

# Industry as Icon: Industrial Aesthetics

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Design, by its own nature, strives to be “different”, it gives a certain object its identity by “transforming” it and excluding others. Fashion, industry, architecture and graphic design always seek the new and they actually should in any case, in order to continue their existence. Furthermore, there have been / will always be, creative processes where function takes precedence, forms are created in response to needs. Despite the fact that functional design processes and resulting end products are usually regarded as obstacles to a freer creativity, they are “designs” anyhow. The fact that the starting point is different should not necessarily prevent us from perceiving a functional production process / product as “design.”



Industrial aesthetics is one of the most profound formations to be the outcome of functional design processes, and makes a considerable contribution to the general concept of “aesthetics.” Some buildings that incorporate industrial aesthetics such as gasworks, water towers, factories, ports, shipyards, and bridges are regular daily encounters, which remind us the “constructivist” look we have long forgotten. We barely glance at them, while most totally ignore them, and stay with “everyday” designs of our daily life.

Industrial aesthetics is not about ingratiating, promoting or selling itself, buildings sampling industrial aesthetics do not have to sell in millions in order to exist. As a consequence, industrial buildings are designed “to a necessary degree” and the resulting design language is very