



# The Aesthetics of Digital Minimalism: How has the Visual Language of Video Production Changed in the Era of Information Overload

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## Abstract

*The article analyzes the changes that have occurred in the visual language of video production in modern realities caused by information overload. The research is based on a comprehensive analysis of modern works on media and visual communications. The purpose of the work is to identify the existing patterns of transition to conciseness, as well as to substantiate the basic techniques that allow optimizing the presentation of information in conditions of information overload. The results of the study demonstrate that digital minimalism is realized through a limited color palette, active use of negative space, functional typography and simplified motion graphics with an emphasis on informative movements. These techniques are not limited to stylistic experiment, but serve as a pragmatic tool to reduce the cognitive load of the viewer and improve the accuracy of key messages. Minimalism in video production becomes an effective mechanism for optimizing perception in cases of attention deficit and is of practical interest to specialists in media communication, video production, marketing and visual culture researchers. The information presented in the article will be of interest to other researchers of visual culture and media art theorists specializing in the semiotic and pragmatic analysis of the evolution of visual paradigms in the context of digital information overload. In addition, the article's material will be in demand among practitioners of video production, user interface designers, and cognitive psychology specialists who seek to develop minimalistic principles of composition and editing on an empirical and applied basis that optimize communication in content-overloaded environments.*

**Keywords:** Digital Minimalism, Video Production, Visual Language, Information Overload, Attention Economy, Aesthetics, Cognitive Load, Visual Communications, Media Design, Video Trends.

## INTRODUCTION

The contemporary media environment constitutes a dynamic, high-load system of information exchange, in which video content has firmly assumed leading positions in the hierarchy of perceptual formats [1]. The growth of visual content volumes gives rise to the phenomenon of information oversaturation, that is, a situation in which audience attention functions as the most scarce resource and becomes the object of intense competition among media producers [2]. In response to these challenges, video production is shifting from complex and heavy visual solutions toward more concise formal techniques reduced to a minimum, reflecting the trend of digital minimalism. However, scholarly research still lacks a comprehensive model that explains this shift not merely as a stylistic phenomenon but as a functional instrument for optimizing cognitive perception.

**The aim** of the study is to identify the existing regularities of the transition toward conciseness and to substantiate

the principal techniques that make it possible to optimize the delivery of information under conditions of information overload.

**The scientific novelty** lies in formulating digital minimalism not only in an aesthetic but also in a communicative-functional key, in which a simplified visual sequence serves as a means to increase the efficiency of conveying meaning.

**The hypothesis** advanced is that the consolidation of the minimalist paradigm in contemporary video production is directly associated with the need for rational allocation of viewer attention and contributes to the enhanced assimilation of key messages.

## MATERIALS AND METHODS

To achieve the stated objective, an analysis and synthesis of relevant scientific literature from recent years were conducted. Studies of the aesthetics of digital minimalism within the visual language of video production converge

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on four key directions. The first concerns the empirical measurement of the scale of information overload and the role of video content in the media environment. The second focuses on the ethical and behavioral aspects of the attention economy and minimalist strategies in consumer and marketing contexts. The third direction encompasses cultural and educational practices of applying minimalism in video. The fourth is related to technical and perceptual methods for shaping a minimalist visual aesthetic.

Within the first direction, statistical surveys make it possible to assess the degree of digital saturation in contemporary society. Data on the number of internet users show steady growth; according to estimates posted on the Demandsage website [1], by early 2025 their number exceeded 5 billion people. Similar trends are recorded in the Web-Canape study, which emphasizes double-digit growth of social media audiences in Russia and worldwide in the period 2023–2024 [7]. In parallel, the report on the Wyzowl website [8] regarding video marketing shows that more than 90% of marketers include video in their strategies, noting growth in engagement and audience retention metrics.

The ethical and behavioral layer of research analyzes the consequences of the attention economy and minimalist practices in consumer behavior. Bhargava V. R., Velasquez M. [2] emphasize that social networks foster dependency by manipulating users' attention and propose ethical principles of digital minimization as a way to counteract overload. The study by Oliveira de Mendonca G., Coelho Rocha A. R., Bogéa da Costa Tayt-son D. [5] examines the minimalist process in consumer behavior. The authors identify stages of deliberate rejection of superfluous visual stimuli and a focus on product functionality. Fraculj M., Lekaj L., Kondić L. [9], in turn, investigate the perception of minimalist design in marketing communications, combining quantitative surveys with interviews to reveal stable patterns of audience preferences.

