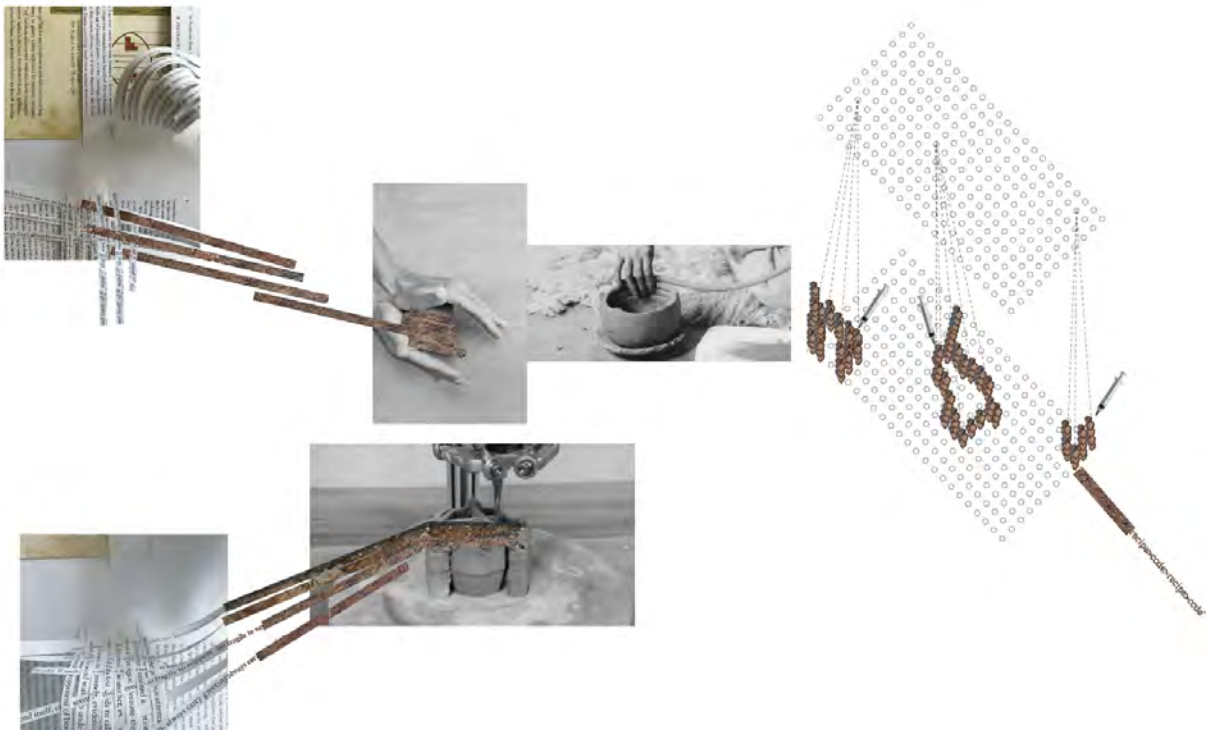
Derya Uzal

Derya Uzal received her interior architecture degree in 2011 and architecture degree in 2013 from Istanbul Technical University. Currently she is a PhD candidate at the Architectural Design Program in Istanbul Technical University. While studying, she researched and worked on documenting and exhibiting of Turkish Architecture in the Early Republic period at SALT. At 2014, she took part at various exhibitions and architectural projects in EMBT | Enric Miralles - Benedetta Tagliabue | ARQUITECTES Associats-Barcelona office and foundation. She is working at MEF University; Faculty of Art, Design and Architecture Faculty as a research assistant since 2015.



