DİJİTAL ESTETİĞİN FİZİKSEL YANSIMALARI: İÇ MEKÂN TASARIMINDA FRUTIGER AERO ETKİSİ

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ÖZ

Bu çalışmada, dijital estetik stillerinden biri olan Frutiger Aero'nun iç mekân tasarımına etkisi incelenmiştir. Araştırmanın amacı, dijital bir estetik stilin fiziksel mekânlara nasıl yansıdığını ve yeni medya ile dijital kültürün bu süreçteki rolünü ortaya koymaktır. Çalışma kapsamında Frutiger Aero'nun temel özellikleri tanıtılmış ve stilin iç mekân tasarımında nasıl kullanıldığı örnek projelerle detaylandırılmıştır. Araştırmada nitel yöntemler kullanılarak belirli mekân tasarımları üzerinden inceleme yapılmıştır. Bu nitel yöntem çerçevesinde içerik analizi tekniği kullanılmış ve örneklem olarak özellikle 2000'li yıllarda bilgisayar ve internet teknolojileriyle ilişkili, yeni medya ve dijital kültürün etkisinde gelişen mekânlar seçilmiştir. Bulgular, Frutiger Aero'nun görsel stilinin yanı sıra, dijitalleşme ve teknolojik gelişmelerle şekillenen iyimser teknolojik bakış açısı gibi karakteristik öğelerinin, markaların kurumsal kimlikleri ve iç mekân tasarımları üzerindeki etkilerini ortaya koymaktadır. Çalışmada ayrıca, Frutiger Aero'nun dijital ortamdaki tasarım öğeleri sınıflandırılmış ve bu sınıflandırma çerçevesinde, bu öğelerin iç mekân tasarımlarındaki karşılıkları tespit edilmiştir. Dijital kültür ve yeni medya araçlarının etkisiyle, bu öğelerin dijital ortamdan fiziksel ortama geçiş sırasında geçirdiği dönüşümler de detaylı bir şekilde analiz edilmiştir. Bu süreçte,

dijital dünyada üretilen estetik anlayışların nasıl fiziksel dünyaya uyum sağladığı ve bu iki ortam arasındaki etkileşim de değerlendirilmiştir. Sonuç olarak, Frutiger Aero'nun dijital ortamda doğan bir estetik stil olmasına rağmen sadece sanal alanla sınırlı kalmadığı, yeni medya ve dijital kültür aracılığıyla fiziksel mekân tasarımlarını da etkilediği saptanmıştır. Bu çalışmanın amacı, dijital estetik stillerin, özellikle yeni medya ve dijital kültür bağlamında iç mimarlık üzerindeki etkilerini ortaya koymaktır.

Anahtar Kelimeler: Frutiger Aero, Dijital Estetik, İç Mimarlık, Teknoloji Mağazası, Y2K.

PHYSICAL REFLECTIONS OF DIGITAL AESTHETICS: THE INFLUENCE OF FRUTIGER AERO ON INTERIOR DESIGN

ABSTRACT

This study examines the impact of Frutiger Aero, one of the digital aesthetic styles, on interior design. The aim of the research is to explore how a digital aesthetic style is reflected in physical spaces and to highlight the role of new media and digital culture in this process. The basic characteristics of Frutiger Aero have been introduced, and its application in interior design has been detailed through example projects. The research was conducted using qualitative methods by analyzing selected interior designs. Within this framework, the content analysis technique was used, and the sample consisted of spaces from the 2000s, particularly those associated with computer and internet technologies, influenced by new media and digital culture. The findings reveal that Frutiger Aero's visual style, along with its optimistic technological outlook shaped by digitalization and technological advancements, has influenced the corporate identities of brands and their interior design strategies. Additionally, the study classified the design elements of Frutiger Aero in digital environments and identified their counterparts in interior design. The transformations these elements undergo when transitioning from the digital realm to physical spaces were also analyzed in detail. In this process, how aesthetic concepts created in the digital world are adapted to physical spaces, and the interaction between these two environments was evaluated. In conclusion, it was determined that although Frutiger Aero originated as a digital aesthetic style, it did not

remain confined to the virtual space; instead, through new media and digital culture, it has also influenced physical interior design. The aim of this study is to demonstrate the effects of digital aesthetic styles, particularly in the context of new media and digital culture, on interior architecture.

