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The Florida Architect

December
1969



Hillard T. Smith, Jr., AIA
Regional Director

If the AIA is to meet its traditional responsibility to architects to increase their competence as creators of the physical environment, then the AIA must meet its new obligation to be responsibly involved in those areas which shape and change the physical environment and thereby influence and control the creative process. To aid in this accomplishment, we, as architects, must break out of the cocoons which surround and protect our ivory towers and take part in the shaping process; or we stay there and let others with no interest or concern in the creative process do this for us. Who is better prepared than architects to not only create our environment but also influence those forces which act as constraints on the process?

These are the issues which determined the new AIA planning policy which requires that all programs must relate to public policy as well as professional performance. With the adoption of this policy, the AIA not only demonstrates a non-self serving maturity, but also makes real the last lines in the objects of its By-Laws, i.e., "to coordinate the building industry and the profession of architecture to insure the advancement of the living standards of our people through their improved environment; and to make the profession of ever-increasing service to society."

None of this is to say that the AIA has not had public interest in the past, but is a recognition that if we are going to effectively accomplish our goals, we must have more influence on public issues in the future.

To serve as criteria for evaluating relevance and priority of programs for 1970, the Board adopted the following as overriding issues in the categories of professional performance and public policy:

Professional Performance

1. **Productivity of architects** and related design professionals, in the context of aids for modernizing production processes.
2. **Comprehensive practice**, in the context of developing architects capabilities to perform and manage the total creative process—decision, design and delivery.
3. **Industrialized construction**, in the context of breakthroughs which will revolutionize building technology.
4. **Constraints of codes and regulations**, in the context of modernizing the criteria govern-

ing design and construction as a creative tool for technical progress rather than a constraint upon it.

Public policy

1. **Housing**, primarily in the context of solution of problems of housing for low and middle income groups.
2. **Cities**, in the context of the solution of urban problems embracing metropolitan areas, new towns and a national land use policy.
3. **Social change**, in the context of socioeconomic problems of the disadvantaged which relate to their physical environment.
4. **Natural resources**, in the context of a solution of problems of ecology for a viable human environment and related pollutants.

To implement this policy, the 1970 program will include the following thrusts:

1. **Housing** — A study to identify problems associated with the lack of housing and offer solutions in both the technical and political areas.
2. **Education** — Includes an expanded scholarship program; efforts to accredit presently non-accredited schools of architecture; technician training; and professional development programs for practitioners.
3. **Community Design Centers** — To make professional services available to influence improvement of dilapidated urban areas.

To support these thrusts and make the entire AIA program more effective, the following will contribute greatly:

1. The Urban Design and Development Corporation, a wholly owned subsidiary of the AIA, will provide a study and guidance service to many metropolitan areas for their redevelopment. This service should become self-sustaining as more contracts are obtained.
2. The Legislative and Federal Agencies committees have been merged into a Government Affairs Committee which is charged with total responsibility for governmental relations of all AIA programs.
3. A Codes and Regulations Service Center has been authorized to be established at the earliest possible date that funds are available, but no later than 1971.

These are only the highlights of a dynamic program which should place our profession in a position of responsible leadership and influence. The classic ongoing programs of the past have not been lessened, but have been given new dimensions and direction to better serve the profession and the public interest. It would be well to note here that the Institute structure has been so organized and directed as to make it a viable medium, adaptable to our changing needs.

For example, when the membership voted at the 1969 convention that we should be more involved with social responsibility, within the context of our abilities, it was found that many of our programs were already in consonance with the theme. In fact, no new committees were required to meet this need. By redirection and emphasis, the entire program was absorbed within the existing structure without any dislocations. It is a tribute to the profession that our professional society could meet this challenge.



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Number 12

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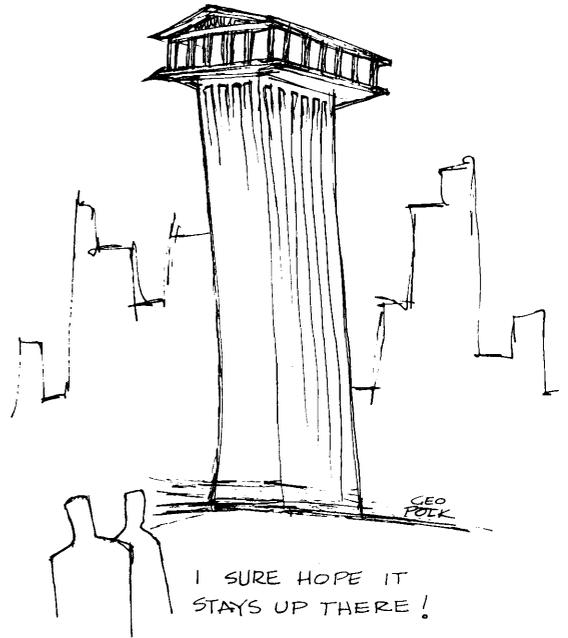
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SMALL SCALE



Editorial

The Publications Committee, after thorough review, has presented its recommendation to the Board of Directors to change the publishing date of *THE FLORIDA ARCHITECT* from a monthly to a bi-monthly book effective with the beginning of 1970. The Directors approved this recommendation, as well as the Convention Delegates to the recently held 55th Annual Convention.

This change to six (6) bi-monthly issues per year, we believe, will permit the editorial staff to provide a broader scope of editorial contents and photographic coverage of buildings. Therefore, with 1970 *THE FLORIDA ARCHITECT* will be mailed to the readership during the third week of the even months beginning with February.

The Committee also recommended to receive approval to invite the architectural students of the AIA Student Chapters of the University of Florida and University of Miami to participate in *THE FLORIDA ARCHITECT* on an alternating basis. The invitations have been extended to the Presidents of the Student Chapters and we sincerely anticipate the students will accept.

A word to the AIA members. We need your support and cooperation in the form of journalism material. We are always in need of new and good buildings to feature in your book. What about yours? We hear of many architectural offices performing research in design concepts for housing. We are interested to inform the public and your colleagues of your research. Keep feeding us with material.

