

Approaches about NFT with Crypto Art and Its Place in the Art Market

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Abstract

As a result of technological innovations, digital opportunities vary greatly with the transition to a different lifestyle due to the insignificance of distances at both time and international level. The treatment of a digital resource in the form of value is generally seen as an element of the perception of social values created by individuals and rare resources that are approved and manufactured in so realistic lanes and at the same time do not have the possibility of change. This article, with the qualitative research method, the production system, method, platforms, and value system of unique assets that cannot be exchanged, known as Non-Fungible Token (NFT), as well as crypto art, is investigated in the reproduction of the work of art with technical possibilities and Non-Fungible Token (NFT) in the global art market.

Keywords

Cryptocurrency, NFT, Crypto Art, Digital, Digital Opportunity

1. Introduction

As a result of technological innovations, digital opportunities vary greatly with the transition to a different lifestyle due to the insignificance of distances at both time and international level. Large-scale differences, particularly in manufacturing processes, are based on these digital opportunities. A different abstract space in autonomous structures shapes the distinguishing social lifestyle, as well as physical and sensory differences. Access to the international level is also enabled by the migration of social spaces to virtual platforms. Individuals who transition from physical environments to a structured system of virtual spaces distinguish their lifestyles by integrating with the values that differentiate these lanes. While virtual cryptocurrencies stand out with the advancement of blockchain technol-

ogy, this hybrid lifestyle is also supported by distinct perceptions.

Although the concern of sending messages with global communication devices dates back to ancient times, the facilities provided by virtual digital innovations with democratic subsystems also allow personal lives to reach beyond borders and express democratic opinions. Content creation, design, and open-source codes are brought to the forefront and distributed to the masses in these lanes of collective production. Progress in this area with blockchain technology is seen as a result of this open-source collective. However, the formation in question is also part of blockchain technology, which is based on the perception of crypto art (Ethereum, 2021). The treatment of a digital resource in the form of value is generally viewed as an element of the perception of social values created by individuals and rare resources that are approved and manufactured in hyper-real lanes and do not have the possibility of change. The integration of the rare resource situation of digital assets that cannot be exchanged for crypto codes and the Ethereum blockchain phenomenon is conveyed as art discoveries of various dimensions. While a new art phenomenon emerges in the form of a representative work of art, the naming of the works of art transferred to the crypto codes as graphic stains benefits from the graphic design of both the mode of manufacture and the depiction of the image and the result of their actions from the start. Typography, illustration, character design, and actions that frequently feature three-dimensional images reflect the crypto art form itself, but it is also suggested that they play a role in the transmission of these objects.

2. Cryptocurrency

2.1. The Concept of Digital Currency

Digital money or digital currency is understood to be a fundamental concept used to reflect the virtual nature of classical money, virtual money, and cryptocurrencies, rather than a phenomenon that refers to a specific currency or type. This statement emphasizes the importance of being transferred to the digital field with intensity (FATF, 2014).

Electronic money is a concept that integrates the value of money processed in the form of a payment element in the digital geography where it is located. According to the EU Electronic Money Directive (2009/110), it covers a value that can be stored in digital form that is issued as a result of the acquisition of funds that are not less valuable than digital money and approved as a payment element by those who assert commitment other than the entity providing this issuance, which stands out with demand proportionate to the formation of the issuance.

Other than digital money, virtual currency stands out in terms of reflecting different digital values. Cryptocurrency is once again regarded as a volatile currency. The European Central Bank stated in its report Virtual Currency Schemes, published in 2012, that the value of digital money is issued through revealing institutions and that developers are intensively supervised, and that it is also a legally structured digital currency that is evaluated and approved within the scope

of the anticipated digital community.

