

Global Architecture

世界建築

Paul Rudolph

*Interdenominational Chapel, Tuskegee Institute
Tuskegee, Alabama. 1960-69*

*Boston Government Service Center
Boston, Massachusetts. 1962-71*

Edited and Photographed by Yukio Futagawa

Text by Carl Black, Jr.



Global Architecture
世界建築

世界建築 No. 20

塔斯克幾教堂 / 阿拉巴馬州, 塔斯克幾 / 1960—69年
波斯頓政府服務中心 / 麻薩諸塞州 / 1962—71年

建築師 / 保羅·魯道夫

攝影 / 二川幸夫

本文 / 卡爾·布萊克 Jr.

中譯 / 王增榮

審訂 / 浩群建築師：蔡榮堂 陳乃城 黃模春 楊逸詠
黃長美建築師 孫全文建築師

發行人 / 陳桂英

發行 / 胡氏圖書出版社

地址 / 台北市忠孝東路二段39巷2弄2號

電話 / 3926657 · 3917597

製版 / 王子彩色(股) · 飛虎彩色

印刷 / 尚峰彩色(股)

初版 / 1983年8月

定價 / 新台幣400元整

《版權所有·翻印必究》

行政院新聞局登記證局版台業字第二九〇〇號

Global Architecture

世界建築

Paul Rudolph

*Interdenominational Chapel, Tuskegee Institute
Tuskegee, Alabama. 1960-69*

Boston Government Service Center

Boston, Massachusetts. 1962-71

Edited and Photographed by Yukio Futagawa

Text by Carl Black, Jr.

世界建築 No. 20

塔斯克幾教堂 / 阿拉巴馬州，塔斯克幾 / 1960—69年

波斯頓政府服務中心 / 麻薩諸塞州 / 1962—71年

建築師：保羅·魯道夫

攝影：二川幸夫

本文：卡爾·布萊克 Jr.

中譯：王增榮

胡氏圖書

223076

塔斯克幾教堂與波斯頓州政中心 —— 撰 / 卡爾·布萊克 Jr. The Chapel in Tuskegee and Boston Government Service Center, by Carl Black, Jr.

人類精神的空間：塔斯克幾教堂……

建築藝術的推敲並不在於結構體本身，而在於結構體對人類精神的影響——吉歐費·史考特

保羅·魯道夫所奉承的藝術觀沿自西方的辯證傳統，這個傳統與我們所熟悉的日本藝術古拙處理方式有着相當程度的差異。雖然如此，魯道夫對建築的看法，就如同萊特一樣，實際所着眼的乃是空間之虛無感，而這一點却使他的教堂作品呈現了一些純樸古拙空間的共通性。

日本茶室的「純樸古拙」(Shibui)氣氛，是由於室內那種雖虛無却又莫可名狀之真實感所造成的。茶室是一種利用極為忽視的、節制的、謙忍的及簡樸的態度來降低其簡略性之空間，而純樸古拙空間則會激發人們的心智於事物皆蕩然無存之際去思索人生的深層意義。「純樸古拙」之空間有內省性的作用，可以引領人們擺脫獨斷的觀點純樸古拙空間乃是因着一種極為嚴格之挑剔態度所生成的，所有一切都被去蕪存菁，留下的是一些只有在空無之際方足以被感知的意義，亦即老子所謂的「陰鬱之美」。

素淡含蓄的「古樸」與極盡誇張的「浮華」是很不相同的，

THE SPACE OF HUMAN SPIRIT Interdenominational Chapel, Tuskegee

The art of architecture studies not structure in itself, but the effect of structure on the human spirit. (Geoffrey Scott)

Paul Rudolph follows the dialectical tradition in Western art, and this tradition differs considerably from the Japanese approach to art known as *shibusa*. Nevertheless, Rudolph's architectural dialectic actually focuses, like Wright's art, on the emptiness of space, and in this respect his Chapel shares a common ground with *shibui* space.

The *shibui* atmosphere which pervades rooms devoted to the Japanese tea ceremony arises from the ineffable reality of empty floor space. The tea room is space reduced to its simplest terms, with high points of attention eliminated. Spare, unobtrusive and austere, *shibui* space encourages the mind to seek depths in the absence of things. *Shibui* space has an astringent effect, drawing the eye away from all assertive statements. *Shibui* space depends on a severe exquisiteness, an elimination of all but that which is necessary to a perception of Being in Nothingness, Lao Tze's "Beauty of blackness."

