

as a “form follows function” manifesto. I believe that a “functional” design can still have “allure” and “charm” and can exist without being called “dry” and “mechanical.” For example, as a design movement that is known to be relatively rich in stylistic ornamentation, Art Nouveau can be regarded as one of the most “stylish” examples of industrial aesthetics, if one considers the types of materials used, the way they were combined and the constructive details involved.

On the other hand, it is possible to regard the lace-like combination of unusual forms we only see in industrial buildings as a type of ornamentation. For this reason, I don't believe industrial aesthetics is directly connected to the notions of “purism” or “perfect form” associated with the industrial revolution and the machine age. I believe there is a certain depth of “informality” and “adaptability, flexibility” that you can internalize in the nature of industrial buildings. This flexibility takes the symbolism found in some architectural structures to another dimension. For instance, there is a clear representation of “power” in skyscrapers, each competing to be taller than the other; or in fascist architecture, which is designed with a scale way beyond human dimensions and strictly symmetrical compositions that reflect the dominant order. The industrial building, however, lacks such symbolism; it underlines the collective, not the individual, and this why it may be considered as an icon of anonymity.



As a nation, we have longed for industrialization and its benefits at least since the Early Republic, but for some reason we have a dislike for the industrial landscape and its components. Having recognized industrial buildings as filthy, noisy, polluting, ugly, and bulky structures; we do not spare them a dear place in our hearts though kept in our field of vision. The aim of this project is to unveil the hidden beauty of industry, and to bring it a bit closer to our hearts. As a matter of fact, photographic works that constructed industrial aesthetics were produced at a very early stage (for example Margaret Bourke-White in the 1930s); continued throughout the 20th century (Bernd and Hilla