Machinery Landscapes

Avci, Ozan[1]

[1]MEF University Faculty of Arts Design and Architecture Department of Architecture, Istanbul / Turkey.
https://orcid.org/0000-0003-4346-043X
avcio@mef.edu.tr

Citation: Avci, O. (2022). "Machinery Landscapes" UOU scientific journal #03, 158-163.
ISSN: 2697-1518. https://doi.org/10.14198/UOU.2022.1.14

In late 19th and early 20th centuries modernist architects discussed the "machine aesthetic" in which form is to follow function. "This belief in "functional form," in a "machine aesthetic," betrays the extent to which modernism misunderstands its own "aesthetic" uses of technology. Indeed, modernist aesthetics are very often based on "the myth of functional form." Taking technology and mass production as models for art and artistic production does not, after all, make modernist art inherently more functional (1). As Reyner Banham has shown in discussing architectural modernism, its "functional forms" were rarely particularly technological or functional; they merely "looked" technological, functional (2)".

"The "machine aesthetic" of modern design was, then, precisely that: an aesthetic, a style, a simulation of the rationalised, standardised forms of machines and factories, often abstracted from any functional or instrumental context. Here, the "aesthetic" of functional, technological form leads modernism—albeit unknowingly—to a conception of "technology" that is less a matter of functionality or instrumentality than of style, of aesthetics. The machine aesthetic's simulation or reproduction of "technological style" enables technological form to be separated from function; it allows a technological style or aesthetic to be "freed" or "unsecured" from its previous, functional context. This capacity for simulation or reproduction is only enhanced by the rise, so crucial to modernist aesthetics, of technological reproducibility. If the machine aesthetic's reproduction of technological style splits style from function, with the rise of technological reproducibility, the function of technology itself begins to become a matter of reproduction, of simulation (3).

In this workshop we will discuss machine aesthetics through landscape and we will design collective landscape(s) together. Each student will draw machines first. These drawings will be black and white line drawings and the format of the drawings will be vector based, preferably drawn on Adobe Illustrator. Then each student will share his/her drawing with the others and we will have a pool of machine drawings. After this collection, students will work as groups of two and design their own machinery landscape by using all of the drawings in the pool. At the end, we will have various imaginary landscapes that have similar DNAs.

