

# AIA Indiana S K E T C H E S WINTER 2000

## 2000 AIA MEETING CALENDAR

<b>Jan. 18</b>	Board Meeting/ Indianapolis
<b>Jan. 27-29</b>	Grassroots/Washington D.C.
<b>Feb. 22</b>	Executive Board Meeting/Indianapolis
<b>Mar. 28</b>	Board Meeting/ Indianapolis
<b>April 25</b>	Executive Board Meeting/Indianapolis
<b>May 5-7</b>	AIA National Convention/Philadelphia
<b>May 23</b>	Board Meeting/ Indianapolis
<b>June 27</b>	Executive Board Meeting/tba
<b>July 25</b>	Board Meeting/ Indianapolis
<b>Aug. 22</b>	Executive Board Meeting/Indianapolis
<b>Sept. 26</b>	Board Meeting
<b>Oct. 13-15</b>	AIA IN/KY Convention/Louisville
<b>Nov. 28</b>	Board Meeting/ Indianapolis
<b>Dec. 15</b>	Executive Board Meeting

### PLEASE ADD TO YOUR ROSTER

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## BSU DEPT. OF ARCHITECTURE ADDS GLUE

by Neal Beckstedt, Luke Brown, Lohren Deeg,  
Amanda Eich

For the first time, the Ball State College of Architecture is producing a student journal. *Glue* is among us. Coming soon to a coffee table near you will be images and projects, stories and tales of places far and away, the artwork and paths of inquiry that perhaps you haven't traveled in years. All bound in a package seen with the raw vision of the architecture student, spoken to you in the voice of the architecture student, produced by the very hands of the architecture student. *Glue* is the tie that binds. On April 8 you could have, your very own BSU architecture journal. Collectors item? Perhaps. Unveiling in April. *Glue* is your connection.

Contact the BSU journal editors and let us know how many you want: one, two, ten...  
Department of Architecture, Ball State University,  
Attn: Glue, Muncie, IN 47306; fax, 765.285.1765;  
phone: 765.285.1900; e-mail: [arch\\_journal@hotmail.com](mailto:arch_journal@hotmail.com).

## VIEWPOINT

### JOURNEY TO NEPAL

Do you know the way to Kathmandu?

by Jackson Faber, AIA

If someone had asked me last August when I started teaching architecture at Ball State University if I had ever thought of going to Kathmandu, I would have answered, "Only when I hear Bob Seger's song about going there." I never considered it a possibility, but the opportunity arose in February of this year. Tribhuvan University in Kathmandu, Nepal, made an agreement with Ball State University to exchange ideas, resources, and professors. Tribhuvan University asked me if I would come to Nepal to teach a short course on AutoCAD and lecture on computer use in design. After thinking about it, discussing it with my wife, and receiving financial aid from both universities, I decided that I had nothing to lose. When else in my life would I have the opportunity to travel to such an exotic location? So, I packed my bags and left on a 27-hour plane ride to the land of the highest mountain on the planet.

Before going too far, I should give some background information on Nepal. Nepal is located between India and Tibet and is approximately the size of Maine. Kathmandu is the capital and has an approximate population of 500,000. It also has an extremely varying climate, from the subtropical jungle at the border of India to the sub-zero temperatures at the top of Mt. Everest. Kathmandu is located within a valley and is bordered to the north by the Himalayan Mountains, which can be seen from many of the city's holy sites and roof decks.