We are looking forward to the decade of the '70's with anticipation to better serve the profession and the public.

Editor

THE FLORIDA ASSOCIATION OF THE AMERICAN INSTITUTE OF ARCHITECTS

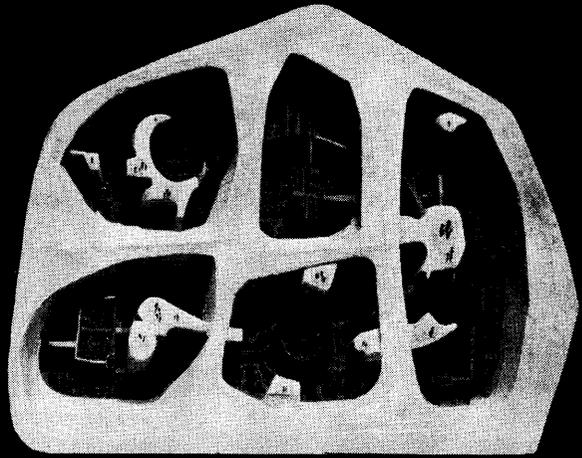
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NEW DESIGN REQUIREMENTS

Supplement to Safety Code for Elevators, Dumbwaiters, Escalators and Moving Walks, A17.1-1965, USAS A17.1b-1968

On December 1, 1969, pursuant to the Florida Elevator Law, Chapter 399.02(2), Florida Statutes, the following supplement was filed with the Secretary of State to become effective January 1, 1970.

All installations for which contracts are signed on and after January 1, 1970 shall comply with the requirements of the following.

1. Access doors to machine rooms shall have a minimum width of 2'-6" and a minimum height of 6'-0". Access door to overhead machinery spaces shall be of 2'-6" by 2'-6" minimum width and height, Rule 101.3d.
2. Pipes or ducts conveying gases, vapors or liquids shall not be installed hoistways, machine rooms or machinery spaces. Rule 102.2.
3. Emergency passenger car lighting shall be provided which will become active within ten seconds after normal lighting power fails. Rule 204.7a(3).
4. Certain emergency alarms or means of communication shall be provided for elevators in event of power or mechanical failure. Rule 211.1.

Copies of the supplement may be secured from

The American Society of Mechanical Engineers
United Engineering Center
345 East 47th Street
New York, New York 10017

Architectural Preservation Workshop

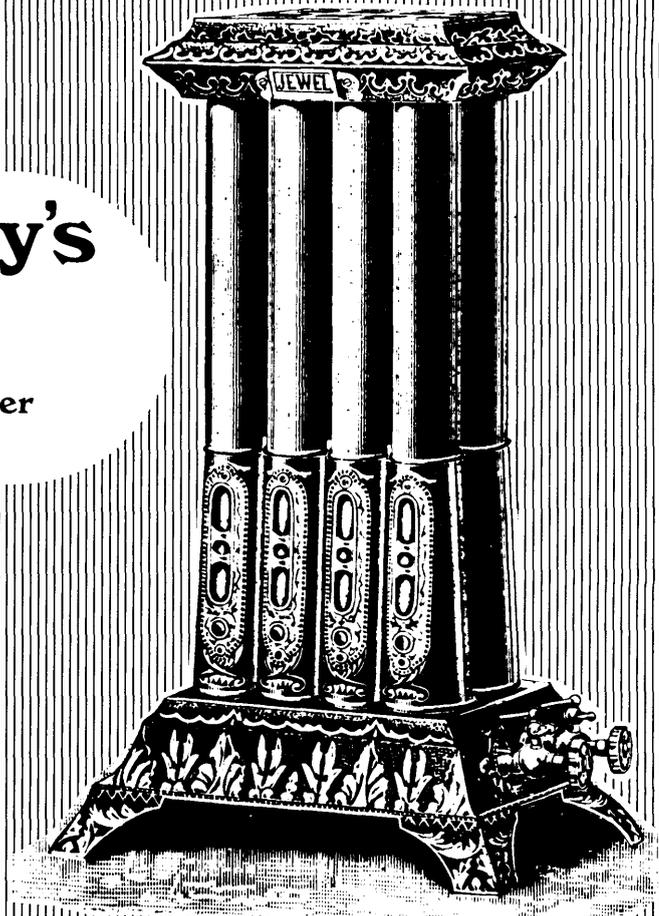
The Department of Architecture and the Florida Association of the American Institute of Architects, in an effort to meet challenges posed by growing public and private interests in historic architecture, has scheduled a workshop on architectural preservation. The purpose of this workshop is to acquaint students, faculty, professionals and a concerned public in the specific purposes, methods and values of architectural preservation.

The Architectural Preservation Workshop is scheduled for February 20-21, 1970 with all meetings held in the Architecture and Fine Arts Complex and the University of Florida in Gainesville. National Programs in Preservation, Preservation Projects and State and Local Levels, and Preservation as an Urban Asset are the principal topics. Speakers and discussion leaders will include representatives from the National Register, National Trust for Historic Preservation, Historic American Buildings Survey, the American Association for State and Local History, Florida Board of Archives and History and the American Institute of Architects.

Supplementary mailing will further detail the program and list the speakers.

Yesterday's ideas

Jewel room heater
1894



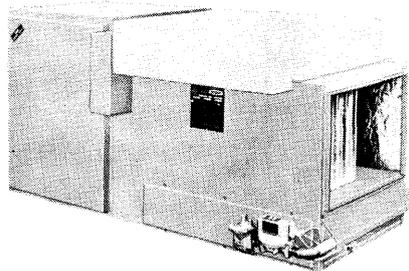
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Community Appearance Board

Boca Raton, Florida

Timothy H. Barrows, AIA
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The City of Boca Raton, Florida, is a residential community which aesthetically relates to its history, climate and natural landscape.

