請將以下兩段英文譯成中文。每段佔50分。

(一)
50%

Computers and Thought

As we succeed in broadening and deepening our knowledge—theoretical and empirical—about computers, we shall discover that in large part their behavior is governed by simple general laws, that what appeared as complexity in the computer program was to a considerable extent complexity of the environment to which the program was seeking to adapt its behavior.

To the extent that this prospect can be realized, it opens up an exceedingly important role for computer simulation as a tool for achieving a deeper understanding of human behavior. For if it is the organization of components, and not their physical properties, that largely determines behavior, and if computers are organized somewhat in the image of man, then the computer becomes an obvious device for exploring the consequences of alternative organizational assumptions for human behavior. Psychology can move forward without awaiting the solutions by neurology of the problems of component design—however interesting and significant these components turn out to be.

(二)
50%

The change in architectural style which we saw taking place in the fifteenth century implied a new conception of architecture. Alberti's ideal of architectural harmony—the design to which nothing can be added and from which nothing can be taken away without spoiling it—required the architect to be responsible for every detail of his building; but, as a designer, he had no necessary role in the construction. The acceptance of Classical theory meant that architecture could not be learned on the job, it had to be studied. At the same time, the architect was free to design for any building material and to use any technical device that would make his building stand.

This view of architecture has characterized the profession until very recent times, when architects have begun to feel constrained by the image of the omnipotent designer; but, within the broad frame of post-medieval architecture, changes of style did imply some changes in practice. The radical alterations of a building during construction, which we have seen to be characteristic of the sixteenth century, would be inconceivable in a modern building. The modern building is a single form; the Renaissance building was conceived as a harmony of separate parts, each with its own identity. The long-term acceptance of this idea, and of the decorative vocabulary that was meant to express it, made it possible for a building to be designed in a series of stages.