INTRODUCTION

Throughout history, various cultural and artistic aesthetic understandings have been influential during different periods. These aesthetic understandings have been shaped by variables such as the needs and technological possibilities of the time, perceptions of the world, and philosophical and ideological views. Influencing each other, these movements have led to the emergence of new styles and approaches. Over time, some movements have evolved within themselves, branching into various subcategories. Renaissance movements, for example, adopted a humanist approach and were inspired by ancient architecture. Baroque and Rococo are prominent movements of this period. While Baroque is characterized by a dramatic style with intense ornamentation, Rococo can be described as a simpler version of Baroque, using pastel colors. With the Industrial Revolution, mechanization and mass production gave rise to a design approach focused on functionality. During this period, many pioneering art movements also emerged. Art and design were approached from new perspectives. One of the most significant movements of the time, Bauhaus, emphasized functionality and minimalist forms, while Art Deco utilized luxury and geometric shapes. On the other hand, Art Nouveau used organic forms inspired by nature. In reaction to the mass production designs of the industrial era, the Arts and Crafts movement emerged. The innovations of the period and the interaction between movements continuously led to the emergence of new styles. Movements introduced new understandings by either building upon or opposing those that came before them.

Since the 1980s, the accelerating process of digitalization has led to profound changes in the design world. The widespread adoption of television, followed by the integration of computers and the internet into daily life, has been part of this process. During this time, the impact of

digitalization and technological developments on design has grown significantly. The opportunities provided by digitalization have established bridges between the virtual and physical worlds in design processes. With the development of Web 2.0 and digital media, communication has accelerated, and interactions between societies have increased. This interaction has influenced people's perceptions of design and aesthetics on a global scale, laying the groundwork for the rapid spread and development of aesthetic styles. This process has not only brought design to the physical world but also to the virtual world. Consequently, more interaction between the two environments has emerged. Digital media has provided designers with new tools and techniques, which have increased the impact of digital culture on design.

During this period, movements referred to as digital culture emerged. These developments have led to transformations in cultural forms of expression and societal perceptions of aesthetics. The rapid developments in graphic design and new media, in particular, have also influenced physical space designs. Aesthetic movements produced in the digital world have not remained confined to the virtual space but have also begun to influence the physical world. In addition to graphic design, cinema, games, the fashion industry, and spatial designs have also been affected by these digital aesthetic movements. At this point, the relationship between digitalization and design has strengthened even further. Designers have begun transferring aesthetic elements from the virtual world to the physical world. Digital culture demonstrates how designs relate to both the physical and virtual environments.

This article will focus on Frutiger Aero, one of the significant movements of digital culture. Between 2004 and 2013, Frutiger Aero was influential in advertising, media, stock images, cinema, gaming, and spatial design. The transformation of this design style, which emerged in the virtual environment, into physical spaces will be examined. The influence of Frutiger Aero's design elements on spaces will be explained through examples. The emergence of digital culture and how this aesthetic style transitioned from the virtual world to the physical world will be discussed and supported with example projects. In this context, the study will be completed with the design of a fictional interior space in the Frutiger Aero style.

Y2K ERA AND THE RELATIONSHIP WITH FRUTIGER AERO

The emergence of Frutiger Aero was influenced by the technological developments during the Y2K era and the Web 2.0 period. To understand the environment in which Frutiger Aero was born, it is essential first to explain the Y2K era. This period encompasses the late 1990s and the early 2000s. Y2K is the abbreviation for "Year 2000." The name Y2K comes from the "Year 2000 problem." The Y2K bug was a coding issue projected to cause chaos in computers and computer networks at the beginning of the year 2000 (in metric measurements, "k" represents 1,000). It was believed that this problem would render computer systems unusable (Britannica, 2024). This issue became a worldwide phenomenon at the time. TIME magazine published a Y2K apocalypse-themed cover at the beginning of 1999 (Dockterman, 2014). The U.S. President at the time, Clinton, initiated the "National Y2K Action Week" to address the Y2K problem (The White House, 1998). Publications like the "Comprehensive Y2K Home Preparation Guide" were released to help people survive the Y2K apocalypse (CNN, 1999). Thanks to the precautions taken, the transition to the year 2000 occurred without significant problems.

During this period, the turn of the millennium was marked by a sense of societal transformation, mixed with curiosity and fear about the future. This atmosphere influenced culture, art, and fashion. The Y2K era was a period when digitalization accelerated, and new media technologies became widespread. The transition of digital aesthetics from the virtual world to the physical world can be observed during this time. The content produced during this period was shaped around themes of pushing the boundaries of technology, science fiction, and the space age. These themes are often described as the "Alien Tech" aesthetic movement (Technology Connections, 2020). Alien Tech interprets future technology in a bleak and mysterious style. Alien technology, the unknown nature of future technology, and amorphous geometric forms are the nourishing sources of this aesthetic. The silver color, associated with technology and the space age, was one of the most important elements of this style. The neutrality of silver gave the aesthetic a cold and sterile appearance. The general characteristics of the Y2K style during this period can be summarized into two main categories. The first category is a style dominated by colorless and cold tones, reminiscent of a mysterious atmosphere, with heavy material textures and sharp, smooth lines. The second category includes bright and highly saturated colors, semi-translucent textures, and advanced

technological applications, representing a futuristic technology style (SHS Web of Conferences, 2023).

