

# CAMPUS PLANNING AND LANDSCAPE GUIDELINES

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Office of Facilities and Campus Services



# CAMPUS PLANNING AND LANDSCAPE GUIDELINES



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## Part 1

# CAMPUS PLANNING GUIDELINES

## PURPOSE

The purpose of the guidelines is to describe certain expectations for the planning of buildings and open spaces on the Pomona College campus. The guidelines are for the Pomona College campus community and for architects, landscape architects, and contractors who work with the College.

Pomona College has a rich heritage of planning and design that provides a foundation for new and restored buildings and landscapes. The campus is viewed as an evolving place. Successful design celebrates the distinctive elements of the campus environment and the residential college community. Innovation should build on tradition through imaginative ideas, technologies, and processes. These guidelines outline some of the most valued planning, urban design, and building and landscape characteristics of the campus.

## DESIGN PROCESS

The design process is expected to create architecture and landscapes of exceptional, distinguished design quality, integrity, and sensibility for the “Pomona College experience”. The Design Process will be the means to:

### **Build on the rich heritage of planning and design on the Pomona Campus**

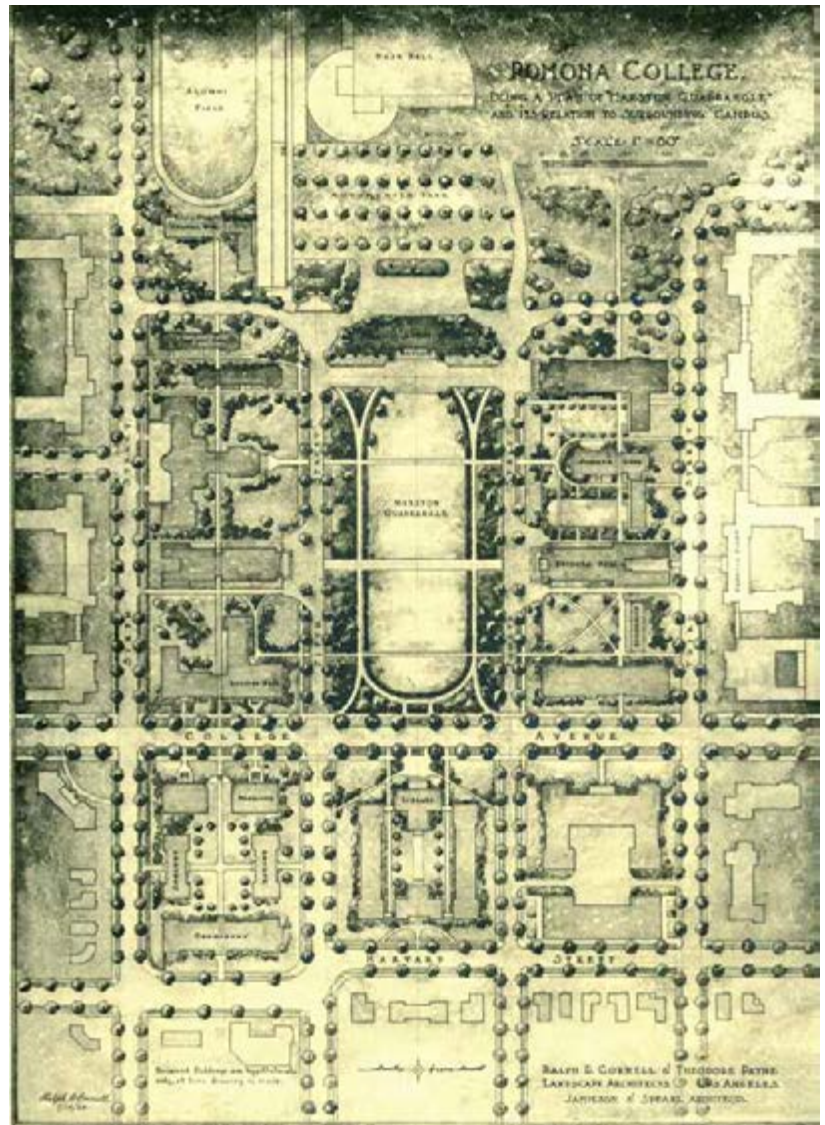
The history of planning and design for Pomona College is well documented. A bibliography of materials that describes many aspects of that history is at the end of this document.

### **Celebrate the distinctive elements of the campus environment with imaginative ideas, technologies, and processes**

The guidelines describe fundamental qualities and characteristics of the campus environment. Buildings and landscapes should illuminate these qualities in inventive ways that advance the art of design.

### **Assure the development of a comprehensive program and the integration of design aesthetics, functionality and flexibility, capital and life-cycle costs, and sustainability**

The building program translates academic and residential needs to quantitative and qualitative requirements. It is the first product of the design process, and it is the foundation for the design and planning that follows. The detailed program includes descriptions of space requirements, functional and spatial relationships, indoor environmental design criteria, furnishings and equipment, and expectations for sustainability. The programming process includes the development of a detailed site analysis and program accommodation study. Building and site development budgets reflect capital and life-cycle costs.





## THE POMONA COLLEGE CAMPUS

The College’s legible planning framework and its buildings, landscapes, places, and works of art distinguish the campus. The residential college community and the physical attributes of the campus create the “Experience of Pomona College”. A designer who understands these distinguishing elements is better prepared to explore innovative solutions that build on and enrich the experience.

### Notable Context – “The College in a Garden”

The “Experience of Pomona College”

The Claremont Grid

Heritage landscape

Scale and density of the campus

Marston Quadrangle

Blanchard Park—The “Wash”

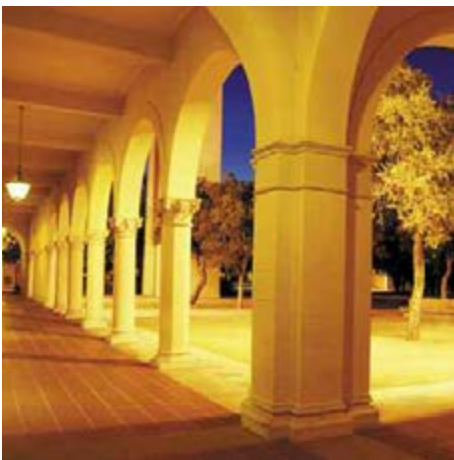
Frederick and Carol Sontag Greek Theatre

Peter W. Stanley Academic Quadrangle

Memorial Garden

SkySpace

Fountains



### Architecturally Distinguished Buildings with Historic Stature

Bridges Hall of Music (Myron Hunt)

Lebus Court (Myron Hunt)

Rembrandt Hall (Myron Hunt)

Smiley Hall (Myron Hunt)

Carnegie Building

Sumner Hall



### Buildings Notable for Establishing the Distinctive Context of Pomona College

Peter W. Stanley Academic Quadrangle, Pearsons, Crookshank, Mason  
(Building ensemble and open space)

Clarks Housing (Courtyard housing based on southern California climate and architectural heritage)

Frary Dining (Distinguished space and integration of art)

Harwood Court (Early example of a campus building that engages the landscape in a defined courtyard)

### Notable Contemporary Buildings that Contribute to the College Fabric

Smith Campus Center (Integration of planning and architectural qualities)

Seaver Theatre (Integration of planning and architectural qualities)

Bridges Auditorium (Civic stature, heritage)

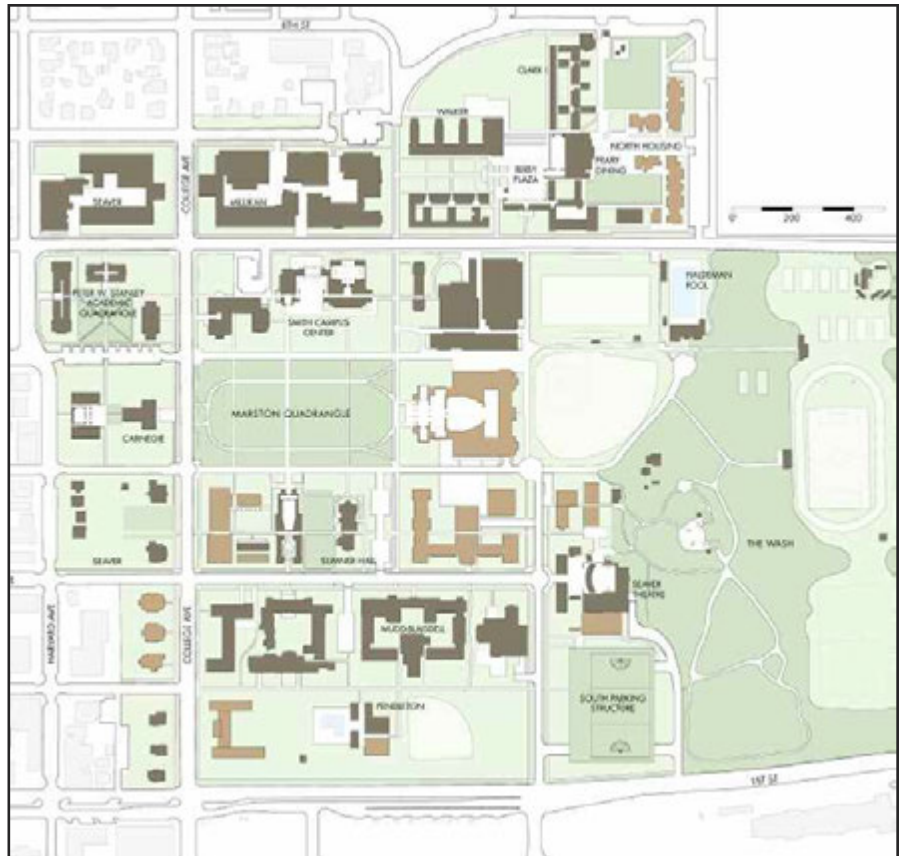
Richard C. Seaver Biology Building

# CAMPUS ORGANIZATIONAL STRUCTURE

Myron Hunt established the planning framework for the campus in his 1908 plans. Later, Jamieson & Spearl, Architects, and the landscape architect Ralph Cornell, refined and elaborated the Hunt plans.

The fundamental elements of the open space framework, landscape, circulation, and programs were described in the Myron Hunt plans. Marston Quadrangle is the academic and civic lawn, the centerpiece of the campus. The buildings, gardens, and courtyards define Pomona College as the “Campus in a Garden”.

The north side of the Marston Quadrangle was designated for men’s housing, the sciences, and a gymnasium. A science quadrangle—now the Peter W. Stanley Academic Quadrangle—occupied the northwest corner of the campus. The south side of the Quadrangle was planned for women’s dormitories, liberal arts, and a gymnasium. Carnegie Library was the head of the Quadrangle looking toward the fields that became Blanchard Park, “The Wash”. The Park was designated for recreation, a rural experience, and as the site of a Greek Theatre. Hunt marked the north edge of the campus with the College Gates. The mountains then seemed to be at the front door of the campus.



The campus is an overlay on the Claremont street grid. The plan establishes axial relationships among structures and places, giving order to the siting and organization of buildings. Pathways, such as the one between the Bridges Hall of Music and the Smith Campus Center, emphasize the axes. These pathways, and sets of east-west enfilades that pass through buildings, gardens, and courtyards, create inside and outside spatial experiences unique to Pomona College.

# CAMPUS PLANNING GUIDELINES

The Campus Planning Guidelines are organized around campus districts. The districts are described by architectural characteristics and programs and by specific elements of the campus planning structure. The guidelines describe the *Context* for each district, followed by *Intent* and expectations for development sites within the district.

The *Context* descriptions include the planning framework, distinctive architecture or landscape elements, and relationships to other districts and the Claremont community. The *Intent* describes expectations for the land use or building program for a site, building setback lines, building height and massing, roof forms, and materials and colors.

The guidelines highlight additional expectations such as adherence to elements of the planning framework or special opportunities for sustainable development. Landscape guidelines (a separate document) for the site or for adjacent land uses are referenced.

## SUSTAINABILITY

The College has established goals for sustainability. Among those goals are reduction of energy costs, reduction of greenhouse gas emissions, the responsible application of renewable resources, and financial risk mitigation. Integrating these goals during the programming and design process is required for effective results.

Energy Intensity and carbon emission performance requirements (Energy Intensity and CO<sub>2</sub> equivalency budgets), for individual buildings or by district, are included in the *Pomona College Green Building Standards*. Budgets for energy intensity and carbon emissions are determined by:

- Building program and use: classroom, office, laboratory, residence, etc.
- Year of construction or renovation
- Suitability for the application of special technologies, particularly those for renewable energy

The design guidelines highlight opportunities for sustainable reductions of energy intensity and carbon emissions. These opportunities are informed by the nature of the building programs and, considering the campus context, the application of technologies for renewable resources.

In addition to the energy Intensity and carbon emission budgets:

- New construction, renovations, restorations, and alterations to facilities are expected to adhere to Pomona College Green Building Standards and Pomona College Sustainable Operation and Maintenance Standards.
- Projects that increase square-footage above the existing 2010 base will include a feasibility study to determine the effects of a net-zero increase of energy use and carbon emissions for the additional square footage. The evaluation should include programmatic, aesthetic, and capital and life-cycle cost considerations.





