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CULTURE CONSUMPTION AND DIGITAL CREATIVITY WITH THE DIGITAL AXIS OF CONSUMPTION CULTURE

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ABSTRACT

Consumption, which is motivated by the motto 'consume everything and be happy' or 'the individual is created to consume and will be happy as he consumes', and which includes human activities in two worlds (real and virtual) that are homogeneous but different in terms of activity (real and virtual), the boundaries of which are determined by today's digital technology; It can be expressed as the transformation of a series of simple production-consumption actions for individual needs into habits and social acceptance and culture by feeding on the concepts of pleasure, ambition and happiness of the capitalist system. The fact that the virtual world, shaped by the effects of developments in digital and information technologies, dominates the

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real objective world, is getting stronger thanks to the existence of a hedonistic materialist generation. So much so that the new understanding that aims to reach the peak of concepts such as pleasure, passion and happiness with instant consumption in an environment where the borders disappear in mass communication, accepts the consumption of almost everything with a materialist and egocentric orientation without question. This situation causes the objects, emotions, behaviors, habits and ultimately to be consumed and ordinary in the culture and the uniform life forms to become active. Individuals can easily perform many activities that are needed with digital techniques or methods in almost every moment of their daily lives. The digital data obtained with the effectiveness of digital equipment or machines, which are called "new generation" or "intelligent", which are constantly developing / renewed, can be processed through digital programs and make the artistic or design presentation of creativity impressive. This is thanks to the qualitative (feature, quality, aesthetic, value, etc.) works of the past and the quantitative (numerical, measurable, reproducible) works of the future created by digital techniques and methods, it makes it realistic that it will be shaped by digital art and digital creations.

Keywords: Consumption Culture, Consumption Society, Cultural Consumption, Digitalization.

INTRODUCTION

Every new radical change in human history; It has created new updates in the development, mentality, living standards of the individual, and therefore in the codes of the social structure he is in. However, after the industrial revolution, perhaps the most severe of these updates was experienced in technological activities. The use of the machine has facilitated mass production and its consumption has increased in the increasing supply/demand cycle. When the convenience in production combined with the capitalist understanding that manages the increases in consumption, it turned people's produce-consume action into just consume in social life, and people started with 'more' every time; offered many attractive concepts and options such as more, better, newer, stronger, happier. The individual, who lost his ability to question over time, has this time sought 'more' in a desired and enthusiastic way, with the effect of acquired habits and the pleasure of consumption. This dissatisfaction reached its peak with the Web 1.0 era (1990-2000), called 'digitalization'.

Today, we are witnessing the existence of a period in which digitalization surrounds people. Being at the center of the new and constantly developing digital innovative lifestyle, people try to understand many new concepts and adapt to the extreme but attractive pace of this renewal. This concept, which constantly creates different perspectives and new dimensions for people on an individual and social basis, with plans focused on consuming the new, also presents the phenomenon of virtual globalization, which removes borders.

Therefore, the concept of 'consume' culture, co-existing with humans and targeting humans, and determining the direction of their evolution, has been compelled to keep up with the new two-world (virtual and real) but single-human order in which human existence changes dimensions.

Method

In this study, it was structured with a qualitative research method using literature review, document review and data collection techniques. This study does not require ethics committee approval due to the scope of not using humans, animals and/or subjects.

Consumption Culture

Culture, as a broad and universal concept, is the reflection of the past to the present and the philosophy of the society it belongs to. Culture is diverse; While it is mostly perceived with positive semantic expressions, it can sometimes be perceived in negative forms such as 'cultural imperialism' or 'war culture' depending on the quality of the word it is associated with. Culture is a concept identified with man, human activities determine the diversity and orientation of culture in general. Therefore, the phenomenon called 'consumption culture' is a genre that is included in the 'culture universe' as a result of human activities, habits and lifestyles, and that centers the endless consumption of humans in its content.