THE EMERGENCE OF FRUTIGER AERO WITH THE WINDOWS AERO INTERFACE

The emergence of Frutiger Aero was influenced by the design developments of its time. By the late 20th century, significant advancements were made in computer-aided design (CAD) programs. New production techniques and styles emerged in the field of graphic design, making it easier to produce design styles with more complex colors and textures. The transition from pixel-based graphics to vector-based graphics allowed for the creation of sharper and clearer images. These design developments also influenced the design approach of Microsoft's interface. The visualizations used in Microsoft's interface design were one of the primary factors leading to the birth of Frutiger Aero.

The design elements of Frutiger Aero first appeared in the Windows Aero interface. Aero is a translucent visual style used in Windows from the Milestone 5 builds of Longhorn to Windows 7 (Betawiki, 2023). Early Frutiger Aero elements were seen in Microsoft's Longhorn operating system, which was intended to succeed XP. Transparent panels and Aurora visualizations were present in this version. Although Apple's Mac OS X 10.0 interface also featured transparent panels during the same period, it exemplified the Y2K style with its metallic silver elements. Due to problems encountered in the Longhorn project, Microsoft canceled this operating system and developed Windows Vista from scratch, releasing it in 2007 (Longhorn, n.d.). The Aero interface features that were intended for Longhorn were implemented in Vista. Vista's Aero interface represents one of the first mature examples of Frutiger Aero. Following Vista, the Windows 7 version was released in 2009. Windows 7 is essentially an enhanced version of Windows Vista (Gallo, 2008). With Windows 7, the final form of the Aero interface was established. During the same period, transparent elements, skeuomorphic style icons, and nature themes also influenced the interfaces of various brands. Examples of Frutiger Aero can be seen in the 7th generation game consoles like PlayStation 3, Xbox 360, and Nintendo Wii, as well as in Samsung's TouchWiz interface and Apple's iOS 6 interface.

When Microsoft released Windows Vista, they also published a guide on their website called the Aero Aesthetics. This guide mentioned that the name Aero is derived from the initials of the words Authentic, Energetic, Reflective, and Open. The documents also addressed aesthetic considerations that designers should keep in mind when designing for Windows Vista (Microsoft, 2007). It is noteworthy that the rules for a design style were explicitly stated at its inception.

Frutiger Aero is a design concept associated with nature and technology. This style was adopted not only by Microsoft but also by other technology brands. During these years, Frutiger Aero became a part of the corporate identity of many brands. Over time, these brands also brought their corporate identities into their physical stores. Technology brands played a significant role in bringing the digital aesthetic style of Frutiger Aero into physical spaces. During this period, the influence of Frutiger Aero could be observed not only in technology stores but also in other environments.

Over time, Frutiger Aero developed a minimalist, vector-based offshoot known as Frutiger Metro. The name Metro comes from the "Metro" interface in Windows 8's flat design style. Frutiger Metro represents a broad design aesthetic using the vector-based graphic designs of the 2000s. Shiny textures, abstract decorations, humanism, nature, gradient blocks, and floral themes are elements of this style (Aesthetics Wiki, n.d.-a). Frutiger Metro can be considered a transitional element during the shift to flat design.

Figure 1

The Relationship of the Frutiger Family with Other Aesthetic Styles

(Reference: Aesthetics Wiki, n.d.-f).

Digital aesthetic styles are interconnected and share common design elements. These styles are linked to each other, partly due to their origins in digital environments. This table illustrates the subcategories of Frutiger Aero and its relationship with other aesthetic styles (Figure 1).

Frutiger Aero, which emerged with the Windows Longhorn interface, eventually lost its influence with another Windows interface. With Windows 8, Microsoft transitioned to the flat, square-shaped Metro interface. The Metro interface focuses on functionality and simplicity. This new interface became a source of inspiration for many designers, and the minimalist, clean-lined flat design approach began to spread globally.

Although Frutiger Aero was influential in many areas, it did not have a name at the time. The movement was named "Frutiger Aero" by Sofi Lee of the Consumer Aesthetics Research Institute in 2018. The name is a combination of the Frutiger font family and Windows Aero. The name "Frutiger" comes from the Frutiger font family, designed by Adrian Frutiger in 1970. While this typeface was not used in the Windows interface, it was used in other areas during that period. "Aero," on the other hand, refers to the user interface theme of Windows Vista and Windows 7. The Aero interface also influenced subsequent interface designs. Frutiger Aero is also known as "Web 2.0 Gloss." This name, rather than being a general description, refers to the glossy design elements of the style (Aesthetics Wiki, n.d.-a; Wikipedia, n.d.-b).

