Enhancing Consumer Visual Experience through Visual Identity of Dynamic Design: An Integrative Literature Review

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Abstract

Issues: With the advent of the digital era, more than static visual identity design is needed to meet the aesthetic demands of contemporary consumers. This research explores enhancing consumer visual experiences through dynamic visual identity design. Methodology: By focusing on the elements and evaluation criteria of visual identity, along with relevant theories, this study establishes a conceptual framework emphasizing the significance of dynamic visual elements, visual experiences, and visual narratives. The aim is to enhance the visual appeal of brands through these dimensions. Results: A conceptual framework for dynamic visual identity design was proposed, providing guidance and reference for future research. Conclusion: Dynamic visual identity design contributes to strengthening brand affinity, bridging the gap between brands and consumers, and enhancing the overall visual appeal for young consumers in the digital age. The framework aims to optimize brand expression and increase consumer engagement.

Keywords: Visual Identity, Dynamic Design, Visual Narratives.

Introduction

In the era of digital media, the pursuit of a visual experience by the audience continues to increase

With the arrival of the digital media era, digital media has gained popularity among consumers. This form of media is widely used in various fields, such as news, entertainment, advertising, education, and socializing, and has been extensively adopted and applied in the digital age (Smith, 2011). They leverage the Internet and dominant media to enhance dissemination and break through geographical constraints (Zhang & Sun, 2010). New media has advantages in information dissemination and acquisition that traditional media cannot reach (Nyagadza, 2020). As the darling of the design field, it stimulates brand owners and

designers to choose more suitable mediums to express the concepts of logo and brand design, providing a more multi-dimensional design experience.

In the environment and medium of modern new media visual identity design, as consumers' demands for visual experience continue to increase, consumers prefer to acquire information that is beneficial to them and brings pleasant sensations (Blasco-Arcas et al., 2016). Visual identity design is no longer limited to a single static model but needs to adapt to the modern, novel, and changing digital visual environment (Hongzhong et al., 2010). From a two-dimensional static form to a three-dimensional dynamic one, dynamic elements give new vitality to graphic design, adding rhythm, cadence, layers, and aesthetic appeal to static designs (Tian, 2021). Brands taking advantage of dynamic design represent a new direction. We can see from the design interpretations of many brands their embodiment of personality and communication value (da Silveira et al., 2013). Applying digital technology to graphic and textual production helps logo design break free from the constraints of traditional production and dissemination media, exploring new possibilities and pursuing visual impact (Pu & Jiaqing, 2009). The emergence of new media provides rich carrier modes for disseminating logo images. In the future, the design of brand visual identity should incorporate dynamic forms to enrich brand content (Hamzah et al., 2014).

Gen Y consumer has become the main force of consumption

In the academic realm, Generation Y is those born between 1986 and 2005 (Parment, 2013). Gen Y, also known as the Millennials, is hailed as the "digital natives," having grown up alongside the internet (Bilgihan, 2016). On the other hand, "digital immigrants" refer to those who have transitioned online after experiencing a fulfilling offline life. Computers and mobile phones have become standard tools in people's lives, with 94% of Gen Y owning computers and 94% owning mobile phones (Smith, 2011). The internet, social networks, and interactive technologies drive Gen Y to actively engage in the creation and development of products and brands (Dash et al., 2021).

They are considered one of the world's largest consumer groups and are expected to be the wealthiest generation to date. Gen Y consumers are relatively young and have spending power (Stanat, 2006). Simultaneously, due to changes in consumer demographics, Gen Y has become the leading consumer group (Valentine & Powers, 2013). This necessitates the development of a brand visual identity that caters to the habits of Gen Y consumers, as they constitute the primary consumer market. The rational and emotional characteristics exhibited by Gen Y are closely linked to their individuality, self-fulfilment, and emotions, reflecting the characteristics of the times. When purchasing decisions, they prefer brands or products that make them youthful (Hwang & Kandampully, 2012). The younger generation of consumers generally seeks uniqueness and attaches more importance to the significance of product design and visual symbols. They prefer interacting with brands online and emphasize the experiential aspect of the brand (Nguyen & Nguyen, 2020).

Literature Review （theoretical framework）
Literature Review on visual identify
The theoretical foundation of visual identification

Visual identification is a crucial tool in brand communication for conveying values, shaping awareness, and establishing a cohesive brand image. It includes logos, colors, fonts, and names (Baker & Balmer, 1997). Traditional Chinese brand visual identification is a crucial

aspect of this process. Corporate visual identity (CVI) standardizes the use and application of CVI Lelis (2019), ensuring consistency and recognizability of the brand's visual image.

