

Council Communication

January 5, 2016, Business Meeting

Recommendation from the Public Art Commission for Gateway Island Public Art

FROM:

Ann Seltzer, management analyst, seltzera@ashland.or.us

SUMMARY

The Public Art Commission (PAC) is pleased to forward the recommendation of the Selection Panel for public art on the Gateway Island and the selection of the sculpture “Gather.” The recommendation is the culmination of a years-long selection process that included review of more than 60 responses to a request for artist qualifications and three finalist submissions. Margaret Garrington, chair of the Public Art Commission will present the recommendation.

BACKGROUND AND POLICY IMPLICATIONS:

The City of Ashland Public Art Master Plan calls for the installation of a major piece of public art in the Gateway Island, which is located in Siskiyou Boulevard between the Ashland Library and Fire Station One. The Public Arts Commission began setting aside money in 2008 in order to accumulate enough funding to pay for the project, and expects to have \$100,000 available in 2016. This funding comes from transient occupancy tax, and its use is restricted by state law.

At the City Council study session on November 30, the Public Art Commission presented a detailed report on the process used to arrive at a selection of public art for the Gateway Island. In her report, Margaret Garrington included a detailed [timeline](#) of the process, the development and adoption of the [Public Art Master Plan](#), the development and adoption of [AMC 2.29](#), how the [Gateway RFQ](#) was developed, [public input](#) outreach and results and the [criteria](#) used by the Selection Panel to make its decision on September 22, 2015.

The process to for selecting public art is spelled out in the Ashland Municipal Code, chapter 2.29.

- 2.29.100 A. General. The Public Art Commission will call for entries by issuing a request for proposal, a request for qualification or by invitation. The call for entries will include specific guidelines and criteria for the specific project. Every call for entry must comply with the City’s public contracting rules.
- 2.29.100 B. Selection Panel. A selection panel, separate from the Public Art Commission, consisting of art professionals and enthusiasts, residents near the proposed site, community members, and city administrators will be chosen to evaluate the proposals received from artists. A different selection panel shall be chosen for each project by the Commission.
- 2.29.100 C. Evaluation of Acquisition Proposals. Proposals which meet the minimum requirements set forth in the call for entries will be given to the Selection Panel for review. The proposals for acquisition shall be evaluated based upon criteria set forth in the call for entries at a public meeting. The Selection Panel will evaluate the proposals and make a recommendation to the Public Art Commission regarding which proposals to accept. The



Commission shall forward that recommendation to the City Council for final selection. This ordinance does not exclude land use approval processes when required for the use or structure.

The Selection Panel evaluated the three artist concepts selected by the PAC to move forward in the process. The panel used criteria included in AMC 2.29.130 and criteria included in the Request for Qualifications. The panel agreed that Beeman's concept was too tall, the narrow leg design was not appropriate, and the overall piece was out of scale and proportion for the site. Further it did not provide interest at eye level and the concept was a variation on his previous work and not original to Ashland. The panel agreed that Stoller's piece was too small in scale for the site, is identical to his helix form in Carlsbad, CA with different iconography and therefore not original. The panel found Zoccola's piece with its bulk and height to be the most appropriate in scale for the site; it best articulates the space, it doesn't tell the viewer what to see but invites the viewers to think and to imagine what they see. It was noted that Zoccola's design approach is intuitive and site specific. Her design is original and unlike any of her previous work and the patina of the steel captures the palette of colors and texture of Ashland and respects the tonal architecture of the City. The panel unanimously chose Zoccola's "Gather". [Selection Panel Gateway Notes](#).

After Garrington completed her report and the Council asked questions of the PAC, Mayor Stromberg requested staff suggestions for "basis of decision" considerations the Council might use. As noted above, AMC 2.29 includes criteria that are to be used by the Public Arts Commission in making its recommendations for public art and these are attached. Staff has also assembled and attached to this communication a matrix of other criteria and considerations the Council may find useful in its deliberations. The Council may find this a useful tool during its discussion and deliberation.

If Council approves the recommendation, the City will enter into a professional services contract with the artist. The approved scope of services will require the artist to develop construction documents that include an approved structural engineering design which will be reviewed by the appropriate City staff prior to fabrication and installation. City staff review or consultant peer review of construction and engineering documents occur for every City construction project.

COUNCIL GOALS SUPPORTED:

14. *Encourage and/or develop public spaces that build community and promote interaction.*

FISCAL IMPLICATIONS:

Transient Occupancy Tax allocated for public art is budgeted and available.

STAFF RECOMMENDATION AND REQUESTED ACTION:

Staff recommends approval of the Public Art Commission recommendation.

SUGGESTED MOTION:

I move approval of the recommendation of the Selection Panel and the Public Art Commission for the Gateway Island Art Project and direct staff to enter into a contract with the artist.

ATTACHMENTS:

1. AMC 2.29.130, Guidelines for recommendation by the Commission
2. Factors and Considerations matrix
3. Zoccola's proposal for "Gather"



4. Selection panel member information

For additional information, please see the [agenda packet](#) for the December 15, 2015, business meeting.



2.29.130 Guidelines for recommendation by the Commission

A. Selection Guidelines for Works of Public Art.

1. **Quality.** The artwork should be of exceptional quality and enduring value.
2. **Site.** The artwork should enhance the existing character of the site by taking into account scale, color, material, texture, content, and the social dynamics of the location.
3. **History and Context.** The artwork should consider the historical, geographical, and cultural features of the site, as well as the relationship to the existing architecture and landscaping of the site.
4. **Initial Cost.** The total cost of the artwork, including all items related to its installation, should be considered.
5. **Maintenance and Durability.** The durability and cost to maintain the artwork should be considered and quantified, particularly if the work is servicing, repainting, repairing or replacement of moving parts.
6. **Permanence.** Both temporary and permanent art works shall be considered.
7. **Media.** All forms of visual media shall be considered, subject to any requirements set forth by city ordinance.
8. **Public Liability.** The artwork should not result in safety hazards, nor cause extraordinary liability to the city.
9. **Diversity.** The artwork in the Ashland Public Art Collection should encourage cultural diversity.
10. **Commercial Aspect.** The artwork shall not promote goods or services of adjacent or nearby businesses.
11. **Compliance.** Artworks shall not violate any federal, state, or local laws, including specifically AMC Chapter 18.96.

B. Guidelines for Site Selection.

1. **Ownership or Control.** Public art should be placed on a site owned or controlled by the city, or there should be a written agreement or legal instrument, granting the City permission to use the property for public art purposes, including access for installation, maintenance and removal.
2. **Visual Accessibility.** Public art should be easily visible and accessible to the public.
3. **Visual Enhancement.** Public art should visually enhance the overall public environment and pedestrian streetscape.
4. **Pedestrian Accessibility.** Public art should experience high levels of pedestrian traffic and be part of the city's circulation paths.
5. **Circulation.** Public art should not block windows, entranceways, roadways or obstruct normal pedestrian circulation or vehicle traffic.
6. **Scale.** Public art should not be placed in a site where it is overwhelmed or competing with the scale of the site, adjacent architecture, large signage, billboards, etc.