"Consumption culture has an understanding that predicts an increase in welfare with more consumption and more production in today's societies. Consumption culture, especially fed by approaches such as capitalism and materialism, is the name of a culture that defines people as a consumer being and is based on the assumption that they can only exist and survive as they consume" (Köksalan, 2021: 31)[2]. Of course, this culturally encoded assumption cannot be qualified as an ordinary assumption. In fact, no assumption has ever been based on such serious and solid foundations. So much so that this assumption is one that commands a human-centered and global-scale consumption-based capitalist system, but that it has already designed the consumer to act willingly while doing so.

We are witnessing the long-term functioning of a mechanism in which the cyclical parts of a system that feeds on the individual are imposed on the individual with a functioning that is perceived as new, and the individual who cannot break away from the social culture voluntarily joins the system with the urge to be accepted. We are at the point where "consumption" encompasses all life, all activities are chained in accordance with the same unifying form, ways of rewarding people are arranged hour by hour in advance, the "environment" is a

[2] Köksalan, N. (2021). Tüketim Kültürünün Yaygınlaşmasında Sosyal Onayın Rolü: Kavramsal Bir İnceleme. *Meriç Uluslararası Sosyal ve Stratejik Araştırmalar Dergisi*, Cilt.5, Sayı.12.

whole, fully acclimatized, organized and culturalized" (Baudrillard, 2013: 20)[3].

The media, which subcontracts consumption through streets, alleys, showcases equipped with high-appealing products, and advertisements with high income, each act like the working gears of a wheel and draw the individual into a materialist consumption order.

The individual should consume, the individual should consume a lot, the individual should consume everything, because the individual was created to consume and will be happy as he consumes; The individual, who desperately accepts the loss of resistance elements in this order, which acts with the slogan, has now become a voluntary defender of all kinds of consumption, with the introduction of a social and mass pressure element. Because consuming is no longer an individual action, it has evolved into a social phenomenon. In short, the concept of 'consumption' has turned into the concept of 'consumption society'.

"Consumption society is a materialist society and it is a common understanding that everything can be bought and sold in this social structure.

In this understanding, in which one's happiness and success are evaluated with material possessions (status), the media (press,

[3] Baudrillard, J. (2013). *Tüketim Toplumu: Söylenceleri Yapıları".* (H. Deliçaylı & F. Keskin, çev.), 6. Baskı, İstanbul: Ayrıntı Yayınları.

broadcast, social media), especially TVs, play a leading role in directing people to consumption" (Sever, 2019: 289)[4].

At this point, the individual's urge to live independently from the society, to be a part of the society and to feel obligated to do so, has turned into a commodity that capitalist and capital-oriented system managers want to use as an investment tool with high financial returns, and they are often successful in this.

The 'belonging' phase, which is in the third step of Maslow's 'hierarchy of needs' pyramid, which has 'self-actualization' at the top, is an extremely important phase in the individual-society relationship. Because, in order for the individual to 'realize himself' in the social order, he must first feel a sense of belonging to the society in which he lives and be accepted by the society. Otherwise, the individual may face the danger of being excluded by the society. When viewed from a realistic perspective, this situation can be accepted as a pressure factor even in developed societies within the framework of the 'free individual' or 'libertarian understanding of life'. For this reason, if there is a phenomenon of excessive consumption in the codes of the society to which the individual belongs and if the individual feels a sense of belonging to such a society, he will eventually exhibit excessive consumption behavior. The aforementioned situation can be accepted

[4] Sever, M. (2019). *Tüketim Kültürü Bağlamında Düşünen İnsandan Tüketen İnsana.* ISBN: 978-975-17-4438-8, Ankara: Dumat Ofset Matbaacılık.

as the reflection of today's consumption society, which acts with a hedonistic understanding far beyond contentment. Baudrillard explained this situation with the following sentences: “All societies have always spent, spent and consumed beyond the necessary expenditures, because the individual, like the society, feels that he does not only exist, but lives, in excessive consumption. This consumption is reached to “finishing”, which assumes a specific social function, to pure and simple destruction” (2012: 39). So much so that this consumption can take place in the form of a momentary loss of consciousness, often without justification, aimless and with the enthusiasm of pleasure-passion, and after the expected shortterm happiness is met, it instantly becomes meaningless.