The literature on visual identification identifies two main theoretical perspectives: corporate identity theory Baker & Balmer (1997); Schmitt et al (1995), which focuses on strategic brand decisions, and the processing fluency theory Mandler et al (1987), which emphasizes consumer responses to corporate visual identification. These theories cover the fundamental research perspectives on visual identification in the academic community, covering the perspectives of corporations and consumers.Corporate Identity (CI) is the strategic choices and expression of a company's intangible capabilities, which is crucial in differentiating it from competitors. It involves visual identification in shaping, communicating, and delivering corporate values and identity (Melewar, 2001). CI includes brand identity (BI) and marketing identity (MI), with visual identification being the most direct element for expressing corporate identity.

Visual Identification (VI) is a graphical language used to present a company's visual image clearly and consistently. It is a crucial part of a company's deeper corporate identity, representing intrinsic commitment (Wolff Olins, 2017). Research on VI theory covers topics like logo design, redesign, brand mergers, essential elements like colors, fonts, and names, and the impact of consumer responses on business outcomes (Baker & Balmer, 1997). It is a critical component of a company's image.

Visual identification presents various static, dynamic, and interactive contact points with consumers in different business environments, such as packaging, websites, and posters. Previous research has shown that visual identification builds consumer trust and persuasiveness (Peracchio & Meyers-Levy, 2005) and increases visual attention and consumer engagement Finn (1988), positively affecting the company. Additionally, it shows that improving brand recognition and identifiability is beneficial for establishing connections between the brand and consumers, thereby increasing satisfaction (Balmer & Gray, 2000).

Processing fluency refers to an individual's perception and cognitive process of visual identification and its impact on a company (Mandler et al., 1987). Research shows that individuals are more likely to form positive attitudes and give positive evaluations to the target when they experience processing fluency. Processing fluency can be divided into perceptual and conceptual fluency. Perceptual fluency involves creating feature-based representations of stimuli in memory, leading to faster processing when viewing the stimuli later. Conceptual fluency involves creating meaning-based representations and experiencing faster processing when viewing the stimuli later (Janiszewski & Meyvis, 2001). Visual identification enhances perceptual and conceptual fluency, leading to a positive attitude among consumers and better market performance. It helps consumers understand the meaning and significance of a brand and assists practitioners in delivering information to the target market.

Elements of Visual Identity
Corporate visual identity refers to various elements, including name, logo and symbol, typography, colours, and slogans (Melewar & Saunders, 1998). Through these elements, brands can convey their visual identity through fixed assets such as buildings, vehicles, and other commercial properties (Melewar, 2001).

Brand Symbol

A logo is a crucial element in a company's visual identity, making it quickly recognized and a primary representation of the brand's image and meaning. Its visual character makes it less vulnerable to international barriers (Pittard et al., 2007). A symbol can represent a company's personality and values, but the value lies (Melewar & Saunders, 1998). A solid corporate visual identity can increase organizational visibility and gain an advantage over competitors (Melewar, 2001). A high degree of VI standardization is essential for projecting a unified and consistent corporate visual identity. Good logos are recognizable, meaningful, and positively emotional (Henderson & Cote, 1998), leading to liking or evoking a robust aesthetic response. Logos can contain various graphic or typographic elements, ranging from text-driven wordmarks to image-driven graphic marks.

Academic debates on logos have focused on their complexity Janiszewski & Meyvis (2001), shape, placement, and size on packaging Orth & Malkewitz (2008), as well as their relationship to harmony in brand evaluation. Variations in logo design can impact customer perception and brand awareness. Complex logos have long-term benefits Van Grinsven & Das (2016), as they can maximize familiar meanings and maintain uniqueness (Henderson et al., 2003). For example, the Bank of China's angular architecture evokes power, while Japanese graphics with rounded elements are considered beautiful, sturdy, and robust. Therefore, angularity/roundness, decorativeness/simplicity, and realism/abstraction are essential variables to examine. Complex logos have long-term benefits, while simple logos have short-term benefits. Therefore, understanding these variables is crucial for effective logo design (Oliver et al., 1990).

