

A&B

Techno Heritage and Commissariat Buildings, Vikas
Dilawari Architects

Bharat Bhavan-II, Somaya & Kalappa Consultants

Shreyas Patil Architects, Shreyas Patil

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PHIR BHI CHORON KO
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What happens when Guchcha Singh is out on a family vacation and the evil assistants break inside his house? Watch VACATION, the next in the series of digital films that showcases the prowess of affordable and robust Ozone Digital Locks, in safeguarding your home completely.



Bentley Systems Announces Seequent's Acquisition of Imago



Integrating Cloud-based Geoscientific Imagery Platform with Geology Data Management and Modeling Tools, Helping Solve Earth, Environment, and Energy Challenges



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Imago assists companies to deploy processes that improve core image capture.

Bentley Systems, Incorporated (Nasdaq: BSY), the infrastructure engineering software company, today announced that its Seequent business unit has acquired Imago Inc, a developer of cloud-based software for the capture and management of geoscientific imagery. The acquisition will expand Seequent's technology solutions portfolio while boosting cloud capabilities to help geoscientists and engineers solve earth, environment, and energy challenges.

Imago's cloud-based platform enables the capture, cataloging, and review of drilling core and chip images from any source, to support every aspect of the geological process from exploration to grade control. Continued development of Imago's machine learning will lead to a step function in the interpretation of geological data.

Graham Grant, chief executive officer of Seequent, said, "It's an exciting step to welcome the Imago team on board to help advance Seequent's progression into the cloud. We're continually exploring ways to provide new technologies and solutions to solve workflow challenges, improve operational efficiency, and deliver greater value for our users who are working to solve some of the world's major civil, environmental, and energy challenges. This acquisition demonstrates Seequent's continued growth and our commitment to make a positive contribution to the industries we serve globally." ■

For more information, please visit <https://www.imago.live/>.



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ARCHITECTURE

10 Restoration over redevelopment

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18 Upholding a legacy

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Cover: © Shreyas Patil Architects

Vibration isolation for world's highest infinity pool



Full-surface pool bedding from Getzner Werkstoffe ensures well-being of residents in Dubai's luxury Jumeirah Gate building.

It is a remarkable architectural highlight: On its top floor, 300 metres above sea level, the Jumeirah Gate luxury residential and hotel complex in Dubai features the world's highest infinity pool. The extravagant project required innovative vibration protection solutions to prevent sound transmissions. Getzner's maintenance-free full-surface pool bedding with the in-house developed polyurethane material Sylomer® provides effective vibration isolation. The Austrian company

installed similar pool bearings successfully all around the world, including Mumbai's Kalpataru Avana building.

Swimming pools and their technical systems, such as circulation pumps, filters, and air jets, as well as the bathers in the pool, generate vibrations. "These vibrations can spread throughout the building, causing unwelcome secondary airborne noise," explains Omar

Malas, the responsible project manager at Getzner Werkstoffe. Therefore, swimming pools

must be elastically decoupled. Getzner has been bedding pools on elastomer from

polyurethane for almost 40 years – an experience that convinced the project managers of the

Jumeirah Gate building.

Omar Malas recounts: "The installed pool covers an area of 1,100 square metres on the roof of a luxury hotel complex. It was obvious right from the start that we would have to install a

vibration decoupling system to satisfy the high requirements of guests and residents." The

approach adopted by Getzner was to use a full-surface bearing based on Sylomer. This

prevents any cavities filling with water and effectively inhibits sound bridges. Mr. Malas:

"Sylomer also displays outstanding resistance to chlorinated water and oil. In addition, the material is hydrophobic and retains its excellent material properties over several decades."

The effectiveness of the bearing is therefore maintained over the entire service life of the pool. ■

Ameya Naik

Getzner India Pvt. Ltd.

ameya.naik@getzner.com

Sicis Launches its Crystal Collection in India– Available Through Tessera India

T E S S E R A
INDIA



8

Renowned worldwide for its exquisite mosaic creations that epitomizes superior craftsmanship, design and technology, Sicis has launched its Crystal Collection in India—available through Tessera India.

In every collection the focus remains the same: choose, invent and develop unique and exclusive materials that can go beyond the functionality of the product and play with the elegance of the style, expressing a new and experimental vision of the world of covering spaces. The collection has, as its point of arrival, the refinement of the product enhanced through the material: a special shape in color paste or back-painted.

The Crystal Collection enables creating totally new decoration solutions, for customizable indoor and outdoor projects. From the

arabesque designs for the surfaces of a dream hammam to the multicolored motifs of a refined penthouse, it ranges from the most modern patterns and classic 'tone on tone' to monochrome elegance.

The sides of the Crystal tiles have been created to allow its combination with other Sicis mosaic tesserae in vitreous paste, in 1.5 x 1.5 cm and 1 x 1 cm format. Sicis is projected towards an evolving world, where every surface is the protagonist of a space and each element affects its beauty. ■

For further details

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Nirmals Furnishings Launches an Eclectic Collection of Fabrics

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styles and looks. Conceived in luxurious velvets, high quality cottons and polyesters, the fabrics bring a lustrous feel to the interiors.

The fabrics are ideal for curtains, upholstery, cushions and wall panelings.

Caption -Image 4:

A beautifully layered look is achieved by combining various fabrics. Plain velvet fabrics in two tones and a wall panel in cotton print with velvet stripes forms a stunning backdrop. The chair is done up in a textured velvet fabric and the throw is made of plain velvet fabric.

About Nirmals Furnishings

Nirmals Furnishings has wowed the country with its excellent products for over 20 years. With a deep-rooted passion for the

One of India's finest home décor brands, Nirmals Furnishings is known for their bespoke crafted textiles. They have launched an eclectic collection of furnishing fabrics that bring a new refined aesthetic with a range of trendy prints, hues and textures.

From charming prints in an array of patterns and motifs to mesmerizing textures, from perfectly quilted stitches to beautiful embroideries, the collection offers a great selection of designs,

finest quality materials, refined aesthetics and an eye for latest innovations, Nirmals offers an unparalleled selection of furnishing materials, both designed in-house, as well as sourced from iconic brands from around the world. ■