Once the principle of "consume again and again", which represents the indispensable aim of the capitalist order, is perceived as a basic need in the life of the individual, transformed into action and encoded into culture with mass adoption, it evolves into a habit of social extravagance that is difficult to return and can be considered normal. This banalization – against what is wrong – even eliminates the possibility of the individual being wrong due to the loss of the basic reactivity mechanism. On the other hand, the individual should of course consume due to social belonging and periodic/environmental conditions, and even the continuity of consumption should be ensured, but this should be in the form of a consumption act that will pause from the moment the need is met until the realistic need arises, not in the dimension of waste or extravagance. The realization of such a situation depends on the formation of an environmentalist, futuristic society

awareness, its influencing into individual habits, and ultimately its transformation into sustainable behavior that "minimizes the damage to the basic habitat and natural habitat".

One of the important elements of consumption culture is 'Image'. The monopolistic system, which wants to keep consumption at the center and always keep the capital alive, creates a sense of individual deficiency by executing an image strategy. So much so that in cases where the individual sees himself as lacking or has this feeling, he should leave himself to the pleasure of consumption and make up for the deficiency he feels by consuming. Thus, all consumption stones must fall into place. “The world we live in leads individuals to buy things they do not need and consume products that provide the image they find lacking in themselves. That is why, in our age, individuals have turned to expenditures that can make themselves superior to other individuals and make them feel good, beyond meeting their daily needs” (Sardoğan: 2019: 10)[5]. In other words, the individual will feel superior by consuming, he will be happy when he feels superior, he will consume again when he is happy and the continuity of consumption will be ensured.

Digital Axis Culture Consumption of Consumption Culture

Digital can be thought of as a concept that refers to the virtual in general. It can be defined as transferring and re-meaninging the objective and physical data of the existing real world with the help of

[5] Sardoğan, D. (2019). Kültür ve Sanatın Çağdaş Müştereklerinde Manipülasyon Olgusu. *Yayımlanmamış Yüksek Lisans Tezi.* Ondokuz Mayıs Üniversitesi,

various numerical codes flowing on a screen and a window opened to the virtual world. It can also be explained as a technological phenomenon that abolishes physical reality and opens the doors to another homogeneous but virtual world. Therefore, at the point of separating the digital, real and virtual worlds, it can also be used with the concept of 'axis'[6], which means "the line that divides an object into two equal parts, the axis". In that case, we can say that it is a concept that separates the patterns and borders of two functionally different worlds with a line, similar to the 'digital axis'.

In today's world, where the acceleration of development in information technologies has reached serious dimensions, 1.0 (web technology version) technology, which was introduced to humanity as a brand new technology only yesterday, is accepted as obsolete today after 2.0 and 3.0, and there is also a similar acceleration in digital technology developments indirectly. and brings about obsolescence. Web'e uyumlu dijital araç-gereç ve makineler yeni web teknolojisi sürümlerinin hızlı değişimine ayak uyduracak şekilde yenilenmek durumundadır. As a matter of fact, the current network version and digital tools that open the doors of a virtual world and enable mass consumption in this world are hardware and systemic documents that a materialist generation enthusiastically desires.

"The cultural structure that is created as a result of the digitization of the existing or created elements through digital tools affects almost every field and reflects on the daily lives of individuals, especially on

[6] http://www.tdk.gov.tr

their consumption habits" (Erdem, 2017: 248)[7]. The virtual world, which has a parallel operation with the real world on both an individual and sectoral basis, has turned into a medium where daily activities can be carried out easily without the need for any physical action, with the help of digital technology tools and the operability of a digital system especially for consumption. These activities are often preferred to physical actions of the real world by almost all segments of the society who have the ability to use digital-based tools and machines and are perceived as a facilitating luxury. "Today, almost everyone, from ordinary citizens to bankers, media professionals, healthcare professionals, politicians and designers, can easily handle their work using digital technology tools or digital methods and techniques." (Yalçın ve Yazar, 2020: 1123)[8].