The cultural and educational direction considers minimalism as a tool for transmitting values and for learning. Stychinsky M. S. [4] analyzes the features of presenting cultural codes in digital reality and notes that a minimalist style contributes to clearer and more universal perception of symbolism. Setiawan H. C. et al. [3] investigate the significance of video as an instructional medium, arguing that the principle of visualization requires laconic presentation to increase learning effectiveness. Nixon J. [11] draws attention to the fact that in video production, skills of critical perception of minimalist content help individuals navigate new media environments and develop their own visual style.

Technical and perceptual studies reveal tools and principles of visual minimalism in video production. Yan R., Sun J., Davis A. [6] propose a chromatic gradient map methodology for interactive control of color contrast, enabling video authors to precisely dose visual accents and strive for maximal simplicity of the frame. Visser N., Wagemans J. [10] analyze the relationship between processing fluency

and the aesthetic response to artistic photographs, finding that smooth and simplified images condition a higher level of positive emotional reaction among viewers. Finally, in a videoconferencing application case, Eytam E. [12] demonstrates how design elements, from typography to iconography, influence perceptions of simplicity, usability, and product preferability.

Thus, the literature on digital minimalism in video production demonstrates a wide spectrum of methodological approaches, from macro-statistical analysis and ethical-philosophical reasoning to technical developments and cultural-pedagogical practices. At the same time, contradictions are noted: at the level of ethics and consumer behavior, some authors emphasize the negative consequences of visual overstimulation, while others view minimalism primarily as a tool for enhancing commercial effectiveness; methodological disagreements manifest themselves in the use of quantitative and qualitative models of analysis. The cross-cultural particularities of the perception of minimalist video, the impact of minimalist techniques on long-term attention retention, and the ethical and inclusive aspects of applying minimalist aesthetics in mass media remain underexplored.

## RESULTS AND DISCUSSION

As a result of a broad investigation, it can be concluded that the evolution of visual language in contemporary video production toward minimalism is not an accidental trend but an objectively conditioned, multicomponent process. The dynamics of this process are influenced by technical factors—the rapid development of digital platforms and increased computational power—as well as psychophysiological mechanisms associated with the need for efficient information perception in an overloaded multimedia environment.

The key vectors of the minimalist trend are manifested in the simplification of compositional structures, the reduction of color palettes to monochrome or tonally adjacent combinations, and the abandonment of excessive animation in favor of crisp, concise transitions. Systematizing these components through the lens of their functional purpose makes it possible to distinguish several groups of techniques: reducing the viewer's cognitive load, increasing the speed of visual signal processing, improving navigational intuition, and optimizing the adaptability of multimedia content across different screens.

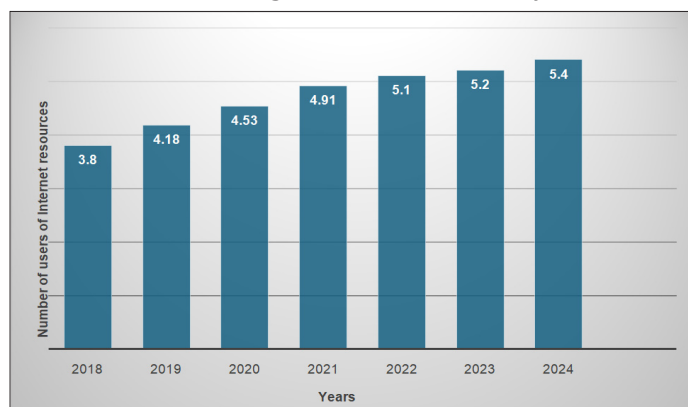
To illustrate the fundamental differences between classical and minimalist approaches to the design of video materials, Table 1 presents a comparison of their main characteristics: from the level of graphic detail and the frequency of frame jumps to the degree of expressiveness of the color code and the role of textual elements. This representation not only makes the shift in emphasis visually apparent but also allows the effectiveness of each approach to be assessed in terms of viewer perception and communication objectives.

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**Table 1.** Comparative characteristics of traditional and minimalist approaches in video production (compiled by the author based on the analysis of [4, 5, 6, 11]).