# DISTRICTS

## DISTRICT 1: MARSTON QUADRANGLE

Marston Quadrangle is the historic center of the campus. The boundaries of this district, plus the “Wash”, are those of the earliest plans developed by Myron Hunt and Jamieson & Spearl. The landscape of the Marston Quadrangle, the civic presence of the Bridges Auditorium, axial walkways between buildings, and a cadence of buildings and gardens connected by east-west enfilades distinguish the district. Buildings in the district vary programmatically and in architectural style and quality. They represent more than a century of development on the campus.

## DISTRICT 2: THE WASH

Athletic fields, recreation facilities, the Frederick and Carol Sontag Greek Theatre, and the Farm are inside the Wash.

## DISTRICT 3: EAST COLUMBIA AVENUE

Seaver Theatre, the south parking structure and playing field, and the site for Studio Art. This district is a seam between the built campus and the open landscape of the Wash. It is a gateway to the Wash.

## DISTRICT 4: SOUTH RESIDENCE HALLS AND WIG BEACH

Courtyard style residential buildings south of Bonita Avenue and the adjoining sports and recreational open spaces along the south edge of the campus.

## DISTRICT 5: THE VICTORIANS AND THE COTTAGES

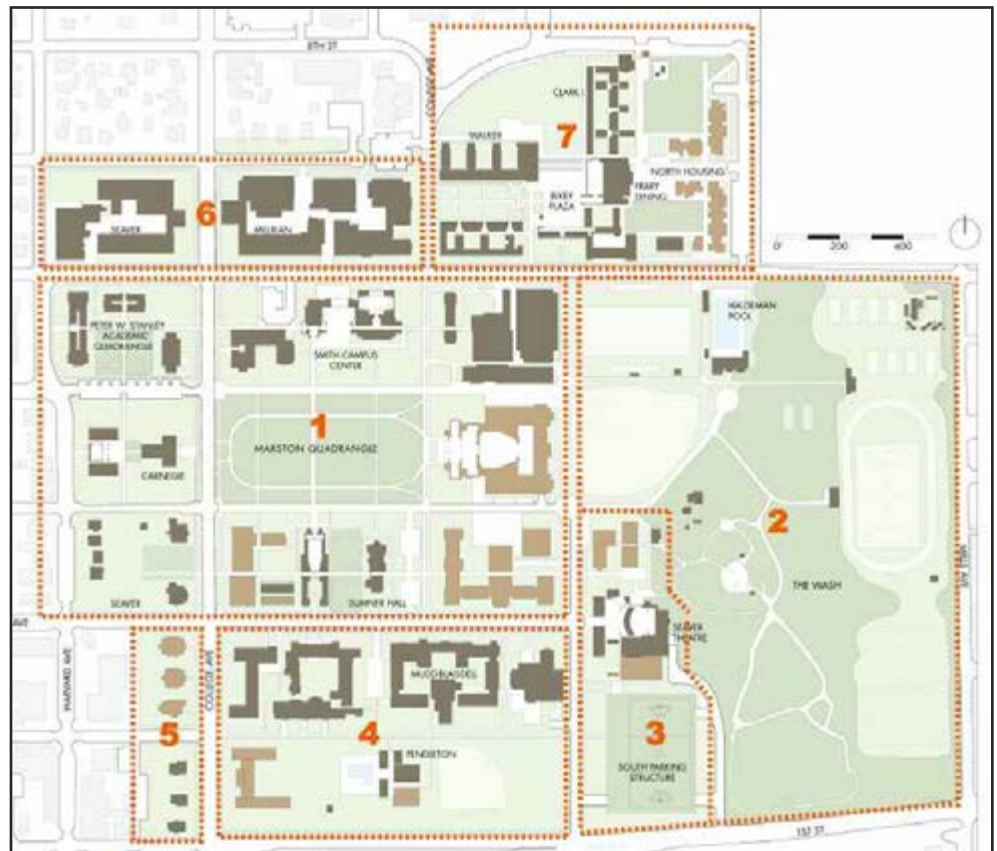
Half-blocks along College Avenue, between First Street and Bonita Avenue, contain the cottages and the late 19th-century Victorian houses.

## DISTRICT 6: SCIENCES

Science buildings on either side of College Avenue, north of Sixth Street. Seeley G. Mudd Library and the J. C. Cowart Building are part of the north edge of this district.

## DISTRICT 7: NORTH HOUSING

Student housing, open spaces, and courtyards north of Sixth Street, east of College Way.



## District I: MARSTON QUADRANGLE

The Marston Quadrangle District is the core for campus buildings and open spaces planned for the Pomona College campus in the early 1900's. The framework, the open spaces, landscape and circulation were described in the Myron Hunt plans.

The buildings and open spaces are linked by axial walkways to form enfilades of inside and outside spaces. The Carnegie Building and Bridges Auditorium describe the east-west limits of the space. The Peter W. Stanley Academic Quadrangle occupies the northwest corner of the district. The College Gates are at the intersection of College Avenue and Sixth Street.

The design guidelines describe the specific attributes and development areas around the Marston Quadrangle District. Those areas are South Marston, East Marston, West Marston, and North Marston.

### South Marston

#### CONTEXT

The Bridges Hall of Music and Sumner Hall are elements of a rhythmic “garden-building-garden” pattern that is the framework for South Marston. This pattern shapes the “College in a Garden”.

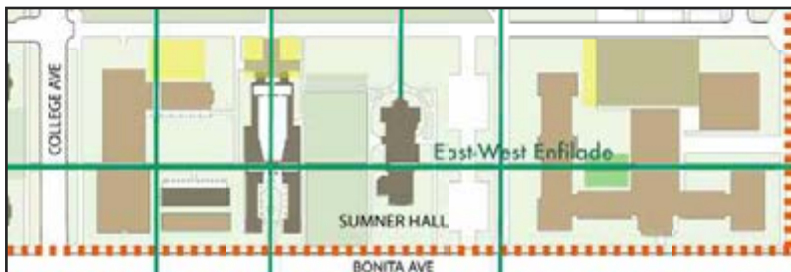
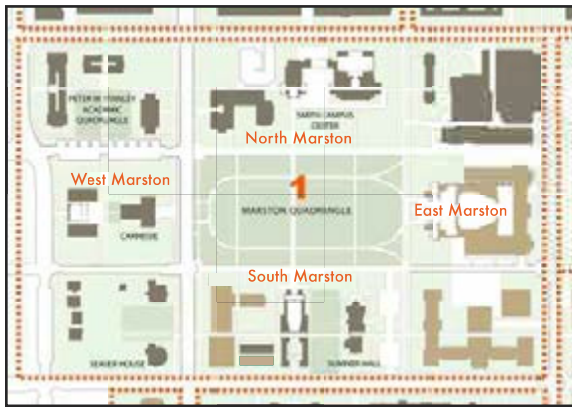
The framework is refined by north-south axial relationships through the Marston Quadrangle and the delineation of the east-west, mid-block enfilade. The buildings in this pattern have a predominantly north-south orientation with entries and porticos facing the Marston Quadrangle.

A lawn parterre, from Fourth Street to the face of Bridges Hall of Music, is a transition zone along the north edge of this district; the parterre defines a building set-back line and a forecourt to buildings.

The Carolyn Bartel Lyon Garden is used for pedestrian passage and sitting and as an outdoor classroom and performance space. The courtyard is a foreground and front door for Rembrandt Hall and the Montgomery Art Center. The enfilade passes through the south side of the garden.

Bonita Avenue and the Bonita/College Avenue corner are designated entrance ways to the College.

#### THATCHER REMBRANDT HALL SITE—INTENT



The Land Use Plan for this area describes the reconstruction of the Thatcher Music building, the relocation of the museum, removal of the cooling tower, removal of the Studio Art addition, and a new addition to the south side of Rembrandt Hall. The garden is to remain, although its dimensions may be altered.

**Setback line from Fourth Street:** To the north face of the Bridges Hall of Music approximately 55 feet from the existing Fourth Street curb line.

**Setback line from Fourth Street:** For buildings, wings of buildings, or walls of structures between the north-south planning axis through the Thatcher site and the Bridges Hall of Music, 70 feet from the existing Fourth Street curb line.

**Setback line from Bonita Avenue:** To the south face of Lebus Court, 30 feet minimum.

**Dimension between Bridges Hall of Music and a structure north of Lyon Courtyard:** 60 feet minimum

**Setback line from College Avenue:** 40 feet minimum.

**Building height:** Two stories, with eave lines no higher than those on Bridges Hall of Music or Lebus Court, as applicable. The colonnades, side aisles and porticoes of Bridges Hall of Music and Rembrandt Hall mediate building heights and eave lines.

**Roofs:** Gable or hip roofs with red tile.

**Building colors:** Predominantly the family of colors of Bridges Hall of Music, Lebus Court, and Rembrandt Hall.

**Other:** Primary north-south building orientation framing the garden.

Clear continuation, through the site, of the east-west enfilade and the north-south planning axis

Clear continuation of the north-south pedestrian/vehicular way west of Bridges Hall of Music.

The garden environment and its engagement with the Bridges Hall of Music will be improved by the removal of the existing concrete mechanical room and cooling tower.

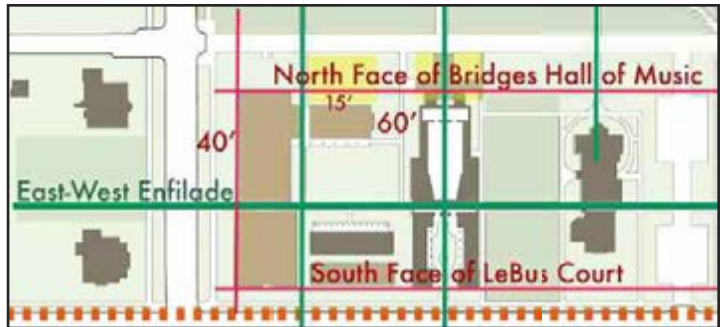
Future buildings around the garden should strive for transparency and accessibility.

## LANDSCAPE

This area is part of the Formal Landscape Zone. Refer to the Landscape Guidelines for a description of the Zones.

## SUSTAINABILITY

Thatcher, Rembrandt Hall, the Bridges Hall of Music, and Lebus Court are designated for the Music Department program. Many elements of the music program require acoustic isolation and controlled temperature and humidity environments. Energy savings can realized with modern environmental controls and building monitoring systems, and transparency and daylighting and natural ventilation in public spaces, selected classrooms, and offices.



## East Marston

### CONTEXT

East Marston is centered in the Pomona College Campus. The area is a crossroads. It engages most of the pedestrian connections through the campus: College Way, Sophomore Walk, the continuation of east-west enfilades, Fourth Street, Stover and Draper Walks, Bonita Avenue, and Sixth Street. The Bridges Auditorium, with its monumental portico, is the eastern termination of the Marston Quadrangle; it is a civic presence for the College. The International Center (Oldenberg) is a pivotal building. It negotiates academic, residential, and special purpose programs, scales, and architectural qualities. The Rains Center is a large footprint, unresponsive to the campus planning structure or architectural character. New development in the district should provide for clear open space, pedestrian, and visual connections among the sites.

### BRIDGES AUDITORIUM—INTENT

The Bridges Auditorium sits at the center of the campus; the building is the eastern termination of the Marston Quadrangle and the center of four major pedestrian pathways. The monumentality of the Bridges Auditorium portico is appropriate to the scale of the Quadrangle and the civic importance of the building. The dome, mostly concealed by parapets, is a historically celebrated landmark. Redevelopment of the Bridges Auditorium site should provide visibility and openness to all sides of the building and to the activities inside. The building should moderate the topography across the site to provide comfortable, inviting access from Draper Walk and Fourth Street.



**Eastern building limit:** Minimum 50 feet from the line of the west curb of Columbia Avenue. Forty percent of the length of the west facade may extend to 40 feet from the curb. **Height:** Maximum two floors, or 35 feet, at the setback line, then a 30-degree setback. The stage house is excluded from the height and setback requirements.

**Setback line from Fourth Street:** Minimum 20 feet from the existing north curb line of Fourth Street. **Height:** Two floors or 35 feet from the Fourth Street grade at the setback line, then a 30-degree setback.

**Building separation at Rains Center:** Minimum 60 feet. **Height:** 35 feet from Draper Walk grade, then a 45-degree setback.

**Building height:** No part of the building should exceed the height of the spring-line of the dome.

**Western building limit:** No building edge beyond the west face of the walls enclosing the north and south grand staircases.

### LANDSCAPE

This area is an intersection of Formal, Informal, and Natural Landscape Zones. Refer to the Landscape Guidelines for a description of the Zones.

### SUSTAINABILITY

The Bridges site is designated as a civic center site composed of programs for the Bridges Performance Hall, Museum, Dance, Media Studies and others. Energy savings can be realized with modern environmental controls and building monitoring systems, transparency and daylighting, and natural ventilation in public spaces, selected classrooms, and offices.