Well-designed logos are easily recognizable and evoke positive emotions towards a company (Pittard et al., 2007). They play a crucial role in branding as they represent the brand's meaning and provide summary information about its marketing efforts. Logos can enhance brand personality and perception, providing a competitive advantage and enhancing a company's reputation. A good rule of thumb is to update your logo at least every five years, as one in 50 companies will redesign their logo each year. Logo changes can signal a new outlook for a company and its brand, with consumers' attitudes towards one version varying. In significant logo changes, surprise can impact the perceived consistency between the brand and the new logo (Grobert et al., 2016). Designing or adapting a logo can be a daunting task for brands but updating them is more accessible through aesthetic changes. Logos are also a way of communicating the impact of a product or company, offering versatility and a sense of familiarity upon initial exposure (Melewar et al., 2006).

However, inappropriate logos can lead to negative comments, difficulty in recognition, and damage to the corporate image (Henderson & Cote, 1998). The logo should be designed with higher perceived consistency between the new logo and the brand, ensuring stakeholders can remember and associate the logo with the brand or company name.

Brand Colour

Color is a visual language that informs the five human senses Bottomley & Doyle (2006); Panigyrakis & Kyrousi (2015), and it is associated with different emotions and feelings. Understanding the meaning behind each color is crucial for brand design. Brands can use monochrome, similar colors, complementary colors, tricolor, tetrachrome Lelis (2019), and multicolor forms. Brands with specific colors in consumers' minds can better achieve visibility in their category. Brands such as Marlboro, Guinness, Cadbury, Coca-Cola, and McDonald's all have specific colors associated with them (Grimes & Doole, 1998). Brands like Marlboro,

Guinness, Cadbury, Coca-Cola, and McDonald's associate specific colors with them (Grimes & Doole, 1998). However, Burger King's brand colors need to be clearly identified, and Shell and McDonald's use red and yellow colors in different proportions (Morriss & Dunlap, 1987).

Brands like Google, Microsoft, and eBay use multiple colours in their visual identities to showcase their product diversity and versatility. These colours interact with each other to create an aesthetic experience and a strong brand image (Jin et al., 2019). Understanding a brand's color identity involves analyzing the relationship between its logo, aircraft appearance, crew uniforms, brand associations, and other factors, including brand loyalty. Color is perceived independently of objects in the human brain, with saturation and brightness playing a crucial role in emotion regulation. Human responses to color combine physiological, psychological, and cultural factors. Many associations with color can be explained through symbolism or meaning attribution, and color preference (Melewar et al., 2006). France Telecom reshaped its visual identity by adopting a different color scheme from competitors, including orange and a small red, while retaining some blue elements of the old logo. It is essential to note the opposition to change.

Park et al.'s normative framework for branding categorizes it into functional, sensory, and social branding (Park et al., 1986). Functional branding meets utility needs; sensory branding offers sensory pleasure and stimulation; and social branding fulfils symbolic needs for self-identity and belonging. (Roth, 1995) that brands may not emphasize both functional and sensory social benefits. Bottomley & Doyle (2006); Lelis (2019) both divide logo colors into functional colors and sensory social colors. Functional colors are more suitable for functional products, and sensory colors are more suitable for functional products. Both Bottomley & Doyle (2006); Lelis (2019) classified logo colors into functional and sensory social colors, with functional colors being more appropriate for functional products and sensory colors for functional ones. Brand colors are used to describe emotions, personality traits, and salient qualities, and their effectiveness in brand communication is tested using vocabulary. These vocabularies are used to test the effectiveness of colour in brand communication (Grimes & Doole, 1998). Brand colours are crucial for creating familiarity, consistency, and immediate recognition. However, color is a popular element for cottage brands (Panigyrakis & Kyrousi, 2015).

More research is needed on the cross-cultural meaning of colour, as colour associations and associative learning can explain the specific meanings of certain colours in different cultures. Colours are symbolic (Jin et al., 2019), evoke meaning, and are culturally relevant. Colour preferences may vary from country to region(Madden et al., 2000), with hues listed in descending order: blue, green, purple, red, and yellow. In China, white represents justice, yellow represents honesty, black represents slowness and stupidity, red represents ambition and desire, and black represents mourning in the West. Brands use color associations to create images, such as the Pink Panther, to indicate their product's fashion and calmness.

Understanding consumer colour preferences is essential for designers to make better color decisions in brand identity design, helping marketers avoid chasing the latest trends. Consumers may develop preferred colours for specific products because they learn by association that certain colours suit specific product categories.

