

Global Architecture

世界建築

*Kevin Roche John Dinkeloo and Associates
Aetna Life Insurance Company Computer Building
Hartford, Connecticut. 1966*

*College Life Insurance Company Headquarters
Indianapolis, Indiana. 1967*

Edited and Photographed by Yukio Futagawa

Text by William Marlin

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艾特納人壽保險公司電腦中心 / 哈特福市 / 康奈狄克州 / 1966年
學院人壽保險公司總部 / 印地安那波里斯市 · 印地安那州 / 1967年
建築師 / 凱文 · 羅許與約翰 · 丁克盧

攝影 / 二川幸夫

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事物之權衡尺度 —— 撰 / 威廉·馬林

The Scale of Things, by William Marlin

凱文·羅許與約翰·丁克盧之聯合事務所位於康奈狄克州紐海芬市近郊的惠特尼鎮（Whitneyville）。這是一個小小古鎮，曾有發明軋棉機的艾里·惠特尼（Eli Whitney）在此地製造步槍，據說所製的槍枝非常精良，不但已標準化而且其零件尚且可以更換。而羅許、丁克盧以及他們大約60名的工作夥伴也就正是在此地貢獻出許多優異的建築物；他們的作品兼具工業製品的精密準確以及手工藝作品所流露的熱情。

自從事務所的創辦者埃羅·沙利南（Eero Saarinen）不幸於1961年9月辭世之後，事務所便一直安頓在這幢俯瞰惠特尼水庫及東岩山絕壁（East Rock）的磚造大宅中。這幢房子原是一位德國的雪茄製造商所造的，據說當初他想要建成的是「萊茵河上的一座城堡」的風味。沙利南買下這幢房子，由密西根州布魯菲德山區（Bloomfield Hills）搬來。密州是他在其父親依里爾·沙利南（Eliel Saarinen）之薰陶下邁向成熟的地方，同時又因為此處通用汽車工業中心的設計（General Motors Technical Center, 1948-56），而使他成為舉世聞名的建築師。

值得一提的是，埃羅·沙利南曾自詡，他在各方面都是創造

者中的創造者。而說起這項顯赫的優點，多少也是得力於羅許於1949年、丁克盧於1950年（幾個月後）相繼加入事務所共同參與的通用汽車案。

1950年代是沙利南的巔峯時期。羅許的設計功力和丁克盧在技術方面的專精均在這段期間得到極佳的磨練而表現得十分出色。由沙利南在建築界遺下的形跡看來，這位浪漫的芬蘭人士證明了藝術與科技之間是並無分野的；他以極為周詳且有計畫的分析程序，加上設計與技術的配合，緊緊地掌握住了問題最終的解答。雖然他在解決問題的過程上並沒有遺留下什麼連鎖性的完整系統，但是卻傳下一個嚴謹細密、抽絲剝繭來解決問題的態度，而另一項也很重要的是，他視生活為事件與經驗的複合體。這種觀點使得凡事「理論至上」的表現方式便略遜一籌了。他深信建築方面各種問題之解答必由問題本身開始，此等觀念正如先驅路易·蘇利文（Louis Sullivan）所言，沙利南給一片冰凍的觀念界帶來了新的變化——將經驗的重要性提升至與理性並駕齊驅的地位。

自從十年前，羅許與丁克盧兩人獨立經營以來，一直奮力於

Kevin Roche John Dinkeloo and Associates work near New Haven, Connecticut in a little historic spot called Whitneyville.

This is where Eli Whitney, inventor of the cotton gin, manufactured muskets—very fine ones, we are told, with standardized, interchangeable parts.

And it is where the Roche Dinkeloo team, numbering about 60 people, are producing some very fine architecture—works with the precision of industry, the passion of craft.

Since the untimely death of the firm's founding force, Eero Saarinen, in September 1961, it has been ensconced in a big brick mansion overlooking the Whitneyville reservoir and the bluffs of East Rock. Built by a German cigar maker who wanted, it is said, a kind of "castle above the Rhine," Saarinen purchased the mansion to move from Bloomfield Hills, Michigan—the state where he had come to maturity under his famous father Eliel and where, by way of the General Motors Technical Center (1948-56), he had come to international acclaim.

It is worthwhile to recall that Eero Saarinen prided himself on being a creator of, among other things, creators. And this guiding grace must be accounted for in

considering Kevin Roche, who joined in 1949, and John Dinkeloo, who joined just a few months later, in 1950—both to work on the General Motors job.