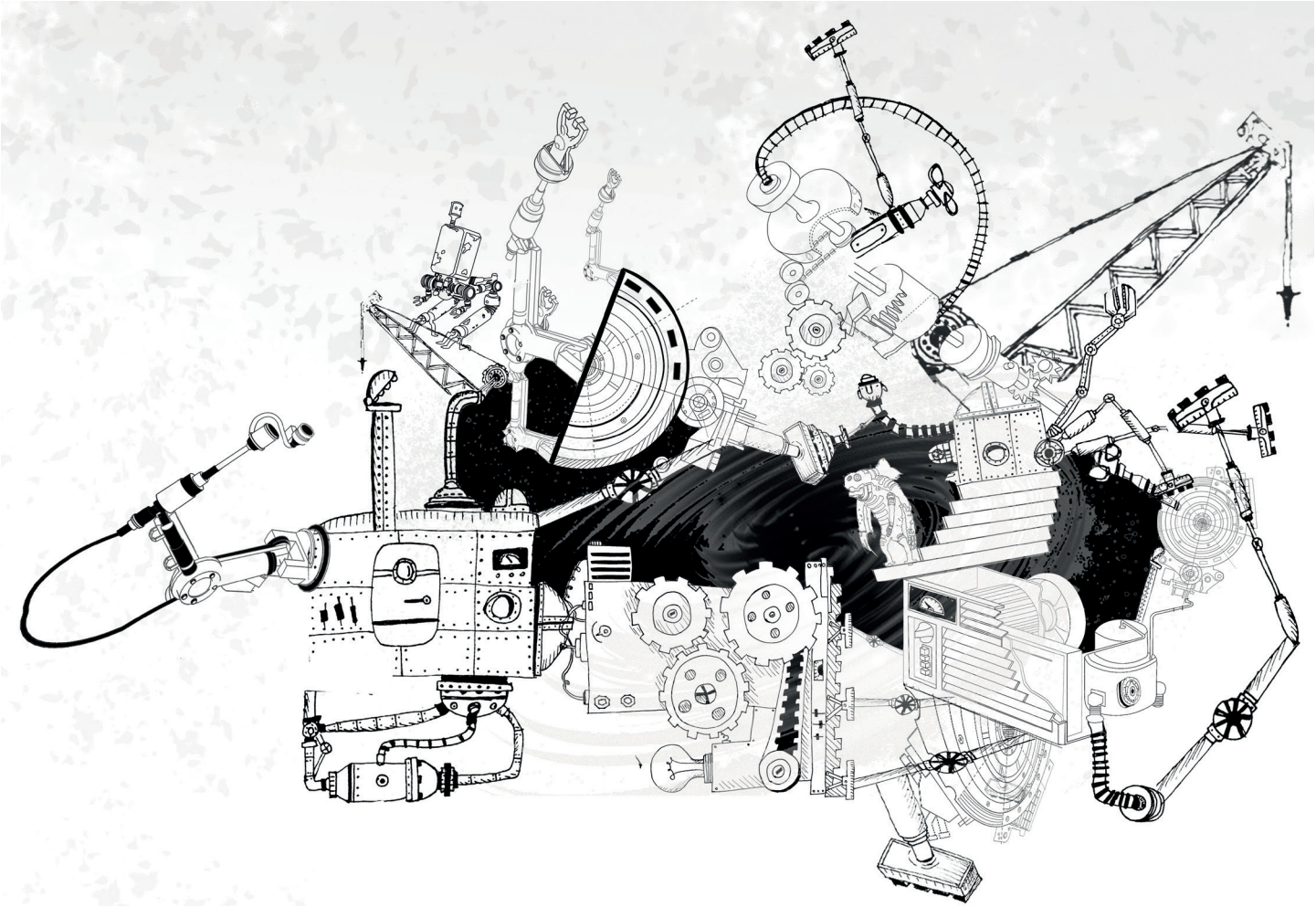

Fig. 1 - Anja Bakullari and Pelin Yardımcı

NOTES

1. R. L. Rutsky, “High Technē_ Art And Technology From The Machine Aesthetic To The Posthuman-University of Minnesota Press (1999), p.11
2. Reyner Banham, Theory and Design in the First Machine Age, 2d ed. (Cambridge: MIT Press, 1980 [1960])
3. R. L. Rutsky, “High Technē_ Art And Technology From The Machine Aesthetic To The Posthuman-University of Minnesota Press (1999), p.11-12

STUDENTS WORK:

Anja Bakullari and Pelin Yardımcı
Dorna Farrahi and Beyzanur Meriç
Eslem İnce
İpek Erişen and Joschi Kron
İlir Gökhan and Elora Perez
Mohammad Gerami and Asiye Nur Öztürk
Nilay Aslan and Niklas Klinck
Thomas Piacenza and Zümra Ocak