The understatement of *shibusa* contrasts with the overstatement of *hadesa*; and in Japan the two would seem irreconcilable as a unified architectural concept. *Hadesa* is the exuberant principle of bright abundance which heightens the face of the world, like the red and gold shrines of Nikko.

即如在日本它們似乎也是兩種對立而不相為謀的建築觀念。「浮華」是一種以豐盛的手法增添世界光彩的主張，就如同東照宮之大紅大彩、金碧輝煌一般。這是一種毫不自制的力量，竭力盡心去推敲滿足視覺之造形。「浮華」不是寧靜鬆弛的形態，而是以躍動緊張的方式來吸引人們的注意。

塔斯克幾教堂裡充滿了「浮華」之熱鬧特徵。然而相反地其粗獷的色調與直率的型體，却又把人帶入了一種屬於純樸古拙式的虛無感。教堂本身拒絕不經思索就把生活中的一些元素捨棄掉。它兼容並蓄了唯物論、唯心論及移動停滯等特質。它有着一種未經掩飾的生活性，同時也兼具了「涼蓬」的精神。但是其呈現出對整體性的直覺却遠超於彼此對立的張力，使建築物豐富的表現力與其空無中的平和感溶為一體而無從分辨。

大體而言，塔斯克幾教堂這種精神上的整體性乃是透過辯證的手法來完成。對魯道夫來說，矛盾——或者是他所謂的「張力」——正是構成整體性的關鍵。從塑造形體張力關係的過程中，藝術家領悟出精神上的解策。塔斯克幾教堂的各部份，就在其內在矛盾的關係中不斷地蛻變成為一種嶄新而意想不到的整體。教堂的整體性從一連串的對立中演繹而成，而在精神上亦達到寧靜

It is the non-submissive force which elaborates the forms of being for the eye. *Hadesa* is not tranquility, but action; it is not relaxed but tense with its own appeals for our attention.

Tuskegee Chapel is full of the festival character of *hadesa*. But its *hade* side bold colors and loud forms... brings the mind back to the *shibui* emptiness of its enclosure. The Chapel refuses to leave any of the elements of life out of consideration. It embraces materialism and spirituality; movement and stasis. It boasts the uncurtailed spectacle of life and contains the spirit of "shaded windows." But an intuition of unity prevails over the tension of opposites, and the expressive power of the building becomes indistinguishable from the peace of its emptiness.

Tuskegee Chapel achieves this psychological unity, in large measure, through dialectic. For Rudolph, conflict... or what he calls "tension"... is the key to unity. By modulating formal tensions, the artist induces psychological resolution. The parts of Tuskegee Chapel, in a relationship of internal conflict, are constantly resolved into the unity of a new and emergent perception. Wholeness arising out of a web of oppositions, the mind reaches a feeling of serenity, freedom and elevation.

Rudolph considers unity, fundamentally, as a process of competition. In Tuskegee Chapel this principle finds a certain appropriateness. Booker Washington, founder of Tuskegee Institute and an ex-slave, expounded a form of "social Darwinism" to interpret the dilemma of Black Destiny in America, and spoke of his race as "passing

、自由、高尚的境界。

基本上，魯道夫所認為的整體性，就是一個競爭的歷程。這種原則對塔斯克幾教堂而言是非常適用的，一位奴隸出身的塔斯克幾機構創始人朴克·華盛頓就曾引用「社會達爾文主義」的觀點來說明黑人在美國坎坷的命運，他並且宣稱其一生乃是在「嚴酷的美國式考驗中渡過」。物競天擇正是塔斯克幾教堂之原始意念，魯道夫試圖從相鄰的、平行的或對等的元素中分析其不同。每一個元素都會對某些其他元素產生排斥性，而這種排斥性本身却又會引發出程序上其他各方面諸如精神上及事件上等的問題。