The naming of "Aero" is directly related to the Windows interface. In the case of "Frutiger," there is an indirect relationship with the humanist typefaces and designs of the period. However, Frutiger typefaces were not used in the Aero, TouchWiz, or MacOS X interfaces associated with the movement. At this point, no direct connection can be established between the Frutiger typeface family and the aesthetic style. The name "Frutiger" might create a misconception regarding the movement. The names of art and architectural aesthetic styles generally reflect the defining characteristic of the movement. For example, Art Deco emerged at the "Exposition Internationale des Arts Décoratifs et Industriels Modernes" held in Paris in 1925, and its name derives from this event. The name "Art Nouveau" means "New Art" in French and is associated with a gallery called "Maison de l'Art Nouveau" (House of New Art) that opened in Paris in 1895. Other styles are similarly connected to their names to some extent. Therefore, simply calling it "Aero" might suffice for Frutiger Aero. The design style was primarily

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influenced by the Windows Aero interface. The influence of the Frutiger font spans a much broader timeframe and is not the main element of this movement.

Despite discussions about the name "Frutiger Aero," it has been acknowledged by Windows. In August 2023, Windows' official TikTok account made a post related to Frutiger Aero (Windows, 2023).

Figure 2
Elements that comprise the name Frutiger Aero

Frutiger Font Family	Windows Aero

(Reference: Images sourced from Wikipedia and Windows Wallpaper (Wikipedia, 2024; Windows Wallpaper, 2009)).

On the left side of the table, examples of letters from the Frutiger Font Family are shown, while on the right side, the default wallpaper of Windows 7 is displayed (Figure 2).

DESIGN ELEMENTS OF FRUTIGER AERO AND ITS USE IN INTERIOR DESIGN

Internet technologies have influenced interior spaces both functionally and visually. An example of such spaces can be "Cybercafes." The term "Cybercafe" was first coined in early 1994 by Ivan Pope, who organized the "Towards the Aesthetics of the Future" event related to Internet and art at the Institute of Contemporary Arts in London (Asensio, 2007, p. 7). The services offered by cybercafes have evolved over time. Browsing the web and exchanging emails with friends were the primary functions of these spaces in the beginning (Asensio, 2007, pp. 7-8). Frutiger Aero, which is associated with technology, has also influenced interior spaces, especially in visual aspects.

During the period when Frutiger Aero was influential, it had not yet been named. However, the elements that make up this movement were popular in the design world and were used in interior design.

In this study, real projects were selected for examination. Spaces in the Frutiger Aero style can also be found in games or virtual environments. However, the purpose of this study is to examine how a digital aesthetic influences real-world spaces. Additionally, interior spaces produced in the Frutiger Aero style with artificial intelligence have led to misinformation on social media. People mistakenly believe that these spaces exist in reality. This, especially for the still-emerging understanding of Frutiger Aero, contributes to a false historical narrative. Moreover, Frutiger Aero is sometimes confused with movements like Retro-futurism, Psychedelic, and the 1980s.

In the following subheadings, the design elements of Frutiger Aero will be examined in detail. The origins of these elements in the digital realm and the key aspects of this aesthetic will be explained. Additionally, selected case projects will be analyzed to demonstrate how these design elements have been adapted to physical spaces.

Geometric Forms
Frutiger Aero is a design style with soft edges in digital designs. These forms can also be seen in interior design. However, it would not be accurate to say that all interior spaces influenced by Frutiger Aero only feature rounded forms. In some interior design applications of this style, sharp edges can also be found. Frutiger Aero is considered a futuristic style. Soft edges and

amorphous forms are often associated with futuristic designs. The use of amorphous and soft-edged forms strengthens the influence of the style.

