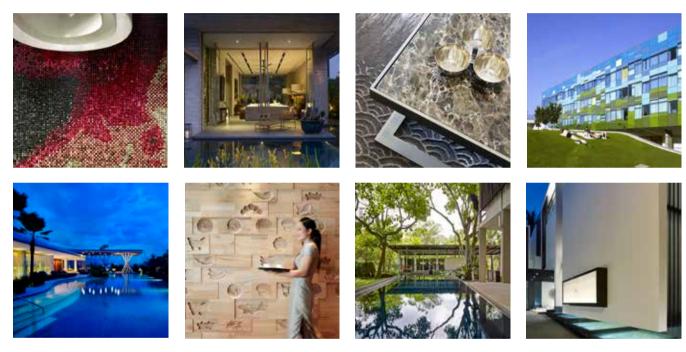
EXPERIENTIAL DESIGN FOR A CHANGING WORLD

Text by Darlene Smyth Essay by Lyndon Neri Edited by Oscar Riera Ojeda



This is the first major monograph on the multi-disciplinary, Singapore-based firms Warner Wong Design and WOW Architects. The companies' overarching themes - their focus on multi-sensory experiences and the complexity of working in rapidly developing regions – are explored through in-depth presentations of thirteen completed projects, including six private homes and six hotels by Maria Warner Wong and Wong Chiu Man.

www.thamesandhudson.com





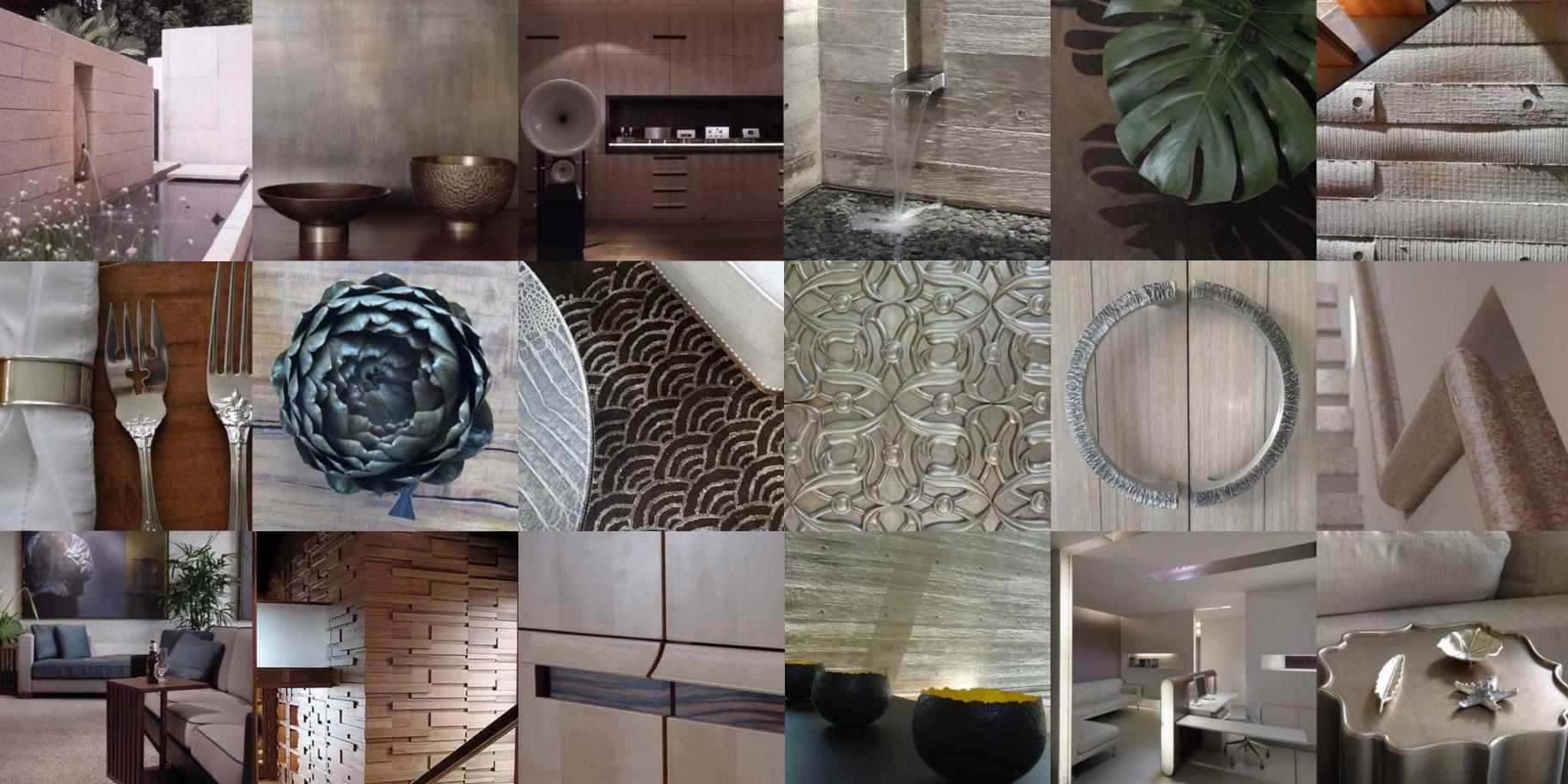
Thames & Hudson

EXPERIENTIAL DESIGN FOR A CHANGING WORLD



EXPERIENTIAL DESIGN FOR A CHANGING WORLD





EXPERIENTIAL DESIGN FOR A CHANGING WORLD

CONTENTS

EXPERIENTIAL DESIGN FOR A CHANGING WORLD 10

THE WORK OF REMEMBERING 18

SELECTED WORK 22

APPENDIX 380

PORTFOLIO 344

THE WORK OF REMEMBERING

Essay by Lyndon Neri

Placing the work of WOW Architects and Warner Wong Design within the context of the Modern Regional seems quite natural. With a practice based in Singapore and projects throughout Southeast and South Asia, one could see their works in the lineage that began with Geoffrey Bawa, the father of this genre. In Bawa's work we find a philosophical purity descended from Laugier's Primitive Hut – man, shelter, nature, full stop. If checking off from a list of requisite characteristics of the Modern Regional, WOW's work does indeed seem to fulfill all the criteria—harmony with the environment, blurred interior-exterior relationships, use of locally available materials. But closer examination reveals that while championing a sympathetic relationship between architecture and nature is still at the forefront, it's no longer possible to romanticize the context. Unlike the backdrop of verdant tropics and rural ruins that Bawa worked in, we find ourselves confronted with the gritty urban realities of quickly developing or developed cities.

Part of the same generation of architects, Maria and Chiu Man, my partner and myself, we were all educated in the US, under the tutelage of many great Modernist (and later Post-Modernist) architects and thinkers. When the time came, we embarked towards Asia armed with our deeply instilled Corbusian and Miesian ideals and our lofty aspirations to create architecture that was at once respectful of our education and learning, while appropriate for the people and cultures of the locality. Without over-generalizing, one could say that Asian cities share certain qualities; they are colorful, they are messy, and they are changing before our eyes. It makes practicing architecture more difficult, more risky, but in turn, full of surprises and opportunities. I think we very quickly realized that the project of our careers would be a continual negotiation of contradictions.