Roche's bearings on design were brightly burnished during Saarinen's 1950's solstice, as were Dinkeloo's bearings on technology. The architectural swath cut by the romantic Finn granted no division between art and science. Programmatic analysis was unnervingly thorough, with both design and technology pulling tight the final ring of a solution. Saarinen left no lock-step lineage but, rather, a tightly drawn way of approaching problems and, as important, a way of seeing life as a plurality of events and experiences in which *a priori* theories of expression are humbled. Deifying the architectural problem as the source of its own solution, much in the way that the great Louis Sullivan described, Saarinen brought differentiation in from the conceptual cold—the empirical brought to parity with the rational.

Since establishing themselves on an independent basis, some ten years ago, Roche Dinkeloo and Associates have taken up the cudgel with a wide variety of problems. And during these ten years, they have produced a corpus marked by its attention to the many levels of experience

解決各種不同的問題。在這段期間內，他們設計出來的建築物所具有的特點，是對各種不同經驗層面的重視，並將其具體化為建築物的實體尺度問題；此外他們所關心的，還有光線的本質與色調、建築物內外空間節奏之轉換、建築之機能和象徵意義與市容景觀之關連，以及建築物應如何求得表裡一致的最佳表現等等，因此他們便在十年之間建立了相當良好的聲譽。

儘管有的批評家、史學家及同業們爭論以上這些考慮的重點是否能產生羅許所謂之「適當性」(appropriateness)的境地，但很少有人能否認，就整體而言，他們的作品在表現之豐富、細部處理之嚴謹、及施工之精細等方面，的確是無人可與之相比擬的。

在紐海芬的磚造大宅後邊，是事務所的模型工廠及繪圖室，二者使用的時間差不多，或許前者的使用時間要比後者更長些。他們考究三度空間的每一個因素與效果，而要求每一種可能性都有模型與其配合。如此反覆的研討、詳細的審察、而逐漸綜合、定論，由是，一個以問題為本而析離出來的建築輪廓於焉形成。

丁克盧解釋：「建築物的難題乃是引導思考方向的一種刺激

and, thus, scale which a building embodies; attention to the nature and nuances of light; to the modulation of space within and around a building; to the functional and symbolic ties with a city-scape or landscape; and attention to how a building should best bear witness to them.

While some critics, historians and colleagues debate whether or not all this attention has yielded what Kevin Roche calls "appropriateness", few debate that it has yielded, overall, a body of work quite without parallel in richness of expression, rigor of detailing, and care of execution.

Using its model shop as much as, or more than, its drafting room—both of which are built in back of the big brick mansion, the firm considers every cause and effect in three dimensions, each commending a model. Gradually, this scrutiny gives way to synthesis. A configuration, indigenous to the problem, is distilled.

John Dinkeloo explains, "A building problem is a prod toward a direction. Finding that direction precedes design—or, more properly, it is design".

On the following pages, we are shown two designs or, if you will, two directions by Roche Dinkeloo and Associates.

，尋得方向而後方進行設計，或者，更適當地說，這追尋的過程本身就是設計。」

以下的篇幅將展示羅許和丁克盧所作的兩個設計，或者以丁克盧的話是他們的兩種方向：一是位康奈狄克州，哈特福市中心的艾特納人壽保險公司電腦中心(1966)；另一是位於印地安那州，印地安那波里斯市北郊的學院人壽保險公司總部(1967)。

這兩棟建築都是採用混凝土承重牆與寬濶的反射玻璃相互對比的組合方式，只是艾特納的外牆貼花崗石而學院人壽則是採用清水混凝土，但二者均表現出極為獨斷，甚至是氣勢洶洶的形式感。

這種限於嚴密之幾何學範疇內的形式主義，引發了我們對於羅、丁二人在權衡事物方面的質疑；但此質疑並非站在否定的立場，而是吾人在努力辨識其所考慮的各種經驗層面，這些層面在每個設計之推演過程中皆為必須考慮的要素，且吾人以爲事物尺度的權衡即應源自於這些經驗層面。以這兩個作品而言，一個在市內(艾特納)；一個在郊外(學院人壽)，若說它們確實都表達了問題之本質，又若說它們都是由基地與建築計劃等條件中析

The Aetna Life Insurance Company Computer Center (1966) is in downtown Hartford, Connecticut.

The College Life Insurance Company Headquarters (1967) is on the northern outskirts of Indianapolis, Indiana.