Figure 3

Interior design of O2 Flagship Store (2002)
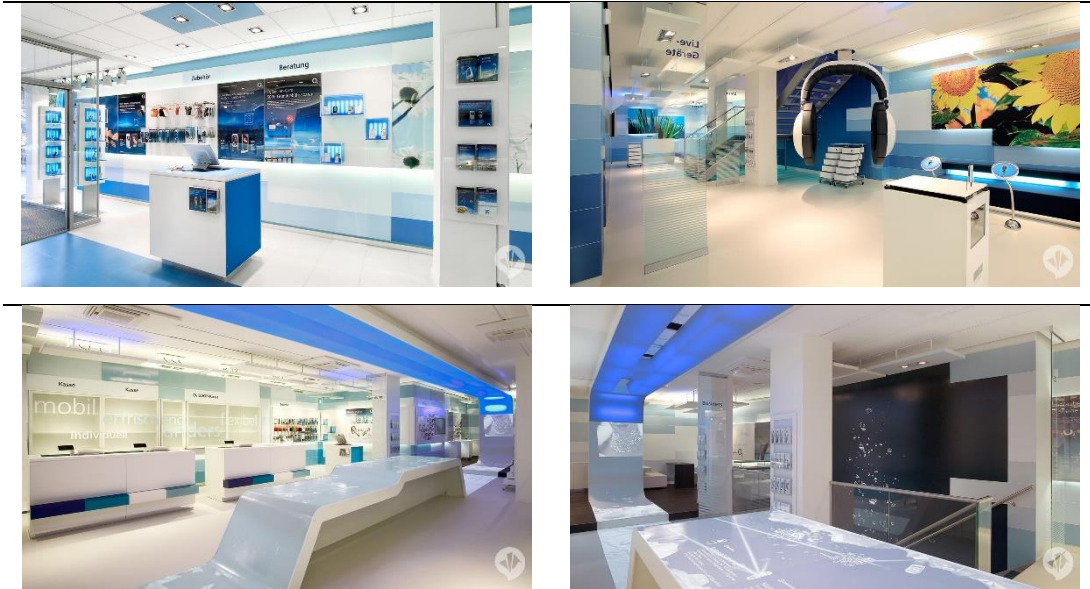
(Reference: (Dan Pearlman, n.d.).

The O2 flagship store at Marienplatz in Munich was born from the needs of a mobile generation (Figure 3). The concept reflects the desire to "slow down" dynamic daily life, the need for personal service and emotional connection, as well as the wish for self-determination and collaborative decision-making. With O2, the aim was to develop a smart world concept where not only the store design but also the exhibits, media placements, lighting, sound, and scents were harmoniously integrated. In 2005, the store concept for this destination was awarded the IF Communication Design Award and the ANIMAGO Award (Dan Pearlman, n.d.).

The O2 flagship store uses the brand's corporate colors, shades of blue and white. Smooth and flat surfaces are prominent in the space. The wall surfaces feature visuals with nature and technology themes. It is a good

example of Frutiger Aero's relationship between nature and technology. The furniture is designed in basic geometric forms such as rectangles and squares. The store includes a counter design that extends across the ceiling and floor. Video projections are displayed on the counter surface within this confined space. It is an example of a store that visually and functionally reflects the technology of the time.

Skeuomorphism

In user interface and web design, skeuomorphism is the attempt to replicate the appearance of a three-dimensional object on a two-dimensional surface (Baker, 2017). Examples include a notepad visualized to look like a real notebook or a calculator application with a texture resembling an actual calculator. The goal is to use familiar design elements to make it easier for users to interact with the application. Skeuomorphism was influential in interface design from the 1980s until the 2010s (Figure 4). However, it significantly lost its influence with the rise of flat design in the early 2010s.

Figure 4
Elements that comprise the name Frutiger Aero

iOS 5 (2011) Interface	DisneyXD Promotional Images
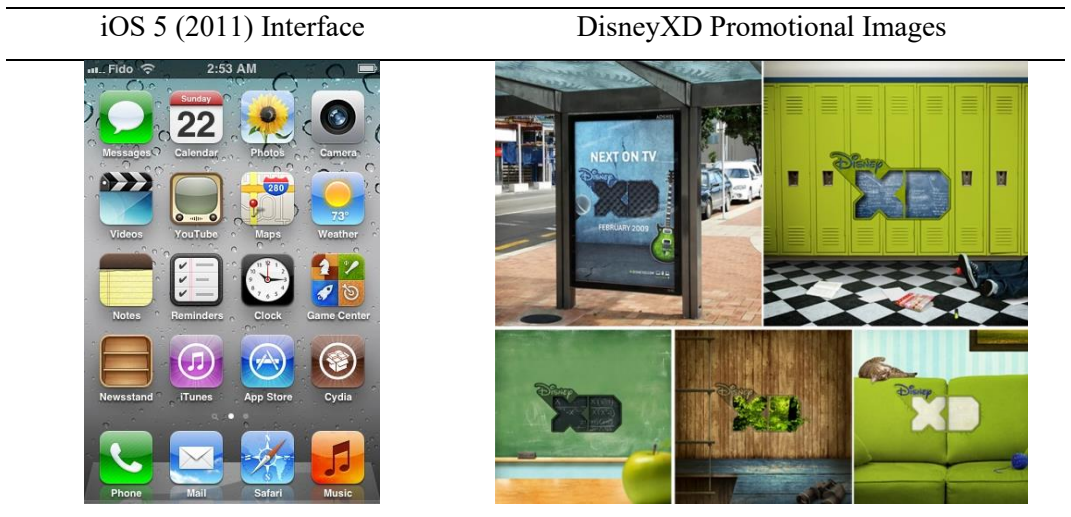
(Reference: Aesthetics Wiki, 2024a; Aesthetics Wiki, 2024b).