For further details

Website: www.nirmals.com

Restoration over redevelopment

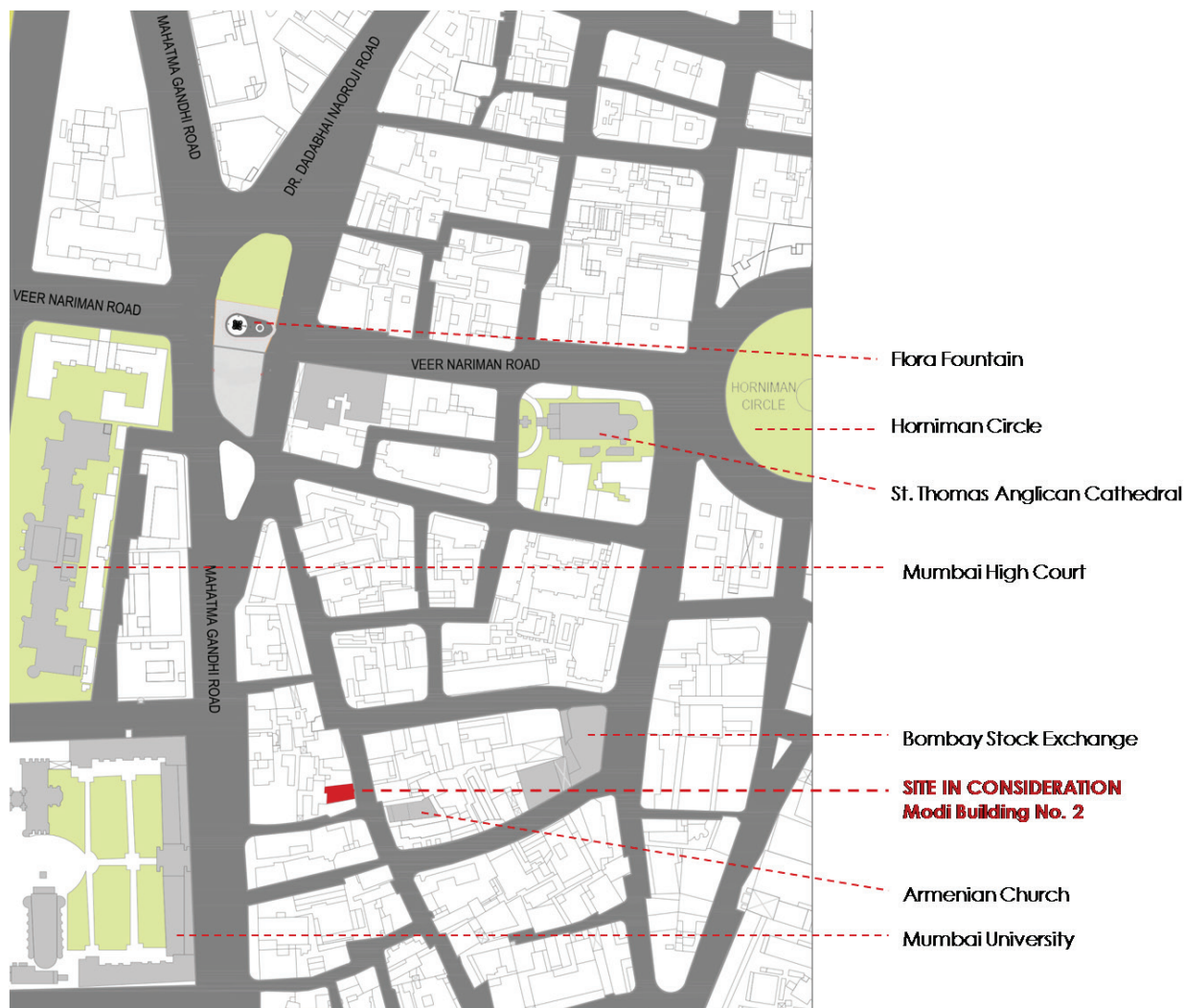
The Techno Heritage and Commissariat Buildings in south Mumbai by Vikas Dilawari Architects are testaments to the tangible merits of restoration in an age of rampant redevelopment. Not only do they prove that more can be achieved with less but they also uphold the cultural and visual identity of one of Mumbai's most iconic colonial addresses.

Text: Sailee Bhandarkar-Correa

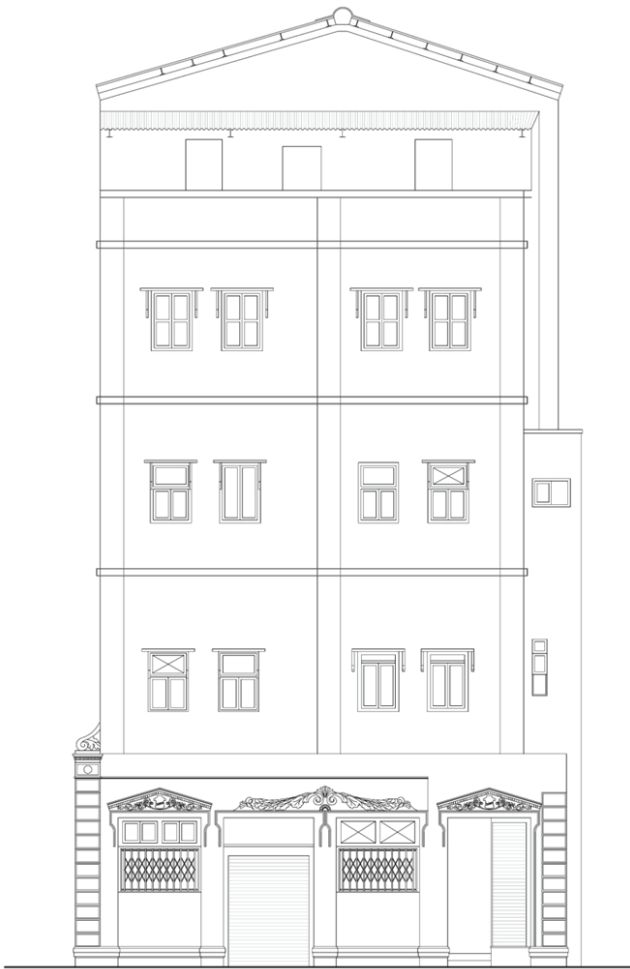
Images: Vikas Dilawari Architects

Drawings: Vikas Dilawari Architects

10



The site in its context.

