

世界建筑大师优秀作品集锦

THE MASTER ARCHITECT SERIES II

# RICHARD KEATING

Selected and Current Works

理查德·基廷

中国建筑工业出版社

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T H E M A S T E R A R C H I T E C T S E R I E S I I

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向克珍 侯彬 译

宋晔皓 张宝林 校

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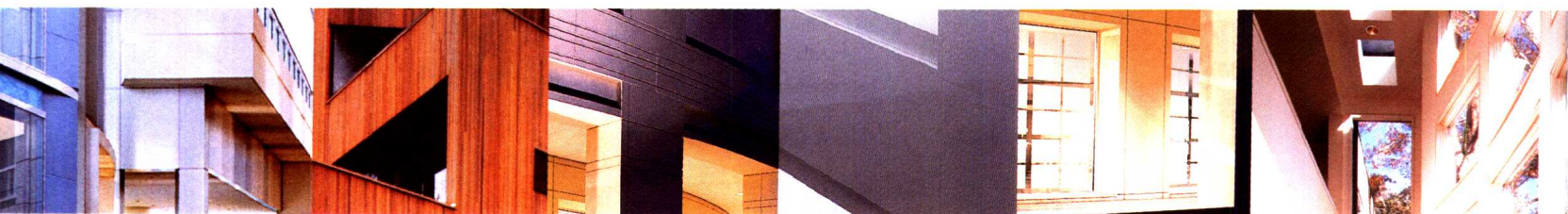
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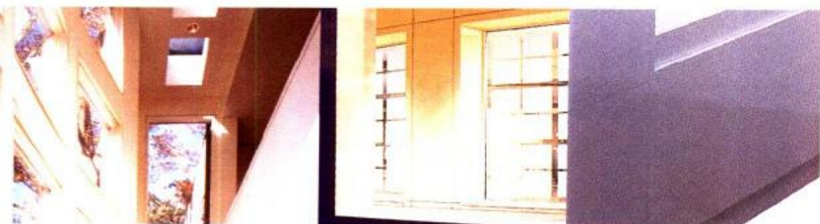
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## Introduction

绪 论





# Introduction

## Richard Keating—An Essay

By Kay Kaiser

"Light-footed elegance"—the phrase was used by a German publication to describe Richard Keating's winning entry for the Opel Kreisel Building, a 26-story office building proposed as a visual gateway on a prominent but difficult site northwest of Frankfurt's city center. It's doubtful that the headline writer realized how aptly the phrase described the most consistent quality in Keating's body of work, and the architect himself.

An elegance of form and detail defines the towers built by Skidmore, Owings & Merrill in Texas and California in the late 70s and 80s while Keating was head of their Houston and Los Angeles offices. It's obvious that from the beginning of his career, Keating and those close to him were intent on finding methods to create well-made buildings using the technology of the day. Several of the projects are monolithic corporate expressions while others are precise, spare and light. Structure is expressed and often exposed. Layered or eroded walls mitigate the mass of the towers and often appear to float above the ground plane. Fine detail and transparency at the bases allow the enormous towers to fit gracefully into the streetscape. Keating and his associates have found methods of containing millions of square feet in a box that doesn't seem unduly overwrought. In most cases, observers forget that the building's chassis is a box because they are so taken with the sculptural dynamics of the top, bottom and edges.

This is the work of a new breed of modernists who also recognize the requirements of the contemporary marketplace. Leasing agents appreciate the plans in their own way. Despite the movement in the form on the exterior, the interior spaces are regular and flexible, the core areas are contained and efficient, and vertical and lateral circulation systems are where one would expect to find them. Many would consider this synthesis of aesthetics and function as extremely light-footed architectural manipulation. To others it seems like slight-of-hand.

Richard Keating as a person is equally nimble. He's quick in movement and speech, he's intense, socially adroit and a forceful boardroom negotiator. Other architects are intimidated by his personal elegance and his client list, which includes Trammell Crow, Hines Interests, Hewlett Packard, Equitable, British Petroleum, BMC Software, Houston Industries, Prudential, and the State of California. He is seen as a prodigy whose rapid ascension through the ranks of Skidmore, Owings & Merrill, America's corporate architecture giant, is legendary. He joined SOM's Chicago office at 24 after graduating from the University of California at Berkeley. In 1976, at the age of 32, he was asked to open an office for SOM in Houston, Texas. Eventually he found himself in charge of 200 architects, interior designers and engineers. Press releases say that during Keating's 10-year stewardship, the office completed nearly 40 million square feet of work, most of it rising extremely vertically from the plains.

In 1986, after the Texas boom was officially over, he went to Los Angeles to reinvigorate SOM's office there. He was 42 at the time. Four years later he resigned from SOM to open his own office, Keating Mann Jernigan Rottet, in Los Angeles, taking with him Michael Mann, Robert Jernigan, Lauren Rottet, Paul Danna, Jose Palacios and many others from the Texas/California team.