魯道夫就是透過這種辯證式的藝術觀，找出了其精神的形式，他視建築與其是一種整體性的原型，不如說是一種運作。與「純樸古拙」之寧靜境界不同的是：塔斯克幾教堂把形式當成一種在快速轉變狀態事件之表達，其結構象徵了各種勢力的對立及轉換，這與純樸古拙式的和諧細膩不同，甚至背道而馳。和純樸古拙式被動態勢尤相逕庭的是：塔斯克幾教堂具體表現了生存競爭的形式，在永無休止的活動中，似乎還反映了美國人生活之衝突性以及人性中更深層的奮鬥掙扎！

然而這些對立元素明顯的不安定狀態，却塑造了一股寧靜的

through the severe American crucible." Competition being the organizing principle of Tuskegee Chapel, the building strikes its elements together. Rudolph seeks dissidence in adjacent, parallel or coordinate elements. Each element arouses resistance in some other element, and this resistance gives rise to other aspects of process such as energy and event.

Through his dialectical art, Rudolph traces the form of energy. He sees structure more as the *operation* than as the pattern of unity. Unlike *shibusu* which communicates a state of uneventfulness, Tuskegee Chapel expresses form as a happening in rapidly changing relationship. Its structure symbolizes the antagonism and movement of forces and is distinct from, and even opposed to, the harmonious and subtle gradation of *shibusu*. Far from *shibui* passivity, Tuskegee Chapel embodies the very struggle of forms for existence and seems to mirror, in its ceaseless activity, the conflict of American life and the larger struggle of humanity beyond.

A pervasive calm emerges, however, from the self-evident unrest of these conflicting elements. Energy is not dissipated into calm; calm becomes, rather, a concentration of energy in a single feeling of celebration. Rudolph has attempted to describe this feeling: "The building is literally a fortress at times; the overlapping walls, small apertures, mysterious, gesticulating forms proclaim this, but the interior is flooded with constantly shifting light animating color and form, proclaiming the joyous religious experience for all..."

This feeling of resolution amid great energy is achieved

氣氛。活力並沒有在這寧靜氣氛中消散，這種寧靜其實是全神貫注於一項儀式所產生的感覺。魯道夫曾經為這種感覺有過一番說詞：「建築有時完全是一座城堡，那層層重疊的牆，窄小的縫隙，神秘兮兮、故作姿態的造形，都在在地說明了這些；然而它的內部却充滿了千變萬化的光影，以及活潑的色彩和形體，到處洋溢著歡愉的宗教經驗……」。

這般蘊涵無比精力且果斷的感覺是運用許多繁複手法所完成的。螺旋狀牆壁之使用，不但增進了建築內部的活力，同時也化解了緊張的情緒。螺旋牆雖然會明顯地侷限空間，但是其向上的形勢却又使得空間感得以從侷限中超脫。然而最重要的一點，就是螺旋形的作法容許空間本身避免出現明顯的開口部，因為開口會削弱它的封閉性。只要強烈的封閉感不被破壞，空間處理就更能產生自由自在與擴張的幻覺。

光綫和量體上的處理，更強化了這種作法之互為矛盾的張力。聖堂裡光綫與量體在性質上的對比是不相稱的。就本質而言，從隱秘之處透入教堂的光綫是以一種非實質的方式來傳達其意義。另一方面，宏偉的牆壁給人的却是一種高高在上，遙不可及之感。然而在光綫和量體之間，它們互換本身之特質而平衡了彼此

in various ways. The use of spiraling walls contributes to the animation and tension of the interior, but it resolves the very tension it creates. Spiraling walls visibly limit space, but they simultaneously release space beyond its own limits. Most importantly, however, the spiral releases space without having recourse to transparent openings, which would weaken its closed quality. Thus space is made to give the illusion of freedom and expansion while a strong feeling of enclosure is maintained.

Light and mass contribute further to the paradox of tension in resolution. The contrast between the quality of light and the quality of mass in the sanctuary is disproportionate. In its essence, light, penetrating the nave from obscure sources, seems to communicate insubstantiality. Massive walls, on the other hand, seem dominant and impenetrable. There is an interchange, however, between light and mass which brings their qualities into balance. Light shatters the walls into faceted brilliance, gaining material power as it infuses matter with insubstantiality. The undulating walls grow more eloquent, for their part, with the luminous shifting.

