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ABSTRACT

Artificial intelligence tools are widely used in graphic design processes, as in many other fields. When the designs produced by these tools are evaluated in terms of originality, functionality, and design criteria, the results are debatable. The aim of this study is to reveal the extent to which artificial intelligence contributes to the logo design process at both conceptual and technical levels. The research is conducted as a qualitative case study. The logos of Ziraat Bank, Halkbank, Kuru Kahveci Mehmet Efendi, Citi Bank and LG are generated using an artificial intelligence tool called Ideogram.ai by providing prompts that conceptually describe each logo. The results are compared with the original logos based on five key criteria: originality, simplicity, memorability, usability, and message delivery. The research is important in that it aims to understand the role of artificial intelligence tools in the logo design process in terms of idea generation and technical implementation and provides a comparative evaluation with the human design process. The findings show that artificial intelligence is a functional tool in the logo design process in terms of visual diversity and rapid production of design alternatives; however, human creativity and critical evaluation are essential in terms of conceptual depth, cultural references, aesthetic coherence, and usability. These results highlight the necessity of maintaining human oversight and aesthetic guidance when incorporating artificial intelligence as a strategic support in design applications.

ÖZ

Günümüzde yapay zekâ araçları birçok alanda olduğu gibi grafik tasarım süreçlerinde de yaygın bir şekilde kullanılmaktadır. Bu araçların sunduğu tasarımlar, özgünlük, işlevsellik ve tasarım kriterleri açsından değerlendirildiğinde ortaya çıkan sonuçlar tartışmalıdır. Bu çalışmanın amacı, yapay zekânın logo tasarım sürecine hem kavramsal hem de teknik düzeyde ne ölçüde katkı sağladığını ortaya koymaktır. Araştırma, nitel bir vaka çalışması olarak yürütülmüştür. Ziraat Bankası, Halkbank, Kuru Kahveci Mehmet Efendi, Citi Bank ve LG logoları, bu logoları kavramsal olarak tanımlayan promptlar verilerek yapay zekâ aracında üretilmiş; elde edilen çıktılar, özgünlük, sadelik, akılda kalıcılık, kullanılabilirlik ve mesaj iletimi olmak üzere beş temel ölçüt çerçevesinde özgün logolarla karşılaştırılmıştır. Araştırma, yapay zekâ araçlarının logo tasarımı sürecinde fikir üretme ve teknik uygulama bağlamındaki rolünü anlamaya yönelik olup, insan tasarım süreciyle kıyaslamalı bir değerlendirme sunması açısından önemlidir. Bulgular, yapay zekânın logo tasarım sürecinde görsel çeşitlilik ve tasarım alternatiflerini hızlı biçimde üretme açısından işlevsel bir araç olduğunu; ancak kavramsal derinlik, kültürel referanslar, estetik bütünlük ve kullanılabilirlik bakımından insan yaratıcılığı ve eleştirel değerlendirmenin zorunlu olduğunu göstermektedir. Bu sonuçlar, tasarım uygulamalarına yapay zekâyı stratejik bir destek olarak dâhil ederken, insan denetiminin ve estetik yönlendirmenin muhafaza edilmesinin gerekli olduğunu ortaya koymaktadır.

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INTRODUCTION

The concept of creativity, which has been discussed from ancient philosophers to the present day, is defined and interpreted in various ways by different disciplines such as psychology, philosophy, fine arts, and education. Creativity is an important feature of human intelligence (Karabulut, 2020). According to Becer (2015), creativity is defined as "being able to think what others cannot think". Al (2019) defined creativity as productive thoughts and behaviours based on imagination and states that the fact that these processes produce purposeful, original, and valuable outputs that constitute the basic characteristics of creativity.

A common claim for machines, which has led to various debates on the question of whether they can imitate human intelligence, is that the concept of creativity is located in the mind of the programmer rather than in the programme itself. The fact that machines lack the ability to make consciousness, desires, preferences, and value judgments is seen as an obstacle to their creative activities (Yılmaz, 2024).

Human beings can produce original and creative results from complex thoughts. Human intelligence offers an effective structure in every field because of its features of learning, thinking, and acting independently. In design processes, the concepts of originality and creativity come to the fore; in addition, effective, fast, widespread, accessible, and economical solutions are among the important criteria. However, artificial intelligence is at the center of discussions because of its effects on creativity and originality in the design world. Artificial intelligence technologies, which attempt to imitate human intelligence and develop rapidly, are included in creative processes; thus, studies in this field are increasing and deepening (Baskın & Baskın, 2022).

The dizzying development of technology has led to radical changes in creative industries in every aspect of human life. In the field of graphic design, with the introduction of artificial intelligence technologies, design processes are being redefined, and the limits of traditional methods are being pushed. While artificial intelligence lightens the workload of designers with its advantages in terms of speed, cost, and accessibility, it also brings about debates on whether it can replace creative originality and the human touch. This leads designers to worry about the future of their profession and ask questions about how AI technologies will shape their roles.

Logo design is one of the main application areas of the graphic design field and one of the fields that has experienced the most intense transformation with the impact of digitalization and technological developments. Logos, which constitute the visual identity of a brand, are not only limited to the function of promotion and distinctiveness; they are also positioned as symbolic tools that reflect the brand's values, cultural context, and strategic vision. In today's competitive marketing environment, companies attach special importance to logo design to strengthen the perception of their brands and create awareness. This situation necessitates the management of the logo design process as a strategic and creative activity. With the integration of artificial intelligence technologies into graphic design processes, logo design has experienced a new production paradigm. AI-based design tools facilitate the creation of alternative designs by offering advantages such as speed and diversity. However, the extent to which these tools can fulfil the basic components of the creative process, such as conceptual depth, aesthetic coherence, contextual meaning generation, and brand-specific symbolic expression, remains debatable. This is because a unique logo design is not only about formal qualities, but also about the brand's identity, history, and emotional connection with its target audience. Therefore, while using the potential of AI-assisted design, it should be carefully evaluated whether the results are integrated with the strategic context of the design (Oğuz, 2024).

In this study, the level of artificial intelligence's understanding and fulfilment of conceptual prompts was systematically examined through logo examples generated through the Ideogram.ai platform. Well-known and common brand logos were subjected to a reproduction process using the artificial intelligence-supported design platform Ideogram.ai, and the resulting examples were compared with the originals. These comparisons aim to question how successful artificial intelligence can be in logo design and its potential to replace human designers.