Skeuomorphism has been used in various design fields, including architecture, interior design, jewelry, and ceramics. Examples include a wood texture on a plastic wall, a fabric-like mesh effect on a bracelet, or painting a material to resemble metal, brick, or concrete. When the concept is expanded, sound can also be incorporated into skeuomorphic design (Gatsou & Farrington, 2021). For instance, in a digital camera application, the sound of a camera shutter when pressing the capture button is an example of skeuomorphism.

The promotional images in Figure 4 demonstrate how Disney XD applied its logo to spatial elements. The logos are visualized to blend with the texture and material of the surface they are on. For example, the logo on a green chalkboard appears as if it has been written with chalk on the board (Figure 4).

In interfaces designed under the influence of Frutiger Aero, skeuomorphism was one of the cornerstones of the design. However, it would not be accurate to generalize that skeuomorphism was always used in spaces designed with the influence of Frutiger Aero. Skeuomorphism is a broad design concept used in spatial design and is not limited to a specific style.

Color Palette

Frutiger Aero, influenced by the screen technologies of its time, features a vibrant color palette. This aesthetic style consists of bright and gradient colors. Due to the influence of ocean and nature themes, shades of blue and green are particularly associated with this movement. Ocean blue and bright green tones also convey concepts of freshness and naturalness. Bright colors like orange and yellow were also used in this movement. These colors add energy and dynamism to the designs. The color palette of Frutiger Aero reflects the optimistic technological spirit of the era.

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Figure 5

McDonald's flagship restaurant (2003)

(Reference: (Retail Design Blog, 2011).

In 2003, McDonald's decided to redesign some of its branches in the United Kingdom. One of these projects was the renovation of the largest branch on Oxford Street in London by SHH (Figue 5). After the renovation, the restaurant began to attract interest among teenagers. Although the designers focused on adolescent customers, areas were also designed for families and other customers. The restaurant's design incorporated nature-inspired and abstract graphics. Wi-Fi was provided throughout the entire restaurant, creating a space where young people could socialize. Additionally, the restaurant offered internet and PlayStation terminals, as well as a large screen displaying the McDonald's channel (Asensio et al., 2007, p. 111).

This project serves as an example of how digital culture influenced spaces both functionally and visually.

The period during which the restaurant was designed coincided with the early years of Frutiger Aero's emergence. The vibrant colors, digital graphics, and nature concepts that define Frutiger Aero can be seen in this interior space. The facade and interior of the restaurant feature McDonald's corporate colors of yellow and red. The rest of the space includes furniture and wall graphics in blue, red, yellow, and orange. There is also a wall panel inside the restaurant with large, green fern leaf images, creating a contrast with the rest of the color palette in the space. The green leaves add a sense of naturalness to the space. The use of plant visuals instead of live plants in the interior strengthens the concept of a digital aesthetic style in the space.

This example also illustrates how dining spaces have transformed in the context of new media technologies. Fast food restaurants like McDonald's are not just places for dining but also spaces where young people socialize and where events like birthday parties are held. With digitalization, the ways people socialize have also changed. These venues had to adapt to this shift. At the time, young people used to play PlayStation at home or in gaming centers. By incorporating this service, McDonald's aimed to attract a young audience. Today, different types of venues offer gaming consoles for visitors to use. McDonald's adapted to this situation with screens. In addition to traditional advertising campaigns, McDonald's channels were broadcast on in-store screens, which demonstrates the brand's adaptation to the digitalization process.

Bright and Transparent Surfaces

One of the most distinctive features of Frutiger Aero is the use of bright, transparent, and colorful surfaces. In interior design, these effects are achieved through materials such as glass, acrylic, polycarbonate, and polished metal. These effects can be further enhanced by using concealed lighting alongside these materials.

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Figure 6
Poste Italiane (2007)

 (Reference: (Archilovers, n.d.).

Designed by Massimo Iosa Ghini, Poste Italiane is one of the successful examples reflecting the color and texture effects of Frutiger Aero (Figure 6). The project, completed in 2007, is one of the new generation post offices. Inside the post office, interactive touch screens allow for interaction with products and services (Archilovers, n.d.). Frutiger Aero is a movement associated with technology, making this an important example of how its technological aspect is utilized in a space.

The interior features transparent and glossy surfaces, with curved forms throughout the space. These surfaces are highlighted with concealed LED lighting. There are rooms separated by curved glass panels, where circular halftone patterns are applied to the glass surfaces to ensure privacy. The design is dominated by the brand's corporate colors of blue, yellow, and green.

Nature Theme and The Promised Future

In Frutiger Aero, nature visuals and images depicting a future intertwined with nature are used. The inclusion of these two elements has different underlying reasons. The use of nature visuals is linked to the HD TVs of the era and the iconic "Bliss" desktop wallpaper from the "Luna" theme of Windows XP. On the other hand, city visuals, which can be described as ecopunk, are explained by the technological outlook of the time (Technology Connections, 2020).