2.2. Cryptocurrency as a Digital Currency

Cryptocurrency, which includes virtual coins and is based on cryptography, lacks a clear definition that stands out within the framework of cryptocurrencies, which are predominantly in variable forms within digital currencies. The reason for this situation is that progress in the unit sector in question has not yielded a clear result, and the legal configurations associated with this situation have not yielded a clear mechanism (IMF, 2016).

According to some research, cryptocurrency refers to a structure that employs cryptography in the creation and transfer of money, with an emphasis on exchange in the virtual space. In other words, this unit is viewed as a virtual currency issuance area that provides its supporters with the ability to make digital payments for products and services without the need for a specific central mechanism and already functions as a currency. Crypto coins, which are based on the transfer of virtual data, enable money actions to function independently while also being integrated with norms via cryptographic methods (Farrell, 2015).

2.3. Emergence and Historical Development of Cryptocurrencies

The announcement of the Bitcoin structure is the basis for the currencies in question challenge. In October 2008, Satoshi Nakamoto made statements about the structure in question in the e-mail field on the website metzdowd.com. On January 3, 2009, Nakamoto is credited with being the first person to begin Bitcoin mining by making it available to the general public via virtual platforms. He previously supported his expression in a number of actions that served as the foundation for this digital structure.

The first action that generates crypto money values is the Cypherpunk action, which is formed by cyber-privacy-oriented computer scientists. Individuals who are well-equipped and in favor of developing unidentified systems claim that privacy can be protected by using some encrypted methods. These proponents, including Nakamoto, believe that effective encryption will prevent government interference in a wide range of economic actions while also elevating contract performance to a new level. This viewpoint expresses the foundation for the creation of virtual currency, from which these methods are frequently used (Hughes, 1993).

Hashcash is one of the leading technological innovations that has enabled the currency in question to exist. This activity, designed to provide assurance against the negative effects of DoS attacks in the digital field, envisions the transfer of mathematical problem-solving in the form of proof of work. The expected proof of work in the infrastructure system of blocks consisting of money actions in the perception of Bitcoin usually includes the perception of hashcash (Carl Mullan, 2016).

3. NFT Market and Its Development

Only the goal of carrying and transferring value was pursued during the initial process of Bitcoin discovery. However, as a result of their frequent use of these coins over time, users have evaluated these elements for various purposes. The prominence of blockchain perception has given rise to some financial alternatives based on the blockchain structure in which crypto actions are carried out in order to respond to this goal.

3.1. NFT

The acquisition of an existing product in the digital field is known as NFT, which has gained traction in the year 2021. NFT, or Non-Fungible Token, refers to the sale of many products such as jpg documents, tweets, game characters, digital plots, songs, and so on as tokens on virtual platforms. NFTs are tokens that represent the purchase of a valuable asset. In a nutshell, it points to a source through a barter system. Because NFTs are unique and one-of-a-kind, it is impossible to divide an equivalent price into two (Figure 1).

3.1.1. The Development of NFTs

The cost of the work, which consists of the designs of Mike Winkelmann over a 5000-day period through the Christies auction house, was obtained as 69.3 million dollars (Crow & Ostroff, 2021). The work in question is known as the artist's third work at the optimum level reached before he lost his life (Uçak, 2021). The work, which reached the third highest value after Jeff Koons and David Hockney, was also extremely popular in the NFT lane. The high prices of the works in question, as expressed the form of crypto art, have allowed the NFT lane and the collections here to gain significant traction. In today's digital world, it is possible to easily access and view the originals of the works for sale in all NFT sectors. The leading reason why these works are sold at optimum figures is due to the fact that they are included in the scope of NFT,



Figure 1. NFT market.

NFTs are blockchain derived tokens that easily integrate virtual resource ownership rights into virtual resources (Binance Academy, 2021a). Coming across a painting that sells for optimum figures in a large-scale art museum and acquiring these works elicits very different emotions (Figure 2). As with physical works, NFTs enable the acquisition and storage of the right to property in virtual resources.

