

Thisari Punchiwedikkarage

2403969

Essay Proposal

Research in Practice

ADAD5004/C

Donna Williams

Word Count: 2608

For this assessment, I confirm that I have NOT used Generative AI to support me in structuring my submission, including creating a draft argument structure, identifying parts and headings. I confirm that I have not used Generative AI to create text for my submission. I confirm that I have not used Generative AI for creative materials, such as images.

Contents

Introduction	Page 3
Fear	Page 4 - 6
Authenticity.....	Page 7 -10
Labour	Page 11 – 13
Conclusion	Page 14
Bibliography	Page 15 - 21
List of Figures	Page 22

Introduction

In my proposal for my dissertation I will be looking into 3 keywords that reflect my interest in my practice. I will be researching fear, authenticity and labour in the context of AI, how it transforms the identity, responsibilities and the value of the designer. This will be done through debates that explore authorship, legitimacy of AI-generated work and immaterial labour. This proposal will use theories such as Barthes' "the death of the author", postmodernism, experiential learning theory, and reflection theories. It will also draw on the work of artists such as Neville Brody, Paula Scher, Barbara Kruger, Jessica Walsh to explore the change in the design landscapes due to the development of AI.

Fear

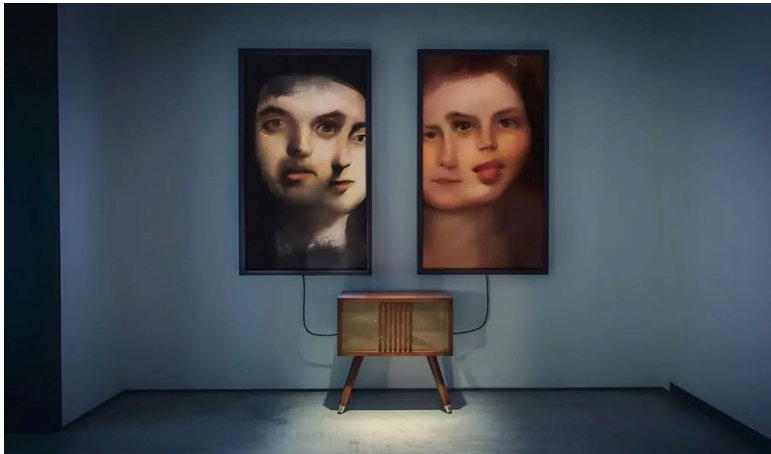


Figure 1 (Klingemann, M, 2018)

Fear is defined as a distressing feeling or anticipation that arises when you sense something harmful, painful, or negative is happening or could happen (Oxford Dictionary, 2026). In the context of graphic design, fear becomes a useful lens for understanding how designers respond to the rapid rise of artificial intelligence (AI) and the uncertainties it creates. This becomes especially relevant when considering AI, as the anxieties surrounding authorship, value and creative identity emerge from the ways designers interpret and assign meaning to this new technological environment. Questions surrounding AI continue to grow, including whether it is helpful or it is harmful and whether it belongs in the graphic design space. Opinions vary widely, from scholars to industry professionals. This tension is reflected in both academic research and industry discourse. Al-Omari *et al* highlight this duality clearly, stating that AI assists designers because it can “implement various designs and analyze or segment problems with accuracy and high speed, which allows achieving creativity and developing skills” (2025). Yet they also acknowledge that AI poses a threat, as it can produce the products that we deliver but at high speed and for a significant cut in cost. This contradiction captures the

core of this fear, which is that AI expands creative capacity while simultaneously undermining the economic value of human labour. Fear emerges because the future of AI in creative work remains uncertain particularly in job opportunities and how we should or shouldn't integrate it into our creative professions. Figure 1 shows two screens generating shifting portraits that never settle housed within furniture is this autonomous image-making evokes fear by removing human authorship, aligning with Barthes' claim that meaning emerges beyond the creator's control.