The citizens and their elected officials felt that their community must develop in an orderly fashion, retaining and building on its character and intrinsic beauty. They, therefore, created the Community Appearance Board, July 19, 1966. The Board was charged with insuring this orderly development. The Board analyzed the city by means of a community survey. This survey encompassed the physical, economic, and cultural growth of the community, as well as its aesthetic assets. Commercial, industrial, and residential neighborhoods were analyzed. Studies were made of the historical significance of buildings and sections of the community. Natural and man-made areas of beauty were continuously studied and re-experienced by board members. The culmination of these studies allowed us to develop a Community Design Plan which became part of the Community Appearance Board Ordinance. This plan defines the existing and evolving aesthetic character of the community and sets forth minimum requirements for land development in all areas except those of single-family residences.

The requirements are divided into four categories:

1) General Requirements:

The general requirements are minimum aesthetic standards for all site development buildings, structures, or alterations including signs or other forms of advertising within the corporate limits of Boca Raton, except single-family residences. It is required that all development show proper design concepts, express honest design construction, and be appropriate to

the surroundings. Proper design concepts is defined as referring to architectural planning and to the analysis of the whole project in terms of form and composition, color, materials, and surface decoration. It includes scale in relationship to scale of adjacent buildings and landscape. It applies to the inner character of the individual project. Honest design construction refers to proper design of all work in its details and the uses of weather resistant materials. The term appropriate to surroundings does not mean uniformity in style or subordination to existing buildings, but rather new buildings being in an orderly relationship with existing buildings, the natural and man-made landscape, and open areas. Again, scale and composition come into importance. It is related here to the existing and evolving character of adjacent properties and the community as a whole. Projects designed and built expressing the technology and attitude of our contemporary society have a definite place in our community, but that place exists only when these projects do not destroy what is of value.

2) Buildings:

The building requirements are additional detailed requirements. Reference is made to: buildings which are part of a building complex and those in strip developments; they further refer to symbolic buildings, building lighting, building surfaces, exterior display of merchandise, vending machines and advertising.

3) Exterior space:

The added requirements for the creation and treatment of exterior space demand that natural vistas be surveyed and planning steps be taken to preserve them. Criteria is set forth for

the general design of this space; its inner relationship; and its relationship to buildings, roadways, and the neighborhood in general. It covers landscaping and it requires that the natural landscape be preserved and enhanced, rather than destroyed. A large portion of this section is devoted to minimum requirements of the parking lot. The requirements demand that the parking lot be an asset to the project and community, that it be a transitional space, one that aesthetically transfers the individual from the project entrance into the building or area the parking lot serves. It is required that parking lots be park-like rather than harsh hardstands of paving, that a minimum of 10% of the gross parking area be devoted to living landscaping, and that automobiles be screened from all adjacent property both public and private.

4) Areas of particular note and their added requirements:

The last category describes and sets forth requirements for areas that are of unusual importance to the aesthetic development of the community. These areas include our natural assets such as the ocean, the ocean ridge, the Intracoastal Waterway, the El Rio Canal, and the North-South Ridge. They include man-made influences on the community such as major thoroughfares and building complexes that are significant because of a definite function, historical importance, or aesthetic character.

The effect of the Community Appearance Board on the City of Boca Raton is becoming evident. Buildings are not built in Boca Raton that have a primary function of advertising a product or service. We have no eye-catching multi-colored glowing roofs littering our thoroughfares. ■

Canadian Predicts Flexible Future For Architecture

Move a wall at will? Change its finish in a flash with snap-on veneers or peel-off paints? Yes, and in the not-too-distant future predicts Canadian architect Roderick G. Robbie, who, in the November issue of the AIA JOURNAL, writes about "The Flexible Future of Architecture."

All schools now under construction in the Toronto area, where he is technical director of the Metropolitan Toronto School Board, Study of Educational Facilities, are completely flexible, or system built, and this method is now reaching into other fields such as housing, hospitals, hotels and institutions.

While some architects in this country take a dim view of systems building, which according to Mr. Robbie is what will make the mentioned switch-arounds possible, there are some here who strongly agree with him and are deeply involved in it. Systems building is described as a method of construction using coordinated components that come to the building site equipped with plumbing, electrical wiring, etc., already integrated. In the Toronto schools, it is possible to move everything but the building structures, although moving exterior walls and plumbing would be costly. Apprehension about this method is mostly fear of sameness in appearance. But, architect Robbie refers to Toronto's 540 conventionally built schools—of which 500 are of red brick.

And, Ezra Ehrenkrantz, AIA, one of the prime movers of systems building in the U.S., thinks that it will provide for more individuality, more flexibility, and a fuller range of options to increase the freedom of the human being.

New technologies are not the problem, the architects agree. The first step in the right direction to get systems building accepted here, as it has been in Europe for years, is to do away with a number of constraints such as—in addition to the fear of monotony—outdated codes, union attitudes, and the public's belief that systems building implies inferior quality.

But, money and time are important factors and since systems building saves both, it is the moral obligation of architects to use it in view of the nation's serious housing situation, maintains Spencer B. Cone, FAIA, of Chicago.

Architects are needed to guide the building industry into the age of systems building, says Mr. Robbie, who predicts that when the systems method catches on in the U.S. there will be an explosion.

Flexibility Is Key To Cement Industry "Breakthrough" Proposal

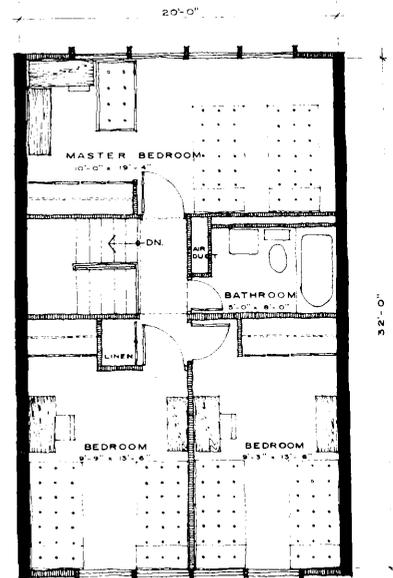
Flexibility is the key to the "Operation Breakthrough" proposal submitted by a consortium headed by the Portland Cement Association.

