Athletic Facilities
for
The Athenaeum Turners

Patricia L. Case
Architectural Thesis
Ball State University
May 1984
This book is dedicated to my parents for all their love, patience, and continual support.
Many thanks go to:

Sabrina Monroe, especially for her words of encouragement and her generous time and effort expended throughout this year.

Dino Vannoni, for his help and advice in the construction of my models over the course of this project.

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Roll McLaughlin, William Selm, and Reed Williamson for their professional advice and information regarding the Athenaeum.

Robert Swan, president of the Athenaeum Turners, for all his kindness and his permission for access to the Athenaeum.

And finally, to the entire thesis class, for the closeness and comradery which has developed among us over the course of our architectural education.
"The building has long been an outstanding example of the early German influence in Indianapolis. The detailing reflects old world charm and a certain boldness, characterizing the influence of its German founders."

H. Roll McLaughlin, James Associates Architects, Engineers.

"(The Athenaeum's) distinguished history as a prestigious German organization and its outstanding visual qualities, which are so important to the area, make it one of the exceptional resources of Indianapolis."

Mary C. Mean, National Trust for Historic Preservation.

"...One of Indianapolis' greatest historic landmarks..."

John Wells, Senior Deputy Mayor,
City of Indianapolis.
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Forward

My reason for choosing architecture as a career is primarily based on my interest in preservation, renovation, and adaptive re-use of historical structures. The beauty, the intricacy of detail, and the cohesiveness of the older designs reflect the ideals and beliefs of the generations which have gone before us. This is not to say that "modern" architecture does not have its place within the environment, or that it cannot be designed with equal integrity. It most definitely can. The key to the co-existence of the "old" with the "new" relies strictly on the basis of their importance within our built environment of today.

Each has equal argument and each deserves equal recognition. Historic buildings offer a unique aspect to our environment. They represent the attitudes and lifestyles of years long past. Architecture of our earlier centuries can be used as a learning tool; it can signify the growth of our country and what we stand for. We, as citizens, should be proud of our history. What better representative could we have than our built environment, our architecture.

Of equal significance is the architecture of our present century. To destroy any period of architecture would be to destroy a link in America's architectural progressive chain. It is our responsibility to put aside our disposable, throw-away attitudes and learn to conserve and preserve.

Modern architecture can co-exist with historic architecture. It is because of my strong belief in this principle that I chose my thesis project as I did. I feel the Athenaeum is truly a significant entity within the urban fabric of Indianapolis and no matter the cost or effort involved, it should be preserved and utilized to the fullest degree. The Athenaeum, combined with the new athletic facility which I am proposing should, I feel, create an area which further enhances the revitalization presently occurring in the district.
Indianapolis Revitalization

City-Scape:

Indianapolis is presently going through a state of urban revitalization. Through increased public awareness and public support the city-scape is becoming one of color, activity, and life. As modern architecture mingles with the old, so does the past mingle with the present.

The architecture of the "Circle" reflects both the old and the new. Bounded by the recently bricked streets and sidewalks, the circle spokes out into the adjacent sections of the urban landscape. Here we find intricately detailed turn-of-the-century commercial structures interlacing with the hard-glazed edges of a more recent construction. Sprinkled throughout, one finds carefully manicured green spaces to add delight and softness to the urbanistic rigidity. This is what's happening in Indianapolis.

More specifically, projects for the betterment of Indianapolis are "popping up" throughout the city. The Hoosier Dome, the Massachusetts Avenue development, the White River Park, the residential revitalization of the Old Northside and Lockerbie Square, etc., are simply naming a minor few. There is much going on and much more to do, but Indianapolis is definitely on the move towards a brighter future.
Local Contextual Analysis:

The Athenaeum is centrally located among many significant areas which have undergone or are currently undergoing extensive urban regeneration. These projects provide the necessary catalyst for the revival of the Athenaeum.

To the west along the diagonal Massachusetts Avenue, much has been done to renovate the turn-of-the-century residential, commercial, and warehouse structures. New businesses are coming in, vacant buildings are being filled, and new residents are moving to the area.