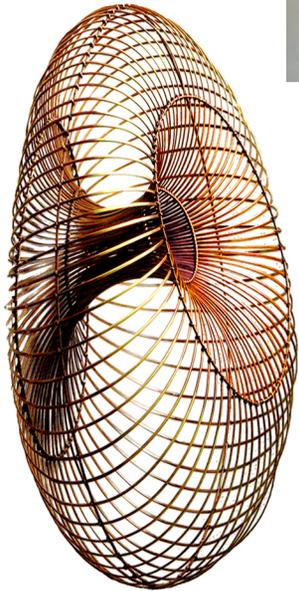
Factors and Considerations in the decision on the Gateway public art project

Possible Decision Factors	Considerations
Ordinance criteria	<ul style="list-style-type: none"> • Is the artwork of exceptional quality and enduring value? • Is it suitable to the Gateway site in terms of scale, texture, materials, colors, existing architecture and landscaping and the site’s historical, geographical and cultural features and current uses. • Does it comply with code criteria of permanence, durability, maintenance difficulty and cost? • Does it create any public liability? • Does it enhance the diversity of the City’s public art collection? (Interesting? Unpredictable? Unique?).
Current public response (including Email responses)	<ul style="list-style-type: none"> • Responses have been mixed, although many have been very emotional both for and against. Opposition expressed to any high-cost, non-local, non-historical, non-representational, or non-Nature themed piece. Support expressed for historical resonance, quality, shape and the thought-provoking nature of the piece. • Can the Council truly determine public preference from divided fervent opinions (and large majority not expressing any opinion)?
Likely public response 10, 20, 50 years from now	<ul style="list-style-type: none"> • Can this be reliably predicted? • Many examples of public art disliked initially and later beloved (Eiffel Tower; Vietnam War Memorial; Louvre’s glass pyramid; Philadelphia “Love” statue; Redding Sundial Bridge; Seattle “Changing Form” sculpture). • Many examples of public art liked initially and later spurned or ignored (“Charlie Chaplin” in London, “Tilted Arc” sculpture in NYC, “Caveman” statue in Grants Pass). • Original art designed for the site is more likely to become iconic.
Councilor personal opinion	<ul style="list-style-type: none"> • Councilors are entrusted to exercise personal judgment about public matters after considering a variety of factors and weighing the pros and cons of various projected outcomes. • The Council can exercise its prerogative to override any recommendation.
Opinions of “experts” in public art	<ul style="list-style-type: none"> • The AMC Public Art selection process is designed to defer to the judgment of “experts.” • The makeup of the Selection Panel met the requirements in AMC and included experts in the field of visual arts. • Councilors often rely on opinions of persons with specialized knowledge or expertise, including members of City commissions, many of which are peopled by appointees with special expertise in the Commission’s purview (e.g., Historic Commission, Tree Commission, Housing and Human Services Commission, Forest Lands Commission, etc.).
Deference to process	<ul style="list-style-type: none"> • Was the Public Art selection process was followed per AMC? If so, should it be honored? • If the AMC Public Art selection process is flawed, should it be adjusted by amending the Code for future projects rather than by changing the outcome for a current project at the end of the process? • Does getting more opinions about a piece of art assure higher artistic quality or greater public consensus? (It may just as well have the opposite effect.)
Preference for local artists	<ul style="list-style-type: none"> • Is there a pool of local artists with experience in creating large, outdoor

	<p>public art pieces?</p> <ul style="list-style-type: none">• Local artists were invited to respond to the Request for Qualifications. In narrowing down the field of 63 respondents (three from Ashland, ten from Rogue Valley) on the basis of written responses, demonstrated artistry in 3-dimensional media, experience with large public art projects, and extensive reference checks, the top three finalists turned out to be non-local.• Limiting “bidders” to locals arbitrarily reduces competitive creativity, presumes locals cannot compete regionally, invites retaliation from other areas in their future public art projects, and violates public contracting rules for major projects.
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Susan Zoccola
Artwork Concept Proposal
City of Ashland - Gateway Island
September 2015



Concept

This artwork was, first, inspired by my visit to Ashland, which I found to be very beautiful, warm and inviting. I was really moved by the vitality of the City, the natural beauty found everywhere, the richness of the performing and visual arts communities, the way people I met felt really committed to and connected with their city. Ideas for this sculpture also came from thinking about the site - how the sculpture would be seen approaching by car and explored on foot, with cool views from the steps of the Library. Visually, I was thinking about the community of Ashland, connections between people, baskets, weavings of networks that make a community, listening (gramophones & ears). That the site is surrounded by main arterial streets and is so close to the main library and fire station offer really exciting visual contexts. I believe this sculpture would enhance the experience of entering the downtown core, and help to create an iconic piece that would excite and engage the resident community, while also be welcoming and memorable to tourists, sharing the uniqueness of Ashland as well as it's connection to the larger world community with a contemporary sculpture.

Form

This proposed freestanding sculpture would be made using steel, in flat bars and round pipes. At approximately 20 feet high, the piece would hold the Gateway Island space and create an iconic anchor to this portal to town. I will work with an engineer and fabricator to help me design it's fabrication to keep it's lightness and openness, while being very strong, anchored to a concrete foundation inside the Gateway Island's bricked circle. The openness of the construction will allow the piece to be big and still have an inviting permeability. The finishing on the piece will be very important so that it is appealing both close and far away. At this stage of the proposal, I've chosen warm colors of metal patina - ambers and warm reds. There will be attention paid too to the connections, where the flat and round metals meet, as I would like for the piece to have interest and warmth close up too - even invite touch. The scale of the piece will enable it to be seen from several approaches. Conventional exterior up-ground lighting could enhance the night time views, and I'm including a spec sheet for a light I recommend for the City to consider. I have also spent time thinking about the surrounding landscape, and am submitting a planting suggestion (Japanese blood grass) around the site of the sculpture. The particulars of the materials and methods would be worked out in conversation with the Ashland Public Art Commission in design development, should this proposal be selected to move forward.

