



L.A. LIGHTS THE WAY

A Design Competition for a new City of Los Angeles Streetlight

Sponsored by the Office of Mayor Eric Garcetti and the Bureau of Street Lighting



“There can be no question of the automatic beauty that accompanies the safety and security functionalism of better lighting. The night hours blossom into view.”

— Donald C. Tillman

Los Angeles City Engineer 1972-1982

“The streetlight serves the necessary purpose of illuminating the public path. But in the process it can provide that path with an object of beauty, laid out in a rhythmic line that gives a sense of order, and when lit at night a touch of elegance.”

— Daniel Prosser,

architectural historian and consultant to the
Los Angeles Department of City Planning

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ERIC GARCETTI
MAYOR

Dear Applicants,

Los Angeles has a rich tradition of streetlight design that stretches back to the gas lamps that illuminated the area around the Plaza — the historic birthplace of our city. During the 20th century, L.A. became known for a wide variety of streetlight designs, from the ornate Llewellyn Electrolier to the sleek Century City special.

As a result of that variety, many Angelenos are unaware of the city's standard streetlight. Yet this standard design, which has not been updated for a half-century, has a powerful impact on the character of the public realm in Los Angeles as we install approximately 1,500 of these street lights every year across the city.

Now you, as members of the global design community, have an opportunity to help us write a new chapter in Los Angeles history. In collaboration with the Bureau of Street Lighting and under the leadership of Executive Director Norma Isahakian, my office is proud to launch this international competition for a new Los Angeles standard streetlight design.

Our city is in the midst of an unprecedented moment of change. We are rethinking our infrastructure and the design of these spaces that welcome people from all over the world. We need a streetlight that safely illuminates, is unmistakably contemporary, and proudly represents Los Angeles — and I know you're up for the challenge.

We look forward to seeing your entries. Good luck!

Sincerely,

A handwritten signature in black ink, appearing to read "E. Garcetti". The signature is fluid and stylized, with a long horizontal line extending from the end.

ERIC GARCETTI
Mayor

WELCOME LETTER FROM THE **EXECUTIVE DIRECTOR**, BUREAU OF STREET LIGHTING

Dear Competitors,

The Bureau of Street Lighting was created in 1925 and has had the honorable duty since that time of overseeing the design, construction, and maintenance of the street lighting system in the City of Los Angeles. Today's current system includes more than 220,000 streetlights and more than 400 different designs representing our diverse city in history and culture.



4th Street Bridge, Los Angeles

First installed in the early 1900's, the City-operated street lighting system has been prized for its design range. In the decades following World War II, Los Angeles witnessed the disappearance of our historical streetlights as the standard pole. The typical streetlight system instead began to use galvanized steel round or fluted poles. The light source over time has also evolved: from gas, incandescent, metal halide to high-pressure sodium and today's LEDs. The Bureau is diligent in preserving our historical streetlights. Yet as the role of streetlights steps into the future, we are seeking a design that represents this transition into the age of the so-called Smart City.

It is the call of this design competition to help us create the L.A. streetlight of the future. In addition to the basic role of lighting the public right-of-way, this new streetlight will need to be capable of holding diverse elements including banners, street signs, and new technology.

It is my hope that we find a design that is economically feasible, elegant in nature, and flexible in accommodating future elements, with a design that will allow it to become a beloved fixture in the City's urban landscape. The Bureau has a small streetlight museum that shows the history and richness of our system. We invite all applicants to come visit this museum for inspiration and reference. It is important to be aware of the past in order to take bold steps towards a better future.



Bureau of Street Lighting Museum

Good luck to all!



Norma Isahakian

Executive Director, Bureau of Street Lighting

WELCOME LETTER FROM THE CHIEF DESIGN OFFICER

Dear Applicants,

Wilshire Double. Hollywood Special. Benedict Canyon Pendant. Five-globe Llewellyn. The names alone are enough to evoke a powerful set of memories for anyone familiar with the history of streetlight design in Los Angeles.

Now we have a chance to update that history for contemporary Los Angeles, with the city's first-ever streetlight design competition. It has been a pleasure working with Norma Isahakian and her team at the Bureau of Street Lighting and with my Mayor's Office colleagues to organize this effort. We believe it will be a chance not just to rethink the design of our standard streetlight, but to help set the tone for a revitalized 21st-century public realm in Los Angeles.



As Mayor Garcetti has frequently pointed out, the level of investment set to remake the public right of way in Los Angeles between now and 2040 is unprecedented in our city's history – and perhaps in American urban history. With that investment comes a chance to redesign the basic building blocks of our urban realm.

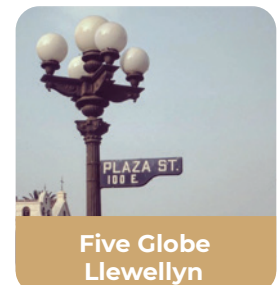
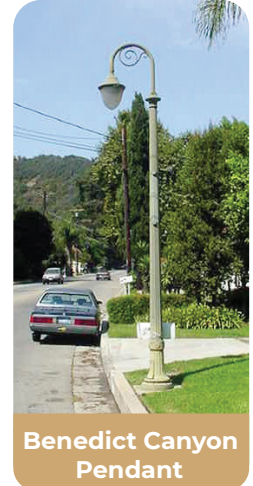
In Los Angeles even more than other cities, it has been the streetlight that signals our collective design aspiration for our streets and sidewalks, these crucial shared spaces of the city. Now we have reached a stage in our civic evolution when we need to ask the standard streetlight to do more than it has traditionally — not just illuminate our roadways but provide light for pedestrians and cyclists; open up space for poetry or descriptions of nearby architectural landmarks; carry LED strips that would allow us to change the color schemes of whole boulevards with the flick of a switch; increase access for electric vehicle charging; and help us cool a warming Los Angeles by including hardware for shade sails.

That expanded program is what makes this competition, in our view, unique. It offers you, as designers, the chance to produce a streetlight that is informed by our history and points the way to our civic future.

We look forward to seeing your ideas. Thank you for the time, dedication, and inspiration we know you will bring to the task.

Sincerely,


Christopher Hawthorne
Chief Design Officer
Office of Mayor Eric Garcetti



INTRODUCTION TO THE L.A. LIGHTS THE WAY COMPETITION

In 2014, the artist Chris Burden, in describing his installation “Urban Light,” which consists of 202 cast-iron streetlights arranged along Wilshire Boulevard as a sort of open-air temple marking the entrance to the Los Angeles County Museum of Art, said something that has stuck with the organizers of this competition. The design of streetlights, he noted, reveals something important “about what constitutes a civilized and sophisticated city, safe after dark and beautiful to behold.”

That paired goal -- the marriage of safety to beauty, efficiency to charisma -- is central to the L.A. Lights the Way competition. Many of the historic Los Angeles streetlights we now cherish for their élan were designed as site-specific streetlights for neighborhoods within the City of Los Angeles or for certain cities within what is now Los Angeles County. Over time, we have lost some to removal or damage, leaving us with the impression that they somehow stand apart from the process of basic street lighting. In fact, for many decades there was no meaningful distinction between a Los Angeles streetlight that aimed to be beautiful and one dedicated to the basic task of illuminating the city at night; elegance was a programmatic requirement of the streetlight just as lumens were.

It is also worth underscoring that streetlights don’t simply shape the character of the public realm after dark. “During the day street lighting does not dominate the environment as it does at night, but its design is nonetheless important in the daytime image of the city,” William C. Lam wrote in *Architectural Record* in 1965, expressing a sentiment that holds true today. “If well designed, luminaires and poles can be very positive elements of continuity and organization in the daytime appearance of the city, and they can provide a base around which to relate many of the other street furnishings.” One goal of this competition is to broaden how we think about the streetlight’s daytime role.

Technological advances have allowed the light itself inside a streetlight to become smaller, lighter, less expensive, and more reliable over time. This suggests a range of new design possibilities, as evidenced by some of the most impressive streetlights that have been installed in recent years in cities around the world.

Los Angeles now has a chance to combine our rich streetlight tradition with the freedom opened up by progress in lighting technology to produce a standard design emblematic of 21st-century Los Angeles.

GOALS AND OBJECTIVES

The goal of the L.A. Lights the Way competition is to select and to put into service a new standard streetlight for the City of Los Angeles. It is important to note that this competition will not affect the installation or the ongoing maintenance of historic streetlights in a range of significant styles. It will instead select a design for the streetlight that is installed in areas where those historic streetlights are not used. A map of the distribution of the standard streetlight and some of the most popular historic styles is included on pages 30-31.