To the near east is the development of the Lockerbie Square district. This area is significant for many reasons. First, it is the location of the preserved home of James Whitcomb Riley, celebrated author and poet. Second, this area was the leader of the preservation movement in Indianapolis for urban residential districts. Presently, Lockerbie Square is far into the rehabilitation process. The majority of the homes have been or are currently undergoing restoration, and are, for the most part, occupied.

The Lockerbie Square district has as another of its major selling points, the Lockerbie Glove Company. This is the prime example of the advantages of adaptive re-use. This structure currently houses a number of condominiums and parking facilities.
Site Analysis:

The Athenaeum rests on one quadrant of the site bounded by Michigan, New Jersey, East, and Vermont Streets. It also comprises one portion of the "Golden Triangle," an area formed by the intersections of East and Michigan Streets cut by the diagonal Massachusetts Avenue. The other two segments of the triangle consist of the high-rise complex, the John J. Barton Apartments, and the Murat Temple.

The Athenaeum itself is in the northwest portion of the site bounded by New Jersey and Michigan Streets. Directly to the east in the northeast quadrant is a fine period residential building (originally what appears to be single-family). This structure now has a more recently constructed, but quite compatible, addition. Presently this complex houses an attorney's office, a gallery space, and residential space. Continuing clockwise, also facing East Street are two concrete block, single-story, and quite obstructive commercial/warehouse buildings built approximately during the 1950's or 1960's. It is my intention to remove these structures and more valuably use this space. There is also limited parking available in this quadrant.

Continuing to the southeast quadrant, one is confronted with a massive expanse of parking area. This area is concrete in its entirety and has never been used to even half its capacity to my observance. The remaining portion of the southern quadrant is primarily additional concrete parking area with the exception of two residential buildings. One structure is a simple, single-family, turn-of-the-century residence now converted to apartments. The other is a multi-family complex built approximately in the early 1900's. This structure has been altered significantly and it is my intention to remove this as well. This will provide more area for a green space transitional link between my proposed building and the smaller residence.
Athenaeum

History:

The Athenaeum has had a long and interesting history in the Indianapolis area. The Socialer Turnverein Stock Association, currently known as the Athenaeum Turners, was historically recognized as a German social and athletic club which strongly promoted the principle of a "sound mind and sound body." These Americans of German descent dedicated themselves to both cultural and physical development. Currently the club operates on the same principles, but is now open to the public. The club throughout its entirety catered to the family structure. Activities and functions were provided for all generations. It is upon this family structure that I am basing my new facility.

During the recent years, with the population shift to the suburbs and with the higher cost of living, the Athenaeum has gone through some costly hardships. Membership has declined, the building has fallen into disuse and disrepair, and programs have been cut. While the Athenaeum still maintains an active luncheon and dinner crowd, and continues to host major festivals, it has much more to offer the public. The Indianapolis Ballet Theater still maintains an office and holds practice at the Athenaeum, but this does not draw the same audience as a performing theater would. The Athenaeum has ideal facilities for a wide range of activities. With some necessary changes the Athenaeum can and should be restored to its original prestige and grandeur.

Building Description:

The Athenaeum is probably best described in the National Register of Historic Places Nomination Form, prepared by David R. Hermansen, August 1970. See the proceeding document for this detailed building description.

Upon completion of the reading, one can easily recognize the potential which the Athenaeum has.
1. NAME
   COMMON: The Athenaeum
   AND/OR HISTORIC: Das Deutsche Haus

2. LOCATION
   STREET AND NUMBER: 401 East Michigan Street
   CITY OR TOWN: Indianapolis
   STATE: Indiana

3. CLASSIFICATION
   CATEGORY (Check One)
   ☐ District ☑ Building ☐ Public
   ☐ Site ☑ Structure ☑ Private
   ☐ Object ☑ Both
   ☑ Public Acquisition:
     ☐ In Process ☐ Being Considered
   ☑ Occupied ☑ Unoccupied
   ☑ Preservation work in progress
   ☐ Yes:
     ☑ Restricted ☑ Unrestricted
     ☐ No