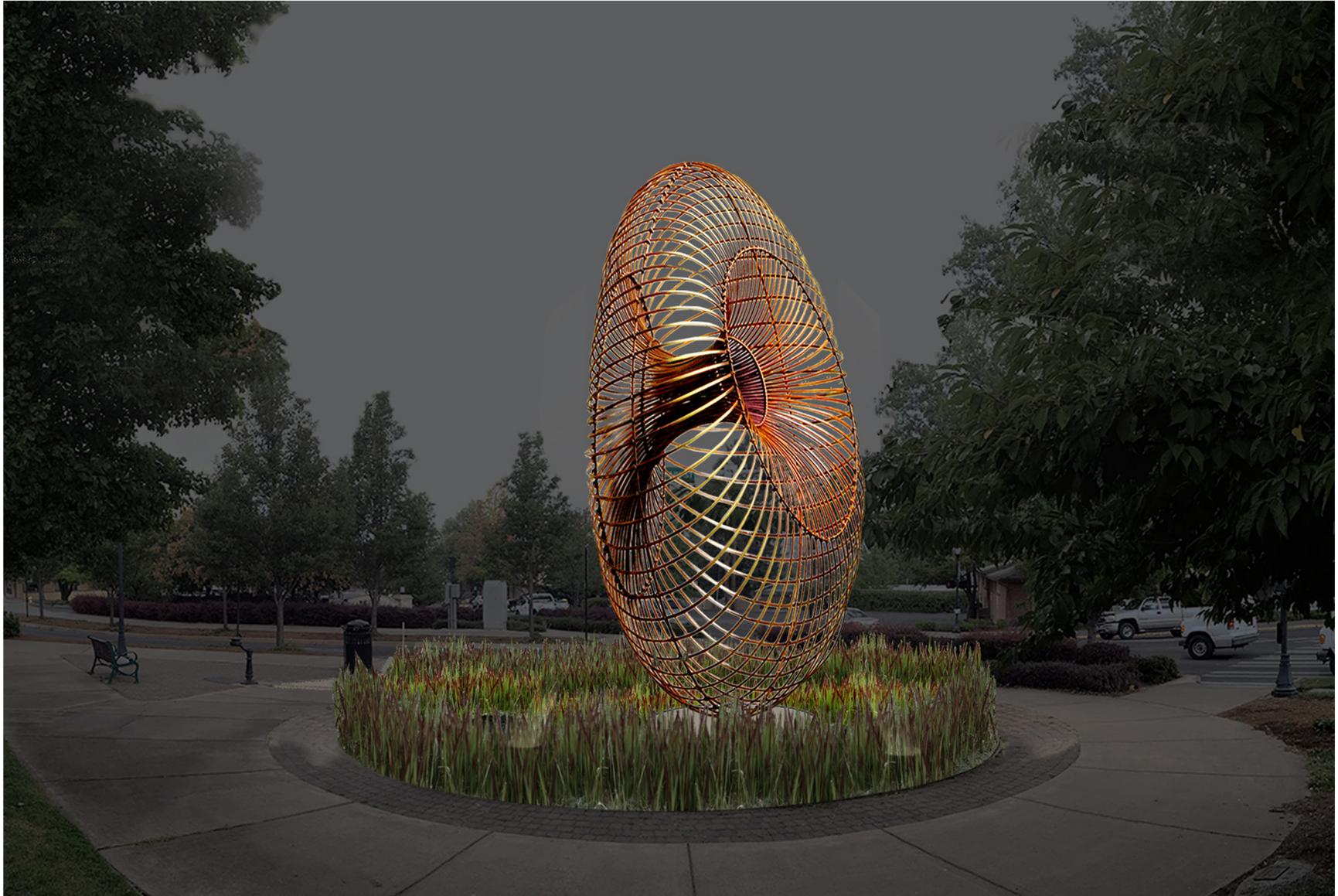
Form and Concept

Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015



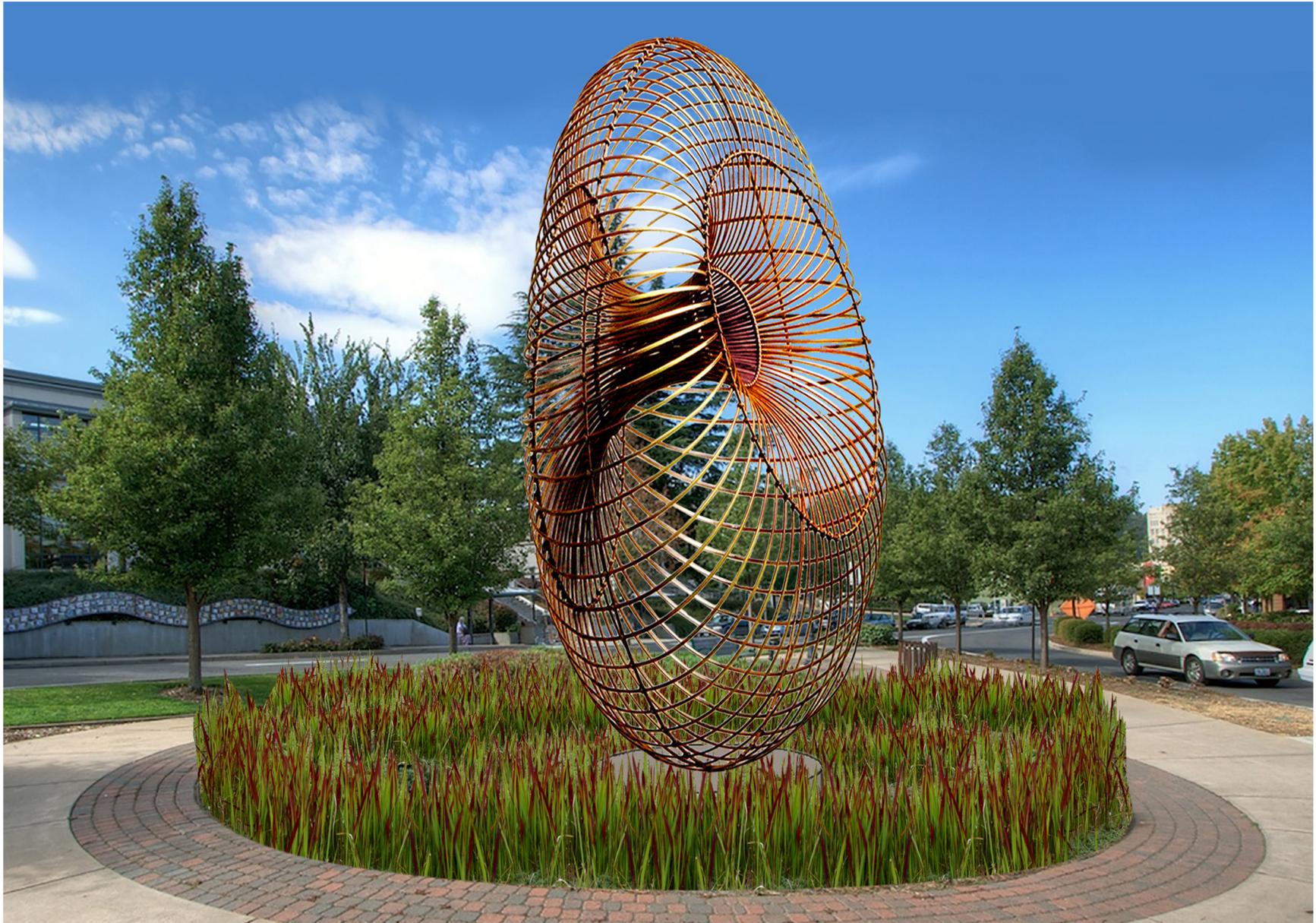
Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

Day view



Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

Night view



Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

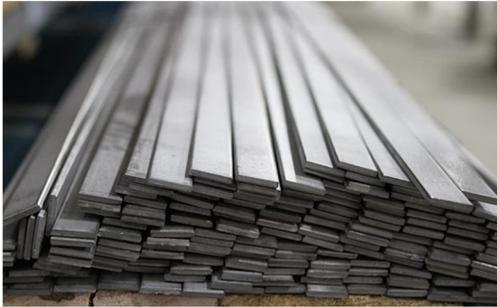
Pedestrian view towards Library



View from Fire Station roof

Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

MATERIALS:



