A REVIEW OF THE VISUAL COMMUNICATION DESIGNS OF DOODLES CREATED BY GOOGLE FOR TÜRKİYE

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ABSTRACT

Google Doodles, which are brief, playful, and spontaneous alterations to the Google logo, have emerged as a globally recognized visual communication phenomenon. These Doodles are incorporated into the Google logo and serve as visual communication elements designed to infuse the search engine's users with a sense of joy and celebration on special days, events, and other noteworthy occasions. From a visual communication design perspective, Google Doodles aim to convey a unique and meaningful message to their users. Although they are commonly referred to as Google Doodles, these designs, which are primarily illustrations, adhere to the tenets of visual communication design. A review of the literature reveals that no study has been conducted on Google Doodle designs in terms of visual communication design. This article is a unique contribution to the field, as it addresses a gap in the literature by conducting a study on visual communication design. The primary objective of this study is to evaluate the doodle examples designed by Google for Türkiye in terms of their visual communication design performance. A descriptive analysis of the Google Doodles created for Türkiye was conducted through a document analysis method. The findings indicated that the doodles were successful in terms of visual communication design, but there were significant deficiencies in reflecting the characteristic features of the people depicted in the doodles.

***Keywords:** Visual communication, Communication design, Design principles, Doodle.*

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GOOGLE'IN TÜRKİYE İÇİN TASARLADIĞI DOODLELARIN GÖRSEL İLETİŞİM TASARIMI AÇISINDAN DEĞERLENDİRİLMESİ

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ÖZET

Google logosunda yapılan eğlenceli, şaşırtıcı ve bazen de doğaçlama değişiklikler anlamına gelen Doodle'lar tüm dünyada ilgiyle takip edilen bir görsel iletişim klasiğine dönüşmüştür. Doodlelar, Google logosunun bir parçası olarak kullanılır ve arama motorunun kullanıcılarına özel günlerde, etkinliklerde ve diğer özel olaylarda eğlenceli bir dokunuş eklemek amacıyla tasarlanmış görsel iletişim elemanlarıdır. Doodlelar, görsel iletişim tasarımı açısından değerlendirildiğinde kullanıcılarına yönelik özel bir mesaj verme amacı taşımaktadır. Google Doodle olarak tanımlanmış olsa da ağırlıklı olarak birer illüstrasyon çalışmaları ifade eden bu tasarımlar, görsel iletişim açısından tasarım ilkelerine göre bir performans ortaya koymaktadır. Literatür incelendiğinde, Google Doodle tasarımları üzerine görsel iletişim tasarımı açısından herhangi bir çalışma yapılmadığı görülmektedir. Bu makale, görsel iletişim tasarımı üzerine bir çalışma yürüterek literatürdeki bir boşluğu gidermesi açısından alana özgün bir katkı niteliğindedir. Bu çalışmanın temel amacı Google'ın Türkiye için tasarladığı doodle örneklerinin görsel iletişim tasarımı performansı açısından değerlendirilmesidir. Bu amaçla çalışmada Google tarafından Türkiye için hazırlanan doodle örneklerinin tasarım ilkeleri ve görsel içerik gücü açısından doküman incelemesi yöntemiyle betimsel analizi yapılmıştır. Elde edilen bulgulara göre, Türkiye'ye özel hazırlanan doodle görsellerinin görsel iletişim tasarımı açısından başarılı olduğu ancak doodle görseline konu olan kişilerin karakteristik özelliklerinin tasarımlara yansıtılmasında önemli eksikler bulunduğu sonucuna varılmıştır.

Anahtar Kelimeler: *Görsel iletişim, İletişim tasarımı, Tasarım ilkeleri, Doodle.*

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1. INTRODUCTION

Visual communication designs are a pervasive feature of contemporary society, where information is transmitted at an astonishingly rapid pace. In addition to the speed with which visual communication can be conveyed, the ability to attract and hold the attention of the audience is a significant advantage. This is particularly relevant in the context of modern communication, where the ability to capture and hold the audience's attention is crucial. The logo of the world-famous search engine Google is published with special designs called "doodles" to commemorate some important days or people at the national or global level. These special designs, which are prepared for important days or persons of a country, are also prepared for Türkiye. Doodles prepared for people, days, and events that have a special place in our country are visual communication works of Google that reflect a special interest to users in Turkiye.