## INTERNATIONAL CENTER—INTENT

The program components of the International Center require different degrees of privacy and access. The residential program and the residential entries should be oriented primarily to Bonita Avenue and the residence halls that line the street. The dining hall and academic programs should have direct access from Fourth Street and a plaza/forecourt. The plaza should open to the north to engage entries and pathways on the south side of Bridges Auditorium. The dining and commons buildings should emphasize public access and strong indoor-outdoor relationships to the plaza, and to Fourth Street and Columbia Avenue.

The plaza should be designed to encourage informal socializing, dining, and events related to the Center. Structures should clarify and strengthen the east-west, mid-block enfilade through the site. Service access should be from Columbia Avenue.

The residential portions of the International Center should reflect the two- and three-story scale of Mudd-Blaisdell Hall and Harwood Court. Gable and hip roofs of red tile should be used through the majority of the complex, particularly for the housing.

**Setback line from Fourth Street:** 55 feet minimum from the existing Fourth Street curb line. A portion of the building common spaces in the eastern portions of the site may extend 15 feet beyond the setback line.

**Setback line from Bonita Avenue:** 30 feet minimum, south face of Le Bus Court.

**Setback line from Columbia Avenue:** 40 feet.

**West face alignment:** To the western face of the Bridges Auditorium portico.

**Building height:** Two and three stories, maximum 35 feet to an eave line.

**Roofs:** Predominantly gable or hip roofs with red tile.

**Building colors:** Predominantly similar to those of Sumner Hall and the Bonita Avenue residence halls.

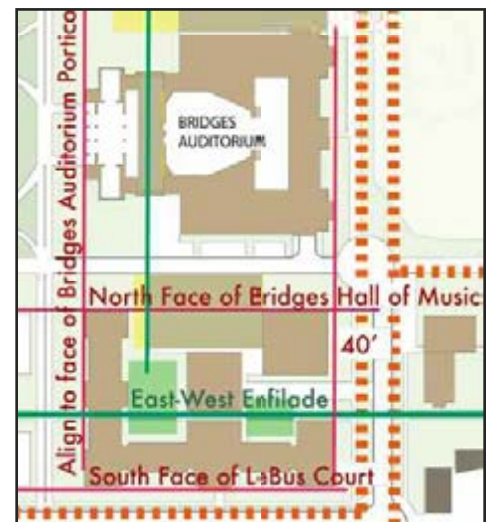
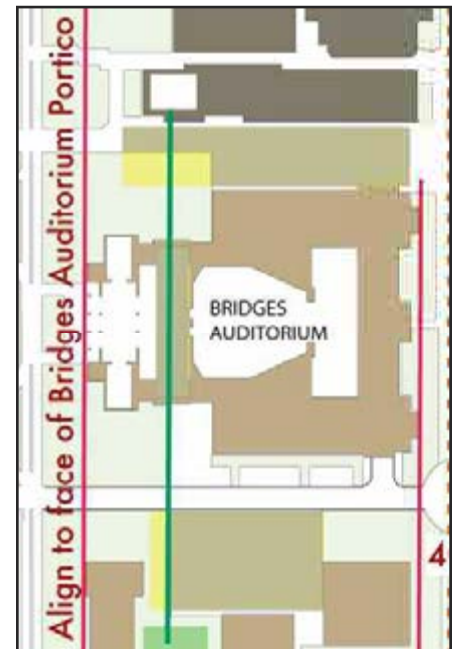
**Other:** Clear continuation through the site of the east-west enfilade. Development of public plazas and courtyards that encourage connections to the Bridges Auditorium site.

## LANDSCAPE

This area is an intersection of Formal, Informal, and Natural Landscape Zones. Refer to the Landscape Guidelines for a description of the Zones.

## SUSTAINABILITY

Oldenborg has the largest gross consumption of energy of the residence halls. The International Center is the opportunity to achieve sustainability goals and significant energy and green house gas reductions in the living spaces and the dining facilities.



## West Marston

### CONTEXT

The area west of College Avenue from the Peter W. Stanley Academic Quadrangle to Seaver House at Bonita Avenue is an eclectic cross-section of architectural styles. Pearsons Hall (1898, Renaissance), the Carnegie Building (1908, Neo-Classical), and the Edwin F. and Margret Hahn Building (1997) represent a hundred-year evolution of architectural styles and the College's program needs. Given the eclectic nature of the district, the guidelines address each block or group of buildings separately. The continuity and identity of this district is best accomplished with a unifying landscape structure.



**Academic Quadrangle:** The restoration of the Peter W. Stanley Academic Quadrangle and the renovation and restoration of Mason Hall were completed in 2009. The 1923, Ralph Cornell and Jamieson & Spearl Master Plan envisioned a five-building complex around the Peter W. Stanley Academic Quadrangle, including a building north of Pearsons Hall, and another along the south side of the Quadrangle. The open space at the corner of College Avenue and Sixth Street benefits the visual and walking connections between the Quadrangle and the campus east of College Avenue. A building at the south edge of the Quadrangle, north of Harrison Avenue, would compromise the proportions of the open space. The Land Use Plan recommends against additional building program around the Peter W. Stanley Academic Quadrangle.

**E. Franklin and Margret Hahn and Carnegie Buildings:** The Hahn building and Carnegie Halls were built almost ninety years apart. The buildings and site do little to bridge that time span. Connections to and within

the block should be addressed with landscape solutions, including the development of a distinguished open space between the two buildings. This development engages the buildings and unifies the block. The Land Use Plan recommends against additional building program on this block.

**President's House and Seaver House Block:** Landscape solutions should address measures for improved connections on the block containing the President's House, Seaver House, and the Richardson Garden.

### LANDSCAPE

This area is in the Formal and Informal Landscape Zones. Refer to the Landscape Guidelines for a description of the Zones.

### SUSTAINABILITY

The sizes, uses, and construction of buildings in this district vary. Measures for sustainability will vary accordingly. Individual building metering, building management systems, and behavior education and awareness are means to energy savings and green house gas reductions.

## North Marston

### CONTEXT

This district, bounded by College Avenue and Sixth Street, is a highly visible edge to the community. It is the historic College Avenue gateway to the campus. The campus planning structure, axial relationships, east-west enfilade, building scale, and integration of open spaces is well-articulated at Alexander Hall and the Smith Campus Center.

### NORTH MARSTON DISTRICT—INTENT

New structures in this district should be limited to an area west of the Smith Campus Center, north of Alexander Hall. The corner of College Avenue and Sixth Street should remain as open space. The open spaces and plazas at the four corners of the intersection distinguish the intersection and mark this key crossroads. The open space on either side of College Avenue provide a proper setting for the Myron Hunt College Gates.

**Setbacks:** Building setbacks aligned with the north face of the west-wing of the Smith Campus Center and the north-south axis from Marston Quadrangle through Alexander Hall.

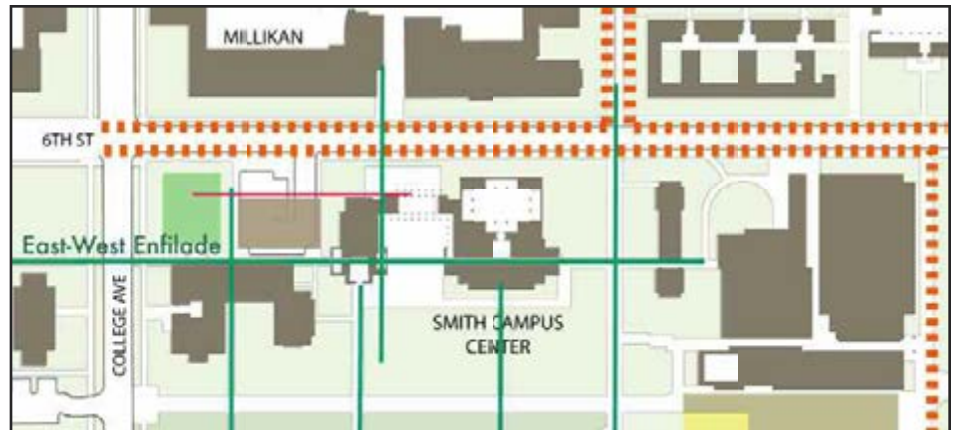
**Building height:** Maximum height two stories or to the eave lines of the Smith Campus Center.

**Roofs:** Gable or hip roofs with red tiles.

**Building colors:** Similar to the Smith Campus Center.

Clear continuation and reinforcement of the eastwest enfilade.

Strong relationship to the open space and Sixth Avenue.



### LANDSCAPE

This area is part of the Formal Landscape Zone. Refer to the Landscape Guidelines for a description of the Zones.

### SUSTAINABILITY

The buildings in this area, Alexander Hall, the Smith Campus Center, and the Rains Center are heavy users of energy, well above the norms for similar building types. Daylighting, applications for natural ventilation, building management systems, renewable energy technologies, and behavior education are means to achieving significant energy and green house gas reductions.

## District 2: THE WASH

### CONTEXT

Myron Hunt envisioned the east end of the Pomona College campus, beyond the formal boundaries of the Marston Quadrangle, as the “fields”, a refuge for recreation, solitude, and reflection. The Wash is the memory of the natural landscape. It has fulfilled these roles throughout the history of the College,

### THE WASH—INTENT

The Wash is the remaining, intact natural landscape on the campus. The natural landscape that characterizes the Wash has been eroded. The intent of these guidelines is to

- Establish the current boundaries of existing programmatic uses as “not-to-exceed” limits for any future development within the Wash
- Preserve and/or re-establish the natural landscape to clarify definable edges to the “not-to-exceed” lines.
- Prevent the encroachment of any non-conforming uses in the Wash such as materials storage, clearing or scraping, or vehicular access.

### LANDSCAPE

This Wash is a Natural Landscape Zone Formal Landscape Zone, with Athletics and Recreation.

### SUSTAINABILITY

The Wash plays a substantial role for sustainability including:

- Regeneration of the aquifer
- Preservation of the natural landscape
- Active and passive recreation and socialization
- Summer cooling effect
- Carbon sequestration



## District 3: EAST COLUMBIA AVENUE

### CONTEXT

The Seaver Theatre is notable for its courtyard plan, axial entry at the end of Bonita Avenue, and architectural massing. The entry courtyard is a continuation of the building-garden-building theme of the campus. In this instance, the garden is a public plaza that is an outdoor lobby and entrance to the surrounding program spaces. In the future, the courtyard will be a pleasing and accessible connection to the South Parking Structure and the Studio Art complex.

The building volumes are arranged to maintain a two-story facade along the street, consistent with structures in the Bonita Avenue neighborhood. The western facade is a playful assembly of forms that dance along the street. The larger volumes of the performance spaces are located on the eastern side of the site, away from the street. Within the courtyard, the continuous two-story portico maintains a modest scale and buffers the larger volumes. The main entrance to the theatre



complex is a well-defined gateway from Columbia Avenue into the courtyard. The gateway, with the larger theatre on-axis behind, is the termination of the view down Bonita Street.

### STUDIO ART—CONTEXT

The Studio Art complex must acknowledge the continuation of the east-west enfilade to a new Sontag Gate location and the Sontag Greek Theatre. There should be clear connections to the Seaver Theatre Courtyard. The western edge of the complex should continue the Columbia Avenue setbacks established by the Seaver Theatre.

The context of the Studio Art site allows for some relaxation of a traditional architectural language; the Studio Art program suggests a building of considerable flexibility and strong indoor-outdoor relationships.

### Studio Art—Intent

**Setback line from Columbia Avenue:** 40 feet with an allowance of 20 percent of the street face edge at 30 feet.

**Setback line from the extension of Fourth Street:** 20 feet.

**Eastern site limits:** No encroachment beyond the existing stone wall or into the Wash.

**Building height:** Two and three stories. Predominantly two stories along Columbia Avenue. Three story massing should be located on the eastern portions of the site.

**Roofs:** Parapet, gable, or hip roof. Parapet roofs, when used, should accommodate program applications and/or building technologies for sustainability, renewable energy, or other means to energy and green house gas reduction.

**Building colors:** Predominantly similar to Seaver Theatre.

**Other:** Reinforce and continue the east-west enfilade to the relocated Sontag Gate.

Accommodate clear connections to the Seaver Theatre courtyard.

### LANDSCAPE

Refer to landscape guidelines for East Columbia.

### SUSTAINABILITY

The site and program for Studio Art provide an exceptional opportunity for an architectural and landscape resolution that achieves high sustainability goals and considerable energy and green house gas reductions.



## District 4: SOUTH HOUSING AND RECREATION

### CONTEXT

The character and design of housing and dining in this district and the ambiance of Bonita Avenue are good examples of the “Pomona College experience”. The residential area between Bonita Avenue and the Second Street walkway is built-out; only minor building interventions should be considered, and only in the existing character and residential qualities.

The areas south of the residential buildings includes the softball field, Pendleton Dance Center and Pool, Kenyon House, tennis courts, and large expanses of parking. Parking in this district, south of the residence halls, will be removed and consolidated in the south parking structure.

The Land Use Plan recommends this area remain open for sports and recreation and student

residences. New construction along College Avenue or Columbia Avenue should adhere to the setbacks established by Wig Hall and the new International Center.