The origin of the blockchain is at the heart of the NFT structure. The smart contract phase follows the sale or printing of NFTs. Following this contract, the blog includes NFT meta-findings and property details (Wang et al., 2021). Its ownership is registered with NFT in this direction, with a registration that cannot be exchanged or recycled. Following this stage, the transfer of NFT occurs only through the virtual signature of the individuals who have acquired the private key and own the NFT. Although this action appears to be complicated, it consists of a smart contract within the framework of the ERC using a simple crypto wallet (Wang et al., 2021). Platforms that direct this shopping are commonly used in the process of buying and selling NFTs. The main tracks used in the purchase of NFTs are OpenSea, Rarible, Mintable, Treasureland, and Zora. From a technical standpoint, understanding NFT necessitates a thorough understanding of the Ethereum origin blockchain. When we examine the cause of this situation, the root of NFT is the cryptocurrency within Ethereum (Ethereum, 2021). However, their characteristics distinguish NFTs from others. Although a large number of accepted cryptocurrencies, such as Bitcoin, Ripple, and Ethereum, are exchangeable, NFTs stand out for not being exchangeable. On the blockchain, the entire cryptographic token is a virtual value. The administration of the tools in question evaluates smart contracts. The registered token access is used in conjunction with the private key for the tokens obtained by the user (Kshetri, 2021).



Figure 2. Example of NFT sold at optimum rates.

At this point, the tokens classified as fungible, and crypto have a similar value. Within the context of Bitcoin, all 18 million Bitcoins currently in circulation have a similar value and command the same price. There is the possibility of swap, as well as the possibility of exchange. Despite this, NFTs are unique and non-tradable. Token actions must be integrated into a number of standards in order to put smart contracts into action and implement shopping. ERC-721 and ERC-1155 were used to close the gap. At the same time, this situation provides the foundation for safe trade on the part of NFTs. ERC-721 tokens do not all have the same value. When researching Ethereum development recommendations, ERC-721's Non-Fungible Token has come to the fore through William et al. This method is being developed by ERC 1155.

In the ERC-721 framework, all NFTs have a token variable uint256 and are uniquely qualified (Wang et al., 2021) (Figure 3).

According to Google Trends, NFTs are expected to attract users' attention on a large scale after January 2021 (Dowling, 2021a). Etheria, the first NFT implementation within Ethereum, emerged in 2015 (Ante, 2021). CryptoPunks, which debuted in June 2017 via Larva Labs, is also regarded as an inspiration for ERC-721, which provides support for NFTs under Ethereum. CryptoPunks was one of the first NFTs in Ethereum (Wang et al., 2021). On the other hand, sales realized at the best price in 2021 support a unique trade scope that has a real impact on the NFT sector.

NFTs, which are perceived as graphic design intensively, are also evaluated as an image-like virtual resource. Characters, on the other hand, are frequently drawn to the virtual level in games via collections and works of art (Dowling, 2021b). NFT is also a factor in the game market. Games such as CryptoPunks, CryptoKitties, Meebits are also noteworthy (Wang et al., 2021). At the same time, the non-variable openness of NFTs offered by the blockchain system highlights their applicability in the field of logistics. Nutrients, products, and perishable products, as well as the extent to which they are stored, can all be openly stored with the help of NFT (Binance Academy, 2021b). NFT virtual resources commodify the state of belonging by clarifying who held it in previous processes and the period of its emergence (Nadini et al., 2021). Three important qualities of NFTs stand out: These qualities are:



Figure 3. Blockchains used to create NFTs.

- **Uniqueness:** Meta-findings are evaluated to clarify what distinguishes one source from another. Records that cannot be changed or deleted are transferred through the NFT representative.
- **Rarity:** NFTs are intriguing to express limited resources.
- **Indivisibility:** A large number of NFTs are not divided into low percentage values. All elements must be provided and processed (Kshetri, 2021: p. 24).