As I flew into Kathmandu, I could see the city spread out towards the edges of the valley. The flat-roofed buildings were glowing in the afternoon sunlight in different shades of orange, red, and gray. I could see very little vegetation in the city, and I also noticed that all the buildings were approximately the same height. I discovered that the similar heights were due to the local construction methods. Older buildings were entirely load-bearing construction, but newer construction was built with a concrete skeleton with brick in-fill. These methods became prevalent because lumber is very expensive and is mainly used for decorative purposes. The buildings were all approximately three to four stories in height, with only a very few being six stories tall. The reason for this is that the Himalayan Mountain range is continually growing taller due to the fact that India is sliding under the Asian continent. This creates numerous earthquakes throughout the country and no thought is given to dealing with the seismic stresses in the brick structures. Another reason for the relatively low buildings is that there are no cranes or machinery for getting building materials to a high elevation. To give an example, I saw some men working on a building, and they suspended woven baskets from their heads, which rested on their backs. They then had the baskets loaded with bricks or concrete. After being fully loaded, they would carry them up ladders to the floor where the work was being done. The workers would unload their baskets, climb down, and then do it all over again. This work was going on while it was approximately 90 degrees Fahrenheit.

After finally landing in Kathmandu, I exited the plane, went through customs, got my baggage, and made my way to the exit doors of the airport. I was warned that I should know exactly where I wanted to go before I left the airport because I was going to be mobbed by people wanting me to stay at their hotel or use their taxi. Even though I was told that, I was not prepared for the actual experience. I reached the exit door, looked out, and saw two to three hundred people pressed up against barricades that the police put up so the international travelers would at least be able to get out of the airport. Seeing this, I paused to gather my bags, then ventured between five armed police officers and into the chaos. Before I made it out of the door, three people were on both sides of me asking if I wanted a hotel or taxi. I couldn't figure out how they got around the barricade, but that was the least of my worries. I was focused. I was trying to locate someone with a sign that had my name on it because the hotel said that they would send someone to pick me up. At this point, I had probably moved only six feet from the door, and more people were coming in my direction. I suddenly saw my name, but how I was able to see it—I have no idea. There was a young Nepalese kid with a sign that had my name on it, but I should actually call it a card because it must have been only 5" x 7" and written with what looked like a pencil. I pointed at the kid, and he pointed to the end of the barricade.

When the guys who were trying to get me to come to their hotel saw that I found who I was looking for, some of them left to accost more visitors from the plane. The people that stayed with me were children who now wanted to help me with my bags. They tried to take my bag off my shoulder, they tried to pull my luggage for me, and they ran in front of me and moved things out of the way as I walked away from the airport. We finally made it to a car, got my luggage in, and I pulled myself in while trying not to smash any of the children's arms when I shut the door. I sat down, relaxed, and closed my eyes. I then felt little hands reaching in from the windows tapping me and pulling on my collar. "Teeps? You have teeps for me?" The children were all saying. I was told to say, "No," but it was hard to do because they were filthy with no shoes on their feet and oil stained clothing. They didn't stop asking until the car drove away fast enough that they had to take their arms out of the window.

After all that, my nerves were on edge. Now it was time for my first experience with how they drive in Kathmandu. They drive on the left, like in England, but that's where the similarity ends. They have a white line that runs down the middle of the road, but nobody pays any attention to it. Cars would pass each other right into oncoming traffic. It was total madness, and I was surprised probably five or six times that we didn't wreck before we made it to the hotel. We reached it safely, I was shown to my room, I sat down, and said to myself, "What in the hell did I get myself into?"



The main mode of transportation in Kathmandu is the motorcycle. I would see entire families on one motorcycle. The largest family that I saw on one motorcycle was a family of four. The father was driving, the mother was riding side-saddle on the back, between the parents was a young child under 10 years old, and finally between the father's legs was a small child roughly 5 years old or younger. All had helmets on, but they also were wearing masks for breathing due to the very bad air pollution of the city. Since there is relatively no grass or green spaces in the city, dust and dirt is everywhere. The main public transportation is by bus or three-wheeled canvas-covered carts called "Tempos." Both of these belch black smoke and smog into the air. So, there was a large majority of people that wore masks while they were riding motorcycles, bicycles, and even walking down the street. Numerous people use bicycles for transportation, and in my opinion, it was the best for getting around the narrow medieval streets of the city.

