Indianapolis
Design Center
ARCHITECTURAL THESIS 1982-1983
PAUL D. RAMMELSBERG
Indianapolis Design Center

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<table>
<thead>
<tr>
<th>Acknowledgements</th>
<th>ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>iii</td>
</tr>
<tr>
<td>PROJECT CHOICE</td>
<td>1</td>
</tr>
<tr>
<td>ANALYSIS</td>
<td>5</td>
</tr>
<tr>
<td>PROGRAM</td>
<td>13</td>
</tr>
<tr>
<td>DESIGN</td>
<td>21</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>43</td>
</tr>
<tr>
<td>APPENDIX/BIBLIOGRAPHY</td>
<td>47</td>
</tr>
</tbody>
</table>

Table of Contents

ACKNOWLEDGEMENTS

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This thesis addresses the possibility of introducing a new museum into downtown Indianapolis, to be located in the Athenæum, a building built between 1893 and 1898 to house a German social and athletic club. Major issues include the urban context, methods of renovating and adding to a building of community significance and architectural distinction, and the introduction into the building of a function considerably different from the intended use. From a functional standpoint, one of the major issues is the changing and broadening role of the museum in society.
Project Choice
PROJECT CHOICE

The choice of project for this thesis arose from three major considerations: personal goals, the program, and the site.

Personal Goals
This project was chosen to fulfill several personal goals. It is intended to explore the issue of urban infill and the attachment of an addition to an historic building. Furthermore, the building in question is a building of considerable importance both architecturally and in the community. Other major areas of exploration include:
- The introduction of an entirely new program unrelated to the original purpose of the building.
- The retention of the architectural identity of the building.
- The introduction of entirely new mechanical and electrical systems.
- Working with existing fenestration in a project with critical lighting requirements.

The Program
Museum building in recent years has been booming as increased historical and cultural awareness has increased museum attendance to unheard of numbers. Simultaneously, museums have broadened their appeal through the introduction of outreach programs to stimulate interest. Museums have also developed a broader range of activities, including film, lecture, and concert series, and restaurants and shops sufficiently attractive to actually bring people into the building. These facilities generate revenue as well as activity for the museum.

In Indianapolis, the downtown could benefit from another museum to complement the State Museum as well as the increasing number of performing arts facilities. The choice of design as the focus of the museum does not duplicate the Indianapolis Museum of Art; in fact, the increased visibility of the arts in the community will benefit both facilities. The museum, with its guest lecture and travelling exhibit series, will
bring activities to the downtown which have been missing for many years. It will also help to educate the public on the nature and importance of design.

The Site
The choice of site was essentially confined to a ring surrounding the core of the city. Ideally, a museum is located in a place of high accessibility and visibility, but removed from the relentless activity of the core of the city to a quieter area. In this respect, the location of the Athenaeum is close to ideal. It is in a zone which bridges the gap between the central business district and the downtown residential neighborhoods of Lockerbie and Chatham Arch. Furthermore, the people in these neighborhoods are the kind of people (young educated and professional) who are most likely to visit the building regularly. It is also located at the intersection of Michigan Street, a major vehicular route into downtown, and Massachusetts Avenue, an important pedestrian link. A museum should also be a major landmark in the city, a criterion the Athenaeum already fulfills.
ASSUMPTIONS

The most important assumption on which this project is based is that the Athenaeum is available for reuse. In reality, it is not, as the Athenaeum Turners continue to occupy the building.

Other assumptions include:
- That the remainder of the site is also available. This would involve the demolition of two nondescript buildings on East Street.
- That, other than the site itself and the block immediately to the east, the area will continue to develop as outlined in Indianapolis 1980-2000: Regional Center General Plan.
- That the City of Indianapolis is willing to vacate both alleys in the block.
- That construction is to be confined to the north half of the block. The south half is to be used for parking and future expansion.
SITE ANALYSIS

The overall site size, including the Athenaeum, available for building is 91,600 square feet, or 2.10 acres. The additional area in the south half of the block is 112,700 square feet, or 2.59 acres. The Athenaeum footprint is 25,157 square feet and the overall floor area is 69,950 square feet.