Both are compositions of load-bearing concrete, counterpointed to expanses of reflective glass. Aetna's concrete is granite-clad; College Life's is exposed.

Both buildings are assertively, even aggressively, formal.

And this formalism, encased in uncompromising geometry, poses questions about Roche Dinkeloo's approach to the scale of things. Such questions are not posed in negation, but in an effort to discern the many levels of experience which were considered, in the evolution of each design—those levels being, one feels, the sources of scale. For we have here a building which is in a city (Aetna) and a building which is in the country (College Life). If both do, in fact, express the nature of an indigenous problem, and if both are, in fact, distillations of their respective place and program, how is it that both have such similar moods toward their surroundings? How is it that both are so impassive—one toward the city, one toward the country? How is it that the scale of things in downtown Hartford yielded a building which

離而得來的解決方式，那麼，為什麼它們卻以如此類似的氣勢來面對兩個截然不同的環境——一個面對城市；一個面向郊野，又為什麼它們都是如此的冷酷？我們衡諸哈特福市區內事物之尺度，為何容得下一座對外在環境如此無動於衷的建築；而在印地安那波里斯市郊那個完全相反的背景，建築物却具有相同的特徵？易言之，它們依循的原則為何？城市的意義與鄉野的經驗究竟在何種層面相交，以致有如此近似的不妥協之造型產生？到底衡量的尺度何在？

我們首先探討艾特納。

這是一幢地下二層，地上五層的建築物，面積有 747,000 平方英尺，臨接一條交通繁忙的高速公路。建築物之底下三層如同一基座，面積為 364 × 307 呎，包括電腦及相關的設施。基座之上是個退縮的四層結構，做為辦公空間使用，共約有 440,000 平方英尺。

這退縮的結構其實是向內斜縮。梯格狀的反射玻璃造成了大片天光，由基座頂端向上斜升，虹彩般的光面在建築物的四角處轉折，為室內空間裝點出柔和的光影。當天光照耀在退縮的部分

上，玻璃面又再轉折，將光線反照在垂直面上，於是玻璃梯格微微閃著亮光，來回地閃爍於堅實的花崗石外牆之間。這牆面實在為一矩形高塔，裡面包括了垂直交通系統、儲藏室及機械設備等。

建築物四面的中間點，牆面斷開顯示出入口。在這些牆面的中斷處，嵌入了長條垂直的玻璃，給綫條剛硬的石材添上了幾許變化。

建築物樓層的深處有一個五層樓高的中庭以供內部採光，其面積約 6,700 平方英尺，在這封閉的中庭之下則是個 22,000 平方英尺的自助餐廳，供應三千員工的餐飲使用。

環繞餐廳及中庭者，乃巨大有力的混凝土柱，其細部處理可說是無懈可擊，間隔 52 英尺的跨距構成井然的柱列。這些支柱緊緊地固定於混凝土造的雙層桁梁與橫跨的小梁所組成的交叉格子系統之上。

在此所要展現的是那一種層面的經驗？又以何種尺度來衡量呢？

大概地說，艾特納只是個商業性的場所；它是一個很大的地

is impervious to its surroundings, while a completely opposite scale of things, outside Indianapolis, has yielded the same characteristic? In other words, what does each defer to? Which levels of city and countryside experience intersected to generate such similarly unyielding forms? Where is scale?

Consider Aetna.

Here we have a seven-story, 747,000-square-foot structure, two of those stories below grade. Built next to a busy highway, it has a base measuring 364 by 307 feet, housing the first three floors which contain computers and related functions. Rising above the base is a set-back mass, housing the upper four floors which contain 440,000 square feet of office space.

The set-back is, really, a slant-back. For the ladder-gasketed reflective glass, forming great sheets of skylight, slants up from the top of the base, its iridescent planes folded around the building's four corners, stippling the space inside with gentle patterns of light. As the skylights meet the set-back, the planes of glass are folded once again, this time into the vertical, where the ladder-gaskets shimmer upward, running between the massive, granite-clad walls which are, in essence, rectangular

towers containing vertical circulation, storage and mechanicals. At the mid-point of the building's four sides, the walls are broken, marking entrances. And in these breaks, relieving the hard-edge stone, vertical ribbons of glass are inset.

The building's deep floors are also lit from within by way of a five-story-high, 6,700-square-foot central court. Beneath the floor of this enclosed element is a 22,000-square-foot cafeteria for the 3,000 employees.