The title of this book suggests the constant struggle: *Experiential Design for a Changing* World. How do you do that? Say you're given a site, it's located in an old part of the city with traditional houses and wet markets, with all the subliminal beauty we attribute to those places marked by time and ritual. Six months or a year down the line, maybe all





Casa Giraldi, Luis Barragan



La Tourette, Le Corbusier

of that becomes a mega shopping complex, or an office tower. Working as an architect in these conditions, in a way, it has to become an even deeper personal exploration. Architecture has never arisen from purely rational thinking or directly as a result of its context; it has always reflected personal and cultural aspirations and ideals. Our childhood memories, our travels, our personal histories, our obsessions - these all manifest in the work eventually, somehow. Maurice Merleau-Ponty asks, "how would the painter or the poet express anything other than his encounter with the world?" ¹One could ask the same of an architect. Our constructed world enables us to understand and remember who we are.

PeterZumthorexplainsthat, "sinceourfeelings and understanding are rooted in the past, our sensuous connections with a building must respect the process of remembering."² A spatial memory is difficult to grasp, fleeting yet vivid, a fusion of the real and the imaged, always uncertain, and unique each time it's recalled. It is a compilation of fragments: colors and textures, noises and silences, temperatures and sensations, blurry shapes and focused details, childhood artifacts and everyday occurrences, physical reactions and heightened emotions. It is apathetic to factual accuracy, unburdened by cognition, language, history or meaning. This mental sphere of architecture cannot be approached by instruments of measurement; its poetic essence is grasped solely through an embodied encounter, intuition and empathy-the silent and voiceless knowledge of our bodies. These are the elusive qualities which surface in the work as a sense of authenticity, regardless of how chaotic and how mutable all the other conditions may be.

¹ Maurice Merleau-Ponty, Signs, as quoted in Richard Kearney, "Maurice Merleau-Ponty," Modern Movements in European Philosophy. (Manchester and New York: Manchester University Press, 1994) 82. ² Peter Zumthor. *Thinking Architecture*. (Basel: Birkhauser, 2006) 17.

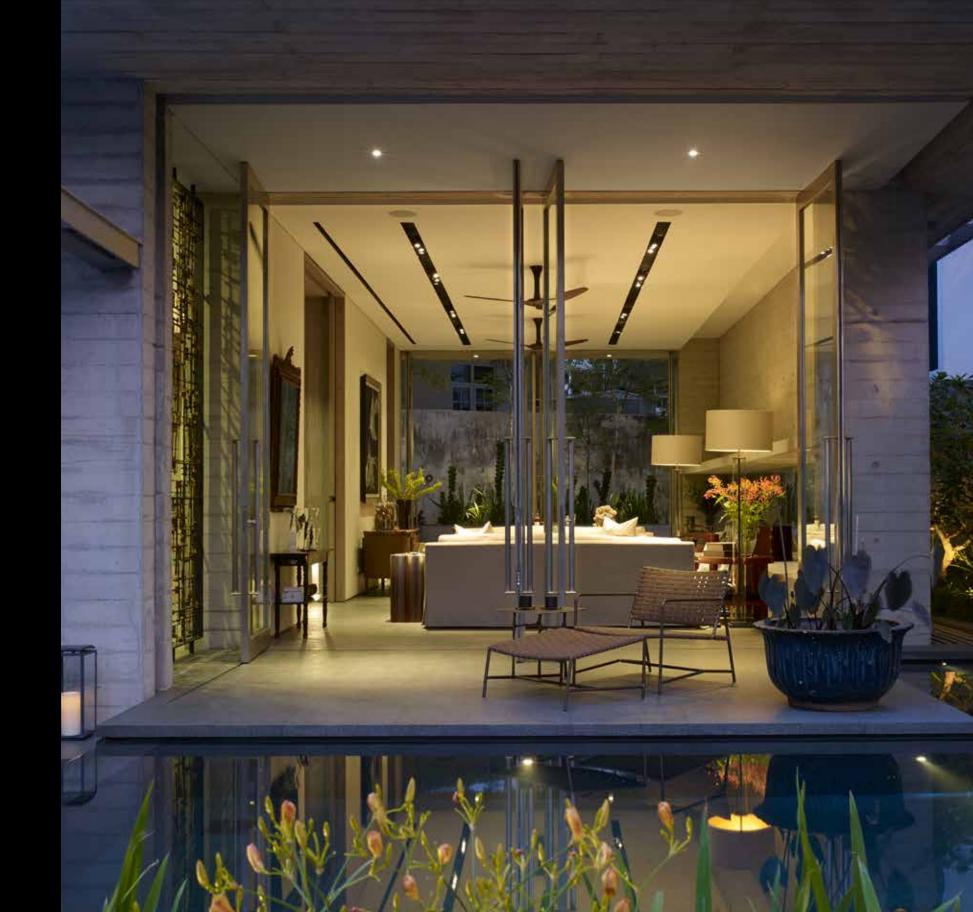
a A spatial memory is difficult to grasp, fleeting yet vivid, a fusion of the real and the imaged, always uncertain, and unique each time it's recalled. It is a compilation of fragments: colors and textures, noises and silences, temperatures and sensations, blurry shapes and focused details, childhood artifacts and everyday occurrences, physical reactions and heightened emotions *m* Lyndon Neri

a dramatic canyon with an abstracted riverbed and waterfall running through it, leading up to a high level plateau that overlooks the city and surrounding mountain range.

The physical environment and site itself often form a basis of inspiration of WOW Architects and Warner Wong Design's projects. The Sentosa Cove House, for instance, draws its inspiration from the vast horizontality of its unobstructed sea views and strong horizon line. The house is stretched linearly across the site with long outward-facing rooms that take in the sweeping 180-degree views of the ocean. Subtle design transitions between the inside and out reflect and echo the horizon. This echoing of the landform beyond bonds the architecture to the site and defines the building not as an object that sits on the site, but as a platform that resonates with the site, upon which to view and appreciate the scenery. A similar approach is taken to the spatial design of another residential project at Bishopsgate in Singapore. Here, the architecture is concealed within an overgrown garden as a series of pavilions that sit lightly upon the site. In a sense, the house effaces itself into the garden in order to be a stage that overlooks the beauty of the surrounding landscape. Two other custom residential projects, the Sunset Vale House and Chiltern House use two different design approaches to the relationship of the spaces inside the house with the garden. Sunset Vale internalizes the garden and focuses the spaces toward, around and through it, while Chiltern House uses the edges of the building to skirt the borders of the gardens that surround the perimeter of the house.

At a detail level, the designs are often inspired by the rich traditions of culture and craft of the regions in which they are located, and allow the colors, textures and materials of these traditions to inform their designs. Although the projects are stylistically dissimilar from each other, both Orchard Residence in Singapore and Mandala House in India explore the use of rich and highly textured materials into their overall sensory experience of the spaces. In the Orchard Residence, the materials are heavily crafted and worked into patterns, reliefs and insets whereas in Mandala House the luscious materials are

Chiltern House, Singapore



SELECTED WORK



BISHOPSGATE HOUSE 194

C LICE

....