The city is a conglomeration of very few large main streets and a massive web of small meandering roads and paths, all of which were built as needed without any sense of planning. An interesting fact about the city is that a majority of the streets do not have names and the buildings do not have addresses. In order to receive mail, people get a post office box because there is no way that a mail carrier would be able to find a residence.

The architecture of the city is amazing. It is absolutely like nothing we have here in America. What struck me first was the amount of brick structures that are located within the city. It appears as if everything is brick. I discovered that the reason for proliferation of brick construction is because the soil is so rich in clay that it is the easiest and most durable material to use. I was able to see how much clay soil the country has in it when I was taken to Tibet. While we were driving through the countryside, I could look out the truck window and see the bright orange color of the soil. In fact, the trees were stained orange from the soil about six feet up the trunk. As the tree grew, the soil stained the bark, and it didn't wash off as it became taller. It was the weirdest thing to see dark orange tree trunks.

In Kathmandu, the residential buildings were very interesting. But what really stood out was the numerous temples located throughout the city. Religion is such an important part of Nepali society that one can not go very far without coming across some religious structure, temple, or offering site. I spent one morning trying to find one of these religious sites, which was very difficult because there are no straight roads or street signs, and the maps of the city do not distinguish between paved roads and dirt paths. As I approached the site, I had no idea that I was close. The narrow street was crowded with people, wild dogs, and chickens, and at one point even an elephant. After passing through the congestion, the openness of the palace square seemed to explode out in every direction. I was looking for a place called Durbar Square and it amazed me when I finally found it. Durbar means "Palace" and many Nepali towns have one. These squares were palaces for the king that ruled the town. The one that I found was not actually in Kathmandu, but in a small town called Patan that had been swallowed by Kathmandu's sprawl years ago. It was an oasis within the city. It contained a very large brick palace on one side, and an assortment of Buddhist and Hindu temples on the other. The organization of the square was very well thought out and the proportioning of the temples played off the grand scale of the palace. The separation between the temples and the palace was a brick paved path that was on axis with one snow-capped Himalayan mountain peak. The Buddhist temples are Mandirs, which resemble pagodas. A Buddhist monk who traveled to eastern Asia took the Mandir design out of Nepal. The design was adopted by the Japanese and evolved into what is now the Pagoda.

One item in the Durbar Square palaces, temples, and nearby buildings that really impressed me was something called an "Artist Window." I was told that artist windows were so prevalent in certain areas of the city because they represented artist districts and the craft of the artist that lived in the building where the window was situated. This meant that someone could walk by and see the quality and expertise of the artist that lived within the building.

SEE viewpoint page 2



MEMBERS: We want to hear from you about the state. Send articles, news briefs, member news, photos, or letters, to:

## SKETCHES

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Reports are due one month prior to the month of publication. SKETCHES is published quarterly in Winter, Spring, Summer, and Fall.

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Note: All names and addresses are listed in the 2000 Roster.

# People and Firms

As reported in Fort Wayne's *The News-Sentinel*, three Fort Wayne architectural firms earned recognition for their award-winning designs last November by the Fort Wayne chapter of AIA Indiana. The following firms and projects were recognized: **Morrison Kattman Menze Inc.**, for the renovation of the 1891 "Louis Mohr Block" building; **Design Collaborative Inc.**, for the Tuthill Corp. building; and **SchenkelShultz Architecture/Civic Design**, for the Medical Projective Co. building. Jurors for this year's awards were Scott L. Guyon, founder of Guyon Architects, Lexington, KY; Michael Williams Jacobs, principal architect with Omni Architects, Lexington; and Michael Koch, founder of Michael Koch and Associates Architects and Planners, Louisville.

**The Troyer Group**, a Mishawaka-based design firm, has received the "Best of Category-New Construction" award for the Helen D. Schubert Villa, an assisted living facility designed by The Troyer Group for the Brothers of Holy Cross. The competition was organized by *Nursing Homes/Long Term Care Management* magazine and the Society for the Advancement of Gerontological Environments.

