

Qiudao LI,

orcid.org/0000-0001-8938-4554

*PhD student at the Department of Graphic Design
Kyiv National University of Technologies and Design
(Kyiv, Ukraine) 276166018@qq.com*

Ruslana BEZUHLA,

orcid.org/0000-0003-1190-3646

*Doctor of Study of Art,
Head of the Design Department
State University of Trade and Economics
(Kyiv, Ukraine) r.bezuhla@gmail.com*

INTEGRATION OF REGIONAL CULTURAL SYMBOLS INTO DYNAMIC POSTERS TO FORM AN URBAN IMAGE

In the context of globalization and intensifying competition among cities, there is a growing trend toward visual homogeneity in urban imagery, leading to the loss of cultural distinctiveness and reduced effectiveness of brand communication. Traditional static posters, which still dominate the visual representation of city brands, are unable to fully convey complex cultural narratives, emotional depth, and the dynamics of regional identity in the digital media environment. At the same time, systematic studies on methods of integrating regional cultural symbols into dynamic formats (particularly motion design and animated posters) remain insufficiently developed, creating a theoretical and practical gap in the field of visual communication and urban branding design.

The purpose of the article is to provide theoretical substantiation and practical investigation of dynamic posters as an innovative visual tool for transmitting regional cultural symbols in the process of forming and disseminating a distinctive city image. The study employs a qualitative case-study method, analyzing: the dynamic sports icons of the 2020 Tokyo Olympic Games, the animated posters for the 58th Golden Horse Awards ceremony (Taiwan), and an example of a dynamic poster for the city image of Chongqing. The analysis covers mechanisms for translating cultural symbols into moving forms, compositional strategies, the introduction of temporal dimensions, rhythm, and visual narrativity, as well as the principles of representativeness, recognizability, and expressiveness of symbols in a dynamic environment.

The research findings demonstrate that dynamic posters, unlike static ones, effectively overcome the limitations of traditional media through the incorporation of temporality, animation transitions, rhythmic movements, and multi-layered visual storytelling. They activate the potential of regional symbols (historical, ethnographic, architectural, natural), enhancing narrative tension, emotional resonance, and cultural differentiation of the city brand. The article proposes principles for integrating regional elements into dynamic media: representativeness (reflection of local specificity), recognizability (emotional connection with the audience), expressiveness (readability within a short time), and adaptability to digital platforms.

The conclusions enrich the theoretical foundation of digital territorial branding design and offer practical recommendations for designers, marketers, and specialists in urban visual identity regarding the transition from static to dynamic forms of communication with an emphasis on the regional cultural perspective. The results can serve as a basis for further development of hybrid visual systems of the “dynamic + regional” type in a multimedia environment.

Key words: *dynamic posters, regional cultural symbols, city brand, visual identity, digital media, motion design, urban design, place branding.*

Цюдао Лі,
 orcid.org/0000-0001-8938-4554
 аспірантка кафедри дизайну
 Київського національного університету технологій та дизайну
 (Київ, Україна) 276166018@qq.com

Руслана БЕЗУГЛА,
 orcid.org/0000-0003-1190-3646
 доктор мистецтвознавства,
 завідувач кафедри дизайну
 Державного торговельно-економічного університету
 (Київ, Україна) r.bezuhla@gmail.com

ІНТЕГРАЦІЯ РЕГІОНАЛЬНИХ КУЛЬТУРНИХ СИМВОЛІВ У ДИНАМІЧНІ ПОСТЕРИ ДЛЯ ФОРМУВАННЯ МІСЬКОГО ІМІДЖУ

У контексті глобалізації та посилення конкуренції між містами спостерігається тенденція до візуальної однорідності міських образів, що призводить до втрати культурної самобутності та зниження ефективності бренд-комунікації. Традиційні статичні постери, які досі домінують у візуальному представленні міських брендів, не здатні повноцінно передавати складні культурні наративи, емоційну глибину та динаміку регіональної ідентичності в умовах цифрових медіа. Водночас систематичні дослідження методів інтеграції регіональних культурних символів у динамічні формати (зокрема, motion design та анімовані постери) залишаються недостатньо розробленими, що створює теоретичну та практичну прогалину в галузі візуальної комунікації та дизайну міського брендингу.