Professionals in the industry have varying opinions on whether we work with AI or not. Designers such as Neville Brody argue that AI will largely replace graphic designers "We're sort of strolling blindly into something that ultimately could replace most of what we're doing" (2023). This quote reflects a wider industry anxiety, the fear that AI is to replace designers which threatens both craft and authorship. In contrast Design agencies have responded by reframing the issue. Bravedog, a Swedish design agency, argues that the real disruption is not the technology itself but the exposure of shallow design practices. In their blog post, *AI Didn't Kill Designers. It Killed Lazy Design*, they write: "Faster tools. Bigger libraries. Pre-made templates. Infinite inspiration feeds. Somewhere along the way, 'design' quietly shifted from thinking to assembling. Then AI arrived and exposed the difference instantly." Their argument suggests that AI threatens designers who rely on surface level aesthetics rather than conceptual thinking, as designs must convey information. If AI can kill off lazy design, it raises the question: why is there still a big resistance to it? One explanation is that it is because while AI offers benefits, it also raises ambiguity with other areas such as authorship and in the creative process; when AI is involved, who is the author? Dedijer claims that "Addressing these

questions is critical to ensuring that intellectual property frameworks remain robust, equitable, and capable of accommodating technological innovation” (2025).

A useful theoretical lens for understanding this issue is Roland Barthes’ “The Death of the Author” (1967). Barthes argues that meaning does not originate from the creator’s intentions but from the viewer’s interpretation. Applied to AI generated design, this suggests that the value of a design does not lie in who physically produced it. If authorship becomes distributed across the designer, dataset, and algorithm, then the designer’s role shifts from manual maker to the designer becomes the person who gives the design purpose and direction. This connects directly to the industry discourse around “lazy design”. Design is fundamentally about conveying information. The fear is not simply that AI produces images, but that it exposes, and it can replace work with no conceptual foundation. This concern is echoed by voices such as Massimo Zefferino and Chukreiv, who warn against the rise of the “click and done culture” (2024), where designers rely on AI to generate options instantly. While this can accelerate the design process, it also raises concerns about the erosion of intentionality, the value of their designs and the authenticity of their designs, which then brings me to my second keyword.