## VIEWPOINT

Continued from page 1

The windows are a wood framed opening in a brick wall that is elaborately carved and decorated with religious icons and naturalistic imagery. The windows are truly fascinating because they are structurally significant as well as aesthetically pleasing. The top of the windows contain a large beam that supports the load of the brick above it, but instead of being cut flat at the ends, the window head steps outward from the bottom towards the top. The jambs are intricately carved and form a rectangular opening, which is filled by two operable, hand-carved shutters. The sill is elaborately carved and also extends out past the sides of the window jambs but does not extend as far as the window head. The sill is also stepped, but in this case, it is stepped downwards away from the opening. The whole window composition was amazing because it blurred the line between structural expression and detailed decoration. What also struck me was that no two artist windows appeared to be alike. They were all slightly unique. When I traveled outside the Kathmandu Valley, I saw a landscape that was like nothing I could have imagined. I had never seen mountain ranges quite like what they have in Nepal. Immediately outside Kathmandu, the mountains appeared to be normal except for the bright contrast between the orange soil and the lush green plants. But after awhile, the profiles of the mountains began to change. They started to evolve into a giant contour model. The mountainsides became stepped in such a manner that it looked like someone had taken a contour map and extruded the contours in the vertical direction. I was amazed at how long it had to have taken to convert the mountainsides into large steps for farming and animal grazing. The stepping seemed to go on forever in some locations. It was simply an awesome sight to see.

After three weeks my class and lectures came to an end, and it was time for me to fly home. I made it through the airport to the airplane, found my seat by a window, and sat down looking out over the fields and nearby buildings. While I waited for the airplane to take off, I thought about how accustomed I had become to everything. I thought about how eager the students were to learn AutoCAD and their desire to learn how we in the West use computers to design. I thought about all the nice people who had helped to make my stay a memorable experience. I shook my head thinking about how accustomed I had become to the crazy cars and their lunatic drivers. I smiled at the thought of the free-range cows, dogs, chickens, and elephant and how maneuverable a bicycle can actually become when you have a bell and aren't afraid to ride directly into oncoming traffic. But what I finally dwelled upon were the contradictions of the city and its culture. I reminisced about my last trip to Patan's Durbar Square. I had gone to a roof top restaurant that overlooked the palace and temples with a view of the Himalayas as a backdrop. When I closed my eyes and listened to the chants and the spinning of prayer wheels emanating from within the dark core of the temples, I remembered hearing at the same time a one-speaker radio blaring the song Boot-Scootin' Boogie. When I opened my eyes, I saw the beautiful brickwork and artist windows of the palace, and candles flickering in the Mandir temples, but in the background, television antennas and signs for fax services stood out against the pale blue sky. I saw people walk through the square wearing clothing that has been made in the same style for over one hundred years, but simultaneously, kids walked through wearing Chicago Bulls T-shirts with Nike backpacks over their shoulders and drinking Coca Colas. I simply thought the contrasts were amazing.

The plane finally lifted off the ground, and I saw the city at approximately the same time of day as I had when I arrived three weeks earlier. The reds, golds, oranges, and grays of the buildings where as beautiful and strong as they were when I first saw them, but now they held a greater meaning than I thought they ever would. I knew the experience had changed me, but it did it in ways that I never imagined, and I truly felt lucky because of it.

## MILLENNIUM MUSINGS

by Professor Brian R. Sinclair  
Chair, Department of Architecture Ball State University

Our contemporary ethos is a rich melange of opportunity and risk; of promise and threat; of excitement and uncertainty. In many ways today's world, with its frantic pace of change, is far less predictable than the more dutiful decades of the distant past. Navigating the complexity of the western world at the millennium demands tremendous attention, great effort, and the ability to rapidly respond to a broad range of pressures. Conventional notions of stability and security, boundaries of knowledge, and sources of power are shifting dramatically. Examination of both the vitality and the volatility of the market, and in particular the phenomenal rollercoaster rides in the high technology arena, causes us to try to catch our breath and to comprehend the bigger picture. Perhaps, as many post-modern theorists contend, the bigger picture should not even be the focus—but rather instead we should live in the moment and realize the relativity of our circumstances. In a pluralist, populist culture this posture seems to be a less stressful path for many. The best of times and the worst of times?