Google Doodles are designs that result from immense imagination and creativity, allowing for the conveyance of detailed narratives through still images or brief videos. These visual content pieces are simultaneously entertaining and informative. Google Doodles, which are prepared on significant days for countries, historical figures, scientific success stories, and numerous other subjects, exemplify a distinct form of visual communication design in the modern communication age (Belova, 2021: 13). A visual communication design that appeals to a vast audience must meet expectations in terms of both content and design. As is the case with most works of visual communication design, the primary objective is to achieve a high level of visual perception. The distinctive form, size, and color structure of a doodle serve as the criteria for determining the level of visual perception. For instance, a doodle can be created with hundreds of different drawings, ranging from a simple bird drawing to a highly detailed bird drawing. In terms of visual perception, it is crucial that the drawing falls within the limits of real bird perception. Given that the simplicity of the drawing facilitates perception in doodle-type works, it can be argued that this is a more accurate design approach. The designs used in visual communication have diversified and become widespread with the possibilities of the digital world. The emergence of new designs has opened up new avenues for analysis in terms of visual communication. The doodles published by the world-famous search engine Google represent a novel and engaging approach to visual communication. The doodles designed by Google for Türkiye can be evaluated in terms of visual communication design.

The digital world is replete with a plethora of visual elements. When preparing such elements, it is of the utmost importance to ascertain the extent to which design principles have been considered. Google doodles represent a particularly prevalent and widely

disseminated form of visual element, reaching a vast audience on an international scale. This study aims to analyze Google Doodles as a visual element in the context of design principles as a form of visual communication. In this context, Google Doodle examples prepared for Türkiye were analyzed in terms of visual communication design. In the study, it was tried to reveal the importance of design principles and visual content elements in the creation of doodle designs. To this end, the concept of doodle was initially defined, and the factors influencing design performance in visual communication studies were discussed. Subsequently, Google Doodle examples designed for Türkiye were evaluated in terms of their visual communication performance through the lens of design principles.

To the best of our knowledge, no previous study has evaluated doodle designs in this manner. As there is no evaluation of doodle design examples in terms of design principles in the literature, this article is a unique contribution to the field in terms of filling a gap in the literature by conducting a study on visual communication design. Furthermore, the study is expected to present a general profile of doodle designs and provide a perspective for future studies.

2. WHAT IS DOODLE?

The term "doodle" is defined as "aimless or random scribbling, design, or sketch" (Belova, 2021: 13-14). The term "doodle," or "simple doodle," is used to describe the drawings created by an individual without raising their hand. When individuals are mentally occupied, they can produce intricate drawings through various forms of doodling. Since scribbles are drawings made with incomplete attention, they can produce fascinating results because they are formed by the emergence of things that are behind the human mind (http 1).

The logo on Google's search engine page is published with special designs called doodles to celebrate significant days or commemorate notable individuals. Initially, doodles were created as fixed images comprising simple doodles. However, over time, they were designed as animations, videos, and interactive content (Coupé and Shmueli, 2021: 2). Google doodles are drawings surrounding the Google logo. Doodles are defined as "fun, surprising, and sometimes spontaneous changes made to the Google logo to celebrate holidays and anniversaries, and to commemorate famous artists, explorers, and scientists." They are added to the archive after being published online for 24 hours. (Elali, Keiser and Odag, 2013: 189; http 2).

The practice of creating doodles on the Google logo originated in 1998 with the

introduction of a new logo designed by Google's founders to indicate their participation in the "Burning Man" festival. The first doodle design was created with a stickman image placed behind the second "o" letter in the Google logo (Figure 1). Despite its simplicity, this design marked the beginning of Google's practice of embellishing the logo to celebrate important events. While doodles were initially prepared solely for significant days, over time they were created for a multitude of special occasions, including birthdays, events, and anniversaries of notable discoveries (Scott, 2008: 64). Doodles can be broadly classified into two categories. The first category encompasses notable achievements and the individuals who achieve them, while the second category encompasses significant days. From this perspective, doodle types represent two crucial aspects of the global and glocal nature of the phenomenon (Rogers, 2018: 2).
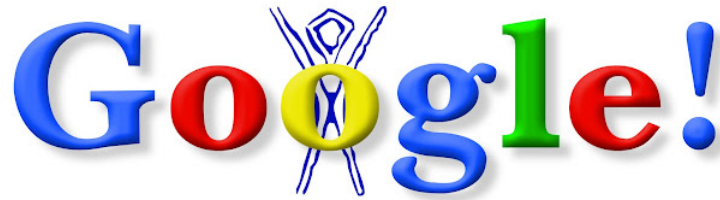

Figure 1. *First Doodle Example (1998) (http3).*

Google Doodles are creative versions of the Google logo in terms of visual design. They are designed to highlight special days and tell detailed stories in an image or video (Belova, 2021: 14; Ryan, 2015: 79). Doodles, which serve as a design that replaces the Google logo on special occasions, are the combined form of the six letters and four colors of the Google logo, visualized in a way that evokes the original image (Britten, 2020: 338). Doodles can be designed in several different ways as a visual reference to the special day. In some instances, the designs are limited to an arrangement of the letter "o" within the logo (Figure 2a). In other instances, the designs encompass the entire logo (Figure 2b).


a)   b)

Figure 2. *a) Doodle Example (2022) (http4), b) Doodle Example (2021) (http5).*

In the contemporary era, where the prevalence of visual excess has reached unprecedented levels, the use of simple illustrations or doodle-like images may prove to be a more effective means of conveying a targeted message to the recipient, transforming an abstract concept into a tangible and easily comprehensible product. In this context, the visual designs that emerge from creative ideas are of significant importance in the transmission of messages.