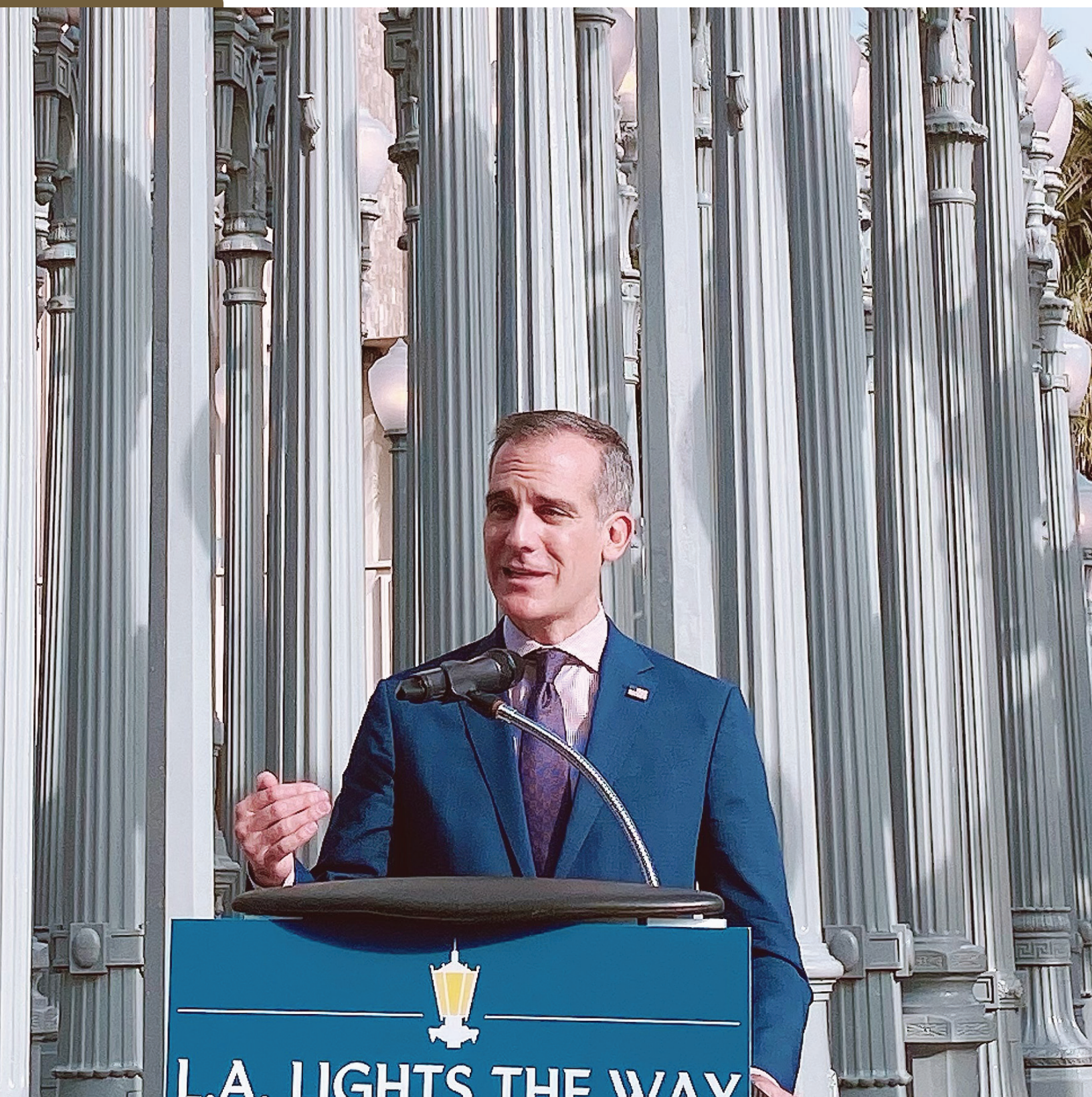
As a City we ask a lot of this standard streetlight -- and over time we will ask even more. To begin with, of course, it needs to illuminate the roadway. Increasingly, we also want the pole to illuminate sidewalks and other pedestrian thoroughfares, which is why the City is asking competitors to include



a pedestrian arm in their design entries. An LED strip will allow the new standard pole to add color-coordinated displays along streets and boulevards, to mark important events and milestones in communities around Los Angeles. (Think of the light displays illuminating City Hall tower distributed along corridors instead of across a building facade.) We are also asking teams in the competition to help us think through ways in which streetlights could efficiently accommodate hardware for shade sails or electric vehicle charging stations or equipment for 5G technology, among other new features. We are excited, finally, that this new pole may also include space for carefully selected written text, such as poems or descriptions of neighborhood history or nearby architectural landmarks.

Even as we ask the standard pole to take on more tasks, however, our goal is still a streetlight with an elegant profile. As our Mayor's Office colleague, Jennifer Pope McDowell, has put it, we want the streetlight to operate as something of a Swiss Army knife without necessarily looking like one. Striking an effective balance between program and profile will be one key to success for competing teams.

A few words on the term "standard." Over the decades, Los Angeles has become well known for the ambition and design quality of its historic and neighborhood-specific streetlights. The goal of this competition, in bringing some of that ambition to the standard streetlight, has something to say about how we treat the "average," "typical," or "background" sections of the public right of way. As we continue to invest as a City and County in new forms of public transit and in the quality of our public-realm design, our aim is to erase the gulf between those areas that have traditionally received more subsidy and design attention and those areas that might be thought of as generic, workaday, or overlooked. A successful design for the new standard streetlight for the City will be a symbol of this emphasis. In a city with a well-designed right of way, the background section has as much to say as the ceremonial one. And perhaps more.



THE ROLE PLAYED BY THE STANDARD STREETLIGHT, NOW AND IN THE FUTURE



Standard streetlight

Today the City of Los Angeles has more than 223,000 streetlights in operation, in more than 400 different styles. These systems, installed beginning in the early 20th century, reflect a range of communities and a diverse number of chapters in the City's history.

It is the goal of the City to maintain the historical streetlight systems whenever possible. The City's basic streetlights, meanwhile, were introduced in the 1950s and are used on major and some residential streets. The basic streetlight currently is a tapered round galvanized steel pole that has a four-foot arm with a standard street light fixture at the end that provides for the illumination of the roadway. There is no base or other decorative element of this pole. This basic system has been in place since mid-century with a few iterations, including fluted poles.

A City's streetlight system is part of the urban landscape; it can either be used to define or blend into the fabric of this landscape. In Los Angeles the standard streetlight has typically done the latter. The basic light pole has also proved to be the "hat rack" of the city, convenient for the attachment of a great variety of elements including cameras, street signs and banners.

Now, as the age of technology accelerates, the streetlights in the City of LA have the potential to hold a range of so-called Smart City elements. The standard pole is ready to take on a new form.

AUTOMATIC BEAUTY¹: A HISTORY OF STREETLIGHT DESIGN IN LOS ANGELES

Angelenos with even a passing interest in the shape of the public realm know that the history of streetlight design in the city is unusually rich: a point of civic pride. This section of the competition brief will attempt to do some justice to the variety of designs that have graced (and continue to grace) the streets of Los Angeles. But it is possible to make a stronger case than stylistic range or eclecticism for the significance of streetlight design in Los Angeles history. Streetlights represented a widespread early effort by the City of Los Angeles, its departments, boards, commissions, successors and assigns to make an argument for the importance of aesthetic ambition in the public realm, as opposed to the idea that designing or illuminating streets is fundamentally a utilitarian exercise.

Years before eye-catching bridges designed by the city engineer Merrill Butler were built spanning the Los Angeles River or architects such as John and Donald Parkinson and Bertram Goodhue brought world-class design to new public buildings in the city, Los Angeles began using the approval, distribution, and installation of streetlights to advance a series of ideas about the importance of design in the public right of way — and to sketch out some new ideas about the kind of city, as the 20th century dawned and its population skyrocketed, it aspired to be.

It is certainly true that many of the best-known early designs were either designed or financed by figures outside city government. This was especially the case once a sort of streetlight arm's race emerged in the 1920s, with nascent business districts and new residential subdivisions attempting to outdo one another with the decorative elegance of their new street lighting. The result was a variety of types and styles rare among major American cities.

That in turn brings us to one of the central goals of this competition: to deliver the same level of ambition that has long marked private or semi-private production of streetlights in the city to the design of the City's standard lighting pole, and in the process distribute well-designed streetlights more equitably across the neighborhoods of Los Angeles. If the story of street lighting in Los Angeles, as the historian and preservation architect Daniel Prosser has observed, can be divided into three significant eras, it is our hope that the design that emerges from this competition as the new City standard will mark the beginning of a fourth important period.

The first era, one of gas lamps and experiments in electric lighting, begins in the 1860s, when Los Angeles had a population of fewer than 10,000 people, most of them living in a concentrated area near the historic Plaza, the L.A. River, and what is now downtown. In 1867 the Los Angeles Gas Company, a private concern operating under a franchise given by the City and a precursor of today's Southern California Gas Company, installed gas street lamps around the historic Plaza and major thoroughfares, ultimately adding more than 130 to the cityscape by 1873. These gas lamps -- using a technology introduced in London in 1807, leading traditional oil lanterns to begin to disappear -- were lit by a traveling lamplighter on a nightly basis. The gas in early versions was made from asphalt and later with oil.

¹ The phrase "Automatic Beauty" is drawn from the Donald C. Tillman quote on page 2 of this brief.

In the 1880s the advent of direct-current electric arc lighting changed the trajectory of streetlight design -- lifting streetlights, literally, to new heights. So-called Brush lamps using this technology produced such an intensely bright light that the masts carrying them rose as high as 150 feet above the sidewalk, so as not to blind pedestrians. Typically these lights had three lamps, producing a level of illumination, even from that height, similar to a full moon. Sometimes they were referred to as “moonlight towers.”

Los Angeles was anxious during this period to join the ranks of significant American cities, an aspiration that directly shaped the debate over L.A.’s streetlights. By 1881, the year the Los Angeles Times began publication, San Jose, then roughly as big as Los Angeles, had managed to install a single Brush tower, a fact that drove the Times to fits of envy. One front-page article early in 1882 carried this headline:

ELECTRIC LIGHT

Los Angeles Wants And Must Have One

In another story soon after, the Times emphasized both the power of the Brush lamps and the compact size of the Los Angeles of that period by noting that “but one tower placed on Temple Hill would give light to the entire city.” One February day in 1882, the Times devoted much of its front page to a report from San Jose celebrating this giant light pole and accompanied by a detailed illustration. According to Eddy S. Feldman’s excellent 1972 history, *The Art of Street Lighting in Los Angeles*, this picture “was the first illustration ever used by the paper in a news story.” Ultimately 36 of the Brush lamps were installed in Los Angeles, 17 of which reached the full height of 150 feet.

The difficulty of maintaining a streetlight of that size is not difficult to imagine, and the towers began to be phased out in the early years of the 20th century. This made way for the second important era in this history, one based on an incandescent lamp supported on a decorative post. This new approach brought a decidedly architectural sort of sophistication to the task of illuminating the streets and sidewalks of Los Angeles.

Relying on newly reliable alternate-current incandescent lighting, these streetlights, known as electroliers, directly followed the logic of the neo-classical architecture then in fashion; the streetlight was reimagined as a classical column, with base leading to a shaft and then, at the top, a collection of lights, inside (typically opaque) glass globes, standing in for the capital. Sometimes they were topped by finials or other decorative elements.

In contrast to the Brush lamps, the electroliers gave off a warm but weak light: typically less than 100 candlepower, in contrast to the 3,000-candlepower force of the Brush lamps. This had at least one positive byproduct, since the new streetlights, fabricated by the local company Llewellyn Iron Works and nicknamed “Llewellyns,” had to be bunched closely together.

“The result was a row of highly visible, evenly spaced lamp standards at pedestrian scale,” Prosser writes, lending the boulevards of Los Angeles “a degree of elegance previously unknown.”





**Broadway
Electrolier**

In 1905 the City installed more than 130 electroliers along Broadway, an effort financed by the Broadway Boulevard Association, which organized an assessment of its members to raise the funds. This became a typical arrangement, with private developers or groups of merchants paying the city to install lights which they believed would bring not just illumination but sophistication and in turn be good for foot traffic and business.