Design Collaborative Tuthill Corporation

The profession of architecture, and architectural education, are by no means immune. Rather than residing outside the chaos of the modern milieu, we find ourselves in many ways sitting front and center. I would argue that rather than trying to avoid the confusion, our profession needs to jump directly in. The education of architects seeks as a primary goal the development and application of lateral thinking skills and rich problem-solving abilities. In stark contrast to the reductionism of the scientific method, problem solving by architects involves and invokes a symbiotic and cyclical exchange of comprehensive analysis and creative synthesis. Many of today's problems simply cannot be solved using myopic and linear approaches. Architecture, as discipline and profession, marries *telos* and *techne*, intuition and reason, art and science, the specific and the general. Not surprisingly, many disciplines outside of architecture, from teaching to engineering, are now looking closely at our design processes and the pedagogy of the studio.

In many ways the devaluing of our profession (e.g., loss of scope, image issues, fee assault, etc.) through the latter half of this century corresponded with our society's increasing emphasis on rationality, empiricism, and bottom-line thinking. Not knowing how to categorize the architect ('soft' scientist; 'hard' artist), society elected with escalating frequency to relegate these professionals to the margins. Today, however, the tide seems to be shifting. Scientists are understanding the limits of deductive reasoning. The public are far more skeptical of instant solutions and wary of political assurances. Consumers are becoming more aware and more discriminating. Clients are beginning to understand the shortcomings of viewing quality and quantity as discrete and independent rather than as mutually supportive and intertwined dimensions of a successful architectural project.

Suffice to state that I believe our profession is well poised to provide real value, and demonstrate great leadership, as we march into the new millennium. I see in students of architecture much promise and potential to confront tomorrow's complex problems—not merely devising potent solutions in a technical sense but more critically as pertains to social, cultural, and civic realms. Our modern world, with its plethora of crises, dilemmas and challenges, needs professionals equipped with solid skills, rich knowledge and wisdom. The interdisciplinary foundation of architects, coupled with a unique and potent systems approach to tackling difficult ('wicked') problems, places us in a very fortunate and special position. Opportunity knocks.

### The Mission of the Department of Architecture, Ball State University

1. Provide an environment and programs that educate a diverse student body in the theory and practice of Architecture.
2. Develop in students their capacities for creative and critical thinking, visual and intellectual literacies, and cooperative and individual risk-taking.
3. Help students mature into active citizens and responsive social partners.
4. Assist faculty and students to contribute substantially to the intellectual life of the university.
5. Support the growth of faculty as outstanding professionals in teaching, research, creative endeavors, and public and professional service.
6. Promote sustainable architectural design and practices.
7. Provide local, regional, national and international leadership in the ongoing redefinition of architecture and its role in a multicultural, globally integrated society.
8. Assist in the continuing education of Indiana designers and the Indiana public.
9. Collaborate with other environmental design professionals in serving the people of Indiana.



# AWARDS & OPPORTUNITIES

## SEEKING BUNGALOWS

The Taunton Press is looking for the best design examples for remodels, renovations, and additions to bungalows, Cape Cods, and ranches. They're looking for projects from all over North America, of any complexity—from the simplest renovation or the smallest addition, to a complete makeover or totally new construction. The best entries will be chosen for a series of books to be published in 2001. Please send photographs, both before and after, a simple floor plan, before and after, and a brief description of the project. Send entries by March 31, 2000, to The Taunton Press, 63 South Main St., P.O. Box 5506, Newtown, CT 06470-5506.