The Concrete Industrialized Building System (CIBS) proposal submitted to the Department of Housing and Urban Development is flexible in planning, construction, and tenant use. The system is based on already available components—concrete load-bearing walls and hollow-core prestressed planks for floors and roof construction. It is adaptable to sites of any size or configuration.

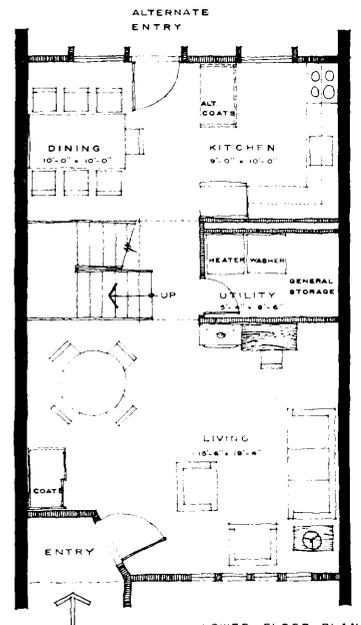
These components will be supplied nationally by producing members of the Prestressed Concrete Institute, Span Deck Manufacturers Assn., the Spiroll Producers Assn., Flexicore Manufacturers Assn., and the Spancrete Manufacturers Assn. These associations have some 120 producing companies with facilities throughout the country, assuring availability in any market.

Specifically designed for family living, CIBS can provide attached or detached single-family housing or low-rise multifamily housing in any density mix required and in one-, two-, or three-story configurations.

Architectural treatment, as shown in the accompanying sketches, is also completely flexible. Two non-structural exterior walls, usually front and rear, allow for any style treatment desired, according to the consortium's architect, Ferencino/Grafton/Pan-coast, Miami, Florida.



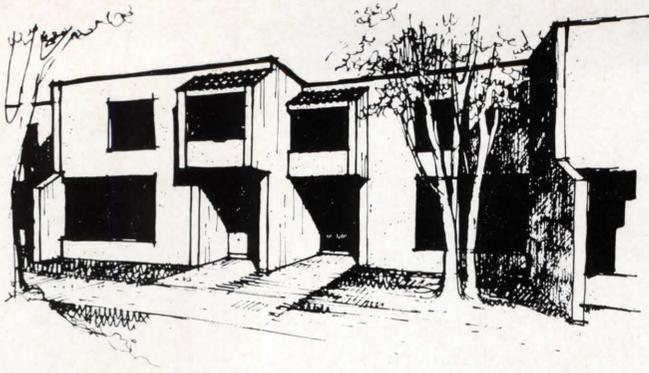
UPPER FLOOR PLAN



LOWER FLOOR PLAN

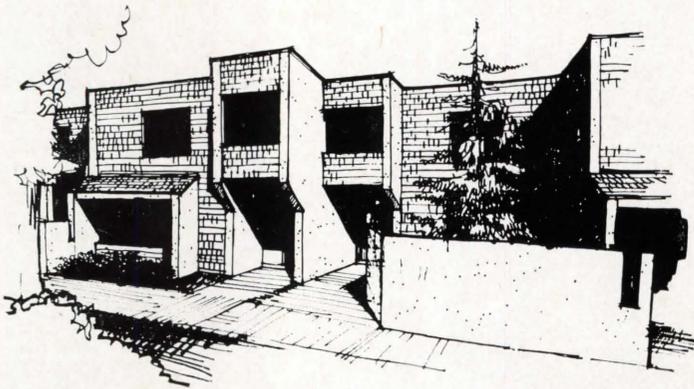
Floor plan sketch shows a proposed layout of the three-bedroom townhouse unit for prototype construction. Bedrooms are isolated on the second floor, each with its own walk-in closet. Living and utility space is on the first floor. Complete basements and garages could be provided by this flexible system.

Varied architectural treatments are possible in the CIBS—Concrete Industrialized Building System. Two exterior walls can be finished in any style to harmonize with the surroundings. Either flat or hip roofs are possible. Units will be adapted to whatever sites are chosen and are completely flexible in interior arrangement. Entrance ways and even entire front elevation can be changed to fit units to sites selected by the Department of Housing and Urban Development.



This design flexibility will enable each unit, whether on a single lot or in a large tract, to harmonize with or complement its surroundings. Hip or flat roof systems can also be used with any unit mix desired.

Use of interior space is also completely flexible. All interior walls or partitions, which are the responsibility of National Gypsum Co., are non-load-bearing and can be arranged for the convenience of the tenant. Also as a family's space needs change, interior partitions can be rearranged as desired. Interior decoration and wall finish are also at the discretion of the user. For example, high-density, damage-resistant paneling could be used throughout.



Modular mechanical systems, designed to reduce installation time and costs, will be supplied by American Standard Inc. Both heating and plumbing modules have been produced and tested. Provision for the addition of air conditioning will be included in the installations.

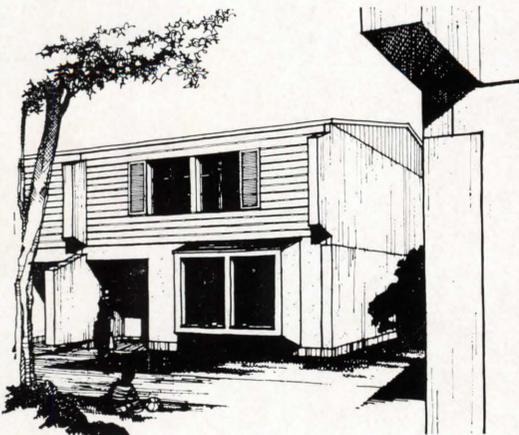
Established electrical systems will be provided by the Wiremold Co. The systems will be complete from service entrance to final outlets, with baseboard raceways used for distribution and will have capacity for electric heat, range, and dryer wherever applicable.



Overall coordination and management of the consortium will be provided by the Portland Cement Association. Social welfare coordination and self-help guidance at the local level will be provided through the National Urban League and its local affiliates. The Department of Urban Affairs, University of Miami will act as consultants in urban planning.