This period also marked the beginning of high-design streetlights; earlier concerns about taking care of basic safety and technology now gave way to what Feldman calls “the city’s first incandescent ornamental system.” Hill, Spring, and Main streets soon installed similar lighting in an effort to compete with Broadway, producing a nighttime effect that began to draw wide notice. In *The City Beautiful*, his extensive 1909 report on Los Angeles to the Mayor, the City Council, and the Board of Municipal Art Commissioners, the journalist and urban theorist Charles Mulford Robinson singled out L.A.’s street lighting for praise, calling Los Angeles “the most beautifully lighted city in the world.” He added: “The lights are so fine, the effects on the city so beautiful and so rare in this country, that they deserve all the protection and development you can give them.”

A decade later a gas-filled lamp called the Mazda C emerged as a significant upgrade over the incandescent bulbs that had filled the early Llewellyns. Providing stronger light and more reliability, the Mazda C helped propel a new version of the electrolier featuring dual upright lamps, modeled on torches. It wasn’t until 1911, with the establishment of the Board of Municipal Art Commissioners, that the Los Angeles began a formal approval process for new streetlight designs. The City’s role in this realm grew again in 1916 when it took on the responsibility of delivering municipal power to streetlights. In August of that year the City installed its own streetlights for the first time, lighting Sycamore Park in northeast Los Angeles.

In 1925 the City created the Bureau of Street Lighting, the sponsor and organizer of this design competition. The primary task of the new office was to provide power and maintenance to streetlights that had been chosen (and their installation funded) by developers from a list of City-approved designs. It was also around this time that Los Angeles began installing a basic, utilitarian streetlight, frequently made up of a simple lamp attached to a timber pole and paid for from the city’s General Fund. The result, according to Prosser, “was that the poorer areas of the city had a sparser and less attractive system of street lighting than the better-off neighborhoods.”

As Los Angeles grew quickly in the latter half of the 1920s, streetlight designs proliferated and became central to efforts by commercial districts along Wilshire Boulevard and in Westwood Village to distinguish themselves from other, older sections of Los Angeles. Often these poles included special attachments so they could carry wires for the region’s expansive streetcar network -- one kind of electrified modernism supporting another.



New subdivisions, too, used specialized electroliers to mark their aesthetic (and class) aspirations. Upscale residential districts are still recognizable by their handsome upright designs from this period, many featuring acorn-shaped globes above poles with fluted, classically inspired shafts. (Reproductions often stand in these days for the originals.) The profusion of streetlight styles was such that by 1925 the City Electrician, R.H. Manahan, would complain that “there are too many designs approved for Los Angeles at present.”

In 1936, electricity produced by Hoover Dam, completed the year before, allowed the City to illuminate more territory by streetlight. That same decade, two significant changes paved the way for the post-World War II designs to come. The first saw upright forms give way to pendants -- with lamps in the shape of teardrops, facing downward toward the street and sidewalk -- attached to horizontal arms extending from the pole. The second change was in the technology of the lighting itself, with High-Intensity Discharge lamps that ignited a gas (mercury vapor when these so-called HIDs first came onto the scene) taking the place of incandescents.

The new teardrop luminaires that relied on both of these changes were more powerful than the earlier streetlights, providing 400 watts of illumination. They were also longer-lasting, needing replacement every four years instead of once or twice per year. In their first decades of existence streetlights had been akin to landscape as a presence in the public realm, requiring frequent maintenance just as trees and planted medians do. By World War II they were beginning to behave at least a bit more like buildings, which is to say they needed the sort of attention measured in years instead of months, days or even hours.



**Benedict Canyon
Pendant**

The comparison to buildings is useful. Though historians have noted the wide variety of streetlights that emerged in Los Angeles in the period between the World Wars, that diversity is no match for the design range of the city’s most prominent architecture in those decades. There is a wider gap, stylistically and tonally speaking, between an Art Deco office tower by Claud Beelman and a Maya-Revival concrete-block house by Frank Lloyd Wright, or between a streamlined example of residential modernism by Richard Neutra and a Spanish Colonial pile by Myron Hunt, than between a Five-Globe Llewellyn and a Benedict Canyon Pendant. The organizers of this competition are keen to see not simply whether the entries include any nods to classicism but indeed whether the range of streetlight design approaches, already wide in comparison to other American cities, might be extended even further in the 21st century. Even as we seek a new standard pole, we hope to choose that standard from a rich variety of proposed options, some of which may include references to history or new approaches to ornament or decoration.

The years following World War II brought another population explosion to Los Angeles. With it came a third era of significance in streetlight design, based on advances in HID technology. Some new designs were linked in spirit to the Mid-Century Modernism of the region’s newest residential

architecture while others were merely more efficient versions of what had come before. The streamlined forms of postwar streetlights, in other words, were sometimes produced by an interest in modernism and sometimes merely by a desire, assisted by new lighting technology, in moving away from ornamentation in the name of efficiency.

The basis of this streetlight in terms of design was the “davit,” a name borrowed from a hoist used in boating. It used a streamlined version of the pendant electrolier, with its arm extending horizontally from the pole and a lamp facing down toward the street. Over time, especially after sodium replaced mercury as the most common gas in HID lighting, these lights grew more powerful. Lamps were housed inside larger optical assemblies that included prisms to direct the light more broadly across the landscape. This allowed for an increase in size – higher poles with longer arms, placed further apart – appropriate to the broader boulevards of the newer suburban districts. The result was a return of sorts to the earliest Los Angeles electric streetlights, the Brush lamps, which also had little connection to pedestrian scale.

The most common davit form, familiar by the 1960s, was known as the “cobra head.” As used in the standard streetlight design the result was a skinny unadorned pole holding a curved horizontal arm

that extended toward the roadway and held a large optical assembly. The utilitarian design of this form seemed to concede that the focus of urban design on Los Angeles streets was the car, rather than the pedestrian or some careful balance among several kinds of users of the public right of way. Unlike several versions of upright



Cobrahead Streetlight

streetlight design or clusters of globes atop some Llewellyns -- approaches that tended to cast light ecumenically -- this light was in service solely of the automotive realm.

Los Angeles was not alone in this shift of emphasis. In his 1965 book *Urban Design: The Architecture of Towns and Cities*, Paul R. Spreiregen observed that American cities on the whole had “completely neglected pedestrian lighting” for several decades. He urged planners and urban designers to remember that effective streetlight design “is not only a matter of of a fine pole and lamp—it is a matter of the total appearance of the street and road and its lights seen together.” This competition asks entrants to consider both the automotive scale and all users of the sidewalk and keep that “total appearance of the street” in mind.

It was around this period that the city first began requiring streetlights to be installed as part of all new development projects. There may be native Angelenos, born in the postwar period, who regard the cobra head with some degree of nostalgia, but the practicality of its basic form, as typically installed, seems to repel the very idea of emotional attachment. Nonetheless, custom versions of

the davit streetlight did bring some innovation and charisma to streetlight design in this period. Particularly in newly developed parts of the city or in sections remade by redevelopment, such as Bunker Hill, streetlights were able to achieve both formal efficiency and a certain grace.

The Wilshire Double, with dual davits, and the Van Nuys, with triple, are among the most impressive examples, though the most effective design from this period is arguably the Century City Special, from the 1960s. It was made of aluminum -- Alcoa was a sponsor of the Century City development project -- and featured a single sweeping form combining pole and arm, with a large, white, globe-shaped pendant bulb. It was an effective rejoinder to the idea that a Los Angeles streetlight, to be elegant as well as practical, needed to take its cues from classicism. Here the division of the streetlight into base, shaft and capital was dispensed with entirely, producing a streamlined form that had more to do with chairs by Charles and Ray Eames or even aerospace design than with earlier lighting examples from the streets of Los Angeles.



Century City Special

In rare cases, such as the Hollywood Boulevard Special, with its row of oversized stars, a gesture owing something to Pop Art, some ornament did sneak back into the equation. To the extent that the decorative impulse suggested by that design was connected to an emerging post-modernist sensibility, which saw architecture of the 1970s and 1980s begin to incorporate ornamental details and references to history, it was no surprise that in the years that followed Angelenos began to rediscover examples from the golden age of streetlight design in the city. Developers of new residential and commercial projects are now able to choose from a list of BSL-approved streetlights that includes a number of historic designs in reproduction.

The 1970s also gave rise to concerns, first raised by astronomers, about light pollution and the effects of urban lighting on our ability to see stars in the night sky and on humans' circadian rhythms. This led in turn to worries about how bright lights might affect wildlife, particularly nocturnal animals. This competition aims to be sensitive to these concerns and other issues raised by the dark-sky movement.

Among the most significant milestones in street lighting in Los Angeles came in 2009, when BSL began installing lamps employing Light Emitting Diodes, or LEDs. (Across the country, the adoption of LED lighting was a key element of the American Recovery and Reinvestment Act of 2009, the so-called stimulus package approved the U.S. Congress in response to the economic crisis of 2008.) Smaller, lighter and more efficient than the lamps they replaced, LEDs represent a leap forward in lighting technology as great as any in the history of streetlight design in Los Angeles. They also raised questions, when they were first installed, about the tone of the light they cast and even produced some



Van Nuys Triple

nostalgia for the diffuse effect of sodium lamps; over time, however, LEDs have proved able to balance energy-efficiency with light quality.

In Los Angeles streetlight LEDs are now in the range of 3,000 Kelvin, a drop from 4,000 Kelvin when LEDs were introduced a decade ago. (A higher Kelvin number is associated with a bluer and in some cases harsher light, a lower one with a warmer, yellower tone.) We encourage competitors to consider the relationship between the design of the streetlight and its various components and the particular quality of light produced by the LED systems now in operation in the City of Los Angeles.

Indeed, in our view the design implications of the shift to LED-powered streetlights have yet to be fully explored. Certain lighting projects here and around the country -- a new streetlight chosen for New York City in a 2004 competition as well as new streetlights for Los Angeles International Airport Central Terminal Area, installed in 2016 -- have demonstrated new design avenues made possible by LEDs. Yet much remains to be achieved.



**LAX Curbside Appeal and
Roadway Improvement Project**

This competition is well timed, we think, to take advantage of new urban-design opportunities afforded by continuing technological advances in energy-efficient lighting. At the same time it will require competitors to resolve, or at least grapple with, a seeming contradiction in the design of contemporary streetlights, in Los Angeles as elsewhere. LEDs are small and light enough to be carried on a narrow and streamlined pole. Yet in other ways we are looking to streetlights to help us achieve more objectives in the right of way than ever. These include a renewed focus on pedestrian amenities along, and accessibility for all users of, L.A. streets; designs that would allow the poles to hold shade sails or other cooling devices, a pressing need in many parts of Los Angeles as climate change brings more days of extreme heat; the addition of charging equipment for electric vehicles or sensors to measure air quality or lower the intensity of streetlights during a full moon; and spaces for the written word, to make room for poetry about Los Angeles, for instance, or descriptions of community history or nearby architectural landmarks.

