

“我可以选取任何一个空的空间，称它为空荡的舞台。一个人在另一人的注视下走过这个空的空间，这就足以构成一个戏剧行为。”

皮特·布鲁克<sup>1</sup>

“I take an empty space and call it a bare stage. A man walks across this empty space while someone else is watching him, and that is all that is needed for the act of theatre to be engaged.”

Peter Brook<sup>1</sup>



人类对于空间的感知总是支离破碎的。叠加在我们的文化背景之上，多样而主观的空间意象在我们的想象中创造出来。空间

是被置身其中的人们的移动和动作来定义的，它也总是束缚于即时的状态。

纵观建筑史，房间的布局、顺序及氛围的营造（先不提其功能性）扮演着核心角色，它们一再地通过新的方式被展示与设计的同时反映了最新的重要辩论。

让·吕克戈达尔在影片制作的语境下将“空间叙述”（Spatial Narratives）进行了如下的定义：“空间叙述之于空间等同于剪辑影片之于时间，两者都遵循组织原则。”因此，“空间叙述”是一种通过赋予空间以内容及背景来改变空间的手法。“空间叙述”让空间中创建出图像，并让图像表达空间。因为我们对空间的感知是在不断发展的，因此空间是一种感官体验，是每一个个体的私人时刻。我们的作品关注的是舞台布景设计的基本元素，所以我们认为建筑和布景设计没有什么差异，两者互相为对方提供条件。但我们不相信可以去对建筑进行展示设计，我们工作的假设是建筑即是舞台布景设计。

Human perception of space is always fragmentary. With our cultural context superimposed over it, diverse, subjective pictures of space are created in our imagination. Space is defined by the movement and actions of humans inside it and is always tied to a temporal progression.

Throughout the history of architecture the staging of rooms, sequences, atmospheres—aside from the question of functionality—has played a central role. Again and again these things are represented and designed in new ways, reflecting the latest critical debate.

In the context of film Jean-Luc Godard defines *mise en scène* in the following manner: “Editing a film only does in time what *mise en scène* does in space. Both are organizational principles.” *Mise en scène* is thus a method of lending rooms content and context and in this way changing them. *Mise en scène* allows images to be created in space, allows these images to speak. Since our perception of space is constantly evolving, space becomes a sensual experience, a personal moment for every individual. Our work is concerned with the basic phenomenon of staging. For this reason we see no difference between architecture and staging, as each conditions the other. Nor do we believe that architecture can be staging—we work on the assumption that architecture is staging.

Human beings are always at the center of our reflections, their perceptions making a mirror of space

— 1 Peter Brook, *Der leere Raum*, Berlin 1983 [1969].

皮特·布鲁克，*Der leere Raum*，柏林，1983年（1969年第一版）。

人类总是我们反思的核心，他们的感知是空间和时间的镜子。就像对电影、戏剧或者文学一样，每个人对空间的概念，随着它融入到叙事后即成为建筑的一个重要元素。

我们工作室在非常有创造性的领域中工作：设计、展览、建筑。这些都对我们有着极大的吸引力。我们从不对某一单一建筑风格感兴趣，而是会关注多样的风格。在我们的理解中，德语中“建筑”一词的复数“Architekturen”是建筑中智能的、可操作的研究领域的开放和延伸。这个词的单数强调了建筑与非建筑间的界限，而它的复数指代的是这个词可以隐射的所有不同事物。建筑的未来一直在改变——不断涌现出很多不同的建筑形式。在如此多样的建筑形式中，我们在多个领域和方面不断寻觅共性和协同作用之间的联系，包括建筑领域、展览设计、文化和商业领域及科技性方面。对我们而言，无论在营造柔情的、刺激的还是娱乐的氛围时建筑（复数）也意味着用局部去促成整体，意味着发出坚定有力的声明。对于我们来说，建筑（复数）是可以迷惑观众的，在设计及知识新领域中的远征，建筑（复数）是我们对周围文化和政治所设想的问题。物体、对话及设计融合到一起——没有情绪即没有经验，没有经验即没有理解。我们带着情绪在空间中进行设计，这个空间即是一个开放的舞台，形成可以表达空间的三维立体故事与图像。舞台布景设计是将内容放入一个抽象但与现在紧密联系的背景中，这个背景促使参观者去形成他们自己的观点，与图像多种不同的解释及含义进行互动。在现实与幻觉中图像的转移，还有日常物品的异化都是我们用来创造复杂语义的表现形式。我们寻求可以在未来留下印记的持久和新型的形式。对于我们来说，每一种新的建筑都是一次实验，一种可以帮助对建筑的多样理解的研究元素。

每个项目的设计之间的差异源于一种挑

and time. As with film, theater or literature, each individuals concept of space is an essential element of architecture, as it becomes part of the story or narration.

Our studio works in very different creative fields: design, exhibition, architecture. This variety holds great fascination for us. We are not interested in any one kind of architecture, but in many. We understand Architekturen, the plural form of architecture in German, as an opening up and extension of the intellectual, operative and research fields of architecture. The singular form of the word emphasizes the boundary between non-architecture, while the plural form focuses on all the different things that the term might refer to. The perspective of architecture changes — many different architectures are created. Within these multiple architectures we look for that which binds together, for commonalities and synergies — in the field of architecture itself and in the design of exhibitions, in cultural or commercial projects, in high-tech or low-tech solutions. For us the idea of “architectures” means using fragments to suggest the whole and making concrete statements, even while creating poetic, provocative or amusing images. For us architectures are expeditions in new realms of design and knowledge that can cast a spell upon visitors. Architectures are positions we assume in our cultural and political surroundings. Object, discourse and design blend together — there can be no understanding without experience, no experience without emotion. We work with emotions in space, stage settings that can be entered into, three-dimensional stories and images that speak. The staging sets the content in a context that is abstract but closely related to the present and impels visitors to develop their own perspectives, to even play with the multiple meanings and interpretations of images. The shifting of scales, images that waver between reality and illusion as well as the alienation of everyday objects are forms of expression that we use to create complex semantics. We look for both enduring patterns and new forms that will leave their mark on the future. Every new architecture is an experiment for us, a research

战，这种挑战是要为某一个特定的地点的特定任务寻求一个量身打造的解决方案，它需要对过去、现在和未来进行整合及重新演绎。我们对传播一种形式语言作为商标的行为毫无兴趣，这些形态各异项目的完成，无论是最小的展览项目还是整个城市规划，都引导了新建筑（复数）的诞生。我们将建筑作为地点和功能上独立的声明来发展——所有的设计都互不相同。我们作品的核心不是单一建筑风格的发展，而是持续创造崭新的、原创的、可以超越功能要求从而产生社会文化价值的解答。

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element that will contribute to a manifold understanding of all architecture. The differences in the design of each project result from the challenge to find an individual solution to a specific task in a specific place — one that integrates and reinterprets the past, present and future. We have never been interested in propagating a language of forms as a trademark — here too “architectures” stands for variety. The completion of very heterogeneous assignments — from the smallest exhibition projects to entire urban planning concepts — leads to the creation of new architectures. We develop architecture as an independent statement on the location and function: no one solution resembles any other. At the center of our work is not the development of a single style of architecture, but the continual creation of new, original solutions that go beyond functional requirements to generate additional sociocultural value.

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