# 绪 论

理查德·基廷——简评

德国一家报刊用“轻巧优雅”来描述理查德·基廷设计中标的欧宝·克赖泽尔大厦。这是一栋 26 层高的办公大楼，位于法兰克福市中心的西北部，被视为一个主要但设计困难地区的门户。本报刊标题文章的作者不知是否已意识到，他用一个确切的词汇常恰如其分地概括了基廷作品一贯的风格和他本人的特点。

在 70 年代后期和 80 年代，当基廷任职于休斯顿和洛杉矶的德州和加州 SOM 事务所分部负责人期间，该事务所设计建造的大楼都具有外形和细部优雅别致的特点。很显然，在他职业生涯的一开始，基廷和他的同事们就致力于寻求运用现代技术建造高质量建筑的方法。其中一些建筑体现的是巨大的体量感，而另一些则显得精致、宽敞和轻巧。结构被表现出来，常常是暴露的。叠加的或凹进的墙壁使大楼显得更轻，好像漂浮在地面上。底层有精美的细部和透明性，使这些庞大的高楼形成优雅的街景。基廷和他的同事们已找到很多方法，可将数百万平方英尺的建筑容纳在一个箱体内部而毫无不妥之处。在很多情况下，参观建筑的人仿佛忘记了建筑的底部是方形的，因为他们被顶部、底部和边缘的雕塑的动感深深吸引了。

这是现代主义者新培育出的作品，这些建筑师也认识到了市场的需求。他们不受代理商对方案的评价所左右。尽管外部形式多变，而内部空间是规则的和灵活的，其核心部分是高效率的，垂直和水平动线设计都适于人们的需求，许多人认为这些极其优雅的建筑是美学和功能的完美结合。另一些人则认为，设计手法非常洗炼。

理查德·基廷本人同样精干，他行为敏捷、谈吐机智，热情而易交往，在谈判桌上颇具说服力。其他建筑师为他的优雅风度所倾倒，更为他长长的业主和名单所折服。其中包括特拉梅尔·克罗公司海因斯股份公司，惠普公司 Equitable 公司，英国石油公司，BMC 软件公司，休斯顿工业公司 Prudential 公司和加利福尼亚州政府。他被认为是奇才，在美国建筑业巨子 SOM 事务所的升迁具有传奇色彩。24 岁那年，他从加州大学伯克利分校毕业后，加入 SOM 事务所芝加哥分部。1976 年，32 岁时，他被委派在休斯顿创办了 SOM 事务所分部。最终他在芝加哥独立创建了拥有 200 多建筑师、室内设计人员和工程师的事务所。据报界披露，在基廷任职的 10 年中，办事处承建了近四千万平方英尺的工程，大部分均为新建项目而非改扩建。

1986 年，德克萨斯建筑热过后，他到洛杉矶去，重振那里的

At the end of 1994 the 60-person firm merged with Daniel, Mann, Johnson & Mendenhall (DMJM), another giant with a long history in Los Angeles. Keating had turned 50 six months earlier.

Keating explains the reason for the merger: "The world had changed. Even with 60 people at KMJR it was difficult to compete for large-scale work in the essentially disappearing high-rise and high-end interiors arena. To work in Latin and South America, and Southeast Asia, you need considerable resources to travel, to staff remote projects, and frankly at KMJR that depth wasn't possible. We either had to get smaller and be a design consultant to larger offices, or be part of a larger organization. DMJM is so strong in terms of transportation planning, engineering and program management.

"There is no other firm in California that is as stable; however, it has been more focused on vast engineering and institutional projects rather than architecture which, relatively speaking, comprised a much smaller work base. It seemed that it was a great opportunity to marry all these former SOM people to this extremely solid engineering firm. As design director of DMJM overall, I can be involved in any project. This would increase the spread and variety of my project types and make more public sector work possible—not since the 20s and 30s have we seen so much attention to well-designed public sector projects all over the country."

He sounds like an architect on top of the world when he speaks of an organization that "sits in Southern California and can go anywhere it wants."

This is architecture in the fast lane. Thinking about leading an enormous office through projects on this scale is so foreign to many architects that they regard Keating's world as something other than architecture. It's business. It's management. It's promotion. But is it design in the traditional sense in which a personal vision rises off the paper to become a building, a part of a city? The question makes many people uneasy around Keating. They don't know exactly what kind of architect he is.

There are many sides to Keating. Sometimes the statements he makes, depending on the circumstances and the company, add to the confusion. He can sound extremely calculating: "If you're going to play, you go with the flow and play with those who have the power. The attraction to SOM was that it seemed to open up access to larger-than-life ambitions. It's an ego trip to make a tall building, but it's more than that. It's a rare mathematical game that certain people can play."

But there is another side: "If you think about everything nature creates, most of it is horizontal because of gravity. The lifting up of the mountain is the holy part. From Stonehenge to the Sears Tower, man wanted to do something to mark the place. But in that marking, some plan of humanity must be inherent. The lifting up of the rock has to mean something to more than one person. The tower represents the soaring part of our self-understanding. It represents more to one's soul than a Quonset hut. And the art of the tower is something more than accommodating the function or accomplishing the engineering."

