

Hospitality and Leisure Lighting at the Palm

101 is a high-end F&B venue operated by 'One & Only The Palm', and is situated at the marina, alongside the private beach of the resort. Studio Lumen were set with the task of lighting design services for the entire resort, however only 101 is being featured for this competition.

Sweeping panoramic views of the Gulf and Dubai skyline beyond, the striking 101 restaurant with Al Fresco dining opens onto a fashionable overwater chill-out lounge with daybeds, beach-side tables and bar. Guests can enjoy a selection of light Mediterranean fare; from tapas and large fresh salads to seafood. With an energized vibe moving from day into night, this ultra-chic indoor-outdoor venue is situated adjacent to the Marina, enabling guests entry by private yacht or One & Only Water Taxi.

Aims and Objectives

The clients aim was to create a unique culinary destination at the 'One & Only The Palm' that was contemporary and ultra-chic.



Design Objectives

The premise of conceptualization of this outlet was one of a fashionable destination with a very unique identity of its own. The primary design objective of this building structure was really to showcase its setting on the water, and emphasize the indoor-outdoor lounge type sensibility. The lighting design intervention to such a structure required to be minimal, but with a maximum visual impact. 'Less is more' was the mantra, the team constantly reminded themselves off.

Project Development

The architects first developed this idea of a giant tent structure which would cover a large wooden deck to house the restaurant. Interior spaces would then be carved out from this large tent to make up the formal dining areas. The rest would be shaded decks with seating, and day-beds for lounging. This was then connected to the mainland via a board-walk bridge access, and a ramp on the water side for connection to the jetties.

Development of the Lighting Concept

The exterior lighting design brainstorming began with the idea of having the entire tent structure lit from within the tent, and filtering all the light through it. The functional

problems notwithstanding this was widely thought to be a very striking aspect of the design and one that would be extremely unique. The external fabric of the restaurant was a very interesting mix of two tone stone feature walls. One was to be dark and the other light, to emphasize an energized vibe, moving through the transition from day to night. This offered tremendous opportunity for lighting, and providing a feature accent for the building. Connecting all these elements was the boardwalk bridge, and there was an agreement to do something very dramatic to the bridge as this was the first visual impression for the restaurant.

How were the Project Challenges met & overcome

The lighting to the tent fabric proved to be the biggest challenge in realizing the lighting design concept for this structure. Various design studies were carried out and to the dismay of the team, it turned out to be extremely difficult to be able to light the under-side uniformly while being able to conceal the equipment. The other aspect was that for us to be able to light the fabric, the fabric needed to be very thin and translucent, which meant that during daytime, the amount of sunlight entering the space would have been





overwhelming. To mitigate this, the tent structure was re-designed to be a double-layered fabric, which not only offered protection against excessive sunlight, but also acted as a layer of insulation, thus bringing down the cooling needs of the space. This obviously meant that the idea of lighting the tent was out of the window.

The external skin of the building was meant to be two-toned and this was further developed to have a textured stone finish. To be consistent with our mantra of 'less is more' it was agreed that only the lighter texture would be accentuated, such that the darker wall would disappear as the evening progressed into night. In complete contrast to having a regular uplit wall, a raked-wall detail was conceived such that a linear 'cold cathode' source could be installed to uplight each individual panel. These would be lit from top-down during daylight hours, and this effect would be reversed and accented during night-time. Three such feature walls were introduced within the external skin of the building. The long wall (left pic above) was also meant to have this feature wall detail, but this was value engineered to a textured stone flat finish. The uplighting to this, has been designed to be non-uniform to relate with the raked wall detail elsewhere.

The bridge was a very important visual element, and it was agreed that the lighting to it should also emphasize this aspect. The bridge can be seen during the day in its full glory, and it was important to retain that aspect during the night time as well. This led to the idea of the bridge lighting being a continuous source of light, with no breaks. The intensity was envisaged to be such that it did not overpower the rest of the subtle lighting, and would still

be functional. The hand-rail detail was then developed to include a linear LED light source within it, with an asymmetrical light distribution, to ensure that the source remained hidden and the effect of light be seen.

Decorative lanterns fit for use in an external environment, adorn the wooden deck around the day-beds and the loungers, which produce perfectly textured light for diners. Candles on top of the tables finish the visual with perfect brilliance.

Did the project meet its goals and objectives

101 opened its doors formally to visitors in December' 2010 and has ever since been very well received. It's popularity with in-house guests as well as guests from outside the resort is a testament of its success as a ultra-chic venue. The lighting design for this structure has been very successful and has laid emphasis on the expression 'less is more'.

Richard Spry, Member, Illuminating Engineering Society, holds MSc: Light and Lighting degree as well as a MA: English First Class with Honours. Having been employed by lighting design firms based in Europe and the United States, he brings a wealth of design experience to his projects. His work includes hotels and resorts, casinos, museums, restaurants, retail, healthcare and corporate offices. Recognized as an international designer, Richard's projects can be seen throughout North America and the Caribbean, Europe, North Africa, Asia, and the Middle East.



**Richard
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Siddharth Mathur, Member, (IESANZ) Illuminating Engineering Society of Australia & New Zealand & Associate Member, (IALD) International Association of Lighting Designers holds MSc: Lighting Design. As a Senior Designer at Studio Lumen, Siddharth assumes responsibility of 'design leader' on various complex projects, in addition to overall project management. His work deals in architectural lighting for public facilities, institutions, offices, hospitality projects, and retail environments. In addition to his professional duties he is a visiting faculty member at various interior design schools in Dubai, for external review of student work.



**Siddharth
Mathur**