Typeface Design
A study Hagtvedt (2011) investigated the recognition of incomplete font logos, which are logos with deliberately omitted or blank characters, causing perceptual ambiguity. The results

showed that although incomplete font logos may affect a company's credibility, they scored high in perceived innovativeness. Font-based visual attributes can convey unique semantic associations that differ from written text (Childers & Jass, 2002). Increased semantic consistency of a brand's typeface leads to increased memorability, crucial for advertising visual cues and copy. Readability involves a thorough intellectual comprehension of the message by recognizing basic grammatical rules (Lelis, 2019). Baker & Balmer (1997) Typefaces can also mark an organization's visual identity, as seen in Cadbury, Coca-Cola, and Knorr (Melewar et al., 2005). Fonts can convey a company's corporate philosophy, such as Coca-Cola's relaxed and enjoyable philosophy. France Telecom's typeface stands out less, allowing designers to change it to one design.

Henderson provides experience-based guidelines for managers to select fonts that can influence the impression of strategic value (Henderson et al., 2003). They discuss potential trade-offs between the impressions produced by typefaces, such as pleasing, engaging, reassuring, and prominent. Font selection can be simplified using six basic design dimensions: sophistication, harmony, naturalness, exuberance, weight, and compression (Henderson & Cote, 1998).

The (Tantillo et al., 1995) study found many response differences between sans-serif and serif fonts, while A similar study (Rowe, 1981) found little difference. Hagtvedt (Hagtvedt, 2011) categorizes typographic designs as generic and specific, with generic features being subjective descriptions like symmetry, vigour, and complexity and specific features being graphic descriptions like height, serifs, and compression.

Natural script fonts produce reassuring and pleasing typefaces, which result in perceived brand innovation, clarity, and interest. These guidelines are consistent with Henderson & Cote's 1998 findings, although they used different design features specified by practitioners.

Brand Name

Brand names play a crucial role in brand association, as they can increase brand awareness and recognition (Aaker & Keller, 1990). Suggestive brand names allow consumers to infer product attributes and benefits without a marketing campaign promoting related marketing activities. Brand names are chosen for their relevance and suggestiveness (Keller, 1993), as highly relevant names are more likely to be associated with the product and receive positive reviews. They are also better able to recall messages consistent with the advertised benefit proposition.

Research by Bao et al (2008) suggests that brand names represent a rich set of symbols, meanings and concepts associated with the target word or brand name form the brand association set. High connotations activate the association set and enhance recall. Positive brand names may be more favourable to consumers as they activate positive concepts or images. Li & Shooshtari (2003) Emphasize the importance of the linguistic component of brand names in shaping the brand's function, as pronounced names in different languages may influence consumers' preferences and product perceptions.

The study of brand names involves the pronunciation of words, which can influence perceptions, preferences, and attitudes. Keller (2003) suggests that brand names should be easy to pronounce, familiar, meaningful, unique, and convey implicit meaning. These names can gain word-of-mouth exposure, create memorable connections, and increase consumer demand for the product (Radder & Huang, 2008). Easy-to-pronounce brand names also facilitate information processing and retrieval, increasing brand awareness. Belén del Río et al (2001) Argue that brand attributes play a significant role in gaining a differentiating

advantage. Brand names are crucial in building brand associations and consumer perception. Studies have shown that choosing brand names that suggest the herbal product category or important attributes can increase brand awareness and product category recognition.

Evaluation dimensions of the elements of visual identity
Logo redesign aims to adjust the original color, text, and graphics to convey brand culture and concept effectively Walsh et al (2010), enhancing the brand's value. David suggests that logo design should consider factors such as originality, legibility, simplicity, memorableness, association with the company, and adaptability for all graphic media. Henderson & Cote (1998) emphasize the importance of logos eliciting specific responses, such as nature, harmony, delicacy, parallelism, repetition, proportion, and shape. Elaboration includes complexity, dynamism, and depth. Companies should avoid simplified logos. Consumers in China and Singapore tend to view natural, harmonious logo designs more positively, while Western consumers view abstract and asymmetrical designs more positively. Three generic design dimensions - sophistication, naturalness, and harmony - affect consumer responses, including recognition, impact, meaning, and perceived familiarity (Henderson et al., 2003).