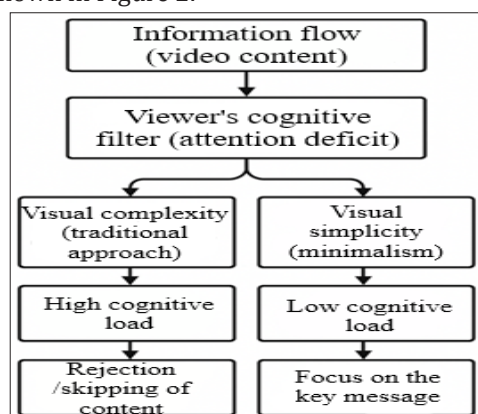
Parameter	Traditional approach (until ~2015)	Minimalist approach (2021-2025)	Functional rationale for minimalism
Color palette	Complex, multicolor, gradient	Restricted (2-3 colors), monochrome	Reduction of visual noise, strengthening of accents
Typography	Decorative, complex typefaces	Simple, functional grotesques (sans-serif)	Improved legibility on screens of any size
Frame composition	Dense, saturated with objects	Abundance of negative (empty) space	Focusing attention on the key object/message
Motion/Animation	Complex, multilayered effects	Smooth, simple transitions, microanimations	Prevention of cognitive overload, intuitiveness
Sound design	Rich soundtrack, numerous effects	Concise music, emphasis on key sounds (UX sound)	Enhancement of semantic accents, creation of atmosphere

As can be seen from Table 1, each element of minimalist aesthetics performs a specific pragmatic task aimed at optimizing perception. This thesis is supported by the growth dynamics of content consumption, which create an objective need for such filters. Figure 1 visualizesthesedynamics.



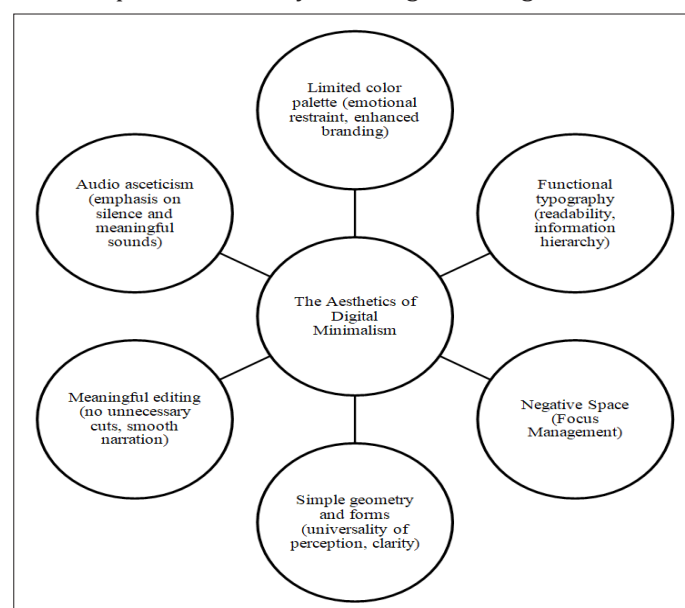
**Fig.1.** The dynamics of Internet consumption (compiled by the author based on the analysis of [1, 7]).

The growth demonstrated in the graph directly correlates with the necessity of reducing the entry cost for the viewer. Minimalist visual design provides a low threshold of cognitive load, enabling the message to be perceived quickly and effortlessly. This process can be represented by the cognitive model shown in Figure 2.



**Fig.2.** Cognitive model of video content perception in conditions of information overload (compiled by the author based on the analysis [3, 10, 12]).

The presented model demonstrates that minimalism functions not merely as a style but as a kind of cognitive label, enabling content to overcome the filters of the viewer's overloaded consciousness. For a deep understanding of the structure of minimalist aesthetics itself, its key components can be represented as a system diagram in Figure 3.



**Fig. 3.** The key components of the aesthetics of digital minimalism in video (compiled by the author).

It should be emphasized that the identified trend is by no means unconditionally comprehensive. In specialized segments, over the past years the aesthetics of an expanded visual language based on the principles of maximalism has persisted and in many respects continued to develop. By contrast, in the realm of mass communications - from corporate videos and advertising campaigns [8] to instructional videos and user interface animations - a minimalist approach has established itself as the de facto standard. It functions as a universal visual code, equally comfortably readable by audiences at a global level and easily adaptable to any digital channel. Thus, the hypothesis of a direct correlation between the increase in the volume of transmitted information and the predominance of a

concise aesthetics receives confirmation: minimalism acts as a pragmatic instrument for optimizing perception, which is clearly reflected in high return on investment metrics in video marketing [9]. The following sections of this study will present practical recommendations for implementing the principles of digital minimalism in video production.