The site is zoned CBD-2. Pertinent requirements include a limit on outside display and sales to 25% of the net floor area and the inclusion of off street loading for buildings in excess of 10,000 net square feet. 100% site coverage is allowed. All utility lines (gas, water, telephone, telegraph, electricity, steam, and storm and sanitary sewers) exist under all five streets adjoining the site.
THE ATHENAEUM

History

The Athenaeum, or Das Deutsche Haus as it was originally called, is an outgrowth of German immigration of the 1850's. These immigrants formed social and athletic organizations including the Socialistic Turngemeinde in 1852, later called the Socialer Turnverein. This group, with the next wave of German immigration in the 1880's and 1890's, established a goal of constructing a building to house social, cultural, and athletic activities.

As architect, they chose Bernard Vonnegut of Vonnegut and Bohn, the first registered architect in the state of Indiana. The first, or east, wing was built in 1893-94 in the German Romanesque style. The west wing followed in 1897-98 and was designed in the German Renaissance style. The building is considered an excellent example of German architectural influence in the nineteenth century Midwest.

Throughout its history, the Athenaeum has housed a great variety of activities. From
1907-58 it housed a gymnastics school and from 1941-70 a branch of Indiana University. It has been rented out for dances and conventions, has housed the Indiana Repertory Theatre, and presently is home to the Indianapolis Ballet Theatre. Its name was changed from Das Deutsche Haus to the Athenaeum in 1917 to combat anti-German feeling due to World War I. Prohibition was a major blow as beer and alcohol played a major part in the club lifestyle. A more significant blow was post World War II suburbanization which removed the population base.

At this time, the building is essentially sound. It is, however, in serious need of restoration and modernization. The Athenaeum Turners, as the organization is now known, find that even preventive maintenance is often curtailed due to their limited budget. A major effort to revitalize the building, which seems unlikely in the present situation, is badly needed.
Architecture

The building, both outside and inside, is characterized by a great profusion of elements. The major material of the exterior is brick, with stone used as belt courses, window heads and sills, and to define the lower level. The exterior is also characterized by a variety of windows, an irregular rhythm, and a complex profile. The most unusual feature is an intricately carved wood and glass curtain wall enclosing a loggia on the second and third levels of the east side of the west wing.

Over the years, numerous unsympathetic additions have been made on the exterior of the building and on the site. These include a caretaker residence attached to the south face of the building, a cookhouse and a dance floor added in the courtyard, and infill of the area beneath the loggia.

The interior is characterized by a profusion of carved wood, ornamental plasterwork, and other intricate detail. It is in essentially good condition, though in consider-
able need of cleaning and patching. In many areas, the building has been unfortunately "modernized" through the introduction of features such as dropped acoustical ceilings. Another unfortunate interior feature is the maze of pipes and conduit throughout the building, a sign of the thoroughly antiquated mechanical and electrical systems. The building also lacks such elementary safety features as emergency lighting, rated exits, and a fire detection system.
PROGRAM INTRODUCTION

The Indianapolis Design Center is the location of a great variety of activities and functions, the most important of which is museum display. By maintaining strong programs of travelling shows, guest lecture and film series, and concerts, the museum will attract visitors to the city and residents as well, many of whom will return frequently. This is enhanced by making the lecture hall, the classrooms, and the bandstand available to arts and community organizations.

The museum itself is a museum of design art. It will treat the objects on display as works of art. It will not, in all likelihood, be a complete documentation of design history; rather, it will display objects and groups of objects based on the merit of each. In the same way, it will not be a museum of technology. Science and technology are important aspects of design, but will be presented only as they apply to a particular design.

The collection is intended to be dynamic. By rotating objects between display and storage on a regular basis, the exhibits remain fresh for all visitors. A strong program of travelling shows permits focus on past and present trends in various design fields.
SPACE SUMMARY

LOBBY 3050 s.f.
EXHIBITION 52500 s.f.
EDUCATION 4800 s.f.
LIBRARY 4800 s.f.
RESTAURANT 4600 s.f.
SALES 1650 s.f.
ADMINISTRATION 1550 s.f.
SERVICE 6550 s.f.

SUBTOTAL 79500 s.f.
25% CIRCULATION/MECHANICAL 19500 s.f.

TOTAL 99400 s.f.