'Internet and digitalization', which are accepted in the social order as the two carrier elements of a mechanism that realizes and operates its development and innovations by interacting with each other, can be considered as the reason for the existence of the virtual world. This virtual world, which activates the principle of being happy by nature and creates an interesting/fun environment for people, has reached a cultural dimension by being approved in the social structure in a much shorter time than expected with this feature. This world, which

[7] Erdem, M. N. (2017). Dijital Çağda Kültür Yeni Tüketici Kapitalizmi ve Reklam Anlatısı. *1. Uluslararası İletişimde Yeni Yönelimler Konferansı*. Samsun.

[8] Yalçın, İ., Tarık, Y. (2020). Bilişim Çağı Afiş Tasarımlarında Dijital Fotoğraf Kullanımı, *İnternational Journal of Social, Humanities and Administrative Science*, e-ISSN:2630-6417, 6(28):1120-1137, Cilt,6, Sayı.28.

promises to reach the extremes of emotional states such as pleasure, happiness, passion and excitement, has been made active enough to offer the right to choose between the physical world and the imitated world. So much so that the individual can switch to the virtual world with a digital device to which it can connect in the shortest way as an escape route, even in a small problem in his physical life. The virtual world, which directly affects the physical life of the person in a short time, can determine his orientation in his habits. It can become active wherever there is internet and can provide a disconnection from real life and allows the user to meet his daily routine needs here, from sadness to happiness. Therefore, the individual may be faced with the dilemma of existence and survival in both worlds.

"The integration of our lifestyles with developing and constantly changing technological innovations and accordingly digital transformation is seen as a normal situation when we look at today's information age" (Gilanlıoğlu and Öze, 2020: 192)[9]. The physical world, which continues to be digitalized to a degree that pushes the boundaries, continues to develop an imitative world away from actuality. The existence of a mass that takes the task of renewing, developing and presenting the digital one to humanity at any moment in the world is too great to be underestimated. Most of time it is often said that digital development is for the benefit of humanity, the main thing is the fact that the phenomenon of consumption has also expanded

[9] Gilanlıoğlu, E., Nuran Ö. (2020). Dijital Tüketim Kültürünün Hegemonyası ve Serbest Zaman. *e-Journal of New Media / Yeni Medya Elektronik Dergi* – eJNM/ISSN: 2548-0200, Cilt.4,

its sphere of influence and moved to different channels, especially thanks to the digital internet coexistence. With social acceptance, consumption has become not only a form of physical action, but also an action of a material-based virtual process in which mental activity is more effective. The culture of the consumer has now become not only the street window culture where mass production industry products are presented, but also the digital screen culture where visuals are marketed in the virtual world. While the consumer is still carrying out the act of consuming with the same appetite, the channels of consumption have expanded, the effect and size of capitalism has increased and the culture of consumption has spread to the virtual world.

Conscious consumption, unconscious consumption, unconscious consumption, subconscious consumption; Whatever the name is called, the main logic of consumption can be explained as "consume everything and be happy" in the physical world, consume in the virtual world, but always consume everything. Such expressions, emphasizing the unlimitedness of consumption, are the slogans of a system that makes every usable and usable medium attractive and suitable for consumption for the individual to consume, regardless of time, place and limit. While the individual consumes in the physical environment, on the other hand, with the effect of digitalization and internet, he/she continues to consume in a virtual environment that makes the phenomenon of consumption unlimited even in the remotest parts of the world. It consumes objects, habits, feelings, values. Each of them consumes individual differences by adopting life forms that are similar

to each other, and ultimately, in a fake world known as the 'global village', they consume by standardizing their cultures in which each society carries its own codes. Because consumption is unlimited and people seek happiness in consumption.

"The activation of capitalist cultural consumption processes with a network-like system around the world, the borders removed by the globalization of culture, and the establishment of a homogeneity in consumption have affected the thinking of existing cultural forms on compulsory or motivated similarities, not differences. This has made possible a cultural rush beyond being exposed to a kind of social influence in other countries of the world that attract attention with their cultural differences" (Aslan: 2010: 37)[10]. In terms of reaching almost everywhere on a global scale and touching every culture, the monopoly system and its subcontractors, which have turned to the virtual for the last 20-25 years, make the monotonous culture they have created effective by consuming even the smallest culture they can reach in a digitalized world. In other words, the motto of "consume everything and be happy", which started with the mass production industry, has changed dimensions with the latest understanding of "consume culture" in the world and continued to expand its field.