### PENDLETON CENTER AND STUDENT RESIDENCES – INTENT

The Pendleton Pool and Dance Center buildings adhere to the simple form found on the Pomona Campus. The distinctive roof form on the Dance Center suggests a Japanese character. The form and color of the roof in this location are welcome variations of the Pomona tile roofs. The exposed structure inside adds warmth to the space.



New housing in this district, along College Avenue, should be suggestive of the adjacent housing (Harwood Court) and of similar scale and massing. Structures along Columbia Avenue offer an opportunity for modifications to the traditional Pomona styles with variations in roof form and the expression of progressive technologies.

### LANDSCAPE

South Housing is part of the Natural and Formal Landscape Zones with Athletics and Recreation to the south.

### SUSTAINABILITY

Daylighting strategies and renewable energy technologies are opportunities to achieve energy and green house gas reductions in the Pendleton Dance Center and the pool.

## District 5: THE VICTORIANS AND THE COTTAGES

### COTTAGES AND RENWICK BLOCK—CONTEXT

The Bonita Street block is the site of the cottages and Renwick House. Sumner House, a Queen Ann Victorian built in 1887, is the oldest building owned by the College. The Land Use Plan recommends the site for development for academic or academic support uses. The Claremont Public Library occupies the western half of this block.

### COTTAGES AND RENWICK BLOCK – INTENT

This site is a western gateway to the College along Bonita Avenue, a transitional edge to the Claremont Village, and a pause among the Victorians lining this portion of College Avenue. Architectural character, scale, and massing, rather than a specific architectural style, are critical considerations for the successful development on this site. This site offers the possibility for joint Pomona College and community programs and for architecture of civic standing.

**Building setback line from College Avenue:** 40 feet

**Building setback line from Bonita Avenue:** 30 feet

**Building setback line from the western lot line:** 20 feet

**Maximum building site coverage:** Thirty percent of gross site area

**Building height:** Two stories, cornice line or building parapet maximum 35 feet

**Roofs:** Parapet, gable, or hip. Parapet or flat roofs, when used, should be designed to accommodate program applications and/or building technologies for sustainability, renewable energy, or other means for energy and green house gas reductions.

**Building colors:** Predominantly consistent with the hues and intensities of buildings in the Marston Quadrangle and the South Housing Districts.

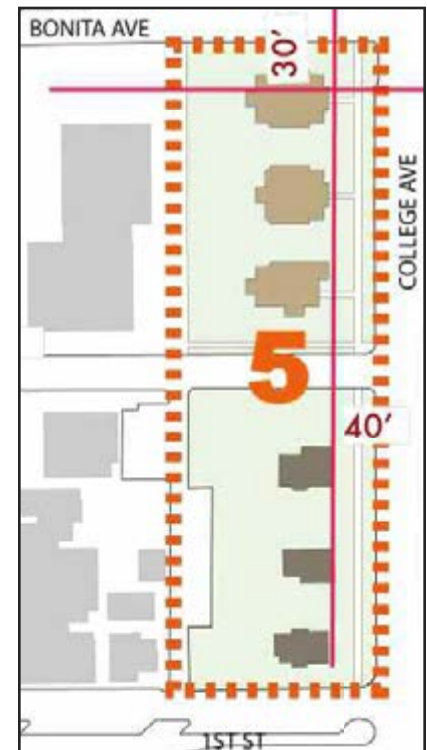
**Parking:** Site accommodation studies should account for the possibility of on-site visitor parking. Parking and parking service access should be located along the western edge of the site, backed up to the Claremont Public Library parking and service areas.

### LANDSCAPE

This area is part of the Informal Landscape Zone with edges of formal landscape. Refer to the Landscape Guidelines for descriptions of the Landscape Zones.

### SUSTAINABILITY

The site and potential programs provide an exceptional opportunity for an architectural and landscape resolution that achieves high sustainability goals and considerable energy and green house gas reductions.



## District 6: SCIENCES

### CONTEXT

The Seaver Sciences complex recently underwent significant renovation and restoration. The construction program included some change in program use, but no significant changes to building footprints or site density. No further changes to the building footprints or density are in the Land Use Plan.

The district is a series of separated and unrelated pockets of spaces. Connections across Sixth Street are poorly defined.

### SCIENCES—INTENT

The Millikan renovation program proposes the relocation of the existing parking between Seeley Mudd and Millikan Laboratory and the development of a new sciences courtyard. The courtyard is viewed as an outdoor classroom and meeting space for the science district. It is a key link in a chain of open spaces and walkways that could extend from the Seaver laboratories and commons to the SkySpace courtyard at Lincoln and Edmunds Buildings. To make the courtyard more functional, visible, and accessible requires the removal of the cooling tower and the one-story portion of Seeley Mudd. With proper planning and design of the Science Courtyard and the connecting walkways, a cohesive and identifiable North Science District will be realized.

**Building setback from College Avenue:** 40 feet.

**Building setback from Sixth Street:** Existing building line except for entries or canopies.



**Building height:** Two floors.

**Roofs:** Gable or hip roofs with red tile

**Other:** Remove parking from the area between Millikan Laboratory building and Seeley G. Mudd Library. Program for an outdoor classroom and meeting space for the Sciences District.

Provide new, and clarify existing, connections from the Seaver science buildings, through an

outdoor classroom north of Millikan, to the SkySpace courtyard at Lincoln and Edmunds Buildings.

Develop a clear, safe, and accessible connection across Sixth Street, between the Smith Center and the Andrew Science building.

### LANDSCAPE

The Sciences District is part of the Formal and Informal Landscape Zones. Refer to the Landscape Guidelines for a description of the Landscape Zones.

### SUSTAINABILITY

Energy Intensity in the Sciences District is high. The Seaver laboratories, though recently renovated, use significantly more energy on a square-foot basis than the Lincoln-Edmunds complex or Millikan Laboratory. Advances in fume hood technology, laboratory equipment, and building systems, with regular re-evaluation, commissioning, and user behavior awareness will improve building performance. Future renovations and retrofits are the opportunity to use advanced technologies, monitoring systems, and education programs.

# District 7: NORTH HOUSING

## CONTEXT

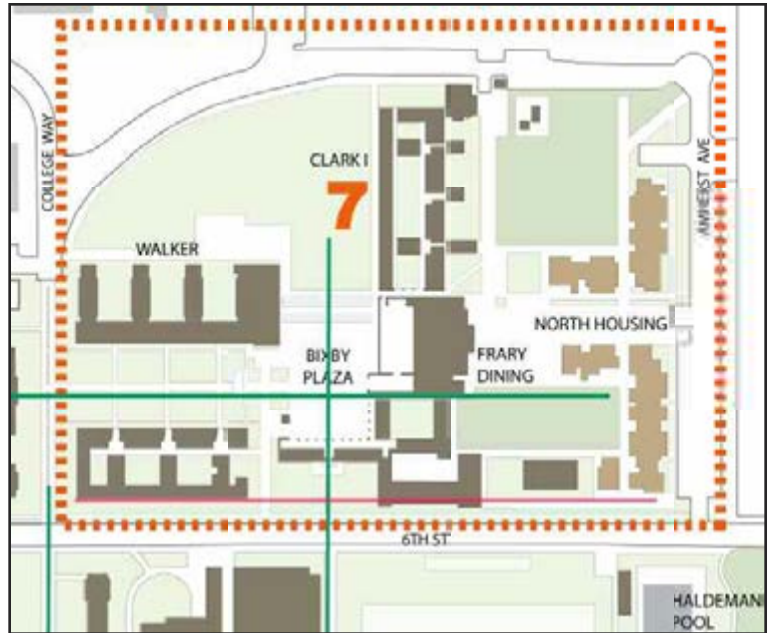
The Northeast Housing District is undergoing a significant transition with the development of the North Housing complex and parking structure and the removal of the Lawry Court housing. The Phase Two North Housing Plan describes the siting for future additional housing and the development of a new open space.

### North Housing – Intent

**Setback line from Sixth Street:** Align to the south face of Clark V, approximately 35 feet

**Building height:** Two and three floors; building(s) fronting Sixth Street predominantly two floors.

**Roofs:** Parapet, gable, or hip. Parapet roofs, when used, should be designed to accommodate program applications and/or building technologies for sustainability, renewable energy, or other means to energy and green house gas reductions.



## LANDSCAPE

North Housing is a mix of Formal, Informal, and Athletics and Recreation Zones. Refer to the Landscape Guidelines for a description of the Landscape Zones.

## SUSTAINABILITY

The North Housing district meets average standards for Energy Intensity. User education and behavior awareness programs can be used for additional gains.



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Pomona College homepage: <http://www.pomona.edu/>

Facilities & Campus Services: <http://www.pomona.edu/cpm>

Sustainability: <http://www.pomona.edu/sustainability>





## Part 2

# OPEN SPACE AND LANDSCAPE GUIDELINES

## INTRODUCTION

“Pomona College is dedicated to preserving the architectural integrity and heritage of its buildings and landscape. The College respects and has largely followed Myron Hunt’s 1908 master plan for the campus, Ralph Cornell’s subsequent landscape master plan leading to the creation of a ‘campus in a garden,’ and Richard Dober’s more recent land use plan, which reflects and builds on the work of Hunt and Cornell. To the extent that is practicable, recognizing that new needs arise over time, the College will honor the concepts of this early work and will, in addition, strive to create a sense of architectural harmony and cohesion as new buildings are constructed and existing buildings are renovated.”

—*From the Architectural Heritage Policy,  
adopted by Pomona College in March 2000*

These open space and landscape guidelines serve as a companion document to the *Pomona College Campus Planning Guidelines*.

The guidelines include descriptions and analysis of the existing campus open space character and provide a framework for both renovations of existing spaces and for future project development.



# PURPOSE OF THE GUIDELINES

The purpose of these guidelines is threefold:

## 1. To preserve, enhance, and continue the existing hierarchy of campus open spaces.

- Maintain the quality and interrelationships of the campus open spaces in terms of their aesthetic, historic, and cultural importance.
- Protect and preserve it for the future.

## 2. To provide visual continuity and connectivity throughout the campus, a unified campus image, and a landscape identity.

- Enhance and establish visual continuity by controlling the use of hardscape and plant materials to promote a unified campus image and landscape identity.
- Improve connectivity throughout the campus by establishing linkages to repair broken or terminated axes and sight lines.
- Create and enhance complex spatial progressions, structuring the sequencing of experiences for a viewer moving through a series of spaces.

## 3. To preserve, restore, and enhance historic landscapes.

- Address issues of sustainability within the context of historic preservation and enrichment.
- Work from a palette of materials for hardscape and planting in keeping with the historic nature of the campus.



Marston Quadrangle

# POMONA COLLEGE CAMPUS



- EXISTING CAMPUS BUILDINGS
- NEW OR RENOVATED CAMPUS BUILDINGS
- OFF CAMPUS BUILDINGS



## DESIGN CHARACTER

Pomona College is designed in adherence to classical concepts of formality, geometry, and order. The campus is a place of symmetry and proportion, organized through the use of axes, major and minor vistas, and complex spatial progressions.

Open space is the unifying element of the campus. Buildings are arranged according to classical rules and stand predominantly as single elements in the landscape, connected by pedestrian walks and visual axes throughout the campus. These walks and vistas both connect open spaces and support visual and physical regulating lines. A central quadrangle is the heart of the place.



Marston Quadrangle



Bridges Hall of Music



Hahn Building

## THE LANDSCAPE

The College landscape plantings are uniquely Californian. Classical geometrical landscape tradition is informed by the Mediterranean style imported by early Spanish settlers and is distinguished by the extensive use of California native plants. Exotic plant material is conceived of as accent planting among masses and avenues of more traditional plant material. These are landscapes of great botanical wealth.

Integrated into this complex landscape, plazas and fountains, walks, and walls exhibit an equally rich palette.

The pedestrian pavements are largely well-worn natural color concrete that, as a result of age, has developed a warm, slightly rough patina, fitting seamlessly into the landscape in an understated manner. Periodically, areas of tile, stone, or brick are used as accents or to define special places. New pavements, meant to replicate or extend the traditional look, have



Sumner Gateway



Bixby Fountain

been successfully integrated into the older landscapes by use of a subtle color admixture and chemical or sandblasted aging.

Walls, whether containing spaces or supporting graphics, are also quite traditional in their construction. Site harvested stone, cast concrete, heavy textured plaster, and cut limestone or granite are the most successful materials, lending an air of understated elegance and permanence. Some limited use of block walls and stucco surfaces are less successful, for the same reasons.

Fountains, though not numerous, play an important role in enriching the total campus experience. They currently either serve as focal points, anchoring important organizing lines, or as smaller scale spatial enhancements adding visual and auditory interest to courtyards or special gardens. In a single case a pool is incorporated into an art element, in James Turrell's "Skyspace." Though commonly considered a maintenance liability, properly designed and located fountains provide significant enrichment to campus landscapes. They both accent and impart ambiance more effectively than almost any other device. Their continued, judicious use is encouraged.