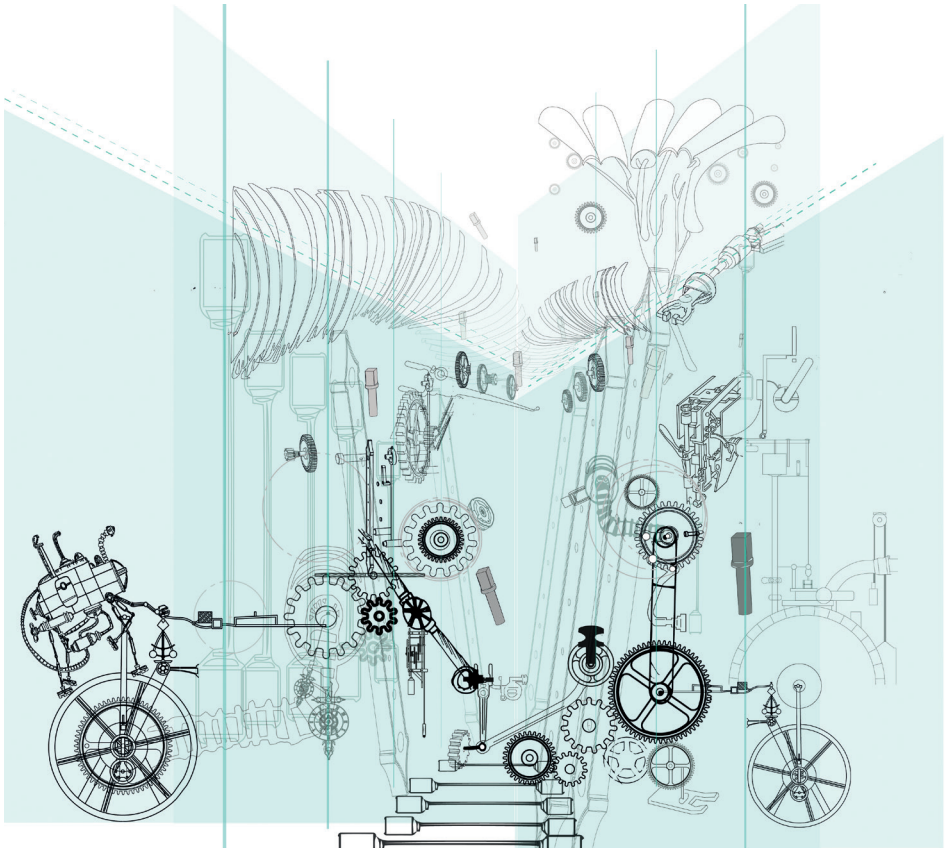

Fig. 2 - Dorna Farrahi and Beyzanur Meriç