Color, in its turn, holds its own against the power of space. Color tempers the expanding void. Blue contrasting with red, the chromatic reflections fall like a veil of vision over emptiness and matter, imparting unity to many parts.

Texture, color and plastic values impart a strong sensuousness to the Chapel. The bricks of the cavity walls contribute in large measure to the "touch" of interior

的差異。投射於量體上造成許多燦爛奪目的剖面，使在非實質上增添了物質的力量。對於起伏波動的牆壁而言，照明的變化使它顯得更加可人。

色彩方面則堅持其立場與空間的威力相抗衡。顏色的運用調整了室內漫無節制的空虛感。紅與藍對比的安排，在色調上的處心積慮，就像視覺上的紗幕一樣，遮隔着空間的空曠性與本性，進而將整體分割成許多部份。

質感、色彩及塑性的安排，使教堂產生強烈的感官效果。凹牆所使用的磚材，強化了室內空間的觸感。不規則堆砌的磚牆，配合從上灑落下的薔薇色光線，編織成牆表面的紋理效果。光線的照射磚牆表面帶來了令人耳目一新的格調。頑冥的牆就在這種柔順的氣氛中淡化了下來。此刻由於觸覺效果表現得如此明顯，因此連視覺都好像已直接撫摸到這明亮的綴錦。對比色彩的運用亦更加強了這種感官效果。就像芳香之可嗅一樣，在紅色的棟樑、藍色的天花以及紅色的聖壇相互輝映之下，使空間感增添了一些本質上的錯覺。頓時，空曠的感覺變成靈慾兼俱地實在了！

當感官性蛻變成靈性的母體之際，這乃是屬於精神上的一刻。這一刻的效應證明了人類靈慾一體的狀態。二川幸夫所拍攝出

space. They were laid irregularly; and rose light, reflected from above, weaves texture into the surface of the walls. This light casts a whole range of changing flesh tones on the brick surface. Impenetrable walls seem to be hidden under the softest fabric. There are moments when the tactile quality reaches out so insistently that the eye begins to caress the surface of this luminous tapestry. Sensuousness is carried further by contrasting color. Like an aura to be felt, the reflections of red beams, blue ceiling and red chancel give space the illusion of substance. At once, emptiness becomes both body and spirit.

This is a moment of the mind when sensuality becomes matrix for spirituality. The effect of this moment demonstrates that body and spirit are ONE in man. Futagawa's images of the Chapel capture, more than anything else, the full force of this sensuous spirituality. It is appropriate that this principle of human unity should be embodied in a Chapel created to receive Black Consciousness. For the Negro has traditionally rejected the dualism of body and soul which persists in white culture.

Tuskegee Chapel shares with *shibui* spirituality the idea of incompleteness. Both reject the finality of perfection: *Shibusa* rejects finality by preserving the incompleteness of form. Tuskegee Chapel rejects finality by being the nucleus of an open-ended master plan for the school as a whole. The difference has to do with psychological orientation in the world. *Shibui* orientation wishes the mind to complete form within an instant of human awareness, while Western dialectic, of which Rudolph's Chapel is representative,

來的教堂照片最能表達這種感官靈性之所有力量。將這種人性一體的原則具體表達於教堂以迎合黑人意識是非常適當的作法。因為黑人一向排斥白人文化所堅持的靈慾二元論。

塔斯克幾教堂與純樸古拙式的精神都有一種「不完全」的觀念。它們排斥過份完美的結局：「純樸古拙式」以不完整的造型來表達此意念。塔斯克幾教堂則以校園開放式規劃的核心來取代全體的方式拒絕結局。其間的差異與心理導向有關。「純樸古拙式」希望人在頓悟中完成造型，至於以魯道夫之教堂為代表的西方辯證法，則希望藉一個持續的過程來完成其形。

與日本茶室出世的態度大不相同，塔斯克幾教堂是以強烈的入世宣言來引起我們的注意。教堂過度表現的造形，其繁茂及明顯的精力似乎足以與日本茶室之內省和寧靜劃清界限，而且這般掙扎的表情對於寧靜來說更是無從想像。但教堂由空的中心——無實，即所有的事情在此都將歸於「無心」及解脫至無思之境的地方——移走。此非常強烈的封閉感聲張了「空」的意味，造就了一種或許與茶道寧靜意念相同的感覺。

「若要獲得肯定就必須容忍否定」，這句老子說過的話恰足以說明魯道夫建築作品的矛盾性。聖堂室內空間就像某些封閉物

wishes Time to complete form within the process of duration.