# HIERARCHY OF OPEN SPACE

Within the overall geometry and formality of the campus structure, there exists a hierarchy of spaces, ranging from large, public open space to small, intimate courtyards and from major axes connecting one end of campus to another to suddenly revealed views:



Peter W. Stanley Academic Quadrangle

## Large Public Open Spaces

Marston Quadrangle

The Wash “Blanchard Park”

Peter W. Stanley Academic Quadrangle

Bixby Plaza and Frary Walk



Sontag Greek Theatre

## Public Gardens and Courtyards

(Note: Courtyards may be either open or enclosed)

Alexander Courtyard

Memorial Court

Le Bus Court

Lyon Garden

Sontag Greek Theatre

Richardson Garden

Turrell Skyspace

## Semi-public and Private Spaces

Residential Plazas and Courtyards



Clark I

## Recreation and Athletics

Walker Beach

Wig Beach

Sports Fields

Pendleton and Haldeman Pools

Pauley and Rogers Tennis Complex



Wig Beach

## Pedestrian Connectors

College Way

Fourth Street Walk

Second Street Walk

Sixth Street

Sophomore Gate Walk

Stover /Draper Walk

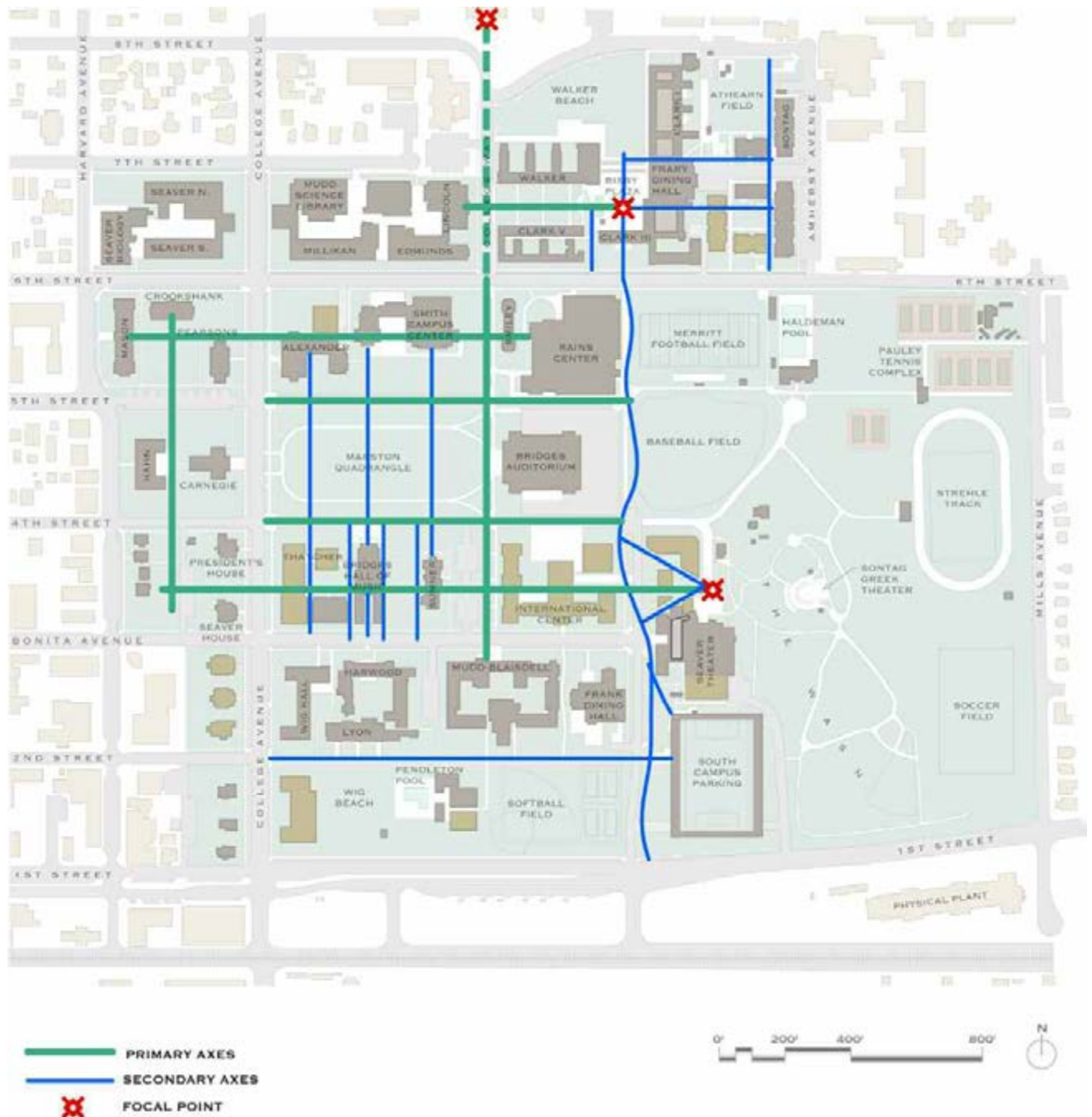


Stover Walk

# ORGANIZATION OF OPEN SPACE

Myron Hunt's original campus plan proposed classically symmetrical development around a central quadrangle, which forms the core of the College. The College has maintained its commitment to this classical style of campus planning and to the importance and value of its open space.

Though the Hunt plan was followed in part, a connection to the Wash on the eastern campus edge was never fully realized. However, a complex but very legible series of open space axes has served well to integrate the various campus districts and connect them back to the core. This device is seen as a principle means for legibly incorporating future additions and renovations into the overall campus open space network.





# LANDSCAPE ZONES

Campus open space, with the exception of athletics and recreation, may be described as falling within one of three zones. Each zone is distinguished by its unique structure and ordering characteristics, as well as its hardscape and planting palettes:

1. Formal campus zone, typified by the landscape of Marston Quadrangle
2. Informal campus zone, which includes many of the residential plazas and courtyards
3. Natural campus zone, exemplified by the Wash



## FORMAL CAMPUS ZONE

This zone is characterized by the formal, structured gardens within which it resides. Some areas are totally enveloped by the structural boundaries provided by these gardens. Other spaces are simply connected to it by the axial organizing system that extends through them. These spaces may be connected by symmetry and interlock, radial or centralized containment, or other formal engagement techniques.

It is critical to emphasize the campus visual axis system as a primary organizing device. This classical means of ordering and sequencing spaces by formal connection to or integration with these axes is fundamental to the overall design of the Pomona College campus.

Ordering techniques may manifest as hardscape details, water features, art elements, specimen plants, or themed focal planting.

The campus heritage plant palette sets a theme for this zone and captures the planting ‘image’ of Pomona College: traditional plant material; extensive use of California native plants and their cultivars; rich interplay of shades of green.



Peter W. Stanley Academic Quadrangle

This palette finds its typical expression in Marston Quadrangle. The planting style of the formal campus gardens is unique in its use of natural plant materials which often assume informal shapes and forms but which are organized in formal gestures and relationships to one another. The landscape massing echoes the Beaux-Arts layout of the campus, though the plants are not necessarily formal. The California sycamores (*Platanus racemosa*) at Marston Quadrangle are an example: The trees have irregular forms, but are regularly spaced. This is a style that must be preserved and enhanced throughout the formal districts of the campus. It allows for tactile, human-scaled experiences within the overall structure.



Marston Quadrangle

The formal campus is defined by use of classical and formal materials, imparting a feeling of timelessness and permanence. These materials include:

**Flatwork (walks, plazas, steps):** Formal, geometric shapes and patterns. Extensive use of scoring and decorative inlays for detail. Sandblast finish L.M. Scofield integral color Winter Beige concrete; brick; tile

**Walls: Board formed or sandblasted concrete; smooth finish plaster; brick**

**Site furnishings (trash and recycling receptacles; benches):** Teak; metal w/ black powder coat finish; precast or cast in place concrete

**Lighting:** Campus standard

**Planting:** Campus heritage palette, augmented by specialty plants as accent

*(See also, Appendix I Planting Guidelines and Appendix 2 Hardscape Materials for further information)*

## INFORMAL CAMPUS ZONE

This zone is broken into smaller components than the other more contiguous zones. Typically, spaces falling in this zone are associated with student life areas such as residences, dining facilities or academic courtyard spaces. Any organizing systems employed in informal zones should be



Pergola, North Residential Complex

either subordinate to or an extension of the expression of the overall formal campus organization. Hardscape and planting forms and materials should be driven by function and style of adjacent architecture or landscape. Edges and lines may be geometric or softer, more natural, and less regulated. Wood may be introduced for structures as well as furnishings. Stonework should exhibit definite form and discipline but again be contextually flexible.

Accents of ornamental tile, water features, sculpture, or plants are appropriate, especially when used to reinforce spatial organization and connections. Edges are often defined by buildings or architectural enclosures. The form of planted edges should be internally contextual but externally able to assume the character of the adjacent campus open space, whether formal, informal, or natural.

The planting style of the informal zones uses the campus heritage palette as a structural element, tying the campus zones together, but expands upon this palette using a wide variety of unique and colorful trees, shrubs and ground covers. This species variety may serve as accent to more traditional plantings or may be used in development of themed gardens. All plant species should highlight and complement the campus heritage palette. Informal open spaces and courtyards may include more exotic plant material, such as tropicals, cactus and succulents as accent planting, but should not rely solely on exotics as a basis for planting design.



Peter W. Stanley Academic Quadrangle

Suitable materials include:

**Flatwork:** Concrete; concrete with inlays or score line patterning. Use LM Scofield Winter Beige integrally colored concrete with a light sandblast or acid wash finish in lieu of natural color concrete. Terra cotta tile pavers; flagstone. Tile may be used in wall panels, pools, or fountains. It may also be used to define an area such as a patio or as a periodic inlay in a walkway. Decorative tile may be hand painted, terra cotta, or glazed, but should not give the appearance of either modern industrial or excessively primitive or rustic construction.

**Walls:** Board formed or sandblasted concrete; fieldstone and mortar; masonry in context with adjacent buildings.

**Site furnishings:** Teak or similar durable wood; A broader range of site furnishings may be considered if furnishing style and materials complement architecture of adjacent buildings. Furnishings adjacent to and visible from formal campus districts should reflect the formal site furnishing palette and style

**Lighting:** Campus standard

**Planting:** General plant palette, making use of a wider variety of plants, with the campus heritage palette providing structure.

*(See also, Appendix I Planting Guidelines and Appendix 2 Hardscape Materials for further information)*

## NATURAL CAMPUS ZONE

The landscape materials, forms, and patterns in this zone derive from the character of the Wash. The natural zone should exhibit casual, meandering or mounding forms with less regulated lines or edges. These open spaces lend themselves to unstructured, casual usage. Sightlines, axes and corridors must be maintained to reinforce connections to formal and informal areas of campus, but the edges should have softer boundaries.

The plant palette for the natural zones takes its cue from California's native plant communities. Chaparral, oak woodland, grassland and riparian woodlands are representative of plant communities that are native to the regions immediately surrounding Claremont. Both cultural and ecological appropriateness should be hallmarks of planting designs for the natural campus zone.

Undisturbed portions of Blanchard Park (now known as "the Wash") are the most significant example of a natural, native landscape.

Materials are restrained, soft and natural, including:

**Roads:** Gravel; decomposed granite; asphalt

**Flatwork:** Decomposed granite; flagstone; mortar-set flagstone on base with small grout joints (possibly planted or filled with fine decomposed granite or gravel); integrally colored earth-toned concrete



The Wash "Blanchard Park"

**Walls:** fieldstone and mortar

**Fencing:** Consider meandering the property line fencing; plant to make fences as invisible as possible; use patterns and materials compatible with nature

**Site furnishings:** Large boulders; site stone and mortar benches with cast concrete top

**Lighting:** Minimal except to illuminate paths of travel; down lights from trees; bollards. Use campus standard classical fixtures where more formal interventions occur.

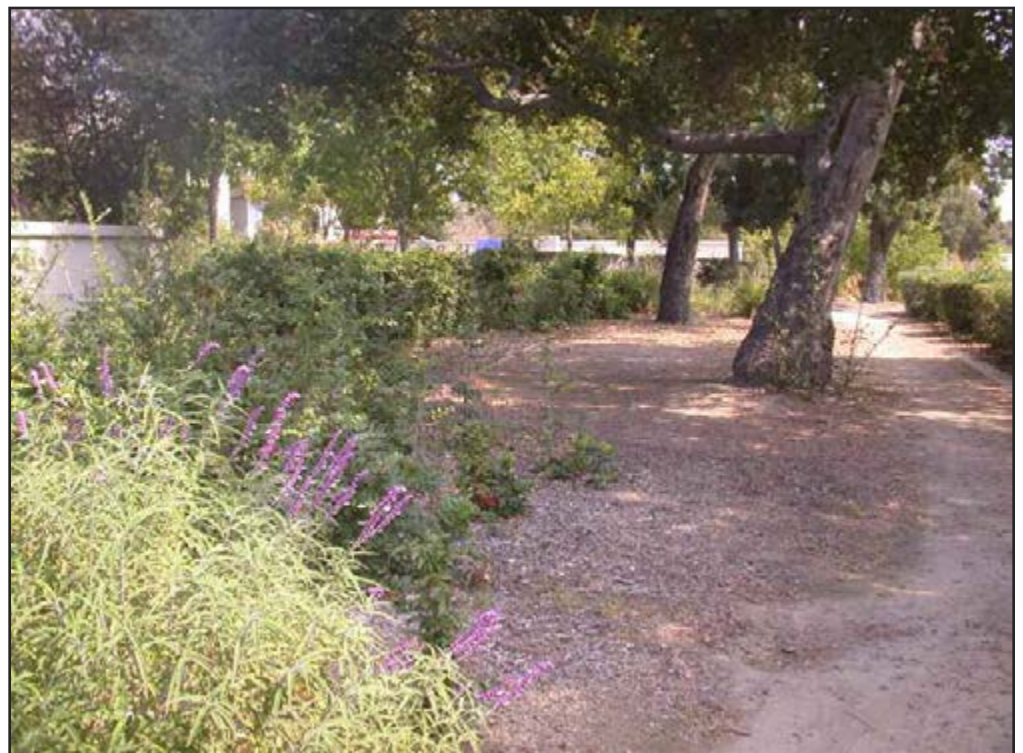
**Planting:** California native trees, shrubs, and ground covers, including cultivars as referenced in Appendix I.