EXISTING ATHENAEUM 69950 s.f.
NEW CONSTRUCTION 29450 s.f.

Program 15
SITE

The development of the site must meet a great number of criteria. It should be an extension of the museum, utilized for some outdoor exhibition as well as display of some items outside the scope of the museum. The existing bandstand is to be renovated to serve as a location for summer theatre and concerts. The museum restaurant should open to the outside and remain open in the evening to interact with the bandstand. Potential users include museum visitors, crowds attending other events at the museum or at the Murat Temple across the street, neighborhood residents, and even passersby.

More practical site requirements include parking for both employees and visitors, including accommodation for some busses. Employees do not need a separate entry, but will use an entrance which can be monitored for employees arriving at unusual times. The service entrance must be able to accommodate large trucks and be capable of com-

| Parking | 100 spaces |

Program
LOBBY

The lobby is a public waiting and orientation space. Included in the space are an information desk, a seating area, and public facilities such as coat check and rest rooms. The lobby should indicate to the visitor the major circulation system of the building, both horizontal and vertical. Spaces which function somewhat independently of the museum, such as the lecture hall, the classrooms, and the museum shop, should be accessible without passing through exhibition spaces.

EXHIBITION

The museum is divided into four departments, not by chronology or geography, but by discipline. The four, Graphic Design, Industrial Design, Furniture Design, and Architecture/Interior Design, will each have separate display areas, study collections, and curators. The particular size and arrangement of spaces is dependent on the existing building. Special exhibits will be accommodated in a specific area which is capable of opening independently of the rest of the museum.

<table>
<thead>
<tr>
<th>Lobby</th>
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<tbody>
<tr>
<td>Waiting</td>
<td>500 s.f.</td>
</tr>
<tr>
<td>Information Desk</td>
<td>250 s.f.</td>
</tr>
<tr>
<td>Rest Rooms</td>
<td>600 s.f.</td>
</tr>
<tr>
<td>Coat Check</td>
<td>200 s.f.</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>3050 s.f.</td>
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</tbody>
</table>

| Exhibition     | 30000 s.f. |
| Study Collection | 15000 s.f. |
| Special Exhibits   | 7500 s.f.  |
| **Total**       | 52500 s.f. |
EDUCATION

The major elements of the education portion of the building are a lecture hall seating 250 and two classrooms seating 40 each. The lecture hall will host numerous museum functions, a lecture series and a film series sponsored by the museum, and will be available for use by others for meetings, lectures, films, and recitals. The classrooms can be used by museum and community groups, by local colleges conducting classes in the museum, and by school groups on field trips.

LIBRARY

The library is a research facility housing about 25,000 volumes, many of them oversize art books. The collection is open to the public, but circulates to museum staff only. The reading area need not be large but should accommodate comfort as well as study. The slide library will house about 25,000 slides as well as films and movies owned by the museum. Among other responsibilities, the slide library must maintain complete documentation of any object which passes through the museum.

<table>
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<tr>
<th>Lecture Hall and Support</th>
<th>Stacks</th>
<th>3200 s.f.</th>
</tr>
</thead>
<tbody>
<tr>
<td>3000 s.f.</td>
<td>Desk/ Workroom</td>
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<tr>
<td>Classrooms 20@ 900</td>
<td>Reading Room</td>
<td>500 s.f.</td>
</tr>
<tr>
<td>1800 s.f.</td>
<td>Slide Library</td>
<td>800 s.f.</td>
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<tr>
<td>4800 s.f.</td>
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<td>4800 s.f.</td>
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RESTAURANT

The restaurant should appeal to a clientele larger than museum visitors. It can become a lunchtime meeting spot and attract visitors at evening events in the area, particularly in conjunction with the bandstand. It should be capable of opening independently of the museum. It must also be able to cater food and drinks at any location in the museum for events such as receptions and exhibit openings.

SALES

The sales area should be connected with the lobby. It too will serve a clientele larger than museum visitors, featuring books, posters, slides, and objects of art, craft, design, and architectural interest. It requires its own storage area and should have reasonable access to the receiving area.

| Dining (Indoor) | 3000 s.f. |
| Kitchen         | 1600 s.f. |
| Storage         | 1400 s.f. |
|                | 250 s.f.  |
|                | 1650 s.f. |
ADMINISTRATION

Administrative offices require reasonable access to the front door for business callers. Private offices are required for the director and two assistant directors. A large conference room can serve the board of directors as well as general office needs.