Literature Review on Visual Identify with Dynamic Design
Dynamic Visual Identify Design
The new media era has significantly impacted brand communication, allowing for more flexibility Lelis (2019), in terms of time, space, content, and mode. This has led to a rich carrier mode for communicating logo images, allowing brands to adapt to the changing landscape of human life. The term "motion graphics" was coined in the 1950s, and with the development of digital media, two-dimensional space has been given "time vectors", giving graphic design a "dynamic" function (Tian, 2021). As businesses discuss new media and interactive communication, they consider better ways to communicate positive energy and build and maintain their brand image (Roediger, 2014). This study examines the dynamic design of the visual identity, including animation design and virtual present (VR) visual experience, among consumers' touch points in digital media platforms. As logos become cross-media friendly, the attributes and limitations of different media lead to necessary differences in how brands are presented to audiences. Today's visual design process must consider the adaptability and usability of new media, such as large screens, smartphones, and watches(Lelis, 2019).

Scholars have studied the perceptual role of static visual identities in conveying a sense of motion through graphic features (Kohli & Suri, 2002; Cian et al., 2014). Brand attitudes can be positively influenced by enhancing consumer engagement with the brand logo. Studies have divided visual identity into traditional and non-traditional brands (Pu & Jiaqing, 2009). Emphasizing the dynamic visual narrative. Static visuals can evoke perceptions of movement, influencing attitudes. Dynamic logos can also be characterized by dynamism in colors, as seen in the Adidas logo. Dynamic logos can do more than just physical movement; they can evolve and change, with shapes and colors becoming flexible and changing according to each occasion. This dynamic synthesis of brand displays represents multiple forms and covers various media.

Dynamic design, characterized by visual impressions and rich product associations, offers consumers unique experiences beyond material form. Dynamic logos, which thrive on digital media, are more human and prosperous in expression, creating a new set of visual languages that adapt to the future and satisfy public curiosity (Delahunty, 2013). Some brands use flexible visual approaches to appear in different scenarios, triggering a strong sense of novelty

in recipients. Dynamic brand logo design enhances brand attitude and energy (momentum, power, and drive) (Baxter & Ilicic, 2018). Google's Askew project, interactive gamified doodles, and the World Expo logo in Hannover, Germany, are examples of innovative and engaging design concepts. The World Expo logo, resembling the unpredictable ripples of a mesh, symbolizes the unknown and uncertainty, implying a flexible, creative, and propulsive design concept. Changes flows, and extensions fit the theme of dynamic visual identity design (Pu & Jiaqing, 2009).

Dynamic logos offer a unique advantage in communicating with customers and expressing brand identity (Wheeler, 2017). However, single-form visual identities have limitations and cannot fully showcase a company's diversified characteristics. Emotional communication is enhanced by anthropomorphic life form features, making logos relatable. Interactive and multi-dimensional logos are common in the IT industry, with software and websites like QQ and Cat Paw expanding their logos into electronic pets with vivid expressions. Over time, brand visual identities have become mutable, flexible, and customizable, taking on temperamental characteristics (Lelis et al., 2020). A study found that 76% of designers believe dynamic visual design enhances corporate image. Consumers show a preference for two different features (direction of motion and trajectory) in "animated visual identities," with consumers preferring upward-moving logos and associates with different metaphorical meanings (Guido et al., 2016). In a diversified social system, "interactive" and "fun" will become the keywords of future design, and visual communication design in the digital environment will present new morphological characteristics and visual appeal.

The study Lelis et al (2020) highlights that when a brand becomes flexible, it liberates structural elements of its visual identity (VIS) but not all simultaneously. A framework containing six categories, container, wallpaper, DNA, formula, customization, and generation, retains the essence of dynamic identity. Lelis (2019) proposes a methodology for analyzing color in dynamic visual identities, suggesting that these methods do not rely on color coherence. Dynamic visual identity design injects interest and entertainment into brands, attracting consumer attention through lively animations and interactive elements (Wu, D. 2016). This innovative brand image resonates with consumers, enhancing their satisfaction and brand value. Therefore, dynamic visual identity design is crucial for conveying brand value and enhancing brand awarene.