Authenticity

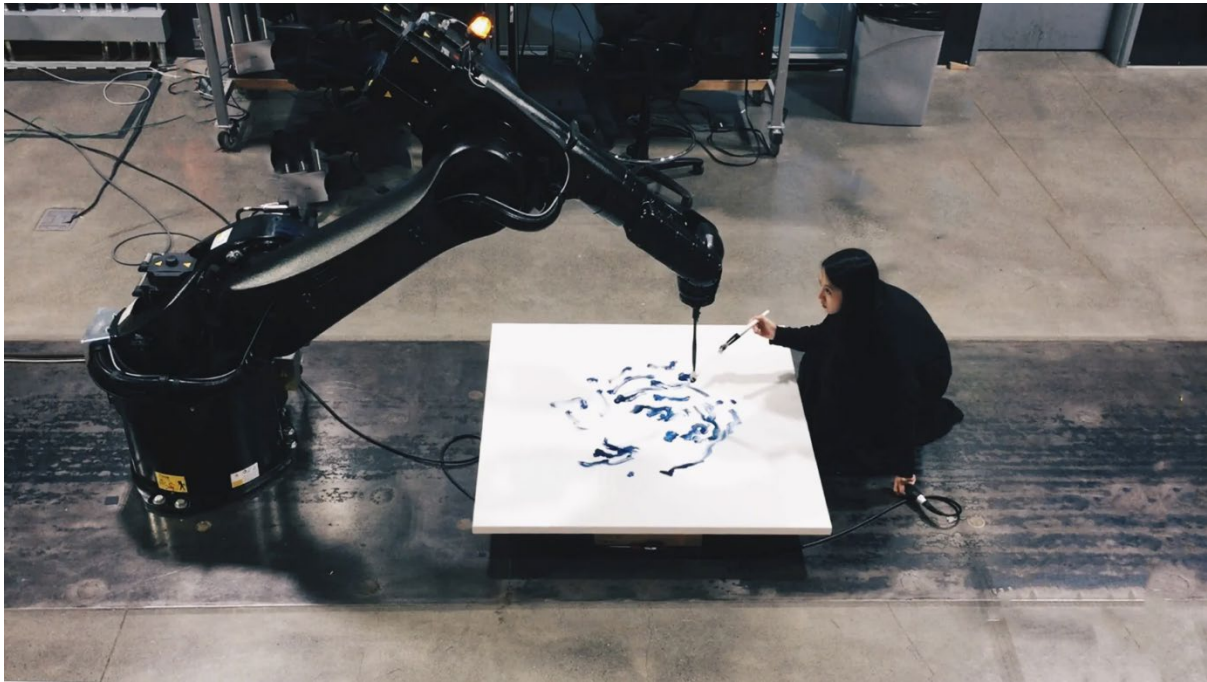


Figure 2 Chung. S (2025)

Being authentic means “of undisputed origin and not a copy; genuine” (Oxford Dictionary, 2026), but in the context of AI, this definition becomes unsteady. As AI generated imagery enters the design practice, the question of if a design is produced through multiple algorithms rather than human intention, can it still be considered original? Alkhazalah *et al* suggests that “AI in the postmodern era challenges traditional notions of truth, authority, and creativity” These discussions reveal that authenticity is not a fixed quality but shaped by technological change and shifting ideas of authorship. AI is automating the underlying structure of design such as colour palettes, layouts, and other elements that traditionally required a designer’s judgement, experience, and decision-making. This raises the question of whether a designer is any less of a designer if they used AI in the process.

Postmodernism challenges the belief that designers who use AI are any less legitimate than those who do not; questioning the idea that there is only one authentic way to create art. This is reflected in Alkhazalah *et al*'s discussion of "the concept of pluralism in postmodern thought, where artworks are not limited to a fixed or stereotypical concept of art, but rather vary based on the different contexts that algorithms deal with" (2025). Although technological advancements have been made, the physical craft has never disappeared from the design process.

Technological disruption does in graphic design, as in other creative sectors, is shift routines, methods, and the relationship between designers and their work it does not eliminate the designer. Figure 2 shows Chung drawing beside her robotic arm, their overlapping marks producing hybrid gestures that obscure authorship. This collapse of human machine boundaries reflect postmodern instability, challenging authenticity by exposing how originality becomes constructed rather than inherent.

Theorists, such as Walter Benjamin, argue that "authenticity is not reproducible" (1935), meaning that authenticity is tied to an artwork's unique origin and history rather than its appearance alone. A reproduction may look identical, but it cannot share the same context, labour, or moment of creation that gives the the original its aura. In this sense, AI-generated imagery complicates traditional ideas of authenticity: because AI systems draw on vast datasets of existing images, therefore do not possess a singular origin. However, this does not necessarily mean they lack authenticity altogether; instead, authenticity may shift from the image itself to the designer's intention and the context in which the AI is used. This is reflected in the work of designers, such as Barbara Kruger. Kruger uses found imagery rather than creating her own, her work isn't fully based in originality, her authorship is more based in the intention of her work and how she reframes the image; the meaning of

her work turns from the text to the topic. Kruger uses reproduction as a creative tool to aid her in communicating her ideas. Other Designers, such as Paula Scher, reflects this directly in the face of AI. In 2024, Scher was part of a team to design a new Federal Government's performance tracking website, which sparked controversy as it incorporated AI. When asked if Scher thinks the fear of AI amongst illustrators is justified, Scher responded that "Designers stand on each other's shoulders. Illustrators do it. You get influenced by somebody, and often that helps your work." (2024). This raises an important question about authenticity: If a designer uses references and draws on other artists' ideas, does that mean that their work isn't authentic?