This study meticulously evaluates whether the current and future applications of artificial intelligence are sufficient in terms of user-friendliness, speed, and convenience in design processes, originality and aesthetic quality.

This research focuses on how artificial intelligence perceives user expectations and how it represents these expectations using graphic symbols; the current capabilities and limitations of this technology are discussed. In this context, the strengths and weaknesses of the AI-supported logo design process in terms of both functionality and conceptual depth are analysed, and the impact of technology on the originality and ethical dimensions of design is discussed. In a discipline such as graphic design, where creativity is central, having knowledge about the contributions and limitations of artificial intelligence is critical for identifying the future development potential and current shortcomings of these tools.

LITERATURE REVIEW

Logo as a Graphic Design Element

A logo can be defined as a sign of a person, company, product or service that is organized in such a way that it can be registered and protected, consisting of a series of letters or words combined with visual elements. Logotype, which is defined as "original writing" in Turkish, is an important element to strengthen recognition, memorability and corporate identity (Çam, 2006).

A logo is a tool used to convey meaning or a message by conveying dense information visually. It is usually designed with text, graphics, or a combination of both and aims to convey a fast and effective message to the target audience by increasing the recognizability of the brand. A logo is one of the basic elements of corporate identity as a condensed informational element or as an identifying element (Karamustafa, 2003).

In its simplest form, a logo is a set of letters or symbols representing an institution or organization. Logos are a type of signature that emerges visually with the help of various symbols in order for people or companies to be recognized and remembered. Logos are the first encounter of the consumer with the institutions or organizations they represent. In other words, it can be defined as "a graphic design element used by an organization to identify itself or its products" (Henderson & Cote, 1998).

According to Paul Rand, a logo is a symbol of pride and should be displayed in its best light. According to Rand, a logo is rarely a complete description of a business. It derives its meaning from the quality of what it symbolizes, not the other way around. A logo is less important than a product it represents; however, its values are far more important than its appearance. The subject of a logo can be almost anything (Rand, 1993).

According to Becer (2015), logos are symbols created by combining two or more typographic characters in a way that can be read as a word and have the characteristics of a brand or emblem that promotes a product, organization, or service. The newly designed or existing typographical characters can be used in logos that convey both verbal and visual messages (Becer, 2015).

A logo is the most basic visual element that creates the distinctive identity of a brand or product in a competitive environment. Today, with the increasing number of companies offering similar products and services, the importance given to a logo has gradually increased to attract the attention of the audience. In a successful logo design, colors, typography, and symbols that will reflect the brand identity are handled as a whole; design is made by considering the principles of simplicity, memorability, and timelessness (Ustaoğlu & Bayçu, 2015). Before starting the design process, the company's field of activity and corporate goals are clearly defined so that the logo message can be accurately and effectively conveyed to the recipient. Since the logo is used as a representative of the brand in all communication channels, not only on packaging or the website, but it also contributes to increasing brand awareness and selectivity in perception by providing a consistent visual language in every field of use (Ataş, 2018).

It is not only important that a logo design is visually appealing and that it can be applied to all kinds of surfaces, such as clothing fabrics, walls, vehicles, signage, or digital platforms. The usability of a logo is a critical criterion for its technical and practical success of a design. The logo design should be as simple as possible, without

parts and reducible to various shades of a single color, especially for practical application in different media such as embroidery on clothing, signage, or wall printing. Complex gradients, subtle color transitions, or elaborate elements with many layers make it difficult to accurately convey colors and details across a variety of substrates and printing processes. These ambiguities undermine the clarity and recognizability of a logo and can increase production costs and the margin for error. Therefore, the logo should be designed in such a way that it can be easily reproduced with its basic shapes and contours and that it remains recognizable with the use of a single color or a limited number of colors. This approach contributes significantly to maintaining brand consistency by ensuring that a logo is suitable for universal use.

Typograms and Their Use in Logo Design

Typography is the form of concepts, words, thoughts, and emotions on the surface and is used to enrich meaning and make content more effective. It is possible to create typographical designs that visually emphasize the meaning of a text by changing the relationship between letters, spacing, fullness, size, direction, and position. Typography not only communicates information and messages in a comprehensible form language but also becomes an image, offering style, personality, and visual language. In the design approach known as "word as an image", words are designed in such a way that the resulting artifacts also express the content semantically. Words as images represent an important field of study representing the creative dimension of typography and type design. In this approach, subtle interventions to letterforms, orientations, and scales produce effective visual expressions that reinforce the meaning of words. One of the most striking examples of this concept is artist Ji Lee's "Word as Image". Through experiments on 100 words in the book, Lee has created typographic designs that simultaneously express both the content and form dimensions of language by manipulating the position and stylistic characteristics of letters. These designs not only enable the text to be read but also guide the reader's conceptual perception by presenting a visual narrative. Lee's work shows that typography can be transformed into a rich narrative language in which meaning and visuality are intertwined, going beyond being a mere text presentation tool (Uçar, 2019).

Beyond merely making text readable, typography functions as a visual language that directly conveys the character and message of a brand. "Typograms" offer the most creative examples of this visual expression potential; a typogram is the redesign of the letter form or the object form used instead of a letter within a typographic system to emphasize the meaning of a word (Ersan, 2021). In the typograms pioneered by Herb Lubalin in graphic design, typography and illustration intertwine and transform the text into an image. Lubalin created both textual and visual elements inherent to each other in his typograms; by transforming words into images and images into words, he offered the viewer a double-meaningful and thought-provoking communication experience. In Lubalin's designs, examples such as the letters of the word "Fish" curling in the form of waves to create the image of a fish, or the letters of the word "Voice" turning into a graphic resembling sound wave, show the power of typography to transform both meaning and form.

Typography is a communication tool that is not limited to the design of the font but adds aesthetic and semantic depth beyond the transmission of information through the arrangement and shaping of letters. In the context of a logo, typography, in addition to indicating the name of the brand, establishes a direct and effective interaction with the target audience by encoding the message on a graphical plane. "Word-as-image" applications reveal this multilayered potential of typography in the most striking way: Letterforms are reconfigured to transform the semantic content of a word into a visual metaphor. Typograms break the usual patterns of use of letterforms and take advantage of their potential for visual association.

According to Bektaş (1992), "With Lubalin's destruction of the tradition of using text and image separately, words and letters began to replace images and images began to replace words and letters". By breaking certain typographic rules, typograms have been handled as an element of visual form and message transmission. In the field of logo design, which requires the integration of typography with various images and ideas in a simple and creative way, surprising and memorable designs have emerged through the use

of typograms. In modern graphic design applications, typograms stand out as a creative method that is frequently used to create awareness and reinforce brand value, especially in brand identity studies, logos, and advertising campaigns Özderin, 2019, p.168).