It is also possible for the NFT user to provide or verify NFT data within a non-centralized configuration framework. Someone who does not have the key in question is unable to steal NFT (Özrili, 2021). Aside from physical works of art, NFTs do not raise security concerns due to the possibility of damage or theft, nor do they incur additional costs due to factors such as taxes and insurance (Özrili, 2021). In the NFT sector, optimal amounts are regarded as a major issue. Because of smart contracts, account-oriented, and actionable storage, all NFT actions incur a higher fee than a simple transfer. On average, an expense fee of 60 - 100 dollars is incurred in order to complete an easy NFT purchase (Wang et al., 2021).

3.1.2. The Uses of NFTs

As NFT becomes more prevalent, it can be found in a wide range of markets. NFT has a reflection in the gaming industry, such as virtualizing and selling a character or material within a game and evaluating it in different games. While the product exchange within the context of Fortnite, a common game, has been discontinued, the products in question can be traded in a virtual framework via NFT. The economic structure of the games has also evolved in this direction.

NFTs, on the other hand, are also very convenient in terms of eliminating the copyright problem. Everyone recognizes the rights of individuals who acquire a virtualized product within the scope of NFT to the products within the framework of the blockchain network in question.

NFTs can be thought of as a collection element of this time period. Unlike physically holding products and commodities, storing them in the virtual field as NFT is regarded as a distinct type of collection.

3.1.3. NFT Production

Although it is widely possible to manufacture a product that is sold in the form of NFT, there are some needs. Since NFT sales are mostly implemented in line with the Ethereum network, it is necessary to create an NFT sector that approves the sale of NFT through the Ethereum wallet. After registering in the sector in question, the installed product can be sold within the framework of NFT.

3.1.4. NFT Sales

With the proliferation of NFTs, sales in this direction are also gaining traction. Many products are passed from hand to hand at varying prices every day. When we look at the sales realized within the scope of NFT, we can see that Everytays The First 5000 Days, in which all of the artist's virtual works brought to life in

5000 days are integrated into a single image under the pseudonym Beeple of the best price, was sold for a record price of \$69.3 million (Figure 4).

Another notable sale in this direction is the sale of “Just setting up my twttr”, the first tweet developed by Jack Dorsey to highlight the recognition rate of NFT, worth 2.9 million USD (Figure 5).

The live virtual collection Hashmasks, which includes 16,384 works of art realized by an average of 70 artists worldwide and without copies, is also noteworthy. These works have sold for between 0.1 and 400 ETH. The ability to use the names of all the works at once is a unique feature of this collection. At this point, opinions that NFT products are unique are also accepted (Hashmasks, 2021).