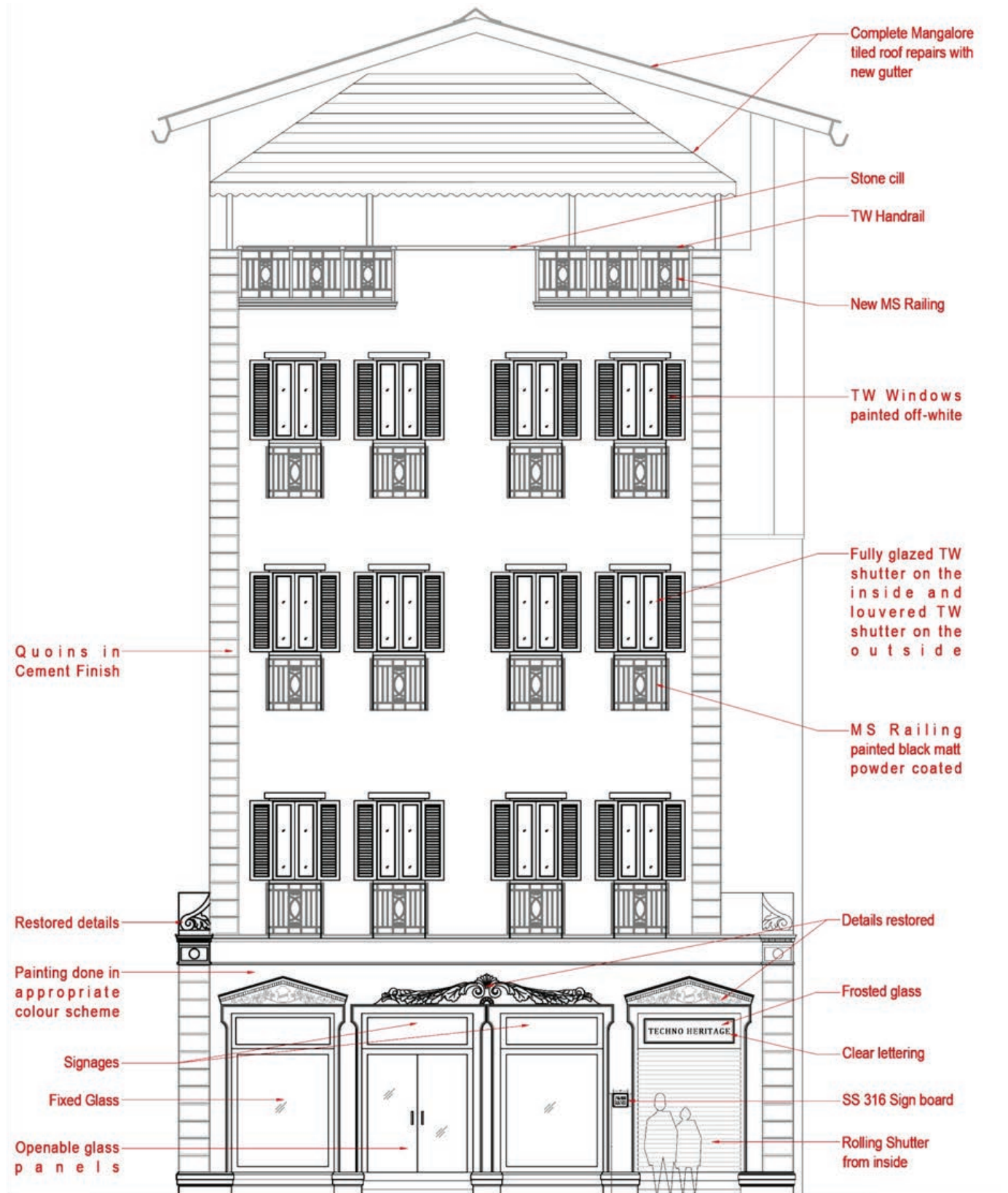


The original façade.

"Repair, don't redevelop" has been the guiding mantra of Architect Vikas Dilawari and his eponymous firm that have significantly contributed towards the conservation of Mumbai's heritage landscape. Through the course of his practice that spans over 3 decades, his portfolio of work manifests the merits of restoration over redevelopment and proves that it can be the more commercially viable and sustainable choice. Located on Master Nagindas Road in the art precinct of Kala Ghoda, Mumbai, Techno Heritage (previously known as Modi & Modi Building and Modi Building No.2, was rechristened



as Techno Heritage after change in its ownership) is an ordinary commercial tenanted building that was rescued and refurbished from a state of dilapidated distress by Vikas Dilawari Architects. Home to several heritage landmarks of Mumbai, Kala Ghoda plays host to several beautiful colonial era buildings in Mumbai and is one of the most premium addresses in the city. The owners approached the firm to revive the derelict premises with a keen focus on upgrading its roof and façade to attract rental occupants as an additional source of income.



The restored façade.



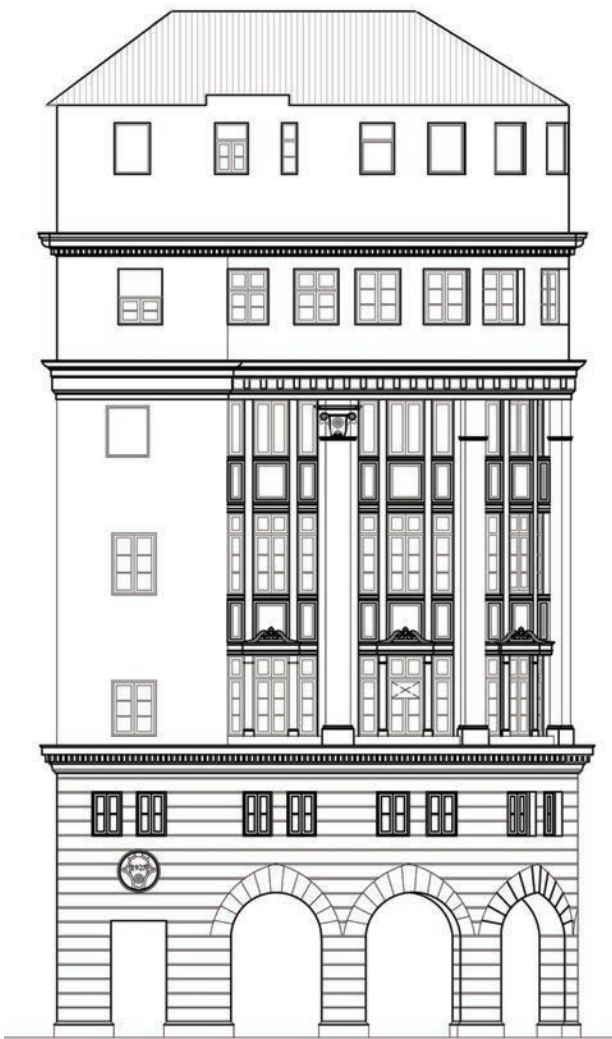
Elements of the restoration.



The façade – before and after.

The interventions were planned to secure the structural integrity of the building and refresh the depleting elevations in line with the building's existing features. Careful attention was paid towards reviving the ornamental remnants of the façade and repairing the quoins on the street-front and side elevations. The existing

windows were replaced with teakwood double-shuttered windows. Keeping in line with the firm's ethos of restoration, the louvered shutters were sourced from salvaged timber markets and resized to fit the openings on Techno Heritage's façade. This consumption conscious approach, rooted in the merits of recycling, also



The elevation of the Commissariat Building was restored to its former glory.

helped to control the budget and save time on crafting something that already exists. The windows were further accentuated by adding complementary elements to the existing façade design and the roof repairs were carried out by replacing corrugated GI sheets with traditional Mangalore roof tiles. The addition of a lift, renovation of all toilets and complete structural repairs infused new life into the building and made it more appealing to suitable renters.

“The repair and refurbishment of Techno Heritage is an example of how restoration projects can be a commercially viable



The façade – before.

solution and an alternative to redevelopment which currently seems to be plaguing the city. These projects, though not of a large scale in terms of scope and cost, act as a role model to show how sensitive refurbishment of an unloved building can change the complete urban characteristic of that street and successfully become an income generating model that can act as a catalyst to revitalize the area. It sets the right benchmark of undertaking refurbishment of facades which is appropriate and in keeping with the historicity of the locality. Hopefully, owners of more such privately owned



The façade – after.

buildings will come forward and follow the same trend of seeking professional advice for the restoration of their property which in turn will benefit them, the conservation movement as well as the urban fabric of the historical area.”

The Commissariat Building at Dr. D.N. Road is another such award-winning example of the same principles applied to an emblematic 19-century streetscape. Vikas Dilawari Architects were appointed the task of restoring this 97-year old building on the brink of collapse. Contrary to Techno Heritage, the owners initiated the



The roof – before.