This competition takes pains to avoid a prescriptive approach. We would be pleased if we received a range of entries -- streamlined, elegant designs for a new streetlight with a modernist or Minimalist sensibility as well as ones including nods to history or contemporary culture. We encourage designs that test whether a new era of design ambition, with or without ornament, is possible for the Los Angeles streetlight. There has been an assumption that thoughtfully designed streetlights won't be cost-effective compared to utilitarian ones and that, as a result, the days of striking streetlight design are over. Yet as Feldman reminds us, "The City's purchasing power in this respect is something to be reckoned with."



The key in all cases will be a design that is able to be produced efficiently and cost-effectively at volume. Our goal is to introduce a new standard worthy of the rich history of streetlight design in the city -- and worthy, one day, of inclusion in any summary of the ways in which Los Angeles began to turn renewed attention and investment to the design of the public realm in the first decades of the 21st century.



Further reading:

The following resources may be of interest to applicants:

- A history prepared by the Bureau of Street Lighting: <http://bsl.lacity.org/history.html>
- Photographs of historic L.A. streetlight designs: <http://bsl.lacity.org/photos.html>
- Daniel Prosser’s detailed streetlight history, prepared for the Department of City Planning’s Survey L.A.: http://preservation.lacity.org/sites/default/files/Street%20Lights%20and%20the%20Bureau%20of%20Street%20Lighting%2C%201900-1980_0.pdf
- Eddy S. Feldman’s 1972 book *The Art of Street Lighting in Los Angeles*, published by Dawson’s Book Shop and available from the Los Angeles Public Library: <https://ls2pac.lapl.org/?section=resource&resourceid=20173742¤tIndex=0&view=fullDetailsDetailsTab>
- Details of the Los Angeles World Airports’ “Curbside” program, which included the introduction of a newly designed streetlight in the Central Terminal Area: <https://www.lawa.org/-/media/lawa-web/projects-and-reports/files/lax-curbside-appeal-project---factsheet.ashx?la=en&hash=0F12E26580DC4B1F5A9E269091C3848CC63177DD>

GENERAL INFORMATION

The L.A. Lights the Way design competition features three levels of competition.

Professional Competition

The Professional Competition is organized to select a design for fabrication and ultimate use as the standard streetlight by the City of Los Angeles, its departments, boards, commissions, successors and assigns. The competition will be completed in two stages, as detailed below.

Professional Student Competition

The Professional Student Competition will be open to students enrolled in undergraduate (two- or four-year) or graduate programs at the college or university level, located in Los Angeles County. The applicant's educational institution must be listed as an eligible school registered with the L.A. Lights the Way program. (See Appendix E.) This competition will comprise a single stage. The details of this competition and how to enter will be detailed in Appendix C: Professional Student Competition Program.

Student Competition

The Student Competition will be open to students enrolled in high schools located within the City of Los Angeles; the high schools do not necessarily need to be part of the Los Angeles Unified School District. The applicant's high school must be listed as an eligible school registered with the L.A. Lights the Way program. (See Appendix G.) This competition will comprise a single stage. The details of this competition and how to enter will be detailed in Appendix E: Student Competition Program.

PROFESSIONAL COMPETITION

The instructions and guidelines in this section refer to the Professional Competition. All applicants agree to abide by the conditions listed below. For the purposes of this competition brief, the term "applicant" applies to both individual applicants and teams of competitors who come together to submit a single application.

REGISTRATION

In order to qualify for the competition, each applicant must register using the registration form found at www.LAlightstheWay.org. Once registration is complete, applicants will receive an email with a unique identification number and instructions to complete the submittal process. The competition will include a \$250 entry fee payable to the City of Los Angeles Bureau of Street Lighting. The email with your unique identification number will provide you with these instructions.

Registration and the submittal of the entry fee must be completed by Jan. 10, 2020 at 5:00pm PST. Below is the anticipated timeline for the competition as a whole; the City reserves the right to adjust it throughout the competition. If any adjustments are made to the timeline, all applicants will be notified by email.

ELIGIBILITY

Professional category: The City of Los Angeles invites applicants from around the country and the world; residency in the City or County of Los Angeles is not required. That said, applicants should familiarize themselves with the specific history and current protocols of street lighting in Los Angeles. Though individual applications are permitted, we encourage the formation of teams that include experts in industrial design, lighting design, and engineering; licensed architects are also encouraged as team members. Successful entries will combine design innovation with practical knowledge about how to see their proposals fabricated and installed .

TIMELINE

This is an estimated timeline and the City retains the right to modify this timeline during the course of the competition. All updates will be provided on the website and send to the applicants.

- **November 20, 2019:**
Official launch of the L.A. Lights the Way competition; website www.LALightstheWay.org goes live with competition brief and entry instructions
- **January 10, 2020:**
Deadline for applicants to complete the registration process, including entry fee
- **March 6, 2020:**
Stage I Proposals due
- **Week of March 9, 2020:**
Jury meets to consider Stage 1 Proposals
- **March 16, 2020:**
Shortlist of up to four finalists announced to advance to Stage II
- **Week of March 16, 2020:**
Stage II begins. Technical Review Panel meets to consider finalists' proposals
- **April 1, 2020:**
Feedback from Technical Review Panel is sent to finalists and jury
- **May 25, 2020:**
Stage II proposals due
- **Week of May 25, 2020:**
Jury meets to review Stage II proposals
- **June 2020:**
Announcement of winning design

COMPETITION JURY, IN ALPHABETICAL ORDER:



Danielle Brazell

*General Manager, City of
Los Angeles Department
of Cultural Affairs*



Frederick Fisher

*FAIA, principal, Frederick
Fisher and Partners
Architects*



Aura Garcia

*Commissioner, Vice
President, Board of
Public Works*



Christopher Hawthorne

*Chief Design Officer, Office
of Los Angeles Mayor Eric
Garcetti*



Norma Isahakian

*Executive Director, City
of Los Angeles Bureau of
Street Lighting*



Alan Loomis

*City Urban Designer, City
of Santa Monica*



Ellen Wright

*AIA, Director of Terminal
Planning, Los Angeles
World Airports*

(Jury bios may be found in the Appendix.)

HONORARIA AND AWARDS

Professional category: Each applicant that advances to Stage II will be named a Finalist in the competition. Each Finalist team will be expected to refine its proposal and respond to feedback from the Technical Review Panel. After Stage II is complete, one applicant will be named the winner of the L.A. Lights the Way competition and awarded a one-time cash prize of \$70,000. The other Finalists will receive an award of \$5,000 as the runner-ups. In addition, one Honorable Mention winner, chosen after the first round for design excellence but not advanced to Stage II, will receive an award of \$2,500.

COMPETITION ADVISOR

The advisor for this competition may be reached at LAlightsttheway@lacity.org. The competition advisor will be responsible to monitor the progress of the competition, conduct an open house event, answer any questions from competitors, issue clarifications, and give instructions to the jury.

ANONYMITY

Applicants will remain anonymous during the full extent of the review process. All applicants must use the identification number given to them during the registration process for Stage I and the identification number given to them by the Competition Advisor for Stage II. No member of the jury shall be in communication with any competitor after March 6, 2020. Any competitor who attempts to contact a juror will be disqualified from the competition.

OWNERSHIP

The City of Los Angeles, its departments, boards, commissions, successors and assigns retains the right to use the winning streetlight design in the City of Los Angeles. The winning design may be used for manufacturing by the City at its discretion. The City may make adjustments to the final design to account for manufacturing or other issues. The finalists and the winner will be given credit on the Bureau of Street Lighting's Website and in press releases announcing the results.

All drawings, materials submitted in either Stage of the competition shall become the property of the City of Los Angeles, its departments, boards, commissions, successors and assigns without restriction or limitation of their use. The competitor waives all rights for future compensation for or use of the artwork submitted. All submissions must be accompanied by Attachment B: Ownership of Materials.

PROGRAM DESCRIPTION

The required program for the L.A Lights the Way Competition includes one streetlight pole. The competition may include a new fixture/luminaire design as well. The Competition's complete design range includes the pole, arm, fixture, and base, as well as required and recommended elements listed below. Stage I of the Competition will cover the entire design range. Stage II focuses on the technical feasibility of the design proposals.

This competition is organized to select a new streetlight design to replace the City's standard streetlight. As the lifecycle of currently installed standard streetlights ends, the City will replace them with the new streetlight design. The City will install the new standard streetlight in other locations as well, for example to accompany certain new construction. The new design must work in a variety of locations in varying conditions and be compatible with a diverse urban landscape.

The new standard streetlight must respond to lighting and safety requirements as well as the size and geometry of the city's blocks and streets. The City asks applicants to submit designs that balance pragmatic and technical concerns with the aesthetic and forward-looking vision of the City of Los Angeles. All applicants must be cognizant of vandalism and include elements that are durable and maintenance-friendly.

Required elements:

- **Project description** (no more than 500 words) summarizing the applicant's approach to the competition
- **Luminaire/Fixture** - The proposals may include a new fixture design. The competitor is also welcome to use one of the City's standard LED fixtures. The list of these fixtures can be found at http://bsl.lacity.org/downloads/led/municipalities-utilities/Approved_LED_Catalog_081319.pdf
- **Pedestrian Fixtures** - Pedestrian fixtures are mounted on roadway street lights oriented over the sidewalk area to illuminate the pedestrian pathway. The design submittals shall include a rendering with a pedestrian fixture attached. As above, proposals may include a new pedestrian fixture design or one currently approved.
- **Cultural Placard** - For lack of a technical term, a "plaque" to carry text -- poetry, references to community and architectural history of particular communities, or some other means of conveying text, with a particular emphasis on legibility for pedestrians and others traveling on sidewalks. Applicants shall provide suggested size, color, and materials for the piece. The following are guidelines for this piece.
 - The design must be at or near reading level.
 - The color and material must be durable for a hostile urban environment including dirt, vandalism and graffiti.
 - The method to replace the placard for repair or updated text should be discussed in the proposal

- .
- **LED strip**
 - Recommended 3-foot strip.
 - The proposal should recommend the appropriate height from the ground.
 - Colors can change for context of event and emergencies
 - It should be visible from 500' away.
- **Shade Sail** - Hardware to hold shade sails or other devices to produce or extend shade. The shade sail is anticipated to be installed at a height of 16'. This may be included separately or as part of the pedestrian fixture.
 - Applicants shall submit a rendering of pole design with shade sails and must include material types used, especially for the hardware connection to the pole itself. It is recommended that applicants propose wind-resistant shade materials. Also note that the City has not committed funds to the production or installation of shade sails, but if a business improvement district or neighborhood wishes to invest in shade sails, they may be piloted in their communities.