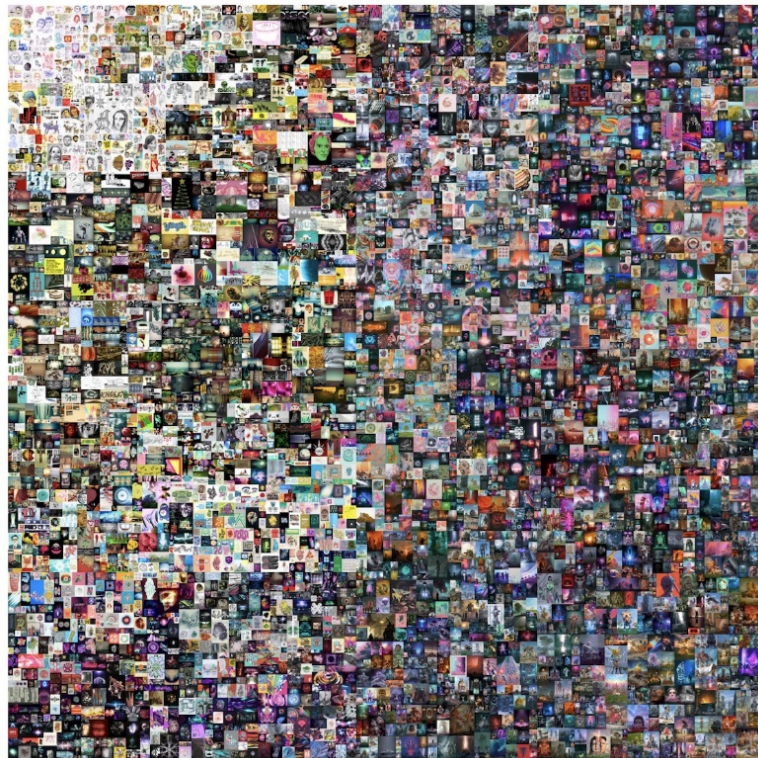


Figure 4. Everytays first 5000 days artwork.



Figure 5. Jack dorsey “just setting up my twttr” tweet.

4. Approaches to Crypto Art and NFT and Their Place in the Art Market

In the introductory sentence of the book *The Story of Gombrich Art*, it is argued that art is not something but the artist who is already there (Gombrich, 1986). In other words, it is implied that individuals can create products in response to some compulsory situations and lifestyles. It is also correct to state that this manufacturing process, called crypto art, has emerged in this direction and has created its own distinct sector. Cryptokitties.co was established in 2017 as the world's first NFT game developed in accordance with Ethereum. ERC721 is based on smart contracts and is a unique and indestructible token. It reflects virtual assets by occurring within the Ethereum network (Cryptokitties, 2021). Although it is a unique game, it is one of the first known NFT values. It is also among the first sectors because it is a sector where shopping opportunities with designs are available (Castellanos, 2017; Kharif, 2017). The valuation of the manufactured virtual resources and their supply to the sector is seen as a different lane for works of art. The manufactured Crypto Artwork, ERC-721, is developing an Ethereum-related blockchain system. It is also perceived as unique, non-exchangeable and virtual verification.

Blockchain technology is being used on digital platforms and is linked to a wide range of media. Simultaneously, this technology, also known as the virtual dimension of art, is referred to as an open and licensed sector. Graphic products ERC721, which are brought to life primarily by graphics-based artists, are becoming an important value with Ethereum technology within the framework of an autonomous structure (DAO) (Chohan, 2017), virtual sectors bring these works to life. At the same time, NFT sectors are not Crypto Arts, but rather a lane presentation. It can also take the form of physical art galleries in the real world.

Walter Benjamin's perception that the uniqueness of works produced by digital means has come to an end, as well as his idea that works of art created by machines have gained a mechanical dimension, are both evaluated within the NFT in his (1936) publication titled *The Work of Art in the Age of Mechanical Production*. This is because the various sources of the works are thought to be secured by crypto ciphers, but they contain similarities. The originality of the works emerges in line with the perception of a unique, changeless work. The fact that it gives identity to works of art with crypto codes and that it is possible with blockchain technology reflects the representative status of works of art. In this regard, the uniqueness of works of art is raised, as is the need to update within the framework of morals and rules (Maria Paula Fernandez, 2019). It is possible to realize objects that are intended to be expressed in the real world as works of art by applying virtual manufacturing techniques. Because of its position in the developed numerical field, the virtual work can be referred to as NFT. The optimum resolution of the manufactured work is also accepted from this standpoint. When the works are included in the NFT and linked to codes outside the

representative area, they are approved as logical values within the scope of the numerical work. Visuals are used to convey the perception of an object within the NFT within the scope of the physical object. ERC 721 or similar technologies are used to convert representative images into NFT values. Visual representations of physical works are once again considered works of art. Formats such as JPEG, MP4 or GIF, which are linked to crypto ciphers, reflect a known and unique value verified in this field.

