion. It is the resting state of the whole system: the network before anything fires. This page carries it.

The test for any new element: can it be built from a dot, a bar, or the grid? If not, it does not belong to the system — and it will not animate with the rest of it.

Four nodes, four readings

Peace, Love, Unity, Respect is our ethical charter. It came from rave culture, and we claim it deliberately: it is the shortest accurate statement of how we think memory should work — owned in peace, shared in love, held in unity, deleted on respect.

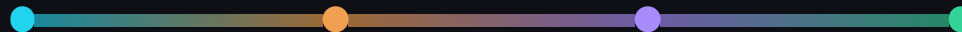
The mark has exactly four fired nodes and the charter has exactly four words, so each node carries several readings at once without a single change to the geometry. For people who recognise where it comes from, it is a connecting moment; for people who do not, it reads simply as what we stand for.

Where applicable, not everywhere. The charter belongs in community, culture and origin contexts. Enterprise material leads with the product values on the same four accents. The mapping is a depth cue, never the headline.

The visual borrow follows the same rule. Bloom, hypnotic loops, particle fields and beam lines are already in the system — the afterimage, the fire-dissolve cycle, the ghost field, the bars. Leaning in means amplifying what is there, not adding neon.

NODE	LETTER	HERITAGE	PRODUCT VALUE
Cyan · 1	P	Peace	Verifiable
Amber · 2	L	Love	Portable
Violet · 3	U	Unity	Future-proof
Emerald · 4	R	Respect	Private

This is already live on plur.ai: the values section is a two-by-two mini-mark whose source still carries the comment **Row 1: Peace — bar — Love**, with the product values on the same four accents. The reading was in the build before it was in the guide.



How smaller elements are derived

Components come from the mark's own logic rather than an invented system. Five rules generate almost everything.

- 1 Radius is circular or square, rarely between.** The mark is circles and straight bars — 999px for pills and dots, 3px for panels. Mid-range rounding reads as generic SaaS and fights the mark.
- 2 Borders over fills.** Surfaces separate with a hairline, not blocks of colour. Depth is one step, never shadow.
- 3 No shadows, glows or gradients** — except the gradient inside a bar between two node colours, the one gradient the system owns.
- 4 One accent per view.** Four accents in one interface turns positional meaning into decoration.
- 5 State is carried by opacity and weight**, not hue shifts — resting 0.38, active 0.88, exactly as the nodes behave.

ELEMENT	RULE
Button · primary	Accent fill, ground text, radius 3px, weight 400
Button · secondary	Hairline border, transparent fill
Card · panel	Surface, 1px hairline, radius 3px, no shadow
Input	Focus swaps border to the view accent — no glow, no ring
Chip · tag	Pill 999px, 11px, 1.5px tracking
Status dot	7px — the resting node radius, reused
Divider	1px hairline. Never heavier

Spacing and motion

A **4px base scale**: 4, 8, 12, 16, 24, 32, 48, 72, 96. Motion inherits the mark's curves rather than inventing new ones — entrances on `cubic-bezier(.4,0,.2,1)` at 300–600 ms, fades ease-in-out 300–400 ms, draw-on ease-out 500 ms. Motion states what changed; never animate for interest.

Single-colour is the constraint



T-SHIRT • DARK
mono-light



T-SHIRT • LIGHT
mono-dark



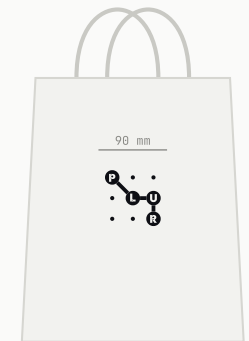
HOODIE
mono-light



CAP
reduced 4-node



MUG
full colour



TOTE
mono-dark

Full-colour four-accent printing rarely holds on fabric. Use the mono assets, and treat **55 mm as the floor for the full mark** — below it the reversed counters fall under thread gauge, which is why the cap carries the reduced four-node form with the letters dropped.

Placements are drawn to real garment measurements, so the mark reads at true relative size.

Never: all-over prints, the mark as a repeating pattern, the mark distorted around a curve, or garments colour-matched to a single node accent. Clear space applies on merchandise exactly as it does on screen — on a mug that includes the handle.

Rules from production

Each of these is a defect we hit and fixed while building short-form video against this system. They are worth following before re-deriving them.

Never crossfade narration. Speech runs at full level to its last word; the picture transitions afterwards, during silence.

Pin one music track per campaign. Randomised music destroys audio identity. The bed runs continuously through the end card and fades only in the final two seconds.

RULE	VALUE	WHY
Clip coverage	$\text{terms} \times \text{clip} \geq \text{audio}$	Below this, material ordering wraps and the back half of the video desynchronises from the script
Slot granularity	~4 s	A 60 s piece needs ~15 distinct visual slots
Tail budget	1.5-2 s	Cut to exactly the narration and the picture ends mid-breath; on a looping platform that reads as broken
Closing shot	node / network	The mark condenses out of the last frame instead of replacing it
Music gain	0.10	Under narration, continuing through the end card

Material

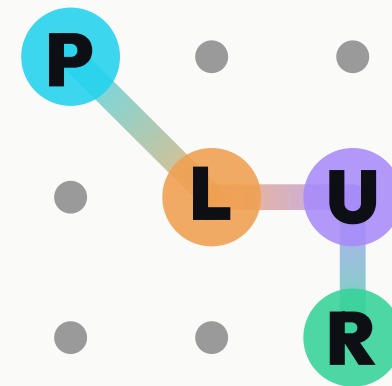
Tag stock material by **what is in frame**, not by the narrative beat it serves. Concrete nouns resolve well; actions and abstractions do not. In testing, “index cards archive” returned a card catalogue — a near-perfect metaphor for addressable memory — while “erasing chalkboard” returned a classroom.

Avoid identifiable stock people entirely. They read as stock however well matched, and undercut a product sold on credibility to engineers.

Not yet decided

Recorded rather than guessed, so a later version can close them deliberately.

QUESTION	CURRENT STATE
Endorsed tagline	“One memory. Every agent. Yours.” on site and end card; positioning guidance elsewhere leads with “the memory layer for AI”
The lockup	Review argues the mark spells the whole name, so a wordmark is redundant. Resolved by stripping the letters – revisit if the reduced mark proves too abstract
Video call to action	Domain only. Install command untested on an end card
Campaign music	Provisionally pinned, not chosen on merit
Generative marks	Hex to mark for per-agent identity. Needs a grid and palette carrying enough entropy without impersonating the logo
Motion review	Scheduled once this version is locked



A memory is not a stored object. It is a pattern that fires, holds, and can fire again.

PLUR.AI