Recommended additional elements:

These elements are noted below and are not required to be included in the submittal, although drawings that include them are permitted.

- Hardware or other attachment to hold solar panels
- Parking signs
- Wayfinding signs
- Air Quality Monitors
- EV Charging Stations
- Cameras
- Digital signage and public communication
- Transportation Optimizer (real-time traffic monitoring)
- Communication Equipment Co-location (4G and 5G antennas and radios) - The final pole design may be altered for those locations that the City will need to place 4G and 5G antennas and radios internal to the pole.
- Elements that aim to lower light pollution, promote Dark Sky goals, account for moonlight, and take into account the welfare of wildlife.

Additional information:

- In order to meet public safety standards the pole's design must adhere to the following criteria:

- The pole must have a height of 30' to 32'.
- The pole must have an arm that reaches out 4' from the pole.
- The end of the 4' arm must be a 2.375" OD tenon.
- The competitor must designate the material used for the streetlight (preferably a recyclable, sustainable material that reduces environmental impact and mitigates operations and maintenance issues such as copper wire theft and rust).
- The competitor must designate at least one color for the streetlight pole. The competitor may include up to three colors. Each additional color will need its own set of renderings.
- Other factors to keep in mind:
 - Streetlights are typically placed with the centerline 2' behind curb face.
 - A base for the pole is strongly recommended.
 - The handhole for access to wiring may be placed in the pole at 16'.
 - Steel poles typically will use 7 or 11 gauge.

COMPETITION FORMAT

STAGE I: SUBMISSION

1. Stage I Submission Requirements

Competition entries may include colored drawings or renderings or other electronic format and design descriptions:

- First page shall include a project description (no more than 500 words) summarizing the applicant's design approach to the project

The following information is required for Stage I Submissions

- Material and component identification
- Indication of colors and finishes

Each applicant's entry shall include at a minimum five (5) renderings of the Streetlight Pole design with the following variations:

- Streetlight Pole design with fixture (newly proposed fixture or one already in use by the City) without other attachments, adhering to measurements noted above.
- Streetlight Pole design with pedestrian fixture (newly proposed fixture or one already in use by the City) attached
- Streetlight Pole design with one 8' x 3' banner attached
- Streetlight Pole design with EV Charging Station and one banner as above.
- Streetlight pole design with a "Shade Sail" or other shade element, including hardware to affix that element to the pole

Applicants are encouraged in these renderings to show the proposed streetlight in the Los Angeles context.

2. Submission and Deadline

Competition information and directions are available on www.LALightsttheway.org. All entries may be submitted electronically by email to LALightsttheway@lacity.org before 5:00 p.m. (PST) on 03/06/2020 or mailed/taken to:

Bureau of Street Lighting

LA Lightpole Design Competition
1149 S. Broadway Ste 200
Los Angeles, CA 90015

Late entries will not be accepted. Applicants must make adequate allowance for the time involved in submitting their entries electronically or in person.

3. Questions and Answers

Applicants may pose questions about the competition to the Competition Advisor via the email address LALightstheWay@lacity.org between the following dates: November 20, 2019 to January 6, 2020. All relevant questions will be published alongside answers from the competition organizers on the competition Website in January, 2020.

The Bureau will host an event on January 6, 2020. Time and Location is TBD. This event will allow applicants to ask questions and request clarifications. The details of the events will be sent to all registered applicants by January 1, 2020. If you are not registered please email the competition advisor to be invited to this event.

A similar opportunity will be available for applicants that advance to Stage II.

SELECTION CRITERIA

Selection criteria for Stage I:

- **25%** Quality and feasibility of the structural and material elements of proposal
- **25%** Quality and feasibility of the lighting-design elements of the proposal
- **20%** Visual coherence of the proposal
- **15%** Originality and strength of the proposal's design vision
- **15%** Creativity and feasibility of the proposal's strategy for incorporating the full range of programmatic requirements and optional features

STAGE 2 PROPOSAL

Following Stage I, the City of Los Angeles will invite up to four applicants to advance as Finalists to Stage II, which will include an assessment of each Stage II proposal by a Technical Review Panel convened by the Bureau of Street Lighting. These assessments will be shared with Finalists and with the jury. Applicants are then required to refine their proposals in response to these assessments and submit the updated design by the Stage II deadline of May 29, 2020. The jury will meet a second time to select a winning design, which will be subject to approval by the Cultural Affairs Commission.

Stage II Submission Requirements

- Digital Copies of technical report, presentation display, and digital powerpoint presentation submitted electronically.
- Report for Technical Review Panel.
- Presentation Display Board. A mock-up of basic configuration of full scale streetlight pole on one 22" x 28" display board. This will be presented to the Cultural Affairs Commission.
- Digital PowerPoint Presentation.

TECHNICAL REVIEW PROCESS

The technical review panel will consist of a Bureau of Street Lighting staff and industry expert(s). The panel will provide comments on the feasibility of each Finalist design to the jury.

Structural Requirements

The applicant shall submit the following information and details in Stage II.

- **SHOP DRAWING(S)** of the poles should be submitted.
 - Identification of all materials. This shall include standard designation including (standards) testing and materials or equivalent reference, mechanical properties, allowable stresses, and any other pertinent characteristics. Yield strength shall be min. 40,000 psi.
 - Identification of all shapes. Finishes shall comply with ASTM A123, and Sections 310-1 through 310-5.3 of the Standard Specification for Public Works Construction (Greenbook).
 - Height of pole: from top of pole to bottom of shaft (and from top of pole to bottom of base if applicable to Competitor's design)
 - Outside dimensions of pole's shaft at top
 - Outside dimensions of pole's shaft at bottom
 - Foundation mounting detail (including base detail if applicable to Competitor's design)
 - Connection detail at shaft for any device used to mount or attach luminaire, including mounting height
 - Weight of luminaire and effective projected area (EPA) if submittal includes a fixture design.
 - Luminaire arm length and outside diameter and thickness
 - Weight of pole (shaft + any applicable base) and thickness
 - Typical details of main structural elements
- **FOUNDATION DESIGN** - Stage II will need to include a Foundation Design. The Stage II submittal process will need to include a Foundation drawing and associated Structural Calculations.
 - The foundation design should not be deeper than 5' and may include rebar.
 - All calculations shall conform to AASHTO's Standard Specifications for Structural Supports for Highways Signs, Luminaires and Traffic Signals except as specified and/or modified for the Program
 - The foundation design may use the following geotechnical conditions:
 - Lateral bearing pressure: 100 psf/ft, Vertical bearing pressure: 1500 psf
- **STRUCTURAL CALCULATIONS** (Pole and Foundation)
 - Calculations shall be prepared for all load combinations for each rendering submitted. The calculations must be in accordance with the most recent AASHTO.
 - Stress analysis at the bottom of the pole demonstrating:

- Structural performance of the materials proposed for the design
- Stress analysis of the shaft to base detail demonstrating the structural performance of the materials proposed for the design
- Stress analysis of the pole, including analyses in any section of the pole where significant changes in dimensions, shapes, or materials occur.
- Stress analysis of any other major member of the Competitor's design (if included in the Competitor's design) , including but not limited to luminaire and its mounting device
- Compliance with California Building Code Section 1806
- Where required by the characteristics of the Competitor's design, calculations for local effects such as buckling shall be performed.
- Where required by the characteristics of the Competitor's design, stability and vibration calculations shall be performed
- All calculations shall conform to AASHTO's Standard Specifications <http://bsl.lacity.org/downloads/business/BSLDesignStandardsAndGuidelines0507Web.pdf>

The jury will then meet to determine the winner of the competition.

SELECTION CRITERIA

Jury selection criteria for Stage II:

- **30%** Technical review/structural and material elements (includes fabrication and installation)
- **30%** Technical review/lighting
- **20%** Visual coherence of the proposal
- **10%** Originality and strength of the proposal's design vision
- **10%** Creativity and feasibility of the proposal's strategy for incorporating the full range of programmatic requirements and optional features

APPENDIX A

PROFESSIONAL JURY BIOS



Danielle Brazell is the General Manager of the City of Los Angeles Department of Cultural Affairs (DCA), reporting directly to the Mayor and leading a full time staff of 35. Ms. Brazell works with the progressive arts agency's Community Arts, Public Art, Grants Administration, and Marketing and Development Division Directors to oversee a \$56 million portfolio of facilities, programming, and initiatives providing arts and cultural services in Los Angeles. Prior to being appointed to this position in the summer of 2014, Ms. Brazell was the Executive Director of Arts for LA. Under her stewardship, Arts for LA became a formidable coalition advancing the arts in the largest county in the country. Her additional professional experience also includes working as the Artistic Director of Highways Performance Space and as the Director of Special Projects for the Screen Actors Guild Foundation."



Frederick Fisher, AIA, FAAR is an American architect whose professional practice is headquartered in Southern California. Fisher is most noted for building seminal academic institutions, museums, and contemporary residential projects throughout the United States, Europe, and Asia. His approach to architecture comes from a broad cultural and social perspective. Frederick received his Bachelor of Arts degree from Oberlin College and a Master of Architecture degree from UCLA. He chaired the Environmental Design Department at Otis College of Art & Design and has taught at Harvard, Columbia, USC, UCLA, and the Southern California Institute of Architecture (SCI-Arc). He is currently the Principal of Frederick Fisher and Partners Architects.



Aura Garcia has dedicated her career to the advancement of her community through the education sector – most recently as executive consultant and grant writer in the Office of the President at Los Angeles Mission College. She began her professional career at the Los Angeles Education Partnership, where she secured funding and resources for the launch of the FamilySource Centers, which provide services and support for low-income families. Garcia also served as a Commissioner on the City's North Valley Area Planning Commission. Prior to that, she worked as Mayor Eric Garcetti's East Valley Area Representative and Regional Manager in Garcetti's Office of Public Engagement. She holds a Bachelor of Arts in Interdisciplinary Child Development from California State University Northridge and a Master's Degree in Executive Leadership from the University of Southern California. She is currently a City of Los Angeles Vice President, Board of Public Works Commissioner.



