

# Brilliance Awards Sample Project Submittal Document

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## Sample Project Introduction

This document has been compiled as an example of a project that was submitted in the 2012 Brilliance Awards. It is meant to give an overview of the thought process behind writing a project submission, as well as talk about topics such as photograph submission, and addressing scoring criteria. We hope that this document might answer some questions or provide insight on what makes a good project submission. – The Brilliance Awards Board

## The Project Background



The sample project is titled “Google Boulder by RNL”. It was a 38,000 square foot renovation of a big box retail store to house Google’s new office. This project, in 2012, fit into the “small-scale commercial” category. (Note: categories are redefined every year; please check criteria for project categories each year). The Brilliance Awards board defines scoring criteria for the separate categories. These categories and scoring criteria are modified each year in an attempt to improve the overall judging/scoring of projects. The criteria for each category are meant to address the overview of the project and also target specific topics of a certain application (for instance commercial or exterior lighting, topics such as energy consciousness or drama created via lighting). In 2012 the following scoring sheet was made available to all individuals submitting a project for consideration.

## Scoring Sheet

- General (20 Points)
  - **(1) Problems Addressed**
    - Does the lighting design address problems such as: complexity, budget, structure, or owner requirements?
- Aesthetic Design Achievement (35 Points)
  - **(2) Lighting Concept (15 Points)**
    - Does the lighting design reinforce the Architectural Design?
  - **(3) Design Originality (10 Points)**
    - Does the design take a fresh, unique approach to lighting the application?
  - **(4) Composition (10 Points)**
    - Does the lighting design produce a pleasing composition of light and shadow without producing excessive brightness?
- Technical Design Achievement (45 Points)
  - **(5) Energy Effectiveness (10 Points)**
    - If energy conservation was an issue, does the energy efficient performance criteria clearly meet the stated goals for this project and are appropriate controls used to minimize lighting energy use?
  - **(6) Operational (10 Points)**
    - Does the design successfully address operational issues such as accessibility, maintainability, and compliance with applicable regulatory standards or sustainable design guidelines for lighting quality, energy, control, daylighting integration or night-sky preservation?
  - **(7) Innovation (15 Points)**
    - Does the design incorporate new or innovative use of lamp, luminaire and/or control technology?
  - **(8) Controls (10 Points)**
    - Do the design incorporate controls techniques such as occupancy, daylight harvesting, load shedding, dimming, or building management?

## The Submission

For the project submission, two main items were required. The first was a Project Narrative. This was intended to be a short paragraph style description of the project which can address some or all of the criteria in the scoring sheet. The second was up to 10 high quality photos which are then passed onto our judges; accompanied by a Photo Narrative. The photo narrative is an opportunity for the designer to talk about the photos submitted and utilize them to address some or all of the criteria of the scoring sheet by offering visual examples and verbal explanations to accompany them. It is not necessary to talk about each photo, as some of them can be simply to help the judges visualize the project or to show beautiful outcomes of the lighting design. Note that in the photo narrative each photo filename is specifically referenced. Comments from the author are shown in orange and reference in the judging criteria as labeled above.

## Google Boulder by RNL

The most important things to remember when putting together an entry are to tell a story and to address each item of the score sheet, if you don't then the judges likely will give you the lowest possible score in that category if it's not addressed

**Project Narrative:** Please describe in **1200** characters the lighting design and how it addresses the judging criteria.

An international Internet search and software corporation recently expanded its Boulder, Colorado offices into a space that once housed a "big box" retail store. The 38,000-sf facility has been transformed from a raw shell into an environmentally friendly office.

This addresses item 1, what is the problem or challenge in designing this project?

The project, pursuing LEED Gold certification for Phase I (Phase II designed to same standards), had to comply with Boulder's strict energy code regulations requiring that the project be 30% better than IECC 2006. The project has a connected load of 0.68 W/SF for lighting and uses a digitally distributed lighting control system with dimming and daylight harvesting to take advantage of the savings presented by using the available daylight from the new windows and Solatube skylights. Vacancy sensors were installed in all non-regularly occupied spaces. Open office areas have automatic shut-off by time clock with local override switching and manual dimming up to the daylight harvesting limit.

This addresses items 5, 6 & 8 by outlining the energy efficiency and control measures of the project.

Bold interior design elements and 22-ft ceilings created challenges in designing the lighting. The design elements relate to characteristics of Boulder and the lifestyle common throughout the region. The objective was to use lighting elements to enhance the interior design concepts while providing energy efficient lighting systems suitable to a LEED project.