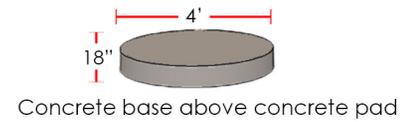
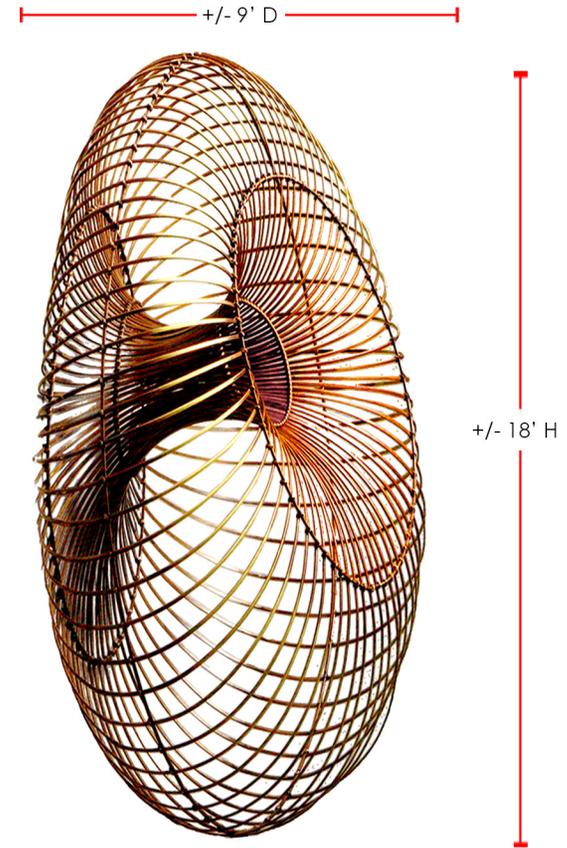
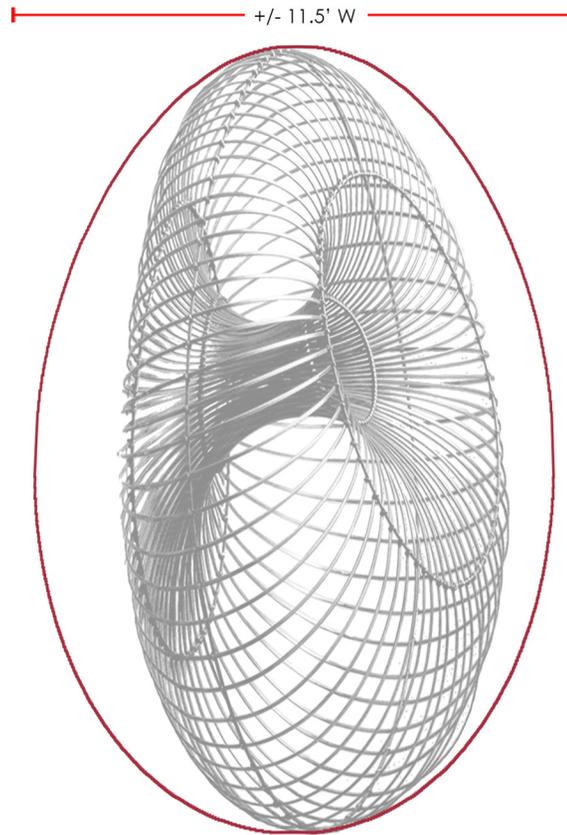
Steel flat bar stock



Steel round bar stock

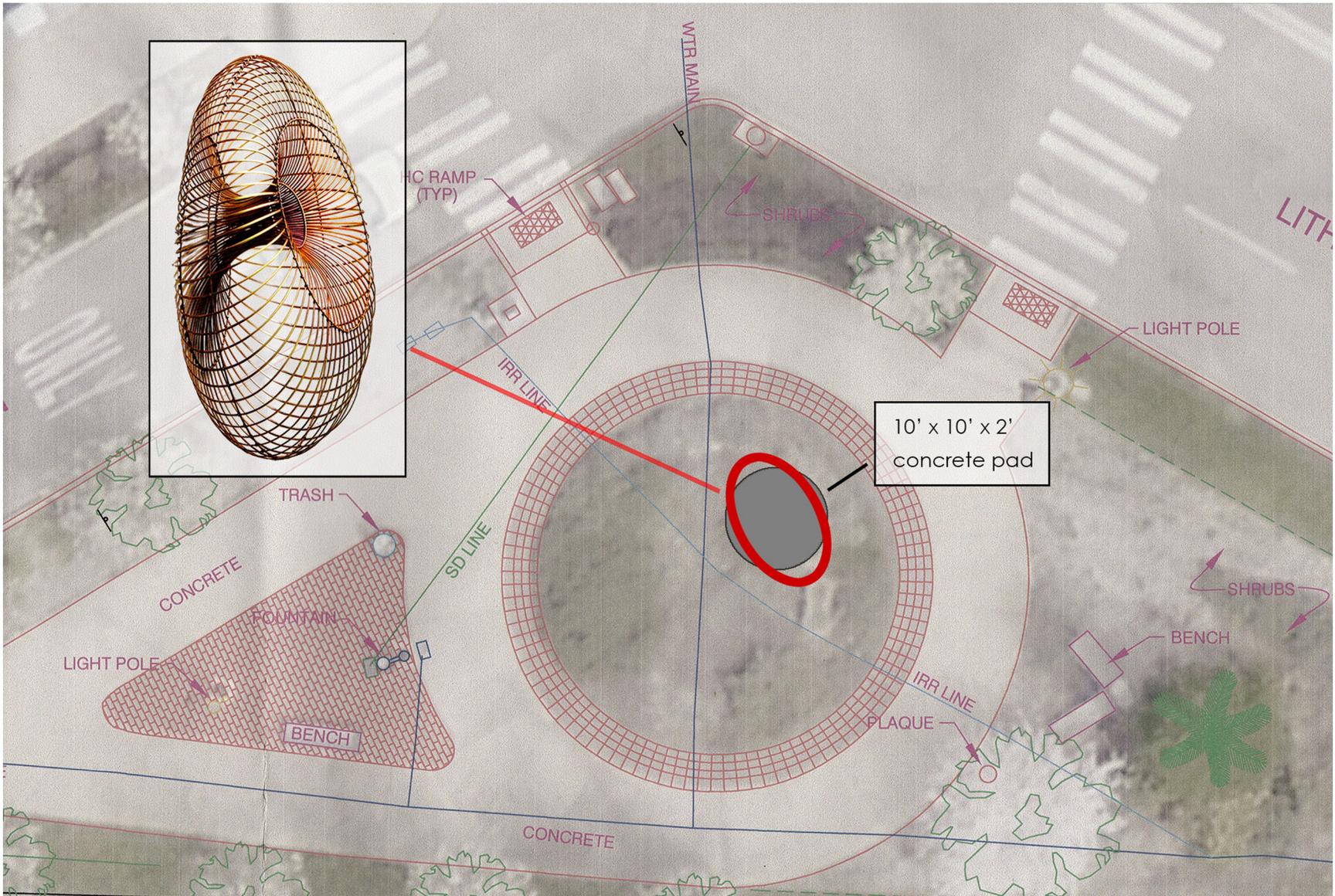


Two colored patinas on steel



Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

Materials and Scale



Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

Artwork Location

Presentation of Art Work Concept

Contract signed

Engineering and final design development



Approval by City of final artwork design

Fabrication review by Ashland

Lighting and Landscaping plan submittal

Fabrication begins

Coordinate with the City re sculpture foundation installation and schedule

Site visit artist and fabricator



Fabrication continues

Installation of foundation for artwork

Delivery of Art to Ashland Installation by Artist



Susan Zoccola
Preliminary Artist Proposal
City of Ashland – Gateway Island
September 2015

Proposed Timeline

PRELIMINARY BUDGET

•Final Design Development & documentation for construction \$ 5,000

PROJECT EXPENSES

FABRICATION:

•Metal Fabrication \$ 60,000.