   ACCESSIBLE TO THE PUBLIC

   PRESENT USE (Check One or More as Appropriate)
   ☐ Agricultural ☐ Government ☐ Park ☐ Transportation
   ☐ Commercial ☐ Industrial ☐ Private Residence ☐ Comments
   ☐ Educational ☐ Military ☐ Religious ☑ Other (Specify)
   ☐ Entertainment ☐ Museum ☑ Scientific
     Private Club

4. OWNER OF PROPERTY
   OWNER'S NAME: The Athenaeum Turners Inc., (formerly the Socialer Turnverein Stock Association)
   STREET AND NUMBER: 401 East Michigan Street
   CITY OR TOWN: Indianapolis
   STATE: Indiana

5. LOCATION OF LEGAL DESCRIPTION
   COURTHOUSE, REGISTRY OF DEEDS, ETC:
   City-County Building
   STREET AND NUMBER:
   CITY OR TOWN: Indianapolis
   STATE: Indiana
   CODE: IN-18

6. REPRESENTATION IN EXISTING SURVEYS
   TITLE OF SURVEY:
   Historic American Buildings Survey - Indianapolis
   DATE OF SURVEY: Summer 1970
   ☑ Federal ☐ State ☐ County ☑ Local
   DEPOSITORY FOR SURVEY RECORDS:
   Historic American Buildings Survey Collection, Library of Congress
   STREET AND NUMBER:
   CITY OR TOWN: Washington, D.C.
   STATE: District of Columbia
   CODE: DC-11

RECEIVED
DECEMBER 13, 1971
U.S. NATIONAL PARK SERVICE
The Athenæum (Das Deutsche Haus), is a U-shaped building lying at the southeast corner of the intersection of Michigan and New Jersey Streets, with the base of the U at the north. A short east wing, lying on a north-south axis, exposes the inner, or east, side of the longer west wing, with its enclosed winter garden and glassed-in second-story loggias, and connects it to the outdoor or summer beer garden, lying outside the inner wall of that wing, and beyond the extension of the short east wing.

The overall dimensions are 190' x 180'. The facade or north elevation, shows both of the two architectural building phases of the structure: (1) the older or German Romanesque (1893-1894), gable-roofed section, now the east-reaching wing of the main, hipped-roof section of the structure (1897-1898), representing the Renaissance phase of its architecture.

The German Romanesque portion of the structure has two different towers, and an elaborate gable end rises above the roof line in two places. The Renaissance portion has an elaborate facade rising into a baroque pediment above the cornice. The building is two stories high with an attic and a full basement. The foundations of the building are rockfaced stone, laid up on an ashlar coursing with a beveled limestone cap defining the first floor on the north facade and the west elevation. Stone foundations carry around a tower on the northeast corner of the old building. However, the stone work steps down at the tower and the beveled cap is terminated. Other exterior foundation walls of stone are terminated at the finish grade line.

The face of the great west, or Renaissance, wing is filled with arched and stained-glass windows, bull's-eye windows, straight transomed windows, and has one elaborate, bull's-eye pedimented stained glass window marked by a stone balcony. The main entrance to the structure is in the narrower end of the west wing, on the north facade, where, combined with the face of the older or German Romanesque east wing, there are presented thirteen irregular bays which provide a full view of both the major building phases of this structure. On the back of the west wing, at its inner, eastern, or courtyard face, are even more multiple bays, represented by the glass walls of the double loggia at the second floor and balcony level of the auditorium, and the later glass enclosed arched arches of the first floor at ground level.

The walls of the German Romanesque portion of the structure are laid up in dark red brick in common bond. A stone belt course defines the second floor line. The walls of the Renaissance portion have alternating horizontal bands of stone with red brick in common bond flanking the entrance. A projecting cornice defines the second floor. The remainder of the walls are of red brick in common bond. Similar masonry construction was used on the west and south elevations.
The Athenaum

.7 Physical Appearance. (Continuation Sheet)