The roof – after.

restoration process with the aspiration of occupying the premises themselves. This motivation benefited the process in ease of execution and accelerated timelines. Given the location of the building, the firm’s brief was outlined to restore this edifice to its heyday glory in conjunction with the revered and iconic elevation of the street while operating within the defined budget to render the premises usable as workplaces of today.

“The project handles the technical issues very carefully since is very difficult to work in the Fort area as there are no open spaces



The elevation along Dr. D.N. Road – before.



The elevation along Dr. D.N. Road – after.

around the building. The building abuts the road and is flanked by other buildings on most sides. Loading and unloading materials is a challenge and then to take it upstairs through wooden stairs in a functional building is even more daunting a task in a functional building. This was resolved by using the vacant offices of the owner, especially on the second, fourth and top floor.”

Apart from the structural restoration, the scope also included upgrading the electrical facilities in the building to cater to present-day requirements of users and safety compliances. Coupled with its location and ethos, the provision of these facilities contributed significantly to the property value of the building, thus making this a commercially successful endeavour for the owners.

The restoration process commenced from the top with the meticulous repairing of the roof. This secured the first leg of the conservation process and protected the building from uneasy tropical weather as it began its extensive repairs.

The second leg addressed the enlivening of the façade. This was accomplished by removing the paint from its elevations using steam technique and repairing the cracks using stainless steel staples masked by stone dust coating. Lime surkhi and mortar were used to restore and repoint the ornamental features of the elevation.

The last phase involved the interior refurbishment which comprised the much required electrical rewiring that also included the installation of internet cables and security systems along with the renovation of the staircase, lobbies and toilets. "The fact that the building even after being declared unsafe did not go down the redevelopment way saved physical efforts and materials resources. It also proved that it costs very less to repair than reconstruct which also helps in the saving of the carbon footprint that the reconstruction would otherwise have."

The preservation of a heritage building requires the consent and willingness of several stakeholders. For the owners of the Commissariat, the determination was about capitalising on the commercial viability of the building with reverence to its history, whereas for the architect, it was

about preserving the cultural and aesthetic significance of it. Mumbai was the first city in India to have defined regulations aimed at conserving its heritage but the rent control mandates, poor quality repair work and laws allowing the redevelopment of certain cessed heritage buildings are the most common reasons behind the degradation of most of its heritage structures. In this scheme of things, the Commissariat building stands tall as the first privately owned and restored, multi-tenanted commercial building in the Fort area of Mumbai with strict adherence to the outlined conservation principles.

The Commissariat Building was awarded the first prize in the Conservation of Heritage (Category 3) at the HUDCO Design Awards 2020. The entry was titled 'Conserving the Unloved Heritage in the Redevelopment Era of Mumbai- A case study: Commissariat Building.' ■

FACT FILE

Techno Heritage

Principal Architect	: Vikas Dilawari
Project Team	: Vikas Dilawari, Sohini Pyne
Structural Engineer	: Nitin Doshi
Total Area	: 9400 Sq. Ft.
Year of Completion	: 2017

Commissariat Building

Principal Architect	: Vikas Dilawari
Project Team	: Vikas Dilawari, Farhan Lokhandwala
Structural Engineer	: Girish Wadhwa
Total Built-up Area	: 36,885 Sq. Ft.
Year of Completion	: 2021

Upholding a legacy

Bharat Bhavan-II is a living story of architectural metamorphosis. It tells a tale of the gradual transformation of an elegantly designed building that manifests a tasteful blend of the Neoclassical and Art Deco styles of architecture. Revived to serve as BPCL's global headquarters, this building stands tall amidst India's first planned business district at the historic Ballard Estate in Mumbai.

Text: Sailee Bhandarkar-Correa

Images: SNK and Fabien Charuau

Drawings: Somaya & Kalappa Consultants, Mumbai



The main lobby on the ground floor of Bharat Bhavan-II.



The experience centre on the ground floor includes a digital flipbook and seating for visitors.

Originally designed in 1950 by architect J. A. Ritchie, Bharat Bhavan-II stands on a corner plot of land in Ballard Estate, Mumbai, and was recently renovated as a state-of-the-art global headquarters for the Bharat Petroleum Corporation Limited (BPCL). Unlike most of the country's public sector offices, the team at BPCL was keen on providing an inspiring place of work that encouraged a creative and engaging environment while also paying homage to the rich legacy of the edifice. The scope of work was carefully defined

for Somaya & Kalappa Consultants (SNK) which included the revival of the façade, MEP services upgradation, revised interior design and implementation of safety compliance systems. Special attention was paid to ensure efficient maintenance and a sustainable design in order to achieve a LEED rating for the building.

Keeping in line with the company's vision, the building not only required a performance upgrade to match the 21st century's mandated guidelines but also



Bharat Bhavan-II stands tall at a crossroads in Ballard Estate, Mumbai.

JULY 2021



The executive waiting area.

needed to establish a tastefully crafted environment suitable to host its senior management and important visitors from around the globe. The programmatic brief included the creation of a digital experience centre dedicated to the company's history, philosophy and vision.

The project was kicked off with a thorough inspection of the building to understand the existing built fabric of the structure and the various layers of additions and alterations that had been made to the original form over the last 70 years. Following a series of

rigorous assessments, precise steps were then planned to reverse the interventions that had been made with a view to restore the façade to its former glory. A complementing lighting scheme was devised to accentuate the features of the building during the evenings.

The process of architectural restoration was executed under the seasoned expertise of SNK's team. The façade was restored by first identifying cracked or loose sections of the stone cladding that needed to be replaced, followed by employing specialty adhesives and fasteners to ensure the thorough anchoring of the newer materials to the external walls. The selection process of the newer pieces was also done with close attention to detail to make sure that they blended with the rest of the weathered façade. The fix was executed painstakingly to ensure minimal disruptions to the rest of the cladding. The grouting was repainted wherever required and all windows were replaced with standardized fittings to ensure consistency across all elevations.

The concept for the interior design is an extension of BPCL's logo that symbolises the philosophy of yin and yang. This is reflected in the artfully balanced interior design that introduces pops of accent colours across a predominantly neutral palette on every floor.



Visitors' waiting area on the ground floor.



The executive meeting room.



The Chairman-Director's office.



Visitors' waiting area on the fourth floor.



Lift lobby on the third floor.

Metaphoric representations of the company's identity that include refineries, geology, fluidity, circular forms, and green initiatives have been introduced through textures and art forms that adorn all spaces of the premises. The role of sustainability in BPCL's philosophy is further manifested in its selection of artworks for the interiors. The halls of Bharat Bhavan-II exhibit art displays that have been crafted by Indian craftsmen whose works integrate conceptual ideas of sustainability and employ non-toxic and sustainable materials in their production.

Since the project had been initiated shortly before the pandemic, the lockdown presented an opportunity to further the agenda of social and economic sustainability by employing a variety of Indian artists and craftsman who needed this support particularly during this challenging time. To ensure a timely handover of the project, a large selection of originally chosen products were replaced with suitable Indian alternatives, thereby supporting local, regional and national businesses.