3. VISUAL COMMUNICATION DESIGN

Visual communication design is a discipline that brings together visual elements to convey a message. These designed messages are conveyed through advertisements, posters, logos, and other visual elements in the environments people encounter in their daily lives. The key objective in visual communication design is to convey the message correctly and attract the attention of the audience. For this reason, visual communication designers utilize design tools such as typography, color and visual elements in the most appropriate manner while preparing a design. Furthermore, they consider the time and circumstances under which the target audience will encounter the design. One of the crucial elements in visual communication design is the use of illustrations. Illustrations serve to facilitate comprehension and interpretation of the information presented. In this regard, illustrations can be created in a variety of formats, including character and conceptual designs in vector format or graphic illustrations (Akbal, and Taşova, 2018: 25).

Visual communication design is employed in a multitude of fields and encompasses a diverse array of media. Product packaging designers, for instance, utilize their expertise to create designs that influence consumers' purchasing decisions. Similarly, web designers are tasked with creating designs that encourage users to spend more time on a website.
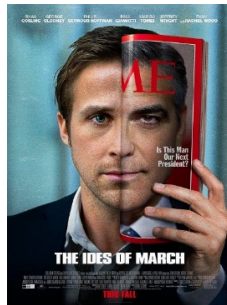

a)   b)

Figure 3. *a) Visual Communication Design Examples (http6), b) Visual Communication Design Examples (http7).*

The creation of an effective design necessitates the management of visual elements and communication goals in unison. A packaging represents the product within, while a logo reflects the image of the institution. In this regard, it is the communication purpose for the target audience that guides the design decisions (Evans and Thomas, 2013: 210-211). The primary objective of communication design is to convey a specific message to the target audience and to achieve the desired outcome. Consequently, the determining factor in the quality of communication design is the effectiveness of the communication design in conjunction with visuality. In visual communication, design should be regarded as an action in which the target audience interacts with the design. Visual composition is crucial in the creation of the design, but the objective of communication design is to be efficacious in influencing the knowledge, attitudes, and behaviors of the target audience (Frascara, 2004: 12-13).

## 4. CRITERIA DETERMINING THE USE PERFORMANCE OF DOODLES IN VISUAL COMMUNICATION DESIGN

4.1. Form and Shape

Form, as the element that expresses the properties and shape of an object, defines the appearance and form of the object, as well as affects how this object is perceived. Form or shape comes to the fore in space with the effect of elements such as a defined border, value, color, and texture (Graves, 1951). Form is important for emphasizing the meanings of objects. Form can interact with other design elements such as color, light, and shadow. By modifying the anatomical structure of an object in specific proportions, its mnemonic and effect can be altered. Furthermore, diverse interactions in the perception of form can be achieved by applying color and texture to the surface or background (ground) of an object.

a)   b)   c)
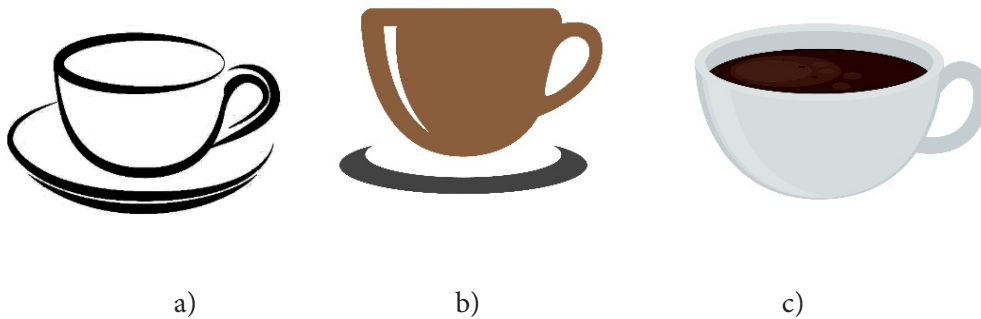
Figure 4. *a) Different Form Instances of the Same Object (http8), b) (http9), c) (http 10).*

The two primary categories of shapes are those that express the general outline of an object and those that are geometric. The former are referred to as natural shapes and include animals, trees, plants, stones, rocks, and clouds. Geometric shapes, on the other hand, are defined by specific shapes such as triangles, squares, rectangles, and circles. It is noteworthy that some geometric shapes can be found in nature, such as a honeycomb or a seashell. Form, in turn, refers to the three-dimensional equivalent of shapes. For example, while the cube represents the three-dimensional equivalent of the square, the sphere represents the three-dimensional equivalent of the circle (Figure 5) (Hurwitz and Day, 2007: 186).