Regimented around the cafeteria and court are the massive, impeccably detailed concrete columns which, in turn, help compose the building's 52-foot structural bay. These columns lock into a criss-cross system of double concrete girders and, bridging them, concrete beams.

What are the levels of experience here? Where is scale?

Aetna is, bluntly, a place of business. It is a very big place, where lots of people deal with lots of data. And if a computer can dispense with personality, so can a computer building.

This building has amenity—slanting skylights to let light in, great windows to let it in (and see out of), a cavernous court to let it in, and a nice place to have lunch. The interplay between glass and mass may also

方，容納許多人在此處理大量資料，若說電腦不具有人性，那麼一個電腦中心應該也可以不具備這項特質。

其實這幢建築有其舒適的一面——斜向的天窗可透入光線，大片玻璃窗面也可射進光線（同時可向外眺望）；凹洞般的中庭同樣可以採光；另外還有一個進餐的好地方。即便其玻璃與實體的相互對映——如此清晰的結構系統——也可說是構成舒適的要素。然則最後我們發現，這些“舒適”的元素與使用者的日常生活及建築物的機能之間卻浮現出一種令人困惑的分歧。那經過精工琢磨的「斯巴達式」之赫赫外表，無論是混凝土、鑲上花崗石的牆面或是玻璃，其對外界表達之象徵意義實超出於員工所能感受到的人性尺度。尤其有趣的一點是，因該建築物由外觀之猶如一座盔甲，抵禦附近交通之嘈雜與污染——一個原以為是內向式的封閉軀體，而表現出來的卻非如此。可以說艾特納雖然是以內部為焦點的建築物，但實際上我們却更傾向於探討這個焦點的外在功效，而無意悠游於細部優美環境中庭與餐廳的柱列。若由它的都市涵構（city context）意義向內探討，則它既實用又合於計劃的處理正與建築物的主要機能一致；而艾特納很明顯地與

be said to constitute amenity—as may the articulation of the structural system. But finally, however, there appears here a troubling detachment between what may be said to be amenity and the on-going life and function of the building. The spartan splendor of its highly honed surfaces, be they of concrete, granite cladding or glass, speak more as symbol to the external world than as scale to the company worker. This is especially interesting because the building, as seen from the outside, is an armature against the pollution and noise of the nearby traffic—an introverted ambiance but, it turns out, not an introspective one. In fact, as internally focused as Aetna is, we find ourselves more disposed to deal with the external effects of this focus, and not to dally among those well-detailed columns around the court and cafeteria. By turning inward from its city context, a practical and programmatic move consistent with the building's main function, Aetna turns out to be markedly in scale with its context. The introvert, calling attention to measures of protection, becomes extrovert. Deeper traits are betrayed.

Such qualities of personality may be assigned to Aetna in the same way that it abstracts a formal arrangement of glass and mass from the collective of people and

此涵構之尺度相吻合。原為吸引人留意其自衛性的內歛性格，結果却成了向外表現的特色，其深一層的特性就這樣地昭然若揭了。

同樣地，因著這種性質，艾特納便由一個「人與機器的集合體」轉現成為一個由玻璃與實體組合的嚴謹形式；或者依同樣的方式，由一個本無個性可言的商業機能中抽繹出其欲表現的尺度。

艾特納所表達的尺度有如密碼；一種結構與空間的暗語，僅僅透露了其中的一部分，這些信息吸引了人們的注意，且誘使我們欲以人性去譯解它，但又未讓人完全理解其涵意。它為駕車過往的人士以及使用此建築物的工作技術人員提供了象徵性的注目點，同時其外部交織如林的通路與其內部堆積如山之案牘，那近乎超現實的對比也使人留下了深刻的印象。雖然它容許我們實際地進入、接觸、四處走動，却不是一件能打動人心的作品，因為其形式化的特質就好比由某種電腦針筆所蝕刻而成的記號，並非由日常生活的七情六慾、各類期望與需求所構成的人文特質衍化而來。故此，我們原本希望給它注入人性尺度的企圖，只不過化

machines being housed, or in the same way that it abstracts scale from an innately de-personalized business function.