Postmodernism challenges the belief that there is only one authentic way to create art. This is reflected in Alkhazalah *et al's* discussion of "the concept of pluralism in postmodern thought, where artworks are not limited to a fixed or stereotypical concept of art, but rather vary based on the different contexts that algorithms deal with" (2025). Postmodernist thought argues that art has no fixed guidelines, which raises questions about whether certain processes are considered authentic. Does authenticity require manual labour, or can automated processes also be valid? For example, in screen printing the artist prepares a stencil and pulls the squeegee to produce the final print; in AI design, the prompt functions as the stencil, and pressing enter initiates the output in a similar way. Graphic Designers have always relied on tools that automate part of the design process, from letterpress to Figma. While digital reproduction made the designers job easier; the designers remained in control. AI, however, goes beyond the designer by creating new compositions and visual styles without the designer being there executing each step. Each technological advancement creates a new distinction between what is seen as

authentic and non-authentic, revealing that authenticity in art is not fixed but relative to its historical moment. These shifts do not diminish the artistic value of those who master new tools; rather, they show that artists continually find their voice within the technologies of their time.

Labour

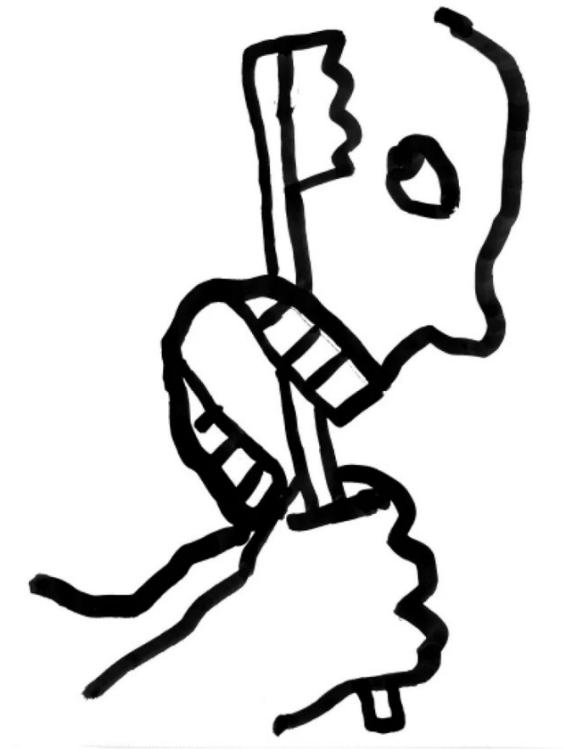


Figure 3 (Delcan, 2025)

Labour

While debates around AI in graphic design often focus on the emotional reactions or questions of authenticity, the most concrete and measurable impact lies in how it changes of the labour of the designer. AI does not only challenge what authentic design is, it challenges what design work looks like. This shift is not abstract or philosophical; it is structural, economic, and embedded in the day-to-day realities of the profession. By understanding these changes, designers can understand how to benefit from it and not fall behind the new challenges of advancing technology. We must confront AI's challenges as automation threatens jobs and reshapes designers' roles and creative value (Dedijer *et al*, 2025).

It is not new for graphic designers to use technology to benefit them in the design process, though it is not a hurried process and is done meticulously, automation has significantly shaped designers' labour particularly since the late twentieth century. "Graphic design was irrevocably changed by digital-computer hardware and software and the explosive growth of the internet" (Meggs, 2006). This implies that technological fluency quickly became an advantage for designers. Designers such as Jessica Walsh reaffirm this notion: "I think the designers who'll thrive are the ones who use these tools thoughtfully to enhance their work." (2025). In this sense, AI is changing the designer's labour. Alkahteb *et al*, explore the impacts that AI has "from being able to take care of repetitive tasks without any fuss all the way to helping designers discover new horizons in their creativity." (2025). This suggests that AI in the design space is acting as an assistant, that takes menial tasks within the design process, Mattson emphasises the importance of maintaining this connection to labour, arguing that it is:

"it is at the root of what drives good designers to act, This is slightly different than the toolset (5 step process with activities), which just tells the designer what to do, regardless of context, need, etc. In this way the toolset is limited, and limiting." (2021)