14.63

Strender a

100

VIVANTA BY TAJ YESHWANTPUR 138

4.

et are

With The Party

ARCHIFEST ZERO WASTE PAVILION 158

MANDALA HOUSE 306





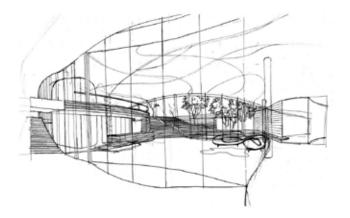
Previous spread | Panoramic view of the hotel with the room block hovering over the folding plane of the roof terrace and main entrance Left | North façade with the ballroom pre-function area Above | Architectural lighting incorporated into the north façade

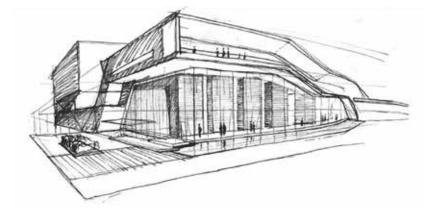


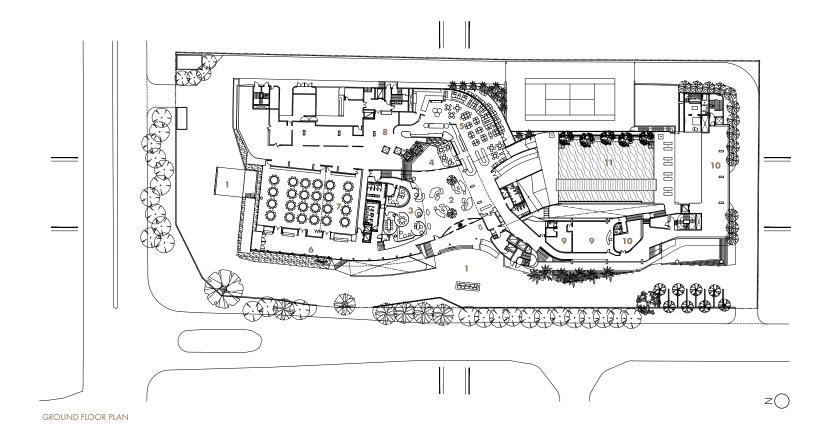


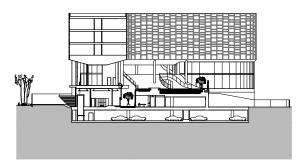


NORTH ELEVATION

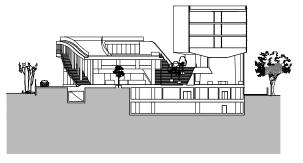




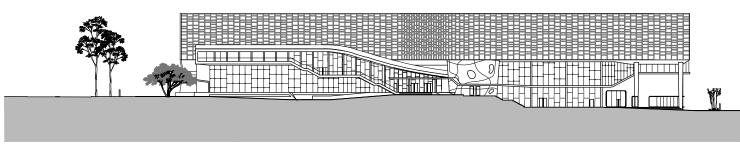




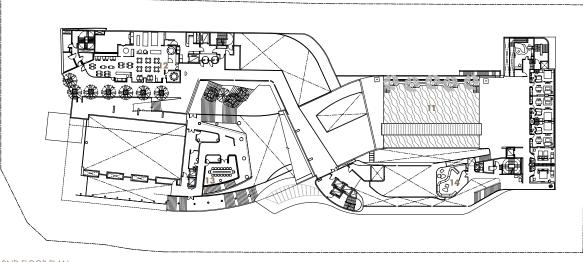
SECTION THROUGH POOL



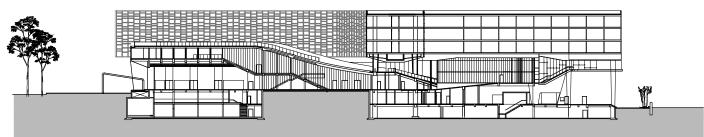




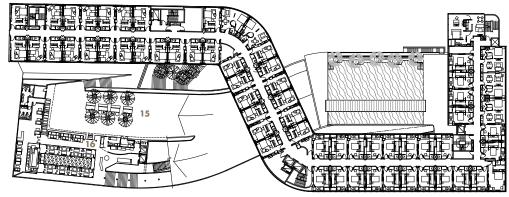
WEST ELEVATION



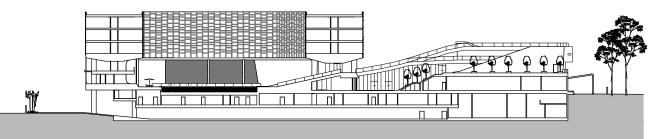
2ND FLOOR PLAN



LONG SECTION THROUGH LOBBY



3rd floor plan



LONG SECTION THROUGH POOL & ROOF TERRACE



Left | The ground plane is peeled up in a dramatic diagonal wall to form the roof top resort Right | Detail of the base of the main room block articulated at the porte cochere

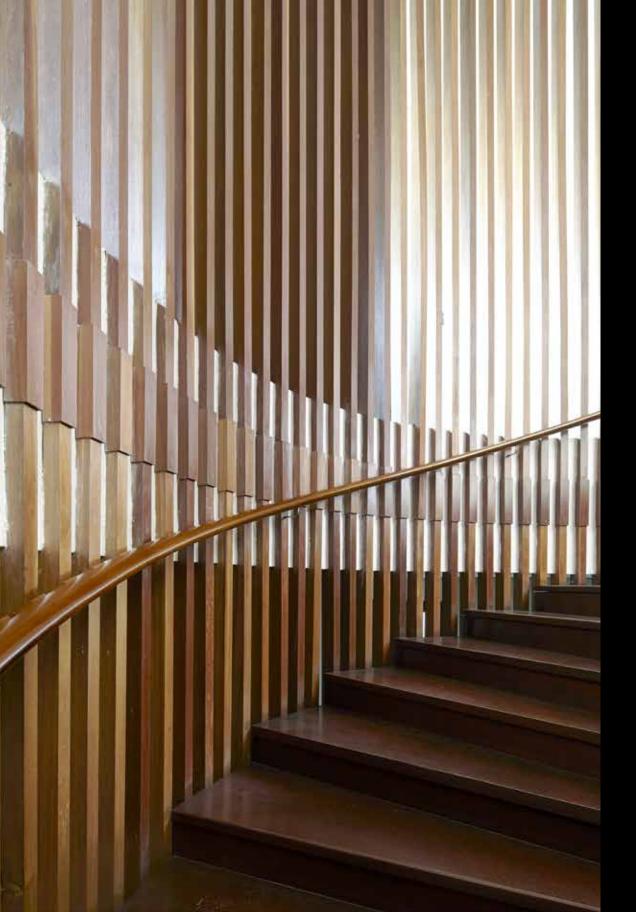




Above | The triple height screen gives privacy to the guests' lift lobby Right | Overlooking the lobby with Javanese Batik inspired carpets

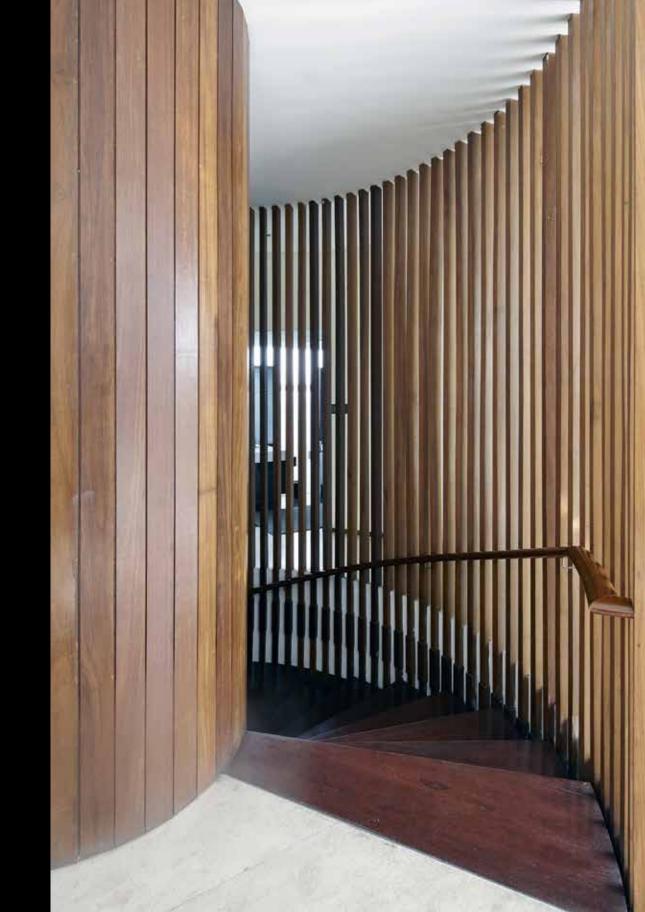






Left | Detail of the stairs leading from the spa to the pool and fitness levels

Right | The staircase leading from the pool and fitness level to the spa is articulated in gently overlapping curved timber screens to reveal a hint of the spaces beyond