**Ground Cover:** Leaf mulch, loose flagstone, small cobble; native plant ground covers

*(See also, Appendix I Planting Guidelines and Appendix 2 Hardscape Materials for further information)*



The Wash “Blanchard Park”



Oldenborg Center

# POMONA COLLEGE TODAY

## INTRODUCTION

For over a century, the College has done a commendable job of maintaining the quality and character of the campus. As buildings were added and plantings matured, the campus has



Smith Campus Center

continuously drawn from the foundational planning principles and sound facility management.

That said, time and evolution have also taken a toll on some of the more outstanding attributes of the campus. Unity and connectivity have lost clarity. Building complexes have seemingly inadvertently impinged on major sight lines and axes. Plantings have overgrown their design intent and in some cases have reached the end of their life cycle. Portions of the Marston

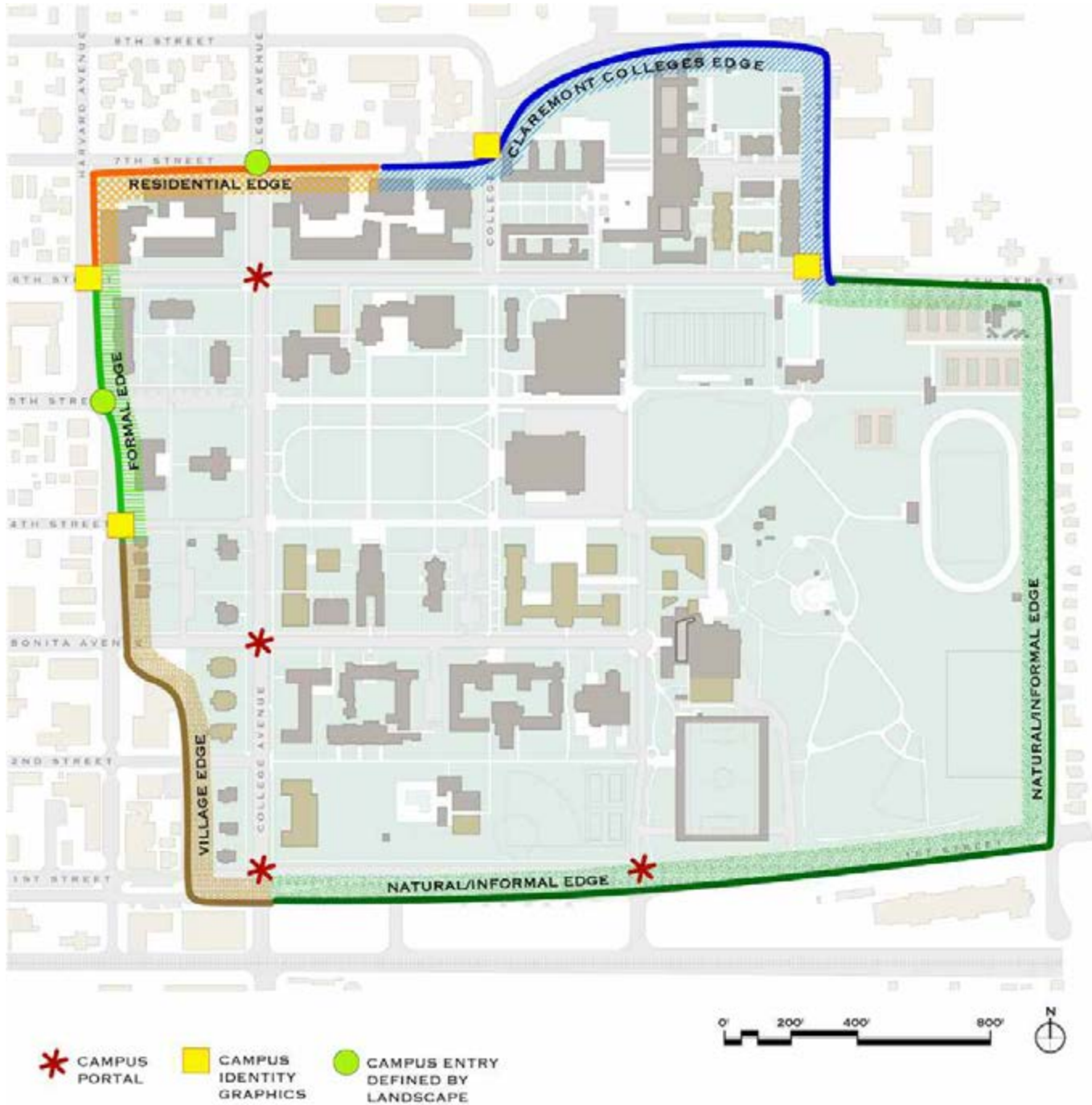
Quadrangle landscape have become overly mature, blurring the geometry of the space, impeding its vistas and axes. The portion of the Wash remaining in its natural state is severely diminished. Though complete restoration may be unfeasible, certainly the Wash must be declared off-limits to further development and construction, preventing continuing degradation of the oak woodland.

The time has come to restore some of these evolutionary conditions while at the same time celebrating many whose character has been maintained or are enhanced by the same passage of time.

## EDGE CONDITIONS

As the campus has expanded beyond its original boundaries, the edge conditions have become varied, due in large part to the nature of the abutting properties. The result is an inconsistent, though quite contextual, relationship with campus neighbors. As shown on the plan, the majority of the south and east edges are quite dense, visually buffered from the outside areas by native planting and secured by fencing. By contrast, the southwest edge is internally comprised of small, mostly residential structures that seamlessly blend into the neighboring village in a very porous and visually open manner. This condition promotes a sense of the campus adhering to the

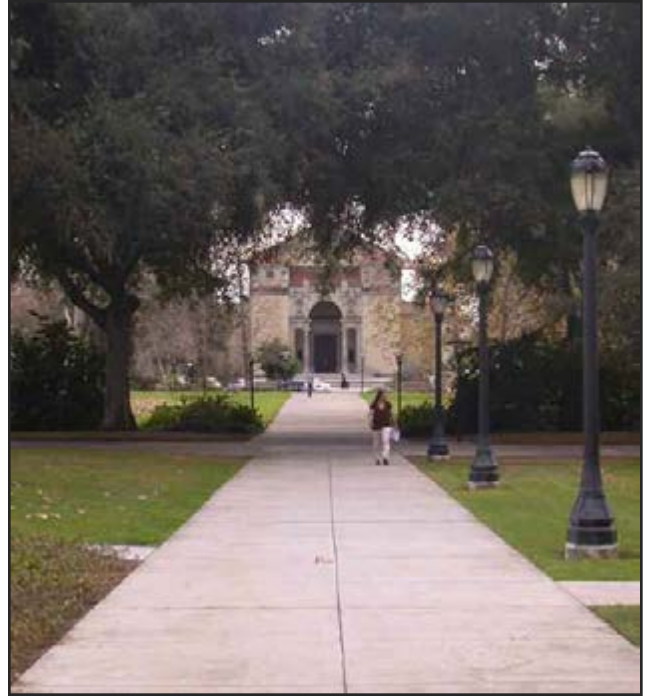




Claremont city grid and neighborhood hierarchy and suggests an interactive relationship. The west edge between 4th Street and 6th Street takes on a more formal and abrupt demarcation from the residential neighbors much like a typical “Town and Gown” connection found at many American colleges. North of 6th Street the edge, both internally and externally, is a mix of academic buildings that do not front the streets and intermittent residences that do. This condition is a result of expansion beyond the original campus boundaries though is currently nicely landscaped and a comfortable expression of a transitioning campus. The edge condition at the north campus, where it abuts the other colleges and shared facilities is a reflection of the uniqueness of this grouped College concept and makes an adequate if unclearly demarked transition to those campuses.



Peter Stanley Quadrangle from Carnegie-Hahn site—absence of legible connection.



Marston crossing axis needs emphasis and consistent lighting.

## SPATIAL RELATIONSHIPS

Much attention is given in this document to the spatial relationships, progressions, and connections that together organize and provide hierarchy to Pomona College. The photographs on this page illuminate some of the more successful as well as not so successful examples. Those spaces where this spatial connectivity has either deteriorated or perhaps never existed should be enhanced or recreated to reinforce the overall design integrity of the campus. In many of these cases, where pedestrian corridors form or complement these relationships, material enrichments, better lighting, and universal accessibility should also be considered.



Clark I - Successful linear sequence of arches



6th Street adjacent to North Alexander Hall—  
tree canopy obscured by overgrown understory planting.

## SUCCESSION

Due to the relatively short history and even shorter life cycle of most developments, very few places in Southern California have been faced with the reality of succession as related to major structural plantings. Only recently have municipalities such as Pasadena begun to consider strategic replacement of street trees and other heritage planting. On campuses, the notion of succession takes on additional importance due to the use of planting to materialize formal patterns and forms. Several examples exist where trees have died and their replacements have violated the integrity of the original design. In a general sense, even a cursory inventory suggests that over the next few years, many existing plants will at least decline in health. A strategy of partial replacement or interplanting to allow for successional growth should be developed. In addition, a closer examination of existing understory planting and irrigation strategies is in order to extend plant health as long as possible.

## LIGHTING

Pomona College has for many years been sensitive and responsive to the negative effects of glare and albedo illumination commonly associated with site lighting. To this end considerable effort has been invested in high performance, energy efficient, fully shielded fixtures. At the same time, national standards for safety and security and reasonable nighttime convenience have been considered but achieved with varied success.

There are three inviolable requirements for lighting design at Pomona College:

- Exterior lighting design should acknowledge the “dark sky” principles of glare reduction, or elimination. Exterior light sources must be “full cut-off” fixtures.
- Avoid unshielded up-lighting for building exterior illumination and exterior signage.



Peter Stanley Academic Quadrangle—Campus Standard Fixture



Stover Walk, Smith Center—  
Inconsistent luminare and illumination of walk

- Illuminating Engineering Society (IES) Standards should be employed to insure a safely lighted campus.

Currently, as shown in the accompanying photographs, there is little uniformity in terms of fixture types, the aesthetics of those fixtures, or consistent illumination levels. The plan shown opposite reflects a desirable distribution of light at various locations. Based upon that criteria there are numerous instances on campus of both over-lighting and under-lighting. In addition, many areas are not currently using the most current technology, thus negatively affecting sustainability and light pollution levels.



Sumner Hall—Should employ current  
campus standard lighting



**1 FOOT-CANDLE**  
MINIMUM ON ALL PATHS  
OF TRAVEL

**0.5 FOOT-CANDLE**  
MINIMUM ON ALL PATHS  
OF TRAVEL

**AS NEEDED**  
ATHLETIC & RECREATION AREAS  
LIT AS APPROPRIATE



Pearson's Hall—Standard fixture with non-standard, unshielded luminaire (has since been replaced)



Campus standard fixture with non-standard, unshielded luminaire



Frank Hall—Inefficient, unshielded fixture



Frank Hall—Inefficient, unshielded fixture Frank Hall - Note the night time glare



Lawry Court—Inefficient, unshielded fixture



Stover Walk—Should employ current lighting campus standard



4th Street—Standard shielded street lights



Memorial Court—Inefficient unshielded fixture



Parking Lots—Shielded non-standard fixture



The Wash—Path lighting, low level, shielded bollard lighting



Carnegie—Historic, specialty fixtures



Unshielded, non-standard fixture



Bridges Auditorium—Historical architectural accent lighting



Memorial Court—Historic, specialty fixture



# CAMPUS TRANSPORTATION

The Pomona College campus is conveniently organized on a grid of pedestrian walkways. From its center to any edge, the entire campus is walkable in five minutes. Students, faculty, staff, and visitors are encouraged to leave their cars in parking lots and walk the campus.

In addition, the campus Sustainability Integration Office promotes the “Green Bike program,” a student-run maintenance and repair shop that provides bicycles, service, and repair to all members of the five-college community.

The size of Pomona’s open spaces and paved corridors easily accommodates pedestrian, skateboard, and bicycle traffic. Bicycle parking, however, is not always sufficient and may be inconveniently located. Though a standard for bicycle racks exists, in some cases, bicycle parking areas interfere with pedestrian access to buildings or block important through campus axes or sight lines. The location of adequate bicycle parking is an important aspect of all campus site renovations and new construction and should be an integral part of the design process.