Visual Experience

The digital marketing era has created fragmentation, interactivity, and precision, creating new brand opportunities (Diţoiu & Căruntu, 2014). The pursuit of visual experience by the audience continues to increase, and brand visual identity must adapt to this new era. Experience is defined as the set of effects triggered by the interaction between a user and a product, including the degree of satisfaction of all senses (aesthetic experience), the meaning we give to the product (meaningful experience), and the feelings and emotions triggered (affective experience) (Aaker, 1997). The central goal of the consumer experience is the affective/symbolic aspect, and this concept applies to brands and consumer brand experiences (Diţoiu & Căruntu, 2014). The brand experience focuses on the consumer's senses of sight, sound, smell, taste and touch (Moreira et al., 2017). The primary concern of brands today is to create meaningful experiences through active audience participation. Audiences also favour multi-sensory experiences at every point of contact with a brand, focusing on the consumer's senses of sight, sound, smell, taste, and touch. Sensory

experiences can enhance the brand experience, appealing to the human senses or surprising individuals (Schmitt, 1999).

The Visual Perception (VPE) model identifies two dimensions of visual experience: presentation (pleasure and enjoyment) and representation (meaningful). These dimensions are distinct from presentation Diţoiu & Căruntu (2014), which relies on symbolic interpretation. Perception is a visually based aesthetic experience that includes pleasurable hedonic aspects, meaningful interpretations, and emotional responses. Perceptual experiences are distinct from utilitarian values and associated with product interactions for functional, utilitarian, and task-oriented goals. The dimensions of 'hedonic' or 'aesthetic' performance, which includes the valuation of a product's intrinsically pleasurable properties, are the key to product relevance. The hedonic dimension of performance, which includes the valuation of a product's intrinsically pleasurable properties, is one of the two main dimensions of product relevance, while instrumental or utilitarian performance is the other (Mano & Oliver, 1993). Aspects of aesthetic appeal, emotional response, brand impression, and expression are heavily influenced by visual appearance.

It is widely recognized in academia that visual design has an increasing role in creating pleasurable and engaging brand experiences (Schmitt, 1999). Visual design is crucial in creating engaging brand experiences, with early visual experiences necessary to establish functional connections between vision and other sensory modalities (Cho, 2021). The phenomenal character of the experience is more important than the presentation itself. Museums use sensory experiences to provide enjoyable experiences, evolving from audio guides to tactile exhibits. Multi-sensory experiences focus on the blind consumer, with assistive technology exhibits and spaces for visitors with vision loss.

In rural Bed and Breakfast facilities, cooking demonstrations and themed rooms offer educational, entertaining, and aesthetic experiences (Dai, 2021). Traditional Chinese medicine brands' visual image is analyzed from three levels of sensory experience, interactive experience, and emotional experience, with 25 demand indicator points (Yu et al., 2023).

From the consumer's perspective, the experience should be lovely, fascinating, and memorable. The static mode of visual identity has historical and social reasons, limited by the macro-environment in which the logo appeared (Diţoiu & Căruntu, 2014). Sensory elements can be used to create sensory experiences through visual (form, color, dimension, lighting, transparency, design, image, and style) and auditory (sound, tonality, rhythm, melody) elements to stimulate emotional or intellectual experiences (Moreira et al., 2017). Brand slogans, mascots, and characters can stimulate creative thinking and emotions or trigger action (Brakus et al., 2009).

Visual Narratives

In the digital age, brands can effectively communicate their brand story to consumers through various methods such as narrative illustration, pictorial narrative, and narrative painting (Williams, 2019;Murray, 1995). Visual narrative (VN) is defined as visual storytelling, narrative images, picture stories, and narrative pictures (Pimenta & Poovaiah, 2010). There are three main types of VN: static, dynamic, and interactive. Dynamic design can be classified into narrative, illustrative, and effect. The narrative type is most appropriate and relevant for capturing consumers' hearts (Li, 2020).

A tentative model of visual identity narrative (VIN) is proposedLelis (2019), which includes six dimensions: hierarchy, linearity, persistence, predictability, interaction, and synchronization. These elements are crucial in contemporary visual identity narratives. Narrative themes can

be classified into love, life, virtue, and inspiration. From a brand management perspective, themes such as brand birth, corporate organization, vision, evolution and innovation, spokespersons, and success stories are also important. Brands should also show consumers the brand's stability or promises to consumers. Overall Wheeler (2017), VN is a powerful tool for brands to effectively communicate their brand story to consumers in the digital age.

Brands become memorable and engaging experiences as part of the audience's life and story. These experiences can be interactive, flexible, rhythmic, and alive (Jiao, 2016). Dynamic logo design with interactive episodic is a more humane, rationalized expression that the audience will likely accept. Emphasizing emotional communication of design to people is the general trend in the Internet environment.