Метою статті є теоретичне обґрунтування та практичне дослідження динамічних постерів як інноваційного візуального інструменту для передачі регіональних культурних символів у процесі формування та поширення самобутнього іміджу міста. У роботі застосовується якісний метод аналізу кейсів: динамічні спортивні ікони Олімпійських ігор у Токіо 2020 року та анімовані постери 58-ї церемонії премії «Золотий кінь» (Тайвань), а також приклад динамічного постера міського образу Чунціна. Аналіз охоплює механізми перекладу культурних символів у рухомі форми, композиційні стратегії, введення часового виміру, ритму та візуальної наративності, а також принципи представленості, впізнаваності й виразності символів у динамічному середовищі.

Результати дослідження свідчать, що динамічні постери, на відміну від статичних, завдяки введенню темпоральності, анімаційних переходів, ритмічних рухів та багатошарової візуальної оповіді ефективно долають обмеження традиційних медіа. Вони активують потенціал регіональних символів (історичних, етнографічних, архітектурних, природних), посилюють наративну напругу, емоційну резонансність та культурну диференціацію міського бренду. Запропоновано принципи інтеграції регіональних елементів у динамічні медіа: представленість (відображення локальної специфіки), впізнаваність (емоційний зв'язок з аудиторією), виразність (читабельність у короткий час) та адаптивність до цифрових платформ.

Отримані висновки збагачують теоретичну базу дизайну цифрового брендингу територій та пропонують практичні рекомендації для дизайнерів, маркетологів і фахівців з урбаністичної візуальної ідентичності щодо переходу від статичних до динамічних форм комунікації з акцентом на регіональну культурну перспективу. Результати можуть слугувати основою для подальшої розробки гібридних візуальних систем «динамічний + регіональний» у мультимедійному середовищі.

Ключові слова: динамічні постери, регіональні культурні символи, міський бренд, візуальна ідентичність, цифрові медіа, motion design, урбаністичний дизайн, брендинг територій.

Introduction. Within the digital media landscape, urban image dissemination commonly grapples with visual homogenisation and insufficient cultural distinctiveness. Traditional static representations struggle to satisfy contemporary audiences' demand for narrative depth and emotional resonance, while systematic mechanisms for translating and disseminating regional cultural symbols through dynamic media remain theoretically underdeveloped, warranting further investigation.

Literature Review. In the design of urban brand visual symbols, regional cultural symbols are widely used to construct urban characteristics and identity.

Relph (1976) in "Place and Placelessness" pointed out that placeness refers to collective memory and regional culture, and the communication of regional visual elements is the foundation of urban brand construction. The application of regional symbols in cities has always been a focal point of research at the intersection of cultural geography and identity construction (Lynch, 2023). Traditional patterns, landmarks, and local imagery are important carriers of spatial identity and collective memory in cities, and are considered regional symbols (De Jong & Lu, 2022). Chinese scholars have emphasized the regional nature of urban brand visual communication to enhance brand

recognition and emotional connection (Zhang, 2025).

Among foreign scholars, Anholt argues that local identity must be expressed through visual language to be communicated globally (Anholt, 2007). Dinnie (2010) argues that graphic systems incorporating regional symbols help reflect the reality of a city while maintaining distinctiveness in the global visual market. For example, the Arabic calligraphy in Dubai's city brand and the Celtic motifs in Irish tourism posters both reflect the localisation of symbolic graphics from landmark buildings, which plays a role in enhancing urban recognition (Hankinson, 2004). Recent studies have also indicated a trend toward the digital adaptation and mobility of regional symbols (Wei, 2022).