SOM 事务所分部。那时，他已 42 岁。4 年后，他离开了 SOM 事务所，在洛杉矶开办了自己的公司——基廷·曼，杰尼根·罗泰特 (KMJR)。与他共同创业的还有：迈克尔·曼，罗伯特·杰尼根，劳伦·罗泰特，保罗·达纳，还有很多其他人都来自 SOM 事务所德克萨斯、加利福尼亚分部。

1994 年底，这家由 60 人组成的公司与丹尼尔·曼，约翰逊和门登霍尔 (DMJM) 公司合并，DMJM 公司也是洛杉矶一家历史悠久的公司。此时的基廷在 6 个月前已届知命之年 (50 岁)。

基廷解释了合并的原因：世界发生了变化，KMJR 事务所虽然有 60 人，仍难在逐渐萎缩的国内市场上胜任大规模工程。若要开发拉美和东南亚市场，便需要大量资金来旅行，为遥远的项目配备设计人员。目前，KMJR 公司实力不够。我们要么精简成一个较小的设计咨询公司，要么变成某个大型公司的一部分。DMJM 公司在交通规划、工程和项目管理方面都很强。

"在加利福尼亚，这是一家最稳定的公司，它将自己的领域主要集中在土木工程和公共计划而非建筑设计，相对而言，建筑设计只是很多较小的工作基点。这似乎是一个很好的机会，以便让原来的 SOM 事务所员工与这具有雄厚实力的工程公司融为一体，这既可扩大我的项目类型，还可完成更多的公共项目，从 20 年代和 30 年代至今，从未对公共项目如此重视。"

当他说到他“身在南加州而能走遍全世界”时，他就像一个站立在世界之巅的建筑师。

这是快车道上的建筑业，率领一个大型公司承担着如此大规模的项目，对许多建筑师而言是陌生的，人们认为他从事的不是建筑业而是商务、是管理、是推销，许多人不知道基廷属何类建筑师。

基廷具有多面性。他的一些言论随环境和公司不同而变化；这更增加了人们的疑惑。他显得非常深谋远虑：“如果你想去做什么，那么就随着大家与那些有能力的人一起去。来 SOM 事务所工作的人，他的雄心要大于他的生命。建造一座高楼是个自我的旅程，但还远不止这些。这是一个少见的数学游戏，某些人就能做得来。”

但还有他的另一面：“想一想自然界中的每一样东西，受重力影响大都是水平的。把大山托起那是上帝的事。从石砌围墙到西尔斯大厦，人们想在地面上留下自己的标志。而在人类计划的标志中，有些是与生俱来的。将岩石砌筑起来远远超出了个人的留下印迹的追求。大厦代表着我们自我意识中的昂扬向上的一

At times he has compared his function to that of an orchestra conductor. "Architecture, like music, is about moments. There are times when the soloist is performing, but at other times the entire ensemble has to work as one. It's the conductor's job to make both situations happen at the right point."

He has also said that the individual practitioner, someone he characterizes as a man in a cape who makes all the decisions, is limited to small projects. "For large-scale work, we need a team of structural and mechanical engineers, architects, interior designers and many others. The lead architect must have his ego under control and not be sensitive about where the ideas come from. Any other way, and the good people won't work for you for very long."

It's a testament to the collaborative ideal that this group has been together nearly 20 years, which brings a consistency to the design effort. Although he wonders about the structure of the SOM corporate framework in recent decades, he continues to use the original vision of Nathaniel Owings as a guide. "Owings was trying to create a system of people who could play in the big league to redefine urban America," he says. "That vision sustained the firm. At SOM and afterward, I gathered as colleagues and partners the best people I knew. Their sophistication and technical ability are extraordinary. And I've come to realize that I enjoy empowering others to act on what they know."

In saying that, it sounds as though he was born to corporate architecture. But just when you start believing that, Keating throws in a curve. He explains that no one is more surprised by the turns his career has taken than he is. When he went to Skidmore's Chicago office, he planned to stay only a few years. His objective was to gain first-hand experience in tall building design and construction and then return to Berkeley to spend the rest of his life as an architectural historian, teaching and writing about modernism, urbanism and tall building technology. The plan changed when it became apparent how unusually agile and able he was at putting large projects together. He was skilled in talking to developers and city officials.

Eight years later he found himself in charge of the Houston office. "When hiring people, I had to tell them something that explained what we were about. I invented my own purist version that had to do with collaboration—engineering in connection with architecture and being a designer at the same time. I had no design mentors close at hand in Houston. Chuck Bassett was in San Francisco, a long way away. I was shot into the void and had to feel my way through. I was helped by the early experience I received from Walter Netsch, the man who brought me into the firm, and by just living in Chicago. And I like to say that Bruce Graham taught me everything I know about how to look at architecture. Bruce gave me the opportunity to either hang myself or succeed. He also taught me about power. Bruce's energy, his ability to charge through walls, and similar energy in others such as Bill Hartman, represented the essence of Skidmore, Owings & Merrill."