•Engineering & Consultants \$ 5,000.

•Transportation \$ 7,000.

•Installation – concrete pad, excavation, crane etc. \$ 13,000.

•Contingency \$ 10,000.

TOTAL BUDGET \$100,000.

Imperata cylindrica 'Rubra'

Tried and Trouble-free Recommended by 5 Professionals

Common Name: Japanese blood grass

Type: Ornamental grass

Family: Poaceae

Zone: 5 to 9

Height: 2.00 to 4.00 feet

Spread: 2.00 to 4.00 feet

Bloom Time: Rarely flowers

Bloom Description: Rarely flowers

Sun: Full sun to part shade

Water: Medium

Maintenance: Medium

Suggested Use: Naturalize

Leaf: Colorful, Good Fall

Tolerate: Drought, Black Walnut, Air Pollution

Invasive: Where is this species invasive in the US?

Garden locations



Culture

Easily grown in dry to moist, well-drained soils in full sun to part shade.

In warm winter areas, it naturalizes aggressively by both rhizomes and self-seeding to form dense monocultures which displace native species.

It is tolerant of shade, poor soils, and drought. It tends to be less aggressive in the cooler conditions of USDA Zones 5-6.

'Rubra' is reportedly much less aggressive (shorter plant that spreads slower and does not produce seed).

It may only be propagated by division.

Noteworthy Characteristics

'Rubra' (aka var. rubra) is a shorter, less invasive horticultural selection that reportedly rarely flowers,

does not set seed and lacks the invasive spreading tendencies attributed to the species.

It typically grows much shorter (to 12-18" tall) than species plants. The upper part of each blade turns garnet red in summer, with the red color often deepening toward burgundy as the growing season progresses.

Susan Zoccola
Artwork Concept Proposal
City of Ashland, Gateway Island
September 2015

Landscaping suggestion

Suggested Lighting Option

Susan Zoccola
Artist Proposal
City of Ashland, Gateway Sculpture
September 2015

LS853LED

Ingrade



The LS853LED is a full featured, shallow depth ingrade luminaire featuring lumen output and efficacy exceeding metal halide. This luminaire also features a universal input driver (120-277 V), and measures only 7.1 inches (180 mm) deep (in direct burial format). The ability to aim the luminaire ensures the most efficient light delivery can be set according to the site conditions.

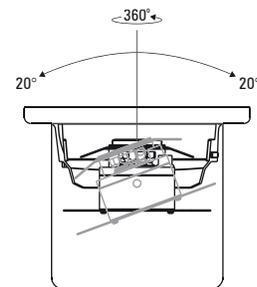
Specifications

Lamp source	16 W or 20 W LED <input type="checkbox"/> White (4 300 K typical) <input type="checkbox"/> Warm white (2 900 K typical) <input type="checkbox"/> Blue (470 nm) <i>Other colors by request</i> <input type="checkbox"/> RGB (<i>consult factory for full details</i>)
UL classification	Suitable for wet locations
Lumen Maintenance (L70)	85,000 hrs @ 25 °C (20 W only)
Control Protocol <i>(optional, consult factory)</i>	0-10 V RGB via DMX
IP rating	IP68
Construction	316 marine grade stainless steel
Installation types	Pre-Installation Blockout Concrete pour, drive-over etc. Direct Burial Landscapes, planters etc.
Drive-over	With OptiClear™ lens and pre-installation blockout (LS6052-K or LS6052-K-SP)
Static load rating	9 260 lb (4 200 kg) with OptiClear™ lens and pre-installation blockout (LS6052-K or LS6052-K-SP)
Impact rating	IK10 with OptiClear™ lens
Standard inclusions	Teflon coated cover screws MicroAntiLeach™ wire entry Thermal cutout
Ambient operating temperature	20 W -22 °F to 122 °F (-30 °C to +50 °C) 16 W -22 °F to 104 °F (-30 °C to +40 °C)
Surface temperature	≤113 °F (45 °C)
Photometrics	www.lumascap.com

Any luminaire can become hot - take care with appropriate use and placement



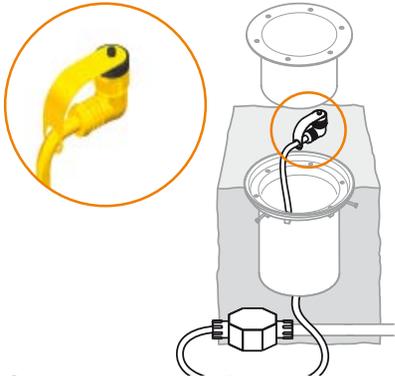
LS853LED Round Flush Cover



Why Use LS6052-K Pre-Installation Blockout?

The LS6052-K pre-installation kit (order separately) is a key aspect of Lumascape's approach to engineering high performance ingrade product. The LS6052-K acts as a blockout, and is intended for installation before the luminaire however it has other special functions. To simplify the installation, every LS6052-K is supplied complete with a 4-way, PVC junction box, inside which the installer can make all necessary connections, and allows the completion of all wiring even before the luminaire arrives on site. This method also ensures the luminaire itself is not damaged during concreting or other site works. **Note: The junction box remains serviceable after installation.** To complete the installation, Lumascape provides an IP68 connector, enabling a tool-free final connection from the luminaire to the branch circuit. In addition, this connector is readily detachable, allowing for off-site maintenance.

Connection Type '85' for LS6052-K Pre-Installation Blockout



IP68 Connector & Junction Box

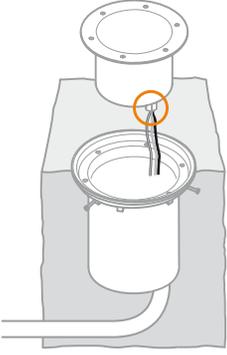
The luminaire is fitted with an IP68 connector, which attaches directly to the cable supplied with LS6052-K, without the use of any tools. The cable is 1.8 ft (0.56 m) in length, and is factory assembled with a 4 way junction box which remains field serviceable after installation.

Not suitable for color changing or dimmable applications.

Why Use LS6052-K-SP Pre-Installation Blockout?

