Dynamic Design Logic and Implementation Path of Brand Visual Identity on Short Video Platforms

Heng Zhu[a]

Liaoning Communication University, Shenyang 110136, China

[a]76303930@qq.com

Abstract

Short video platforms now function as a central channel for brand communication. Their media conditions-rapid scrolling, fragmented exposure, and algorithmic distribution-create substantial pressure on conventional static systems of brand visual identity. This paper considers the underlying logic of moving from "static norms" to "dynamic recognition" in brand visual identity. It argues that the central question for brand visuals has shifted from "being seen" in print media to "being remembered through scrolling" in short video settings. On this basis, the paper sets out a four-tier implementation pathway: "core symbol anchoring-dynamic asset generation-cross-platform adaptation-data-driven iterative optimization." The aim is to outline a dynamic brand visual identity framework suited to short video communication, thereby offering a theoretical reference for brand design practice and for university-level education in brand design.

Keywords

Short video platform, brand visual identity, dynamic design, design logic, implementation path.

1. Introduction

Digital communication technologies continue to reshape how brands connect with users. Owing to their large user bases and frequent use, short video platforms have become primary spaces for brand messaging, image presentation, and user interaction. TikTok's Q1 2024 financial report showed daily active users exceeding 1 billion, while short video content accounted for more than 70% of users' average viewing time. Yet the construction logic of brand visual identity systems has not kept pace with this media shift. Many brand guidelines remain oriented toward print materials and static displays: minimum logo size, safe space, and color standards are still designed for print media, which creates systemic adaptation problems in short video environments. The contradiction is rooted in a difference of communication logic. On short video platforms, users scroll rapidly through phones, and the window in which a single video can attract attention is extremely brief. Brand visuals must therefore move from being "examined closely" to being "scanned quickly," and from "static standards" to "dynamic recognition."

In recent years, scholarly interest in the dynamic evolution of brand visual identity has grown considerably. Research suggests that brand visual identity design has continually adapted to new market environments and communication media. Since the late 1950s, methods of brand presentation and communication have undergone marked changes-from static delivery to dynamic evolution-and these changes have advanced further with digital technology.[1] Some scholars also approach the issue through real-time responsiveness and adaptability, arguing that consumers now expect much greater interactive immediacy in brand visual experiences. Traditional visual identity systems, centred on standardized static designs, struggle to meet the varied demands of digital environments; real-time adjustment and cross-scenario adaptability

have therefore become critical factors in brand visual design. Existing studies, however, mostly discuss brand dynamism within the general framework of digital media environments. They lack systematic analysis of the structural challenges and solutions for brand visual identity in the specific context of short video platforms.

This paper therefore draws on the media characteristics of short video platforms to analyse the intrinsic logic of dynamic transformation in brand visual identity. It also attempts to propose a practical framework for implementation, with the aim of offering new dimensions for theoretical and practical consideration in brand visual design.

2. The Practical Challenges of Brand Visual Identity on Short Video Platforms

2.1. The Disjunction between Static Visual Norms and Dynamic Communication Scenarios

At the core of a traditional brand visual identity system is a standardized set of specifications based on static media. In brand manuals, the logo's form, proportions, and color values are presented in fixed styles; supplementary graphics are defined by usage templates; and the layout system is constrained by grid logic that regulates compositional relationships. This system has been tested over decades in printed materials, outdoor advertisements, and product packaging, and it has effectively maintained brand visual consistency. The communication context of short video platforms, however, differs fundamentally. Brand content appears in video streams, visuals are constantly in motion, and user browsing behaviour takes the form of rapid scrolling rather than prolonged viewing. Static visual guidelines therefore face a clear "rule gap" when applied to dynamic communication scenarios. Manuals do not specify how the logo should appear in videos, how supplementary graphics should adapt to content pacing, or how brand colors can maintain recognition stability in dynamic visuals. When brands hand static VI manuals directly to short video production teams, the latter often rely on personal experience to adapt brand elements dynamically. The result is fragmented visual identity for the same brand across different videos.[2]

2.2. Attenuation of Brand Identification Signals in Fragmented Outreach

The algorithm recommendation mechanism of short video platforms means that interaction between users and brand content is highly fragmented. A brand video may be pushed into a user's recommendation stream, or it may appear in search results, topic pages, or live streaming slices, with the user's attention redistributed with each swipe. Research shows that in 2024 the average completion rate of a single brand video on TikTok will be less than 15%, which means that users may watch the brand logo flash for only 0.5 seconds before leaving. Under such scarce conditions of attention dissemination, the "repeated exposure-gradual memory" mechanism on which traditional brand visual identity relies is at risk of failure. If a brand's core visual symbols cannot be perceived and recognized within a very short period, subsequent transmission of brand information cannot be discussed. Brand visual identity design carries the functions of cultural transmission and image shaping. Continuous changes in the media environment drive systematic innovation in design concepts and communication systems. Yet the specific implementation of this innovation in short video scenes has not been fully discussed.[3]