面。它给予我们心灵的感受超越了瓦楞铁预制件活动房屋。大厦的艺术远远超出它所容纳的功能和完善的技术。”

有时他把自己比作乐队指挥。“建筑学，像音乐一样，具有时间性。有时需要独奏，有时需要整个乐队合奏。指挥的工作就是让这两种方式在适当的时候发生。”

他还说，个体营业者可以作任何决定，但只局限于小型项目，对于大型工程，我们需要一个包括结构和机械工程师、建筑师和室内设计等人员的一个小组。总建筑师要有良好的自我控制，不要对来自何方意见过于敏感，不然，不会有人为你长期工作。”

他们的团体已在一起工作了近 20 年，这是他们团队精神的实证，从而带来其设计成就的一贯性。虽然近十年他怀疑 SOM 事务所的管理结构，他们继续用纳塔内尔最初的理念作为指导。“纳塔内尔试图建立一种人们在一个大的联盟中能重新界定城市化的美国的体系。”他说：“这种观念使公司得以持续。在 SOM 事务所工作时及以后的日子里，我召集了我知道的最好的同事和伙伴。他们的聪明和技能不同凡响。我逐渐认识到我乐于让别人做他们了解的事情。”

说到这里，他好像就是为建筑学而生的。但实际情况并非如此，他解释说，没有人像他对自己从事职业的波折更感惊奇的。当他到 SOM 芝加哥事务所时，他打算只在那里干几年。他的目的是从高层建筑设计和施工中获得第一手经验然后返回伯克利，作一个建筑历史学家，将他的余生投入在教授和撰写现代主义、城市主义和高层建筑技术论著上。当他发现自己具有非凡的敏捷，具有将不同的大型项目组织在一起的能力，他还很善于与开发商和城市官员交涉时，于是改变了这一初衷。

8年后他已成为 SOM 事务所休斯顿办事处的主管。“雇佣员工时，我必须告诉他们我们是干什么的。我发明了自己合作重视的工作模式——将建筑与工程结合起来，同时不忘记自己是设计者。当时我身边没有设计方面的良师益友，查克·巴西特在旧金山，离这儿很远。我只好自己摸索。沃尔特·内奇早期给我的经验对我很有帮助，是他将我推荐到公司，他那时正住在芝加哥。可以说在怎样看待建筑方面，布鲁斯·格雷厄姆教给了所有我所了解的。布鲁斯给我一个要么失败要么成功的机会。他还教我懂得了权力，他及其他人的能力代表了 SOM 事务所的精华像比尔·哈特曼等。”

然而在 70 年代末，基廷说：“从史蒂文·霍尔到迈克尔·格

But in the late 70s, Keating says, architects from Steven Holl to Michael Graves were designing very small, thoughtful projects. "And there I was with one enormous project after another. First, I was in a different world. It was a growing period. The biggest influence on Texas style at the time was Philip Johnson, who had the ear of all the clients we were pursuing. We had to work our way through that period of romantic imagery, but we survived that, too. Now I'm relieved that the bones of the buildings are carrying the message.

"But in my world of Texas architecture, it was difficult to divorce the path I was seeing in design from the overwhelming involvement of the problem-solving aspects of real estate. The basic purpose of an office building is clearly defined function. It's a box. It allows people to move in and out. There can't be anything about the architecture that's compromising. From floor three to a few floors below the top, the building must be pretty basic, reduced to its essence. This is the part of the building that makes money. The core elements must be organized so they don't intrude on the lease spaces. But you have to be able to shift gears. Floor one through three are about how the building inserts itself into the pedestrian pattern of the city. If you place the intensity there, everybody appropriately comprehends the building. That's where you concentrate on the grain of materials, the fine detail in handrails and landscape. At the top, the building can be expressive. A high-rise can't be all one idea from top to bottom.

"The design process is loaded with objective and subjective decisions. Which way to orient the building, what should the spans be, the dimensions of core to window walls. Those are the objective decisions, along with budget. You might want the exterior to be platinum, but if you've only got the money for chain link, you better find out what you can do with chain link. Economics is always the most real part of the program."

He learned another aspect of architectural economics early on in Houston. Mega-developer Gerald Hines was the force everyone believed would sustain the SOM office in its early years, but just as Keating arrived, Hines took his business elsewhere. "It was a fight for survival until I found Trammell Crow. For me, Houston happened too hard, too fast. I had to unlearn a lot through the later years. There's survival, sure, but there must be humanity in there somewhere, too."

Looking back, Keating laughingly describes the Texas experience as the decade he was "buffeted by winds of the bizarre." Part of the battering was caused by the speed and enormity of growth in the Sunbelt states in the 70s. He remembers a client who owned 25,000 apartment units free and clear. Keating imagined the man's house filling up to the rafters with rent checks every month. "He had so much money he didn't know what to do with it, so he came to our office one day and said he wanted a 45-story high-rise like the ones he saw us building for everyone else. We built one for him. He also wanted a \$5 million restaurant where he could sing to his friends. We didn't do that one. There were people worth hundreds of millions of dollars, but 20 years before, they were starting out on career paths that didn't promise that kind of financial success.

雷夫斯的一些建筑师们都在设计很小的、考虑周到的项目，“而我当时正在从事一个接一个的大工程。首先，我处在一个不同的环境里，这是一个增长阶段。当时对德克萨斯式建筑最具影响力的是菲利普·约翰逊，他能听到我们当时征求到的所有用户的意见。我们必须设法度过这段浪漫的想象阶段，而且我确实也度过来了。令我感到欣慰的是，现在的建筑骨子里都带有当时的烙印。”

“但是在当时的德克萨斯建筑界，背离房地产商力求解决问题的设计风格是困难的。很明显，一栋办公建筑最基本的目的是其明确的功能，就像一个方盒子，人们可以进进出出。当时不可能谈到任何建筑问题，因为那意味着折衷。从建筑的三层到楼顶以下的几层，建筑物因只须满足基本功能需要而精简到极致。因为这是大楼能够赚钱的部分。建筑师应精心设计好内核部分，以免减少出租面积。从第一层到第三层影响到大楼怎样与城市步行系统相联系。如果你将设计重点放在此处，每个人都可以充分理解整栋建筑。在这里你必须留意建筑材料的选择、扶杆和周围环境都应有耐看的细部，顶端应富有表现力，高层建筑不能从顶到底一个样。”