Digital Creativity and Art

[10] Aslan, T. (2010). Kültürel Yeniden-Üretim Süreçlerine Etkisinde Postmodern Tüketim Estetiği. *Yayımlanmamış Sanatta Yeterlik Tezi.* Ondokuz Mayıs Üniversitesi, Sosyal Bilimler Enstitüsü, Samsun.

Creativity can be expressed as an extremely broad concept, which is assumed to be present in every individual to a certain extent, diversifies according to individual characteristics, and provides orientation to many fields in terms of its impact and scope. Creativity can also be thought of as the ability to activate the imagination, to realize ideas in an extraordinary way, to find solutions to a problem different from the standard, and to apply the solutions with different methods and practices.

"The huge developments in internet technologies such as robots, artificial intelligence technology, sensors, the internet of things (IoT), industrial industry, augmented reality, and the digital environments that occur as a result of the combination of all these technologies with 'cloud computing' bring the world to the brink of a very different transformation. These technologies have become concepts and application areas that are frequently heard in today's digital world" (Ersöz and Özmen, 2020: 171)[11]. With the developments in computers as well as information and communication technologies, the exhibition channels of artistic productions have changed, new applications in creativity have emerged, and artist-audience meeting has been realized in unlimited dimensions of the virtual world without the concept of time and space. Procedures for the artist and the audience have disappeared, and virtual environments have been designed and created, where art can

[11] Ersöz, B. & Özmen, M. (2020). Dijitalleşme ve Bilişim Teknolojilerinin Çalışanlar Üzerindeki Etkileri. *AJIT-e: Bilişim Teknolojileri Online Dergisi,* 11(42), 170-179. DOI:10.5824/ajite.2020.03.007.x

easily reach wider audiences from all walks of life. As the closest example of this, many important art centers and museums opened their doors to the audience through online or package programs during the pandemic period that affected the whole world, and they also used social media elements (Instagram-Twitter-Facebook) so that everyone could easily benefit from this opportunity. All these technological developments have also enabled the environments that allow the individual to exhibit his creativity to become rich and diverse, and creativity to become universal by digitizing it.

Although digital creativity appeals to many areas, in this study, it is discussed that digital creativity is mostly associated with art and artistic design. The underlying reason for this can be explained as the ability of artists and designers, who have the ability to keep up with current developments, to reveal their creative abilities in different ways in their feelings and intuitions. Artists and designers, who are strict followers of current events and technological developments, are people who can adapt to digitalization, which is the technological activity of our age, with new creations, present this to humanity with various digital methods, techniques and developments, and highlight the impact of fields such as 'digital art' and 'digital design' with creativity. At this point, it would be useful to touch on the creativity-based expressions and current practices of digital art and digital design.

Digital technologies that widen the artist's palette have also changed the content of art in parallel with culture. Four-dimensional digital installation works that reveal the interaction between the virtual

and the real and transform into a process by being shaped with the audience exhibit a multi-disciplinary structure (Güney, 2020:134)[12]. Graphical programs with numerical features are mostly used in digital art creations. These programs contain vectorial or pixel-based software for the processing, retouching, manipulation and montage of digital photographs, as well as for digital illustration and digital painting. In addition, due to the multifaceted creative potential of digital art, video editing programs are also effective. It is possible to apply many digital techniques and methods such as video retouching and editing, image and sound manipulation, and adding special film effects through these programs. Within the scope of digital art, it is possible to interact with other fields with an interdisciplinary logic, and also to use digital technology environments of digital art. Some of those; • "Installation (Installation)

• Digital Performance

• Film, video and animation

• Internet and network art

• Software art ('Software art')

• Virtual reality ('virtual reality') and augmented reality ('augmented reality')[13]."