Static visual narratives are not entirely applicable to poetic VI Wolf (2003), as logo variation and potential hypersexuality are allowed and welcomed. This visual narrative readily applies to traditional brands and has been adopted by programmatic brands. Dynamic visual narratives allow for regular/irregular rhythms to replace every logo change, and there is now the ability to co-design a logo and its VI following the characteristics of an interactive visual narrative. A dynamic visual narrative is where visuals are replaced and succeed at the same pace, with both the viewing speed and sequence pre-determined by the author/creator (Segel & Heer, 2010). This type of visual narrative is the most appropriate to increase brand engagement and meaningful brand experience.

The study by Zhang et al (2021) suggests that old brands often use new media platforms for brand storytelling narratives, focusing on the influence of culture or craftsmanship on consumer attitudes. For instance, Quanjude's narrative highlights the cultural heritage of "benevolence and virtue above all" and Zhang Xiaoquan's story of his study of the "pincer steel" cutting technique (Shu et al., 2020). Dynamic narratives enable dynamic designers to understand brand stories better, and long-established TCM brands need to tell a moving story to improve brand engagement and meaningful brand experiences. By designing the most structurally appropriate visual narrative strategy, brands can increase the benefits of brand engagement and meaningful brand experiences (Dahlén et al., 2010). Dynamic narratives enable dynamic design to understand better brand stories and help brands design the most appropriate visual narrative strategy for more significant benefits.

Summary
In summary, brand visual identity from static two-dimensional design to dynamic all-encompassing experience of three-dimensional design, must follow certain principles. First, fun, second, interactive experience sense, and third, narrative (Jiao, 2016). At the same time to meet the visual experience and psychological needs of consumers to enhance the brand experience and visual image of the brand.

Research Purpose and Research Gap
The development of the digital media age, meeting the needs of Gen Y consumers and reinventing the brand's visual identity is inevitable (Dash et al., 2021). How to make full use of the function, value and power of visual identity, dynamic logos will have unique and significant advantages in wider communication with customers, greater brand expression and realisation of business benefits. Dynamic design has a broad application prospect. The dynamic design of the visual identity in the process of brand shaping has the characteristics of mutual communication, from the original one-way communication to segmentation. Accurate one-to-one communication, one-way to two-way communication, and physical-to-

virtual networks bring a new interactive experience. Creating Gen Y consumers' touchpoints with the brand Moreira et al (2017) enhances their familiarity and favourability.

More research needs to be conducted on brand visual identity dynamics. The heyday of static representation of visual identity has passed, and the dynamic design brought by digital media allows more possibilities for visual design. At the same time, the Gen Y consumer group is different from the traditional "rational consumers" in terms of consumption concepts. It pays more attention to the brand experience of visual, auditory, tactile, gustatory and olfactory sensory experiences (Bilgihan, 2016). In the digital era of new media, interaction and communication are sought among new media. The visualisation of an old brand image needs to be innovative, cross-media interaction, diversified graphic elements, multidimensional development, videoisation and presenting a multi-domain mesh. Due to brand inertia, many famous logos were established in an era when print media was dominant, and animated logos were not possible at that time. Marketing research has begun to explore the impact of advertising animation on advertising attention (Brasel & Hagtvedt, 2016). However, more research is needed to focus on the effects produced by the dynamic design of brand visual identities.

From the perspective of the design discipline, design styles that are rich in art forms are both contemporary and reflective of a brand's identity (Wang, 2023). Alternatively, through the interactive and dynamic experience of visual identity, emphasising the dynamic extension of multidimensional space and the experience of different materials, light and shadow. It brings consumers an excellent visual experience and caters to their curiosity (Yue, 2021). Satisfy consumers' visual and emotional experience Xu et al (2019) to increase the fun and communication of the visual experience process from a psychological perspective. Enhance the brand experience of the Gen Y consumer group by analysing the principles of brand experience and consumer demand, the law of peak-finish and peak experience, and experience characteristics and value (Sheng, 2022). However, existing research must provide a solution or strategy for making visual identity dynamic and interactive.

Therefore, the research objective of this study is to enhance the brand's brand visual identity and brand experience through the dynamic design of the visual identity's brand symbols, brand colours, brand fonts, and brand names.