“设计过程充满了主观和客观的决策。如怎样使建筑物朝东、跨度应多大等，核心筒到玻璃幕墙的距离和高度，均为与预算有关的客观决策。你可以把建筑物外表做成白金的，但如果你的钱只够作链式联接，你最好去考虑怎样设计好链子的形式。经济总是项目策划中最关键部分。”

早在休斯顿时，他学到了建筑经济的另一面。SOM 事务所的主要创始者杰拉德·海恩斯是当时公认的能维持事务所运营和发展的人，但当基廷来了以后，海恩斯却去了别处。“在找到特拉梅尔·克罗之前，一直是为生存而挣扎。对我来说，休斯顿变化得太快，后来，我必须忘掉许多东西。当然，是需要生存，但有时还需要人性。”

回首往事，基廷笑谈他在德克萨斯的 10 年充满离奇的经历，其部分起因是这些“阳光地带”的各州在 70 年代的经济腾飞。他记得有一位业主拥有 25,000 套免税出售的公寓单元。基廷估计他每月的租金支票会涨满他的屋子。他有这么多钱，不知干什么好，有一天，他来到我们办公室，要求建一座像我们为其他业主设计的 45 层高的大楼。我们为他建了一座。他还要建一个价值 500 万美元，能让他为他的朋友们歌唱的饭店，我们没有建。有些人拥有数亿美元的财产，但在 20 年前，他们开始从事自己的职

“The roots of Dallas were in the mercantile trade. The goods came from other places, mainly New York. Developers in Dallas looked to European architectural models that expressed the solidity of old wealth. Houston was a different story. There they said it was all right that they made their fortunes 20 seconds ago, and many of them did, as wildcatters in the oil fields. It was a blue-collar city, a technology-based place defined by pipelines and shipping. Developers there were far more receptive to modern, technological expressions. As architects, we attempted to express the culture of these two very different cities. There's no doubt that we were the beneficiaries of growth in the Sunbelt, but it was a difficult place to develop a practice of architecture as an art since everything moved so quickly and with such specific focus on economics.”

And yet it was during this period that he and his team made the effort to find a design signature for their work. The identifying elements were highly refined details and use of materials. Even when the budget was \$55 a square foot, it was obvious that the team had been manipulating materials for high effect. From Houston to Los Angeles, Keating has encouraged everyone in the office to search for material sources that were beyond what was usually found in most architects' sample rooms. So great was his enthusiasm, that the gathering process took on a life of its own.

He says he likes to sit in the materials room, a place he regards as his sandbox of sorts, and enjoy all the possibilities that it contains. Every stone, every finish, every texture. Every type of glass with various coating densities. All cut in one foot square pieces and organized thoughtfully. For him, the process of selection is pure play. Finding something new that pushes technology forward or something that could be used in a new way is pure joy. He was delighted when he found a stainless steel jet fuel filter and subsequently the material was used as a wall surface in the First Interstate Bank in Los Angeles. Later he wanted to use a larger-scale version of woven stainless steel as a walking surface in a lawyer's office. Hot rolled steel was cut into two-foot squares and became a floor surface in his own office. He's fascinated with a ceramic material from Japan that looks like milky glass, but when its backlit, it ranges in color from powder blue to orange. The material was used in the BMC building in Houston. New York glass artist James Carpenter brought his methods of working with layered and dichroic glass to several projects. Although never implemented, Carpenter developed for the Gas Company Tower in Los Angeles a glass rod truss wall on the lower three stories of curtain wall. The glass rods would have served as the major compression elements of the system as they appeared to float in space and created a grid of luminous color. Carpenter and Keating often try to collaborate on a wide variety of projects.

In the Texas days, the architects found a company in California that had a large autoclave used for making acrylic panels for deep-sea research vessels and aquarium walls. The four-inch thick, five foot square panels found their way into the spire at the top of the Trammell Crow Center in Dallas, and into Keating's own furniture.

业时，并未知道会有如此成功。

“达拉斯的主业是商贸，货物来自其他地方，主要是纽约。达拉斯的开发商们倾向于欧式建筑风格，用来表达古老财富的稳固。休斯顿则不同，在那里，有人会说，他是在 20 秒以前发的财，确有其事，如某些盲目开掘油田者。这是一个建立在科技之上的蓝领城市，充斥着输油管线和海运。那里的开发商更易于接受现代技术的表达方式。作为建筑师，我们努力将这两个差异很大的城市文化表现出来。无疑，我们是阳光地带经济发展的受益者，但在这里将建筑作为一门艺术来实践是很困难的，因为这里对经济特别的关注，所有的事情都发展得很快。

就在这一时期，他和同事们通过努力获得设计资格，细部的精美和材料的选择十分重要，即使每平方英尺的预算为 55 美元，为了获得完美的效果，他们对材料的控制也从未放松。从休斯顿到洛杉矶，基廷鼓励员工去寻找别的建筑师没有采用新材料。他如此高的激情，使采集工作有声有色。