Typographic elements can also be perceived visually, heard, and interpreted auditorily. With this multifaceted structure, typography is a dynamic communication tool. In effective typography, which is a combination of logic and intuition, the balance between logic and intuition depends on the establishment of a certain equation between images and words. Typographic symbols exist in two dimensions: syntactic and semantic. The syntactic dimension is at the forefront if the typograms, whose direction of effect can be changed by attributing a special meaning to the symbol, are related to the form of the symbol (Becer, 2015, p.176).

Typography exhibits a two-dimensional structure as both a semantic and visual language. The reader may ignore the visual characteristics of the type while focusing on understanding the text, whereas the formal elements of typography function to draw attention to or push back the perception. By changing the slant, thickness, or other structural characteristics of a letter, the designer produces new visual images that are consistent with the semantic content of the text. For example, thin lines offer a sense of lightness and elegance, while bold typefaces emphasize strength and emphasis; such variations add both functional and esthetic depth to typography (Selamet, 1995).

Graphic design is based on conceptualization; both the idea generation and implementation phases are shaped around analyzing the problems addressed and constructing solutions for them at an abstract level. In graphic design, as in conceptual art, esthetics are overshadowed by the intended meaning of the design process; here, the priority is beyond the visual form, but rather the power of the message to be conveyed and the intellectual framework behind it (Romo de Vivar, 2014, p. 1).

A concept is defined as the abstract and general design of an object or idea in the mind (Türk Dil Kurumu [TDK], 2024). A conceptual logo is more than just an esthetic form; it becomes a powerful communication tool that reflects the spirit and story of a brand. Such a design makes it possible for a logo to gain symbolic meaning and convey the brand's narrative through visual language. Symbols associated with the concept transform the objects they handle into perceptible forms by expressing them with concrete concepts, thus supporting the learning and quick recall of information (Becer, 2015).

The importance of conceptuality stems from the fact that a logo is not only a visual symbol but also a carrier of meaning. Beyond being a simple and memorable design, a conceptually successful logo creates positive associations with the brand in the viewer's subconscious mind. The symbols, color palette and typographic preferences in the logo are carefully chosen to represent the brand's corporate story and core values. Thus, the logo strengthens the emotional and cognitive bond between the target audience and the brand, increasing recognition and forming the basis for long-term loyalty relationships.

Ideogram as an Element of Visual Communication

Ideograms are signs that are used as symbols of a concept, entity, or object. They are usually included with phonetic signs in pictographic writing or syllabic systems derived from it. "The biggest difference between ideograms and pictographs is that they try to explain what the pictographic system directly shows while trying to reveal a concept" (Uçar, 2019 p.35).

Ideograms, which were frequently used in the formation of the first writing systems, transform abstract concepts and objects directly into visuals. The concept of ideograms is a feature that can be clearly observed in both the foundations of Chinese and Mesopotamian writing systems and Egyptian hieroglyphs. Although the characters in hieroglyphs were initially considered word or sound signs, there is a widespread view that these signs are ideograms representing thoughts, concepts, and objects in the real world (Unger, 1990). Thus, ideograms have been effective throughout history as a form of visual expression that goes beyond language and allows direct transmission of meaning.

The Egyptian civilization developed hieroglyphic writing as one of the earliest examples of symbolic communication, and this writing system enabled the widespread use of

ideograms in many cultures, especially the Hittites. Today, writing systems based on ideograms still exist to a certain extent in Chinese and Japanese languages. Throughout history, people have tried various methods to meet their needs for communication, record keeping, and document creation; however, a real alphabet was only possible with the emergence of a concrete and coded sign system developed by the Phoenicians. The symbolic signs used in Egyptian, Sumerian, Chinese or Akkadian civilizations, on the other hand, as Kate Clair emphasizes, are not considered true alphabets because they "did not have a codified and consistently applicable structure that reached a certain standard" (Clair & Busic-Snyder, 2005). According to Clair, only "simplified forms of pictorial signs can function as alphabets when they can consistently convey the same information or idea" and the Phoenicians were the first to achieve these qualities (cited in Uçar, 2019).

Ideograms, or idea-graphic designs, are visual signs with descriptive and narrative elements that offer richer narrative possibilities than pictograms. Egyptian and Hittite hieroglyphs are historically the oldest and most striking examples of such ideo-graphic depictions. In contemporary graphic design, ideograms are used to symbolically express abstract ideas or concepts; therefore, they use more symbols or components than pictograms and increase conceptual depth (Özderin, 2024).

The use of ideograms in logo design is particularly valuable because of its power to summarize a brand's identity in a single symbolic form. Unlike traditional text-based logos, ideograms offer visual metaphors that can be instantly grasped by the viewer's mind, allowing both the message and the emotional associations of the brand to be conveyed quickly. In addition, ideograms provide the opportunity to integrate multiple concepts or story elements into a single image. With these features, ideogram-oriented logos offer universal comprehensibility by overcoming language barriers in the global market and emphasize the values and positioning of a brand more effectively. As a result, integrating ideograms into logo design strengthens visual memorability and increases the conceptual depth of the design.

Artificial Intelligence in Graphic Design

Graphic design is the process of planning, organizing, and visualizing written and visual materials ranging from posters to books, from flyers to logos, within the framework of certain design principles. A successful graphic design is considered complete if it conveys its message clearly and impressively to the target audience in a clear and impressive way. This broad discipline has its own methods and approaches in different areas of use such as typography, illustration, corporate identity designs, web interfaces, animation, and caricature (Becer, 2015).

The first graphic design applications were carried out entirely by hand using methods that required considerable labor and special equipment. Since the 1990s, the use of computers in visual arts has radically transformed the way graphic design works and processes are integrated into computer-aided tools. With the rapid advancement of technology in the 2000s, designers have gained the ability to produce shapes instantly in digital environments, align edits easily, and make revisions with a single click. The latest addition to this digitalization trend has been artificial intelligence-supported design tools; today, these technologies open new creative possibilities and working methods in the graphic design industry.