Although Mattson does not discuss AI directly, his distinction between mindset and the "toolset" is useful here. If AI takes over the menial labour, then designers risk losing the labour that develops the design intuition and mindset as AI gives the output that the designer asks for without engaging in the contextual reasoning behind the design or critical judgement which is what makes a good designer a good designer. This threatens to displace the processes that shape a designer's mindset. Kolb argues that "By consciously following a recursive cycle of experiencing, reflecting, and acting, they can increase their learning power" (2008). The repetition of these menial tasks can be an asset to designers. However, if AI takes over these

menial tasks, then the designer doesn't reflect on this work. This suggests that a key part of learning is lost as Gibbs says "It is not sufficient simply to have an experience in order to learn. Without reflecting upon this experience, it may quickly be forgotten or its learning potential lost" (1998). When AI performs tasks that once needed manual engagement, the opportunity to reflect and learn diminish. In figure 3, Declan responds to AI-generated designs by interpreting public prompts through hand-drawn illustrations. This foregrounds human labour. His reflective decision-making mirrors theories of Kolb and Gibbs. This demonstrates how judgment based on experience persists, even as AI accelerated production and shifts creative efforts.

While much discussion of AI in design labour focuses on automating repetitive or low-level tasks, its impact extends far beyond this. "Designers are the people who solve problems." (Lim and Jung, 2018). This reflects the traditional role of the designer and designers develop design solutions through completing menial tasks. Vivian suggests that "In light of these developments, the role of humans in the creative and inventive process may gradually change. Rather than being the sole drivers of innovation, we may become curators, editors or orchestrators, asking the questions, choosing the directions and refining the outputs provided by AI" (2026). This suggests that if designers are the ones that ask the questions that means that fundamentally the role of the human designer in the design space has changed. Overall, AI reshapes the labour that underpins design expertise by automating the tasks that develop intuition and judgement are formed. The challenge is to engage with these tools critically, ensuring that the core values and skills of design practice are not eroded.

Conclusion

Across the keywords of fear, authenticity, and labour, the concerns emerge about how AI is reshaping the foundations and values of graphic design practice. Each of these keywords highlights a different shift that is happening in the design world; Fear captures the anxieties around AI's rapid integration into design practice, loss of craft, and destabilisation of authorship. Authenticity addresses what counts as real work when AI-generated designs lack a singular origin and draws from datasets. Labour grounds these concerns in the material realities of practice, revealing the erosion when AI takes over the smallest of tasks.

Fear, authenticity, and labour connect through a single lens: AI is reshaping the fundamental values of design practice. Fear arises first, driven by changes to established labour routines and the uncertainty this creates for designers' futures. Authenticity is questioned as the automated processes replace the labour that once grounded design in intention and authorship. Through these lenses, AI continues to change what it means to be a designer. As designers move from making to directing, rather than developing solutions through hands-on engagement, the foundations of authorship and creative agency are fundamentally reconfigured.

This conclusion points to a focused area of study for next year: How does AI's involvement in creative and production processes redefine the graphic designer's role?

Bibliography

Alderson, R. (2025). *How is &Walsh using AI?* [online] Design Week. Available at: <https://www.designweek.co.uk/how-is-walsh-using-ai/>. [Accessed 2 Apr. 2026]

Alkahteb, S.S. *et al.* (2025) 'Artificial Intelligence in Graphic Design Processes: The Impact Analysis and Challenges', *Journal of Mu'tah Lil-Buḥūth wad-Dirāsāt: Humanities & Social Sciences Series*, 40(1), pp. 35–52. [Accessed 2 Apr. 2026]

Alkhazalah , M.S., Shater, A.H., Almajali, H., Soul, T.A. and Mousa, J. (n.d.). *Postmodern AI: A New Vision of Man's Relationship with Technology*. Research Gate. [Accessed 2 Apr. 2026]

Al-Omari, H.M. *et al.* (2025) "The Reality of Artificial Intelligence in Graphic Design and Its Impact on Designers," *Visual communication quarterly*, 32(4), pp. 283–295. Available at: <https://doi.org/10.1080/15551393.2025.2580846>. [Accessed 2 Apr. 2026]

al-Smadi, M.A. *et al.* (2025) "Artificial intelligence in graphic design processes: the impact analysis and challenges," *مؤتة للبحوث والدراسات - سلسلة العلوم الإنسانية*, 40(1), pp. 35–52. Available at: <https://doi.org/10.35682/mjhss.v40i1.1084>. [Accessed 2 Apr. 2026]