他说，他欢喜坐在材料室里，喜欢里面的多样的可能性，就像面对一个百宝箱。所有的石块、漆面、装饰织物，各种类型的镀膜玻璃等，都被切成平方英尺大小，整齐地放在那里。对他来说，选择的过程好似纯粹的游戏。发现一种新材料能推动技术进步或用于一些新途径是一种喜悦。他兴奋地发现了不锈钢航空燃料过滤器，并将它用于洛杉矶的第一洲际银行的立面装饰上。此后他又试图将尺寸大些的波纹不锈钢板用在一位律师办公室的走道上。他将热轧钢板切成 2 平方英尺大小，成为个人办公室里的地板。基廷很喜欢一种日本的陶瓷材料，这种材料像乳状玻璃，背后上光后，它又有从粉蓝色至橙色的颜色变化。后来，该材料用在了休斯顿的 BMC 大厦上。从纽约玻璃艺术家詹姆斯·卡彭特处得到的分层双色玻璃用于好几项工程设计，虽最终均未实施，但卡彭特为洛杉矶的煤气公司大厦开发了一种玻璃棒桁架墙，安装在下面三层的玻璃幕墙上。这些玻璃棒作为幕墙系统的主要承压构件像是浮在空间里，呈现为灿烂的光格栅。他们经常在很多项目上合作。

在德克萨斯的那段日子里，建筑师们发现加利福尼亚有一家有一种大型压力锅为深海研究船只和 underwater 墙壁造丙烯酸板块。这种 5 平方英尺大小，4 英寸厚的板块被用在达拉斯的特拉梅尔克罗中心的楼顶尖上，并且也用在基廷自己的家具里。

基廷对 BMC 大厦电梯操作室内的牛皮内衬尤其满意。他按照操作盘的尺寸做了一个模板置于牛皮之上，并使牛皮的白斑点处



The cowhide linings of the elevator cabs at BMC are a particular delight for Keating. He made a jig of the panel dimensions and laid it over the hides to get the white spots exactly where he wanted them. Years later, he still remembers that there are 32 panels per cab. The fact that the hides came from Northern Italian cows and now line elevators in Texas is another source of humor for him.

Joining materials together tightly, crisply, and with attention to proportion, texture and color is another mutual passion among the architects in this group. Keating names Mies van der Rohe, Gordon Bunshaft and Fumihiko Maki as architects who have achieved the degree of refinement he's searching for. As is the habit of many architects whose ability to criticize themselves is fully developed, he identifies only sections of buildings that he feels worked out well in terms of materials and precision.

In the BMC lobby, the confluence of the copper wall that was horizontally laced with half-inch stainless steel bar stock and the aluminum-clad core elements meets Keating's criteria. One plane is clearly delineated from another through changes in materials. He is proud of the view as one looks up through the rotunda of the Gas Company Tower in Los Angeles to the lobby. Here, the core is clad in limestone and the other interior wall elements are aluminum panels with exposed stainless steel fasteners. At ICM Headquarters in Beverly Hills, he's pleased with the limestone, wood, and stainless steel elevator lobby and cabs. The lobby walls are a combination of buff and striated Indiana limestone and glass. The call lanterns are incorporated into the glass walls of the elevator lobby.

The shift to Los Angeles was responsible for Keating working at a different scale. He, and the nucleus of people he brought with him, had to slow down and evaluate what it meant to build in Los Angeles. The first projects were small. Connections to the street became more fully developed because, unlike Dallas and Houston, most sections of LA had an established street life. Designing for an impact on the skyline was no longer a key consideration either for the architects or their clients.

He considers the 1988 commission to design the Gas Company Tower as a turning point in his career. "Finally, my own sensitivities as an architect and those of the client crossed perfectly," he said.

He describes Robert Maguire as a client who had a vision for the city that was larger than a dream of an individual monument to himself. Now that it's built, the tower is admired for the graceful moves in glass and metal on its shaft and crown, but it's also being used as a model for the creative collaboration between public and private sector interests. Maguire, who has long been an advocate of downtown Los Angeles, devised a favorable exchange with the City to allow for the maximum development of the site while physically and economically contributing to the rebuilding of the Central Library and Pershing Square.

Keating's ground plan and entrances were designed to connect with the public square and library building. A network of shops, landscaping, and art connects the new building to the streetscape.

在他事先设定的地方。数年后，他仍记得每个操作室中有 32 个操作盘。牛皮来自意大利北部的奶牛，现在仍在德克萨斯电梯里成了他又一个有趣的回忆。

在注意比例、质地和颜色的同时，将材料紧凑干脆地联接在一起，是这些建筑师又一共同的爱好。基廷认为密斯·凡·德·罗、戈登·班沙夫特和槇文彦等人已达到了他所追求的那种精细程度。如同许多建筑师都已养成了自我批判的习惯，他只认同建筑中材料和精度均很完美的部分。