From the outdoor beer garden, or summer garden as it was originally called, is to be seen the east or inner wall of the southeast part of the west wing. Here the first story has 6 square brick piers which define five open bays on the east and one bay on the north. This once open loggia, extending not quite the length of the wing, was later enclosed with wooden frames and fixed glazed panels of several sizes set within its original series of flat wooden arches. Above each column is a ribboned wreath carved in wood, with a shield on the wreath over the corner column. The second floor is defined by a wooden entablature. Square wooden columns with a carved geometric design on wooden bases define the bay system at the second floor, corresponding to the bay system below. Each bay is divided into four units, and each unit has a wooden, double hung window defined at its base by turned balusters and a continuous sill. The window jambs are defined by turned wooden colonnettes on high brackets which align with the balusters under the windows. A wooden entablature defines an apparent "third story" at the level of the interior balcony of the concert hall, ballroom, or auditorium. Here the treatments are similar, except that the square wooden columns have a different applied design. They do have bases, but they have pseudo-Ionic caps instead of the stylized Doric caps of the second story. Instead of colonnettes to define the window jambs, plain rectangular wooden mullions are used. The balustrade system below the windows is similar to the one at the second floor demarcation, however the sills are not continuous, as in the second floor demarcation, but are set back of the face of the mullions and columns. A continuous horizontal member defines the heads of the windows, and bears on the Ionic caps. Above this member is a series of punched openings, glazed, in wooden frames. It is not only an excellent solution to a problem of obtaining light and air in an interior enclosed space, but it beautifully provides a basement beer garden, or winter garden, to balance the summer beer garden out of doors. It is one of the most interesting manifestations of late 19th century wooden construction in Indianapolis.

The west wing of the U-shaped structure has a hipped roof with the ridge running north to south. The short east wing is gabled. The roof joining the two wings is gabled at the west and hipped at the east. The ridge is parallel to the north elevation or facade, and has two projecting gables. The roof of the west wing and that of the older portion of the east extension of the north facade are punctuated with several small hooded copper-domed dormers with dwarf spires and diamond paned windows in the central portion, and smaller "eyebrow" louvres nearer the ridgeline. A small bank of half-windows or skylights appear on each side near the south end of the roof, and copper covered cupolas with dwarf spires occur at each end. Chimneys of red brick are barely visible. Some have been shatened from their original outline. Three stone brick towers are at the northeast corner of the building, circular in form and capped with a conical roof of slate. A second brick tower, octagonal in form, appears on the north elevation, and is capped with a stilted polystyle-sided roof with an agge(or gently curving mansard) silhouette--double-pitched roof with a small spire.
The Athenaeum

Physical Appearance, page 3

(Continuation Sheet)

The main doorway in the Renaissance portion of the north facade is a semi-circular stone arch. The faces of the alternating stone voussoirs are projected. Stone bases with banded stone engaged columns with Doric caps flank the arched opening. The column treatment is reminiscent of the De L'Orme French order. Four wooden doors with glazed panels and a rectangular glazed transom are set in the opening. Thus there is a lunette of masonry above the transom. The doors are defined as pairs by a high wooden pedistal and a small wooden turned column with an Ionic cap on the centerline of the opening. A second doorway on the east extension or 1894 portion of the north facade is defined by a semi-circular limestone arch set on brick piers behind a one-story projecting porch over an entrance stairs of eight risers. Two free-standing Roman Doric columns on high bases and spanned by a stone lintel and flat deck define the stairway. Stone balusters and stone railings link the column bases with the north wall. The pair of wooden doors each with a glazed light over 4 wooden panels and a rectangular glazed transom is set about 3' back of the arch opening.

Most of the major windows are original double hung wooden units, and are in a variety of shapes and sizes. The majority of the windows on the facade, north elevation, first story, are double hung units with glazed transoms that have segmental brick arches. Many of the windows at the second story are defined by semi-circular brick arch openings and have a fixed light with flanking double hung units. The transom bar has three lights, the side transom lights are fixed and the center unit has a projecting awning unit. Much of the glazing in the west wing is leaded glass set in rectangular double hung sash. A variety of stained glass patterns and colors are used in the north and west elevations.

The variety and intricacy of the exterior of the Athenaeum is matched by the surprising complexities of the interior. Floors of hardwood or mosaic tile, wood paneled and plastered walls, stamped metal ceilings can still be experienced in several spaces left uncovered by acoustical tile or other improvements. Some of the original woodwork has been painted or removed, as has some of the framed openwork and ornamental latticework, many of the original iron radiators and all of the gas light fixtures. The plumbing, of course, is modern. The first and second floor of the east wing has been used by Indiana University until the summer of 1970.