Lift lobby on the fourth floor.

The design interventions to Bharat Bhavan-II infuse new life into a regal heritage form. The interior design, while reverent to the structure's legacy, seamlessly blends modern and contemporary styles towards presenting a decorous spatial experience for all those who walk through its doors. ■

FACT FILE

Project name	: Bharat Bhavan-II
Client name	: Bharat Petroleum Corporation Limited (BPCL)
Architect's Firm	: Somaya & Kalappa Consultants (SNK)
Principal Architect	: Brinda Somaya
Project Team	: Brinda Somaya, Nandini Somaya Sampat, Homeyar Goiporia, Ameya Welling, Prashant Phatak, Ishita Parikh, Saiprasad Mestri, Sunisha Jalvi, Madhukar Warang, Mehek Jain, Nikita Asrani, Pavaman Jainapur (project management)
Project location	: Ballard Estate, Mumbai, India
Total Built-up Area	: 66,000 Sq. Ft.
Year of Completion	: 2020
Photo credits	: SNK and Fabien Charuau (property of: SNK Consultants)

Blurry boundaries and stark white canvasses

After several renovations over the last few decades, this century-old residential bungalow in Belgaum eventually found its calling as an architect's design studio in the heart of the city. The revised layout takes visitors on a calming walk through a landscaped court before entering the rustic and free flowing office interiors.

Text: Sailee Bhandarkar-Correa

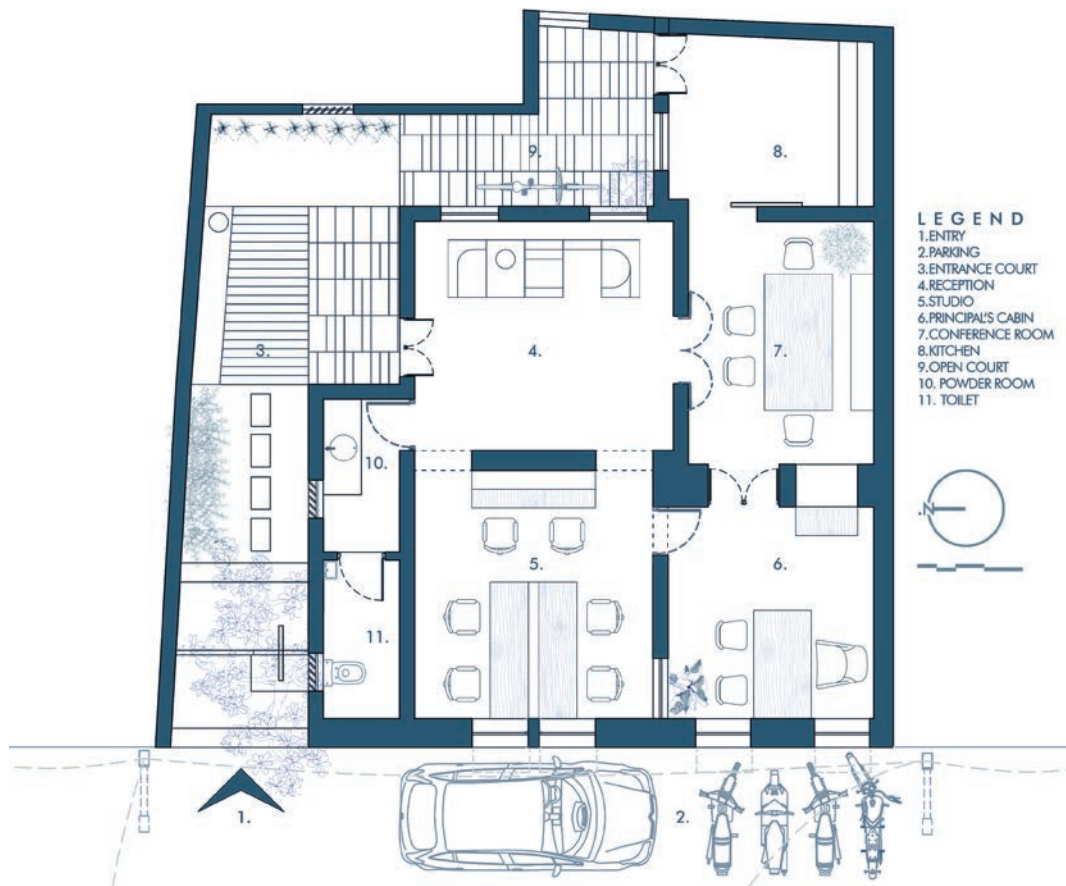
Images: Atik Bheda

Drawings: Shreyas Patil Architects

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Thin sheets of corten steel are suspended along the western façade using twisted metal cables. Not only do these enhance the street-side elevation but they also protect the teak windows from south-west monsoons.



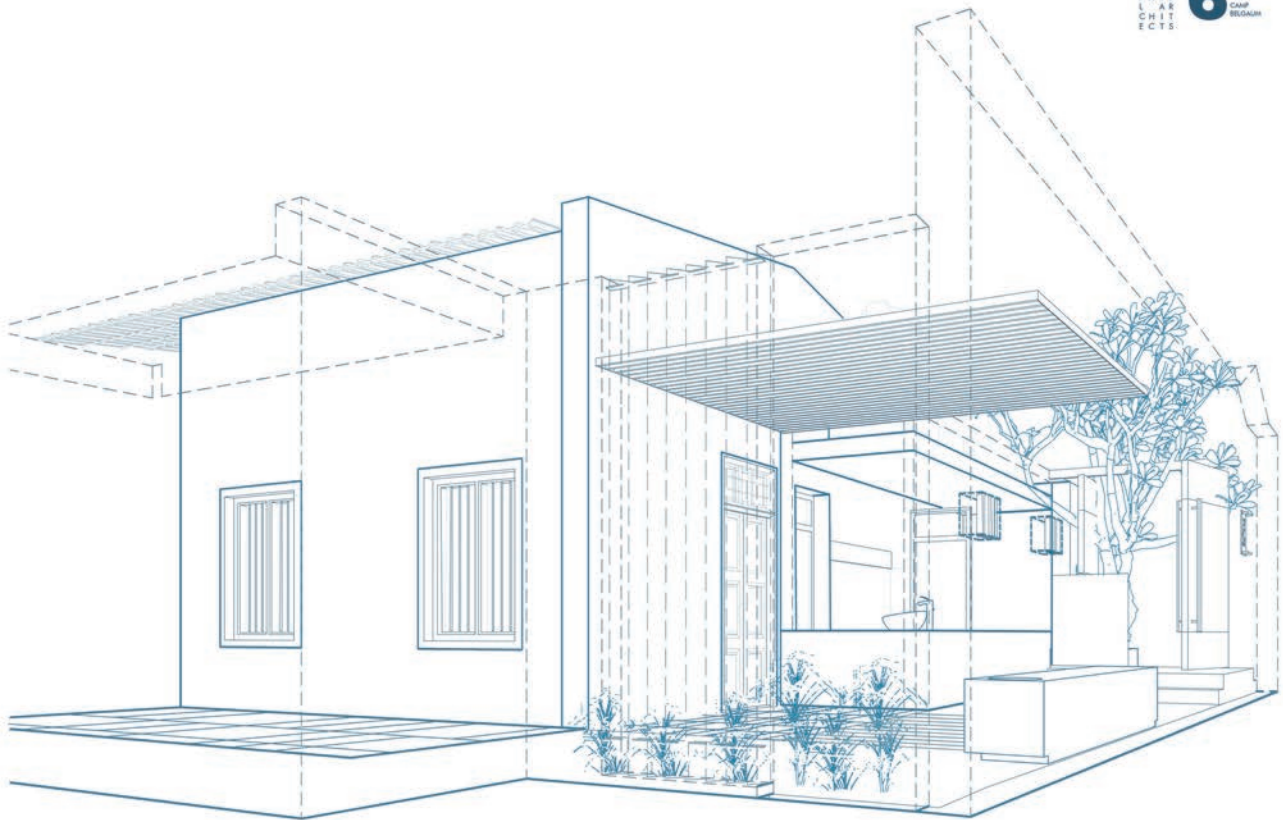
The only entrance to the studio space lies along the northern façade.