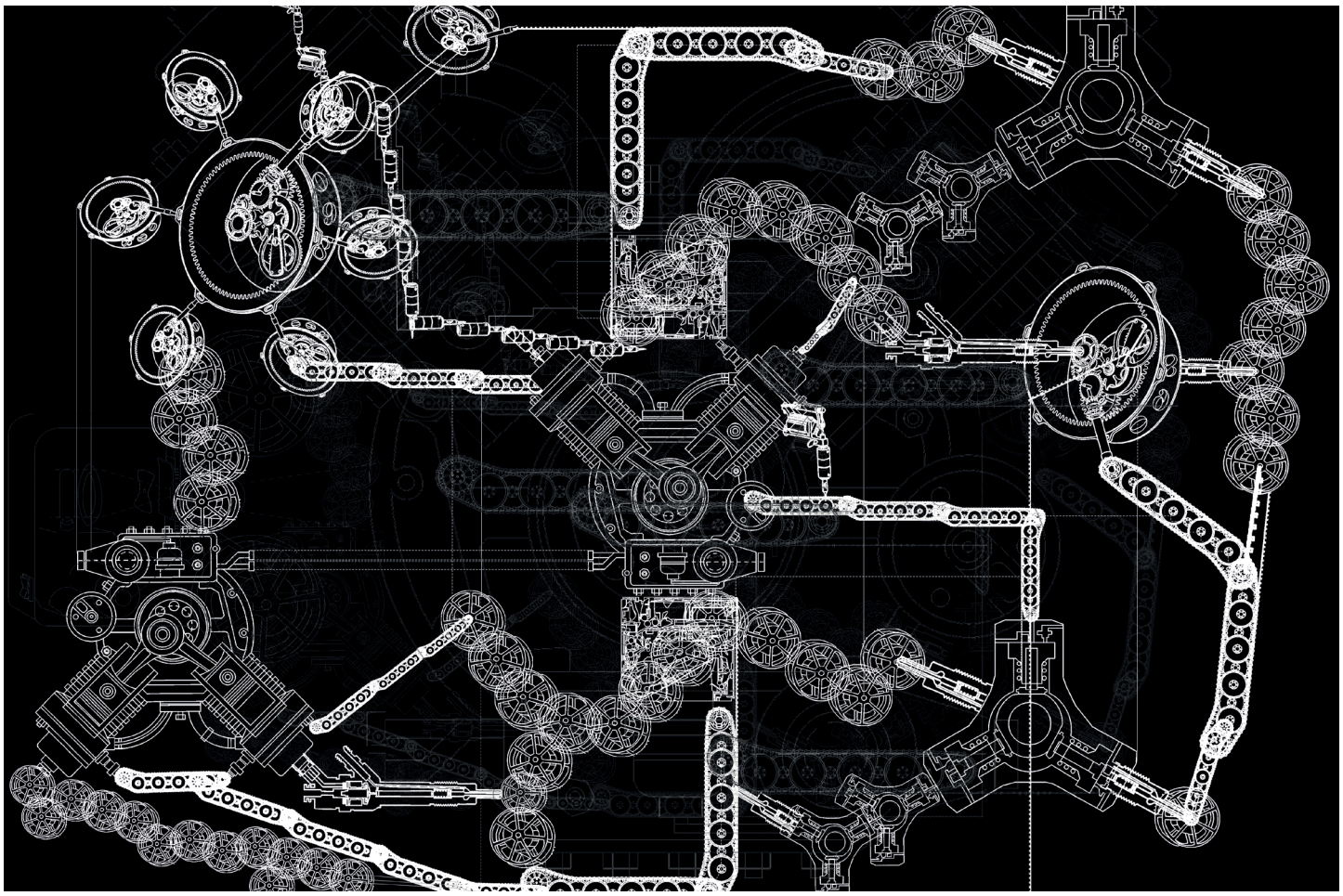

Fig. 3 - Eslem İnce

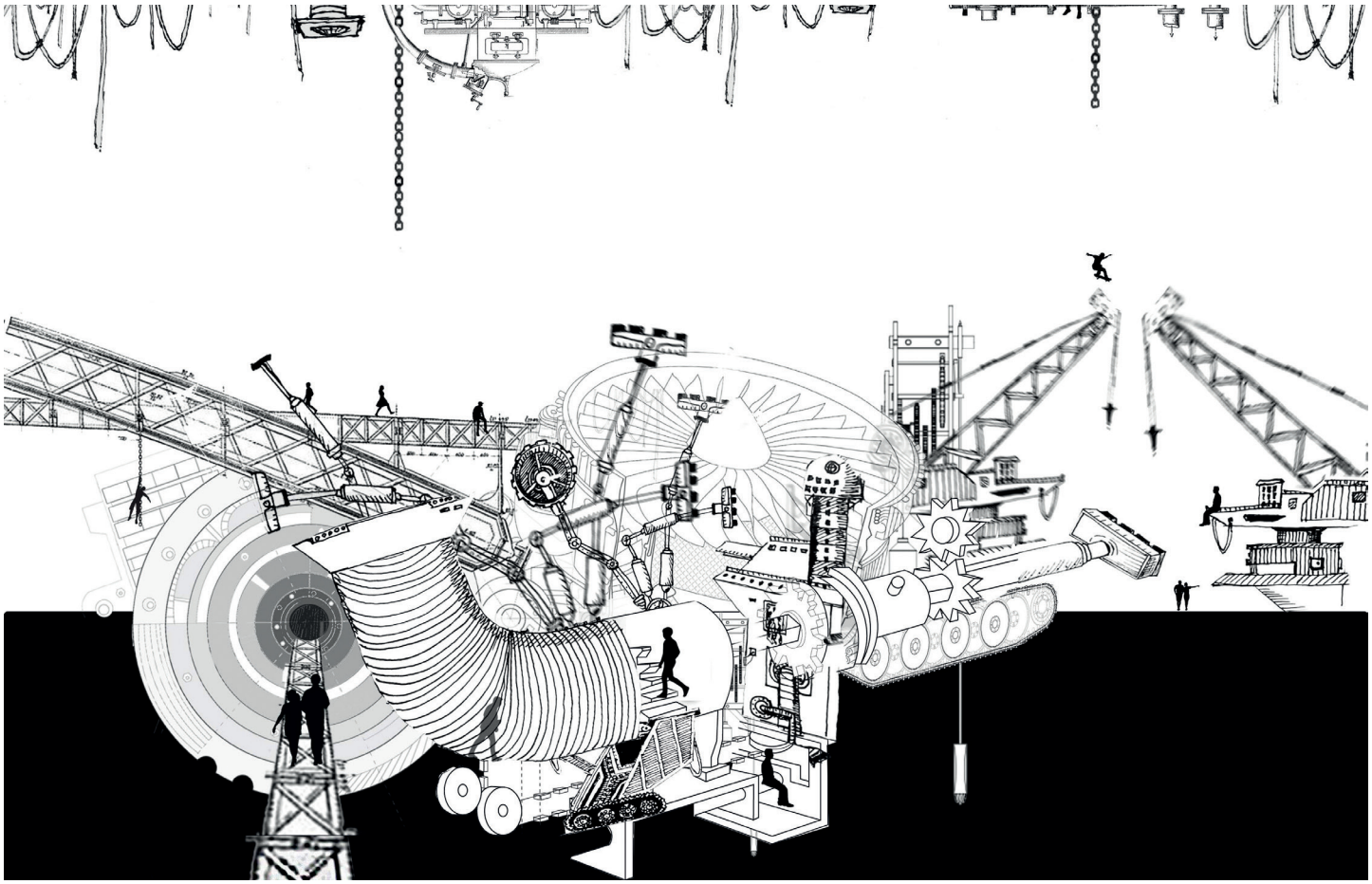

Fig. 4 - İpek