Christopher Hawthorne is the first Chief Design Officer for the City of Los Angeles, a position appointed by Mayor Eric Garcetti. Prior to joining City Hall, he was architecture critic for the Los Angeles Times from 2004 to early 2018. He is Professor of the Practice at Occidental College, where since 2015 he has directed the Third Los Angeles Project, a series of public conversations about architecture, urban planning, mobility, and demographic change in Southern California. A frequent

APPENDIX A

PROFESSIONAL JURY BIOS

collaborator with KCET-TV in Los Angeles, he wrote and directed the hour-long documentary “That Far Corner: Frank Lloyd Wright in Los Angeles,” for which he received an L.A. area Emmy Award in 2019. His other professional honors include a mid-career fellowship from the National Arts Journalism Program at Columbia University, the Bradford Williams Medal from the American Society of Landscape Architects, and a Residency in Criticism at the American Academy in Rome. Hawthorne grew up in Berkeley, Calif. and holds a bachelor’s degree in political science from Yale, where he also studied architectural history and theory.



Norma Isahakian, PE is the Executive Director for the City of Los Angeles, Bureau of Street Lighting. She is responsible for the design, operations and maintenance of over 220,000 streetlights in the City of Los Angeles. Norma has been responsible for delivering the Bureau’s largest programs including LED and High Voltage Conversion, Remote Monitoring Device Attachments, EV Charging Stations on street lights, Colocation of Communication attachments and Sensor Testing/SMART CITY Development. She oversees the Bureau’s Assessment Fund and annual budget of more than \$65 million. Mrs. Isahakian is a graduate of Loyola Marymount University, where she received a BS in Electrical Engineering. She has a Professional Engineering License in the State of California.



Alan A Loomis, AICP, is an award-winning urban designer, planner and educator practicing in the public policy arena. Presently he is the City Urban Designer for Santa Monica, where he is spearheading “Promenade 3.0,” a re-invention of the iconic Third Street Promenade. Previously Alan led the urban design program at the City of Glendale, starting in 2005 as the City’s first on-staff urban designer. In Glendale, he personally managed the design review of over 30 significant projects, working with some of the most prominent architects in the region during regular crit sessions. Prior to Glendale, he worked with the Pasadena firm Moule & Polyzoides Architects and Urbanists. Since 2014 he has served on the Pasadena Design Commission, and since 2019 on the Board of Advisors to the Woodbury University School of Architecture.



Ellen Wright is a licensed architect and Director of Terminal Planning for the Capital Programing, Planning, and Engineering Group at Los Angeles World Airports. She is responsible for planning more than \$5 Billion worth of terminal improvements over the next 10 years. In addition to leading the Terminal Planning and Building Engineering Groups, Ellen oversees both the Public Art and Signage Programs for LAWA. Prior to joining the Airport Authority in 2003, Ellen worked as an aviation consultant for 18 years, serving clients at more than a dozen airports.

APPENDIX B

OWNERSHIP OF MATERIALS

I UNDERSTAND THAT All reports, documents or other materials developed, submitted, or discovered for this Call for Design shall be and remain the property of the City of Los Angeles, its departments, boards, commissions, successors and assigns, without restriction or limitation upon their use.

I represent that this is my original work and I am the author and contributor of all the designs in this submission. I understand that, by entering this contest I waive any and all rights to compensation for the designs submitted. I hereby grant that the City of Los Angeles, its departments, boards, commissions, successors and assigns, and their authorized agents and employees the right to use my designs and the right to enhance and modify the designs for the Call for Design, "Lights the Way" Design contest project, or any other publicity deemed necessary and appropriate for the event as well as any other materials produced or provided by the City of Los Angeles, its departments, boards, commissions, successors and assigns. I understand that my submission will not be returned. I understand that my designs/submission, if applied to as a streetlight design, may be altered from its original design or removed in the future for any reason, and I further understand that the City of Los Angeles, its departments, boards, commissions, successors and assigns shall not have any duty, obligation, liability to restore the streetlight design if removed from the system. I also authorize the City of Los Angeles, its departments, boards, commissions, successors and assigns to use my name in conjunction with the design whenever it is used, including during any publicity deemed necessary and appropriate. I understand that no monetary or other compensation beyond the cash prizes detailed in this competition brief will be offered to the winners or anyone entering this contest, and that I will have no financial gain or benefit from the production, distribution, and/or sale of the design. I hereby release the City of Los Angeles, its departments, boards, commissions, successors and assigns from any claims or demands associated with the artwork including, without limitation, the right of privacy or publicity.

Signature of all team members

Unique Identification Number

APPENDIX C

CITY OF LOS ANGELES STREETLIGHT DESIGN COMPETITION

(for Professional and Professional Student Registration)

REGISTRATION FORM

Competitor/Team Leader

Name of Firm/Team (optional)

Mailing Address

Team Members

Email Address

Phone Number

Signature

Identification Number
(City will Fill in this number)

Please email the registration form to LALightstheWay@lacity.org within one week you should receive an email with your unique identification number. Use this number for all your submittals. In signing this document and entering this design competition, the Competitor(s) agrees to the terms and Conditions contained herein.

APPENDIX D

STUDENT COMPETITION SUMMARY

The City of Los Angeles is inviting students to submit designs for a unique LA streetlight pole. The winners of the design contest will be presented Inspirational Awards and \$500 cash as the prize. The designs will be used to inspire the final LA pole design.

Student Competition

The Student Competition will be open to high school students in schools located within the City of Los Angeles, its departments, boards, commissions, successors, and assigns. The school must be listed as an eligible school that has registered with the LA Light the Way program.

School Competition Jury, in alphabetical order:

- **Jessica Caloza**, Public Works Commissioner Jessica Caloza
- **Nia Smith**, Mayor's Youth Sustainability Council
- **Megan Hackney**, Assistant Director, Bureau of Street Lighting
- **Christos Chrysiliou**, Director, Los Angeles Unified School District

Selection criteria:

- **35%** Originality and strength of the proposal's design vision
- **35%** Creativity and feasibility of the proposal's strategy
- **30%** Visual coherence of the proposal

Program Description

The program for the BSL Student Design Competition includes one basic streetlight model. The competition may include a new fixture/luminaire design as an option. The City's

basic streetlight currently is a tapered round galvanized steel pole that have a four foot arm with a standard street light fixture at the end that provides for the illumination of the roadway. There is no base or other decoration element of this pole. This basic system has been in place since the 1950 with few iterations that includes fluted poles.

The City would like students to design a new standard streetlight that will be unique for the City of LA and meet the following guidelines.

- The pole must have a height of 30' to 32'.
- The pole must have an arm that reaches out 4' from the pole.
- Streetlights are typically placed with the centerline 2' behind curbface.
- A base for the pole is strongly recommended.
- Placement for a cultural placard at 5' to 6' up on the pole. This placard will have an LA poem inscribed on it.
- The competitor must designate the material used for the streetlight (preferably a recyclable, sustainable material that reduces environmental impact and mitigates operations and maintenance issues such as copper wire theft and rust).
- The competitor must designate at least one color for the streetlight. The competitor may include up to three colors



Standard Streetlight

Required elements:

- **Streetlight** - The streetlight will be considered the main element of the design. There are certain criteria the streetlight design must meet.
- **Basic Elements** - These elements include the streetlight, luminaire, cultural plaque, LED Strip, LA logo or other marker to signify this is an LA pole.
- **Luminaire/Fixture** - The design may include a **new fixture** design or you can use the fixture to the right.
- **Pedestrian Fixtures** - Pedestrian fixtures are mounted on roadway streetlights oriented over the sidewalk area to illuminate the pedestrian pathway. The design submittals shall include a rendering with a pedestrian fixture attached.
- **Cultural Plaque** - For lack of a technical term, a “plaque” to carry text -- poetry, references to community and architectural history of particular communities, etc or some other means of conveying text, with a particular emphasis on legibility for pedestrians. The poetry selections for the new pole will be completed by the City’s Poet Laureate in the Spring 2020. This piece should be at a normal height level for reading.
- **LED strip**
 - Recommended 3-foot strip with LED lights. (Length).
 - The proposal should recommend the appropriate height from the ground.
 - Colors can change for context of event and emergencies.
- **Shade Sail** - Streetlight pole design with a “Shade Sail” or other shade element, including hardware to affix that element to the pole.

Applicants Registration

Registration is not necessary but please visit our website at www.LAlightstheaway.org and sign up for announcements so you don’t miss any events or changes to the program or follow us @LAlight.

Timeline - All student submittals should be sent to the following address:

Bureau of Street Lighting

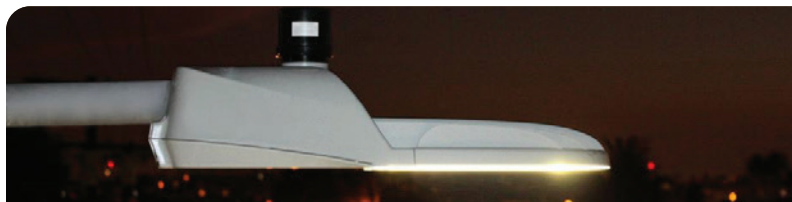
LA Lightpole Student Design Competition

1149 S. Broadway, Ste 200

Los Angeles, CA 90015

Or emailed to LAlightstheawaySC@lacity.org

**DEADLINE FOR SUBMITTALS IS
FEBRUARY 3, 2020, 4:00 PM.**



Cobrahead Standard Streetlight

Submittals

The submittals should be on an 11” X 17” sheet of paper with your name and email address **on the back of the paper** and a front sheet that is 8 1/2”X11”. Your submittal can use any type of drawing method or electronic drawing method.

Awards

Student category: A total of no more than five student entries will be chosen to receive Inspirational Awards, which will include a cash prize of \$500 each. The award amounts will be sent to the school who will distribute the cash award to the student. The announcement for the award is estimated to be mid February. The winners will be notified through email and invited to the Board of Public Works for their award and prize. If the winner cannot attend the prize and award will be sent through the school.

APPENDIX E

PROFESSIONAL STUDENT DESIGN COMPETITION SUMMARY

The City of Los Angeles invites students to submit designs for a Unique LA streetlight pole. The winners of the design contest will be presented Inspirational Awards with some monetary cash as the prize. The designs will be used to inspire the final LA pole design that is currently being worked on.

Professional Student Competition

The Professional Student Competition will be open to students enrolled in undergraduate (two- or four-year) or graduate programs at the college or university level, located in Los Angeles County. The applicant's educational institution must be listed as an eligible school registered with the L.A. Lights the Way program. This competition will comprise a single stage.