在 BMC 大厦大厅，基廷对墙壁的组合非常满意，在这些铜制墙壁上，装饰着水平放置的半英寸长的不锈钢棒，中心部由铝片覆盖。每一层因材料的变化而与另一层截然不同。当站在煤气公司大厦圆型大厅向上观望时，他感到非常自豪。中心位置被大理石覆盖，内墙壁装有铝板片，由暴露在外面的不锈钢钉加固。在比华利山的 ICM 总部，他对其中的大理石、木材和不锈钢装饰的电梯间以及电梯轿箱很满意。大厅墙壁由皮革、印第安那层状大理石和玻璃组成。警示灯嵌在电梯间玻璃墙内。

迁至洛杉矶，使基廷认真地从事另一种尺度的工作。他和他一起来的那些核心人物必须减缓工作速度去考虑他们应该在洛杉矶设计什么样的建筑。初始的工程都很小。街旁建筑变得更加饱和，因为这儿不同于达拉斯和休斯顿，洛杉矶大部分地区已形成街道特色。对建筑师和用户来说，设计出一个具有丰富表现力天际线轮廓的建筑并不重要。

他认为 1988 年设计的煤气公司大厦是他职业生涯中的一个转折点。“我作为建筑师的灵感与业主的兴趣终于完美地结合在一起。”

他说作为业主，罗伯特·马圭尔对这座城市抱有一个理想，这个理想远甚于他为自己树立丰碑的梦想。现在，理想实现了。人们赞叹这座大厦的玻璃及金属的优美造型，它还被视作是公私利益创造性合作的典范。马圭尔一直对洛杉矶市中心情有独钟，他与市政府谈好了，从物质和经济两个方面支持(邻近的)最大限度开发这块地方的条件：中央图书馆和珀欣广场改建。

基廷将首层平面和入口设计成与公共广场和图书大楼相连。一系列商场、绿化和艺术作品将大厦与街景连在一起。

“问题是怎样在大厦内建立步行系统。相反的方法是将建筑物放低。但是，问题不仅仅需要在底层加进零售商场，要考虑的问题是人们怎样去穿行一个城市——从公共场所到半公共场所，再到半私人场所、到私人场所……。绿化是城市中的连线，它不

“The problem was how to suture pedestrian systems into the building. The antithesis is to just drop the building down. But there's more to it than just adding retail at the bottom. It's being thoughtful about how people move through a city—from public to semi-public, to semi-private to private ... Landscaping is the one thread in a city. It should never be used just to blur the edge of a building.”

It may be significant that his interest in landscape has increased since coming to Los Angeles. The change may have little to do with working in a climate that's more hospitable to plants than Texas, since a large amount of the recent work remains in Texas. More likely, the cause is an understanding that cities don't need more big buildings that are designed as objects without regard for the surroundings. In the announcement of the DMJM-Keating merger, he expressed the idea this way: “The future of architecture leads conclusively toward both international activity and a broadening of services focused on the wisdom of solutions rather than on imagery and form. The needs of today in the US have shifted and focus more on the larger urban issues rather than private investment and individual statements of high-rise office towers.”

In Bangkok, Thailand, the team is working on a 12 million square foot office, retail, and hotel complex that must also serve as a bus terminal that can accommodate 800 bus arrivals and departures every hour. For a complex in Monterrey, Mexico, the problem was to discover spatial methods of creating a sense of place. Projects in Korea and Jakarta present other urban planning issues to be resolved. “That gives you, as an architect, a different level of responsibility. All too often there's a big chase to make a dollar and then we see the exportation of tired images without real concern for urbanity. It's the exportation of architecture, but not planning.”

Many times in conversation, Keating comes back to Nathaniel Owings, the SOM founder who fascinated him more than the others. First, he always says he admired Owings for the collaborative process he brought to the firm. He became Keating's symbol of organization, energy, and direction. But after a while, he voices the real reason for the admiration: “He wasn't a sociologist or a historian. He was an architect who was looking for ways architecture could affect entire places.”

Keating remembers in particular Owings' victory in which he stopped a horrendous plan to build an elevated freeway bridge through Baltimore's Inner Harbor in the late 60s. “His planning effort, coupled with the right vision and access to power not only stopped the plan but offered an alternative that got built and changed the entire city,” Keating said. Others who were around at the time said that Owings wasn't afraid of anyone. He took on the governor of Maryland and his pro-bridge henchmen and won.

It doesn't take an enormous intuitive leap to imagine Keating evolving into a similar role. After the mastery of urban form and urban process, perhaps it's the next logical step to serve as a guardian of cities. Good architects armed with conscience and acute perceptions have taken that step before. Maybe Keating will be the next.

应只用于柔化建筑物的边线。”

自来到洛杉矶后，他对绿化的兴趣与日俱增。这种变化与工作在一个比德克萨斯更有利于植物生长的气候无关，因为近期进行的大量工作仍像在属德克萨斯所作的那些工作。很有可能是，他已明白城市不需要没有考虑周围环境的大型建筑物。当基廷与DMJM公司合并时，他曾这样宣布：“建筑的未来将完全会朝着国际活动和开拓服务范围的方向发展，集中在解决问题的智慧上，而不是想象和形式。当今美国的需求已经转变，更集中在较大的城市问题而非私人投资和注重个体表现的高层大厦。”