City posters have long served as vehicles for expressing urban identity, promoting cities, and marketing tourism. In the early 20th century, European posters established the concept of using simple, symbolic images to express urban identity (Guffey, 2014). Posters in China after reform and opening-up adopted a symbolic realism painting style to express urban perspectives, embedding political ideology into urban imagery (Xu, 2022).

Design Practices of City Image Posters Shi Cuixia's "Qingzhou City Image Design and Promotion" (Shi, 2017) promotes the city image of Qingzhou by blending traditional and modern elements, designing unique artistic cultural symbols specific to Qingzhou; Wang Jun's "City Image and Poster Design" emphasises the contemporary nature of design concepts, exploring and analysing city image and poster design (Wang, 2012); Sun Yan's "Lingxi – Harbin City Poster Design" blends historical culture, natural landscapes, and modern vitality to create a visually appealing and engaging city image (Sun, 2025); Cai Jingjing's "Cai Jingjing's Works – City Poster Design" combines representative landmark buildings in the city with flat, stylised architectural designs, creating a modern yet traditional aesthetic through the integration of form and colour (Cai, 2023); Zhu Yingjie's "Tangshan City Image Poster" combines local culture with city image posters (Zhu, 2024).

Dynamic poster design is a medium that integrates graphic design, animation art, and urban graphic semiotics, using dynamic graphics and visual narratives as its foundation. It enables interaction and communication with audiences through time, storytelling, and visual elements (Liu, 2018). "Motion Graphic Design: Application History and Aesthetics" systematically traces the history and applications of dynamic graphic design (Krasner, 2013), Ian Crook and Peter Beal's "Dynamic Graphic Design Foundations: Theory, History, and Practice" elucidates the principles

and applications of dynamic graphic design (Crook & Beare, 2017). Design works from cities such as Tokyo, Amsterdam, and Beijing demonstrate that dynamic media can imbue abstract cultural elements like rhythm and emotion with a dynamic form (Zhu, 2022).

With the development of China's digital media era, research on dynamic design has increased, accompanied by corresponding publications. For example, Li Yu's "Foundations of Dynamic Graphic Design" comprehensively analyses and explains dynamic graphic design by summarising numerous domestic and international practical application cases (Li, 2011); Hao Rui's "Research on the Application of Dynamic Graphic Design Based on Digital Technology" places text design and graphic design on a digital media technology platform and advances integrated projects sequentially (Hao, 2019). Dynamic design is applied across various fields of society, and its innovative dynamic forms present audiences with static visuals distinct from traditional static images, making it one of the future advertising and promotional forms in the field of visual communication design. Wang Yiwén and Zhang Yuxin's "A Study on Dynamic Poster Design Methods Based on Attention Theory" explores how information can be effectively communicated and how to attract audience attention through research on attention theory (Wang & Zhang, 2025); Li Sumei's "Research on Innovative Dynamic Poster Design in the New Media Era" compares traditional static posters with dynamic posters to summarise the characteristics and applications of dynamic posters (Li, 2023). Yuan Na's "Research on Dynamic Poster Design in Urban Brand Promotion" reviews the development history of dynamic posters and explores the principles and patterns of their application in urban brand promotion design (Yuan, 2019). Lu Wenjie's "Shanghai City Image Poster Design" utilises digital poster design forms to enhance public understanding and recognition of Shanghai, proposing ideas and methods for shaping and expressing the city's image (Lu, 2023).

Looking at regional symbols, city image posters, and dynamic city image posters, both domestic and international research has consistently focused on regional symbol theory. While visual communication design has seen rapid growth in recent years, most studies have centered on cultural and creative products, primarily presented through static images, which no longer meet people's visual needs. While some studies have begun to recognize the application of regional symbols in urban communication dynamics, systematic theoretical frameworks and practical cases remain scarce. Further research is needed to

explore innovative expressions of regional culture and the shaping of urban cultural images through theoretical research.