2.3. Difficulties in Maintaining Visual Consistency in Multi Touchpoint Distribution

The internal communication touchpoints of short video platforms are extremely rich: recommendation streams, search pages, personal pages, live streaming rooms, topic tags, comment areas, and private message sharing. Each touchpoint has different requirements for

the size, proportion, and duration of visual content. At the same time, brand content often needs to be distributed across multiple channels, such as TikTok, Kwai, Xiaohongshu, and video number. Platforms differ in picture proportion, information flow display logic, and algorithm preference. The traditional VI manual's assumption that "one set of visual recognition system only needs to deal with three sizes: business cards, newspapers, and store signs" has completely changed. Brand vision now needs to maintain recognizability across multiple specifications, such as a 300 × 300 favicon, a 16:9 short video cover, and a full-screen vertical video. A further complication is that, with the popularity of AI drawing tools, the production entities of brand content are becoming increasingly diverse: marketing teams, operation teams, and outsourced production parties can all independently produce visual materials. In the absence of unified dynamic parameter constraints, AI-generated materials are prone to color deviation, brand symbol distortion, and other issues, further exacerbating the difficulty of maintaining brand visual consistency.

3. Dynamic Design Logic of Brand Visual Identity for Short Video Platforms

3.1. From "Static Specification" to "Dynamic Recognition System"

The primary logic for the dynamic transformation of brand visual identity on short video platforms concerns a fundamental change in the design object itself. In the traditional paradigm, the design object of brand visual identity is "graphics," and the core work is to define the standard form and usage rules of visual elements such as logos, standard colors, and auxiliary graphics. In the short video environment, brands need to establish a set of "dynamic recognition signals." Dynamic recognition does not mean frequent change; rather, it means maintaining the same visual judgment logic across different images and content rhythms. This means that the design object of brand vision has expanded from "graphics" to "visual behavior": the logo is no longer merely a fixed graphic but a set of dynamic rules covering entry methods, movement trajectories, rhythm parameters, and exit logic; auxiliary graphics are no longer merely static patterns but a visual system that can be parameterized and adjusted according to the rhythm of the content. The core of brand identity has been upgraded from "visual graphics" to "visual behavior," and the basic elements of the new visual management system include dynamic rhythm norms, animation duration rules, video opening systems, social media templates, and brand motion language.[4]

3.2. Dynamic Balance Mechanism of "Consistency Flexibility"

The core contradiction faced by dynamic design lies in how to maintain brand identity consistency amid visual change. If the degree of dynamism is too low, the brand lacks sufficient visual appeal in short videos; if dynamism is excessive, the brand identification signal may be diluted or even dissolved. The way to resolve this contradiction is not to pursue the maximization of consistency or flexibility, but to establish a dynamic balance mechanism between the two. Specifically, the brand visual system can be divided into two levels. The core recognition layer maintains a high degree of stability and includes the brand's main color, logo core form, and key graphic symbols; these elements must not change their basic attributes in any dynamic scene. The dynamic deduction layer allows for high flexibility and includes the movement of auxiliary graphics, changes in color hierarchy, and dynamic adaptation of layout; these elements can be adjusted according to content theme, communication scenario, and platform characteristics. This hierarchical structure of "core stability and flexible extension" enables brand vision to maintain stable recognition signals in fragmented communication while also adapting to diverse communication scenarios through dynamic change, achieving "unity in change."

3.3. Design Paradigm Shift Driven by Media Characteristics

The media characteristics of short video platforms have also driven a deeper transformation of brand visual design paradigms. The visual communication of traditional flat media follows the logic of the "complete picture": users receive visual information within a relatively stable viewing distance and time window, and brand visual design pursues the integrity and completeness of the picture. Short video platforms follow the logic of "instant frames": the user's attention window for each piece of content is extremely short, and brand vision needs to complete the transmission of recognition signals in a very short time. This requires a shift in design paradigm from "composition thinking oriented towards complete images" to "recognition thinking oriented towards instantaneous frames." In this paradigm, the key to brand visual design is no longer the aesthetic integrity of each frame, but whether the brand identification signal can be efficiently conveyed in key frames, such as the first 3 seconds of the video, transition moments, and brand exposure at the end. Designing brand memory points that can be screenshot-captured, and allowing the brand's core symbols to appear in the form of high-frequency color pulses at key switching points on the screen, becomes an effective design strategy in short video environments.