Shape   **Form**
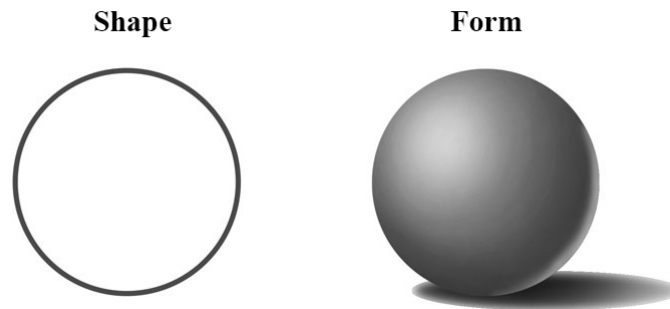
Figure 5. *Examples of Shapes and Forms (http11).*

4.2. Composition

In the field of visual communication design, composition is defined as the arrangement of visual elements in a two-dimensional design. This arrangement is intended to create an impression on the audience. The elements included in composition are the arrangement of the middle ground, depth, cropping, and movement, in addition to the foreground and background (Day, 2013: 40). Composition is a fundamental concept in the field of design, as it determines the manner in which visual elements are brought together to create a unified visual effect. Composition is employed to organize elements such as the placement of visual elements, their size, colors, and properties. The relationship between these elements is regulated by the designer, ensuring that the work is conveyed in a manner that aligns with its intended purpose. Composition represents the most crucial instrument employed by designers in visual communication, enabling the effective and appropriate expression of a given work.

a)   b)
Figure 6. *a) Composition Usage Examples in Visual Communication Design Studies (http12),*
b) Composition Usage Examples in Visual Communication Design Studies (http13).

The composition process involves the use of a multitude of techniques and principles to bring together visual elements. These include techniques such as symmetrical or asymmetrical arrangement of visual elements, close or distant visual elements, parallel or perpendicular to each other, contrast and alignments (http 14). Additionally, the use of colors, grouping and combining visual elements are crucial principles related to composition.

4.3. Color

Color is one of the most powerful and technically sophisticated elements in visual communication design. Color has the capacity to influence perceptions and reactions at various levels, as well as intensifying emotional and psychological responses in individuals (Evans and Thomas, 2013: 123). Colors that accentuate the interdependence of design elements operate at two distinct levels, the cognitive and the emotional. At the cognitive level, colors function to convey information in descriptive terms, such as the color change of leaves in autumn, and in symbolic terms, such as in flags. On the emotional level, the function of colors is to create psychological associations. Colors are used to create a mood or emotions (Hurwitz and Day, 2007: 186). Colors evoke different emotions on the audience, some of which are personal and others which are generalizable. Warm and cool colors can be considered examples of generalizable colors. Warm colors are associated with generalizable emotions, such as stimulation, while cold colors are associated with relaxation (Becer, 2015: 56).

a)   b)

Figure 7. *a) Color Usage Examples in Visual Communication Design Studies (http15),*
b) Color Usage Examples in Visual Communication Design Studies (http16).

Color is a fundamental element in the creation of visual integrity in graphic design, as well as in the generation of visual effects. Colors can be employed to emphasize a message or convey an emotion, as well as to differentiate the visual elements of a design. For instance, the use of contrasting colors in graphic design may be intended to separate visual elements and attract attention.

4.4. Size and Visual Hierarchy

In graphic design, the concept of size encompasses the manner in which visual elements are utilized and structured. Size serves to determine the significance and function of visual elements, as well as to establish a visual hierarchy. This hierarchy, in turn, delineates the relative importance and responsibilities of visual elements within a given graphic design work. For instance, the inclusion of a larger image within a design indicates that the image is of greater importance and is intended to capture attention.

Figure 8. *a) Examples of Use of Visual Hierarchy in Visual Design Studies (http17), b) Examples of Use of Visual Hierarchy in Visual Design Studies (http18).*

The elements of a design that are to be highlighted are created using various design techniques, such as contrast, color, and sizing. Visual hierarchy is the order that the human eye naturally follows when viewing an image. Visual hierarchy is used to enable the eye to perceive the presented information in the intended order for a specific purpose of a design. Visual hierarchy performs a similar function in the organization of a design, just as grammar functions in the organization of a text (Eldesouky, 2013: 148).