VIVANTA BY TAJ GURGAON GURGAON, INDIA | 25,000 M² | 2011



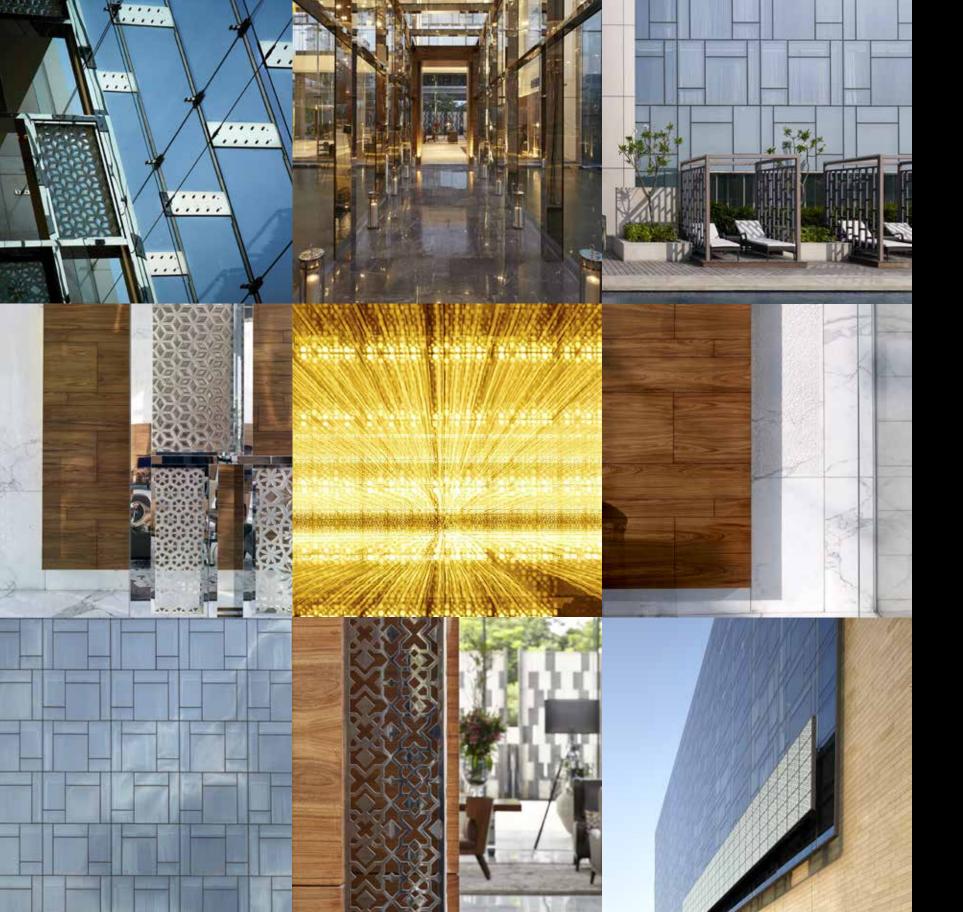


- A









^{cc} Clients in the countries where we practice invariably look to advanced economies for their inspiration, and when they hire firms like WOW, they want exceptional value and enhancement beyond their norms. However, we ourselves are the product of a successful developing country with humble beginnings, and I know from experience that more technology and more expense does not equate to a superior product. Rather, appropriate technology, and an appreciation for a suitable quality process coupled with sensitive design and detailing is more often than not the main ingredient for a great work of architecture. Thus, in my travels and in my many places of work, it is always this search for the appropriate solution that motivates and drives me ^{const} WCM

Economically buttressed by its proximity and connectivity to the national capital of New Delhi, the city of Gurgaon has enjoyed rapid development into a successful IT hub which has become home to many multinational companies. However, in a familiar narrative to many developing countries, this sudden economic growth and the accompanying urbanization has created a world of radical juxtapositions where pristine contemporary architecture coexists with overt poverty, a lack of infrastructure and an inhospitable physical environment. The challenge of the design of this Vivanta business hotel was to resonate with the Indian culture by referencing the collective memory of traditional spatial experience while also creating a tectonic language that could stand up to the contradictions of the environment of the site.

In response to its chaotic surroundings, the design physically replicates the transition into a place of beauty and repose through the process of layering. The physical language of the building's elevation is a direct manifestation of this concept of layering with its stratified banding of granite, aluminum and glass on the façade. Its clean and minimal expression is meant to negotiate directly with harsh physical context. Similarly, the internal spaces are organized in layers designed to shield and insulate the guests. Notions of Indian palace architecture are modernized and woven into the sequence of spaces of the hotel so that the design bears a strong rootedness to its context and history. A characteristically Indian sense of grandeur, axiality, and ceremony is translated into the design as well as a spatial sequencing that brings the guest through halls, gardens and courtyards with a carefully framed series of visual axes and perspectives.

The ceremonial entry into the hotel originates at the drop off area that is lined with a procession of granite water feature elements which are echoed on the opposite side by lofty vertical glass fin supports for the triple height entrance lobby. In a modern play on the traditional axial planning of Indian architecture, here the axis is shifted by the entrance which is deliberately offset to the right of the front façade of the otherwise symmetrical lobby space. The majestic lobby beyond is a clean and bright room with massive white Statuario marble slabs adorning the floor and walls to the left and right of the room. The monolithic floor, walls and ceiling form an immense portal that overlooks views through a transparent wall of frameless glass to a central courtyard garden with potted frangipani trees that project out of a water feature with a grooved pattern of grey granite. Across the courtyard, the lobby is visually connected to the all day dining and restaurants on the second storey above as the spaces progress from public to the more private areas of the hotel. In another deliberate shifting of the axis, a glass encased portal-like corridor carries the guest over the water feature and across to the various hotel facilities. The sequenced progression of layered indoor and outdoor spaces leads up to the more serene environment of the open pool deck that straddles the front and rear block of the hotel and overlooks views of the developing city beyond.