Purpose of the Study. This paper aims to examine the visual translation methods and expressive mechanisms of regional symbols within dynamic city image posters from a regional cultural perspective. It explores narrative expression and dissemination strategies for regional cultural symbols within dynamic media contexts, constructing a communication pathway for urban visual identities that embodies cultural distinctiveness and contemporary characteristics. This research provides theoretical foundations and practical guidance for dynamic visual design in urban branding.

Research findings. In the era of globalisation, cities are becoming increasingly similar, and how a city can highlight its uniqueness has become an important issue in urban development. A city's brand image is its unique identity, serving as the core for attracting external attention and fostering internal recognition. Regional culture, which embodies the historical stories, uniqueness, and distinctiveness of a city, provides the material for creating a unique city brand image.

Regional culture possesses distinct characteristics of recognisability, uniqueness, and diversity, as well as dynamic and inclusiveness. The culture within a specific geographical space is unique and irreplaceable. Unique regional culture shapes the distinctive image characteristics of a city and plays a pivotal role in its development process. The uniqueness of regional culture endows it with distinctive characteristics, infusing cities with unique charm and recognizable associations, which is also the core value of regional culture. Additionally, regional culture is dynamic and constantly evolving, presenting different cultural characteristics in different historical periods. Regional culture is also intertwined; the culture of a given geographical space does not exist in isolation. Its development inevitably

involves the influence of external cultures, and through exchange and collision, it exhibits inclusive cultural characteristics. Therefore, when conducting research and organisation of regional culture in a particular area, it is essential to adopt a holistic perspective, paying attention to both the distinctive characteristics of regional culture and the comprehensive cultural landscape shaped by historical eras and cultural exchanges. As such, the strategies for incorporating regional cultural elements into urban brand image building can be summarised as follows:

First, the creation of a city brand image must be rooted in the development of regional culture, with the goal of building the city's brand image. This involves interpreting the cultural resources of the region, such as its historical culture, folk customs, and natural landscapes, and extracting cultural elements from the city's image.

Second, the translation of regional cultural factors into visual symbols is an important way for brands to achieve recognition. Through design techniques, cultural factors that have been symbolised, such as graphic symbols, colour systems, and visual elements, are used to give the brand a strong sense of recognition and aesthetic appeal in its image communication.

Finally, regional cultural elements should be integrated into various media formats in the communication dimension, especially in the process of digital and dynamic communication, such as dynamic posters, interactive media, and public space guidance systems for city brand images, to make the communication of city brand images more contemporary and interactive (Table 1).

It is evident that the incorporation of regional symbols into city brand image design can effectively address the issue of homogenisation in contemporary city brand images. With the emergence of internet media, static poster design no longer meets the aesthetic demands of audiences, making dynamic poster design an effective means of city brand image com-

Table 1

Analysis of Strategies for Implementing Regional Elements

Method	Thought analysis
Cultural identity-driven	Regional characteristics, spiritual core, image recognition
Visual symbol translation	Visual elements, style refinement, cultural presentation
Multimedia communication	Digitalization, interactivity, cross-media communication

Source: self-drawn by the author.

munication. Compared to traditional poster design, dynamic poster design has the following advantages.

Firstly, from the perspective of dynamic visual posters. Compared to traditional static posters, dynamic posters incorporate temporal and spatial elements, using animation, graphic movement, and three-dimensional graphic modelling to break free from the constraints of two-dimensional space, creating visually striking and dynamic effects. For example, Ines Graf's "Nature of Systems Design" is an artistic design work that uses weaving language to express "system thinking" (Fig. 1). Within a two-dimensional space, it achieves a strong three-dimensional visual effect, demonstrating the innovative potential of dynamic poster design.

