

# WELLESLEY COLLEGE PENDLETON WEST ADDITION & RENOVATION

Wellesley, MA  
Completed 2017  
59,000 SF

This project sits at a campus crossroads between two seminal collegiate structures: Paul Rudolph's Jewett Art Center (1956) and Charles Klauder's Pendleton Hall (1934).

The requirements were simple: First, completely renew the 48,000 SF west wing of Pendleton Hall, transforming it into a moving and efficient twenty-first century home to make art. Sculpture, drawing, painting, printmaking, photography and digital arts, all supported by shops and contemporary mechanical systems and lighting, are the central objectives of this renewal.

Second, music programs including a rehearsal hall, salon and classroom, along with a stair and elevator, are housed in a 10,000 SF addition. This modest new building has outside obligations. It is the heart that fuses music, visual, and performing arts together. It is a bridge that joins Jewett and Pendleton, a hill town-like portal that invites the newly expanded west campus up the steep climb to the college's acropolis—the academic quad. It is the new front door to the arts, and the tower that makes the residential campus accessible to both the arts and the academic quad and opens the spaces as a flexible arts loft.



BEFORE





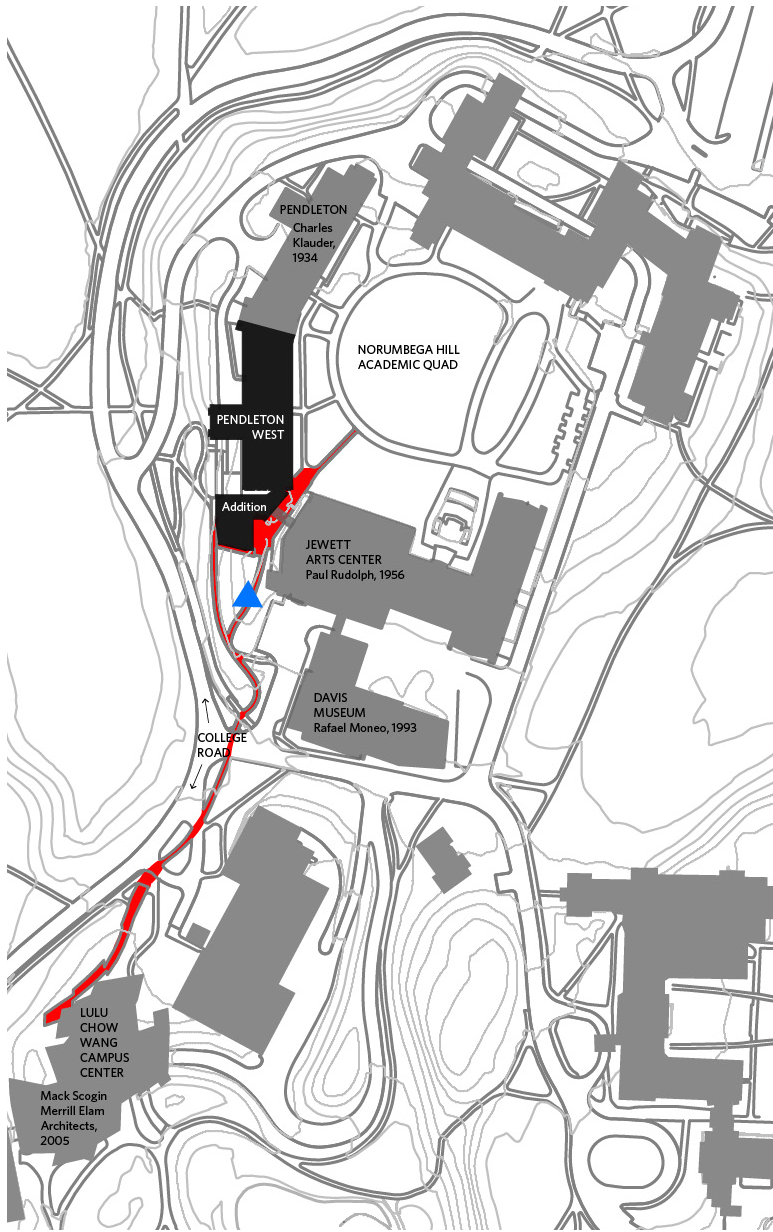
Materials were chosen and manipulated to emphasize their texture, and in turn to reflect, as a canvas, their quiet and alternately dramatic responses to the day that passes overhead.





The project sits at a campus crossroads between two seminal collegiate structures: Paul Rudolph's 1956 Jewett Art Center to the left and Charles Klauder's 1934 Pendleton Hall to the right.





The arts passage is an eddy that pauses at the addition, then flows down from the Academic Quad to the art museum and campus center down the hill.

A bridge on the upper level connects the addition to the renovation, a garden passage traversing a green roof. Sun-celebrating windows look out over the Academic Quad to one side, and a courtyard above a steep forested hill to the other.





The new rehearsal hall was conceived to both appear and perform as the inside of a piano, integrating architecture with music.





The existing building was updated to be suffused with natural light and flexible open space, an energy efficient version of its former self.



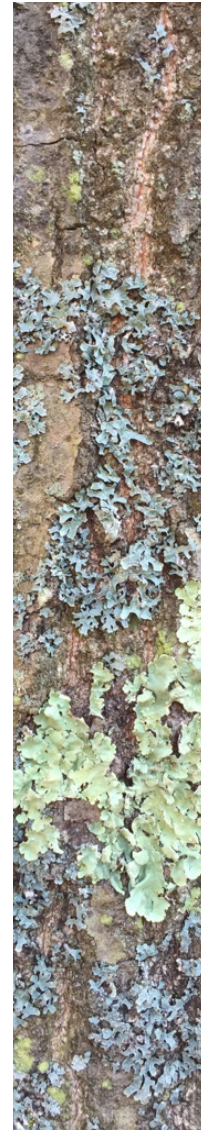


Custom casework houses art-making materials and unifies the material treatment of the studios throughout.

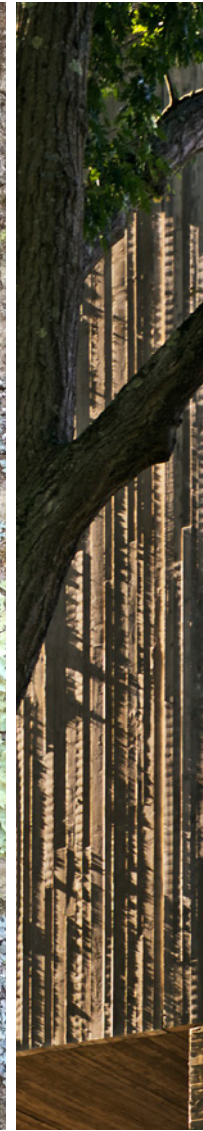








FOREST



BOARD-FORMED  
CONCRETE



WHITE OAK



BUSH-HAMMERED  
GRANITE BASE

The outside is brought in through slivers of light. Materials mirror the site, reflecting and accepting nature and light.





The music salon frames views of the forest that inspired the building, both inside and out. Board-formed concrete and white oak interiors have their origins in the wooded surrounding.







The addition is a gateway to the arts. The memory of the forest lives in the concrete board-formed exterior and in the white oak interior. They track the passage of time in texture.







The addition stands in admiration of the original Pendleton structure. A larger courtyard leads to an inlet between the two that reveals unexpected light, trees, and the lofted bridge of passage above.







The building celebrates the passage of people moving across the day, revealing geometries, casting ever-changing shadows, and creating contrast. It celebrates new and old, inside and outside.