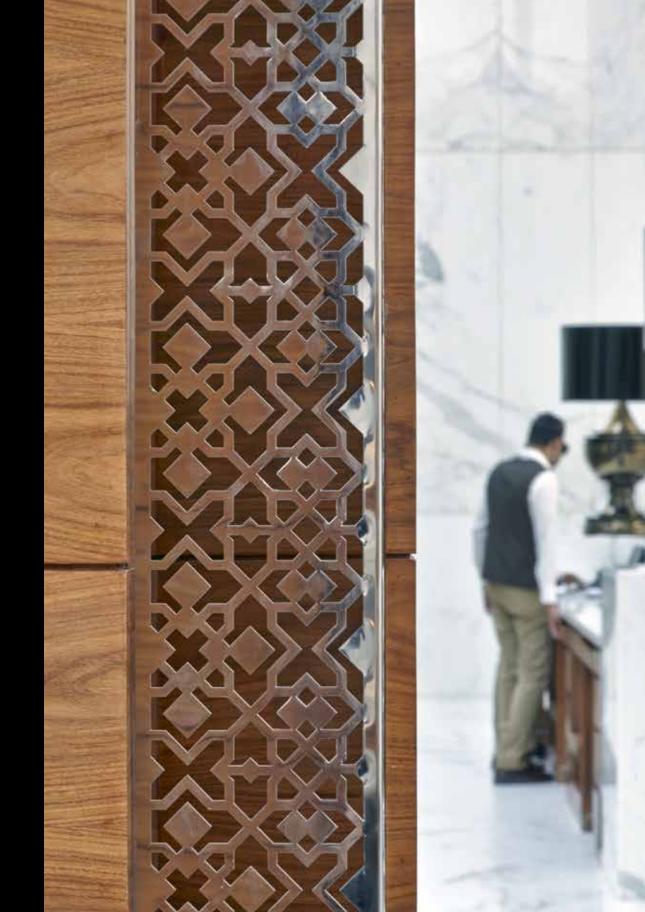


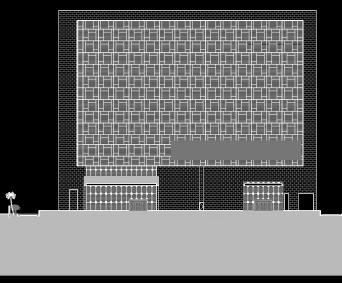
Left | The mirrored ceiling of the porte cochere canopy announces the grand lobby beyond

Following spread | The main lobby reception hall has tall screens and brings the façade language into the interior spaces



Above | The screen patterns etched into the stone work Right | Air conditioning grills designed as screens



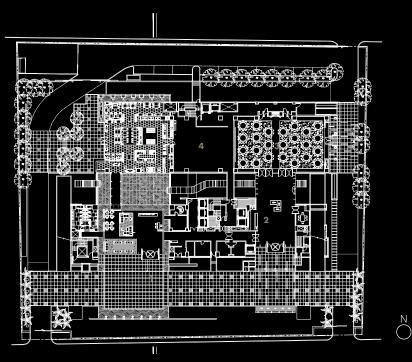




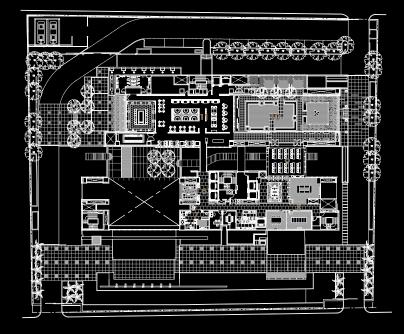


SOUTH ELEVATION

WEST ELEVATION



GROUND FLOOR PLAN



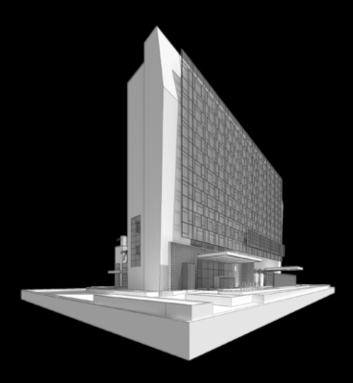
2ND FLOOR PLAN

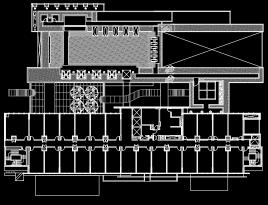
1 PORTE COCHERE | 2 PRE-FUNCTION | 3 BALLROOM | 4 KITCHEN | 5 ALL DAY DINING | 6 LIFT LOBBY

7 BUSINESS CI

0 10 20

100







ENTER | 8 MEETING ROOM | 9 CONFERENCE ROOM | 10 GARDEN | 11 RESTAURANT



SHERATON HANGZHOU HANGZHOU, CHINA [2,400 M²] 2011





This spread | The metal wall is constructed with crystalline tiles that are highly facetted and reflect the light around it Following spread | The main dining room in Yue, the Chinese restaurant, is conceived of as a fish's view from beneath the West Lake in Hangzhou





Right | Dining with gold fish Following spread | The VIP dining rooms are entered through a corridor of raindrops





Following spread | A lotus leaf embroidered on a partition screen and the main dining area arranged in the formal manner of a Chinese dining hall, flanked by the iron and brick display kitchens Left | The color palette for the lounge was inspired by poppies and other opiates

Right | Each private lounge area enclosed in a black lacquer carved screen has a view of the raised bar performance stage







VIVANTA BY TAJ YESHWANTPUR BANGALORE, INDIA | 329 ROOMS | 2012



Above | Palette, the all day dining restaurant Right | The ceiling design is inspired by henna patterns and serves as a light source







Above | Paranda, the restaurant where the materials and design elements are inspired by the rustic flavors of Punjab Following spread | Entrance to Mediterranean restaurant, Azure

Left | Glassed-in show kitchen behind which the chefs mix spices, marinade and grill the fresh produce of Northern India





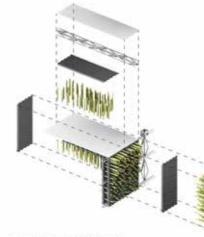
ARCHIFEST ZERO WASTE PAVILION SINGAPORE | 270 M² | 2012



The pavilion was located near the center of Singapore's historical district and is in direct response to the inherent duality of its site. On one side of the pavilion is Fort Canning, once known as the"Forbidden Hill" with its quiet, reposeful and almost mythical character. On the other side is Clarke Quay, an historic development along the Singapore River that is now vibrant and bustling with people and activities. The pavilion mitigates the duality between the two realms with its permeable skin. The undulating VersiWeb inspires curiosity and amazement. At certain angles, the membrane appears solid, and when one moves along it, a "moiré" effect is created due to the juxtaposition of the two membranes. When viewed on the perpendicular, the pavilion seems totally transparent and visually merges with the surrounding buildings and landscape.







Exposed Axonometric of Components

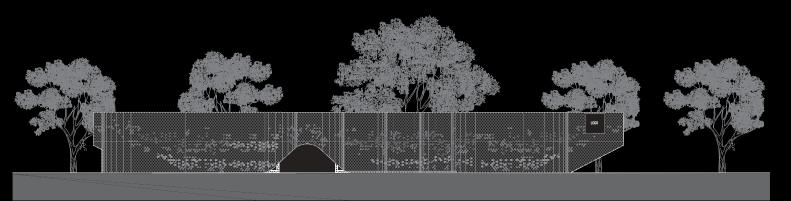




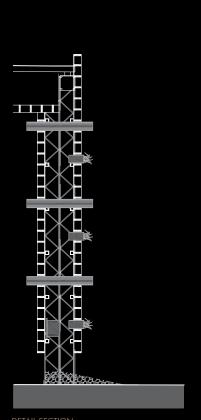


The design creates a highly interactive platform for the activities of Archifest. The VersiWeb is used as a vertical surface onto which to project, insert, interact and engage with the public. Straw mats were inserted in the "pockets" of the web for visitors to use while they participated in seminars or picnics around the pavilion. Recycled bottles used as Wedelia planters were also inserted to add greenery and texture to the membrane. Four distinct zones are formed by the undulating "skin"; an enclosed naturally ventilated space for seminars and talks, an open-to-the-sky corridor space for break-out conversations, a semi-open sheltered place for art installations and an open air space for picnics and cinema shows. By cladding this cellular membrane on both sides of the structure, its double skin forms a micro-climate between the layers to provide natural ventilation, shade and rain protection.

