

*POP-UP* makerlands

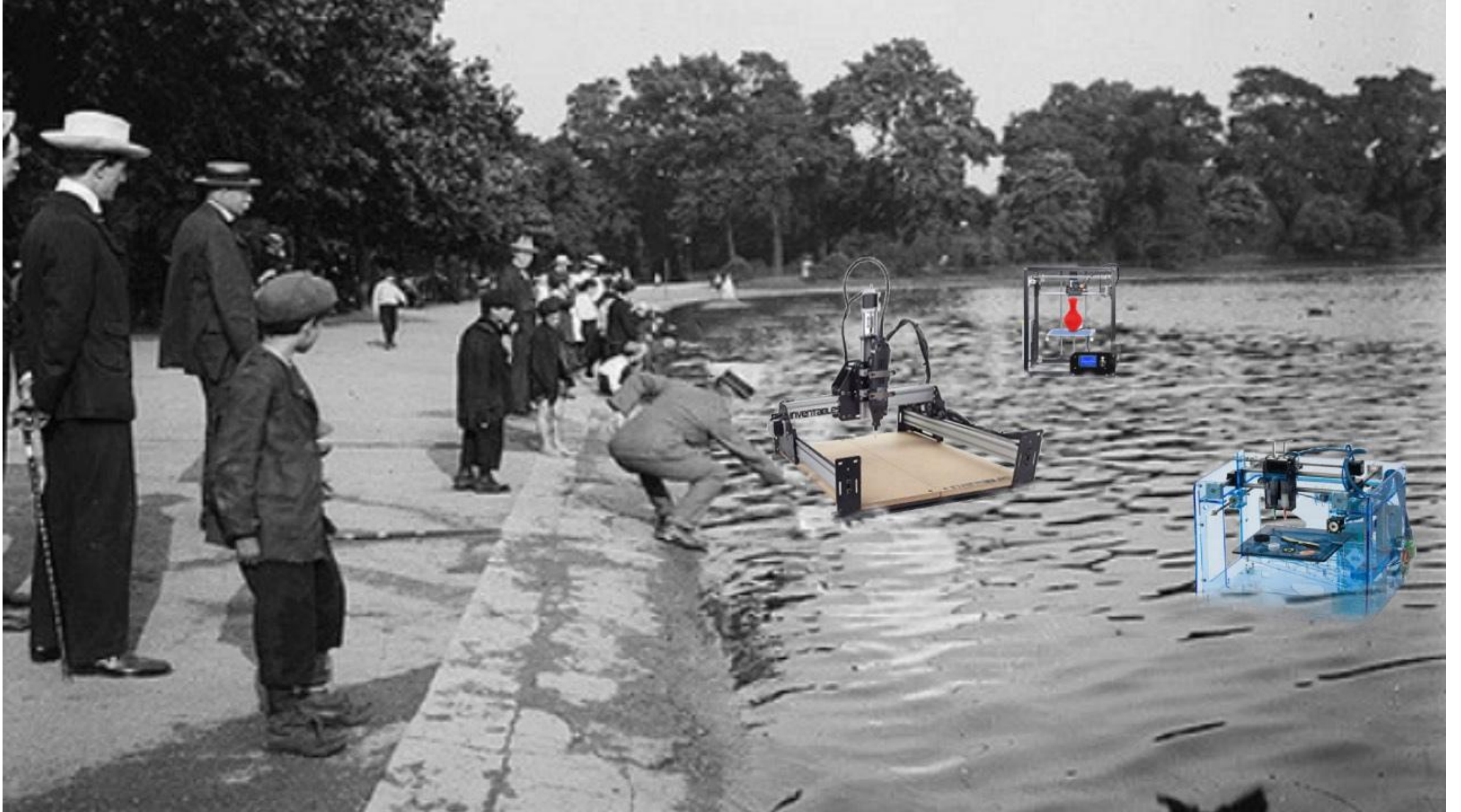


## Man to Maker

The concept of **Homo Faber** discussed in Dale Dougherty's book 's opening chapter. He retells the history of the concept of Homo Faber explaining that it refers to "man the maker". This concept has evolved through time, humans as tool makers; to humans as artisans, inventors, and innovators; and finally, humans as DIYers, hackers, hobbyists, tinkerers, YouTube influencers following a history linked to a variety of social and cultural developments (2016). To put it in a more day-to-day context, Dougherty simply declares that ***we are all makers*** (2016). Similar to "man the maker" view, Stoyanova (2017) argues that humanity's relationship to "making" begins with the Greek philosophers; Plato and Aristotle. They both distinguish *techne* (craft - making) and *episteme* (knowledge). Plato argued that knowledge can be derived from the practice of making but it is incomplete without the application of higher orders of thinking or reasoning to reveal the true form of things. However, Aristotle defines making as a kind of knowledge directed at production. Stoyanova claims that there are contemporary makers that are content to produce in this way, whose production is not geared towards the discovery of some underlying truth about society or culture (2017). Besides, it is important to remember that these two classical thinkers that we can read the beginnings of a relationship between the act of making and knowledge production.