By the late 1990s, HD televisions had emerged. Unlike analog signal-based television systems, HD TVs use digital signals to transmit video and audio information. Analog TVs often experienced blurring, interference, and color fading. Due to digital signals, HD TVs offered clearer, sharper images with a broader color gamut. During this period, advancements in screen technologies and visual marketing strategies contributed to the strong presence of nature themes in the digital world. To demonstrate the image quality of HD TVs, technology stores used multi-colored, nature-themed visuals. Coral reefs and close-up flower photographs were particularly effective in showcasing the power of this technology. HD imaging technology was also used in monitors and phone screens, where the same visual marketing was applied. After the era of two-colored phone screens, these new colorful screens drew significant attention. In addition to HD screens, the "Bliss" wallpaper from Windows XP became highly popular during the same period and inspired many brands (Technology Connections, 2020).

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Figure 7
Amgen INC.

(Reference: (Sussman/Prejza, n.d.).

Sussman/Prejza completed a project at the Amgen Inc. campus in South San Francisco for the Los Angeles County Arts Commission (Figure 7). In collaboration with Johnson Fain, they renovated the employee cafeteria. By using nature images that reflect simplicity and vibrancy, a language that explores the science of nature was created. Through the abstraction of images and patterns referencing technology, new relationships were established between art, nature, science, curiosity, and ultimately, inspiration (Sussman/Prejza, n.d.).

When transferring real nature images and textures onto two-dimensional surfaces, print resolution and colors are among the most important factors. Close examination of the surfaces should not reveal pixelation or blurriness,

as this would be undesirable. Therefore, attention must be paid to the quality of the technology and materials used in the printing process. Such realistic images can be integrated into interior design using various techniques. In the example project shown in the table, nature visuals were used alongside vector patterns and monochromatic panels. The halftone dot patterns and colored panels overlaid on the images broke the sense of realism in the visuals. While the images reflect nature, they also became an integral part of the interior concept.

Vectorgarden

Vectorgarden is a subgenre of Frutiger Aero and Frutiger Metro. It is characterized by the extensive use of minimalist abstract ornate patterns, flowers, auroras, butterflies, bubbles, along with gradients, transparent, and glossy textures. The color scheme of Vectorgarden typically consists of bright, monochromatic, or two-toned color palettes that contrast with white. This aesthetic style was influential in the mid-2000s and early 2010s (Aesthetics Wiki, n.d.-a). During this period, it had an impact on many fields related to art, media, and technology.

Vectorgarden graphics have been influential in many design-related fields. Especially in the 2010s, this aesthetic style could be observed in music videos and anime opening and closing sequences. This style also reflects the transition between skeuomorphism and flat design. Nature motifs and abstract forms were visualized through the flat design approach. The depiction of nature in skeuomorphism and the minimalist colors and forms of flat design combined in this aesthetic. The use of this visual style by famous brands and in media content further increased the popularity of Vectorgarden graphics. During its influential period, the visual power of rising digital media platforms allowed this aesthetic style to spread more easily.

Figure 8

Casio (2006)

(Reference: (D&AD, 2006).

An example of this aesthetic style is the Casio store, which opened in 2006 on Carnaby Street in London (Figure 8). At that time, Casio had a broad Casiology campaign aimed at increasing consumer brand awareness. Casio's goal was to make the brand clearly understood from the outside while showcasing theater and movement throughout the store. Brinkworth created a forward-thinking and contemporary retail environment that was respectful of Casio's brand heritage without being retrograde. The graphics and images from Grem Creative's Casiology advertising campaign of that time were used in the store (D&AD, 2006). It serves as an important example of how

the visual styles used in brand promotions can be reflected in physical spaces.

The store's concept was built on a white background. The display elements were made from glossy blue mirrors. The reflective surfaces added depth and movement to the space. The interior features dynamic vector graphics spread across the floor and walls. The graphics include flowers, leaves, butterflies, birds, and geometric forms combined together. These types of drawings are examples of the Vectorgarden aesthetic style.

FRUTIGER AERO EXAMPLE OF A FICTIONAL SPACE CREATION

In this section of the study, an example of interior space design was created using the design elements of the Frutiger Aero style (Figure 9). The visuals were generated in Midjourney and edited using Adobe Photoshop. This space represents the flagship store of a fictional technology brand from the 2010s. The store is designed for the sale of technology products.

The space is built upon Frutiger Aero's characteristic design elements, which include bright, rounded, and fluid forms. The color palette consists of vibrant green, blue, and white tones. These bright and dynamic colors refer to both nature and technological advancements. The white surfaces and flowing forms are intended to contribute to the store's futuristic atmosphere. The LED light strips on the ceiling emphasize the fluid forms within the space. The combination of bright lights and smooth surfaces enhances the modern and technology-driven atmosphere of the store.