The multiverse of NFTs highlights the singularity of two distinct exchange less tokens. Although no two NFTs are exactly alike, they do share a reference to the certificate of authenticity. The unique situation in which the contract, wallet, and virtual resource are linked, which does not have the possibility of unique exchange with crypto passwords, emphasizes the uniqueness of these works yet again. This can also be used to optimize amounts in the digital field. NFTs can be sold to optimum figures because they are available to all masses with an egalitarian platform. The unique perception and rules of the hyper-real lifestyle make abstract perceptions evident day by day. A different expression brings the process to life within the scope of its linguistic uniqueness, the production of the work and its reward. The fact that virtual artworks and NFT sources are viewed as manufactured values raises some concerns (Roose, 2021).

The evaluation of virtual works is carried out by copying a large number of them within the framework of individual moral values and virtual network rules. Although data transfer and the foundation of exit networks and rules are the basis of artworks, evaluating works of art from this perspective can lead to copyright issues. It is displayed as one of the primary issues that stand out. Because of the high-level copyrights problem that has occurred with music sharing on numerous occasions (Yue, 2011). It appears that moral attitudes and rules in virtual spaces are also structured. Apple, on the other hand, eliminated this situation through the iTunes application by doing so within the legal framework (Yue, 2011). One of the major issues with virtual works is copyright. It is claimed that the net illegal benefits of both music and cinema place the companies in a difficult position.

The transfer of the work of art, as well as the perception of the situation as normal, are accepted as a clear reflection of the situation at hand. In this regard, NFT takes a real-world stance. However, there is no valid practice that prohibits the reproduction and use of art structures. The uniqueness of works of art in terms of technology is guaranteed within the framework of NFT perception. Although this situation cannot prevent the works from being produced in a different work, it does highlight its distinct position in terms of the formation of general rules. In other words, its moral perception and rules are unique. It is suggested that the issues of creating a new reality or value be prioritized. This concept implies that reproduced works have no value if there is no concrete approval of the work's wide range of uses. Although reproduction of the works within the scope of the technology in question is not prohibited in this case, it is stated that an effort has been made to develop the rules at the primary level and emphas-

ize its uniqueness. It also brings moral values and rules with it. There is also a need to address the issue of creating new value in the face of a different reality. This perception also highlights the fact that if the large number of copying situations of the work cannot be determined, the reproduced products have no value and cannot be processed. Unique virtual works are integrated into the NFT, and crypto codes reflect the work's reality. The transformation of works into virtual value by connecting them with crypto ciphers is at its core. The encrypted structure of virtual products and the certainty of the ownership status also express the non-imitation nature in the NFT field. In this context, it is possible for users to perceive the products uniquely (Roose, 2021). As a result of this perception, the crypto work of artist Mike Winkelmann, also known as Beeple, was sold in an auction for \$69.3 million (Goodwin, 2021). While Beeple (Winkelmann) sells the work, which consists of products manufactured in an average of five days, for this price, it is also noted that Winkelmann is also a graphic designer. While he became famous with the sale in question, which was sold at an optimal price, he is also on record in the sense that it is the third work sold with the highest value within the scope of surviving artists (Pittwire, 2021) (Figure 6).

A work of art cannot be transferred to a virtual space. However, in the field of music, this situation is assessed from a primary standpoint. It is well known that during the Covid-19 period, artists concentrated on various sales methods. In this regard, NFT-like methods are in high demand for transferring works in both the visual and audio fields to online areas. In terms of virtual currency, the view that NFT offers a different way of life is also accepted (Pittwire, 2021) (Figure 7).

Aside from the development of a social perception, the evaluation of people's external conditions and the true values they live by in a critical language, their experiences of the world to which they belong allow the emergence of different moral values and rules. While the social structure is expected to have some reaction to this perception, Marx also claims that the accepted products emerge from this contrasting situation (Marx & Engels, 2013).



Figure 6. Crypto art in the digital world.