Unlike the tea room, which is a retreat from worldly agitation, Tuskegee Chapel claims our attention with a strong wordly statement. The hyper-expressive forms of the Chapel, its exuberance and explicit energy would seem to set it apart from the inwardness and silence of the tea room, and such struggle would seem irreconcilable with tranquility. But the Chapel moves from a center of emptiness, from a *mu*-reality or nothingness, where all is resolved into *mu-ga* or egolessness and released into *mu-shin* or no-thought. The very strength of the enclosure heightens this sense of void, producing a feeling perhaps not unlike the ideal serenity of the tea ceremony.

"The way to acquire positive is to contain negative." These words of Lao-Tze explain something of the paradox of Rudolph's building. The interior space of the sanctuary is felt to be something which is just as tangible as the enclosing matter. It is the emptiness we feel more strongly than any single element. It is the emptiness we feel *uniting* all elements and synthesizing before our eyes the tensions of dialectic into a simple intuition of space. The void of space detaches man's mind from the matter, energy and struggle of the building. One feels secure and serene in the expanding enclosure of Tuskegee Chapel. And where there are no intimate corners, one suddenly discovers intimacy within oneself.

一樣，給人一種很實際的感覺：它的「空」比所有的個別元素都要令人感覺深刻。也就是「空」，讓我們感到所有元素的統合，並且在我們眼前將辯證中的緊張關係轉化成簡單的直覺空間。空間的空靈感把人們的心思從建築物的實質、精力與掙扎中解放出來。人們在具有開闊感的塔斯克幾教堂內獲得安全與寧靜。在這個不具親切角隅空間裡，人們會突然地從自我中產生一股親切感。

市民的空間：波斯頓州政中心……………

建築，空間範圍的藝術……是一項蘊涵着無窮無盡人性實質具體化的作為。——湯瑪士

如果有人想去瞭解魯道夫設計的州政中心，他就必須要先把握波斯頓本身的形象與氣氛；這是因為這棟建築物幾乎在任何細節上都可以說是這個麻薩諸塞州首府具體而微的表徵。

波斯頓是一個沿海的都市，座落在突出於麻薩諸塞海灣的半島上。在漫長的海岸線上，至今仍殘留着鋸齒狀小海灣的痕跡。正如同阿姆斯特丹一樣，大部份的波斯頓是向海爭來的新生地。波斯頓的碼頭星佈羅列。這個城市是籠罩在帶有粗澀海鹽味道的

THE SPACE OF HUMAN GOVERNMENT Boston State Service Center

Architecture, the art of spatial enclosure...is the act of humanizing substantial parcels of infinity. (M. H. Thomas)

To understand Rudolph's design of the State Government Service Center one must grasp the shape and atmosphere of Boston itself; for in almost every detail the building is a structural analog of the Massachusetts Capital.

Boston is a city which grew from the sea. It was settled on a peninsula which juts out into the waters of Massachusetts Bay. The long shoreline still carries the trace of coves which once deeply indented it. Like Amsterdam, a large part of Boston was reclaimed from the sea. Boston is fringed with wharves. The city is swept with rough ocean air, and sea walls and harbor islands are visible. Broad watercourses wrap around the peninsula and are spanned by causeways and bridges. Public gardens, parks, squares and plazas provide over 17,000 acres of pleasure ground within the city district.