The LS6052-K-SP pre-installation kit (order separately) is ideal for use in applications where maximum flexibility for the type and location of branch circuit connections are required or where exact site conditions may be unknown. The LS6052-K-SP is also for use with all applications requiring a color changing or dimmable lighting scheme. For use with the LS6052-K-SP, Lumascape provides the LS853LED complete with 6.5' of factory-installed hookup wire and a 1/2" NPT adapter (complete with a Microantileach seal). This provides the installer with greater flexibility to determine the type and location of the branch circuit connection. This option is also 100% hard-wired, and does not feature the IP68 detachable couplings for off-site maintenance. All aspects of the luminaire itself are still field serviceable.

Connection Type '82' for LS6052-K-SP Pre-Installation Blockout

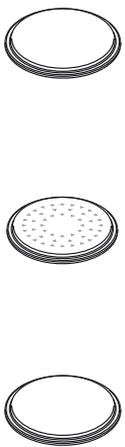


Single Conduit Entry 0.5 inch NPT

For 0.5 inch conduit installation with **MicroAntiLeach™** wire entry.

c/w 6.5 ft (2.0 m) hook-up wire.

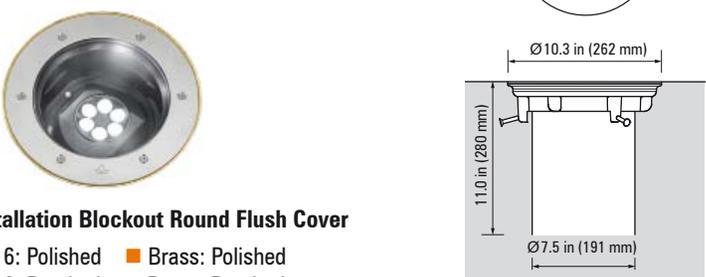
Lens Options



- OptiClear™ Glass**
Glass of very high optical purity and load strength. Suitable for drive-over applications.
- GripGlass™**
OptiClear™ glass with slip reduction glazing process. Suitable for drive-over applications.
- Borosilicate Glass**
Ideal for general use areas. Not suitable for drive-over application.

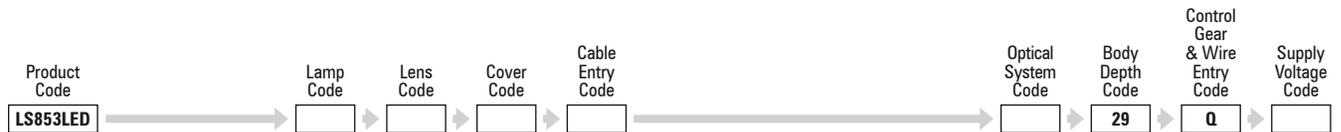
Cover Options for Pre-Installation Blockout

Flush covers for pre-installation use special seals and support bushes to ensure static loads up to 9 260 lb (4 200 kg) are properly supported. In order to achieve this drive-over rating, **OptiClear™** or **GripGlass™** must be used.



Pre-Installation Blockout Round Flush Cover

- SS316: Polished
- SS316: Brushed
- Brass: Polished
- Brass: Brushed



LAMP			
Description	Wattage	Color	Code
LED	16 W	White (4 300 K typ.)	16W4
		Warm white (2 900 K typ.)	16H6
		Blue (470 nm)	16B4
LED	20 W	White (4 300 K typ.)	20W4
		Warm white (2 900 K typ.)	20H6
		Blue (470 nm)	20B4
		RGB	20M4

OPTICAL SYSTEM		
Description	Beam	Code
Adjustable	Narrow	14° N ⁽¹⁾
Adjustable	Narrow Medium	25° NM
Adjustable	Medium	30° M
Adjustable	Linear Horizontal	40° x 20° LH
Adjustable	Linear Vertical	20° x 40° LV

⁽¹⁾ Not available for RGB.
NOTE: See beam orientation diagram.

BODY DEPTH		
Description	Depth	Code
Suits pre-install kit	11.0 inches (280 mm)	29

NOTE: For other body depths consult factory.

LENS		
Description		Code
OptiClear™	Very high optical purity and load strength	A ⁽¹⁾
GripGlass™	OptiClear™ with slip reduction glazing process	G ⁽¹⁾
Borosilicate Glass	Ideal for general use areas	X ⁽²⁾

⁽¹⁾ Suitable for drive-over.
⁽²⁾ Not suitable for drive-over.

COVER			
Description	Material	Finish	Code
Round Flush Cover	Stainless steel	Polished	M
		Brushed	N
	Brass	Polished	L
		Brushed	K

CONNECTION TYPE	
Description	Code
IP68 Connector & Junction Box	85 ⁽¹⁾
Single Conduit Entry 0.5 inch NPT	82 ⁽²⁾

⁽¹⁾ Not suitable for color changing or dimmable applications. LS6052-K required - order separately.

⁽²⁾ LS6052-K-SP required - order separately.

WIRE ENTRY LOCATION	
Location	Code
Bottom	Q

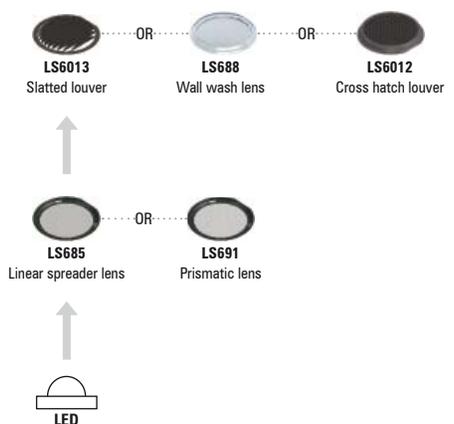
SUPPLY VOLTAGE	
Voltage	Code
120V 60 Hz	4 ⁽¹⁾
277V 60 Hz	9 ⁽¹⁾
12 V 60 Hz or 12-24 V DC	13 ⁽²⁾

⁽¹⁾ Not available for RGB.

⁽²⁾ For appropriate transformer sizing refer to page 54 - 55 of the Lumascape LED catalog.

LS853LED Accessories

Stacking and order of accessories

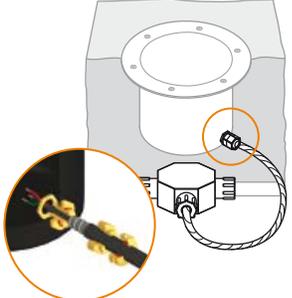


Other accessory stacking options may be available - consult factory

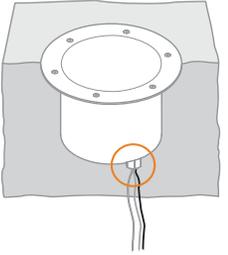
Why Use Direct Burial

Direct burial installation is ideal for landscaping areas or in locations where the depth is restricted. This type of installation also allows for maximum heat dissipation. The stainless steel construction of the luminaire performs flawlessly in alkaline and acidic soil types, as well as chemically fertilized landscapes.