## SEEKING NOTEWORTHY SCHEMES

The Palos Verdes Art Center is now accepting entries to its International Architectural Design Competition. The Center is seeking to create, on its current site, an expanded campus that realistically handles both present and future needs. The purpose of the competition is to solicit practical and/or theoretical design schemes for facility renovation and expansion. Noteworthy schemes will be displayed in an exhibition in August and September 2000. Open to all architects, artists, designers, and students of the arts, the competition will be judged by artists, architects, and architectural critics, whose bios are posted on the website, [www.pvartcenter.org](http://www.pvartcenter.org), along with additional competition information. Cash prizes will total \$10,000, which includes \$1,000 for best student entry. Competition materials are available through February 15; and entries are due July 1. For more information, contact the Palos Verdes Art Center, 5504 West Crestridge Road, Rancho Palos Verdes, CA 90275; phone, 301.541.2479; fax, 310.541.9520.

## SEEKING ATTENDEES

The Department of Housing and Urban Development will host a day long forum entitled Housing Solutions: Low Income Housing Options for the Elderly and Disables. The forum is being designed to address the needs and challenges of housing for special needs populations by focusing on effective projects, lessons from problem projects, and available resources. The forum will be held February 10 at Primo Banquet Hall North, 5649 Lee Road. For more information, visit the web site [www.hud.gov](http://www.hud.gov) or contact Terri Porter at the U.S. Department of Housing and Urban Development, Indiana State Office, Field Policy and Management, 151 North Delaware Street, Suite 1200, Indianapolis, IN 46204-2526; phone, 317.226.6303; fax, 317.226.6317.

## TAKING THE LONG VIEW

Cosponsored by AIA Chicago and the Chicago Architecture Foundation, the exhibit *Chicago Architecture: The Art of the Long View*, on view at the CAF Atrium Gallery through February 28, 2000, provides a snapshot of new projects that will affect the built environment of the Chicago area in the 21<sup>st</sup> century. Designs by more than 80 firms are included in the exhibit. Various related events, including lectures and tours, have been organized in conjunction with the exhibition. For information, visit the AIA Chicago web site at [www.aiachicago.org](http://www.aiachicago.org), or call 312.922.3432.

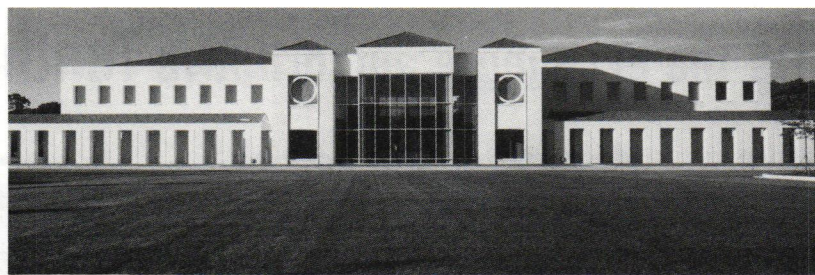
## TAKING AN EVEN LONGER VIEW

Also in Chicago, the Museum of Contemporary Art presents *At the End of the Century: One Hundred Years of Architecture*, on view through February 27, 2000. The retrospective offers a look at the century's visions and achievements in architecture and urban design. Organized in 21 sections, the exhibition presents a dynamic sequence of episodes, movements, and thematic developments, such as the defining role of tradition and innovation in the century's architecture; the crucial significance of technology in the making of buildings; and the contrast between large-scale urban settings and the intimate environment of the domestic sphere. The exhibit includes landmarks, such as Frank Lloyd Wright's Fallingwater, Le Corbusier's Ronchamp and the Sears Tower, among others.



Morrison Katman Menze Louis Mohr Block

Works by architects and planners identified with Chicago are also included, such as Daniel Burnham, Louis Sullivan, Ludwig Mies van der Rohe, Bertrand Goldberg, Helmut Jahn, and Skidmore, Owings & Merrill. For information on the exhibition, accompanying catalogue and ancillary events, visit the MCA web site at [www.mcachicago.org](http://www.mcachicago.org), call 312.397.4040, or write to 220 East Chicago Avenue, Chicago, IL 60611-2604.