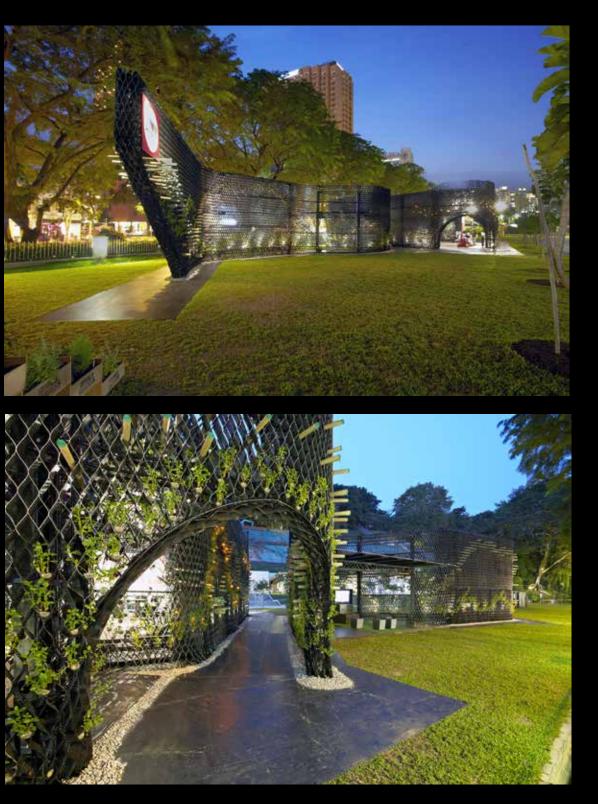








DETAIL SECTION









ORCHARD RESIDENCE SINGAPORE | 967 M² | 2012

States.

mit.

12

1

100

20-

· · · ·

3af 10

100

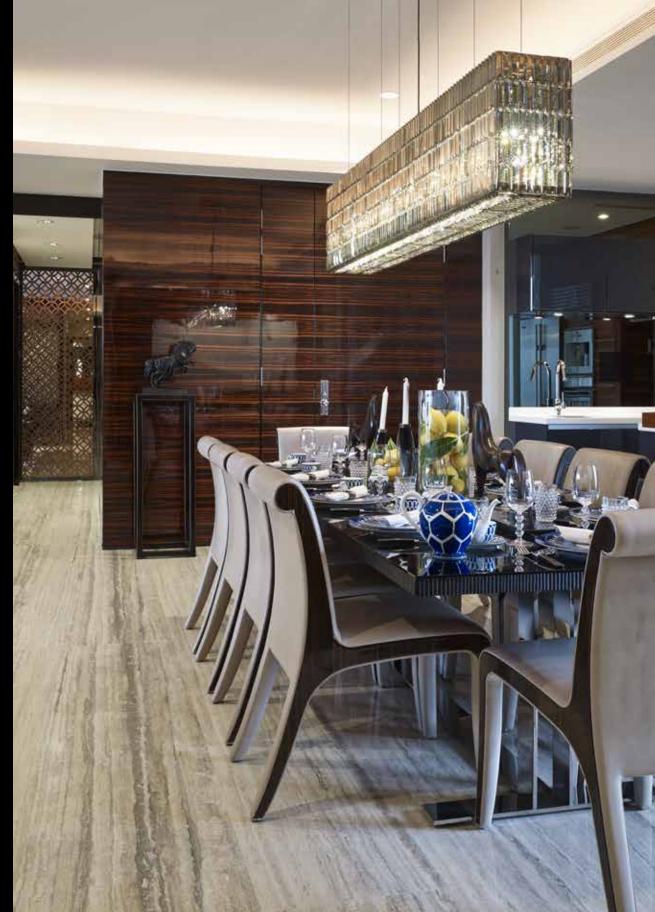
16







Left | Careful attention was paid to blend and integrate the materials and colors to exude a sense of subtle luxury and comfort Right | The main dining room





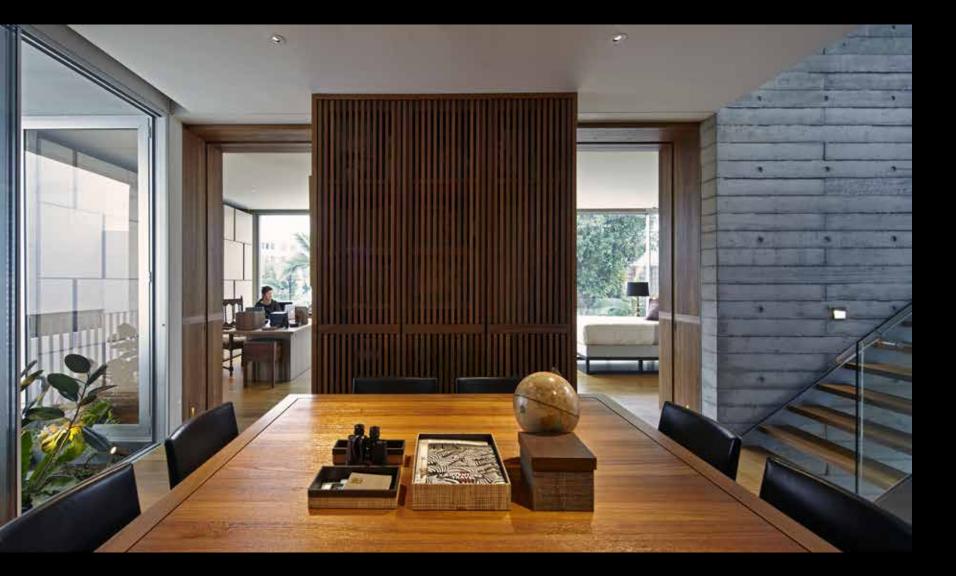
Left | The junior master bedroom has moments of glamour and repose Right | The guest bathroom has a free standing sink carved from limestone and framed by a mirror made of buffalo horn and lacquer

> Following spread | Deep verandahs designed as semi-outdoor living rooms encourage the breeze to cross ventilate the apartment

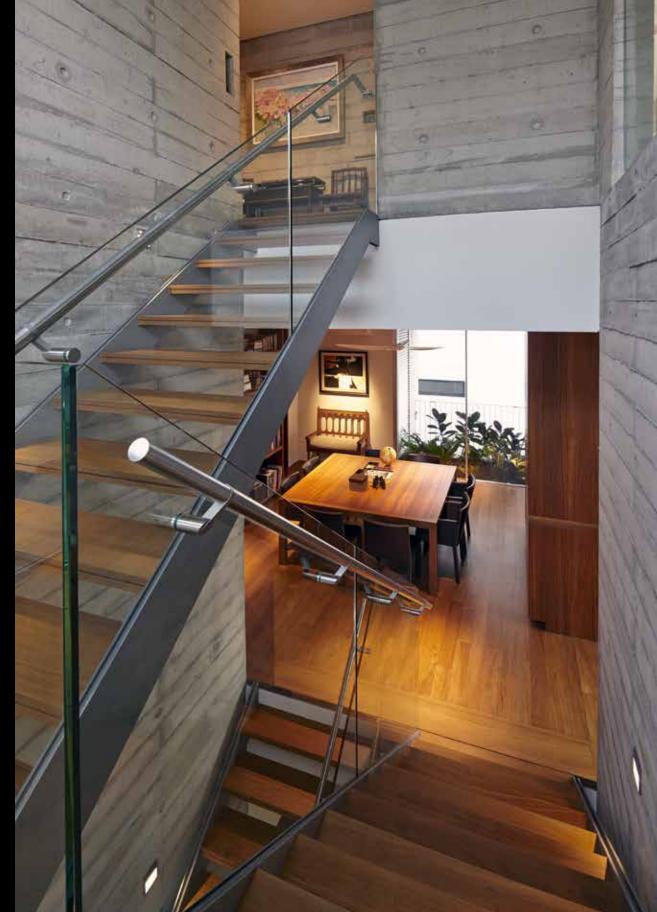








Above | The study lies at the heart of the house while the family room is connected by a pair of sliding pocket doors to a communal work area Right | Staircase to the master bedroom