The main stairway of the west wing of the building is a symmetrically divided flight at the vestibule or ground level, and is of wooden construction. At the first floor level a central open flight of wooden stairs leads to a landing where the stairway becomes an open symmetrically divided flight of wooden construction. The stairway walls have paneled wainscots, square newel posts, turned balusters and hardwood railings. The stringers are plain. It is an extremely elegant and finely detailed stairway.
The second stairway on the north elevation is an enclosed two-flight wooden unit. The outside entrance is at the landing, thus it is one flight down to the basement and one flight up to the first floor. The stairway has a purposefully designed wide grooved wallstring for bicycles to be wheeled both up or down beside the person descending or ascending the stairs. A third enclosed wooden single-flight stairway gives access from the north side of the building up to the first floor corridor adjacent to the gymnasium. There are two additional enclosed double flight wooden stairways in the building.

The basement used to have a four-lane bowling alley and a kneipe or beer saloon that was L-shaped with a storage area at the south end and a series of toilets and alcoves along the north side of the building. The bowling alleys have been removed and the space is now part of the large dining room and lounge area obtained by enclosing with the glass the first floor arcade over the basement. The base of the U-shaped structure, at the Michigan Street or north facade, has a basement corridor running east-west, with a series of small offices east of the alcove. The basement of the east wing has a short east-west corridor which is a continuation of the corridor of the west wing, with a small dining room and locker room at the north, or base, of the U, and a large dressing room and dining room in the east wing. The dining room originally functioned as a second bowling alley.

The first floor in the west wing has a small auditorium on the south, a double loaded central corridor, north-south axis, with a series of parlors and toilets on either side. The corridor opens into a large foyer and stairway. Central block or base of the U has a central double loaded corridor with a series of dining rooms on both sides of the east-west corridor. East wing has a large gymnasium south of the corridor and a series of small rooms on the north.

The second floor of the west wing is a raised stage with dressing rooms along the south wall. The ballroom and concert hall, two stories in height with a balcony and a loggia to the east, is located over the ground floor arcade, now glazed to provide a third loggia to enclose a dining area. A large foyer is at the north end of the hall. The central wing has a double-loaded east-west corridor with a series of meeting rooms north and south of the corridor. This used to be a large dining room.

There is a balcony opening into the gymnasium from the east wing, an east-west corridor connecting to the central one, and a series of offices on the north. The offices used to function as an assembly room and library.

In the vestibule of the main entrance is a fine wooden ticket booth, polyfoil in plan, seven sided, with leaded stained glass ticket windows. Numerous additional elements of hardwood trim are of considerable interest. In the garden a small but well-sealed bandstand of wood and brick construction is located at the southeast corner of the garden area, and opens diagonally onto the outdoor beer garden behind which rises the three stage, glass-enclosed loggia.
The Athenaeum is an excellent example of Germanic architectural influence in the midwest during the latter part of the nineteenth century. It is also a monument to the organization of Americans of German descent in the United States who dedicated themselves to cultural and physical development in their new home.

In 1918 the name of the Turnverein was changed from Das Deutsche Haus to The Athenaeum, and the stone plaque above the large entrance doors on the Michigan Street side were relabeled. In 1851 the German community in the city founded the Indianapolis Turngemeinde (Gymnastic Community) and later took the name of Socialer Turnverein (Social Gymnastic Club). The structure as it now stands represents two major architectural building phases, with a few recent and undated minor changes:

(1) The first, or German Romanesque phase, is represented by the east 125 feet of the present Michigan Street facade, and was built between May 1893 and February 1894. With the influx of German immigrants in the 1880s and 1890s the decision was made to enlarge the building to accommodate not only the growing Turnverein but to provide space for use by other German groups.

(2) The second or Renaissance phase of the building is represented by the west wing and the remainder of the building, all added between the summers of 1897 and 1898. The new addition includes an open-air beer garden just at the southeast corner of the site.