The visual hierarchy affords designers the opportunity to direct the viewer's perception of the design (Becer, 2015: 70). The imaging model is driven by two distinct cognitive processes: searching and scanning. The search process, which constitutes the initial stage, is the viewer's effort to identify an entry point within the design. The second stage, the scanning process, refers to the viewer's subsequent behavior once an entry point has been found. The imaging model posits that the qualities of the elements comprising a design can be effective in both stages. While qualities such as color, location, writing style, and photographs are effective in the search process, the order, size, and proximity of design elements can be effective in the scanning process. These qualities collectively constitute the visual hierarchy that guides the audience's perception of the design. It is possible to affect the cognitive processes of the viewer by making changes to the design elements, such as sizing, color, or positioning (Djamasbi, Siegel and Tullis, 2011: 332).

5. METHOD

The primary objective of this study is to assess Google's doodle examples, which were specifically designed for Türkiye, in terms of their visual communication design performance. To this end, Google's doodle examples for Türkiye were analyzed in terms of their adherence to design principles and the visual impact of their content.

The following questions were posed to guide the study:

1. Which elements are most prominent in terms of graphic design principles in Google Doodle designs produced for Türkiye?

2. What is the level of visual design and content power in Google Doodle designs produced for Türkiye?

In this study, the document analysis method, one of the descriptive analysis methods, was employed. In the document analysis method, documents containing information about the researched topic are analyzed in a systematic manner. As is the case with other analytical methods in qualitative research, in document analysis, data must be analyzed and interpreted in order to reveal meaning and develop empirical knowledge (Bowen,

2009: 27; Yıldırım and Şimşek, 2003).

The population of the study is comprised of Google Doodle designs. This study is limited to doodle designs that have been specially produced by Google for Türkiye. Doodles are images prepared by the search engine Google about important personalities in various fields and significant days in countries around the world. These images can be published either country-specific or on a global scale. In the study, 10 studies selected from the Google Doodle archive (https://www.google.com/doodles) were evaluated in a mixed design with the purposive sampling method. In the selection of doodle examples, an equal number of design examples prepared for national days, culture, art, literature, and important names of the world of science were included to enable the representation of the designs made for Türkiye as a whole. By employing this methodology, a diverse array of doodle designs were subjected to analysis and evaluation, with each design representing a distinct content element. In the study, doodle examples produced for Türkiye were analyzed according to the criteria of form, composition, color, and visual hierarchy as visual communication design principles. The findings were analyzed in two dimensions in terms of design principles and visual content performance for the purpose of the study.

6. EVALUATION OF TÜRKİYE DOODLES IN TERMS OF VISUAL COMMUNICATION DESIGN

The ten doodle design studies selected for analysis within the scope of the research were subjected to a detailed examination, and the findings obtained were evaluated in terms of design principles and visual content power.
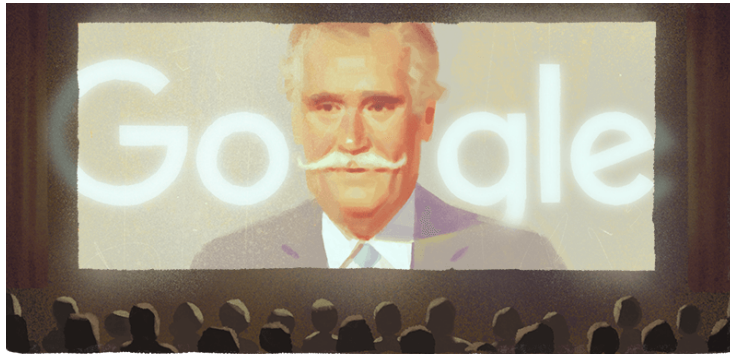
Figure 9. *Hulusi Kentmen Doodle (Google, 2022) (http19).*

In Figure 9, there is a doodle of Hulusi Kentmen, a prominent figure in the Turkish film industry during the "Yeşilçam" period, published on the Google Türkiye home page on November 1, 2022.

Design: In the work produced in a quadrangular form, a composition representing Kentmen's photograph projected on the movie screen and the audience watching him in the movie theater was created. The prominent element in the design is Kentmen's image projected on the screen. The design employs pastel and closely related color tones, and exhibits an extremely simple visual structure.

Visual Content: The design does not include any elements that reflect the various roles that Kentmen assumes in the movies. He plays both paternal and authoritarian roles, as well as the image of his father, who was an authoritarian figure. In the design, the visuals are used to emphasize the day of remembrance, rather than reflecting Kentmen's roles in cinema.