Campus Standard Bicycle Racks.  
Poorly crafted screen wall.



Mudd-Blaisdell  
Campus standard bicycle racks. Poorly located,  
blocking building entrance.



Peter W. Stanley Academic Quadrangle—  
Campus standard bicycle racks convenient and well screened

## SITE FURNISHINGS

A campus standard exists for trash and recycle receptacles. Generally, campus designers adhere to these standards although there are exceptions. There is no current standard for benches and other site furnishings. For example, there are teak benches in Marston Quadrangle, black powder-coat metal benches at Norton Hall, redwood benches at the Pauley Tennis Complex, a concrete table and benches at Alexander Courtyard.

Establishing a standard for site furniture serves a three-fold purpose:

- The most practical function of standardization is to facilitate ease of replacement of damaged furniture.
- Standardized furniture supports cohesiveness and connectivity throughout the campus.
- Site furniture selected to reflect the landscape zone in which it is placed serves to reinforce the identity of the zone.



Sumner Hall—Classic historical bench



Alexander Hall—Inappropriate and unaccommodating



Carnegie/Hahn—Arbitrarily located and poorly scaled



Marston Quadrangle—Classic, formal zone



Peter Stanley Academic Quadrangle—  
Classic, formal zone



Walker Hall—Visually cluttered  
and poorly scaled



Frank Hall—Well organized, non-standard  
benches within a defined area



Campus standard trash and recycling containers



Clark I—Board formed concrete  
benches appropriate to informal zone

# SUSTAINABILITY

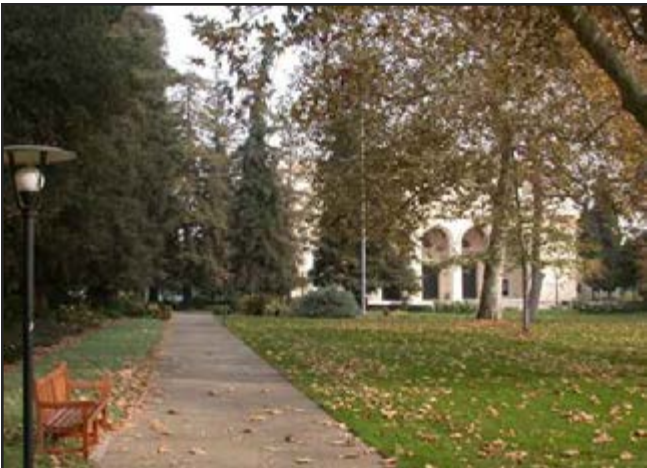
## SUSTAINABILITY: A WORKING DEFINITION

“Good practice of landscape architecture maintains that sustainability should be an integral part of the design process. The goals associated with creating a sustainable built environment include: avoiding or otherwise minimizing the impacts on resources; conserving ecosystems; using renewable resources; avoiding waste where possible by reuse, recycling, and recovery; supporting the general realization of human potential and happiness; and creating healthy built environments and landscapes for present and future generations.

Sustainable landscape architecture accounts for the following principles:

1. Ecological: the natural forces that shape a landscape, including climate, geology, hydrology, soils, elevation/landform, vegetation, wildlife, and other living organisms
2. Social/Cultural: the human forces that shape a landscape including history, communities and customs, development patterns, agriculture, and social behavior and uses
3. Economic: the budget realities and cost-saving considerations that shape the built environment and the fiscal requirements necessary to support livable places and communities.”

—Dan Sullivan, ASLA, *Whole Building Design Journal*, June 2, 2009



Marston Quadrangle: Sustainable, mature, historic landscape

Pomona College has committed to sustainability. What might this mean for landscape and open space design? First, designers must consider sustainability both in terms of renovation projects as well as new construction. Sustainability, as suggested above, is a critical issue that must become an integral part of the design process.

Sustainable landscape design may assess basic and practical issues, which include evaluating the use or application of fertilizers, pesticides and herbicides; reducing or eliminating portions of planted areas to conserve water; use of the most efficient irrigation systems; and establishing composting programs for organic wastes. But a complete and workable definition of sustainability for Pomona College must also address

what has been described as “aesthetic sustainability.” This includes visual appeal and harmony, combined with ecological integrity, issues of human well-being, and place identity.

Considerations of aesthetic sustainability at Pomona College include recognition that the value of historic, mature landscapes such as those of Marston Quadrangle must be balanced with desires to solve current dilemmas such as reduction of water use.

There must also be a recognition that newer is not necessarily better, and that the most sustainable landscape may be the one that already exists. This is quite clear in the more undisturbed regions of the Wash, but is equally true of the edges of Marston Quadrangle. Composed of traditionally high water use plant material such as coast redwood and camellias, the maturity of this landscape causes it to be classified as a relatively low water use zone.

Truly sustainable landscape design balances a variety of resources, including water, stormwater runoff, historic value, and aesthetic character. A sustainable landscape cannot conserve one resource, while ignoring others. Water conservation, for instance, is a critical issue for Southern California. However, water use reduction should not occur at the expense of the beautiful and usable spaces that make Pomona the “College in a Garden.” We must preserve historical landscape character and work toward ecological sustainability at the same time. The positive environmental effects of landscapes, including oxygen production, solar control, heat mitigation, and stormwater runoff control and filtration must be maintained and maximized.

In addition, sustainability efforts at Pomona College should always be an educational process for the campus community and for visitors. Wherever appropriate, landscape design should incorporate interpretive graphics describing sustainability efforts.



Native plant garden and stormwater infiltration basin  
Peter W. Stanley Academic Quadrangle

When considering issues of sustainability in designing projects at Pomona College, site specificity and context must be at the forefront of design decisions. Sustainability must coexist with existing, mature, and historic open spaces.

Whether designing new spaces or renovating older ones, understanding maintenance issues should be considered an integral part of the design process. The project designer must proactively engage the college’s Office of Facilities and Campus Services, which includes the Grounds, Maintenance, Planning, and Sustainability Departments, from the earliest phases of design.

This will provide the campus staff with the opportunity to share with the designer their special requirements and institutional knowledge as well as standards specific to Pomona College. Issues such as material selection, initial planting densities, equipment limitations, etc., can be shared and mutually agreed upon early in the design process. At the same time, the design intent and long-range aesthetic expectations can be agreed upon and later codified for use by maintenance staff in the future.

The Office of Facilities and Campus Services is the source for all campus standards with regard to irrigation, site lighting, and site furnishings and is an invaluable resource for points of communication with other campus departments and organizations.

Once the project is complete, it shall be the responsibility of the project designer to provide written guidelines for specific maintenance requirements and expectations as discussed above.

## Major design issues are as follows:

### **PRESERVATION**

- **Preservation of site assets**, including mature trees and shrubs and unique landforms
- **Preservation of historic landscapes**

### **LIFECYCLE COSTS**

- **Lifecycle costs as a design issue.** For example: Would expenditure now save money over the operating lifetime of the facility? Does the prominence of a project justify any extraordinary costs?
- **Minimize labor or resource intensive maintenance requirements**

### **CONSTRUCTION PRACTICES**

- **Prevention or mitigation of damage to existing soil structure.**
- **Prevention of soil compaction**, which is a frequent consequence of standard construction practices and, to a lesser degree, maintenance operations and student foot traffic. Such compaction seriously damages soil structure by shrinking the spaces between soil particles available for air and water. If not restored, compacted soil leads to damage to vegetation; reduced water infiltration inhibiting the groundwater and aquifer recharge; and increase in the volume of runoff and the probability of flooding.
- **Appropriate handling of refuse, toxic materials, and construction debris**, which may cause soil contamination. Preventing such contamination is more efficient and less expensive than mitigating it.
- **Reuse of local materials**, including use of local stone harvested from the site during construction wherever possible.
- **Operations and maintenance** - There are also a variety of landscape-related impacts associated with the operation and maintenance of campus facilities, including pest management, green waste disposal, and use of equipment. For guidance on these issues, see Pomona College Sustainable Operations and Maintenance Standards, available at [www.pomona.edu/sustainability](http://www.pomona.edu/sustainability).

## STORMWATER MANAGEMENT

- **Incorporation of unique site conditions into open space design.** Designs should take advantage of Claremont’s pervious soils, incorporating swales, retention basins, or dry wells or streambeds into landscape designs wherever possible. These designs retain stormwater on-site, permitting it to evaporate naturally into the environment and to percolate into the groundwater table.
- **Restoration of the Wash to its original function,** as a place for groundwater recharge.
- **Use of bio-retention basins or vegetated swales** in newly created natural areas.
- **Reduction of impervious surfaces.**
- **Use of permeable paving wherever possible.**
- **Elimination of curbs and gutters.** Replace with permeable curbs; gravel, grass, or vegetated swales.
- **Use of large lawns as stormwater percolation beds,** where possible.



Permeable paving and stormwater infiltration  
Sontag Greek Theatre

## IRRIGATION AND WATER CONSERVATION

- **Utilization of College weather system.**

Pomona College utilizes an onsite weather station that provides up-to-date climate information to maximize the application of irrigation water. This data is calculated hourly and sent to the Rainbird ‘Maxicom’ controller daily before the start of each irrigation cycle. The ‘Maxicom’ controller may be used to audit current irrigation amounts in order to establish a baseline for landscape water use.



Stormwater infiltration basin: Recreation  
lawn north of Pearsons Hall

- **Use of drip irrigation.** Wherever feasible, shrub areas on campus are irrigated using ‘Netafim’ Techline drip irrigation systems. However, drip irrigation is to be used with great discretion. Selection of an irrigation method is to be determined by the needs of the plant material. Match the irrigation method to the site, the soil, and the plants.
- **Use of deep root watering systems.** Deep root watering systems, such as the ones manufactured by Rainbird, are to be provided to all trees planted in lawn areas and to trees planted in areas irrigated solely by drip irrigation systems.



Mature oak trees boxed for relocation: North Campus Housing, 2009.



Potential for turf removal north of Alexander Hall



California native plant garden  
Peter W. Stanley Academic Quadrangle

## PLANTING

- **Preservation of existing plants.** Box and transplant trees wherever possible.
- **Potential for turf removal.** Identify areas where drought tolerant plantings could replace lawns
- **Use of landscaping for solar control** and to minimize heat sinks
- **Use of California native plants** and their cultivars wherever appropriate.
- **Consideration of plant maturity.** Carefully consider the mature size of a tree or shrub in the context of the design, in order to minimize maintenance efforts and use of power equipment to continually prune a plant too large for its space and planting intent.
- **Use of edible landscaping.** Include herbs, fruits, and vegetables in “ornamental” landscapes, especially near residence and dining halls.
- **Minimization of herbicides.**

## OPERATIONS AND MAINTENANCE

There are also a variety of landscape-related impacts associated with the operation and maintenance of campus facilities, including pest management, green waste disposal, and use of equipment. For guidance on these issues, see Pomona College Sustainable Operations and Maintenance Standards, available at [www.pomona.edu/sustainability](http://www.pomona.edu/sustainability).



## LANDSCAPE MAINTENANCE

Whether designing new spaces or renovating older ones, understanding maintenance issues should be considered an integral part of the design process. The project designer must proactively engage the college's Office of Facilities and Campus Services, which includes the Grounds, Maintenance, Planning, and Sustainability Departments, from the earliest phases of design.

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Bridges Auditorium

# APPENDICES



*Platanus racemosa*, California Sycamore  
Marston Quadrangle

# APPENDIX 1: PLANTING GUIDELINES

These plant palettes are intended to provide guidance in design and specification of trees, shrubs, vines, and groundcovers for the three campus open space zones. Designers are not limited to use of plants solely from these lists.

Of the three palettes included here, the ‘campus heritage’ list for the formal campus zone is the least open to interpretation. The College’s heritage plants are an important component of the campus identity. It is the goal of these guidelines that that identity should be preserved and carried into the future of Pomona College.

## FORMAL CAMPUS ZONE

The formal zone consists of Marston Quadrangle, the Peter W. Stanley Academic Quadrangle, and open space surrounding many of the campus’ most historic buildings.

Marston Quadrangle epitomizes the planting style of the formal areas. Plant materials are selected from a limited palette and organized in formal gestures and relationships to one another, though the plants themselves often assume informal shapes and forms. This is a formal landscape that does not rely solely upon clipped hedges for its primary definition.