Located on a quiet street with neighbours on three sides, architect Shreyas Patil's studio in Camp, Belgaum gave new purpose to an abandoned residential bungalow at 6, Havelock Road. The ground level structure lies tucked between colonial bungalows and houses on two sides and had undergone a series of renovations with every new tenant that walked through its doors over the past few decades. Having identified it as a suitable address for the studio, the floor plan was revised to generate a fluid space with minimal internal walls while the fenestrations were appropriately repositioned to complement the new layout.

While the entrance to the site has been retained along the street front western façade, the entry into the built space was moved from this side to a recessed access along the northern elevation. This revised circulation route aided the rebranding of the backyard as a landscaped entrance court that not only made for an enchanting approach to the studio but also doubled up as an informal waiting area for visitors. The gateway to the premises is marked by a large, blue metal door with a pivoting window at its core along with a temple tree plant to visually soften the hard exterior of the studio's metal and plain elevation.



When opened, the pivot window blurs the visual boundaries between the street and the courtyard.



entrance_courtyard.

/n./ an unroofed area that is completely or partially enclosed by walls or buildings, and situated at the entrance of the a building.

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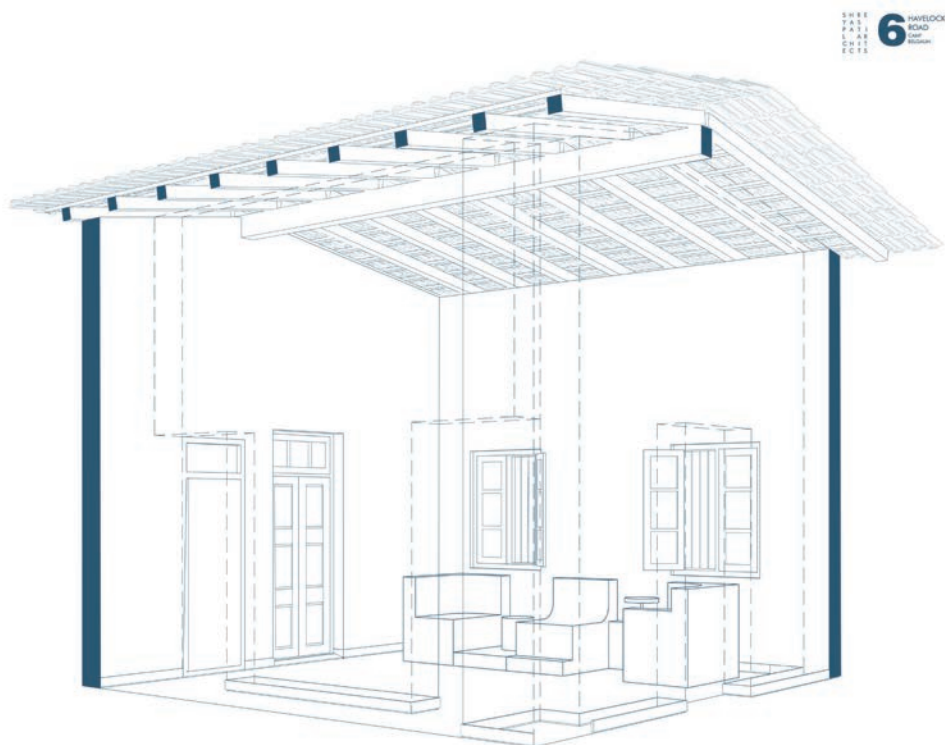
A perspective view of the entrance courtyard elucidates the elements of the space.

The courtyard softscape comprises lush green lawns sprinkled with bamboos, raphus palms, lilies, bougainvilleas and monsteras. The hardscape is a blend of wooden and kadappa flooring and is accessorised by

a cast-in-situ concrete bench, a wooden bench and is partially shaded by a white duco paint finished metal pergola that runs from north to south.



The blue door and kadappa paving create a seamless transition between the green grass and the blue sky while the white stucco compound walls accentuate these views with dramatic shadows of the courtyard's various elements.

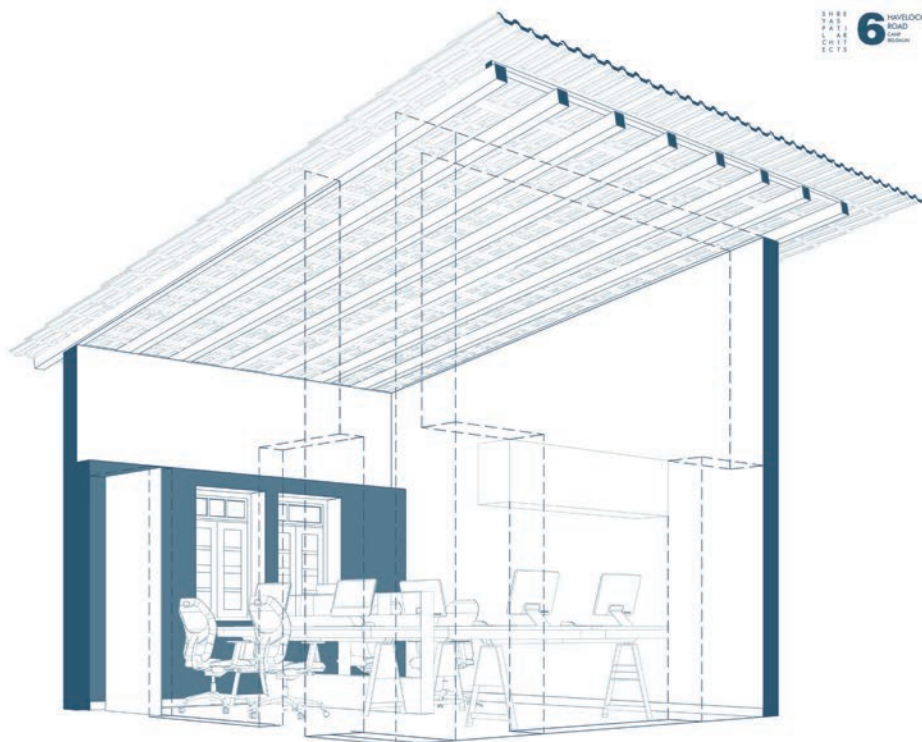


reception. /n./ the waiting area in an office or hospital near the counter where people's appointments and questions are dealt with.