In many sectors, the rate of use of these technologies has increased rapidly with the integration of artificial intelligence applications in accordance with their business processes. Today, artificial intelligence tools undertake a wide range of tasks, such as text interpretation with natural language processing, image recognition and reconstruction with computer vision techniques, and data analysis with machine learning algorithms. The field of graphic design has also benefited from this transformation and started to make intensive use of artificial intelligence-based solutions to accelerate creative processes, generate alternative design ideas, and automate routine editing tasks. Thus, the productivity of designers has increased, and rapid prototyping and visual diversification opportunities that were not possible before having emerged (Kocaman, 2021).

In an interview with the BBC, Edward Fredkin, director of

the MIT Computer Science Laboratory, described artificial intelligence as one of three major historical events and emphasized the importance attributed to this technology as follows: “The first of these is the formation of the universe, the second is the beginning of life, and the third is the emergence of artificial intelligence.” (Pirim, 2006).

Intelligence is a capacity that individuals are born with and includes the abilities of thinking, reasoning, perceiving objective facts, and judging and drawing conclusions. According to the Turkish Language Association (2024), intelligence is defined as “all of the human abilities of thinking, reasoning, perceiving objective facts, judging and drawing conclusions, understanding, intelligence, wisdom”. Systems that can imitate the abilities of human intelligence, such as reasoning, inference, and learning, are defined as “artificial intelligence” (Baskın & Baskın, 2022). Today, artificial intelligence technology, which is widely used in many fields, such as health, defense, finance, and social media, is rapidly being adopted in the graphic design industry. With functions ranging from producing visual content needed by designers to creating a diversity of ideas and accelerating workflow, artificial intelligence-supported tools offer new opportunities to the industry.

Before using artificial intelligence tools, designers should place creativity and imagination at the center of the process. The design process starts with an idea or visual image that takes shape in the mind; this abstract idea is tried to be concretized through artificial intelligence tools. The designer aims to achieve the closest result by transferring the design he visualizes in his mind to artificial intelligence. Artificial intelligence offers various design suggestions to users using its vast data pool and learning algorithms. This process reveals that artificial intelligence attempts to produce solutions for designers by imitating human intelligence. However, current research and practices show that artificial intelligence has not yet fully realized the skills of the human mind, such as originality, intuition, and building emotional context. Therefore, although artificial intelligence is considered a tool that supports the creative process, the main creator of the design process is still human intelligence and imagination (Baskın & Baskın; Özdemir, 2022)

The increasing use of artificial intelligence-supported design applications in graphic design processes provides significant advantages in terms of productivity, functionality, and speed. In particular, the automation of tasks and the capacity to offer an unlimited number of design alternatives significantly increase the productivity of designers in the process (Çeken & Şen, 2023, p.143). However, this technological transformation brings with it various debates on the identity of the designer, their creative contribution, and the concepts of originality. Because artificial intelligence works on existing datasets and trends, it has limitations relative to producing completely original and unexpected designs. In this context, although it increases productivity, it may fall short of producing truly innovative esthetic values. Human-specific abilities such as intuition, contextual interpretation, and emotional depth, which are the basic elements of the creative process in graphic design, still make human intervention indispensable. For this reason, artificial intelligence is considered a tool that assists designers in their creative processes rather than replacing them. On the other hand, the fact that artificial intelligence tools have become accessible to everyone has enabled individuals without design knowledge to make visual production and created a new competitive field in the sector (Kocaman, 2021, p.3014). All these developments, with the opportunities offered by artificial intelligence in the field of graphic design, necessitate the redefinition of originality and professional identity.

Artificial intelligence-supported tools enable graphic designers to create unique and innovative designs by enriching idea generation and concept development processes. In the brainstorming phase, the ability to produce many ideas and design variations in a short time significantly increases the speed of concept development of projects (Çeken & Şen, 2023).

In graphic design, and particularly in logo creation, artificial intelligence can learn from existing artworks to imitate stylistic features or blend multiple styles to generate distinctive and memorable logos. This not only accelerates design processes but also enhances productivity and creativity. In creative domains such as logo design, AI contributes significantly to efficiency, originality, and

innovation, thereby enriching the overall output. Moreover, this technology holds strong potential to transform design practices and improve user experience (Bulut & Özdal, 2025).

In terms of functionality, artificial intelligence helps designers automate repetitive tasks, provide data-driven suggestions and create logos or graphic variations that fit the brand identity. In this respect, AI improves the efficiency and manageability of the design process; it saves designers time and allows them to use their creative potential at strategic points. However, AI is limited in its ability to fully analyze esthetic and emotional contexts. Since algorithms are based on existing data and trend analysis, they often shape designs based on generally accepted esthetic patterns. Therefore, a designer's expert intuition, emotional intelligence and esthetic judgment are required for AI-generated designs to achieve the desired effect. In this context, AI tools play an auxiliary role in supporting and accelerating the designer's creative process rather than replacing it.

Ideogram as an Artificial Intelligence Tool

Today, there are many AI-assisted design tools contribute to designers' creative processes and directly produce visuals. Although some platforms require coding knowledge, many applications and web-based solutions can be used without any programming experience thanks to their user-friendly interfaces. With the advancement of technology, graphic design is becoming increasingly important and indispensable in all areas that require interaction with digital marketing (Özdemir, 2022). Ideogram.ai, one of these tools, is an artificial intelligence platform developed to produce realistic images, graphic design elements, and typographic arrangements. Starting with short text inputs or sample design selections, users can quickly generate high-quality visual content, thus saving time and effort in both prototyping and final product design stages (Ideogram.ai, 2024).

Ideogram.ai is a comprehensive artificial intelligence platform that combines multiple algorithmic approaches, such as reality, 3D views, various design, and advanced visual styles. The tool enables the production of various visuals, from logo designs and greeting cards to posters, drawings, stylized text and social media content. When user text-based prompts are defined in detail and clearly, Ideogram.ai processes these inputs and produces results that are close to the targeted esthetic and functional features. The application analyzes user preferences by storing the designs it creates at each production stage in its memory and providing more personalized outputs over time. In this way, both the prototyping and final product design processes are accelerated. Although the originality and ethical dimensions are open to debate, Ideogram.ai is an important example of how human-digital collaboration can be enriched.

METHOD

In this study, a qualitative analysis approach is adopted to examine the technical capabilities and conceptual contributions of artificial intelligence in the logo design process. A purposive sampling method was applied, and the main criteria for sample selection were conceptual richness, prevalence of use, and sectoral diversity.

The success of a logo can be measured by its ability to create a positive perception in consumers and translate into a purchase decision (Demir & Tür, 2018). To this end, simplicity, memorability, distinctiveness, universality, originality, and adaptability constitute the key criteria in logo design. These elements were used in the evaluation of logo designs obtained through artificial intelligence within the scope of this study. The evaluation criteria used in the study are derived from the relevant literature and presented in Table 1.