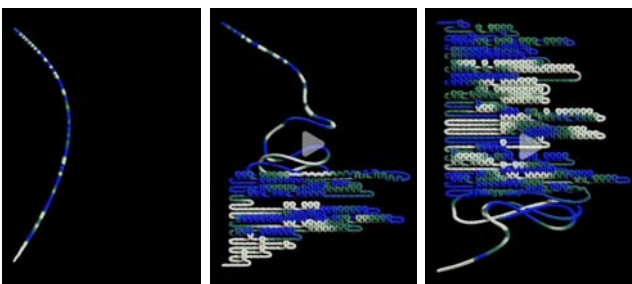


Fig. 1. Ines Graf's dynamic poster work – "Nature of Systems Design"

Source: from the Internet.

Secondly, dynamic posters are more narrative and have greater capacity for content. Traditional posters

have a strong tendency toward single-image composition and limited content, often relying on static graphics and text to narrate stories or express ideas. This makes it challenging to convey the complexity of concepts or narratives. In contrast, dynamic posters use a timeline to connect sequential visual elements, creating a short animated sequence that tells a story, conveys an emotion, or showcases a scene within a relatively brief timeframe. For example, the dynamic posters for "Lucrezia Borgia" and "Otello" use dynamic storytelling to enhance the narrative and cultural elements of the visuals. Audiences can quickly grasp the theme through the interconnected plot, evoking emotional resonance. The visual narrative through a continuous timeline significantly enhances information transmission and communication effectiveness (Table 2).

Thirdly, dynamic posters can enrich information content and enhance emotional impact. Dynamic posters contain more content than static posters, and they not only provide visual experiences but also simultaneously engage auditory and tactile senses, thereby conveying stronger emotions and greater emotional impact.

Finally, dynamic posters are highly interactive and media-oriented. In the new media era, communication channels are diverse, and audiences primarily receive information through mobile devices and touchscreen devices. Traditional static posters can no longer meet the demands of the current media environment.

Table 2

Narrative Analysis of Dynamic Posters

Title of the Work	«Lucrezia Borgia»
Dynamic Poster - Process Diagram	
Work Introduction	It presents a female figure who has been misunderstood by history - both a "vile woman" and a "mother". The visual language is powerful and it is an excellent example of dynamic visual narrative in theatrical communication.
Title of the Work	«Otello»
Dynamic Poster - Process Diagram	
Work Introduction	The white female profile represents purity and innocence, while the dark male figure with a sword implies the impending outbreak of jealousy and violence. The red tear foreshadows the tragic fate.

Source: self-drawn by the author.

In summary, dynamic posters significantly outperform traditional posters in terms of visual innovation, narrative expression, information transmission, emotional resonance, and interactive communication.

However, in the design of dynamic posters, the use of regional elements in symbols must adhere to three principles: representativeness, recognisability, and prominence. The regional characteristics of symbols must be representative, reflecting the local history, geography, or customs and traditions, serving as the origin of urban cultural perception. The representativeness of regional symbols is an artistic representation of recognisable symbols, which must have both recognisable functions and symbolic meanings. The regional symbols must also be recognisable, allowing both local residents and unfamiliar audiences to understand and identify with them. This requires drawing from real-life culture to extract elements with emotional and contemporary significance, thereby establishing an emotional resonance with the audience. The principle of prominence means that symbols must be prominent and easy to read. In dynamic posters, symbols must be eye-catching and easy to read, allowing the audience to understand their meaning in a short time. Especially in the new media environment, where transmission speeds are faster and carriers are diverse, dynamic visual elements place higher demands on the recognisability and information content of symbols.

In 2020, the Tokyo Olympics introduced 73 animated icons for sports events, designed jointly by Masakazu Hirokuni and Koutarou Inokuchi, creating a new visual language in Olympic and Paralympic history. The icons are structured into three parts: "entrance," "display of movement," and "disappearance," using human figures, head graphics, and sports equipment to showcase the characteristics of each sport. The smooth and fluid animation evokes the audience's emotions and conveys the Olympic spirit – display – disappear," using human figures, head graphics, and sports equipment to highlight the characteristics of each sport. The smooth and fluid animation evoked audience emotions and conveyed the Olympic spirit. The refinement of the graphics and the use of movement language offer valuable insights for the visual design of city image and sports event posters (Fig. 2).