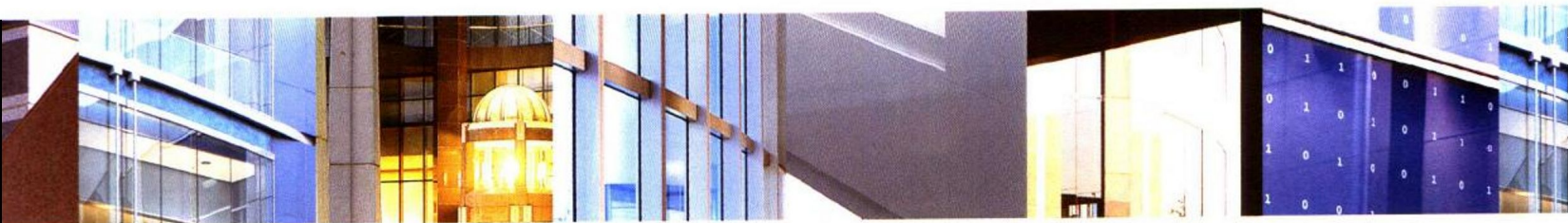
在泰国曼谷这些建筑师正着手设计一栋1200万平方英尺的综合大厦，它集写字楼、商店、旅馆于一体，还兼作为公共汽车终点站，每小时有800辆公共汽车进出。在墨西哥蒙特雷市的综合体设计中，设计问题集中在如何寻找出一种增加场所感的空间方法。韩国和雅加达的工程又引出其它有待解决的关于城市规划方面的问题。“作为一个建筑师，赋予你不同的责任。很多时候人们在追求金钱，设计出缺乏和谐、形象陈旧、不顾城市特点的建筑。这虽然也叫建筑设计，但是却未考虑城市规划问题。”

基廷在多次会话中，提及SOM事务所的创始人纳撒内尔·欧文斯；欧文斯对基廷的吸引力要比其他人大多得多。首先基廷很崇拜，欧文斯给事务所带来的合作方法。他成了基廷的机构、能力和方向的象征。随后，他说出了崇拜的真正原因，“他不是历史学家，也不是社会学家，他是一个寻求使设计出的建筑足以影响整个场所的方法的建筑师。”

基廷尤其记得欧文斯在60年代成功地阻止了一项可怕计划，这个计划是要在巴尔的摩内港区建一座公路高架桥。“通过他有计划的努力，以及远见和与当局的成功接触，不仅制止了这项计划而且提出了一项替代方案。这一方案后来得以建成，并改变了整个城市”。当时在他周围的人们都说欧文斯不害怕任何人，他与州长及支持建桥的追随者较量，且取得了胜利。

很容易想象，基廷已慢慢变成了那样一个人。掌握了城市形态和城市化过程后，也许下一步，他会变成一个城市的监护人。具有良知和敏锐察觉力的建筑师们已经这么做了，基廷可能会是下一个。

——卡伊·凯撒



So much of what constitutes office work and its architectural accommodation is generic. The physical object of the office building becomes somewhat of a formulaic planning system with unique characteristics in the public spaces and how the building, as a whole, is made as well as how it takes its position among others urbanistically, and or creates a publicly perceived sense of place.

This work does not shy from the formula of the plan, but seeks to optimize it as an accommodation of the function. It recognizes that the speculative office building is essentially financial machinery to maximize return from tenants to investment in construction while ultimately creating lasting and potentially increased overall value.

The office building has been the building block of our cities for most of the 20th century and as such is most often engaged in an additive role to the public perception and comprehension of urban place. This means that its positioning, public spaces, circulation

sequences, and often material choices should be considered as part of a larger entity. This work has that understanding at its core. Each building has been derived from its setting and seen as a considerate addition to the urban fabric.

Ultra-high-rise buildings of seventy stories or more have yet another layer of technological concerns that the optimization process yields as potential for the architectural expression. The lateral loading conditions of wind and sometimes seismic activity as well as vertical transportation, and life safety requirements make these buildings substantially unique. In addition their very height and scale create a special perspective as an urban object. This work seeks to define itself around these parameters utilizing special structural systems, aerolastic dampening, spoilers, and wind apertures while simultaneously accommodating the most efficient means of transporting people and materials and planning for their safety as well.

有很多办公建筑及其设施颇为普遍。办公建筑的物质目的变得有点像公式化的设计系统，在公共空间内它具有突出的特点，作为一个整体优雅地融于城市建筑群之中，并为公众提供场所感。

这种工作并不回避平面设计的程式化，而是作为一种功能设施努力去优化它。他们承认这种投机性的办公建筑在本质上就是从租赁者手中。得到最大经济回报的金融机器，并能持久增值。

在 20 世纪的大部分时间里，办公建筑一直是我们的城市建筑组成部分，它通常给公众以城市场所感。这就意味着它的位置、公共空间、流线顺序及材料选择都应被看作是较大整

体的一部分。

从事这方面的工作要了解到它的关键所在。每座大楼都是从它所在的位置拔地而起，并以一种宜人的方式融入城市结构之中。

70 层或以上的超高层建筑还存在着因优化过程而产生的技术问题，同时建筑的表现还有潜力。受到风载，有时地震的横向荷载，以及垂直运输、安全要求等的影响，这类建筑物非常独特。此外，它们的高度和规模产生一种属于城市的独特视觉形象。这类建筑的设计就是通过采用特殊的结构系统，扰流器以及通风开口等而区别于其他类型的建筑，同时又采取最有效的办法进行人流和物流的输送，并为保证他们安全而设计。