BUILDING A LAB: CONSTRUCTING REALITIES

"Architecture needs a new research-production relationship in the age of information technologies. Nowadays, architecture is actively produced by the devices of robotics, neurobiology and biochemistry. This is a new field where not only technological tools are used, but new contracts between species are emerging. The investigation of the new technological tools opens traces of thoughts that nourish the imaginary ones."

lab, theory and practice

Laboratories, architectural-material closed spaces, have clear boundaries. On the other hand, the knowledge produced in it is universal and re-applicable. Structurally and technically limited laboratories represent an epistemologically limitless—even expansionist—space. The laboratory represents an inventive entity dedicated to deciphering the code of life and, subsequently, disseminating this code as an extension of its scientific

discourse. It defines an **experimental domain**; however, experimentalism and the formation of scientific knowledge do not inherently coincide. Experimentalism engenders distinctions, thereby constituting the producer of scientific knowledge. Nevertheless, what imbues scientific knowledge with value is its capacity for reproducibility and consistency under various conditions. The convergence of scientific rigor and creative realms occurs at this intersection. Disciplines such as art and architecture assume an "experimental" character when they challenge the material and political stances of systems reinforced through repetition.

Particularly from the 20th century onwards, experimentalism has endeavored to decipher the relationship between objects and subjects. In the 21st century, criticism of experimentation and the laboratory is directed towards the complex relationship between the experimenter and the object. The scientific practice associated with the laboratory not only decrypts how things operate cosmologically but also constructs a complex relationship between the experimenter and the material (Stiegler). Despite rendering the laboratory a contentious space due to its intricate research process, it gives rise to a unique practice-space in terms of the intensity of the relationship between things and humans, a practice-space recently embraced by creative domains. The linkage of scientific practice with creative domains assumes critical significance in the formation of scientific knowledge. The relationships established between subject and object, in conjunction with registered, reproducible, or overlooked capacities, culminate in the creation of scientific knowledge. Personalized relationships between matter and the experimenter harbor the potential to produce certain "pre-objects". These pre-objects, emerging in the process, establish a fruitful genealogy for creative practice. Stiegler's "hyper-objects," Schwab's proto-objects, and Rheinberger's “epistemic-things” all constitute intermediate products of this experimental process.

The "lab" occupies a critical position between practice and theory, promising an experimental space that will re-engage with the cosmos and facilitate the establishment of new protocols between subject and object. Within this framework, this research challenges the (architectural) laboratory as a (new) practice opportunity, upon Karen Barad's "cutting" and Rachel Armstrong's "reorganizing of uncertainty" to dissect relationships. I will explore the emergence of the lab culture in architecture and the ways in which experimentation in architecture responds to post-human and new materialism concepts through "lab" practices.

architectural lab’s and DDR

Architectural laboratories play an important role at revealing the knowledge of *making architecture* epistemologically and transferring it as a skill to another mediator. This is what Frederick Kiesler tried to accomplish in his “Biotechnology and Correlation Laboratory'': To reveal or decode the ability of the mortal-body via “Vision Machine”. According to Kiesler, creativity is not something that is innate, on the contrary, it is based on the experiences gained during a person's life, and these experiences and skills are lost when the body dies. Kiesler carries out a series of studies to uncover and document this contradictory situation by using devices and experiments. Although these studies remained as written-records in Kiesler's laboratory, they became important *bricks* for Negroponte's MIT Media Lab in 1985. Practices of architectural labs from Frederick Kiesler to Francois Roche (R&Sie (n)) push forward architectural knowledge in the *episte-ontological* ways focusing on digital data and AI and give an account of the field by projection and uncertainties via models

and apparatuses. Laboratories have taken on a great burden. But, there is a need for new translations so that the system can make a difference, not repeat itself (entropy/negentropy). Architectural laboratories come to the fore as deciphering areas in the near future to *translate* the creative one and transfer it to another mechanism.

***My lab is, in this respect, a space where recipe and digital code practically emerge at the same time. My research is based on a series of hands-on studies: on coding and re-reading the recipes -the way they reach the end product-. Different media and apparatuses will be developed manually and digitally. Practice as a lab, constantly bridging the gap between code and recipe.