Table 1 Design evaluation criteria for logos

Criterion	Description
Originality	Logo designs are primarily works of art, and originality is the fundamental element that effectively reflects the brand's identity (Özsoy et al., 2017). The designer's ability to perceive what is different and translate it into production makes the logo unique and distinguishes it from others. In this context, originality is not only an aesthetic criterion but also an indispensable design criterion that adds value and identity to the brand (Tuncay et al., 2022).
Simplicity	By eliminating unnecessary details and presenting a simple structure, the design ensures that the logo is quickly recognized and can be used effectively across different media (Kukuoğlu, 2024). Simplicity reduces visual density and enhances memorability (Ceylan, 2016). Simplicity in logo design strengthens the brand's identity while offering the opportunity to stand out in the digital world; the effort to convey a lot with a little remains an important process that needs to be continuously developed by designers, academics, and future research (Taş, 2023).
Memorability	A simple and memorable logo quickly establishes itself in the consumer's memory by reflecting the essence of the brand (Cooper, 2016). Therefore, it is important that the logo is designed correctly and presented in a way that leaves a lasting impression on the target audience (Aydın & Alakuş, 2020). Simple and minimalist logos are easier to remember than complex designs, and limited color usage increases their memorability (Çeken et al., 2016).
Usability / Applicability	Simplicity in logo design is not merely an aesthetic preference, but also a fundamental requirement in terms of functionality and usability. Logos with a simple and cohesive structure can be applied in different sizes and on different surfaces without breaking up or losing their clarity. Small details and decorative elements negatively affect the legibility and recognizability of the logo when it is reduced in size, thereby weakening the sustainability of the corporate identity (Henderson & Cote, 1998).
Message Communication	Logo designs should effectively convey the brand's intended message while considering function, form, and performance (Çetinkaya, 2025). Brand logos in the digital world go beyond being mere visual representations; they ensure that messages are conveyed directly or indirectly (Kukuoğlu, 2024).

The selected logos were chosen from examples frequently cited in the design literature, known for having a deep layer of meaning in terms of brand story and visual language. Logos representing different sectors such as finance, retail, service, technology, consumer electronics, and personal care were selected to test the capacity of artificial intelligence to respond to multidimensional design demands. Since the conceptual depth offered by typograms and ideograms in logo design supports both simplicity and memorability, logos that incorporate these structural elements were included in this study. The logos of these brands, which have high recognition in the global and local sectors, are open to different interpretations both internationally and culturally; thus, the level of cultural sensitivity and conceptual overlap of artificial intelligence outputs can be evaluated more clearly. In this context, the six logos that make up the study group are as follows: Ziraat Bank, Halkbank, Kuru Kahveci Mehmet Efendi, Citi Bank and LG.

For each logo, prompts were prepared to clearly define the core conceptual message behind the logo. These prompts were then entered into the Ideogram.ai platform and subjected to the artificial intelligence design process. During the prompt creation phase, the sector to which the logo belongs and the conceptual message it intends to convey were defined, and special attention was paid to not formally describe the logo. The obtained artificial intelligence productions and original logos were analyzed comparatively within the scope of five basic design criteria: originality, simplicity, memorability, message conveyance and usability (applicability). This approach allowed for an in-depth exploration of the conceptual and technical differences caused by artificial intelligence in logo design.

FINDINGS

Ziraat Bank Logo

The Ziraat Bank logo is a simple and effective design that successfully reflects the corporate identity of one of Turkey's oldest financial institutions. The name "Ziraat", presented in modern serif typography, emphasizes reliability and prestige, while the intertwining of the letters Z and B in the form of a spike embodies the bank's mission to serve the agricultural sector (Figure 1). The vibrant red tone reinforces both the dynamism and the energy connotation. The choice of typography and color gives the institution both the identity of a contemporary financial institution and an esthetic that refers to its deep-rooted past. The identification of "Ziraat" with agriculture and nature symbolically reinforces the strong bond between the bank and the public and the importance it attaches to local development (Ataş, 2018).



Figure 1. Ziraat Bank Logo

With the promt given to the artificial intelligence tool, it was asked to reflect the bank's characteristics, such as supporting agriculture and farmers, and its deep-rooted history:

"I want to design a logo for a bank called Ziraat Bank. The bank has a long history of supporting agriculture and farmers. The logo should consist of the initials of the bank. The logo should include an ideogram indicating that the bank is related to agriculture. The logo should reflect Turkish agriculture and culture. The logo should predominantly contain colors representing the Turkish flag." Based on the written prompt, Figure 2 shows the results for Ziraat Bank.



Figure 2. Ziraat Bank logo designs created using Ideogram. Ai

When the logo designs produced by artificial intelligence are examined, it is seen that there are inconsistencies in color and symbol choices with the criterion of reflecting Turkish agriculture and culture. In the first design, blue, dark green, and orange tones were used instead of red, which is expected to evoke the Turkish flag, and universal motifs such as flowers, lotus, and crown were preferred. This approach does not reflect the local context in terms of color palette and symbols, and the overly detailed composition undermines the memorability and usability of the logo. The use of an olive branch in the second design reflects the fact that our country is an important olive producer, but the choice of yellow and blue tones also shows that red is being neglected. The third and fourth designs are further complicated by linear approaches and layered details, and the combination of the letters Z and B with a spike figure, lace motifs, and flag elements, both visually and in terms of cultural emphasis. As a result, these four alternatives created with Ideogram.ai not only failed to create a simple and clear bank logo design but also contradicted the goal of representing Turkish agriculture and national symbols. In order for the brand identity to achieve a visual identity that is distinctive and enriched with local references, the designs should both primarily use the red of the Turkish flag in color choices and remain faithful to local agricultural motifs at the symbol level.

Halk Bank Logo

The Halk Bank logo is a symbol that reflects the visual identity of a well-established bank that plays an important role in Turkey's economic development (Figure 3). The logo, which has an abstract design, symbolizes the community with its expanding structure and effectively creates the image of "the people's bank". Halkbank's goal of serving a large segment of society by reaching out to small- and medium-sized enterprises is integrated with the meaning of the logo. The bold font used in the logo and the wide spacing between the letters reinforce the perception of growth and expansion, while the navy blue color reflects a sense of trust and ensures that the bank is perceived as an official and reputable institution. In addition, the geometric form inspired by the letter "H" both emphasizes the name Halkbank and functions as a powerful symbol representing social unity (Bayçu & Ustaoğlu, 2015, p.32).