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# WORK IN PROGRESS

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window to AIA Indiana, is  
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will look something like  
this:**

Welcome to AIA  
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Established in 1892, the Indiana Chapter of the American Institute of Architects was founded with the intent to advance the organization's mission "...to promote the aesthetic, scientific and practical efficiency of the profession of architecture, work to advance the science and art of planning and building by advancing the standards of the architectural education, training and practice."

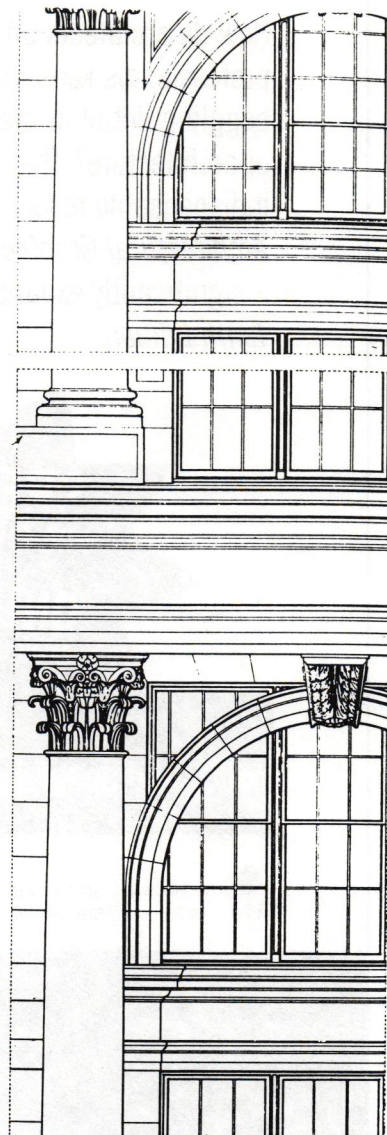
While this mission has facilitated the maturation of the organization, in 1999 it was viewed as necessary to form a new mission. The Aligning the Institute for the Millennium (AIM) Task Force composed a new mission with the objective of balancing the current goals of the profession, yet "...change our structure as necessary to enhance our vision, promote our strategies, and insure the very best leadership..." for the future.

The American Institute of Architects is the voice of the architecture profession dedicated to: Serving its members, Advancing their value, and Improving the quality of the built environment.

As we depart the 20<sup>th</sup> Century and embark on a new Millennium, AIA Indiana is pleased to inaugurate this web page in an effort to realize the changes outlined by our organization's new mission...

**To Serve its members...  
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value...**

**&  
To Improve  
the quality of the built  
environment.**





# AIA INDIANA SKETCHES

WINTER 2000

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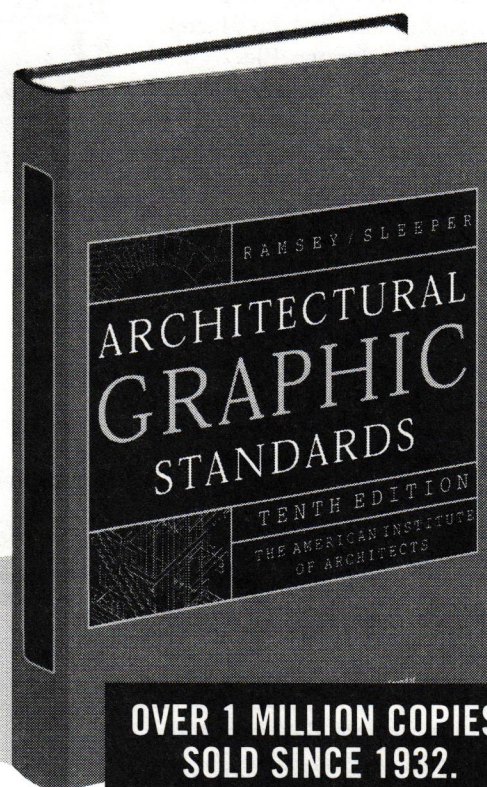
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