Bar-Gil, O. The transformation of artistic creation: from Benjamin's reproduction to AI generation. *AI & Soc* 40, 6439–6453 (2025). <https://doi.org/10.1007/s00146-025-02432-5> [Accessed 2 Apr. 2026]

Barthes, R. (1967). *The death of the author*. [online] pp.1–6. Available at: <https://writing.upenn.edu/~taransky/Barthes.pdf>. [Accessed 2 Apr. 2026]

Basu, S. and Dutt, A. (2024). *AI-Generated Art: A Challenge to Creative Integrity?*

[online] ResearchGate. Available at:

[https://www.researchgate.net/publication/384063040_AI-](https://www.researchgate.net/publication/384063040_AI-Generated_Art_A_Challenge_to_Creative_Integrity)

[Generated Art A Challenge to Creative Integrity](https://www.researchgate.net/publication/384063040_AI-Generated_Art_A_Challenge_to_Creative_Integrity). [Accessed 2 Apr. 2026]

Baxter, C. (2024). *AI art: The end of creativity or the start of a new movement?*

[online] Bbc.co.uk. Available at: [https://www.bbc.co.uk/future/article/20241018-ai-art-](https://www.bbc.co.uk/future/article/20241018-ai-art-the-end-of-creativity-or-a-new-movement)

[the-end-of-creativity-or-a-new-movement](https://www.bbc.co.uk/future/article/20241018-ai-art-the-end-of-creativity-or-a-new-movement). [Accessed 2 Apr. 2026]

Benjamin, W. (1935). *The Work of Art in the Age of Mechanical Reproduction*.

[online] New York: Schocken Books, p.3. Available at:

<https://web.mit.edu/allanmc/www/benjamin.pdf>. [Accessed 2 Apr. 2026]

Boom, C. (2023). *Neville Brody on authenticity, outrage, and his thoughts on AI*.

[online] Creative Boom. Available at:

<https://www.creativeboom.com/inspiration/neville-brody/>. [Accessed 2 Apr. 2026]

Bruno, F. (2025). *Rick Poynor - No More Rules - Graphic Design and*

Postmodernism. [online] Scribd. Available at:

[https://www.scribd.com/document/602716492/Rick-Poynor-No-More-Rules-Graphic-](https://www.scribd.com/document/602716492/Rick-Poynor-No-More-Rules-Graphic-Design-and-Postmodernism)

[Design-and-Postmodernism](https://www.scribd.com/document/602716492/Rick-Poynor-No-More-Rules-Graphic-Design-and-Postmodernism). [Accessed 2 Apr. 2026]

Cortigiano, K. (2026). *Why We Use Photoshop: Top Photographers Explain*. [online]

Creativelive.com. Available at: https://www.creativelive.com/blog/why-photographers-use-photoshop?utm_source=copilot.com [Accessed 2 Apr. 2026].

Deuze, M. (2014). Work in the Media. *Media Industries Journal*, 1(2).

doi:<https://doi.org/10.3998/mij.15031809.0001.201>. [Accessed 2 Apr. 2026]

Epstein, Z. *et al.* (2020) "Who Gets Credit for AI-Generated Art?," *iScience*, 23(9).

Available at: <https://doi.org/10.1016/j.isci.2020.101515>. [Accessed 2 Apr. 2026]

Eyre, B. (2023). *Fear of AI Art is Just a Lack of Appreciation*. [online] The

Abingtonian. Available at: <https://theabingtonian.com/3186/opinion/fear-of-ai-art-is-just-a-lack-of-appreciation/>. [Accessed 2 Apr. 2026]

Gibbs, G. (1988). *Learning by doing, a guide to teaching and learning methods*.