[12] Güney, E. (2020). Kültürel Değişimler İlişkisinde Post-Dijital Sanat: Sınır İhlalleri. *Rating Academy Journal of Arts.* Volume 3, Issue 2, 2020, pp. 129-142. https://doi.org/10.31566/arts.3.010

[13] https://tr.wikipedia.org

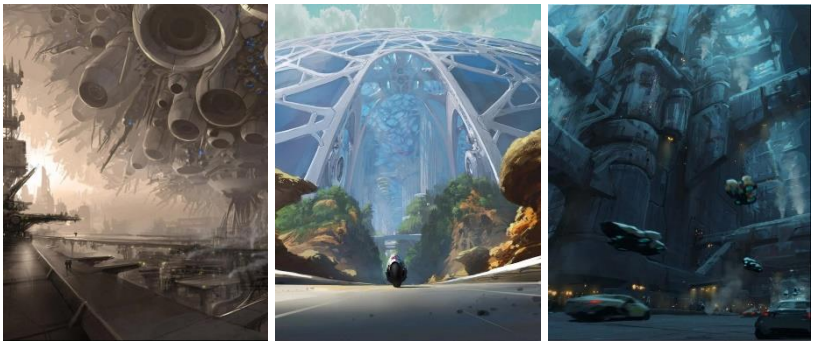


Image: 1. Examples of Digital Art with 3D Content[14].

Digital art continues its development by interacting with new digital tools, methods and techniques and current events.



Image:2. Example of Installation - Edoardo Tresoldi, Puglia, Italy[15].

"Artist Edoardo Tresoldi once again revealed the importance of the ancient city with his installation with cables in the historical park of

[14] https://www.ntv.com.tr/galeri/sanat/50-yaratici-dijital-calisma,Sug1SW7mQ0SS21AhZRHQpw/QKKjwXT1JUGvibzC4Scgtg. (Access Date: 19.01.2022)

[15] https://www.artfulliving.com.tr/sanat/2016nin-unutulmayacak-10-enstalasyon-calismasi-i-9785. (Access Date: 19.01.2022)

Siponto, which is of great archaeological importance in the Puglia Region in the south of Italy. The work, which he named Basilica di Siponto and placed on the ruins of a basilica, presented a fascinating visuality with the light used.[16]"

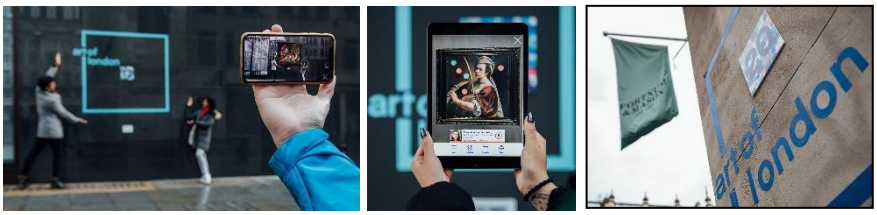


Image: 3. Augmented Reality example [17].

"The National Gallery, the National Portrait Gallery and the Royal Academy of Arts have teamed up with Sky Arts and the Heart of London Business Alliance to host a public art trail featuring augmented reality renderings of artworks from their own collections.[18]"

Digital design, like digital art, has a versatile structure and can be perceived as a type of design that can be considered common for more than one field or discipline, as well as a technique. For example, it has different meanings and definitions for "Architecture" and for "Graphic Arts". Therefore, it is useful to briefly touch on what digital design means for these two fields, with descriptive expressions. "The concept of digital design describes that design is made through a technology,

[16] https://www.artfulliving.com.tr

[17] https://advisor.museumsandheritage.com/news/london-museums-join-augmented-reality-art-trail-to-tempt-visitors-back-after-reopening/. (Access Date: 19.01.2022)

[18] https://advisor.museumsandheritage.com

and includes computer-based technologies used for design development in architecture" (Çelenk, 2020: 20)[19]. In Graphic Arts, on the other hand, "Digital design, in its simplest expression, is the technology of design activity. It's not a style or trend, it's a technique. As the human species migrates its life to the digital atmosphere, the non-digital analog design techniques that we call 'traditional' today will disappear in time" (Dündar. 2019: 42)[20]. In fact, the common opinion expressed in the two fields is that digital technology computers, which have 1 and 0 numerical coding scheme and design working principle, are effective in digital design, just as in digital art. Another context that should be perceived in common for these fields is that digital design directly touches creativity in both fields.