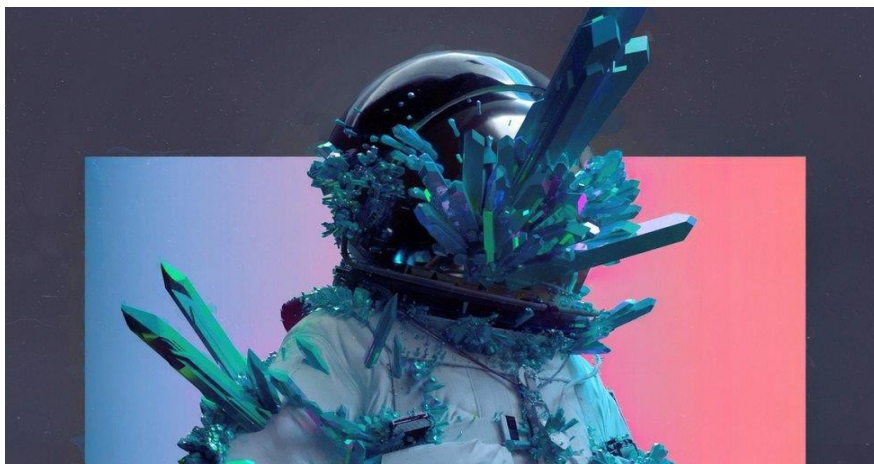


Figure 7. Crypto art in the digital world (Beeple collage).

NFT, a value revealed in the digital field, also reflects the rarity of digital certificates, revealing its distinct norms and ethical attitude that emerges with the common production of the social structure. The perception that what is manufactured is rare is integrated with the rare ciphers that link this technology to the crypto resource on which it is based. The artwork's objective composition usually points to a safe space based on the smart contracts that are already associated with it through technology. Although this is seen as a result of social differences and perceptions, it suggests that, contrary to popular belief, the artwork is primarily aimed at direct access to users rather than auctions or galleries. At the heart of NFT is a reliable function for protecting contract crypto passwords, wallet passwords, and virtual objects in the connection. In other words, crypto artwork grants indefinite ownership of the records to which virtual certificates are attached. In order to detect this situation, the IPFS protocol, in addition to the online sites presented in the form of HTTP applications, is essential. IPFS data that is not based on a central location attracts attention (Franceschet et al., 2019).

There is a system that operates through data transfer within the framework of networks. In other words, the perception of using multiple centers is based on not preferring to take data from a specific location. In this regard, IPFS reflects a structure that stores online sites, documents, applications, and information, and transfers this data to allow access to this data.

Crypto art is created by incorporating a unique blockchain structure transferred via the IPFS system into works of art. An NFT-oriented track assists in the creation of a crypto work. When an NFT is created and transferred to a specific platform, a unique code is generated in Ethereum technology and linked to the artist's cryptography via a unique virtual signature. IPFS is used to transfer virtual resources that are integrated with sites or galleries. In this regard, IPFS is regarded as a virtual wallet. Although the proportion of information connected by IPFS remains constant, it has a permanent structure. Although IPFS is the perfect and limitless transfer in this technology, it also ensures the uniqueness of

the works through the use of unique codes (Franceschet et al., 2019).

The artwork created can be auctioned off or purchased for the specified price. The image of the work is transferred to the system of the individual who acquires the product with the acquisition of the work. In this case, the blockchain technology maintains the connection between the work and the artist, as well as the artist's solids to the product. Personal competence is supported in this regard by a much more serial function than in the classical art sector. In other words, crypto artists can use NFT to showcase their gallery potential. The virtual work's ownership right and all the rights that are securely linked are unique, and the codes that cannot be changed are also possible with the technology in question. At the same time, the blockchain system can be used to interact with payment methods on the property (McConaghy et al., 2017). From another perspective, a large-scale data requirement arises because the unique and unchangeable virtual resources created by artists or users will reflect knowledge to be transferred within the framework of online networks.