The dynamic poster for the 58th Golden Horse Film Festival was designed by the Bito team, known for their expertise in creating dynamic visual posters. Using "Golden Horse," "trophy," and "58" as basic design elements. Using minimalist stylised forms, focused dynamic changes, and techniques such as 3D modelling, material shaping, and virtual-reality

rendering, the design creatively interprets the theme "Refocus," resonating with the post-pandemic theme of reconnecting the world and pursuing dreams. The innovative expression enhances the emotional impact and empathy of the visuals, making it an excellent example of dynamic poster design in the digital age (Fig. 3).



Fig. 2. Dynamic icons for the 2020 Tokyo Olympics display

Source: from the Internet.

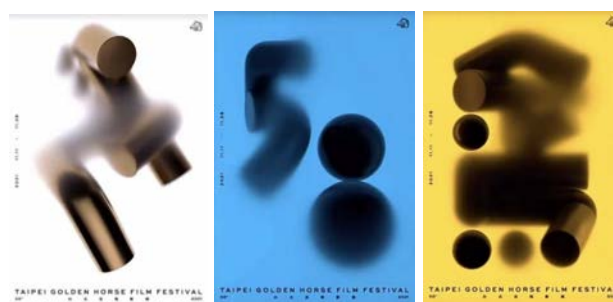


Fig. 3. The 58th Golden Horse Film Festival's main visual dynamic poster

Source: from the Internet.

The Chongqing City Image Dynamic Poster is based on the traditional archway, a symbol of Chongqing's city image, reimagined with a modern, tech-inspired visual language. It uses highly saturated digital colour blocks—purple, green, blue, and pink—combined with television signal interference patterns to create a strong visual impact. The dynamic "signal interference" breaks away from the traditional image's stability, creating a visual experience of intertwined reality and illusion, as well as a temporal dislocation. This is a contemporary reinterpretation of the city's traditional symbols and a historical imagination of Chongqing's dual future, a product of the intertwining of urban memory and future imagination in the digital media era.

Conclusions. This article examines dynamic posters as a medium for urban branding, exploring the visual translation and dissemination strategies of regional cultural symbols within moving media

against the backdrop of homogenised city branding and evolving aesthetic demands. Through theoretical and case-based analysis, it examines the expression mechanisms of regional symbols within moving imagery, summarising the principles of representativeness, emotional resonance, and distinctiveness that should guide their application in urban image

dissemination. It argues that dynamic posters enhance city recognition and cultural identity through temporal narratives and multisensory communication. Future urban visual systems should adopt a ‘dynamic + regional’ approach as their core, achieving brand innovation within a multimedia convergence framework.