Other consultants to the consortium include Northern Trust Co., Chicago, financial; Price Waterhouse, international accountants, accounting, auditing and systems management services; and Kirkland, Ellis, Hodson, Chaffetz & Masters, Chicago and Washington, legal.

If approved for a Phase I Operation Breakthrough contract, the PCA consortium proposes to build six three-bedroom townhouse units as a prototype on sites selected by the Department of Housing and Urban Development.



The proposal states that the consortium will be ready to begin prototype construction eight weeks after a site is designated, since technical development of subsystems and production capacity are complete. This time will be required for site evaluation, surveys of user needs and labor availability, and about four weeks to adapt the system plan to the particular site.

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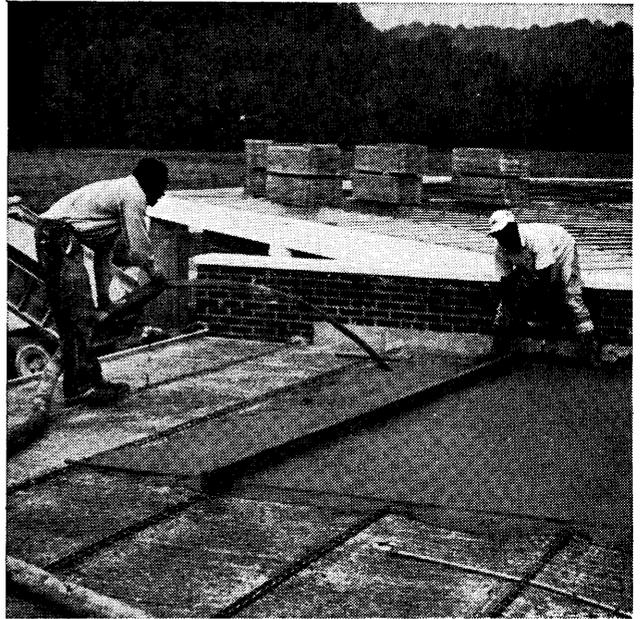


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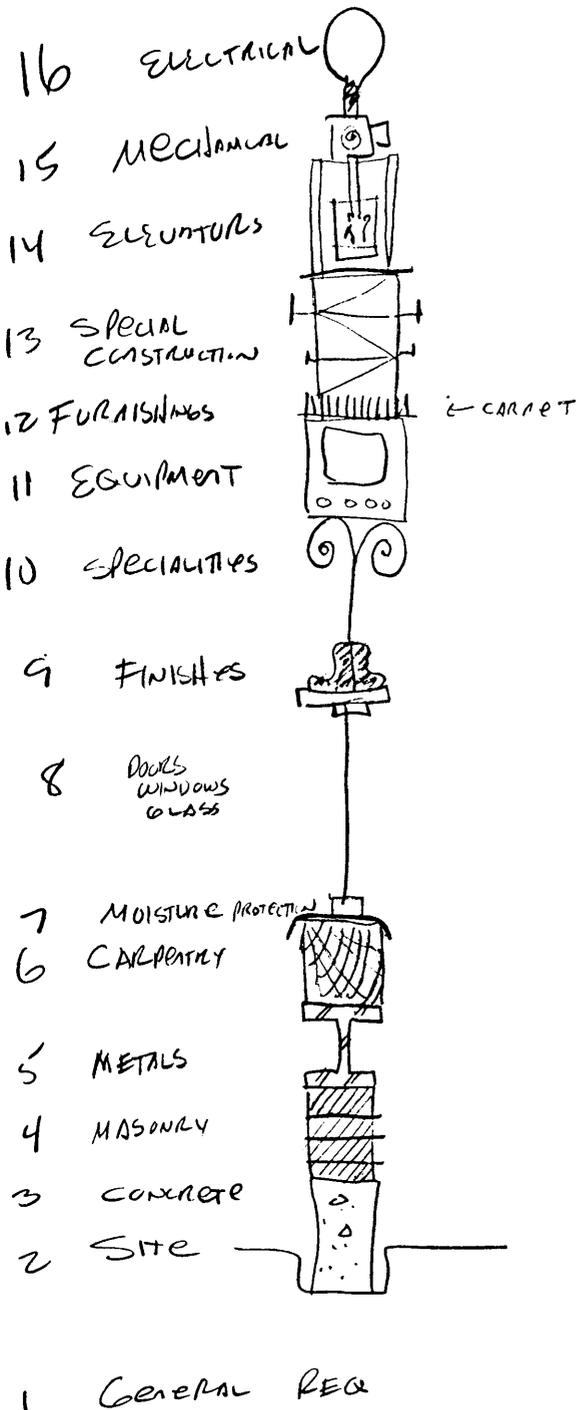
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New Films Shows Urban School Decay Can Be Reversed

How city schools can destroy or uplift children is shown in a dramatic new film produced by The American Institute of Architects in cooperation with the U.S. Office of Education and Educational Facilities Laboratories (EFL) of New York City.

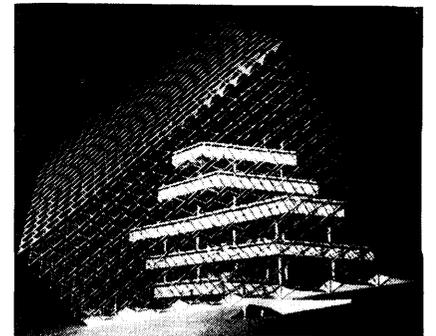
For six months camera crews roamed playgrounds, classrooms, cafeterias, alleys, and new kinds of schools to complete a color and black-and-white documentary entitled "A Child Went Forth."

Dropouts, teachers, parents, and school children receiving a new brand of individualized help are among the actors in the film to be released by AIA chapters and a national distributor early in 1970.

Key conclusion of the film: Much more money, devoted teachers, concerned parents, and physical facilities that encourage human growth and development as well as new educational programs can reverse the cycle of decay and despair that infects many schools in poor neighborhoods. The alternative is stunted humans and a damaged nation.