## Observations "Maker" World

Over one year; I've been doing observations and collecting ethnographic data from makerspaces in London about "making" and "makers". I've visited makerspaces like ***Makerversity*** to understand what members are producing and ***Institute of Making*** to observe its public day. I've learned the stories of the makers, technicians, machines, projects, and I've experienced the process of going from idea to object using technologies. Anderson called makers who makes (2012) and the specific type of place for makers has expanded over the globe to welcome social and technological experiments about fabrication and the act of making (Ingold, 2013). The space designed for makers called makerspaces combine multiple and contradictory visions about new ways of living, producing and inhabiting the world (Lindtner et al., 2016). Makerspaces are the physical locations where people use materials to create projects alongside others (Sheridan et.al., 2014). It is assumed that some makerspaces are not economically oriented, fully non-profit and open to the public and these spaces are often not institutionalized (Smith et.al., 2015).



*3D Printers at Hyde Park*  
Nurgül Yardim Meriçliler, 2020

The background consists of a solid orange color overlaid with numerous thin, white, wavy lines that create a sense of motion and depth. The lines are most densely packed on the right side and become more sparse towards the left. The overall effect is reminiscent of a topographical map or a stylized wave pattern.

*maker spirit*

## Makerspace

Makerspaces are community-based workshops that enable people to access technologies and cultivate skills for design and fabrication and to make things for themselves or with others in self-directed projects (Hadley Kirk and Morgan-Hatch, 2015). According to Dougherty, the connection between makers and community is the basis of the maker movement, and it is an essential feature of the maker spaces that reuniting makers (2012). As the community parameter is very relevant understanding makerspaces, their impact on the community should be analysed.

## Architecture, Space, Architectural Space

Lefebvre indicated “(Social) space is a (social) product”, focusing the social constructions and uses of space, which is often invisible or forgotten (1998). He provides a critical focus on how space is made and how it can be remade by and through social practice to become an oeuvre, a work of art of everyday life (1998). According to Lefebvre, new social relations demand a new space. Makerspaces defined not only as physical space, but also as lived social context, and as a conceptual space within the production. Lefebvre (1998) claimed three general concepts that social space is related to form (a fundamental aspect of space), structure (real spatial experiments) and function (socio-cultural aspects of space). In other words, Lefebvre rethinks the relationship of both humanism and structure; and space and communication. So; the physical space matters while relating itself with urban and social aspects and how it relates to the virtual space as well.

## London

*“London, like other urban centres, has undergone major changes in all scales of making and production in the last 150 years - from heavy manufacturing down to more artisanal activities. East London, a key area of interest for this study, has undergone particular shifts in its manufacturing industry.”* (Kirk & Morgan-Hatch, 2014, p.14). London’s makerspaces play an important role through opening up routes to making. Nonetheless, they face challenges in developing sustainable business models and protecting their space (Dellot, 2015). According to Ting, London has to explore to support makerspaces (2017).



*Toolbox at Hyde Park*  
Nurgül Yardim Meriçliler, 2020



*technology  
nature  
community*

## Design Proposal

# “POP-UO Makerlands” for London parks and vacant shops

“POP-UP Makerlands” proposing a new model of makerspace considering community, work and nature. When the project starts, there will be a platform where “makers” of the same neighbourhood meet online, and then they will meet physically in the “Pop-Up Makerlands” as alternative spaces. They will share and build projects together in a new model of makerspaces that *occupies Vacant Shops or pop-up in the London parks*. There will be a lot of different kinds of machines like 3D printers, CNC machines, clay, wood or hardware; the possibilities are endless.

“POP-UP Makerlands” will be the best place if you want to make something with someone in your neighbourhood, coming straight out of your imagination. After that, with the digital platform, you can grow your business with listening mentors, understanding clients or funded by government grants.

In the 21st century, the maker culture has to be changed in a way that physical and digital spaces are coming together. Making and maker culture need to be collaborative, and the creative space “POP-UP Makerlands” will have a strong relationship with space, community and production.





POP-UP Makerlands



POP-UP Makerlands

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