[online] Oxford Brookes University. Available at:

<https://thoughtsmostlyaboutlearning.wordpress.com/wp-content/uploads/2015/12/learning-by-doing-graham-gibbs.pdf>. [Accessed 2 Apr. 2026]

<https://www.facebook.com/PSDDudeFans> (2024). *John Negoita (@psddude)*.

[online] Photoshop Tutorials And Resources | PSDDude. Available at:

<https://www.psd-dude.com/tutorials/resources/ai-art-vs-human-art.aspx>. [Accessed 2 Apr. 2026]

John, D. (2024). *'I've never seen anything like this before': Paula Scher on the backlash to Pentagram's AI government website design*. [online] Creative Bloq.

Available at: <https://www.creativebloq.com/design/ive-never-seen-anything-like-this-before-paula-scher-on-the-backlash-to-pentagrams-ai-government-website-design>.

[Accessed 2 Apr. 2026]

Kamimura, M. (1987) "Barbara Kruger: Art of Representation," *Woman's art journal*.

Woman's Art, Inc, pp. 40–43. Available at: <https://doi.org/10.2307/1358339>.

[Accessed 5 Apr. 2026]

Kamimura, M. (2026). *Shibboleth Authentication Request*. [online] Oclc.org. Available at: <https://www-jstor-org.uwtsd.idm.oclc.org/stable/pdf/1358339> [Accessed 10 Apr. 2026].

Kolb, A.Y. and Kolb, D.A. (2009). The Learning Way: Meta-cognitive Aspects of Experiential Learning. *Simulation & Gaming*, 40(3), pp.297–327.
doi:<https://doi.org/10.1177/1046878108325713>. [Accessed 2 Apr. 2026]

Laska, R. (2011). *The Dangers of Digital Imaging*. [online] Available at: <https://opus.govst.edu/cgi/viewcontent.cgi?article=1027&context=theses>. [Accessed 2 Apr. 2026]

Latikka, R. *et al.* (2023) “AI as an Artist? A Two-Wave Survey Study on Attitudes Toward Using Artificial Intelligence in Art,” *Poetics (Amsterdam)*, 101. Available at: <https://doi.org/10.1016/j.poetic.2023.101839>. [Accessed 2 Apr. 2026]

Li, H. *et al.* (2024) “The application and impact of artificial intelligence technology in graphic design: A critical interpretive synthesis,” *Heliyon*, 10(21). Available at: <https://doi.org/10.1016/j.heliyon.2024.e40037>. [Accessed 2 Apr. 2026]

Li, H., Xue, T., Zhang, A., Luo, X., Kong, L. and Huang, G. (2024). The application and impact of artificial intelligence technology in graphic design: A critical interpretive synthesis. *Heliyon*, [online] 10(21), p.e40037.
doi:<https://doi.org/10.1016/j.heliyon.2024.e40037>. [Accessed 2 Apr. 2026]

LIM, J.-S. and JUNG, E.-C. (2018). A Study on the Roles of Designers Co-Evolving with Tools. *Proceedings of DRS*, 3. doi:<https://doi.org/10.21606/drs.2018.533>.
[Accessed 2 Apr. 2026]

Liu, Y. (2023) "Design of Graphic Design Assistant System Based on Artificial Intelligence," *International journal of information technologies and systems approach*, 16(3), pp. 1–13. Available at: <https://doi.org/10.4018/IJITSA.324761>. [Accessed 2 Apr. 2026]

Manovich , L. and Arielli, E. (2021). *Lev Manovich and Emanuele Arielli Artificial Aesthetics: Generative AI, Art and Visual Media*. [online] Available at: https://manovich.net/content/04-projects/186-artificial-aesthetics/manovich_and_arielli.artificial_aesthetics.all_chapters_final.pdf#page=139.12 [Accessed 10 Apr. 2026].