Cost of the \$75,000 film was shared by AIA, the U.S. Office of Education, and Educational Facilities Laboratories. Major sequences were filmed in Chicago, Cleveland, Baltimore, Toronto, New York, New Haven, and Berkeley, Calif.

Persons interested in a loan or sale copy of the 28-minute film when it is released in 1970 may write now to the AIA Library, 1735 New York Avenue NW, Washington, D. C. 20006.



A series of terraced slabs enveloped within a massive cube by Buckminster Fuller comprise the Piedmont Center or the "now-and-beyond" pavilion at Greenville, S.C., a key pavilion at the South Carolina Tricentennial opening in April of next year. Designed to tell the story of South Carolina today and tomorrow, the exhibition is designed by Kissiloff & Wimmershoff, Inc., a New York industrial design group which also had the responsibility of implementing the pavilion's theme through all aspects of design.

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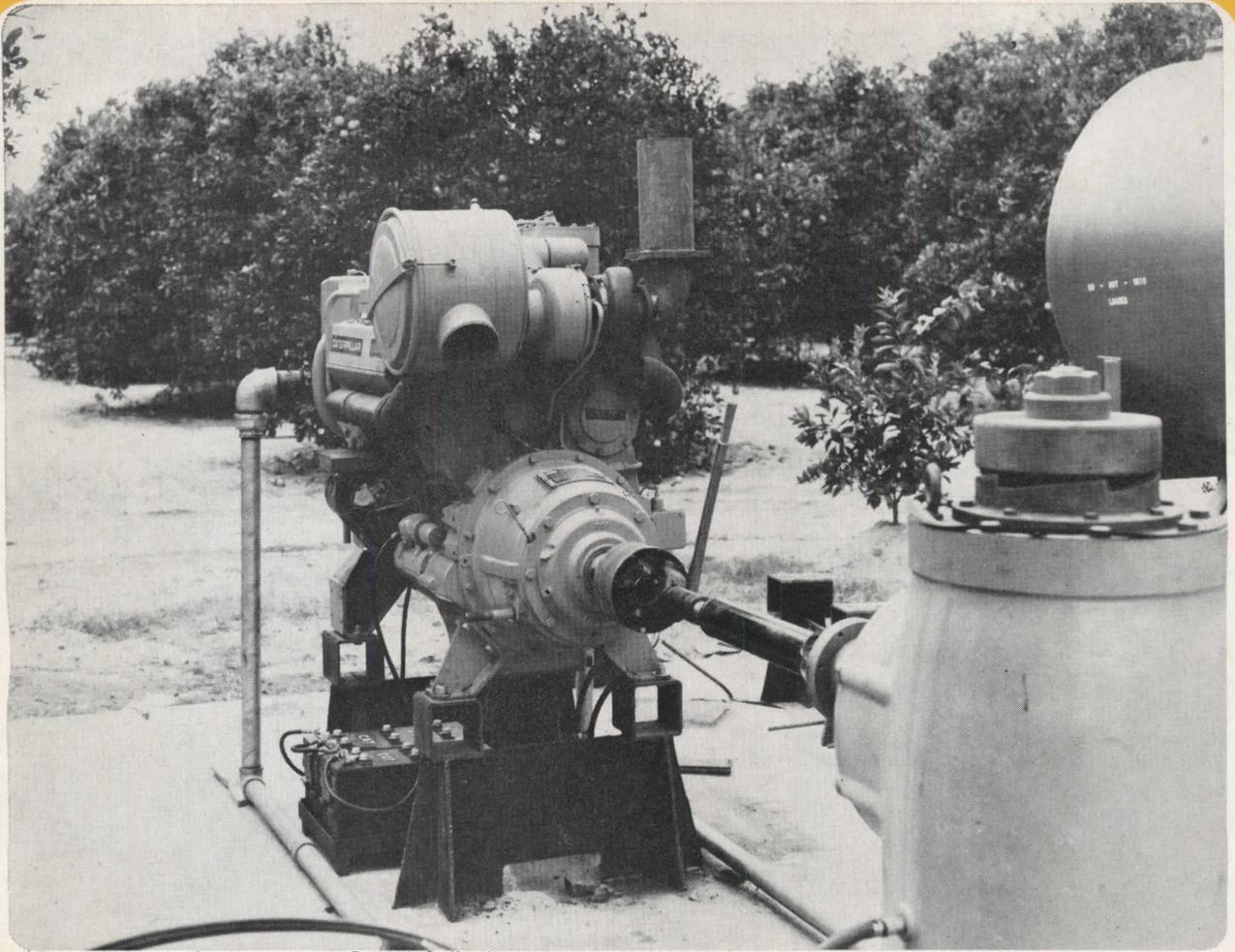
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CAT engines pump "juice" to Florida citrus

Some citrus groves owned by Ben Hill Griffin Inc., of Frostproof, will never thirst for water again. Fourteen Caterpillar Diesel engines were installed to pump water to over 2,400 acres. □ The engines (thirteen D333's and one D336) can each provide dependable power sufficient to water 150 to 175 acres through the overhead irrigation system. The wells and pump stations interconnect and are valved to permit any engine and pump to furnish

water to all sections of the groves. Ben Hill Griffin Inc., ordered these engines within the last four months and are now proving the dependability of Cat engines to supply the needed water for next year's citrus crop. □ Your Florida Caterpillar Dealer will give you the facts on total energy and stand-by power and how they can engineer it to fit your needs. □ If you need to supply "juice" to your business, call your nearest Florida Caterpillar Dealer.

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FLY NORTHWEST ORIENT

The Orient would love to see you.



Representing a Cherry Blossom, the National Flower of Japan, the symbol, shown at left, of the Japan World Exposition, Osaka, 1970, visualizes its central theme, "Progress and Harmony For Mankind." The emblem, created by a leading graphic designer of Japan, was adopted in April 1966 as the official symbol of the exposition.