A perspective view of the reception area.



The entire flooring of the studio is hand polished with



workstation. /n./ an area where work of a particular nature is carried out, such as a specific location on an assembly line.

A perspective view of the workstations in the studio area.



Given the fluid form of the space, the studio area can



h pigmented oxides.



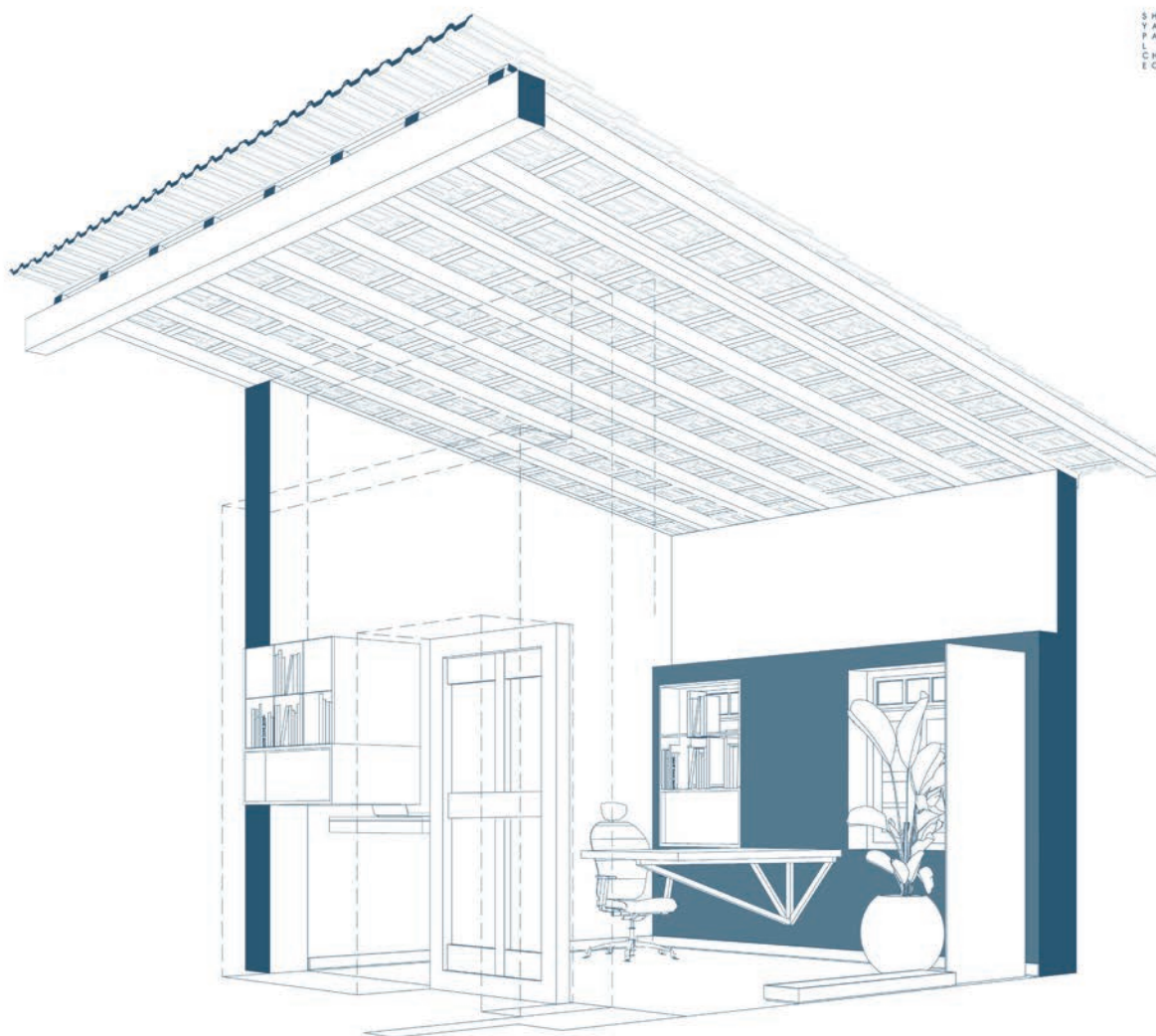
n be accessed through two doors from the reception.

The monolithic furniture of the reception area can be arranged in various permutations and combinations. These cement-polished modular pieces have been constructed using plywood to make sure they are light and movable.

All windows and doors allow for ample cross ventilation across the reception and studio area. This space has been planned to comfortably include the desired number of work stations without compromising on sufficient natural light and ventilation. The desks have been carpentered in teak veneer and plywood and are supported by fabricated mild steel legs.

The gabled blue wall along the inside of the street front façade runs as a single element across the principal architect's cabin and the employees' studio area with a fixed glass partition to demarcate the separation between these spaces. Teak wood windows punctuate this wall and bring in light and ventilation from the west end. The principal's desk is a cantilevering plywood and teak veneer finished table top that stands supported by a mild steel truss.

The pièce de résistance of the meeting room is the conference table that spans across most of the space. This statement piece has been designed using a white duco table top that rests atop a stacked space-frame structure which has been engineered using 6mm thick solid mild steel circular rods.



studio. /n./ a workplace for designers and artisans engaged in conceiving, designing and developing new products or objects.

A perspective view of the principal architect's cabin.



A window niche at the corner has been modified to carve out shelves for a small library.

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All the furniture in this office has been designed as an architectural expressional of the studio's ethos and stands out against a homogenous material palette curated specifically for each room. All flooring has been hand polished using pigmented oxides and comprises shades of greys, greens and blacks that are tied together by a warm teak wood skirting that runs across the entire studio. The key to the success of this space is the stark white walls and ceiling that offer a clear canvas to dramatically frame the carefully sculpted furniture in each room, just as dramatically as they frame the blues, greens and shadows in the landscaped courtyard outside. ■

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FACT FILE

Architect's Firm	: Shreyas Patil Architects
Principal Architect	: Shreyas Patil
Project location	: Belgaum, Karnataka, India
Total Built-up Area	: 915 Sq. Ft.
Year of Completion	: 2020

The conference room can be accessed from the reception area as well as the principal's cabin.

Textures of the subcontinent

A 96-year-old residential bungalow in Mumbai underwent severe renovations to reopen its doors as a specialty coffee house in the effervescent neighbourhood of Bandra West. SUBKO by STaND Design blends into the pakhadi it stands in and pleasantly surprises guests with its chic interiors and bespoke furniture.

Text: Sailee Bhandarkar-Correa

Images: Parizad D

Drawings: STaND Design

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The community table.