Aetna's scale is cryptogrammic, a partially cracked code of structural and spatial ciphers which allure the human senses toward translation, ensnaring our attention but not necessarily comprehension. It serves symbolic notice on the passing driver and, secondarily, on the desk worker or technician using the building, arresting us with its almost surreal contrast to the jungle of pavement outside and the jumble of paper inside. It is a work which we can physically enter, touch and move around in, but not one which can psychologically absorb us. Like markings etched by some cybernetic stylus, Aetna's formal qualities derive from other than personal qualities associated with everyday emotions, expectations and needs. Our attempt to infuse personal scale becomes a shadow barely cast on its concrete and granite surfaces, for the Aetna Computer Center embodies the presumed perfection of a collective wisdom.

Similar concerns crop up in considering the College Life Insurance Company Headquarters, despite differences of place and program.

作混凝土花崗石外表的一片陰影罷了。可以說艾特納電腦中心是一個知識集合體的具體表現，到達了近乎完美的地步。

除了地點和要求不同之外，在探討學院人壽保險公司總部時也有類似的情形出現。

學院人壽保險公司由三座十一層樓的金字塔形建築所組成，總面積共約有 421,000 平方英尺，位居由保險公司開發的 640 英畝土地之中約 160 英畝的核心地帶。此一開發區迄今已建有一幢餐廳劇院，一些公寓、獨棟住宅、單層的辦公建築以及一個購物中心。本基地位於兩條主要公路相交處而劃定的東南部——舊公路沿基地西面界線呈南北走向；新的公路則順著北境呈東西走向。羅許、丁克盧為業主構思了一個逐漸成長的計劃，在未來數十年內，隨著公司之擴展，將會增加六個如此的金字塔順序排列在此核心基地上。

令人不解的是：這三個帶著原始風味的金字塔出現在印地安那的景緻中似乎沒有什麼道理。最初業主，希望造的是一座 25 層的大樓，但羅許、丁克盧考慮到日後北邊新的高速公路，於是決定把計劃中的總樓地板面積分散為幾個較小的單元，並且向南配

College Life is composed of three, 11-story pyramids which add up to about 421,000 square feet. They occupy the 160-acre core of a 640-acre development by the company which, to date, includes a dinner theater, some apartment units, some single-family houses, a few one-story office buildings and, eventually, a shopping center. The overall site nestles in the southeastern quadrant defined by the intersection of two major highways—an older one running north-south along the site's west boundary, and a new one running east-west along its northern edge. Roche Dinkeloo and Associates conceived for the headquarters an incremental program so that, in coming decades, six more pyramids will be arrayed on the core site as the company expands.

It is difficult to understand why three pristine pyramids would just wander onto the Indiana landscape without a very good reason. Initially, the client wanted a single 25-story tower. Aware of the future super-highway to the north, Roche Dinkeloo decided to break up the projected floor area into smaller units and to orient them to the south, away from the traffic and toward the congenial sun and countryside. Accordingly, each pyramid has two massive core walls, at 90 degrees to each other, and 14

英尺深，裡面包括電梯、樓梯、休息室及儲藏室。核牆由一角向兩邊拉開，而留出垂直的長條玻璃面以接收北面的光線。

這些金字塔順序列於一個寬廣的混凝土台面上，俯瞰南面的人工湖。羅許和丁克盧認為，建築物內部的各類不同機能可以不同的樓層面積確切地表達出——建築物的底層有 14,000 平方英尺而頂層為 3,500 平方英尺。如此一來，建築師對建築計劃的詮釋即轉化為建築造型的主張；或者如某些觀察家之見解，建築師對造型的處理可視為其對建築計劃之詮釋。金字塔向南的兩個面都覆著反光玻璃，景象變化萬千，在兩核牆之間以極陡峭的角度升起。在窗格方面，則為清玻璃片與一種減少炫光的玻璃片相間排置。

在室內，一種合成塑膠板嵌在天花吊架內，擷取外部斜面反射玻璃的材質與不透明的感覺，由於這一精巧的細部處理，在天花與外牆的交接處，玻璃面很流暢地轉折，分界線消於無形之中，而斜面玻璃與內部工作空間便融為一體。學院人壽的室內空間

feet deep, which contain elevators, stairs, restrooms and storage. These walls are pulled apart at the corner, admitting a vertical strip of glass which, in turn, admits northern light.

The pyramids are arranged serially on a broad concrete deck, overlooking a man-made lake to the south. Roche Dinkeloo reasoned that varied internal functions would be appropriately expressed by varied floor areas—14,000 square feet at the base, 3,500 at the top. Thus, interpretation of program became the assertion of form or, as some observers have commented, the assertion of form, once arrived at by the architect, became the interpretation of program. The pyramids are sheathed, on their two southern facets, by fantastic sheets of reflective glass, rising at a steep angle between the concrete core walls. In the window grid, panels of clear glass are topped by panels of glare-cutting stippled glass.