Erişen and Joschi Kron

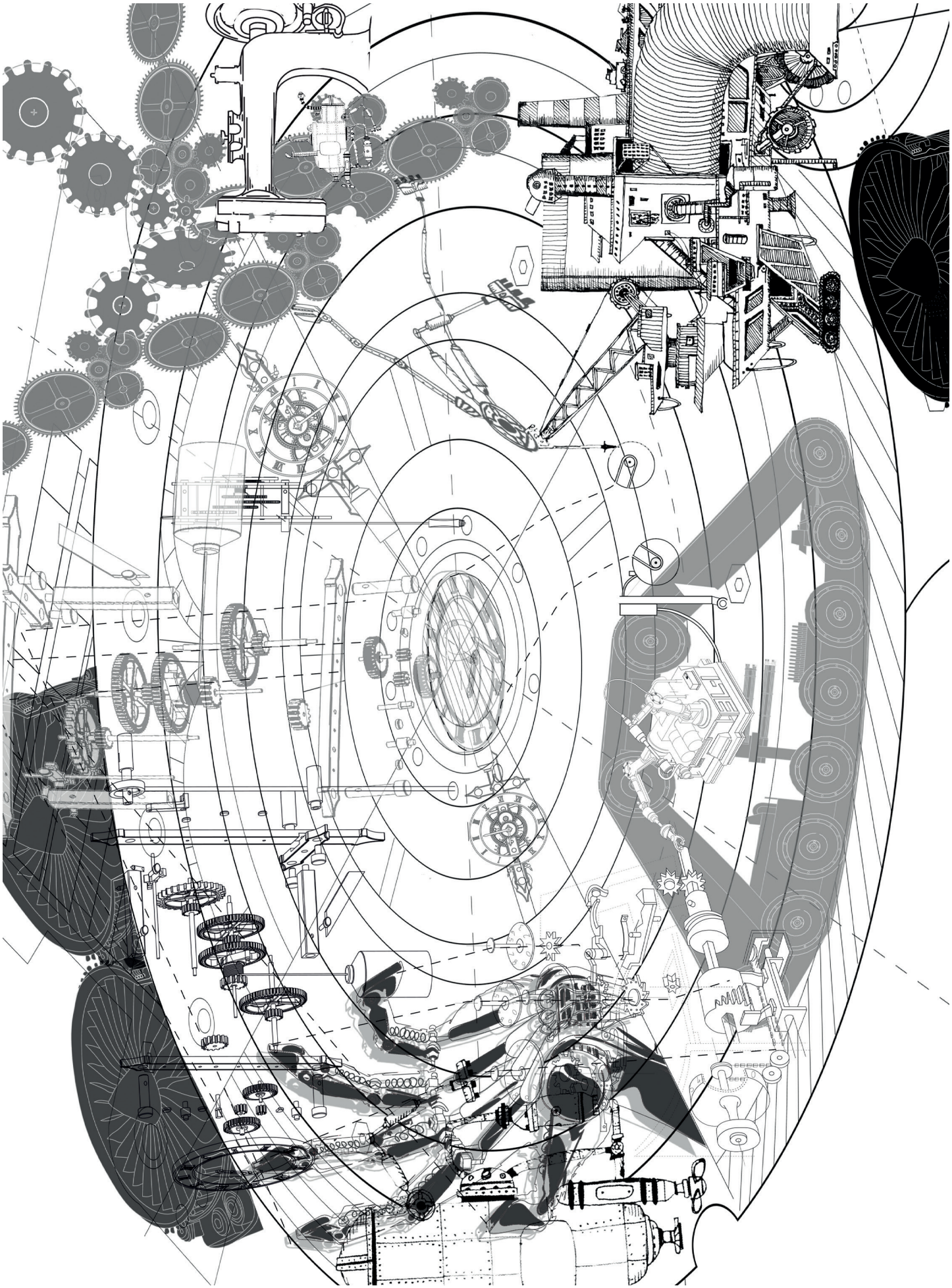

Fig. 5 - İlir Gökhan and Elora Perez