The plant palette can be defined as ‘**Campus Heritage**’ and consists of the following:

### TREES

#### Tall, spreading trees:

*Cinnamomum camphora*, Camphor

*Quercus agrifolia*, Coast Live Oak

#### Tall, broad trees:

*Platanus racemosa*, California Sycamore (deciduous tree)

#### Tall, upright trees:

*Cupressus sempervirens*, Italian Cypress

*Liquidambar styraciflua*, American Sweet Gum (Deciduous tree)

*Sequoia sempervirens*, Coast Redwood

Notes:

1. Plant in or near a lawn, drainage swale, bioretention bed, or other source of regular moisture.
2. Select any of the following cultivars: ‘Aptos Blue’, ‘Los Altos’, ‘Santa Cruz’, ‘Soquel’



*Sequoia sempervirens*

**Small, spreading, flowering trees**

*Cercis canadensis*, Eastern Redbud (deciduous tree)

*Cercis occidentalis*, Western Redbud (deciduous tree)

*Lagerstroemia indica*, Crape Myrtle (deciduous tree)



*Camellia*

**SHRUBS**

**Flowering shrubs**

*Azalea* “Southern Indica Hybrids”, Sun Azalea

*Camellia japonica*, Camellia

*Camellia sasanqua*, Camellia

*Ceanothus* spp., California Lilac

*Chaenomeles japonica*, Flowering Quince

*Forsythia x. intermedia*, Forsythia

*Heteromeles arbutifolia*, Toyon

*Mahonia* spp., Mahonia

*Raphiolepis indica* cvs, India Hawthorn

*Syringa vulgaris* ‘Descanso Hybrids’, Lilac

*Viburnum tinus* ‘Spring Bouquet’,  
Viburnum

**Evergreen shrubs**

*Buxus microphylla japonica* ‘Green Beauty’, Boxwood

*Myrtus communis* ‘Compacta’, Dwarf Myrtle

*Pittosporum tobira*, Tobira

*Pittosporum tobira* ‘Variegata’, Variegated Tobira

*Pittosporum* ‘Cream de Mint’, Cream de Mint Dwarf Tobira

*Pittosporum tobira* ‘Wheeler’s Dwarf’, Dwarf Tobira

*Pittosporum t.* ‘Turner’s Variegated Dwarf’, Variegated Dwarf Tobira

*Xylosma congestum* ‘Compacta’, Dwarf Xylosma

**Vines and Espalier**

Espalier / formal or informal form

*Camellia japonica* cvs, Camellia

*Camellia sasanqua* cvs, Camellia

**Vines**

*Clytostoma callistegioides*, Violet Trumpet Vine (Train to wall, fence, or trellis)

*Ficus pumila*, Creeping Fig (Self-clinging)  
*Gelsemium sempervirens*, Carolina Jessamine (Train to wall, fence, or trellis)  
*Hedera helix*, English Ivy (Self-clinging)  
*Parthenocissus tricuspidata*, Boston Ivy (Self-clinging)  
*Wisteria sinensis*, Chinese Wisteria (Train to wall, fence, or trellis structure)

### **Ground Cover**

Shredded Bark Mulch

Lawn

*Ceanothus g. h.* ‘Yankee Point’, Carmel Creeper  
*Hedera helix* ‘Hahn’s’, Hahn’s Ivy  
*Herniaria glabra*, Green Carpet  
*Laurentia fluviatilis*, Blue Star Creeper  
*Mahonia repens*, Creeping Mahonia  
*Potentilla verna*, Spring Cinquefoil  
*Trachelospermum jasminoides*, Star Jasmine

## **INFORMAL CAMPUS LANDSCAPE ZONE**

The informal landscape includes the campus dormitory precincts and various small campus courtyards. These areas tend to function as “outdoor living” spaces and may include elements of both the formal and natural landscapes. The informal landscapes make use of campus heritage plants to organize spaces and create connections to the larger campus landscape. In addition, the informal plant palette includes both California native plants and exotic accent plant material such as tropicals, cactus, and succulents. The plant palette is vibrant, varied, and colorful. Planting designs for the informal districts should be informed by the use of the space and the architecture of adjacent buildings.

Suggested plant palette for informal zones:

### **TREES**

#### **Large, spreading trees:**

*Erythrina coralloides*, Naked Coral Tree  
*Ficus rubiginosa*, Rusty Leaf Fig  
*Jacaranda mimosifolia*, Jacaranda  
*Olea europaea* ‘Swan Hill’, Fruitless Olive  
*Pinus halepensis*, Aleppo Pine  
*Pinus pinea*, Stone Pine  
*Quercus rubra*, Red Oak  
*Quercus suber*, Cork Oak



*Pistacia chinensis*

**Tall, broad trees:**

*Cedrus atlantica*, Atlas Cedar

*Cedrus deodara*, Deodar Cedar

*Gleditsia triacanthos* ‘Sunburst’, Honey Locust (deciduous tree)

*Liriodendron tulipifera*, Tulip Tree (deciduous tree)

*Pistacia chinensis*, Chinese Pistache (deciduous tree)

*Sophora japonica*, Japanese Pagoda Tree (deciduous tree)

**Tall, upright trees:**

*Brachychiton acerifolius*, Flame Tree

*Brachychiton populneus*, Bottle Tree

*Magnolia grandiflora* ‘D.D. Blanchard’,

Southern Magnolia

*Platanus acerifolia*, London Plane Tree (deciduous tree)



*Platanus acerifolia*

**Small, spreading trees:**

*Ficus carica*, Edible Fig

**Small, spreading, flowering trees**

*Arbutus* ‘Marina’, Marina Strawberry Tree

*Arbutus unedo*, Strawberry Tree

*Bauhinia forficata*, White Orchid Tree

*Bauhinia variegata*, Purple Orchid Tree

*Cassia excelsa*, Crown of Gold Tree

*Chionanthus retusus*, Chinese Fringe Tree (deciduous tree)

*Magnolia soulangeana*, Saucer Magnolia (deciduous tree)

*Magnolia stellata*, Star Magnolia (deciduous tree) *inkgo biloba*, Maidenhair Tree (deciduous tree)

*Punica granatum*, Pomegranate (deciduous tree)

*Prunus persica*, Flowering Peach (deciduous tree)

**Small, upright trees**

*Citrus* spp., Citrus

*Ilex altaclarensis* ‘Wilsonii’, Wilson’s Holly

*Magnolia grandiflora* ‘St. Mary’, Southern Magnolia

## SHRUBS

### Flowering Shrubs

*Abelia grandiflora*, Glossy Abelia

*Brunfelsia pauciflora*, Yesterday-Today-and-Tomorrow

*Calliandra tweedii*, Brazilian Flame Bush

*Feijoa sellowiana*, Pineapple Guava

*Heliotropium arborescens*, Heliotrope

*Hibiscus syriacus hybrids*, Rose of Sharon

*Hydrangea quercifolia*, Oakleaf Hydrangea

*Osmanthus fragrans*, Sweet Olive

*Rosa* spp., Rose

*Vitex agnus-castus*, Chaste Tree



*Magnolia soulangeana*

### Evergreen Shrubs

*Cotoneaster* cvs, Cotoneaster

*Eleagnus pungens* 'Fruitlandii', Silverberry

*Sarcococca ruscifolia*, Sweet Box

*Prunus caroliniana*, Carolina Laurel Cherry

*Taxus baccata*, English Yew

### Vines and Espalier

Espalier

*Bauhinia galpinii*, Red Bauhinia (on warm wall)

*Chaenomeles japonica*, Flowering Quince

*Punica granatum*, Pomegranate (on warm wall)

*Pyracantha* cvs, Firethorn

### Vines

*Beaumontia grandiflora*, Easter Lily Vine (Twining; provide sturdy support)

*Distictis buccinatoria*, Blood-Red Trumpet Vine (Climbs by tendrils; provide sturdy support)

*Distictis* 'Rivers', Royal Trumpet Vine (Climbs by tendrils; provide sturdy support)

*Pandorea jasminooides*, Bower Vine (Train to wall or fence)



*Hydrangea quercifolia*

*Trachelospermum jasminoides* (Train to wall or fence)

### Ground Covers

*Ajuga reptans* cvs, Carpet Bugle

*Campanula poscharskyana*, Serbian Bellflower

*Cerastium tomentosum*, Snow-in-Summer

*Cotoneaster* ‘Lowfast’, Cotoneaster

*Gazania hybrids*, Gazania

*Lantana montevidensis*, Lantana

*Liriope* cvs, Lily Turf

*Lysimachia nummularia*, Creeping Jenny

*Verbena* cvs, Verbena

## NATURAL CAMPUS ZONES

The natural zones include “The Wash,” which encompasses the Pomona College Farm and sports field perimeters; any designated native plant gardens established within other zones of the College; and natural areas shown on the Campus Open Space Plan.

Planting is to consist solely of plants native to California. These plants are not required to be specifically indigenous to the Claremont area, but must be culturally suited to the Pomona College site. For example, Coast Redwood (*Sequoia sempervirens*) is not native to Southern California. However, it thrives at Pomona College when planted in or near a meadow, drainage swale, or other areas that provide the water a Coast Redwood requires.

Rancho Santa Ana Botanic Gardens, located just north of the campus at 1500 N. College Avenue, provides innumerable examples of the use of native plants in garden settings appropriate to Pomona College.

Suggested plant palette for natural zones:

### TREES

#### Tall, spreading trees:

*Quercus agrifolia*, Coast Live Oak

*Quercus chrysolepis*, Canyon Live Oak

*Quercus douglasii*, Blue Oak (deciduous tree)

*Quercus engelmannii*, Engelmann Oak



*Quercus lobata*



*Quercus lobata*, Valley Oak (deciduous tree)

**Tall, broad trees:**

*Platanus racemosa*, California Sycamore (deciduous tree)

*Umbellularia californica*, California Bay

Note:

1. Grows best and fastest with regular water
2. Will grow in deep shade

**Tall, upright trees:**

*Alnus rhombifolia*, White Alder (deciduous tree)

Note:

1. Thrive in moist or wet soils
2. Plant in or near drainage swale, bioretention bed, or other source of regular moisture

*Calocedrus decurrens*, Incense Cedar

Note:

1. Requires moderate water in this climate zone

*Sequoia sempervirens*, Coast Redwood

Notes:

1. Plant in or near a lawn, drainage swale, bioretention bed, or other source of regular moisture.
2. Select any of the following cultivars: ‘Aptos Blue’, ‘Los Altos’, ‘Santa Cruz’, ‘Soquel’

**Small, spreading, flowering trees**

*Aesculus californica*, California Buckeye (deciduous tree)

*Cercis occidentalis*, Western Redbud (deciduous tree)

**Shrubs and Ground Covers**

Select California native shrubs and ground covers suitable to local soils and climate. Reliable selections include:

*Arctostaphylos b.* ‘Louis Edmunds’, Manzanita

*Arctostaphylos d.* ‘Sentinel’, Manzanita

*Arctostaphylos* ‘Emerald Carpet’, Manzanita

*Arctostaphylos* ‘Greensphere’, Manzanita

*Baccharis pilularis* ‘Pigeon Point’,



*Ceanothus spp.*



*Eriogonum giganteum*

Coyote Brush

*Ceanothus* spp., California Lilac

*Eriogonum giganteum*, St. Catherine's Lace

*Garrya elliptica* 'James Roof', Silktassel

*Heuchera* spp., Coral Bells

*Mahonia* spp., Mahonia

*Muhlenbergia rigens*, Deer Grass

*Rhamnus californica*, 'Mound San Bruno', Coffeeberry

*Ribes viburnifolium*, Catalina Perfume

*Salvia clevelandii*, Cleveland Sage

*Zauschneria californica* cvs., California Fuchsia



*Salvia clevelandii*

## APPENDIX 2: HARDSCAPE MATERIALS

### FORMAL CAMPUS LANDSCAPE ZONE

Walks, Plazas and Steps in formal geometric shapes and patterns.



Brick walks and walls, Sophomore Arch



L.M. Scofield Winter Beige integrally colored concrete,  
Peter W. Stanley Academic Quadrangle



Decorative tile inlay, Bridges Auditorium



Curb and concrete walk, Bridges Hall of Music

## Walls



Smooth plaster finish walls, brick steps and concrete walk, Sumner Hall



Brick wall, screening bicycle racks, Mudd-Blaisdell



Smooth finish plaster, Bridges Hall of Music

## Fountains



Tiled fountain, Peter W. Stanley Academic Quadrangle



Fountain at Bixby Plaza

## Site Furnishings



Teak benches, brick paving and Fountain, Peter W. Stanley Academic Quadrangle

## INFORMAL CAMPUS LANDSCAPE ZONE

Walks, Plazas and Steps in formal geometric shapes and patterns.



Concrete paving with terra cotta tile inlay, Clark I Dormitories



Integral color concrete paving with score line patterning  
Turrell Skyspace, Lincoln-Edmunds Courtyard

### Site Furnishings



Board formed concrete bench, Clark I

### Walls



Board formed concrete wall, Local cobblestone wall, Pendleton Pool



Local cobblestone walls, Clark Dormitories



Historic stone walls, Carnegie Building

## NATURAL LANDSCAPE ZONE

Materials are restrained, soft and natural

### Roads, Walks, and Steps



Roads and paths may be natural soil, gravel, decomposed granite, or porous asphalt, The Wash



Decomposed granite path and fieldstone steps, native plant garden north of Pearson's Hall.



Decomposed granite path Native plant garden, north of Pearson's Hall

### Walls



Local cobble and mortar  
Sontag Greek Theatre, The Wash



Bench: local cobble and mortar with native plant garden, Peter W. Stanley Academic Quadrangle

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The Office of Facilities and Campus Services  
Pomona College  
333 North College Way  
Claremont, California 91711