4. The Implementation Path of Dynamic Brand Visual Identity on Short Video Platforms

4.1. Building "Instant Recognition Anchors" for Core Symbols

The first layer of the implementation path is to establish a set of "instant recognition anchors" in the brand visual system-core visual signals that can quickly activate user brand memory within the extremely short attention window of short videos. Constructing this anchor point requires extracting the most recognizable combination of elements from the brand's existing visual assets, typically including the core graphic features of the logo, the brand's main color, and a highly recognizable auxiliary graphic or IP role. The key requirement is that these elements can still maintain recognizability in extremely small and highly compressed video frames. The specific strategy includes compressing the brand's core symbols into a quickly recognizable visual module, placed in a key position within the first 3 seconds of the short video. The module does not need to be fully displayed and can show only a corner or flash once, but the color and form must remain highly consistent. It also includes designing multiple micro-expressions and body movements for core IP characters to trigger brand associations with minimal visual area in short videos. This design concept of the "instant recognition anchor" compresses the triggering mechanism of brand visual recognition from "complete presentation" to "fragment triggering," adapting to the fast browsing habits of short video users.

4.2. Establish a Parameterized Dynamic Brand Asset Library

The second layer of the implementation path is to upgrade brand visual assets from "static files" to "dynamic asset libraries". Traditional brand deliverables mainly rely on static file formats for logos, while dynamic asset libraries require brands to provide various entry animation versions of logos (such as different rhythm animations adapted to fast-paced checkpoint videos, slow paced narrative videos, and live streaming slicing scenes), parameterized motion templates for auxiliary graphics, and brightness and saturation adjustment parameters for brand colors in different screen environments. These dynamic assets should be organized in a modular manner, and short video production teams can directly select them like calling a font library. The parameterized design method is particularly important in this aspect: transforming the dynamic features of brand vision into adjustable parameters (such as animation duration, motion amplitude, color contrast, etc.), so that the brand can flexibly adjust its dynamic performance for different platforms and content types while maintaining the core recognition

features unchanged. A study has proposed a "parameterized design process from font design to brand design" from the perspective of variable fonts. Its core logic - translating brand themes into adjustable design parameters and generating dynamic visual representations through parameter changes - is also applicable to the construction of brand dynamic assets in short video scenes.

4.3. Develop Cross Platform Visual Adaptation Rules

The third layer of the implementation path is to establish visual adaptation rules for short video multi-platform environments. Different short video platforms differ in aspect ratios (vertical, horizontal, square), information flow display logic, and visual interface coverage. Brand vision requires a set of flexible adaptation rules to cope with these variables. These rules should specify the following: the minimum display size and shortest display duration of brand core symbols in keyframes on various platforms; the brightness compensation parameter of brand color in vertical short video environments, since algorithm compression and screen display characteristics of short video platforms may cause loss of brand color details, and a “short video friendly” high-brightness color version therefore needs to be set on the basis of the main color; the information hierarchy adjustment plan for brand layout in vertical environments, transforming the information structure of traditional horizontal layout into a vertical visual grid; and the format conversion and image quality maintenance standards of brand dynamic materials between various platforms. The core idea is “elastic adaptation under parameter constraints”: allowing auxiliary visual elements to be adjusted according to platform characteristics while keeping the brand’s core identification parameters unchanged, maintaining brand visual consistency and ensuring adaptation effects in various platform communication scenarios.

4.4. Dynamic Iterative Optimization based on Data Feedback

The fourth layer of the implementation path is to incorporate data feedback mechanisms into the dynamic management process of brand visual identity. Short video platforms provide rich data dimensions for evaluating brand visual effects: completion rate reflects the ability of brand visual content to attract user attention; interaction rate (likes, comments, shares) reflects the memory strength and emotional triggering effect of brand visual signals; and changes in brand search volume reflect the long-term impact of short video dissemination on brand recognition.[5] Brand visual managers can regularly analyse these data indicators to identify which dynamic visual strategies perform well on specific platforms and which need to be adjusted. For example, if the data shows that the completion rate of a certain type of dynamic opening in fast-paced point videos is significantly higher than other versions, then this dynamic scheme can be used as a standardized processing method for that content type. This “data-driven strategy optimization-asset iteration” cycle mechanism makes the brand visual identity system no longer a static document delivered at once, but an organic system that continuously evolves and dynamically updates.

5. Conclusion

The rise of short video platforms has fundamentally changed the communication environment for brand visual identity. From being seen in print media to being remembered while sliding in short video environments, brand visual identity faces not only technical format conversion but also a deep reconstruction of design logic and architecture. This article analyses the reality dilemma from three dimensions: the fracture between static specifications and dynamic scenes, recognition attenuation in fragmented touchpoints, and consistency maintenance in multi-touchpoint distribution. It reveals the design logic shift from “static specifications” to “dynamic recognition systems” and from “complete images” to “instant frames,” and proposes a four-

layer implementation path covering core symbol anchoring, dynamic asset generation, cross-platform adaptation, and data iteration optimization. It should be pointed out that the framework proposed in this article is still at the stage of theoretical exploration, and its effectiveness and operability need to be verified by more design practices. Future research can further focus on dynamic visual identity design strategies for specific industries and brand types, as well as the application path of artificial intelligence technology in the automatic generation of brand dynamic assets, providing more targeted theoretical support and methodological tools for brand visual identity design in the era of short videos.

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