Fig. 6 - Mohammad Gerami and Asiye Nur Öztürk

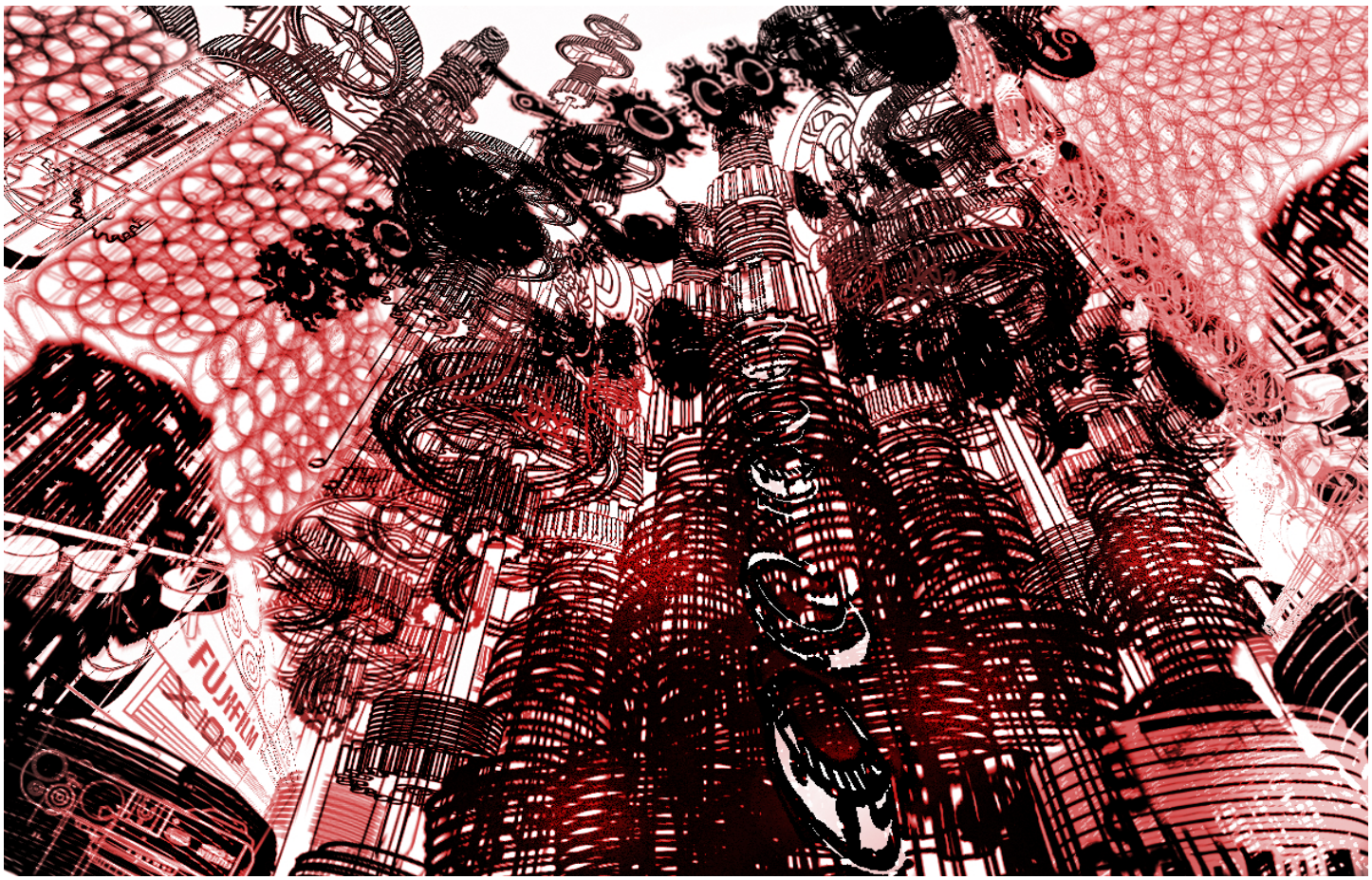

Fig. 7 - Nilay