Graphically, the logo is simple, effective, and memorable. Minimalist lines and clear forms reflect the bank's professional stance. The choice of colors and geometric structure symbolizes the bank's reliability, efficiency, and strong ties with the public. Conceptually, the messages derived from the word "People" are clearly felt in the design of the logo. The logo successfully conveys the identity of a bank that appeals to different segments of society and the idea of social solidarity (Ataş, 2018).

Overall, the Halk Bank logo is a successful example of both visual and conceptual design. The logo has a strong symbolism, reflects the bank's values and presents a contemporary and professional image. The design clearly expresses the bank's corporate identity and its connection to society.



Figure 3. Halk Bank Logo

In the prompts given to the artificial intelligence tool, it was requested to reflect the characteristics of the bank, such as the bank's appeal to the public and the fact that people can easily reach the bank:

"I want to design a logo for a well-established bank called Halkbank. A bank is one that appeals to the public and is easily accessible to everyone. The logo should contain ideograms or typograms that show the bank's reliability, sustainability, and public interest in financial services. The logo should be simple and understandable. The emblem should consist of the initials of the brand." Based on the written prompts, Figure 4 shows the logo designs submitted for Halk Bank.



Figure 4. Halk Bank logo designs created using the ideogram.ai

When we look at the obtained logos, designs centered on the letter "H" in accordance with the prompt stand out. However, when the logos are analyzed in detail, although there are drawings of the banking and finance sector, a logo should not have so many details and drawings. This is because complex details not only reduce the memorability of a logo but also impair its functionality in practical applications when it is minimized or transferred to different surfaces, such as clothing or signage. The first logo features a leaf detail around letter H, and the use of the color green evokes the theme of sustainability. The many small symbols inserted into the letter, such as the piggy bank, dollar signs, and leaf, create both unnecessary complexity and cultural incongruity. Elements such as the piggy bank and dollar sign are particularly indicative of American culture and are not appropriate for a bank based in Turkey. Furthermore, the logo is too detailed and loses its clarity and functionality during scaling. For these reasons, the design cannot be considered an effective and useful bank logo.

In the second design, a silhouette of a house was created from the letter H, and a brick texture and dollar symbol were added with a blue and orange color palette. However, the house metaphor is far from reflecting the banking sector, and emphasizing the dollar sign is incompatible with a Turkish bank. In the third logo, a human and a tree figure appear at the center of letter H. However, a connection between the bank and the tree could not be established, and the green color preferred in the design could not strengthen this relationship. The tree at the center of the letter also disrupts legibility. Fragmented and complex details reduce the functionality of a logo by damaging its applicability to any surface. The final logo, in navy blue with the letters H and B in a circle, is a design with a tree in the center. This logo, which emphasizes the hand symbol, is positioned in a circle. However, this multi-layered design cannot be clearly understood and is far from being usable in all dimensions. In general, the designs, which are far from Halkbank's representation of growth and reproduction and predominantly use green and plant themes, emphasize sustainability but produce results that are quite different from the promises. There are unnecessary details and complexity in logos, which prevent them from being successful examples in terms of comprehensibility and functionality. The simplicity and clarity that a logo should possess are ignored in these designs.

Kuru Kahveci Mehmet Efendi Logo

Kuru Kahveci Mehmet Efendi is a well-established brand that carries the Turkish coffee tradition to the present day. It is named after Mehmet Efendi, the first entrepreneur to introduce Turkish coffee to the public through mass production. With its contributions to coffee culture and its deep-rooted history, it is more than just a brand; it has become a symbol of the Turkish coffee tradition. The "Kurukahveci Mehmet Efendi Mahdumları" logo, designed by İhap Hulusi Görey, stands out as one of the pioneering works in combining typographical elements with visual images (Figure 5). The integration of typography and image created visual and verbal harmony by emphasizing the name of the institution. One of the strong features of a logo in terms of graphic design is its simple and effective design language. The emphasis on the traditional coffee drinking process effectively tells the story of the brand through visual language. Brown and its shades are used in the design, while typographical elements are designed with straight lines and no serifs. Conceptually, the logo strongly reflects the brand's historical roots and the Turkish coffee tradition. The fact that the brand has continued to use this logo for many years shows the timelessness of the design and its harmony with the brand's identity.

While creating the image of a person drinking coffee, Görey minimized the lines and created a geometric structure inspired by the language of simplicity and modern art movements that evoke the pictographic language of today. The hand holding a coffee cup is a typical example of visual expression using light and shadow contrasts. This logo functions to implant the new western-oriented ideology of the Republic into the subconscious of the society (Akdağ, 2006).



Figure 5. Kuru Kahveci Mehmet Efendi Logo

In the prompts given to the artificial intelligence tool, the characteristics of the brand were mentioned, and it was asked to reflect the Turkish coffee culture:

"I want to design a logo for a well-established brand called Kuru Kahveci Mehmet Efendi. The logo should reflect the Turkish coffee culture. The logo should include typograms or ideograms related to coffee and Turkish coffee culture. Color should reflect the coffee culture. The logo should have a simple, modern, and innovative look."

The examination of logos reveals that a certain level has been achieved by the artificial intelligence tool in producing typographical elements, yet substantial shortcomings are observed with respect to cultural and functional details (Figure 6). The first logo features a cultural emphasis specific to Turkish coffee. Although double-colored coffee beans evoke the general coffee culture, no coffee pots, grounds, or regional motifs distinguish Turkish coffee from other types. The typography is simple and legible, which can be considered a positive feature.



Figure 6. Kuru Kahveci Mehmet Efendi logo designs created using an ideogram.ai

In the second design, while the coffee cup at the top and the text "Mehmet" make a strong emphasis at first glance, the density of the details and the use of coffee cup and bean figures together undermine the memorability and scalability of the logo. The brown background in the lower section evokes coffee grounds, but it lacks an additional symbolic element to clarify the context. The cup figure formed from the letter "M" in this area and the coffee beans in it add considerable pictorial detail to the logo. This adversely affects both the visual simplicity and perceptibility of the logo. The third design is a noteworthy example on an esthetic and conceptual levels. In the logo design, a geometric composition is preferred, and the typography is simple and clear. The mosaic-like structure of the logo references traditional Turkish tile motifs, giving it a cultural

depth. The stylized coffee beans between the symmetrical blocks symbolize the process from the origin of the coffee plant to the cup. In addition to coffee tones, the use of turquoise color draws attention as a reference to Turkish culture through color. From a stylistic point of view, the fact that the logo is quite fragmented can lead to significant functional limitations.