BIBLIOGRAPHY

1. Lynch K. The image of the city. Massachusetts Institute of Technology Cambridge: Massachusetts Institute of Technology Cambridge, 2023. P. 481–488. URL: https://www.cooldavis.org/wp-content/uploads/2022/03/THE_IMAGE_OF_THE_CITY_Kevin_Lynch.pdf
2. Relph E. Place and placelessness. London : Pion, 1976. Vol. 67. 156 p.
3. de Jong M., Lu H. City branding, regional identity and public space: What historical and cultural symbols in urban architecture reveal. *Global Public Policy and Governance*. 2022. Vol. 2, № 2. P. 203–231. DOI: 10.1007/s43508-022-00043-0.
4. Zhang Y. A study on optimizing urban brand image design based on regional cultural elements. *Beauty and the Times (Urban Edition)*. 2025. № 3. Pp. 102–104.
5. Anholt S. Competitive identity and development. In: *Competitive Identity: The New Brand Management for Nations, Cities and Regions*: Palgrave Macmillan, 2007. P. 113–128.
6. Dinnie K. *City branding: Theory and cases*. London : Springer, 2010. 256 p.
7. Hankinson G. The brand images of tourism destinations: A study of the saliency of organic images. *Journal of Product & Brand Management*. 2004. Vol. 13, № 1. P. 6–14.
8. Wei Da. Visual Codes in the Digital Translation of Regional Cultural Symbols: A Case Study of Icon Design in the Three Streets and Two Lanes Digital Wayfinding System. *Footwear Craftsmanship and Design*. 2022. № 2(16). P. 45–47.
9. Guffey E. E. *Posters: A Global History*. London : Reaktion Books, 2014. 320 p.
10. Xu S. J. A Study on the Ethnic Style Design of Chinese Film Posters Since the Reform and Opening-up : Master's thesis. Southeast University, 2022. DOI: 10.27014/d.cnki.gdnau.2022.000994.
11. Shi Cuixia. Promotion of Qingzhou City Image Design : Master's thesis. Shandong Institute of Art and Design, 2017. 87p.
12. Wang Jun. *City Image and Poster Design* : Doctoral dissertation. Qingdao University of Science and Technology, 2012. 189 p.
13. Yuan Na. A Study on Dynamic Poster Design in Urban Brand Promotion : Master's thesis. Shenzhen University, 2019. 74p.
14. Sun Yan. "Lingxi – Harbin City Poster Design". *Shanghai Textile Science and Technology*. 2025. Vol. 53, № 2. P. 119. DOI: 10.16549/j.cnki.issn.1001-2044.2025.02.015.
15. Zhu Yingjie. Tangshan City Image Poster. *Media*. 2024. № 9. P. 101.
16. Lu Wenjie. Application of Shanghai City Image Poster Design. *Footwear Craftsmanship and Design*. 2023. № 3(24). Pp. 79–81.
17. Cai Jingjing. Cai Jingjing's Works – City Poster Design. *Popular Arts*. 2023. № 21. P. 238.
18. Liu P. Study of dynamic poster design. In: *Proceedings of the International Conference on Arts, Design and Contemporary Education (ICADCE 2018)*. Paris : Atlantis Press, 2018. Pp. 471–473. DOI: 10.2991/icadce-18.2018.99.
19. Zhu W. Dynamic research on city brand image in the era of integrated media. *Packaging Engineering*. 2022. Vol. 43, № 18. Pp. 334–340. DOI: 10.19554/j.cnki.1001-3563.2022.18.040.
20. Krasner J. *Motion graphic design: Applied history and aesthetics*. New York : Routledge, 2013. 416 p.
21. Crook I., Beare P. *Motion graphics: Principles and practices from the ground up*. London : Bloomsbury Publishing, 2017. 192 p.
22. Li Y. *Fundamentals of Motion Graphic Design*. Chongqing : Southwest Normal University Press, 2011. 118 p.
23. Hao Rui. Research on the application of motion graphic design based on digital technology. *Hunan Packaging*. 2019. № 34(2). Pp. 27–30.
24. Wang Yiwén, Zhang Yuxin. A Study on Dynamic Poster Design Methods Based on Attention Theory. *Journal of Design Art Research*. 2025. Vol. 15, № 3. Pp. 34–37, 50.
25. Li Sumei. Research on Innovative Design of Dynamic Posters in the New Media Era : Master's Thesis. Hefei University of Technology, 2023. DOI: 10.27101/d.cnki.ghfgu.2023.001861.