Cable Entry Options for Direct Burial



Armored Cable MC & Splice Box
Armored cable 2 ft (0.6 m) provides protection against damage to cable between luminaire and 4 way splice box (included). Allows for loop in/loop out and flexibility of luminaire placement.
Not suitable for color changing or dimmable applications. Side located entry only.



Single Conduit Entry 0.5 inch NPT
For 0.5 inch conduit installation with **MicroAntiLeach™** wire entry. c/w 6.5 ft (2.0 m) hook-up wire.

Lens Options



OptiClear™ Glass
Glass of very high optical purity and load strength.



GripGlass™
OptiClear™ glass with slip reduction glazing process.



Borosilicate Glass
Ideal for general use areas and areas without pedestrian traffic.

Cover Options for Direct Burial

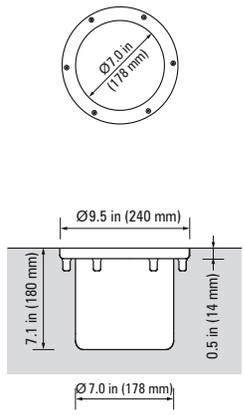
Use recessed cover for installation in soil, grass, pavers and other uneven surfaces where no cover overhang is desired.

Use flush covers for installation in fine finished surfaces such as granite and marble. They can also be used in some suspended applications. The flush cover will conceal gaps between the luminaire and the surrounding surface.



Recessed Cover

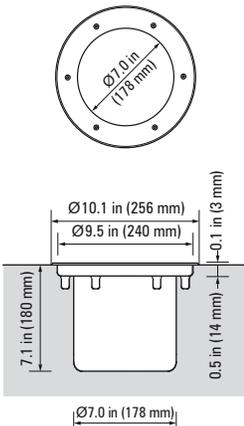
- SS316: Polished
- SS316: Brushed
- Brass: Polished





Round Flush Cover

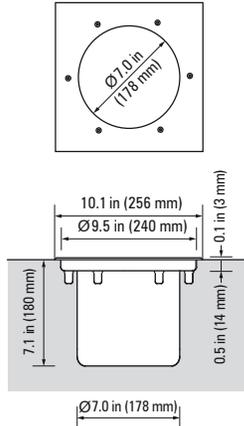
- SS316: Polished
- SS316: Brushed
- Brass: Polished

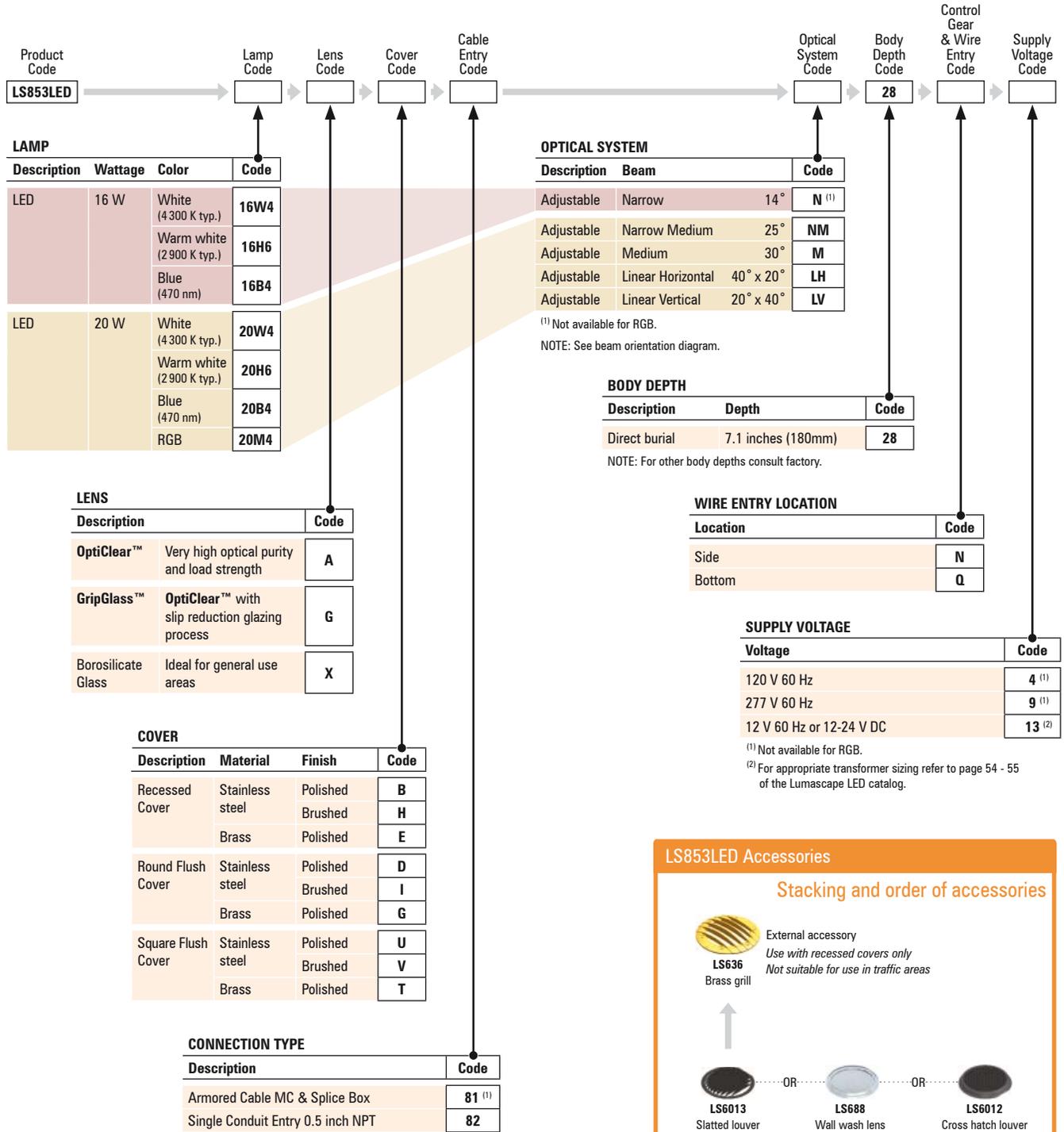




Square Flush Cover

- SS316: Polished
- SS316: Brushed
- Brass: Polished





LS853LED Accessories

Stacking and order of accessories

External accessory
Use with recessed covers only
Not suitable for use in traffic areas

LS636 Brass grill

LS6013 Slatted louver OR LS688 Wall wash lens OR LS6012 Cross hatch louver

LS685 Linear spreader lens OR LS691 Prismatic lens

LED

Other accessory stacking options may be available - consult factory

Photometrics

Photometric data is based on test results from an independent NIST traceable testing lab. IES data is available at www.lumascap.com.

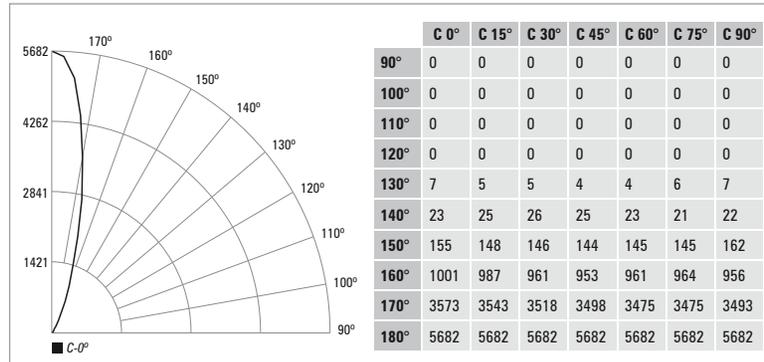
Note: No depreciation factor is applied to the data shown.