School Competition Jury, in alphabetical order:

- **Jessica Caloza**, Public Works Commissioner
- **Nia Smith**, Mayor's Youth Sustainability Council
- **Megan Hackney**, Assistant Director, Bureau of Street Lighting
- **Christos Chrysiliou**, Director, Los Angeles Unified School District

Selection criteria:

- **35%** Originality and strength of the proposal's design vision
- **35%** Creativity and feasibility of the proposal's strategy for incorporating the full range of programmatic requirements and optional features
- **30%** Visual coherence of the proposal

Program Description

The program for the BSL Student Design Competition includes one basic streetlight model. The competition may include a new fixture/luminaire design as an option. The City's basic streetlight currently is a tapered round galvanized steel pole that have a four foot arm with a standard street light fixture at the end that provides for the illumination of the roadway. There is no base or other decoration element of this pole. This basic system has been in place since the 1950 with few iterations that includes fluted poles.



Standard
Streetlight

The City would like students to design a new BASIC streetlight that will be unique for the City of LA and meet the following guidelines.

- The pole must have a height of 30' to 32'.
- The pole must have an arm that reaches out 4' from the pole.
- Streetlights are typically placed with the centerline 2' behind curbface.
- A base for the pole is strongly recommended.
- The handhole for access to wiring may be placed in the pole at 16'.
- Placement for a cultural placard at 5' to 6' up on the pole. This placard will have an LA poem inscribed on it
- The competitor must designate the material used for the streetlight (preferably a recyclable, sustainable

material that reduces environmental impact and mitigates operations and maintenance issues such as copper wire theft and rust).

- The competitor must designate at least one color for the streetlight. The competitor may include up to three colors.

The following information is required:

- Overview of the major configurations of the model
- Material and component identification
- Indication of colors and finishes
- Indication of illumination design and energy strategies
- Illustrations of designs in the Los Angeles context

Each submittal shall include at a minimum four (4) renderings of the Streetlight Pole design with the following variations:

- Streetlight Pole design only with no attachments that adheres to the basic elements noted below. This will be used as the base for all variations.
- Streetlight Pole design with Pedestrian pole attached
- Streetlight Pole design with Single side banner attached
- Streetlight pole design with a “Shade Sail.”



Cobrahead Streetlight

Required elements:

- **Streetlight** - The streetlight will be considered the main element of the

design. There are certain criteria the streetlight design must meet.

- In order to meet public safety standards the pole's design must meet the following criteria:

- **Basic Elements** - These elements include the streetlight, luminaire, cultural plaque, LED Strip, LA logo or other marker to signify this is an LA pole.
- **Luminaire/Fixture** - The design may include a **new fixture** design or you can use the fixture to the right.
- **Pedestrian Fixtures** - Pedestrian fixtures are mounted on roadway streetlights oriented over the sidewalk area to illuminate the pedestrian pathway. The design submittals shall include a rendering with a pedestrian fixture attached.
- **Cultural Plaque** - For lack of a technical term, a “plaque” to carry text -- poetry, references to community and architectural history of particular communities, etc or some other means of conveying text, with a particular emphasis on legibility for pedestrians. The poetry selections for the new pole will be completed by the City's Poet Laureate in the Spring 2020. This piece should be at a normal height level for reading. The following are guidelines for this piece.
- **LED strip**
 - Recommended 3-foot strip with LED lights. (Length).
 - The proposal should recommend the appropriate height from the ground.
 - Colors can change for context of event and emergencies
 - It should be visible from 500' away.
- **Shade Sail** - The City of LA needs more shade so you may include something that provides more shade from the streetlight on the sidewalk area.

Applicants Registration

Registration: In order to register each applicant/team must register using the registration form found at www.LAlightstheaway.org. Once the registration is submitted you will receive an email with a unique identification number. Registration must be completed by January 6, 2020, 5:00pm (pst). Below is the anticipated timeline that may be adjusted throughout the competition. If any adjustments are made to the timeline all competitors will be notified by email.

Timeline - All Professional Student submittals should be sent to the following address:

Bureau of Street Lighting

LA Lightpole Professional Student Design Competition

1149 S. Broadway, Ste 200

Los Angeles, CA 90015

Or emailed to LAlightstheawayPS@lacity.org

**DEADLINE FOR SUBMITTALS IS
JANUARY 24, 2020, 4:00 PM.**

Submittal

Competition entries may include colored drawings, renderings or electronic format and design descriptions. First page shall include a project description (no more than 500 words) summarizing the Competitor's design approach to the project.

Awards

Professional Student category: A total of two professional student entries will be chosen to receive Inspirational Awards which will include a cash prize of \$1,000 each for teams of students enrolled in undergraduate (two- or four-year) or graduate programs at the college or university level. Please note that each entry will receive the same award regardless of how many members make up its team. The award amounts will be sent to the school who will distribute the cash award to the student.

The announcement for the award is estimated to be mid February. All applicants received will be notified if they got the award through email. The winners will be notified through email and invited to the Board of Public Works for their award and prize. If the winner cannot attend the prize and award will be sent through the school.

APPENDIX F

REGISTRATION PROCESS FOR
PARTICIPATING SCHOOLS

The schools that are part of the Professional Student Design Competition and Student Design Competition will need to sign up to indicate they would like their students to participate and are willing to accept the monetary award to give to their students. This is to ensure full compliance for distribution of the competition flyers in the school through the main office. A school district may sign up all the schools in their district for compliance. Please fill out the items below and email the signed sheet to LAlightsthewaySC@lacity.org.

School or School District

Contact Information Name

Phone number

Signature and submittal of this document indicates that the school or school district agrees with the above requirements for the students to participate in the program. The school or school district must have a BTRC number on file with the City.

Signature of Appointing Authority

Date

APPENDIX G

PROFESSIONAL JURY BIOS

**Jessica Caloza, Public Works Commissioner**

Jessica Caloza is a Commissioner on the Board of Public Works in the City of Los Angeles. She was appointed by Los Angeles Mayor Eric Garcetti in February and confirmed by the City Council in March 2019. She is the first Filipina American to serve on the Board. Previously, Jessica served as Mayor Garcetti's Director of Scheduling since 2017. Prior to joining the Garcetti Administration, Jessica served in the Obama Administration in the U.S. Department of Education — where she worked on various education policy issues, Congressional and legislative affairs, student data and privacy, immigration policy, and gender equity issues. She has also been a campaign aide to several members of Congress for their reelection campaigns, including former Rep. Xavier Becerra of California; former Rep. Mike Honda of California; and Rep. Albio Sires of New Jersey. In 2012, she was a community organizer for President Obama's reelection campaign in Virginia and helped lead various field offices. Outside of government, Jessica is active in the Asian American and Filipino American community. Most recently, she served on the Leadership Council for the Center for Asian Americans United for Self Empowerment (CAUSE).

**Nia Smith, Mayor's Youth Sustainability Council**

Nia Smith is an architecture student who is passionate about sustainable residential design. Through her studies, she focuses on making pieces and homes that are beautiful, environmentally friendly, and affordable. Nia currently serves on the Mayor's Youth Council for Climate Action and for her college's student body at Los Angeles Trade Technical College. She's very excited to see everyone's designs!

**Megan Hackney, Bureau of Street Lighting Assistant Director**

Megan Hackney is an Assistant Director of the Bureau of Street Lighting, where she oversees all street lighting field operations, administrative services, information and smart city technologies, and community engagement services for the Bureau. She has 20 years of experience with the City, 17 of which are in the Department of Public Works. Prior to her current assignment, she worked as a Senior Labor Relations Specialist in the Office of the City Administrator, conducting Labor Negotiations. Megan earned her Bachelors of Arts degree at UCLA in Environmental Studies.

**Christos Chrysiliou, Director, Architectural and Engineering Services, LAUSD**

Christos is the LAUSD Director of Architectural and Engineering Services where he has overseen sustainability and energy management projects and operations within LAUSD facilities for the past six years. Altogether, he has over thirty years of experience in directing, managing educational, hospitality, and commercial projects from programming and design through construction and is experienced at managing large capital improvement programs. He is an AIA member.

STREETLIGHT DESIGN COMPETITION

SUMMARY SHEET

The L.A. Lights the Way design competition features three levels of competition. Full details are at www.LALightsttheway.org. Email LALightsttheway@lacity.org for questions. This sheet is a summary of the competition and does not have all the information. Visit the website for information on what is required with the submittal and in what format the submittal should be.

Professional Competition - The Professional Competition is organized to select a design for fabrication and ultimate use as the standard streetlight by the City of Los Angeles, its departments, boards, commissions, successors and assigns. The competition will be completed in two stages.

- Registration must be submitted by January 10, 2020
- Registration fee is \$250
- Stage 1 submittal is due March 6, 2020 (Three to Four finalists will be chosen to move forward)
- Stage 2 submittal is due May 25, 2020
- Email submittals to LALightsttheway@lacity.org or mail to the City.
- June 2020 will be the announcement of the winner. Award is \$70,000

Professional Student Competition - The Professional Student Competition will be open to students enrolled in undergraduate (two- or four-year) or graduate programs at the college or university level, located in Los Angeles County. The applicant's educational institution must be listed as an eligible school registered with the L.A. Lights the Way program. (see website for further info.) This competition will comprise a single stage.