This reinforces item 1 and speaks to the lighting concept, which is item 2.

**Photo Narrative:** Please describe in **500** characters the photos, referencing photo file name and how the project addresses the judging criteria.



Google\_1 – The entry is lively with an array of items competing for visual interest. The backlit marquee signage juts into the space as a statement of arrival while a super-graphic draws attention to the volume of the space. Large-scale decorative pendants, whose style complements the raw industrial elements of the space, supplement the natural daylight providing general illumination. Round wall sconces relate to the porthole-style windows in the doors and line a corridor. The main hallway is understated; LED downlights provide general illumination and subtly highlight the plants on the wall.

This speaks to the composition of the design elements and visual hierarchy, item 4.



Google\_2 – Climbing ropes traverse the open office creating rooms and superimposed ceiling structures. The vibrant feel of this space is accentuated by the linear lighting elements, which appear to be randomly “thrown” throughout the space like pick-up-sticks, illuminating the workstations below to 30 footcandles. Standard luminaires were customized to intersect one another at odd angles, emphasizing the random nature of the layout.

This speaks to the lighting concept and design originality, items 2 and 3.



Google\_3 – Linear fluorescent luminaires were integrated into the structure supporting the ropes that culminate in the creation of a work room. Luminaires located throughout the two-story space are direct/indirect with dimmable ballasts for daylight harvesting. Indirect lighting accentuates the volume of the space while the lower 16-ft mounting height provides scale in comparison to the height of the room.



Google\_4 – The luminaires are custom painted an aluminum color to relate to the industrial feel of the exposed systems. The linear lights often align with the linear pattern of the ropes, accentuating their flow and movement throughout the space.



Google\_5 – The shallow mezzanine uses the same luminaires, however these have only a direct distribution of light to localize it on the work surfaces, creating a more intimate feel. Casual work spaces are grouped by the fireplace. These spaces have a decidedly warmer and more intimate ambience than the open office work areas. A wood veneer pendant illuminates the log cabin conference room while recessed LED wall washers highlight the artwork on the wall. Adjustable low-voltage cable lights with LED MR-16 lamps crisscross the campfire area allowing users to adjust and aim the lights

to suit their needs and the seating arrangement. The teepee is illuminated from a cord and plug floor lamp.

This also addressing item 4, the composition and technical lighting elements like contrast and the resulting feel and mood of the spaces.



Google\_6 – The large conference room is cleanly illuminated with recessed linear fluorescent slot luminaires whose orientation varies depending on the alignment of the articulated ceiling planes. The wall of grass in acrylic is backlit by daylight and a series of wall-washers.



Google\_7 – Decorative pendants in a variety of colors are staggered through the break room, creating a loose, relaxing environment. LED cylinder downlights provide task lighting on the countertops.



Google\_8 – This space extends into a congregational area, which is a miniature replica of Red Rocks. Discrete fluorescent luminaires suspended above the structure illuminate the super-graphic of the amphitheater bringing it to life with dramatic effect.



Google\_9 – The stage is set. Track with LED lamping is suspended in front of the stage to highlight the performers and provide theatrical effect.

Item 7, technology (LED lamping) is mentioned throughout by detailing sources, control technology, and luminaire types.

### A Note On Photography

Photography of lighting is obviously a very tricky task. As we know the eye and brain are much better at blending high contrast than almost any camera made. As part of our policy The Brilliance Awards board does not allow fill light in submitted photographs. The reason for this is that fill light artificially adds brightness to a photo. This is equivalent as adding fill light in Adobe Lightroom or altering the contrast of a photo. The reason we do not allow this is that the look it creates is as described 'artificial' and it is altering the low end of the photo and not the photo as a whole (such as exposure would) It can make the application look much different than it would in real life. What we do allow is HDR photography. The reason we are allowing this technique is that in HDR compilations, multiple photos which are all unmodified, are then blended together to attempt to achieve what the human eye sees. Our intention is not to make photograph submittals difficult, but to set a level playing field of project submittals where the photos represent what we see in real life. It is generally easy to tell when a photograph has been done via HDR or fill light. An example of fill light being used in an abandoned wine cellar is below. Most professional photographers should be familiar with HDR techniques, and know that as long as the photos used are unmodified prior to the compilation being done, and the compilation is then "unmodified" as well, this is an acceptable photo for submittal.



Original Photo



Fill Light Version