Inside, the grid of the hung ceiling is filled with panels of stippled plastic which, in turn, pick up the texture and opacity of the slanting external surface. By way of this deft detail, where the ceiling meets the outside wall, the slant of stippled glass, at every floor, seems to be folded into the working space, dissolving the line of

是溫暖而裝飾華麗的，與其外表的冷漠無言實大相逕庭，二者成爲強烈的對比。清水混凝土的圓柱支撐著12吋厚的樓板，加上混凝土承重核牆的冷淡和粗糙之質感，與閃亮的不銹鋼、清晰的玻璃面、擴散漫佈的光線、各類豐富的植栽、以及覆蓋地板與52吋高之工作隔間的紅褐色絨氈構成了一種平衡的關係。這些內部的元素除了造成極爲引人的空間及視覺效果之外，並因此達到了人物合一、裡外交映的境界——唯有傾斜玻璃面的黑色金屬窗櫺之直交圖案才把人由這種內外的連續感中拉回現實。

此種軟性的內在尺度隱而不顯於外，其使用者的日常生活也未透露出一點蛛絲馬跡，三個金字塔式單元的外表令人困惑不解；不但在當地景觀之中顯得了無生氣，我們且不知它如何矗立在那裏，又將要往那裏去。尤其是從高速公路上看到它們時，這三個反射出七彩光影的同胞兄弟彷彿是從某種神秘的希臘幾何學的影子中脫胎而來似的；但是當我們走近之後，藉著精巧及重覆出現的細部處理以及外表共同展現出的一種詩一般，也可說是紀念性的外在尺度，附近的景觀便由注意力中隱退了。當我們試圖去理解這個與環境大不協調的「壯」觀時——此種感覺上的擴展唯

demarcation. In contrast to College Life's impassive, almost mute external appearance, its interior spaces are warmly, richly furnished. Cylindrical columns of exposed concrete, supporting the 12-inch floor slabs, together with the cold, unfinished texture of the concrete core walls, are balanced by gleaming stainless steel, the crisp planes of glass, the diffused light, abundant plantings and, covering the floors and the 52-inch-high work-space partitions, rust-colored carpeting. These internal elements establish a compelling spatial and visual effect whereby people and objects dissolve into one another, and whereby the interior and exterior becomes reflections of one another—a continuity held barely in check by the orthogonal pattern of the black metal mullions of the sloping glass walls.

This enervating scale within is not seen from the outside. The life within gives no hint. External experience of these three pyramidal units is mystifying. They are inert on the landscape. One doesn't know how they got there, or where they came from. Their prismatic parti would seem to derive from some obscure, ghostly Greek geometry, especially as one encounters them from the highway. Up close, on foot, College Life's adroit, repetitive details and

有在一片廣袤綠茵中獨身聆賞古斯塔夫·馬勒（Gustav Mahler）的第八交響曲之感受差可比擬——便會就此沉醉於建築的抑揚頓挫之中。

在此並不會感覺與你剛才的世界一刀兩斷，也不會覺得被你想要進入的世界摒棄於外。學院人壽好似一首雕刻出來的樂曲，最終指向一種人性的內在狀態；亦即一個和諧而有效率的工作環境。而其外在則於其南面的景象充分表達。此地所要表現的是一種個別的智慧，及其所追求的一份理想的完美——一個向人性尺度挑戰的結構體，而在另一方面達到了自我超越的境界。

surfaces conspire to create a lyrical, if monumental, scale. The surrounding landscape recedes from attention. One gropes to understand this seemingly incongruous grandeur—a sensory enlargement comparable to listening to Gustav Mahler's Eighth Symphony, all alone, in the middle of some vast meadow.

One is caught up in the cadence.

There is no sense of being cut off from the world you have just left, nor of being closed out of the world you are trying to enter. The sculptural cadenza of College Life leads, at last, to a humanely scaled internal state where, in a working ambiance of harmony and efficiency, the external state is lucidly admitted through the view to the south. There is, here, the presumed perfection of individual wisdom—a structure which, in defying human scale, redeems it.

*Aetna Life Insurance Company Computer Building
Hartford, Connecticut. 1966*

*College Life Insurance Company Headquarters
Indianapolis, Indiana. 1967*