SERVICE

The receiving area of the museum requires a fully enclosed loading dock to protect artwork entering and leaving the museum. A large storage room will hold exhibits for short periods and crates for longer times. Space should be provided for a staff photographer, who is responsible for both documentation and publication photography. A large shop is necessary for exhibit preparation. Employee facilities include showers, lockers, and lunchroom and will serve service, security, restaurant, and janitorial employees.

<table>
<thead>
<tr>
<th>Director</th>
<th>250 s.f.</th>
<th>Receiving</th>
<th>1800 s.f.</th>
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</thead>
<tbody>
<tr>
<td>Assistant Director</td>
<td>2@175 350 s.f.</td>
<td>Shop</td>
<td>2000 s.f.</td>
</tr>
<tr>
<td>Reception/Secretarial/Files</td>
<td>600 s.f.</td>
<td>Offices 2@ 100</td>
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<tr>
<td>Conference</td>
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<td>Photographer</td>
<td>550 s.f.</td>
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<tr>
<td></td>
<td>1550 s.f.</td>
<td>Storage</td>
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<td></td>
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<td>Lunchroom</td>
<td>300 s.f.</td>
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<td></td>
<td></td>
<td>Lockerrooms 2@ 200</td>
<td>400 s.f.</td>
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<td></td>
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<td>6550 s.f.</td>
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ISSUES

Circulation

More than most buildings, a museum depends on circulation as a major element. The public portion of the building is, in a sense, almost entirely circulation. As much as possible serves as exhibition space as well. In general, museum circulation has an unfortunate tendency to disorient people, who frequently do not know where they are or where they have been. The other extreme is a single path circulation system with no opportunity for choice, an equally bad situation. It is considered best, therefore, to develop a system with a hierarchy of major paths, minor paths, and nodes, which allows the visitor options, but maintains a sense of orientation.

Museum Fatigue

Museum Fatigue is a phenomenon resulting from the repetitive nature of many museums. Its symptoms are unusual tiredness and apathy. It can be overcome by variation in scale, color, and light level, to name a few. Other techniques include opportunities for views out of the building and relief spaces where nothing is exhibited.

Natural Light

Natural light is considered psychologically important for visitors to relate to the exterior environment. For many people, natural light is also very important for understanding the real colors of objects on display. High light levels, however, damage much artwork, especially pigments and dyes, as well as papers and fabrics. This is particularly true when ultraviolet light is involved.

Museum Security

A great variety of mechanical and electronic devices can be used for security purposes. All can fail or be circumvented. Therefore it is necessary to supplement this system with night patrols. During the day, the presence of uniformed guards acts as a strong deterrent to visitors who might otherwise carelessly damage the work on display.
Fire Protection

The attractiveness of a museum as a repository for works of art is not only dependent on security provisions but also on fire protection measures. The fire protection system is also a major factor in insurance rates. The key parts of a strong system are rapid detection, isolation, and rapid extinction. Although sprinklers are considered to be unparalleled in fire protection, they are frequently unacceptable in museums as water may well do more damage than fire. Rapid evacuation of artwork from areas surrounding a fire must be planned to minimize potential damage.
CONCEPT/ PARTI

Organization

The basic organization of the building derives from two basic sources: the site and the program. From an urban design standpoint, it is necessary to fill the gap along Michigan Street, a hole in the current streetscape. The parking was, by necessity, located along the south side of the building and was arranged to allow future development along Vermont Street.

The need for a new south entrance, which could not be accommodated in the existing building, the programmatic requirements of facilities such as the lecture hall, and security considerations due to the variety of hours of operation all suggested the development of an organization locating a new lobby and the various adjunct museum functions in a new building. This new building was then clearly separated from the existing building, which contains traditional museum functions. The circulation connection occurs near the north face of the building, at the end of a major circulation path in the existing building. The service entry and service functions occur at the east side of the site, which is least public. They do not occupy quality space in the existing building, which is largely public space.