When it comes to creativity, some digital-based tools, machines, programs, techniques and methods are needed to bring creative digital designs to life. As mentioned above, in addition to many branches addressed by digital design, "Architecture" and "Graphic Arts", which have different scope and orientation, are areas where creative ideas and designs can be produced in the digital environment and ideas and designs can be implemented for the benefit of humanity. These two fields, which unite in the denominator of the computer, which is a digital tool, and the digital design programs used during design, differ

[19] Çelenk, A. (2020). 21. Yüzyıl Mimarlığında Biyo-Dijital Tasarımla Form Analizi. *Yayımlanmamış Yüksek Lisans Tezi.* Karadeniz Teknik Üniversitesi, Fen Bilimleri Enstitüsü, Trabzon.

[20] Dündar, S. K. (2019). Algoritmik Biyomimikri Yöntemi İle Dijital Tasarım. *Yayımlanmamış Sanatta Yeterlik Tezi.* Hacettepe Üniversitesi, Güzel Sanatlar Enstitüsü, Ankara.

in terms of their creations due to the techniques they apply and the different fields they are in. For example, with the "parametric design", which is a field-specific digital design technique in the field of architecture, new generation architectural designs that refer to the future can be put forward in an extremely creative style. In the field of graphic arts, more vivid, realistic, effective, futuristic and creative visual designs can be made with the "graphic design" techniques specific to the field.



Image: 4. Parametric Architecture example - King Abdullah Financial District Metro Station Project (Riyadh)[21].

"The architecture studio, which won the European Museum of the Year award with the Glasgow Riverside Museum, represents complex natural formations created by frequencies and repetitions; The symmetry and scaling of the sand dunes being carried by the wind is the main idea of the project.[22]"

[21] http://mimdap.org/2014/06/parametrik-tasarym-ve-kum-tepeleri-zaha-hadid-mimarlar/. (Access Date: 20.01.2022)

[22] http://mimdap.org



Image: 5. Graphic Design examples - Creative Poster Designs[23].

As living in an increasingly digital world, artists and designers continue their promising works for the future and humanity by using digital opportunities within the framework of creativity. These works should be carried out in line with an environmentalist framework with the hope of leaving a livable world for future generations and with a sense of responsibility, and every creative work should be eye-opening for future generations.

CONCLUSION

The negative/uncontrolled consumption motivations of the 'consumer', which has become the most important issue of recent times, have led to the search for leaving the nature and living spaces of our age to future generations with a 'better' coding. To be able to leave livable environments has been the goal and the goal. This is the result

[23] https://www.yeniisfikirleri.net/yaratici-reklam-afisleri/. (Access Date: 20.01.2022)

of wrong consumption actions. Such a situation is the inevitable result of the materialist and hedonist individual, who is constantly motivated by dissatisfaction in the cycle of pleasure, ambition and happiness, to maintain his wasteful and extravagant consumption habits in an environmentalist-futuristic lack of consciousness.

The era we live in is an era in which the social order becomes increasingly digital, the boundaries and patterns of physical life become meaningless and digital interaction reaches serious dimensions in parallel with the every day developments in digital technology. Living in such an age undoubtedly means witnessing a time when cultural forms shifting to digital create an assimilation in the sense of breaking with the traditional, and at the same time, cultures are consumed by being standardized. The existence of a hedonistic but digital-dependent materialist generation focused on consuming everything, brings about consumption in a copy world created outside the physical world. We see that the capitalist system, as always, exhibits its ability to keep up with every environment, this time with a created virtual world and a global consumption order adapted to this world, and continues its existence for centuries.

With digitalization, the definition, interpretation, activism and exhibition channels of creativity have changed in the changing living standards and new methodical practices have emerged in the name of creativity. The significant acceleration experienced in computers and information communication technologies, which are the main tools of digital technology, enabled creativity to be realized in a global and

unlimited medium. This situation enabled the creative individual to deliver his new creations with digital content to cross-border venues through a digital system and a virtual environment and exhibit them anywhere in the world. At this point, it can be considered as a promising approach to say that his creativity, which is exhibited in the physical/real world in artistic and design dimensions, is gradually shifting to digital, but the nutritional content does not change due to individual differences due to its creation feature.

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