In the context of new media, the store's interactive digital screens provide visitors with information about the products. Through these screens, visitors can directly access details about the features, technical specifications, and prices of the products. At times, visitors may prefer not to interact with store staff. In such cases, they can independently access the information they need through the interactive screens, allowing them to obtain product details freely without the guidance of store personnel.

Other digital screens throughout the store feature abstract graphics and nature-themed visualizations. These visuals bring Frutiger Aero's digital style and eco-friendly aesthetic into the physical environment. The nature visuals aim to add a sense of calm and warmth to the store's technological atmosphere. In this way, Frutiger Aero demonstrates how a reference to

nature can be maintained even in an environment that showcases high-tech products.

The store also includes seating areas where visitors can relax. Walking around a shopping mall for extended periods and standing to examine products can be tiring. For visitors, these relaxation areas provide a place to rest during the decision-making process.

Additionally, there are office spaces within the store for customer service. The surfaces of these glass rooms have been decorated with visual overlays. The patterns on the overlays strengthen the overall aesthetic of the space. This fictional interior design example aims to demonstrate how Frutiger Aero can be translated from the digital world to a physical environment. The store, with its bright colors, digital graphics, and fluid forms, presents technological progress with an aesthetic that blends nature and technology. At the same time, this space, integrated with new media technologies, offers a shopping experience where digital and physical interactions seamlessly intertwine.

Figure 9
Fictional Technology Store

CONCLUSION

This study has explained the Frutiger Aero aesthetic style and illustrated its impact on interior design through example projects. The purpose of the example project design presented at the end of the study is to contribute to a better understanding of this style. The emergence of digital aesthetic styles like Frutiger Aero is closely linked to technological developments and the rapid spread of new media technologies. Media tools such as TV commercials, digital screens, mobile phones, and music videos developed rapidly during this period. Frutiger Aero stood out as a positivist design

movement preferred for the representation of products and concepts through these new media channels.

Frutiger Aero played a significant role in shaping the corporate identities of technology brands during its active period. By using this digital aesthetic understanding in their store designs, brands contributed to the incorporation of this style into interior design. Technology brands often draw inspiration from each other or from popular styles of the time, and these influences accelerate the spread of aesthetic styles. Additionally, the rise of social media and digital platforms expanded the influence of Frutiger Aero, allowing this aesthetic style to spread more quickly. The optimistic and futuristic visual language of Frutiger Aero was quickly adopted through new media and reached a wide audience.

This study has shown that design trends that develop in digital environments are not confined to the virtual world but also extend into physical spaces. These digital design styles have been particularly influential in spaces related to computer and internet technologies. While some spaces were designed entirely within the context of the Frutiger Aero aesthetic, others incorporated only certain elements of the style.

The characteristic elements of Frutiger Aero, such as bright surfaces and curved forms, can also be seen in other design styles. This can lead to confusion regarding whether a space is designed in the Frutiger Aero style or another aesthetic framework. It has been observed that some futuristic spaces with bright surfaces and curved forms are mistakenly identified as Frutiger Aero on social media. In this context, the period during which these spaces were designed and the technological influences of the time should be considered. Frutiger Aero is closely associated with the technological optimism and digitalization wave of the early 2000s. This aesthetic spread rapidly through new media and digital platforms. However, Frutiger Aero may sometimes be confused with the Y2K aesthetic. While both movements share common themes such as skeuomorphism, gradients, futurism, and a focus on technology, they differ in their perspectives on technology. Y2K reflects the uncertainty and anxiety about future technologies, while Frutiger Aero presents a more optimistic approach by showcasing technology in harmony with nature.

In conclusion, this study has shown that digital aesthetic styles form a vast network of interaction driven by the influence of new media technologies. It has been demonstrated that these styles are not limited to digital spaces but also influence physical environments. The rapid development of new media tools and the reach of social media platforms have played a key role in transferring digital aesthetic concepts into physical spaces. Frutiger Aero introduced an innovative approach to interior design by combining nature and technology with an optimistic perspective. This study aims to contribute to a deeper understanding of the relationship between digital design styles and physical spaces.

This research has focused on a specific aesthetic style. There are other aesthetic styles that have emerged from digital environments, such as Frutiger Aero. Future studies could examine other digital aesthetic styles in a comparative manner and investigate their impact on interior design. The evolution of digital aesthetic concepts could be explored in greater depth. With the rapid development of new media technologies, the relationship between digital aesthetic styles and new platforms such as augmented reality (AR) and virtual reality (VR) could become the focus of future research. These new platforms are beginning to merge digital and physical spaces. In this context, studies on how new media technologies shape design concepts could provide insights into the future directions of digital aesthetics.

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