NFT is also viewed as a productive technology reform based on a lifestyle in which the new reality is accepted (Hahn, 2021). The virtual remanufacturing process emphasizes a process in which the object is transferred to virtual space as well as virtual work with web systems. Although this situation is reminiscent of Benjamin's, it commodifies products with a system that can be traced and accessed in terms of transferring a physical object to the abstract field and becoming a contemporary source (Lotti, 2019).

The focus of ERC721 (Binance Academy, 2021a) is on works of art, and it emphasizes the importance of the graphic design function from the creation of virtual works with developed crypto signatures to its creation. While the direct access of the online structure is also based on this effect, it is also reported that the egalitarian structure of data transfer with graphic design resources is integrated, paving the way for the emergence of different manufacturing styles. Web design first appeared in the late 1990s, breaking through the boundaries of classical perception and influencing technological innovations and different lifestyles. The integration of classical manufacturing and opinions on various conditions necessitates graphic designers to display diverse attitudes (Long, 2021). The ability of hyper-real life to convey various and comprehensive messages in terms of graphic design at international standards is also accepted as objective digital realities in all spheres of life with socialization. The web-oriented interaction opportunities created in virtual conditions, as seen in the objects created in three-dimensional space, also bring the economic and social fields to the fore in the form of a different reality lane (Trautman, 2021).

The communication-oriented view can be integrated with physical life elements such as socialization, entertainment, and education of the hyperreal lifestyle using integrated interfaces of simulated, continuous moving areas.

Graphical interfaces created by online designers are viewed as the home of hyper-real fiction such as avatars and digital platform games. Virtual reality lanes similar to Secon Life bring online sensations to life. This situation is legitimized

in both education and business, and it is confirmed in all areas where the individual element is also relevant (Trautman, 2021).

While individuals who are integrated with various configurations where distances and time disappear at the universal level spend a significant amount of time in hyper-real social lanes, integrated life forms are also a possibility. Physical lives that contain multiple realities with virtual bodies highlight a new dimension in terms of virtual life (Trautman, 2021). It is widely accepted that dynamic systems, typography, and illustration serve as communication devices in the entertainment, online space, and game markets, where visual interaction in the virtual lifestyle is frequently evaluated. The integration of the graphics with the visual interaction function reveals a dynamic structure in the NFT evaluation.

5. Conclusion and Suggestions

It can be shown that the prominence of a different development process allows the social lifestyle and opinions to be influenced since the technological structure shapes the industrial processes. Tokens that provide clarity, such as what kind of space the objects cover and the perception of the real state of the existing objects, are also important. Technically speaking, having multiple possibilities also represents the transition of manufacturing mechanisms and devices to a different dimension. All at the same, a non-real representation lane with an approved physical structure can be developed and experienced. On the platforms presented, the autonomous lanes and abstract concepts in which different perceptions develop are perceived as reality.

With virtual reproduction online technologies, physical objects, like works of art, are transitioning to visual minimization. A blockchain structure created by networks at this level protects reality. This system is regarded as the primary foundation for the creation of virtual resources in terms of value. The ability to track the virtual resource via NFT, which uses the Ethereum system, ensures the rights of both the work and the artist, and its uniqueness is registered.

Crypto art, which is regarded as the representative state of a virtual resource, is also known to confirm that state. Only a representative system can enable a physical art object to transform into a crypto work. The work-produced object reflects that there is a distinct element of reality in this field that cannot be differentiated within the framework of moral values and social rules, as well as the method of personal expression.

The dynamic nature of the resources created with the blockchain system, as well as the concern for message transfer, highlights the fact that the works are integrated with graphic design elements. Apart from being a representative reflection of a dynamic graphic stain, the perception it creates in terms of the message it wishes to convey strongly indicates an important value. It is also stated in this direction that a dynamic NFT icon has a device function that transmits messages. The fact that dynamic representative elements can be interpreted as mul-

multiple descriptions and reveal an illustrative perception explains why graphic design is preferred.

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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