Masters, K. (2025) "Artificial intelligence and the death of the academic author," *Medical teacher*, 47(10), pp. 1563–1565. Available at: <https://doi.org/10.1080/0142159X.2025.2523463>. [Accessed 2 Apr. 2026]

Mattson, C. (2021). *The BYU Design Review*. [online] The BYU Design Review. Available at: <https://www.designreview.byu.edu/collections/design-thinking-part-3-design-thinking-as-a-mindset>. [Accessed 2 Apr. 2026]

Maulana Saputra (2025). *AI-generated Art is NOT Postmodern Art*. [online] Medium. Available at: <https://medium.com/towards-explainable-ai/ai-generated-art-is-not-postmodern-art-273932c0d3b8> [Accessed 7 Apr. 2026].

McCormack, Jon & Gifford, Toby & Hutchings, Patrick. (2019). Autonomy, Authenticity, Authorship and Intention in computer generated art. 10.48550/arXiv.1903.02166. [Accessed 2 Apr. 2026]

Meggs, P. and Purvis, A. (2006). *Meggs' History of Graphic Design Fourth Edition* *Meggs' History of Graphic Design Fourth Edition*. [online] Available at:

<https://ericcraps.wordpress.com/wp-content/uploads/2019/01/meggs-history-of-graphic-design.pdf>. [Accessed 2 Apr. 2026]

Owens, C. (1983). *The Discourse of Others: Feminists and Postmodernism*. [online] Available at: <https://mariabuszek.com/mariabuszek/kcai/PoMoSeminar/Readings/OwensOthers.pdf>. [Accessed 2 Apr. 2026]

Oxman, R. (2006). Re-thinking digital design. *WIT Transactions on the Built Environment*. doi:<https://doi.org/10.2495/darc060241>. [Accessed 2 Apr. 2026]

Part, T. (2021). *The BYU Design Review*. [online] The BYU Design Review. Available at: <https://www.designreview.byu.edu/collections/design-thinking-part-3-design-thinking-as-a-mindset>. [Accessed 2 Apr. 2026]

Prerana Khatiwada, Washington, J., Walsh, T. and Lokesh Bhatta (2025). The Ethical Implications of AI in Creative Industries: A Focus on AI-Generated Art. *ResearchGate*. [online] doi:<https://doi.org/10.48550/arXiv.2507.05549>. [Accessed 2 Apr. 2026]

Robin Vivian. Artificial Intelligence as the Last Invention of Humanity: Disruption, Co-Creation, and Implications. *Clareus Scientific Science and Engineering*, 2026, 3 (1), pp.4-18. [Accessed 2 Apr. 2026]

Sandra Dedijer *et al.* (2025) "Ethical dimensions of artificial intelligence in graphic design: challenges, opportunities and the future of creative practice," *Inovacijos Leidybos, Poligrafijos ir Multimedijos Technologijose*, 1(1), pp. 5–14. Available at: <https://doi.org/10.59476/ilpmt2025.5-14>. [Accessed 2 Apr. 2026]

Simon, H. (1996). *The Sciences of the Artificial Third edition*. [online] Available at: https://monoskop.org/images/9/9c/Simon_Herbert_A_The_Sciences_of_the_Artificial_3rd_ed.pdf#page=123.11 [Accessed 11 Apr. 2026].

Wu, S. (2020) "Development of Graphic Design Based on Artificial Intelligence," *Journal of physics. Conference series*, 1533(3), p. 32022. Available at: <https://doi.org/10.1088/1742-6596/1533/3/032022>. [Accessed 2 Apr. 2026]

Zoltie, T. (2024) "Artificial intelligence in medical photography and illustration: a tool but not a replacement," *Journal of visual communication in medicine*, 47(3), pp. 75–76. Available at: <https://doi.org/10.1080/17453054.2025.2473205>. [Accessed 2 Apr. 2026]

List of Figures

Figure 1 - Klingemann, M. (2018). *1. Memories of Passersby I*. Available at: <https://aiartists.org/mario-klingemann> [Accessed 17.04.2026]

Figure 2 - Chung, S. (2023). *Chung and her collaboration with AI*. Available at: <https://aiartists.org/sougwen-chung> [Accessed 17.04.2026]

Figure 3 - Delcan, P. (2025). *Mental Health*. Available at: <https://www.delcan.co/promptbrush> [Accessed 17.04.2026]