Figure 10. *Aysel Gürel's 89th Birthday (Google, 2018) (http20).*

Figure 10 presents an example of a doodle published to commemorate the 89th birthday of Turkish songwriter Aysel Gürel.

Design: The doodle employs a variety of free drawing forms and vibrant colors, which serve to draw attention. Gürel's face is placed at the center of the Google logo, creating a composition. The use of colors serves to emphasize Gürel's colorful and active personality. Furthermore, the drawings of the hairstyle and glasses are designed to reflect the individual's unique image. In the design, glasses are a prominent element in terms of both drawing and color usage.

Visual Content: While content on Gürel's colorful personality was preferred, her contribution to music was ignored. Indeed, it is evident that the design lacks any representation of Aysel Gürel's significant contributions to the music industry. As a prolific and influential figure in Turkish pop music, Gürel's role as a songwriter merits greater visual representation in the design. The absence of such an element is a notable omission.

Figure 11. *National Sovereignty and Children's Day (Google, 2022) (http21).*

Figure 11 presents an example of a doodle created for April 23rd National Sovereignty and Children's Day, published by Google.

Design: The design, presented in a quadrangular form, incorporates a balloon with a Turkish flag pattern in the sky. The visuals, utilizing Google's logo colors, are integrated with the Turkish flag-patterned balloon image. It can be argued that the Turkish flag-patterned balloon is not as prominent in the design as it could be, given that the colours used are somewhat faded. This weakens the visual impact of the design.

Visual Content: The fact that there are no figures related to children other than the balloon image in the design of a holiday gifted to children by Atatürk is not appropriate for the meaning of this special day. This weakens the visual impact of the work. When considering the figures that were not utilized in the design, rather than those that were, it is challenging to ascertain whether the significance and import of the day are adequately reflected in the content. It can be posited that the design is deficient in terms of content.

Figure 12. *Türkiye National Day (Google, 2022) (http22).*

Figure 12 shows the doodle prepared for October 29th Republic Day, published by Google.

Design: A simple composition in which the illustration of the parliament building is framed by a red line stands out. In the design, "Google" is written in plain text instead of the Google logo. The Google text is used in a red band to emphasize the red and white colors of the Turkish flag. The use of the Google logo in the form of a red line surrounding the Parliament building serves to diminish the visual impact of the design and fails to contribute to its semantic value. The design appears to be static in its current form. It can be argued that the Google logo is more prominent than other elements within the design. This is at odds with the content of the design in terms of visual hierarchy, given that the Republic Day is expected to be at the forefront. Another noteworthy aspect of the design is the incorporation of the Google logo. A design in which the Google logo is intertwined with the visual, a common feature of doodle designs, is not optimal in this instance. Additionally, in contrast to many other doodle designs, the Google logo is employed in a relatively simplistic manner outside of its corporate colors and fonts.

Visual Content: With regard to the Republic Day celebrations on October 29th, it can be argued that the omission of the parliament building from the doodle visual is a deficiency in terms of the visual content of the design. In fact, the parliament building is employed as a visual that also evokes April 23rd National Sovereignty and Children's Day. In terms of the strength of the visual content, the use of different contents that make October 29th distinctive can create a stronger design in terms of content.

Figure 13. *Barış Manço's 70th Birthday (Google, 2013) (http23).*

Figure 13 shows a doodle created for Barış Manço, an artist who gained the admiration of people of all ages, from seven to seventy, due to his vibrant personality.

Design: A symmetrical composition, comprising single color tones, was created. Barış Manço's face is depicted in a simple form, with a successful resemblance. The artist himself is represented as a visually prominent element in the design. The expression of the doodle with a color limited to monochromatic tones was not deemed suitable for the artist's colorful personality. Instead of monochromatic tones, it is thought that a more

appropriate approach would be to utilize a greater number of vibrant colors that reflect the artist's colorful personality. The fact that the illustration is symmetrical in form has also created a contrast in terms of the artist's personality and the art he practiced. Symmetry in design is often associated with stasis, monotony, and authority. However, it is reasonable to posit that a dynamic design would be expected in the doodle design prepared for an artist with a colorful and versatile personality.

Visual Content: The fact that the plant motifs and patterns in the background are randomly selected and do not define the artist significantly impacts the graphic design performance of the doodle. The artist's identity is not solely conveyed by his long hair and moustache; it is also reflected in the rings on his fingers and hand movements (gestures). The omission of this artist-specific detail is a significant deficiency in terms of content. Instead of the guitar visual, elements depicting the artist's hand gestures and rings could have created a more structured and meaningful design. Furthermore, given the artist's significant cultural influence on our nation, the design falls short in this regard.