Keywords: *architectural laboratories, epistemic-things, practice, pre-objects*

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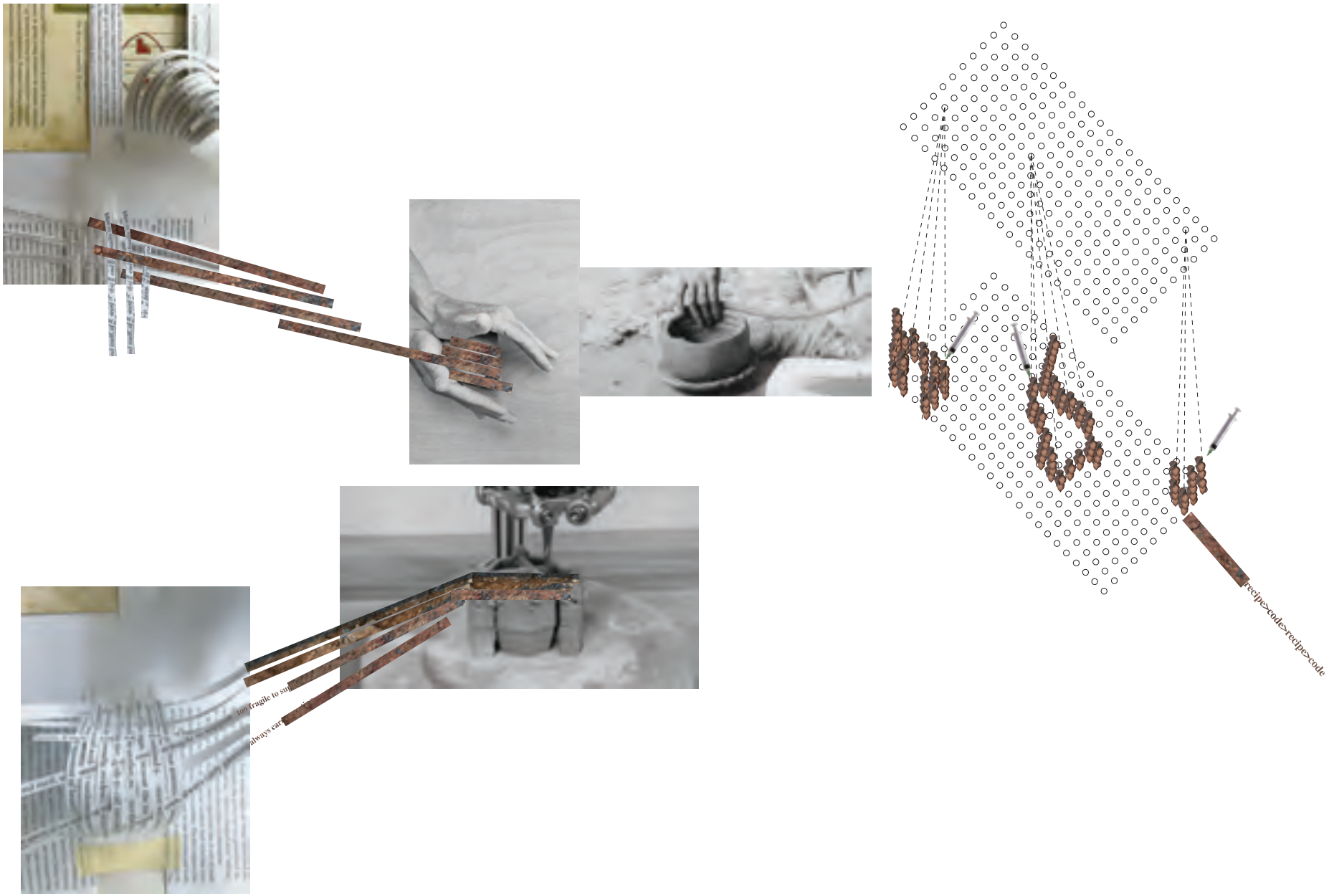
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