(3) At a later, unknown, date, the glass enclosures of the second and third level loggias was extended down through their supporting columns on the stone wall at the ground level, behind which had been a sunken bowling alley, adjacent to the indoor beer saloon or student club. With the extension of the glass enclosed area to this part of the building the bowling alley became an extension of the dining and lounging facilities. The outdoor beer garden was rearranged to allow a good sized dance floor in its center, and flower boxes and light fixtures on low pedestals separated the dance floor from the tables.

The Indianapolis firm of Vonnegut and Bohn was responsible for both phases of the structure, with the aid of 20 local contractors from Indianapolis.
Athenaeum - early photo of second floor foyer
Functional Re-Use of Space:

-- Re-use of Auditorium for Small Scale Productions/Recitals - A
-- Return of Bowling Alley in Basement Level - B
-- Re-use of Ball and Concert Hall for Possible Dinner Theater - C
-- Reinstatement of Bar Area at Street Level - D
-- Function Rehabilitation of Attic Space for Guest Accommodations
-- Re-structuring of Second Level Dining Hall to Accommodate Ballet Theater Practices - E
-- Re-use of Music Room and Parlors to Accommodate Small Meetings or Music Practices - F
-- Use of Foyer Spaces as Galleries - G

Building Needs:

-- Updated Shower/Locker Room Facilities - H
-- Updated Restroom Facilities
-- Increased Mechanical Space
-- Modernized Mechanical and Electrical Systems
-- Modernized Kitchen Facilities - I
-- Equipment Storage for the Gymnasium - J
-- Barrier-Free Access
-- Elevator System
-- Extensive Restoration
Athletic Facility Addition

Purpose and Need:

The point has been made repeatedly questioning the need for such a large facility. It is my belief that an expanded athletic program will draw a much needed membership. Unfortunately, the Athenaeum is in a give-and-take situation. First and foremost, the Athenaeum needs to be preserved and rapid action needs to be taken to prevent further deterioration. For this to occur there needs to be strong financial support. For the necessary monetary means to be obtained, there needs to be a strong club membership providing the funds. For membership growth, one must provide a catalyst; in the case of the Athenaeum, additional programs, a "selling" facility (one that is attractive and meets the current needs of the majority), and increased exposure. This then draws us back to the beginning of this vicious circle. So what can be done?

Proposal:

It is my intention to begin the process slowly with hopes that increased progress will coincidentally bring increased return. Initial funding must be obtained from the current membership, an outside donating source, or some form of loan, grant, or gift. This sum would only have to be the minimum to maximize one specific aspect of the club, i.e., the restaurant, the ballroom, or the gymnasium, whichever would reap the greatest benefits. From this point, as finances increased further, restoration could take place. Then, as the so-called "ball gets rolling," the future of the Athletic Facility Addition is eminent.

The Athletic Facility can then provide many supporting functions. It will also provide visual exposure promoting increased membership. The gains of this proposal far outweigh the stagnant approach of merely "waiting for a miracle to happen."
Program

Goals:

To create a social and recreational link to the adjacent residential communities.

To work with the historic fabric of the original structure and create an innovative, yet sympathetic design solution for a new athletic facility.

To incorporate the Athenaeum project into the greater "Circle Revitalization."

To create additional athletic and recreational space that will enhance and revive the historic Das Deutsche Haus (the Athenaeum).

To project a feeling of openness to all, both members and non-members.

To revive the social and historical prestige of the Athenaeum.

To create a statement of urban revitalization, rehabilitation, and restoration.
User Requirements:

Below are listed the functional needs required by the user for the new facility:

Additional space dedicated to physical development.

Modern and convenient locker-room storage.

Small, adjacent lounge area

Minor viewing (spectator) areas

Physical link to the existing Athenaeum
Site Requirements:

- Visual link to the commercial districts
- Visual link to the residential districts
- Maintenance of the street facade
- Visually unobtrusive parking
- Outdoor recreation space
Public Requirements:

Maintenance of the street facade

Visually pleasing structure for this prominent urban "corner"

Relating scale to adjacent structures

Visual interest for both pedestrian and vehicular traffic

"Neighborhood" atmosphere
Facility Program:

--Multi-purpose (tennis, basketball, volleyball) Space 14,400 sq. ft.