REFERENCES

1. Lynch, K. (2023). The image of the city. Massachusetts Institute of Technology Cambridge: Massachusetts Institute of Technology Cambridge. 481–488. URL: https://www.cooldavis.org/wp-content/uploads/2022/03/THE_IMAGE_OF_THE_CITY_Kevin_Lynch.pdf
2. Relph, E. (1976). Place and placelessness. London: Pion. (67) 45
3. de Jong, M., & Lu, H. (2022). City branding, regional identity and public space: What historical and cultural symbols in urban architecture reveal. *Global Public Policy and Governance*, 2(2), 203–231. <https://doi.org/10.1007/s43508-022-00043-0>

4. Zhang, Y. (2025). A study on optimizing urban brand image design based on regional cultural elements. *Beauty and the Times (Urban Edition)*, 3, 102–104.
5. Anholt, S. (2007). Competitive identity and development. In *Competitive Identity: The New Brand Management for Nations, Cities and Regions*: Palgrave Macmillan. 113–128.
6. Dinnie, K. (2010). *City branding: Theory and cases*. Springer. 256.
7. Hankinson, G. (2004). The brand images of tourism destinations: A study of the saliency of organic images. *Journal of Product & Brand Management*, 13(1), 6–14.
8. Wei Da. (2022). Visual Codes in the Digital Translation of Regional Cultural Symbols: A Case Study of Icon Design in the Three Streets and Two Lanes Digital Wayfinding System. *Footwear Craftsmanship and Design*, 2(16), 45–47.
9. Guffey, E. E. (2014). *Posters: A Global History*. Reaktion Books. 320.
10. Xu, S. J. (2022). A Study on the Ethnic Style Design of Chinese Film Posters Since the Reform and Opening-up [Master's thesis, Southeast University]. <https://doi.org/10.27014/d.cnki.gdnau.2022.000994>
11. Shi Cuixia. (2017). Promotion of Qingzhou City Image Design (Master's thesis, Shandong Institute of Art and Design). 87.
12. Wang Jun. (2012). *City Image and Poster Design* (Doctoral dissertation, Qingdao University of Science and Technology). 189.
13. Yuan Na. (2019). A Study on Dynamic Poster Design in Urban Brand Promotion (Master's thesis, Shenzhen University). 74.
14. Sun Yan. (2025). "Lingxi" Harbin City Poster Design. *Shanghai Textile Science and Technology*, 53(2), 119. <https://doi.org/10.16549/j.cnki.issn.1001-2044.2025.02.015>
15. Zhu Yingjie. (2024). Tangshan City Image Poster. *Media*, 9, 101.
16. Lu Wenjie. (2023). Application of Shanghai City Image Poster Design. *Footwear Craftsmanship and Design*, 3(24), 79–81.
17. Cai Jingjing. (2023). Cai Jingjing's Works – Urban Poster Design. *Popular Arts*, 21, 238.
18. Liu, P. (2018). Study of dynamic poster design. 471–473. <https://doi.org/10.2991/icadce-18.2018.99>
19. Zhu, W. (2022). Dynamic research on city brand image in the era of integrated media. *Packaging Engineering*, 43(18), 334–340. <https://doi.org/10.19554/j.cnki.1001-3563.2022.18.040>
20. Krasner, J. (2013). *Motion graphic design: Applied history and aesthetics*. Routledge. 416.
21. Crook, I., & Beare, P. (2017). *Motion graphics: Principles and practices from the ground up*. Bloomsbury Publishing. 192.
22. Li, Y. (2011). *Fundamentals of Motion Graphic Design*. Southwest Normal University Press, 118.
23. Hao Rui. (2019). Research on the application of motion graphic design based on digital technology. *Hunan Packaging*, 34(2), 27–30.
24. Wang Yiwén & Zhang Yuxin. (2025). A Study on Dynamic Poster Design Methods Based on Attention Theory. *Journal of Design Art Research*, 15(3), 34–37, 50.
25. Li, Sumei. (2023). Research on Innovative Design of Dynamic Posters in the New Media Era [Master's Thesis, Hefei University of Technology]. <https://doi.org/10.27101/d.cnki.ghfgu.2023.001861>

Дата першого надходження статті до видання: 27.02.2026

Дата прийняття статті до друку після рецензування: 25.03.2026

Дата публікації (оприлюднення) статті: 19.05.2026

Стаття поширюється на умовах ліцензії відкритого доступу (CC BY 4.0)