In the final design, the coffee bean is used at the center, and a Fez detail is added. Although the fez is associated with Turkish culture as a cultural element of the Ottoman Empire, it is not an appropriate choice to represent modern Turkish culture. Writing the text inside a coffee bean reduced the scale of the text and negatively affected its readability. The use of culturally inappropriate elements such as the fez in this logo shows that artificial intelligence does not know the cultural characteristics and should be careful in its use. These findings reveal that artificial intelligence has not yet been able to process cultural codes and contextual subtleties correctly, leaving design elements incomplete to represent Turkish coffee culture.

Citi Bank Logo

The Citi Bank logo is a symbol representing the visual identity of one of America's most established institutions. The red shape in the Citibank logo is simply positioned on the letters "i", visualizing the concept of roof and city (Yılmaz & Ersan, 2017). The logo adopts a design approach dominated by the color blue, which reflects the themes of transparency, trust and corporate prestige (Figure 7). The color red symbolizes energy, dynamism, and leadership. In addition, the word "Citi" is written in a simple sans-serif font, reinforcing the brand's modern and professional identity.

The logo is simple, memorable, and contemporary, reinforcing Citi Bank's recognition as a global financial institution. Conceptually, the use of both colors and geometric forms in the logo clearly conveys a message of trust, robustness, and global influence. This supports the bank's strategy of building trust in customer relationships and creating a strong brand image around the world.



Figure 7. Citi Bank logo.

In the promt given to the artificial intelligence tool, the characteristics of the bank were mentioned:

"I want to design a logo for an American bank called Citibank. The bank has a long history of providing retail and corporate banking services. The logo should contain ideograms or typograms that refer to the name of the bank. The design should be simple and minimal." Based on the prompt, Figure 8 shows the final logo designs for Citibank.

Looking at the obtained logos, it can be seen that the artificial intelligence tool uses the original logo of Citibank. Since the brand name was given in the prompts, ideogram.ai identified the original logo and realized the designs based on the original logo. Here, ideogram.ai recognizes the company as a name and therefore cannot create an original logo . The promt was then re-entered by changing the name of the bank to "town", which has a similar meaning to the original (Figure 8).



Figure 8. Citi Bank logo designs created using the ideogram.ai

In the first design, the letter "T" of the word "TOWN" is reinterpreted with vertical lines reminiscent of the capitals of columns in Ancient Greek temples. This motif refers to the urban theme and emphasizes the bank's history and resilience, but its small scale makes it difficult to perceive. The logo features American culture with ochre and navy blue colors. The second logo, divided by a horizontal curve, references the American flag with a gold star placed in the center of the letter "o". The dark navy blue evokes financial seriousness, while the star and yellow color again refer to the American flag. In the third logo, the letter "O" and the shield-like symbol placed inside it can be interpreted as armor protecting the assets of customers. The horizontal line underneath gives a sense of balance and stability, referring to a city built on ground. The final logo consists of simple typography with all lowercase letters and a blue line underneath each word. Although it looks simple and balanced, it lacks conceptual depth and no reference to American culture or banking identity.

LG (Lucky - Goldstar) Logo

LG is an international technology and electronics company based in South Korea (Figure 9). The logo of the brand

consists of a circular symbol formed by the combination of the letters “L” and “G” and the text “LG” right next to it. This symbol, which gives the impression of a smiling face at first glance, represents the letter “L” with the nose form in the middle and the letter “G” with the outer circle, offering both a personalized and memorable design (Yılmaz & Ersan, 2017). The LG script used within the symbol reflects a positive and customer-oriented approach, which is in line with the brand's slogan “Life's Good”. The logo is both graphically and conceptually effective because it conveys LG’s values in a simple yet meaningful way (Kaymak & Çubukcu, 2020).



Figure 9. Lg Logo

In the promt given to the artificial intelligence tool, the following characteristics of the brand are mentioned:

“I want to design a logo for a brand called “LG” that manufactures and sells electronic products. The logo should consist of the initials of the brand and should show that the brand is a user-friendly technology manufacturer. The design should be simple and memorable and should include a topogram or ideogram consisting of the initials of the logo.”

The results show logos consisting of LG initials (Figure 10). The first design features the letters “L” and “G” stylized in a bold font. Although the design has a minimal and clean look, the emphasis on electronics or technology remains weak; the house icon in the middle of the letter “G” is far from conveying the brand’s core message. The fact that the logo consists solely of a typographical stylization of letters limits its potential to both add universal meaning and build a distinctive identity. Moreover, given the prevalence of similar geometric letter compositions, the logo is not strong enough in terms of originality and recognizability. The second logo features a simplified star symbol placed next to the letters “LG”. However, the star is not integrated into the design, and the letter “G” is not clearly distinguishable, weakening the direct connection between the brand name and technology. The changing meanings of the star symbol from culture to culture runs the risk of causing confusion rather than supporting the technology image. The text at the bottom of the logo, while presenting the full name of the brand, is emphasized with only the first word in bold; this emphasis, although simple and legible, does not fit the holistic design language. The third logo is notable for the stylization of the letters “LG” in a modern and minimalist style; the abstraction of the letter “G”, similar to a cable or electrical circuit, conveys the brand’s technological identity.



Figure 10. LG logo designs created using ideogram.ai

The fourth logo emphasizes the electronic theme by integrating circuit drawings into the letters ‘LG’. Although circuit motifs are commonly used in electronic brand identities, their frequent recurrence reduces the logo’s distinctiveness (Henderson & Cote, 1998). The chosen color palette of blue and yellow is often associated with technology and vitality (Bottomley & Doyle, 2006), yet the overall composition appears complex and overly decorative. According to established principles of logo design, simplicity and scalability are essential for effective application across various media (Melewar & Jenkins, 2002). In this sense, the intricate detailing negatively affects the logo’s legibility and functionality when reduced in size.

CONCLUSION

Although the rapid increase and continuous development in the use of artificial intelligence is a source of concern for some, individuals who embrace this technology take advantage of the opportunities offered by artificial intelligence to make their lives easier, save time, and increase their productivity. AI-enabled applications allow users to complete tasks in less time and to automate complex processes, resulting in significant time savings in daily life and professional processes. However, the capacity of artificial intelligence to produce creative or conceptual

solutions on its own is limited, as all inputs are processed after being guided and interpreted by human intelligence; thus, the resulting products are still a reflection of human thought and esthetic preferences.