Left | Dark walnut stands out boldly against the nude toned paneling Right | Detail of the master bedroom palette of color and texture

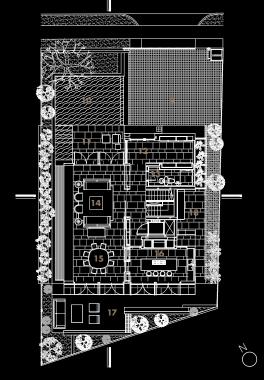


Right | Giant sliding panels open to reveal the master bedroom. A long window seat is the ideal setting from which to await night blooming lilies

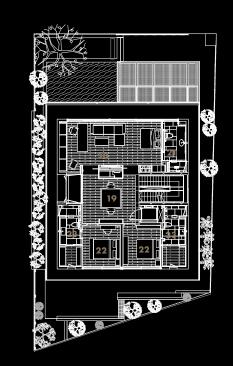




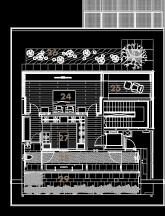
BASEMENT PLAN



ground floor plan

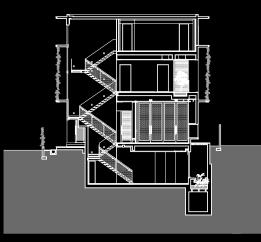


2ND FLOOR PLAN



ATTIC PLA





SVERSE SECTION LONGITUDINAL SECTION



1 HOUSEHOLD SHELTER | 2 GUEST BATH | 3 GUEST ROOM | 4 FAMILY ROOM | 5 UTILITY ROOM | 7 BATH | 8 PUMP ROOM | 9 CAR PORCH | 10 POOL | 11 POOL TERRACE | 12 ENTRANCE FOYER | 13 POWDER ROOM | 14 LIVING ROOM | 16 KITCHEN | 17 REAR PATIO | 18 KITCHEN | 1

0 2 5 10

304





LONGITUDINAL SECTION

FAMILY ROOM | 21 GUEST BATH | 22 BEDROOM | 23 BATH | 24 MASTER BEDROOM | 25 STUDY | 26 LILY POND | 27 WARDROBE | 28 BATH | 29 TERRACE





Above |The master bedroom is composed of a pair of nested volumes that provides a deep shady balcony and garden Right | The bedroom of the eldest son mirrors the father's room with its own nested balcony Following spread | The view of the pool from the main dining room is framed by two bedroom cubes

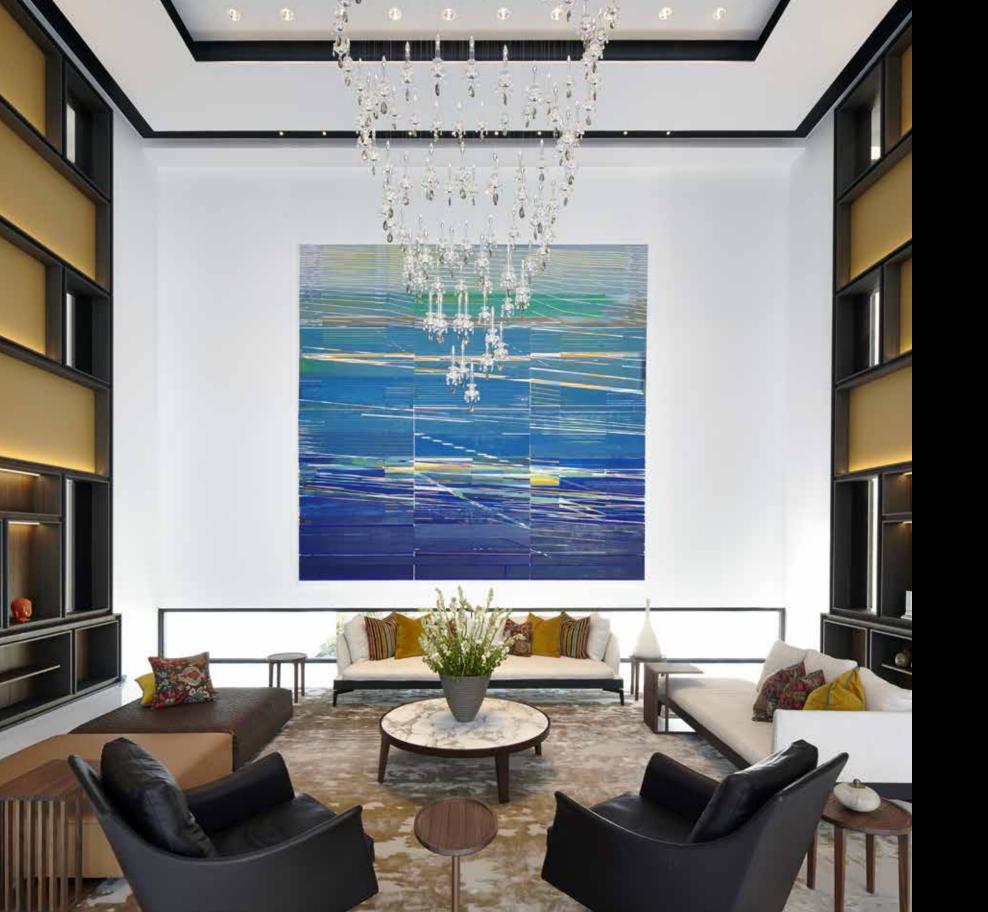




Left | The central courtyard reveals the interlocking and stacked volumes that make up the 3 dimensional mandala concept







Left | The family lounge volume is accentuated by a spiraling chandelier with colorful artwork as a backdrop Right | The double-height family lounge is a perfect cube pierced with a bridge connecting the two halves of the house

Following spread | The colors, materials and textures are chosen for the relaxed ambience coupled by a deep sense of comfort





VANKE INTERNATIONAL HEALTH AND WELLNESS RESORT RESIDENCES 2010-2014

MASTER PLANNING, ARCHITECTURE, INTERIOR & LANDSCAPE DESIGN RESIDENTIAL RESORT TOWNSHIP SANYA | CHINA

The master plan calls for a variety of resort residences that vary between small apartments to small and medium sized terrace houses and villas. WOW Dlab took on the residential zones and the districts to be connected by a network of buggy tracks and footpaths that are clearly separated into high rise zones and mid to low rise zones. The larger scale apartment blocks have small one bedroom and studio units and are designed as landscape-inspired hill towns and visually blend into the surrounding hills. The smaller scale terrace houses and villas form clustered communities, each with their own micro-climate, landscape and pedestrian networks.







VANKE INTERNATIONAL HEALTH AND WELLNESS RESORT TOWN CENTER 2010-2014

MASTER PLANNING, ARCHITECTURE, INTERIOR & LANDSCAPE DESIGN RESIDENTIAL RESORT TOWNSHIP SANYA | CHINA

WOW was commissioned by Vanke to design a 500 ha wellness and health driven hill resort in Sanya. As part of our master plan concept, a town center was developed to provide recreational and cultural activities for the residents, and to create a destination for wellness tourism in Sanya. The design is predicated around streets and courtyards that organize various Asian typologies and modern-vernacular architectural styles, and create a totally pedestrian environment for recreation and entertainment. Key to the concept is the landscape and environmental graphics integration into the design that provides shade and intelligent way-finding for a deliberately small-scale and narrow streetscape.