--Pool Area (including deck, 25-meter lane pool, diving and "kiddle" areas, pool mechanical and concession stand 19,000 sq. ft.

--Exercise Room/Meeting Room 800 sq. ft.

--Weight Room and Office 750 sq. ft.

--Racquetball Courts 2,400 sq. ft.

--Locker/Shower Rooms 2,000 sq. ft.

--Lounge/Meeting/Banquet Hall 5,000 sq. ft.

--Kitchen 1,400 sq. ft.

--Restrooms 1,000 sq. ft.

--Office/Control Desk 500 sq. ft.

Total Square Footage 47,250 sq. ft.

New Facility approx. 47,000 sq. ft.

Athenaeum approx. 47,000 sq. ft.

Other Structures

--Existing approx. 5,000 sq. ft.

--Proposed approx. 5,000 sq. ft.

Total Square Footage 100,000 sq. ft.

Parking Requirements approx. 100 spaces
Design Problems and Solutions

Through my site analysis I discovered a complexity of issues which I deemed necessary to respond to. These include:

-- the residential scale of the Lockerbie Square district

-- the urbanistic scale of the adjacent commercial area

-- the maintenance and reinstatement of the street facade along New Jersey Street

-- the preservation of the two small, historic residential buildings

These issues basically situated my building on the site. To respond to the residential scale, I decided to place parking and green space along the eastern portion of the site. The next two issues were met upon my placement of the new structure along New Jersey Street in the southwest quadrant of the site. I then worked the addition and the parking around the existing historic structures. This placement posed only one major problem. The athletic facility was now placed diagonally opposite the existing Athenaeum athletic facilities. I then had to decide which issues would take precedence, as I found no feasible solution to satisfy all problems. I decided at that point to go with my initial instincts. The problem of the disassociation of my structure and the existing facilities was solved through the physical link at the lower level between the social space of the Kneipe in the Athenaeum to the primary circulation and social space of the athletic addition.
The next area of concern had to deal with building organization. Here again I was confronted with a variety of restrictions and limitations.

—Because of early stated site restrictions, I was limited to primarily the southwest quadrant.

—Because of the large spaces required and the limited square footage of practical site space, it became necessary to work with multiple levels.

—Because, again, of the large single-space requirements, room location and adjacencies had to be maximized.

—Access was necessary from both the street and lower level.

—Entries had to be positioned for the benefit of both pedestrian and vehicular traffic.

—Pool orientation was desired to be adjacent to both the green space and the Athenaeum's beer garden.

These issues were solved through a systematic approach to the plan organization.
The next area I needed to address was that of interior spatial relationships and environmental expression. Specific ideas which I tried to express include:

--visual relationships between athletic and activity spaces

--formal, yet comfortably "rich" atmosphere

--light, airy, open quality to the spaces

--central congregating area
The final area of significance which I felt was important to the design, was that of visual relationships. The problems of concern in this dimension included:

--historic compatibility with the Athenaeum

--retention and limited replication of historic forms

--abstraction of historic forms without becoming too "cutesy"

--scale

--visual continuity

Through extensive elevation studies, I feel I came up with the most desirable yet relative and responsive solution to the issues of the facades.
Final Design

As a result of months of extensive research and analysis, trial and error, frustration and elation, the final design solution is presented on the following pages.
Looking North-west

Looking South
Vermont Street

New Jersey Street
Views through Site
Conclusion

This project was an exceptional learning experience. Not only did it provide me with an opportunity to express myself through my design and expand on my presentation capabilities, it also gave me the opportunity to deal with the "actual." I was fortunate to come into contact with many fine individuals at both the professional and personal level, each of which helped me immensely to achieve my goals.

The Athenaeum had a glamorous past and it has the potential for having a promising future. Through the continued dedication of its members and through renewed support from the people of Indianapolis, the Athenaeum can and will rise above its current hardships and become the "grande dame" that it was at the turn of the century.

The Athenaeum "offers an air of refined elegance, impeccable taste, and quiet dignity in this 'mad, mad, mad, mad world.'"