An effective logo should clearly reflect the message the brand intends to convey and should have a memorable, simple, and timeless design language. It should offer applicability to different media while maintaining legibility at all scales and fully representing the corporate identity. The use of typograms and ideograms is the main source of not only esthetic but also semantic and conceptual depth in logo design. Typograms, through the transformation of linguistic elements with visual images, organize the layers of meaning offered by both text and visuals, allowing the audience to directly experience the concepts carried by the words. Ideograms, on the other hand, concretize abstract ideas or corporate values with symbolic codes, allowing a logo to represent multiple concepts in a single image. These methods deepen the memorability of a logo and the emotional and intellectual impact of a brand story on the viewer. This conceptual depth is made possible through the sensitive reading of human creativity and cultural codes. By carefully blending the historical, social, and psychological connotations of a word through color, form, and typography, the designer builds a multi-layered pattern of meaning on both textual and visual planes. Therefore, logos that use typograms and ideograms create an in-depth perception of the brand's values and promises by building a "bridge of meaning" between text and images rather than a mere graphic form.

In this study, we tested the extent to which logos produced using artificial intelligence tools can reproduce this multi-layered semantic structure required by topogram and ideogram approaches. The resulting logo designs were analyzed in terms of originality, simplicity, memorability, message transmission, and usability. The findings show that artificial intelligence is a fast and functional tool in its capacity to generate diversity of ideas and visual alternatives, but it encounters serious limitations in elements such as conceptual depth, cultural reference reading, and story weaving provided through typograms and ideograms. This is because artificial intelligence cannot yet adequately comprehend the designer's knowledge of the cultural context, metaphorical thinking and esthetic judgment components. The resulting logos are often characterized by superficiality, generalized rather than universal symbols, and a lack of a specific narrative

In the logos created for well-known brands from different countries, it was observed that the artificial intelligence application could only reflect these details to a limited extent, although cultural elements and sector-related information were provided in the prompts. Although some designs have an esthetic integrity, cultural representations are often limited to superficial or stereotypical elements and are often preferred based on cultural biases. This situation reveals that artificial intelligence tools are not able to analyze the cultural context and thus need to be developed in this area. In conclusion, the examples evaluated in this study demonstrate that artificial intelligence applications have significant limitations in terms of making sense of both cultural context and authenticity. For example, instead of the "Turkish agricultural culture" elements required for Ziraat Bank, leaf or olive branch motifs that could be considered more universal were preferred. Elements such as dollar symbols and piggy banks in the logos created for Halkbank show cultural incompatibility and may harm the perception of reliability and locality in the financial sector. Similarly, although the fez image used in the logos for Kuru Kahveci Mehmet Efendi is associated with Turkish culture through artificial intelligence, this element does not represent modern Turkish identity in historical and cultural terms. In addition, the direct use of brand names in the prompt given for the Citi brand in the study caused the artificial intelligence to construct designs largely based on the formal structure of existing logos. Moreover, unnecessary details and complexity in logos negatively affected the memorability of the design and the functionality of the application. These findings show that human creativity and cultural expertise are indispensable for the sustainable achievement of esthetics and functionality in AI-supported graphic design processes.

Although artificial intelligence applications raise concerns that they may threaten the profession of designers, current research indicates that it is not yet possible for these technologies to replace humans in the design process, and this study presents findings that support this literature.

Artificial intelligence-based tools can play a supportive role, especially in the idea development phase; however, they are limited in producing creative, original, and contextually strong designs. While they may reach a certain level of esthetics, these designs often lack conceptual integrity and cultural sensitivity, thus requiring expert evaluation and reworking. Intermediate steps of the design process, produced by users with only esthetic inexperience, fail to meet expectations in projects that require conceptual depth or cultural relevance. Designers can recognize such shortcomings and intervene in the process; however, for users without design knowledge, the esthetic-looking designs produced by artificial intelligence can be misleading. Artificial intelligence tools provide significant advantages in terms of accelerating the creative process and providing alternative suggestions, intuition, cultural awareness, and originality, which form the basis of design, but they still depend on human contribution. These tools can provide the designer with inspiration and enrich the decision-making process; however, deciding on the final design and customizing it for the target audience requires expertise. Therefore, human creative touch is an essential ingredient in effective and successful logo design.

This implies that AI should be incorporated into the design process as a supportive tool. AI can quickly replicate style patterns derived from large data sets; however, it lacks the ability to weave the symbolic universe of language and imagery, the circles of contextual meaning and the unique story of a brand. In this context, it may be suggested to use artificial intelligence as a "first draft generator" and then to rework these drafts with human creativity and expert judgment in terms of conceptual coherence, cultural appropriateness and esthetic integrity into the final design. While conceptual approaches based on typograms and ideograms provide depth and originality in logo design, artificial intelligence tools only accelerate one aspect of this process—the generation of variations. In the future, the development of AI's semiotic and cultural code-reading capacity may pave the way to produce the conceptual richness required by logo design. Today, however, the central role of human creativity and critical esthetic evaluation in logo design remains unquestionably valid.

Artificial intelligence is a technology that is still dependent on human intelligence. In order to function in design processes, it needs the guidance of a designer, that is, human imagination and decision-making skills. Artificial intelligence works with a learning-based structure; it lacks human-specific abilities, such as emotional intelligence, esthetic intuition and moral judgment. However, the graphic design process is not only about bringing visual elements together; it is also about human beings perceiving the outside world through symbols and expressing their feelings and thoughts through these symbols. The depth of the design process is formed by the perfectionist nature of human intelligence and the meaning relations it establishes with symbols. Artificial intelligence, on the other hand, works with data, numbers, and probabilities; therefore, it is incapable of producing multi-layered visual expressions that require creative intuition. It does not yet have the capacity to recognize artistic subtleties or to construct a conceptually dense visual language. Machines have not developed the ability to produce art or an intrinsic esthetic evaluation instinct. Today, artificial intelligence tools provide significant advantages in terms of lightening designers' workload, offering alternative solutions, and gaining speed. However, the emotional and intuitive layers of design are still the domain of humans. The real challenge of working with AI is to simultaneously adapt to changing design trends and technological innovations. It is difficult to predict how these technologies will evolve in the future; however, it is certain that AI tools will continue to transform graphic design, and human creativity will remain the cornerstone of this transformation.

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Author Contributions

The first author contributed 60% and the second author contributed 40% to this study. The authors have declared no conflict of interest.