Aslan and Niklas Klinck

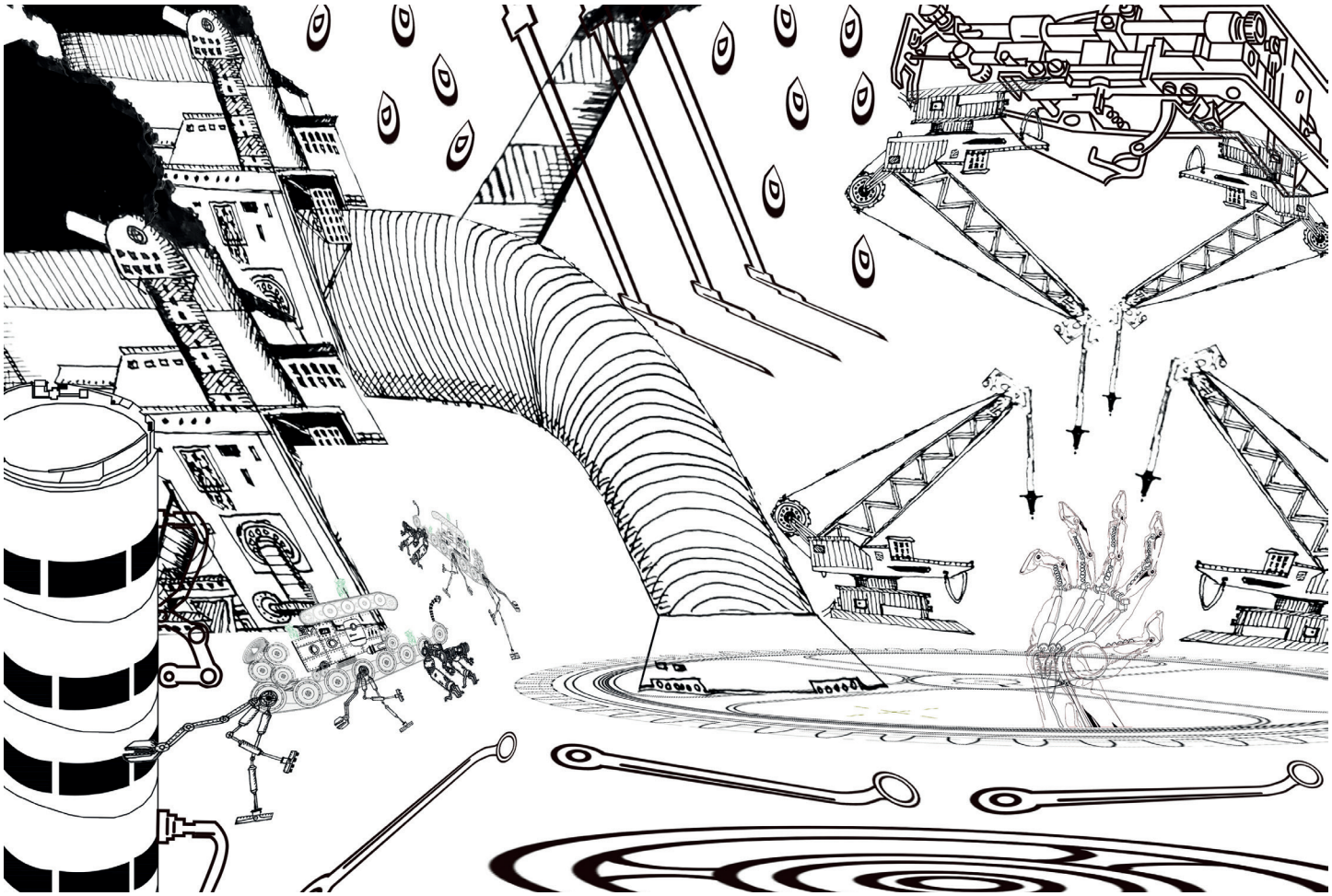

Fig. 8 - Thomas Piacenza and Zümra Ocak