- Registration must be submitted by January 6, 2020
- Registration fee is \$0
- Deadline for submittal is January 24, 2020. (Two (2) designs will be chosen)
- Email submittal to LALightstthewayPS@lacity.org or mail to the City
- Award for the Finalist(s) \$1,000 per winning design

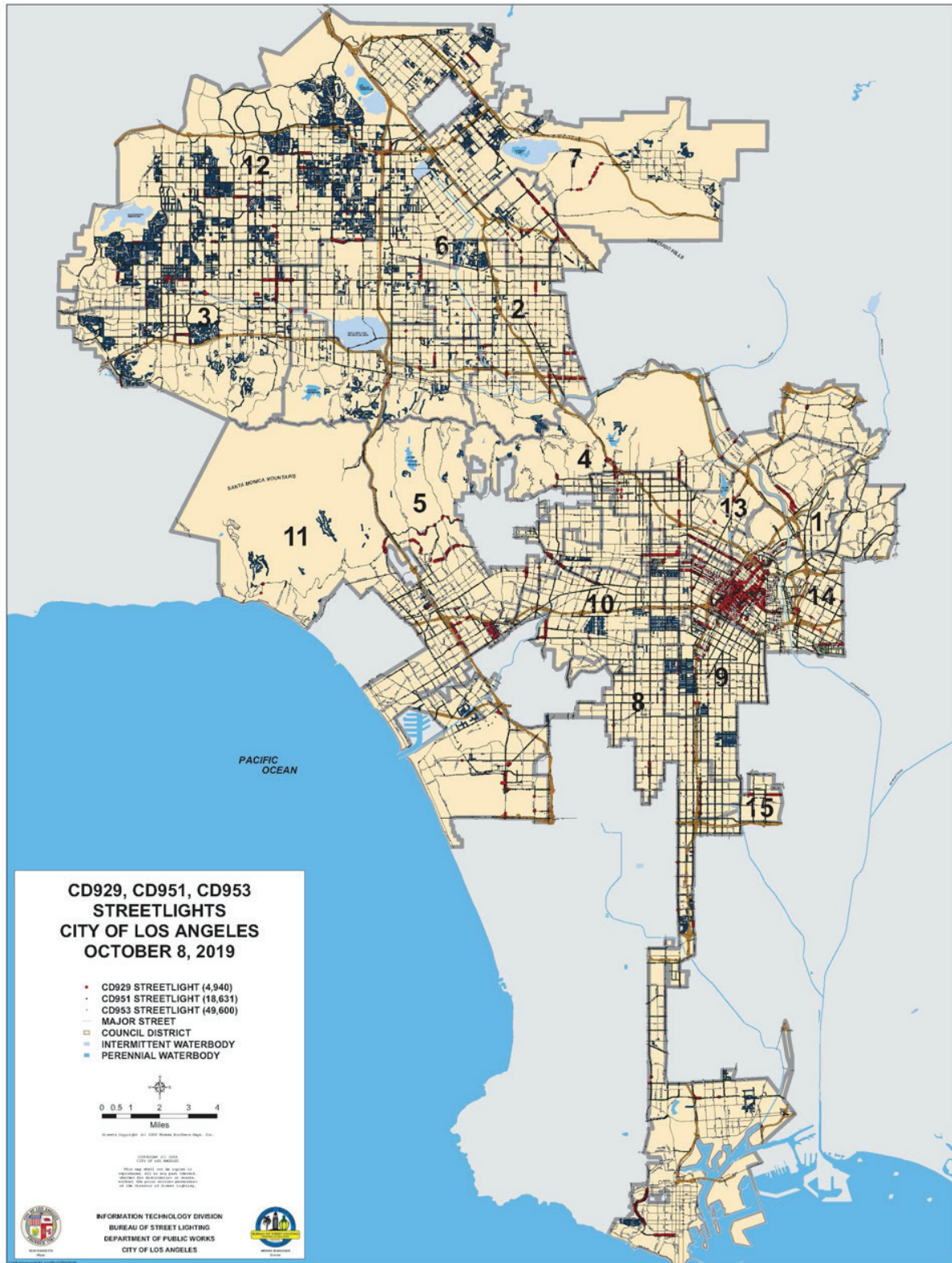
Student Competition - The Student Competition will be open to students enrolled in high schools located within the City of Los Angeles; the high schools do not necessarily need to be part of the Los Angeles Unified School District. The applicant's high school must be listed as an eligible school registered with the L.A. Lights the Way program. (see website for further info) This competition will comprise a single stage.


- Registration is not required
- Registration fee is \$0
- Deadline for submittal is February 3, 2020
- Email submittal to LALightstthewaySC@lacity.org or mail to the City
- Award for the Finalist(s) is \$500 per winning design. (Up to 5 design will be chosen as Finalists)

Follow the Bureau of Street Lighting on twitter [@LALight](https://twitter.com/LALight), [#LALightsttheway](https://twitter.com/LALightsttheway) for any updates or additional information.

Streetlight Museum - Visit www.bsl.lacity.org to see the schedule and how to sign up for a tour of the City's streetlight museum.

LOCATION OF THE CITY OF LA'S BASIC STREETLIGHTS





100+ YEARS OF STREET LIGHTING IN LOS ANGELES

1850

1867 **FIRST GAS LAMPS** were installed along Main Street. A total of 43 lamps were installed. A lamp lighter on horseback rode down the street at dusk to light the streetlights.

1882 **FIRST ELECTRIC STREETLIGHTS** were installed in the downtown area. Installed on 150-foot tall towers, they illuminated large areas to a level similar to the full moon. Approximately 30 towers were installed from 1882 to 1885. Mayor Toberman turned the system on for the first time.

1905 **FIRST ORNAMENTAL STREET LIGHTING SYSTEM** was installed on Broadway Street. The system consisted of 125 seven-globe, cast-iron poles. Similar style five-globe "cluster" lights were installed throughout Downtown LA, Hollywood Boulevard, Sherman Way in the Valley, and even in the Hollywood business area within a few years.

1920 **ORNAMENTAL STREET LIGHTING** proliferated in Los Angeles – on major streets, bridges and many neighborhoods through the 1920s and 1930s. Ornamental lighting became a significant part of the streetscapes of Los Angeles.

1925 **BUREAU OF STREET LIGHTING ESTABLISHED** Prior to this time, Public Works had engineered the lighting systems and the "Bureau of Power and Light" (now the Department of Water and Power) which supplied power, operated and maintained the small lighting system. The maintenance facility was located on Barranca Street and Avenue 21, in the northeastern section of the City in Lincoln Heights, until about 1958.

1936 **ELECTRICITY FROM HOOVER DAM** This greatly enhanced the City's ability to provide lighting throughout.

1956 **INCREASE IN LIGHTING THROUGHOUT THE CITY** Some of the factors that led to an increase in lighting included postwar development, a city requirement in 1955 to install lighting wherever a developer wanted to improve property, and the 1965 riots that highlighted the need for streetlights in residential areas. These factors increased streetlights throughout the City from 50,000 in the 1940's to 150,000 in the 1970's, and to about 230,000 today. Currently, about 2/3 of the City streets are now lit.

1970 **CHANGES IN LAMP TECHNOLOGY** The City has progressed from installing incandescent lamps (like what is in your house) which must be replaced every 6 months, to mercury vapor in the 1950's and 1960's, to high pressure sodium in the 1970's which is replaced approximately every 5 years. The energy crises of the 1970's was a significant motivation to use less energy and save operating costs. With the addition of the induction lighting in 2002, these advances have significantly increased the street lights' efficiency and effectiveness.

1972 **BUREAU'S MAINTENANCE DIVISION** From about 1959 to early 1971, when the great Sylmar Earthquake hit, the Bureau's field crews were housed in a recycled stolen car barn on Virgil Avenue at Santa Monica Boulevard in East Hollywood. After the earthquake, the barn was rendered unusable. A new facility was built at the same property. Between 1972 and 1973 a new facility was built at the same property facing Santa Monica Boulevard, which is still the site of our main Field Operations location.


2003 **NIGHT CREWS & STREET LIGHTING REPAIR** In 2003 the Bureau, for the first time ever, initiated the use of night crews that patrol the entire lighting system. These crews replace many of the lights out even before they are reported. In addition, reports of lights out are received from the City 311 ambassadors instantaneously through the Bureau's automated Asset Maintenance System. Current technology has also allowed the Bureau to implement the deployment of a wireless web-based, real time incident reporting system for the light outages. This system automatically detects the light malfunction and reports the location back to the Bureau for repair. Currently the Bureau's field crews repair approximately 50,000 streetlights every year.

2006 **STREET LIGHTING MAINTENANCE** In 2006 the Bureau of Street Lighting assumed all maintenance work for the streetlights in the City. This work was previously divided between the Bureau and the Department of Water and Power. This consolidation greatly increased the efficiency of repairing lights out in the city.

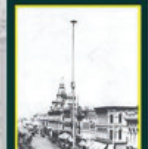
2009 **LIGHT EMITTING DIODE & LED** The Bureau of Street Lighting has tested and started the deployment of LED streetlights throughout the City of Los Angeles. These lights save approximately 40% to 60% of energy from existing fixtures while providing the same amount of illumination.

2012 **SMART CITY INITIATIVES**
Remote Monitoring Systems
 Advanced Lighting Controls provide streetlight diagnostics using built-in GPS and cellular communications.
EV Charging Stations
 The Bureau of Street Lighting installs the first electric vehicle charging stations in the public right of way.
Smart Poles
 The Bureau of Street Lighting is the first in the nation to install Smart Pole Streetlights, equipped with energy-efficient LED lighting and smart cell technology.
Solar To Grid
 The Bureau of Street Lighting is installing solar panels onto existing street lighting poles to contribute to the City's sustainable initiative goals.


2025




Lamp lighter on Main Street (c. 1868-69)




First electric street light, Main St. North of Commercial St. (c. 1882)




Ornamental electric five globe streetlight on Main St. (c. 1940's)




Wishnie Boulevard



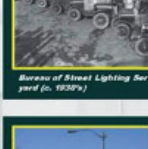
Bureau of Power and Light (BPL) crew installing new street light (c. 1930's)




Bureau of Street Lighting Service yard (c. 1950's)



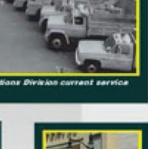
Field Operations Division current service yard



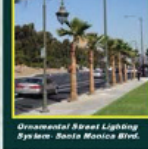
Ornamental Street Lighting System - Santa Monica Blvd.




Bureau of Street Lighting Field Operations Division Crew installing new street light



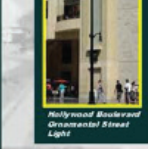
Hollywood Boulevard Ornamental Street Light




"Hermosa" is named for the intersection where it is located, Hermosa Ave. and Santa Monica Blvd. It is an arrangement of 25 streetlights in the parking lot of a shopping center.




LED Street Lighting - Hoover Street



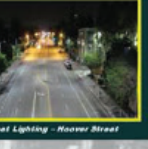
EV Charging Stations




Smart Pole



Solar Streetlight



Solar To Grid



The Bureau of Street Lighting has accepted the challenges of designing and operating one of the world's largest municipal lighting systems. We are constantly studying and incorporating new technologies and processes to improve the reliability and effectiveness of street lighting in Los Angeles.

BUREAU OF STREET LIGHTING

DEPARTMENT OF PUBLIC WORKS
CITY OF LOS ANGELES



CITY INFORMATION AND ACKNOWLEDGEMENTS

CITY OF LOS ANGELES

ERIC GARCETTI, MAYOR

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BUREAU OF STREET LIGHTING EXECUTIVE

Norma Isahakian, Executive Director
Megan Hackney, Assistant Director
Kerney Marine, Assistant Director

www.bsl.lacity.org

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