Old Boston still preserves, in the contours of streets and buildings, its original irregularity of terrain. Narrow, crooked ways spin a labyrinth over Beacon Hill, the conspicuous elevation of which is emphasized by the golden dome of Bulfinch's Statehouse. By contrast, the section known as Back Bay is a low-lying expanse of wide avenues — straight, level and open. It forms a broad vista of public and private space. The entire city seems to be oriented in complex

空氣之下，而防波堤及海灣則觸目皆是。寬濶的水域圍繞着這片半島，堤道和橋樑則穿插其間。市區內提供約17,000英畝愉悅空間的公共庭園、花園、公園及廣場。

舊波斯頓依等高綫興建之街道與建築物，依稀地保有着其原始不規則的地勢。狹窄、迂迴曲折的道路則有若迷宮般縱橫於比肯(Beacon)山丘，這些勝景却因巴芬奇州政大樓金色圓拱的襯托而顯得更為出色。相對的，後灣區則是平整開闊的通都大邑，構成了豁然開朗的公眾與私密性景觀。整體的都市發展似乎是以複雜的模式圍繞着一些精緻的教堂尖塔、雄偉壯觀的鐘樓和高塔的方式來完成的。

就歷史發展而言，波斯頓的行政機構導源於民衆會議。因此在傳統上，它的所在地須要設立在市民易於到達的地方，以便能夠和城市生活打成一片。從1954年開始規劃，至1972年才陸續完成的州政中心，正是在這個傳統下的產物。州政中心是整個都會區、州和聯邦事務的中樞，它位置於市區的市中心，與議會大廈僅隔一段步行距離。於州政中心的綱要計劃裡，共有十多座主要建築物散置於佔地達60英畝的更新區上，而以行人步道把它們連接起來，並朝向波斯頓金融及商業中心區發展。

patterns around delicate church spires, massive campaniles and towers.

Boston's government arose historically out of the public meeting. Thus it has traditionally been associated with accessible places which have been interwoven into the fabric of city life. Conceived as early as 1954 and all but completed in 1972, the Boston Government Center derives from this tradition. The Center is a concentration of Metropolitan, State and Federal agencies housed on a central site within walking distance of the Statehouse. The master plan for this governmental complex includes more than a dozen major buildings on 60 acres of redeveloped land interconnected by walking systems which lead to main financial and shopping districts.

One of the largest parcels of land is devoted to the State Service Center. In 1962, the Boston Redevelopment Authority designated this triangular site for three separate State services: Employment Security; the Lindemann Mental Health Clinic; and Health, Welfare and Education. The buildings were to be executed by three different architectural firms. But in 1963, Paul Rudolph was appointed coordinating architect for the whole site. As design architect for the Mental Health Clinic, Rudolph had earlier conceived the idea of amalgamating the three buildings into one monolithic entity, wrapped around an internal court accessible to the public from a grand entrance focusing toward City Hall Plaza. He further elaborated this plan to include a multi-storey building for Health, Welfare and Education, which would be the pivotal point for the whole structure.

這塊土地當中面積較大的其中一筆，計劃供州政中心使用。1962年，波斯頓再開發局更明定了這塊三角形基地提供給三個分出來之州政機關使用，即勞工安全局、立德曼精神病院，與健康、福利暨教育局。這些機構曾由三個不同建築事務所分別進行設計。1963年，保羅·魯道夫則被委任為整個基地的建築師，早在他擔任精神病院設計建築師時，魯道夫就想把這三棟建築物結成一體，面對市政廣場圍構出一個內庭，讓民衆自由進出使用。他更進一步將這個計劃精心琢磨，而把擁有數層空間之健康、福利暨教育大樓納入，並使它成為整個建築組合體的樞紐。

透過統合觀點，魯道夫掌握了波斯頓的氣勢與生活的精華。這州政中心在刻有直紋的混凝土地面環繞烘托下，挺拔地聳立着就像是一個海螺，其開放式的圍牆則以螺旋形圍着一棟迄今仍屬想像中之高樓。高樓還沒有興建，但如果少了這高聳、曲折的造型，則魯道夫的整體構想將難以得到適當的瞭解。魯道夫把這高塔想成是一束扭旋成輪轉風車般的構造柱體。這樣它將會誘導我們的視線，把州政中心與四週傳統式的尖塔和都市其他大樓的意象融為一體。廣場地面則蝕以海浪般的紋理，這些刻紋甚至滿溢到寬廣之行人道鋪面；漩捲成一些空間較小的海角和海灣。階梯