Circulation

In a museum, the circulation system takes on a different relationship with the building than is found in many other building types. Instead of simply connecting the major parts of the building, the circulation is the major part of the building. As such, a primary goal is the establishment of a circulation system which is as much as possible a useful and attractive space as well as a connector. The positive results are numerous. The building becomes coherent for the visitor who can orient himself through the use of landmarks and the innate simplicity of the system. The introduction of other functions into the circulation space exploits the inherent efficiency as well. In the new building in particular, attractiveness and excitement are enhanced.
through the use of complex geometry, bent paths, and variations in scale.

Building and Contents
One of the most important relationships to establish in a museum is the relationship between the building and the artwork it contains. The problem in this case is compounded and yet resolved by the historic and architectural merit of the existing building. Whereas one potential solution of a museum environment is the elimination of richness and detail from the architecture, another which is particularly valid in this case is the use of the existing richness and detail as a context and a scale giving element for the work on display. Establishment of this relationship is in fact necessary to real understanding of much design, especially furniture.

In general, however, the architecture remains as background to the work on display, since the most heavily detailed elements are stairs and other features not found in actual exhibition areas. These elements are, however, sufficiently
strong to provide a positive transition between the various spaces of the building. In the new building, this kind of relationship is re-interpreted. The circulation space, or street, itself and the activities which occur along it become the foreground elements, and the shell of the building the background.

Relationship of Existing and New

In keeping with the somewhat independent nature of the new building, it is important to express the fact that the new building has its own identity. The strong identity of the existing building denies any attempt by an addition to become part of it or to lean on it for support. Since the new building also bridges a gap in the existing street elevation, the context contributes to the external expression of the new building as does the existing building. This expression, while respecting scale, materials, and massing, does not imitate that which is existing. Instead, the expression derives from inter-

26 Concept/Parti
nal function and a reinterpretation of the language of the surroundings, particularly the existing building.

Existing Building Renovation

A problem of the Athenaeum in its current form is difficulty of orientation. This problem stems both from unsympathetic alteration and excessive compartmentalization. Circulation is interrupted by numerous doors and appreciation of the architecture is precluded by the clutter. Through the removal of numerous unnecessary elements, spatial flow and circulation can be greatly improved, a necessity for a museum. The existing jumble then resolves into a coherent whole, in which a visitor can orient himself and more fully appreciate and understand the building. Much of the renovation work is patching and cleaning of the elements that remain. New construction in the existing building is largely limited to exhibit partitions which are clearly expressed as a new element.
28 Axonometric
30 Old Lobby
38 Elevations
STRUCTURAL SYSTEM

The existing building structure is made up of exterior and a few interior brick bearing walls, with interior iron columns, beams, and roof trusses. In the case of both south projecting wings, the uppermost level is column free. Secondary structural elements are wood. The structure is expressed in the form of freestanding columns, pilasters in bearing walls, and plaster or wood detailing where beams drop below the ceiling line. The structure is intact and will be retained.

The structure of the addition, which is largely one story, is steel. Bay sizes relate to bay sizes in the existing building. The long span arrangement, necessary in spaces such as the lecture hall, is relatively efficient as most loads are only roof loads and structural depth was only a minor consideration. Fewer columns are required in this arrangement and therefore fewer footings. The choice of open web steel joists for the secondary structure contributes to the overall light weight of the system and also expresses visually the hierarchy of the structural elements.
MECHANICAL SYSTEM

The existing mechanical system, utilizing city steam for heat and lacking mechanical cooling, is antiquated and inadequate.

The heating and cooling requirements of museums are very demanding. Precise temperature control and, more importantly, humidity control, are necessary to protect artwork. This precise control applies not only to the air in the space, but all surfaces as well. This requirement, combined with the necessity of isolating exhibits from steam and water lines, leaves forced air as the only possible choice for supply. Forced air can be combined with central boiler and chiller supplying hot and chilled water to remote fan units, if the water lines do not pass through exhibit spaces.