The past achievements of mankind and the progress made in recent years by science and technology promise for the future a mode of living far surpassing anything we can presently imagine.

Since the first universal and international exhibition held in 1851, successive exhibitions in Europe and America have played an important role in advancing civilization by collectively displaying the products of creativity and inciting all to further development. Japan has now the honor to organize, in Osaka in 1970, a universal and international exhibition in conformity with the Convention regarding International Exhibitions of 1928.

Asia's first universal and international exhibition, while respecting the custom and achievements of past exhibitions, will be based on a new theme linking East and West. It will indicate the progress of modern civilization and, at the same time, mark a turning point toward the development of still better ways of living.

Modern man, despite his glorious history, is still afflicted with discord. Our present technological civilization has brought about radical changes in daily life and created numerous new problems without always solving the old . . . such as the gross disparities between many parts of the world, the lack of material and spiritual interchange, and the friction and tension caused by lack of understanding.

Though science and technology, themselves, now make possible the total destruction of mankind, we still believe in the existence of human wisdom, shining everywhere, to open the door to the future peace and prosperity of mankind. Intercommunication, understanding and tolerance between all the human races should bring a better and more harmonious mode of human life.

We look to all the peoples of the world to display with pride the fruits and wisdom of their respective cultures. It is the honor and pleasure of Japan to be able to organize this Exposition only a century after her own emergence from isolation.

The twentieth century is a period of great progress but also of great suffering and disorder. At the dawn of a new era, we desire to leave this world to the next generation as an abode ruled by peace and as a temple fit for praising the dignity of mankind. No honor could be greater for us than to see the World Exposition, Osaka, 1970, prove to be the turning point toward such a Golden Age.

(Condensed from the Basic Concept formulated by the Theme Committee of the Japan World Exposition, Osaka, 1970.)

"Progress and Harmony for Mankind"

This year, the FAAIA will be traveling to the Orient and, of course, one of the major highlights will be Expo '70. This is the first exposition of its kind to be held in Asia and almost all the nations of the world will be displaying their cultural, industrial and scientific achievements both for the present and the future.

The Japanese Pavillion will be divided into three parts—the Past, the Present and the Future. Japan's past will provide a perspective of Japan's historical development from her prehistoric days to the present, with emphasis on culture and its isolation from the rest of the Far East. Displays will include the beginning of the Buddhist Temples and massive statues which began in the sixth century.

Japan's present, as depicted in a sprawling site, will show her progress in industry, social life and land utilization. It will feature the daily life of the Japanese in all forms such as leisure, housing, communications and urbanization.

Century 21 in Japan will illustrate the life and living of the Japanese in the future. Culturally, Economically and Globally—the future of Japan explored in full.

The Sanyo Group of Manufacturing Companies Hall promises to be one of the most interesting to architects. This will take in the view of the Future House of Health in the Third (Artificial) Nature. In this design for housing in the future, the emphasis will be placed on man's health and well being. In this futuristic home, temperature and humidity will be completely automatic-controlled, and air conditioners will prevent air pollution of these cities. All the grounds and gardens of these homes will produce in "Artificial Nature" that is to say living flowers and lawns will be grown by artificial means.

The Matsushita Pavillion will be built in the elegant architectural style of the Tempyo Era and consist of two houses surrounded by bamboo groves. In this house, the technological and cultural achievements will be joined

to make the whole home of the future. It will be the true joining of the peace and tranquility that man will need and the advanced technological devices of the future.

Another pavillion will reveal Computopia—life of man in the utilizing of his knowledge to make his world of the future. Here computers will be man's assistant in every phase of living. This one should definitely not be missed.

These are just a few of the architectural sights, sounds and images that will be combined in the Japanese World Exposition. It promises that this first Asiatic Exposition will look to man's today and show what his tomorrow will be.

The FAAIA is sponsoring this tour to Expo '70 and a descriptive brochure will be mailed to the membership after January 1, 1970. For a copy of the descriptive brochure of the Official FAAIA Expo '70 Tour, call or write to FAAIA or write to Lorraine Travel Bureau, Inc., 179 Giralda Avenue, Coral Gables, Florida 33134.



Guidelines on Use of Site Signs and Building Signatures

Site Signs

Site signs represent one very effective and inexpensive method of communications which every architect can use to inform the public of his involvement in a project.

Pedestrians and motorists provide an ever-changing audience that the alert architect can reach on a day-to-day basis with site signs. Who isn't interested in knowing what company will occupy a building under construction, who is constructing it, and what architect designed it? With such "built-in" interest on the part of so many, it becomes somewhat of a community service to provide such information. This can be done through cooperative efforts in creating one well-designed site sign that tells what it is and then lists those involved in construction, financing, design, etc. In some cases, it is appropriate to include on the sign an architectural drawing of the new building. If this is done, great care should be taken to assure that the art work is of outstanding quality. As is more often the case, personalized, individual site signs can be created and displayed by the architect.

The Institute does not recommend a particular size or style of site sign. Nor does national AIA Headquarters endorse a particular sign-production company. It is felt that each community and situation has its special requirements in regard to size and type signs that would be appropriate. It has also been found that most architects have individual preferences in regard to graphics, colors, lettering, and sign size. In many cases the architect's site sign graphics are coordinated with the firm's logo, graphics, or colors. If the firm has a logo, it should be given feature treatment as a means of drawing attention to the sign.

The Institute, therefore, recommends that each architect produce his own site sign, or arrange to have one produced by a local sign company. In many cases, it may be necessary to have a sign especially prepared so that it is compatible with a particular job, neighborhood, or local sign ordinance.

The Institute's only concern in this regard is that the sign be:

- professional in appearance and in good taste.
- temporarily placed as close to the construction area as possible so that it does not contribute to the street's sign clutter.
- in the case of corporate members, include the letters AIA after the architect's name or state "A Member of The American Institute of Architects,"
- placed so that it does not cover or commercially compete with other site signs, and
- prepared not to include information which is self-laudatory, exaggerated, or misleading.