Conceptual Framework

The conceptual framework focuses on the arrival of the digital age and the need of young consumers for dynamic design and presentation of visual identities. Brand managers enhance consumers' goodwill towards the brand and brand experience by incorporating fun, interactivity, and narrative into the brand's visual identity. Firstly, this study divides brand visual identity into brand symbols, colours, typography and brand name (Melewar & Saunders, 1998)). These dimensions are harmonious, natural, and sophisticated graphic design. Secondly, to cater for the age of digital media, dynamic design is incorporated into visual forms favoured by young consumers. Dynamic visual identity design not only makes the brand image more vivid and lively but also enhances the brand's recognisability and attractiveness. First narrative, visual narrative is divided into static visual narrative, dynamic visual narrative, and interactive visual narrative (Pimenta & Poovaiah, 2010). A brand's core concept, cultural connotations, product values, and brand mission are integrated into a vivid, engaging, and compelling story for the brand to be remembered by consumers. Secondly, the era of fragmentation, interactivity and digital marketing requires consumers to have an active emotional connection with the brand. Dynamic design is one of the most effective ways to

incorporate interactive experience, which will be the visual experience to form, colour, size, lighting, transparency, design, image, and style from the beginning of the consumer contact with these stimuli, the consumer and the brand will produce an experience between the consumer and the brand to let the consumer and the brand to interact with the brand to establish brand connections actively. Finally, fun, unique, and exciting pattern designs and movement trajectories, fun, dynamic, and intimate designs trigger a strong sense of novelty in the receiver like never before Baxter & Ilicic (2018), which can increase the brand's interest and get the consumer's attention. Ultimately, it enhances the "pleasure" and "enjoyment" of the consumer experience.
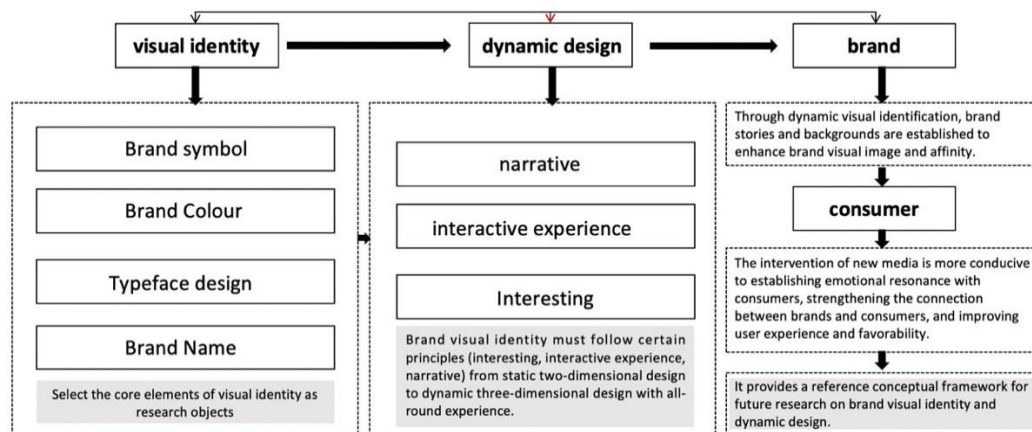

Figure 3.0: Conceptual Framework

Conclusion & Recommendations for future research
Knowledge Contributions
For brands, dynamic visual identity is used to establish the brand story and background and enhance the brand's visual image and affinity. For consumers, the intervention of new media is more conducive to establishing emotional resonance with consumers, enhancing the connection between brands and consumers, and improving user experience and goodwill. For brand research, it provides a conceptual framework for future research on brand visual identity and dynamic design. The study will also complement the existing literature gap in design and branding, providing new insights and valuable data on the topic through in-depth analyses and empirical research.

Recommendations for Future Research
This study deals with the visual identity of brand graphics, brand colours and brand names and the narrative and interactive experience of the corresponding dynamic displays. Future research could consider the differences and commonalities of brand visual identities in different cultural contexts. Research the changes and development of visual identity dynamic design in the same era. It will contribute to a deeper understanding and application of the role and impact of brand visual identity in a changing market environment.

Significance and Benefits of Study
This study combines the new knowledge generated by brand visual identity and dynamic design. It also develops a relevant theoretical framework to provide knowledge for subsequent research. The optimised conceptual framework proposed in this study provides brand researchers and managers with valuable references on areas related to brand visual identity and dynamic design. At the same time, its implications for sustainable brand

development cannot be ignored. It provides crucial strategic guidance for brand managers to ensure that brands maintain sustained growth and competitive advantage in a competitive market environment.

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