The other important issue is the introduction of ductwork into the existing building. On the upper level, it was possible to conceal ducts in the attic. In other locations, concealment would only be possible through the intro-

duction of a suspended ceiling system. Given the proportions and rich detailing of the spaces, this alternative was rejected in favor of expression of the ducts. Through simplicity of arrangement, generally along major circulation, and neutral coloring, they will become part of the background. The use of high velocity supply can minimize their size, making them less obtrusive, and provide a useful masking noise as well.
Dealing with a historically valuable building presents a problem in the consideration of natural light and its control. In general, the fenestration of the existing building is so important that it could be disturbed very little. Its importance is also in part due to the considerable use of stained glass in the west wing of the building. On the other hand, museums demand very low light levels and the elimination of all ultraviolet light.

The solution, in the end, was quite simple. Existing window openings were retained, but the windows were replaced with new triple glazed windows. This greatly reduces heat loss and gain, important environmentally, and allows stained glass to be protected by using it as the middle pane of the sandwich. Furthermore, heat and light levels can be cut greatly through the use of tinted glass, and ultraviolet light can be eliminated through the use of a coating on the glass. The elimination of direct sun-light, important for heat control, can be accomplished by the use of venetian blinds. These can be regulated to maximize views and awareness of the outdoors for visitors. Numerous north facing windows provide a maximum opportunity for this.

Artificial light is primarily exhibit and other task lighting. For flexibility, exhibit lighting is on a ceiling mounted track system. The general environment is allowed to vary with outside conditions, giving visitors an awareness of the larger environment.
Conclusion
CONCLUSION

Working on and developing one project for three quarters has many advantages. By allowing much more exploration of issues, it provides a broader and deeper experience. A project of this scope and length allows the exploration of many ideas and the development of numerous studies and alternatives, a much more realistic experience than usual design studio. A constant evolution and reevaluation of the basic idea keeps it fresh and adaptable to program and other changes.

My choice of an adaptive reuse project for my thesis had considerable impact on my progress through the year. I learned firsthand the importance of documentation of a building at the beginning of the design process. Not only is it necessary from a pragmatic standpoint, the documentation process is a valuable tool for learning about the building. Furthermore, this documentation must include not only plans, elevations, and sections, but also details and images conveying the character of the building.

The thesis experience also introduced me to the work of a number of architects with whom I was not familiar. By broadening my horizons beyond a handful of regularly published American architects, I think that I have gained a better understanding of what architecture is and why it does or does not work. This experience, more than anything else, has been invaluable.

44 Conclusion
Appendix
Bibliography
The Athenaeum (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, extends the inner, or east, side of the longer west wing, with its enclosed garden and glassed-in second-story loggia, 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: the older German Renaissance (1891-1896), gable-roofed section, and the east-reaching wing of the Main, hipped-roof section of the structure (1897-1898), representing the Renaissance phase of its architecture.

The German Renaissance 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 baraque pediment above the cornice. The building is two stories high with an attic and a full basement. The foundations of the building are poured in two places, laid up on an ashlar courseing with a beveled limestone cap defining the first floor on the north facade and the east 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 transom 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 narrow end of the west wing, on the north facade, where, combined with the face of the older or German Renaissance 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 latter glass enclosed arched arches of the first floor at ground level.

The walls of the German Renaissance portion of the structure are clad in dark red brick in common bond. A stone belc course decorates the second floor line. The walls of the Renaissance portion have alternate bands of stone with red brick in common bond flanking the heavy, projecting cornice defining the second floor. The cornice in this wall is of red brick in common bond. Similar masonry construction was used in the west and south elevations.
The Athenaeum

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 glass panels of various 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 divided 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 frames are defined by turned wooden columns 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 bays, plain rectangular wooden moldings are used. The balustrade system below the windows is similar to the one at the second floor demarcation, however, the details are not carried through. At the second floor demarcation, the rails are set back of the face of the columns. A continuous horizontal member defines the posts of the windows, and bears on the Ionic caps. Above this member is a series of pointed openings, glazed in wooden frames. It is not only an excellent solution to the problem of obtaining light and air in the 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 Indianaapolis.