Rudolph grasped in unified vision the essential elements of Boston's atmosphere and life. The State Center, with its girdle of striated concrete, stands like a great sea conch, an open enclosure spiraling around an as yet imaginary tower. This tower remains to be built, and the true meaning of Rudolph's integrated vision cannot be properly understood except in terms of this high, turning form. Rudolph conceives of the tower as a cluster of shafts which turn in pinwheel formation. It would orient the eye from within the enclosure but also from great distances, placing the Government Center as a whole among the traditional spires and towers of the city. Sea patterns are etched into the plaza floor and spill over the broad pavements eddying into coves and bays of lesser space. Terraced space cascades forward and down and is visible below the ground. Two subterranean levels are actually constructed. The third would be created by the thrust of the unbuilt tower which would be visible three stories below and twenty-three stories above the earth.

Within the enclosed site, as in Greater Boston itself, bridges and causeways span spaces connecting various parts of the building. Every part of the otherwise monumental scheme is scaled to humanize the building for the public. The height of the street facade corresponds to surrounding buildings which are of modest six-storey height. Within the court, the walls are further scaled to intimate proportions by a series of one-storey high, stepped-back facades. These walls are broken up and scaled to human measure by series of lesser columns. The scheme as a whole is

狀的空間逐步地向前及往下瀉落，而且看得到地下的情形。實際上地下興建了兩層。第三層則是由尚未興建之高樓所截出來的，這棟高樓將興建地下三層地上二十三層。

在這基地裡面，如同波斯頓大都會一樣，許多橋樑與堤道穿插縱橫地連接建築物的各部門。除了紀念性的留設之外，建築物的每一部分，都把尺度調整得更人性化以適應大眾。為了要配合週圍的建築物，因而把臨街面適度調整為六層樓高。於廣場裡，利用一連串一層樓高往後退縮的立面，將牆壁尺度調整到較親切的比例。牆壁被一些較小的柱列切割，使它能配合人類的尺度。整個規劃因強調行人及市中心悠閒生活享受而頗富人性化。而此三角形建築物的三個角落，都從路邊退縮以便形成一些面對街道的小廣場。沿着外牆盡是一些可供憩坐及遮蔭的地方。但是建築物本身却是一個特權似的包被體，排拒所有快速車輛進入其廣場，以供散步者休憩專用。廣場是一個遼闊的保護區，提供市民多樣性的空間及地形樂趣。

立德曼精神病院內部和比肯山丘九曲十三彎的道路一樣，到處都是曲折的迴廊，不規則的空間、迂迴上下的樓層等等。然而，中央廣場却是從室內的迷宮群中豁然開朗出來，令人聯想起後

humanized by emphasizing that public space is for pedestrians and for those who would enjoy relaxing at the very hub of city life. Thus each of the three corners of the triangular building is set back from the curb to make a small public square facing the street. All along the outer wall, there are places to sit and sheltered space. But the building itself is a privileged enclosure, a great plaza closed off from fast-moving vehicles and devoted to the leisurely pace of strollers. The plaza is a generous protected area, offering citizens the pleasure of a whole variety of spaces and contours.

The interior of the Lindemann Mental Health Clinic is like a labyrinth of twisting corridors, irregular spaces, winding up and down from level to level like the crooked ways of Beacon Hill. The central plaza, however, spreads out, reminiscent of Back Bay, from this closely knit labyrinth of interior spaces. Little parks, gardens and smaller plazas break up the court into more familiar and private corners, lending to the building something of the character of the city beyond.

As a form the State Service Center stands in negative relation to Beacon Hill with its capitol dome. Rudolph's structure is a concave basin of space in complementary tension with the convex mound of the Hill and dome.

There is a principle in traditional Japanese architecture that every building should have its *jodan-no-ma*, its innermost space. This is the cave of the mind, the throneroom of the heart. As a rule, Rudolph's vision is generated by an innermost room. And we discover such a room in the State