LS853LED
4300 K⁽¹⁾
25° Beam Angle

Power Input	21 W
Lumens	1265
Efficacy	60 lm/W

⁽¹⁾ To approximate warm white data, multiply by 0.84. Refer web site for IES files for all color temperatures.

Polar Candela Distribution



Illuminance at a Distance

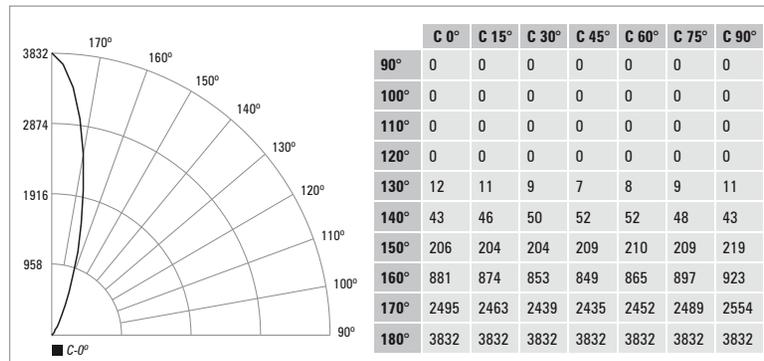
ft	Center Beam fc	Beam Ø
5	227.3	2 ft
10	56.8	4 ft
15	25.3	7 ft
25	9.1	11 ft
30	6.3	13 ft
40	3.6	18 ft
50	2.3	22 ft

LS853LED
4300 K⁽¹⁾
30° Beam Angle

Power Input	21 W
Lumens	1137
Efficacy	54 lm/W

⁽¹⁾ To approximate warm white data, multiply by 0.84. Refer web site for IES files for all color temperatures.

Polar Candela Distribution



Illuminance at a Distance

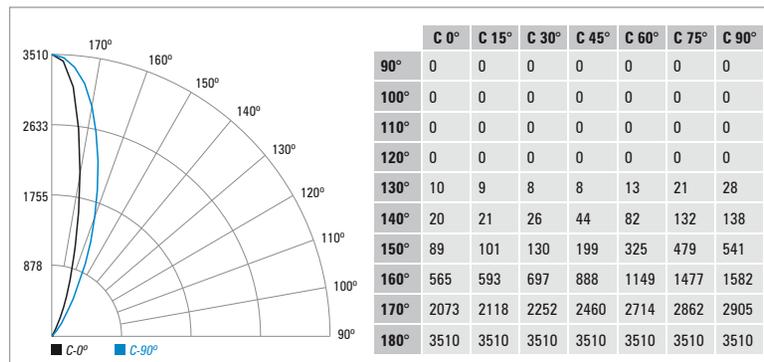
ft	Center Beam fc	Beam Ø
5	153.3	3 ft
10	38.3	5 ft
15	17	8 ft
25	6.1	13 ft
30	4.3	16 ft
40	2.4	21 ft
50	1.5	27 ft

LS853LED
4300 K⁽¹⁾
20° x 40° Beam Angle

Power Input	21 W
Lumens	1126
Efficacy	54 lm/W

⁽¹⁾ To approximate warm white data, multiply by 0.84. Refer web site for IES files for all color temperatures.

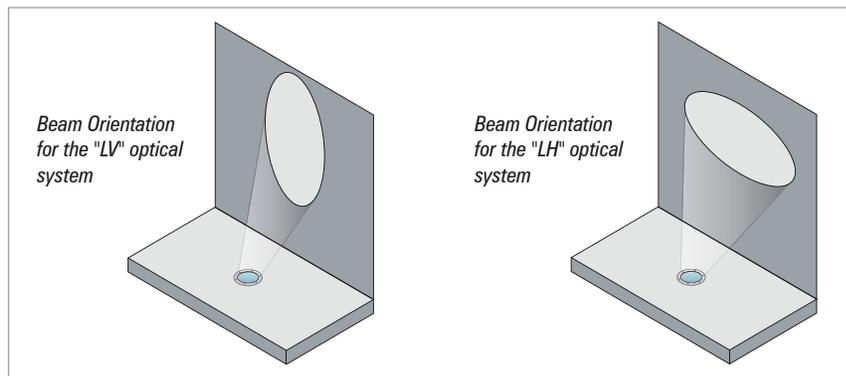
Polar Candela Distribution



Illuminance at a Distance

ft	Center Beam fc	Beam W	Beam L
5	140.4	2 ft	4 ft
10	35.1	4 ft	7 ft
15	15.6	5 ft	11 ft
25	5.6	9 ft	18 ft
30	3.9	11 ft	22 ft
40	2.2	14 ft	29 ft
50	1.4	18 ft	36 ft

Beam Orientations



Gateway Island Public Art Project Citizen Selection Panel

Christian Burchard is a professional wood turner and wood sculptor. He received his education at the School of Museum of Fine Arts in Boston and Emily Carr College in Vancouver, BC. His work has been widely exhibited in galleries throughout the US as well as in major exhibitions in London, Paris, Geneva, Moscow and Dubai.

Amy Blossom is Branch Librarian at the Ashland Public Library. She holds an MSLS in Library Science, and her work experience covers 40 years as a corporate librarian for the Bank Marketing Trade Association in Chicago, a university librarian at the University of Northern Colorado and as librarian with the Jackson County Library Services.

Allison Renwick, a retired art historian, holds a BA and an MA in Art History from the University of Oregon. She taught art history, drawing and painting for over 29 years, primarily at Portland Community College. She is now a volunteer instructor teaching art history at Osher Life Long Learning (OLLI) in Ashland.

Bruce Bayard, an artist, graphic designer and web developer, served on the City of Ashland Public Art Study Group in 2002 and on the first Public Art Commission from 2003-2006. His electronic collages have been exhibited in galleries in Oregon, California, and Washington, and his work has been honored with Purchase Awards and Best in Show designations.

Erika Leppmann, Professor of Art (Photography), joined the Southern Oregon University faculty in 2002. She holds a BFA from the University of Oregon in graphic design, and an MA and MFA from the University of New Mexico in Photography. Ms. Leppmann recently served as Interim Director of the Schneider Museum of Art.

John Davis, a professional retail store planner and designer and owner of Davis and Cline Gallery, holds a BA from the University of Massachusetts and a BS from the Boston Architectural Center. He served two terms as President of the Ashland Gallery Association.

Scott Fleury, Engineering Services Manager for the City of Ashland, has a background in civil engineering and project management. He oversees the planning, design, contracting and inspection of complex public infrastructure projects. Among his many duties, Scott reviews construction documents and plans prepared by private engineers in accordance with applicable rules and regulations.