Burrowed in the by lanes of Chapel Road in Bandra West, Mumbai, SUBKO Specialty Coffee Roasters and Bakehouse inhabits a restored colonial bungalow that was originally built in 1925. The choice of location for the coffee house was an extension of SUBKO's vision to build its brand in integration with the cultural identity of old Bombay. STaND Design crafted the concept for this project by journeying through the history and the culture of coffee in the Indian subcontinent and brought this vision to life through their interior and furniture design prowess. With minimal changes to the existing structure, the re-design of the space added vibrancy

to the original form through rustic textures and cane and teakwood furniture that were built on site by a team of local craftsmen.

The overarching goal, from an aesthetic perspective, was to create a novel space that at once took the best from bohemian minimalism prevalent in specialty coffee houses worldwide, and re-imagined it to incorporate classic homages to the subcontinent. The coffee house is characterised through the use of a peculiar material palette that largely employed copper, cane, teak wood, tube lights (re-imagined), angled mirrors, local plant species, and a two-tone colour scheme – of 'Kerala' green and distressed cream



The coffee bar is located right opposite the entrance and welcomes customers with wafts of freshly ground coffee and baked goods.



The coffee bar lies at the heart of the establishment.

reminiscent of old coffee houses across India. All of these woven together create the unique identity of SUBKO – from the subcontinent.

Retaining much of its original structure and detailing, this ground-level establishment offers 5 separate experience zones comprising a quiet reading room, a work-friendly plug-in zone at a community table, the Bloom Bar that includes bench seating alongside its specially designed manual brewing trolley where coffees are freshly roasted and packaged in front of customers, an urban alleyway-esque garden and finally its bake house kitchen that is tucked in at the rear end of the bungalow.



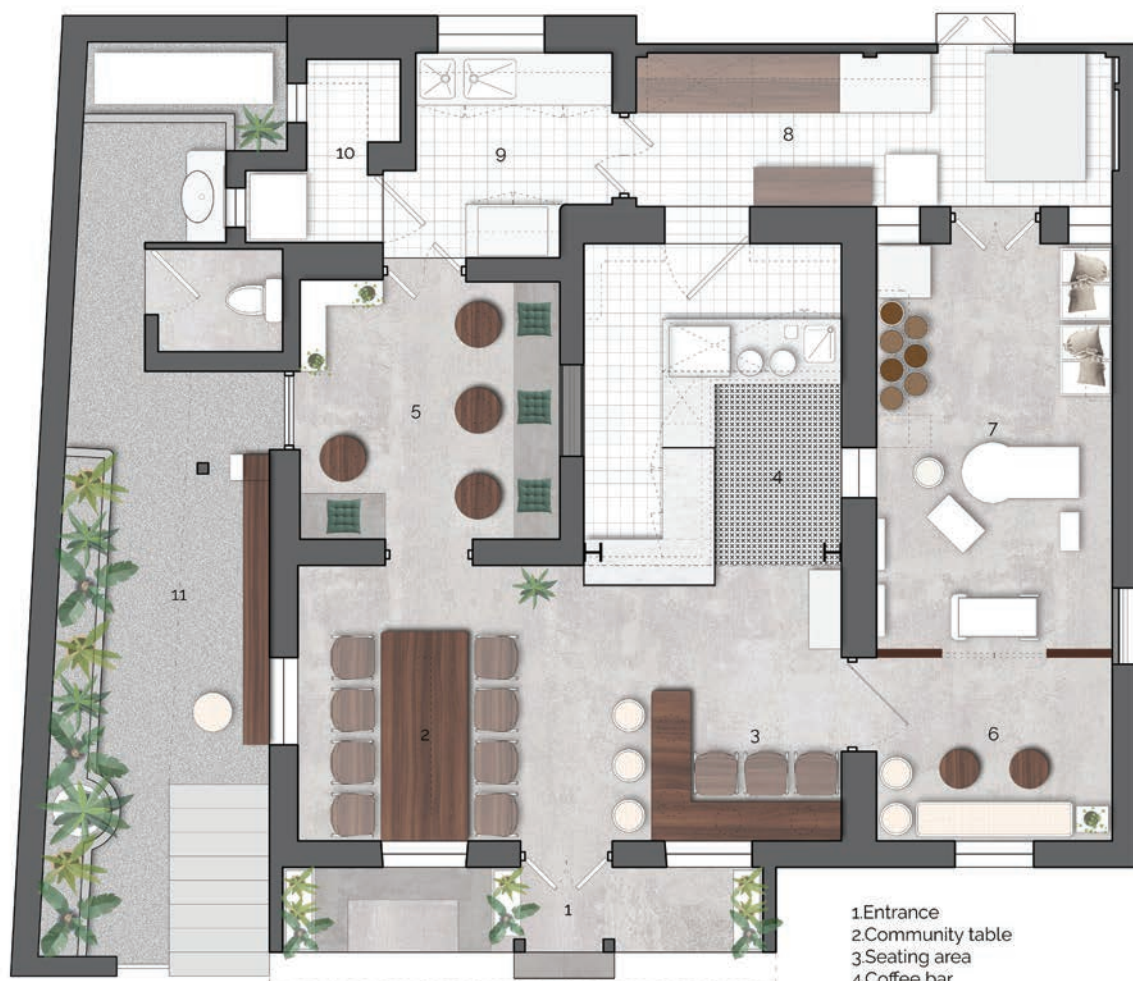
SUBKO blends into the quaint landscape of the area and complements the façade frescos of the structure.



An axonometric view of the space.



An elevation of the coffee house as seen from the entrance.



The plan of SUBKO Specialty Coffee Roasters and Bakehouse.



An elevation of the coffee bar as seen from the workshop area.

BLOOM

ब्लूम

بلوم



40

Custom designed furniture, such as this brewing trolley, enhances the guest experience.

JULY 2021



The Bloom Bar.

The surgical overhaul of this bungalow comprised of carefully injecting openings, breaking open a load bearing wall and restoring the old teak windows and raftered ceiling. These changes allowed users to establish a visual connection between the various 'rooms of the home' and witness the back-end workings of the coffee house.

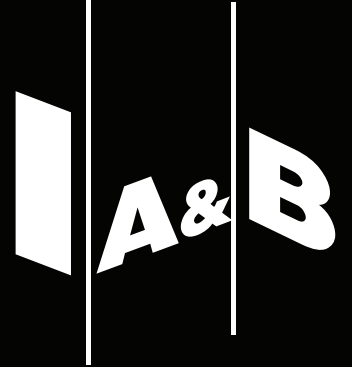
The choice of location and design solution for SUBKO have culminated in the mindful reactivation of this quaint and charming neighbourhood. Not only do guests feel included in the running of the brewing and baking processes but the community receives recognition when niche and in-

demand businesses occupy their premises with appreciation and site sensitivity. ■

FACT FILE

Project name	: SUBKO Specialty Coffee Roasters and Bakehouse
Architect's Firm	: STaND Design
Principal Architect	: Siddhant Tikkoo & Nikita D'Silva
Project Team	: Snehal Chogle, Shantanu Rathod, Siddhant Bapna
Project location	: Bandra, Mumbai, India
Total Built-up Area	: 1,100 Sq. Ft.
Year of Completion	: 2020

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