Figure 14. *Kemal Sunal's 70th Birthday (Google, 2014) (http24).*

Figure 14 shows a doodle commemorating the 70th birthday of Kemal Sunal, a prominent figure in Turkish cinema and one of the most significant actors in the field of comedy.

Design: The doodle features images of Kemal Sunal's costumes, reflecting his diverse roles in various movies. It can be observed that the drawings portraying the artist in different roles are relatively simple in terms of design, with a lack of intricate details. In the design where the Google logo is aesthetically weak, it is evident that a narrative cannot be constructed in terms of composition. It cannot be asserted that there is a dominant visual element in the design where colors compatible with the logo are utilized. In this regard, it can be posited that the anticipation of a work with a higher design caliber has not been met.

Visual Content: In consideration of the artist's multifaceted roles within Turkish cinema,

it can be posited that the doodle work represents him with as much content as possible. His facial expressions and attire, as associated with his various roles, contribute to the visual content's richness. It can be argued that the study is successful in terms of visual content.

Figure 15. *Oğuz Atay's 86th Birthday (Google, 2020) (http25).*

Figure 15 presents an example of a doodle published to commemorate the 86th birthday of Turkish novel, short story, and play writer Oğuz Atay.

Design: A composition was created with Oğuz Atay's picture and a pencil drawing of his room. The composition reflects a bohemian atmosphere evoking the atmosphere in the author's works. It features reflections using the colors of the Google logo in some objects. In a sense, the logo is concealed in accordance with the atmosphere reflected in the composition. In this respect, it draws attention as a different design. The use of color in the work was limited to the Google logo. It is evident that Atay's image is more emphasized in the design.

Visual Content: There is a one-way emphasis in terms of visual content in the design. It can be argued that the representation of Atay, a prominent figure in Turkish literature, is primarily limited to the typewriter on the desk and the books, notebooks, and papers scattered throughout the room.


Figure 16. *Safiye Ali's 127th birthday (Google, 2021) (http26).*

Figure 16 shows a doodle commemorating Safiye Ali, the inaugural female medical doctor and the first woman to teach medicine in the Republic of Türkiye.

Design: The letters of the Google logo are represented by medical materials in quadrilateral forms. In the study, an illustration of Safiye Ali is positioned in the center, with each quadrilateral shape comprising a composition using the colors of the Google logo. In the design where Safiye Ali is visually at the forefront, it is evident that the colors of the Google logo have been successfully integrated with the design.

Visual Content: Safiye Ali is a prominent figure in the field of medicine, having made significant contributions to the understanding of the importance of breast milk in nutrition in child health, child care, and health protection (Konya, 2018). However, there is no visual representation in the doodle design to highlight the contributions of Safiye Ali. Consequently, it can be argued that the significance of her work in the field of medicine was not fully considered during the design process.
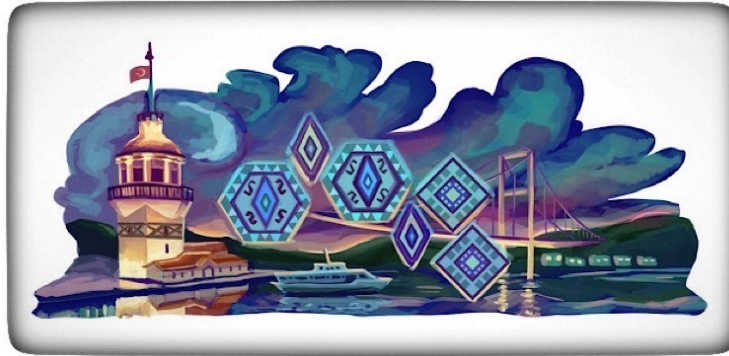
Figure 17. *İstanbul 2010 European Capital of Culture (Google, 2010) (http27).*

Figure 17 shows the doodle created for the occasion of İstanbul's designation as the European Capital of Culture.

Design: A composition depicting the Bosphorus was preferred. The design, in which free-form drawings are used, is predominantly dominated by blue and green colors. Visually, it is seen that the Maiden's Tower and some motifs are at the forefront. A complex image has emerged in the composition where cold colors are used.

Visual Content: The selection of only the Maiden's Tower and the Bosphorus Bridge among the many historical and cultural elements symbolizing İstanbul has led to a narrow visual content. In a design where the Bosphorus is the preferred subject, it is evident that even the symbols of the Bosphorus are not taken into consideration. Indeed, the most significant representation of the Bosphorus is known as the Istanbul silhouette.