Signatures

While many architects use site signs to acquaint the community with their creative talent and current projects, few if any take the equally important step of creating what might be appropriately called "a signature" on their finished work. Like the pedestrians and motorists seeing the site signs, those who will be using and enjoying the completed building for years to come are entitled to know the name of the architect who designed the structure. The architect should therefore consider cooperating with those responsible for the text on the dedication plaque, or such information device, so that his name appears on the plaque with others who made the building possible. If such a plaque is not planned, and the owner has no objection, it is permissible under Institute ethics for the architect to make arrangements for a modest, tastefully prepared plaque mounted in an appropriate location which simply state's the architect's name, with AIA after it, if he is a corporate member, and a line indicating he was the architect for the building and the date it was completed. It is of utmost importance, however, that the mounting of signatures, award plaques, etc., do not tend to deface or impair the design of the building.

University of Florida Student Studies Environmental Requirements for Outer Space

University of Florida architecture student Roger Richmond is watching the current moon shots with special concern.

And astronauts particularly are grateful for his far-thinking interest.

Richmond, the only architect to date to serve as an aerospace summer intern with the National Aeronautics and Space Administration in Houston, is devising methods to combat monotony and boredom in space flights.

Now seeking his master's degree at the University, Richmond is completing his thesis on a 60-man artificial gravity earth orbiting space base.

He has already done unique work for NASA in designing the interiors of an earth orbiting space station. He built a seven-foot high model of this project which the space agency is considering for use in its Apollo applications program.

Space architect Richmond says it is a humanized, not a mechanical, station. Now that the race to the moon is won, more emphasis can be placed on better environment for travelers in space.

"You can have an engineer or computer do the designing for functional requirements, but there is no way of providing for the sub-conscious and psychological needs of the space traveler," the 23-year-old Sarasota resident notes.

Richmond designed a habitable space station different from anything done before. "Men must psychologically relate to their environment. No two minutes on earth are identical and, as the enemy in space in monotony, I want to take a hunk of earth and put it in space," he says.

His space station has four seasons, varying temperatures, changes of light—"What men have become accustomed to," he elaborates.

As part of the project he also devised a three-dimensional game facility for astronauts in the zero gravity space station. He calls it a "pool table" but by rearranging panels, it can be con-

verted into a miniature golf course or used to play croquet. The game is promising enough to have a government patent in the working stages.

Richmond thinks that lack of outside stimuli (the cause of boredom and the resultant feeling of imprisonment) could abort a mission. He has tried to create a living environment that incorporates as much of the variety existing on earth as possible. Some of the features are:

—Changing temperature that may cause a space traveler to don warmer clothing at one time and remove it at another;

—Lights differing from warm amber to cold blue for mood changes;

—Different levels within rooms to give variety of movement and no two rooms exactly alike;

—Use of color to control mood—relaxed for sleeping, neutral and non-distracting for working, lively for recreational areas.

The plan has kitchens, sleeping quarters, bathrooms, playrooms and, according to the designer, "perhaps a library or even a gymnasium for physical fitness."

"No one man's design ever could be used. What I have tried to do is set up the groundwork and the philosophy for such a project," he explains.

Working with artificial gravity was very different from working with zero gravity, Richmond says. Providing living quarters for 60 men to live in space for up to two years also provided quite a challenge for the young designer.

His ambitious project began two years ago when he and a fellow student decided to do "something far-out" as the required thesis for an undergraduate degree in architecture.

Why not do something in connection with the moon, they decided, and contacted people at Kennedy Space Center for background information. Kennedy officials, intrigued by architects doing an engineering problem

putting in the humanist approach, referred them to Houston.

They received complete cooperation from the space agency, including a plane trip to Houston to gather information. Their project was a design for a moonport which earned them an "A" grade in class and Richmond was invited to apply for NASA's summer intern program.

Accepted as an intern, Richmond was assigned to work on a space station. His zero gravity nine-man design was radically different from any the Houston agency had seen and his document on the project was published by the government and distributed by NASA.

One of the few among some 20 interns invited back a second time, Richmond spent the past summer at Houston in research and design. He received his undergraduate degree with honors from the University in June, 1968. When he returned to the campus for his master's work, he also held a graduate assistantship teaching basic design courses.

Richmond plans to teach eventually on a college level and will pursue work on a Ph.D. He hopes to start a new course in environmental design with stress on total three-dimensional space utilization.

He thinks it is likely that NASA will have a mock-up built of his 60-man spacecraft and let astronauts live in it for varying periods of time on earth.

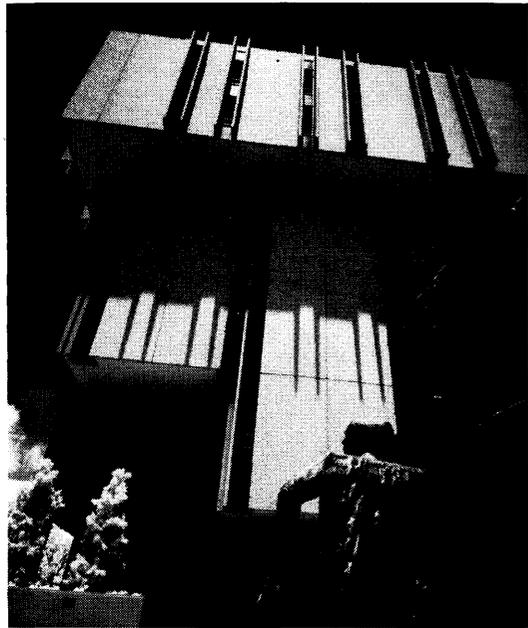
"We have to see how people will react for different lengths of time in space. There should be a system of scheduling for work, recreation and sleep that would let the men see different faces and sometimes one they haven't seen for two or three days.

"No two meals would be identical and dining facilities will be changeable with two levels. Personal privacy would be absolutely essential, too," he predicts.

The space station is approximately the height of a 20-story building as it stands now, but of course it could change drastically," Richmond says. "It is a completely dynamic design that will be changed all the time." ■

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