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 projects above the second story gables. The roof of the west wing and that of the other portion of the east extension of the north facade are punctuated with several small, square, recessed, grooved corbels on a wooden panel window in the central portion, and smaller "eyebrow" louvers nearer the ridge line. A small bank of half-round or octagonal windows appear on each side near the south end of the roof, and copper covered cupolas with dormers occur at each end. Chimneys of red brick are barely visible. Some have been shortened from their original condition. Three small brick stair towers are at the northeast corner of the building, circular in form and capped with a central roof elevation. A second brick tower, octagonal in form, appears on the north elevation, and is capped with a stilted polyhedral roof with an apex (or gently curving mass) above a double-pitched roof with a small spire.

The main doorway in the Renaissance portion of the north facade is a semi-circular stone arch. The face of the alternating stone veneers is projected. Stone bases with bowed stone engaged columns with Doric caps flank the arched opening. The colonnade treatment is reminiscent of the De L'Orme French order. Four wooden doors with glassed panels and a rectangular glazed transom are set in the opening. Thus there is a Juliette balcony above the transom. The doors are defined as pairs by high wooden pedestals and a small wooden turned column with an Ionic cap on the centerline of the opening. A second doorway on the east extension or 1899 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 Ionic 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 a wood panel and a rectangular glazed transom is set about 1½ 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 unit. Much of the glazing in the west wing is leaded glass set in rectangular double hung units. 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 paneling and plastered walls, stamped metal ceilings and art glass can still be experienced in several spaces left uncovered by architectural trimming. Some of the original work which has been painted or removed, has been restored on the first floor; the carved openwork and ornamental latticework, many of the original iron radiators and all 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 1976.

The main stairway of the west wing of the building is a semi-circular 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 8½-staircase flight of wooden construction. The stairway was paneled on sides, and a single open riser, turned balusters and turned newel post. The stringers are plain.

Appendix 47
The second story in the north elevation is an enclosed two-flight wooden stairway. The entrance is centered in the building, and it is on the first floor. The stairway is a open, U-shaped with a curved wall stairway for bicycles to be wheeled up. At the top is a large, hexagon-shaped room. The room itself contains an enclosed double flight wooden stairway leading to the third floor.

The basement area has a four-lane bowling Alley and a bowling alley that was built with a storage area at the south end and a series of lockers and washers along the north side of the building. The bowling area has been removed and the space is now part of the large dining room.

The second floor of the west wing is a raised stage with dressing rooms along the south wall. The hall and concert hall, two stories in height, has a balcony and a stage, and is located over the ground floor arcade, ready to be lifted to provide a third floor to enclose a large stage. The stage is on the north side of the hall. The central hall has a double-loaded eastern corridor with a series of meeting rooms north and south of the corridor.

In the vestibule of the main entrance is a fine wooden ticket booth, polyfoil in plan, seven sided, with a significant design at ticket windows. Numerous additional elements of hardwood are of considerable interest.

In the garden is a small, hexagonal wooden bandstand of wood and brick construction is located at the southeast corner of the garden area, and opens diagonally onto the outdoor tennis court behind which rises the three stage, glass-enclosed Logan.

The Athenaeum is an excellent example of German 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 homes.

In 1838 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 Hinsdale Street side were relettered. In 1931 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 updated 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 1853 and 1894. After the influx of German immigrants in the 1850s and 1860s 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 1899. The new addition includes an open-air beer garden just to the southeast corner of the site.

(3) At a later, unknown date, the glass enclosures of the second and third level loggias were extended down through their supporting columns on the stone wall at the ground level. Behind which had been a garden bowling alley, adjacent to the indoor bowling alley 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 lounge facilities. The outdoor beer garden was rearranged to allow a good sized dance floor in its center. A covered wind and light fixture on low posts lit up the dance floor from the table.

The Indianapolis firm of Mansfield and Wolf was responsible for both plans of the structure, with the aid of 20 local contractors from Indianapolis.

The exterior of the building is primarily Romanesque, with a combination of brick and terra cotta. The interior is primarily Gothic Revival, with a combination of wood and plaster. The exterior of the building is primarily Romanesque, with a combination of brick and terra cotta. The interior is primarily Gothic Revival, with a combination of wood and plaster. The exterior of the building is primarily Romanesque, with a combination of brick and terra cotta. The interior is primarily Gothic Revival, with a combination of wood and plaster.
**Appendix 49**
DAS DEUTSCHE HAUS
SOMMergarten - Westliche Ansicht
Appendix
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