1. Digital minimalism proceeds from the idea that excessive technological constructs and interfaces divert attention from content and slow down the creative process. At the level of media art theories this correlates with the principles of minimalism in painting and music — the search for compressed meaning through the removal of everything superfluous. In the context of video this means a deliberate selection of only those technical means and artistic techniques that directly support the narrative or emotional impact. The foundations here are studies of cognitive load (John Sweller) and media ecology (Neil Postman), which show that excessive multimodality contributes to information overload and reduces depth of perception. For the production team it is important to formalize these theories in the form of checklists and assessment methods: to evaluate every plugin, every effect, and every shot for added value.
2. The key to digital minimalism is careful planning at the stage of preliminary research: the development of an exhaustive storyboard and script plan in which every shot and every editing transition serves a specific purpose. At the pre-production stage it is worth abandoning stockpiled media assets kept just in case (spare drone shots, superfluous sound effects, and so on): instead assemble a strictly necessary set of key layers of visuals and sound. The methodologies of lean production and just-in-time can be adapted for video: determine the resource bundle in advance (equipment, software, locations) and replenish it only when a clear need arises. This reduces the time spent on organizational tasks and minimizes technical risks.
3. In digital minimalism the point is not the rejection of technology, but the choice of optimally simple yet functionally sufficient tools. Instead of bulky multifunctional cameras it may be justified to switch to one or two well-mastered models with basic adjustable settings - this accelerates shooting and reduces time spent on calibration. Similarly, editing can be conducted not in complex professional DAWs with excessive plugins, but in a lightweight NLE (non-linear editor), limiting the number of transitions and effects to a basic set. In-house development of simple LUTs and templates compels camera operators and editors to work in a coordinated manner and saves time otherwise spent on unnecessary searches for solutions. Regular audits of the software in use and discarding inefficient applications strengthen digital discipline.

4. Optimization of workflows and communication. Digital minimalism extends to the organization of the film crew: a clear role structure, a minimally necessary set of communication channels, and centralized storage of materials. The use of a single cloud platform with a strict hierarchy of access rights (instead of a dozen small apps) simplifies version control and accelerates exchange. At the same time it is important to introduce digital pauses - regular screen-free synchronizations (offline brainstorming) to avoid multitasking mode and maintain concentration.
5. The aesthetics of minimalism and working with viewer perception. At the final stage minimalism manifests itself in post-production not only technically but also visually: linearity of editing, an emphasis on close-ups, negative space in the frame, and a limited color palette enhance dramatic effect. Limited use of music, only where it genuinely amplifies the emotional response, prevents disruption of epistemic focus. The less is more philosophy applies to audio as well: clean sound, calibrated noise reduction, and refraining from highlighting every line of dialogue with background effects. Such an aesthetics not only underscores minimalism in technology but also strengthens the perception of the story as a single, coherent statement without distracting noise.

In summary, digital minimalism in the field of video production cannot be reduced to the mere removal of elements. It is a deliberate and multilayered construct shaped by the demands of the contemporary media environment. Its components — from a carefully calibrated color scheme and judiciously dosed sound design to a considered editing rhythm — combine into a synergistic system whose single goal is: to ensure the fastest and unambiguous transmission of meaning with minimal cognitive effort on the part of the viewer.

### CONCLUSION

The conducted study made it possible to carry out a systematic analysis of the phenomenon of digital minimalism in video production, revealing its role as a leading visual paradigm of the era of information overload. It has been established that recourse to a minimalist style is dictated not by fashion trends but by the pragmatic necessity of adapting to new formats for the consumption of media content.

The principal conclusion of the work is the thesis that digital minimalism functions as a highly effective communication tool. Among its basic characteristics are the restrained color palette, the deliberate use of empty space, utilitarian typography, austere geometric forms, and compressed motion design. All these elements are purposefully directed toward reducing the cognitive load on the audience and ensuring the most rapid and unambiguous transmission of key meanings under conditions of intense competition for the viewer's



attention. Thus, the hypothesis of a direct dependence between the growth of the informational saturation of the environment and the increasing significance of a minimalist visual language has been substantiated and confirmed.

The practical value of the study lies in the fact that the results obtained can be adapted by video production teams, marketers, and designers in the development of highly effective visual communications, while the theoretical propositions make a significant contribution to the development of media studies and the theory of visual culture.

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