灣的樣子。而小公園、花園和小廣場之類的空間，則把廣場分解成一些較親切較私密的角落，為建築物增添了些許都市外的情調。

在造型上，州政中心是以一種消極的態勢和具有優美圓頂的比肯山丘互通聲息。魯道夫的結構體用盤子狀凹入的空間來完成其與凸起之山丘及圓頂間的張力。

日本傳統建築裡有一個規矩，那就是在每一棟建築內都要有一個奧堂。這是精神的客龕，心靈的主宰。一般說來，魯道夫的想法也是由其奧堂導引出來的。於州政中心我們亦可察覺到這樣的一個房間。隱藏在立德曼精神病院迷津之下的冥想教堂，正是一個不折不扣的地窖，就像貝殼內的貝殼壁，逆光反旋而上直到開口部。陽光渲瀉在牆壁上形成鐘乳石般的感覺。牆壁似乎在為莫名的悲傷而哭泣。這使我們聯想到入口處艾理希·立德曼博士的一句話：「深刻地研究人類悲傷的感受！」處身在這個貝殼的殼身裡，我們彷彿感覺到海洋無窮無盡的哀號，它們就是那樣永不停止地波蕩起伏。然而在教堂裡一切都是寧靜的，所有強有力的事情和活動都溶入安寧之中，這裡正是輪盤恒定的迴轉點！

建築物本身充滿了廢墟的意味。但這不是衰敗的意象，而是

用以表達「存在感」的豐富景象。跟塔斯克幾教堂一樣，州政中心也是對「封閉感」的一個禮讚：如有所庇護的自由、一覽無遺的空間、及令人信賴的巨型塔樓等。所有的這些元素，都表現出封閉性「空無」的威力，但它們却將對「空無」的歌頌轉換成充滿生活的實用性。魯道夫的想法是完全一貫性的，但他的這種一元性却是來自靜態而濃厚的廢墟意味和入世的觀點、流暢的外觀、變形的巨輪裡螺旋向上的意象等。這種一貫性之溶入變動，就好像那完美的高樓之映入眼簾，以及巴洛克式樓梯浮現在巨大無朋的柱列和厚不可親的牆壁之前。這就像某些被魔法溶解，變成液態的古里古怪的東西一樣。但就在其永不休止的變化中，魯道夫的設計仍然掌握住政府持久的意願。或許，這州政中心正如史考特所謂：「是永恒的，由於它們都有着這種厚實的思想結局；也因為如此，使得我們一旦生活在它們的附近，我們只能接受，而不能置疑」的那些建築物中的一座。魯道夫這個建築物，既是材料潛力的意象、海洋的意象，而且也是政府的意象，因此它同時包容了人類活動永不間斷的變異性，以及無時而窮的永恒性！

Service Center. Buried within the maze of the Lindemann Mental Health Building, the meditation chapel is a veritable cave, like the interior of a conch within a conch, spiraling up towards the light of an overhead opening. Light pours down walls forming stalactites. The walls seem to weep for some unknown suffering. Then we remember the memorial citation to Dr. Erich Lindemann, which we read earlier upon entering the main hall: "Profound student of grief reactions." Wrapped in the space of this shell, our mind perceives the endless wailing of the sea, its horizon heaving with eternity. Yet within the chapel all is calm; the powerful forces of matter and movement are resolved into the silence that is the still point of a turning wheel.

This building is full of the taste of ruins. Not an image of decay, but an exuberant vision of Being-there. Like the Chapel of Tuskegee, the State Service Center is a hymn to enclosure: the freedom of protection, the sweeping spaces of a defined openness, and the reassurance of massive pylons. All elements are expressive of the sheer power of enclosed nothingness, but they celebrate a nothingness turned to the full uses of life. Rudolph's vision is monolithic, but his monolith arises from the static density of ruins and moves into life, flowing outward, spiraling upward in the wheel of change. The monolith dissolves into movement as an ideal tower turns in the mind's eye and baroque staircases break against gigantic columns and impenetrable walls. It is as though matter had by magic metamorphosis melted into liquid arabesques. Yet in its ceaseless change, Rudolph's design captures the will of

government to endure. The State Service Center is, perhaps, not unlike one of those buildings which Geoffrey Scott called "fit for permanence, for they have that massive finality of thought which, when we live beside them, we do not question, but accept." Image of material power, image of the sea, image of government: Rudolph's building contains the changing discontinuities of human moments and the permanence of timelessness.

Paul Rudolph

Interdenominational Chapel, Tuskegee Institute

Tuskegee, Alabama. 1960-69

Boston Government Service Center

Boston, Massachusetts. 1962-71