Consequently, it can be argued that the visual content is incomplete. Upon examination of the visual content utilized in the current study, it becomes evident that the ferry is not illuminated, despite the illumination of the Maiden's Tower and the Bosphorus Bridge in the structure representing evening time. While the Maiden's Tower is depicted with a detailed illustration, the shack-like structures beneath the Bosphorus Bridge, which are difficult to identify, are not among the symbols of İstanbul. A more appropriate content would have been the İstanbul skyline. The purpose of the carpet-rug motifs scattered in the center of the Doodle is also unclear. İstanbul is not a city that has come to the forefront with weaving handicrafts such as carpets and rugs.

Figure 18. *Aliye Berger's 117th birthday (Google, 2020) (http28).*

Figure 18 shows a doodle created to commemorate the 117th birthday of Turkish engraver and graphic artist Aliye Berger.

Design: The doodle employs a design based on quadrilateral forms, which serves to draw attention. In the design, Aliye Berger's illustration image is highlighted and positioned in the center. The letters of the Google logo are designed to emphasize Aliye Berger's artistic works in a table in the background. The design presents a holistic composition that reflects Aliye Berger's art. The design features an artistic depiction dominated by pastel tones.

Visual Content: The visual content is enhanced by the inclusion of the artist's hair and accessories. The design incorporates content related to the artist's art and works. Additionally, it lacks any other content or message. In terms of content, the design is deemed a successful and appropriate choice for a doodle.

7. CONCLUSION

The term "doodle" has emerged as a prominent visual design element in various forms of visual communication design in recent years. While the initial examples of doodles

were typically limited to simple drawings of repetitive objects and primarily utilized in decorative works, it has evolved over time to become a standalone structure that conveys a message. Doodles have also been utilized by the renowned search engine Google as special designs related to significant days, individuals, and events. In the current communication landscape, where visual communication studies have gained prominence, it is implausible for a company like Google to eschew this avenue. The doodle designs, which are generated in vast numbers at both the national and global levels, have been the subject of this study in terms of visual communication design. To this end, the doodle samples designed by Google for Türkiye were analyzed in two dimensions: design principles and visual content in terms of visual communication design performance.

Upon holistic evaluation of the doodle examples in terms of design principles, it becomes evident that they exhibit a composite structure of illustration and caricature. The doodles designed for Türkiye can be defined as simple versions of illustration works. While some doodles have visual details that facilitate the perception of the message on special occasions, others have a very simple drawing structure that fails to meet the expectations of the viewer's perception. In light of the technological possibilities and the abundance of human resources engaged in graphic design, it is reasonable to expect a higher level of performance in visual communication design. It is crucial to emphasise the anatomical details that distinguish the drawings of animate and inanimate objects from others. These details need not be complex; a simple and straightforward structure is sufficient. In the doodle examples of prominent figures from our country, a predominantly pictorial structure was favored over straightforward compositions that highlight specific details. Additionally, it was observed that the compositions were designed to accentuate a singular aspect of the subject matter. Upon examination of the doodles designed by Google for Türkiye within the context of this study, it becomes evident that insufficient attention has been paid to the use of color, which is the fundamental design element and technical tool of visual communication design. The contemporary daily life, commercial, and industrial production structure is entirely dependent on colors. The study revealed that a limited number of studies have demonstrated the requisite attention to color preferences that are compatible with the visual or that will enhance the visual's distinctive expression.

Upon analysis of the doodle examples included in the study, it was observed that the visual content was limited, with the exception of a few studies. The most notable deficiency in the designs in terms of visual content is the inability to transfer the abundant content related to important days and people to the design. This is evident in the doodle examples for national days. A similar situation is also valid for other examples. It is

challenging to assert that the visual content of the designs created for prominent figures in the art and literary worlds fully encapsulates the essence of these individuals. It was observed that the designs predominantly emphasized a single aspect of these figures. Consequently, it can be posited that the visual impact is limited due to a lack of comprehensive representation. While the outcomes in terms of visual content varied across the examples, it was evident that they were generally incomplete. With the exception of a few studies, it was determined that the visual content was not utilized to its full potential.

In conclusion, the doodles designed by Google for Türkiye aim to convey a specific message to Turkish users. While there are some deficiencies in terms of design principles in the doodle examples analyzed, it is evident that they are generally successful designs. However, it cannot be said that the same level of success was achieved in terms of visual content. This deficiency has negatively affected the visual design power. In the doodle examples prepared for Türkiye, it was determined that the characteristics of notable individuals were not meticulously considered when reflected in the design, resulting in significant shortcomings. It is hypothesized that enhancing the visual content in doodle designs will reveal designs with heightened representation power pertaining to significant days or individuals.

The findings of the study demonstrate the significance of design principles and visual content elements in the creation of a design. As this study represents the inaugural investigation into Google doodle designs, it will serve as a foundation for future studies, aiming to address the existing gaps in the field. It is anticipated that the insights gained from this study will inform future studies on doodle designs in this field.

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