ST REGIS MALDIVES 2011-2015

ARCHITECTURE, INTERIOR DESIGN & LANDSCAPE DESIGN RESORT HOTEL & SPA MALDIVES

The brand concept of "Paradise Found" is the driving force behind this luxury resort. Coupled with the lifestyle concept is a new eco-awareness embodied by the provocative architecture, interiors and landscape concepts. Four ecologies of the lagoon, beach, coastal, and jungle are expressed within the experiential design of the resort. The architectural forms draw inspiration from marine animals, traditional Maldivian dhoni, and contemporary interpretations of the primitive hut. The interiors emphasize superior craftsmanship using simple materials and recycled artifacts, and the landscape design focuses the experience on the natural biodiversity of the atoll. The intention is to cultivate awareness of the atoll ecology while providing the ultimate escape to paradise found.









CONRAD MANILA BAY 2012-2015

ARCHITECTURE, INTERIOR DESIGN & LANDSCAPE DESIGN HOTEL & RETAIL MANILA | PHILIPPINES

As part of the overall Mall of Asia complex, the developer SM Prime, commissioned WOW to create a waterfront mixed-use development. We proposed a destination-oriented development that is entertainment and hospitality driven comprising a 300-room luxury hotel perched on a high-end shopping and dining lifestyle mall.

The mass of the podium is oriented towards the waterfront promenade, with broad decks that offer interesting dining and entertainment venues and complement the vibrant activities by the water's edge.

The hotel is designed as an urban resort and sits on a luxuriantly-designed landscape on top of the podium. A dramatic public sky park crowns the hotel and offers recreational and entertainment facilities with sweeping views of Manila Bay. It is hoped that the complex will bring about a new level of cultural and entertainment activity that will be catalyst for further developments of a similar nature in this area.









INTERCONTINENTAL HOTEL, LAKE TAIHU 2013-2016

ARCHITECTURE, INTERIOR DESIGN & LANDSCAPE DESIGN HOTEL & RESORT SUZHOU | CHINA

This 300-room lakeside hotel is part of the Suzhou Tourism Bureau's efforts to introduce high-quality hospitality products to enliven the northwestern shore of Lake Taihu. Thus, a culturally referential and yet progressive design language is used to express a building typology that maximizes lake views and integrates architecture and landscape into a harmonious experience. The building mass blends into the surround-ing hills, and introduces a variety of courtyards and terraces that pays homage to Suzhou's artistic and literary culture. The expansive gardens and villas take on a more traditional character and connect to the lake front park and Lake Taihu beyond.









APPENDIX

WHO WE ARE 382

HE FOUNDERS 386

AWARDS 38

COLLABORATORS 388

ACKNOWLEDGEMENTS 389



BOOK CONTRIBUTORS 391

THE FOUNDERS

AWARDS

WONG CHIU MAN

MARIA WARNER WONG



As Managing Director of Warner Wong Design and WOW Architects, Wong Chiu Man has presided over the evolution of WOW since it was established in the year 2000, building a network of multidisciplinary award winning practices with a significant body of work in the Asian region and beyond.

Leveraging on 25 years of international industry experience, Chiu Man spearheads the business development and design direction of WOW. Dedicated to investigating and developing new design paradigms and research-driven innovation, he has since founded WOW DLab and WOW Design Studio with a strong network of like-minded associates.

Combining a unique mix of Asian heritage with international design experience, Chiu Man has led the way for completing prestigious hospitality, commercial, residential, and retail projects in China, India, Malaysia, Indonesia, Sri Lanka, the UAE, Nepal, Philippines, Tanzania and Australia.

Prior to founding WOW, Chiu Man was Corporate Officer and Design Director of Nikken Sekkei International, Singapore. He has a Bachelor of Architecture Degree from the University of Southern California and a Master in Architecture from the Graduate School of Design, Harvard University.



As Design Director of Warner Wong Design and WOW Architects, Maria Warner Wong is committed to building a world class design services consultancy, based on international standards, providing a unique mix of Asian and International design sensibilities. Project experience includes hospitality, commercial and residential projects in Singapore, Malaysia, Philippines, Hong Kong, China and India.

Maria was raised and educated in Mexico, and has worked in architectural firms in the United States, Japan and Singapore on a variety of large and small projects. In the United States, she worked with renowned Greek architect Panos Koulermos, and in Japan, for Nikken Sekkei. From 1993 to 2003 Maria directed Parallax Design, a multi-disciplinary design consultancy with projects in Interior Design, Master Planning, Landscape Design and Restoration. Maria teaches Architectural Design at the National University of Singapore, to balance her interests in practice, academic and independent research.

Maria Warner Wong has a Bachelor of Architecture degree from the University of Southern California and Masters Degree in Architecture from The Graduate School of Design, Harvard University. SINGAPORE INSTITUTE OF ARCHITECTS (SIA) ARCHITECTURAL DESIGN AWARD 2013 Archifest Zero Waste Pavilion

SINGAPORE INSTITUTE OF ARCHITECTS (SIA)-RIGEL BATHROOM DESIGN AWARDS -HONOURABLE MENTION 2013 Carlton Hotel Singapore Chiltern House

PRESIDENT'S DESIGN AWARD, SINGAPORE 2013 EXHIBITION DESIGN SHORTLIST Archifest Zero Waste Pavilion

WORLD ARCHITECTURE FESTIVAL AWARD 2013 Hotel |Leisure Project of the Year Shortlist: Vivanta By Taj Gurgaon Display Project of the Year Shortlist: Archifest Zero Waste Pavilion

CNBC AWAAZ TRAVEL AWARDS 2013 Best Hotel Architecture: Vivanta By Taj Gurgaon

ARCHITIZER A+ AWARDS 2013 Pop-Up Category Finalist: Archifest Zero Waste Pavilion

SINGAPORE INSTITUTE OF ARCHITECTS ARCHIFEST 2012 INNAUGURAL PAVILION DESIGN COMPETITION Winner 1st Prize

WORLD ARCHITECTURE FESTIVAL AWARD 2012

Hotel |Leisure Project of the Year Shortlist: Vivanta By Taj Yeshwanthpur Future Building Project of the Year Shortlist: IREO Victory Valley

LEAF AWARDS 2012 Commercial Building of the Year : Vivanta by Taj Bangalore SINGAPORE INSTITUTE OF ARCHITECTS (SIA) ARCHITECTURAL DESIGN AWARDS 2010 Building Of The Year Hotel |Commercial Project Design Award Hotel Commercial Interior Architecture Design Award Vivanta by Taj Bangalore BCI GREEN DESIGN AWARD 2010 Citation: Bishopsgate House DESIGN SINGAPORE PUSH SHOWCASE 2010 Special Mention: Vivanta by Taj Bangalore IAD (INTERIOR AND DESIGN, INDIA) AWARDS 2009 2nd Place, IAD Best Architect, Hospitality 3rd Place, IAD Best Interior Designer, Hospitality Vivanta by Taj Bangalore PRESIDENT'S DESIGN AWARD, SINGAPORE 2009 Honourable Mention: Vivanta by Taj Bangalore DESIGN FOR ASIA AWARD 2006 Commendation: Jim Thompson, MyThai

