

Aventure

VOLUME 11 / ISSUE 1 / JANUARY 2020

**BREAKING FREE
FROM THE WEB
OF ADDICTION**

**RETHINK &
REDESIGN**

***BENGALURU
& LONDON
A SAGA***





DOING OUR BIT TO SAVE NATURE



**STUDENTS OF JAIN
PARTICIPATING IN A
PLANTATION DRIVE**

Editorial

Dear Readers,

Even as the world is moving at breakneck speed, there is an imminent need to focus on the moment. Every moment is a potential for continuity and change. This transformative moment for Aventure aligned with the dawn of 2020. We are excited to launch a new avatar of Aventure, design, content *et al*, in line with our vision to offer our readers a refreshing look and feel, and sensitive, inclusive, entertaining and wide ranging content. We are onboarding some of the most vibrant minds, from intelligentsia, industry, academia and community at large to write for us with a firm and unwavering focus on issues brewing around us. The magazine continues to be a platform to engender important cultural discourses among our readers.

Design Thinking has permeated all aspects of living. Design evangelist Prabuddha Vyas, in Centre Piece, traces the evolution of 'design thinking' as a serious, indispensable and ethical practice with the potential to diminish the adverse impact of an industrial and consumerist economy. He traces the paradigm shift that it has initiated in our perception of systems, be it human or machine.

In Expressions, the section dedicated to art and literature, we introduce Delhi-based visual artist Anand Shenoy.

Every city has history, culture and character and it is certainly up to those who bequeath the heritage to preserve and build upon. We proudly present Suresh Moona, who, in the first of a series, elucidates this point as he documents and compares two culture rich cities, Bengaluru and London.

Sociologist Asha Malatkar, chronicles fast fading traditional livelihoods and the associated traditional wisdom from our moral-ethical fabric and collective memory. This series is a plea to preserve these professions, and reinstate dignity in the lives of its practitioners.

Similar concerns surface in a conversation with conservationist Thimmakka, who states categorically that all she earnestly wishes for is a sustained livelihood and not awards, garlands, shawls and sarees, which come to nought.

The Review section offers a look back at classics - the film 'Samskara' based on U R Ananthamurthy's novel of the same name, and 'A Thousand Splendid Suns', a novel by Khaled Hosseini. Both, immensely relevant to this day.

In the Bits & Bytes section, privacy expert, Brijesh Prabhakar, talks about the need for balanced Government regulation of consumer privacy and the imperative of organisations to embrace ethical privacy policies in view of customer rights and interest.

The Sports section features Prakash Jayaramiah, Vice Captain, India's National Blind Cricket Team.

Enjoy reading a roundup of Heidelberg, a German town, which apart from being a tourist destination, is host to the largest centre of south asian studies in all of Europe.

All these stories in some way or the other inspire us to protect planet earth and promote basic human rights, diversity and inclusiveness.

Wishing you a fulfilling year ahead, and, mindful living!

Thank you.
Editor

Aventure

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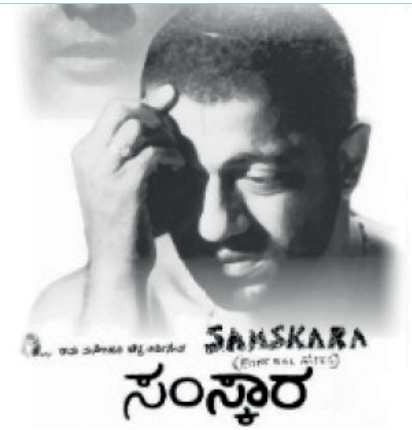
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Every End has a New Beginning!



—————“—————

Keep on beginning and failing. Each time you fail, start all over again, and you will grow stronger until you have accomplished a purpose- not the one you began with perhaps, but the one you'll be glad to remember.

—————”—————

Anne Sullivan said, “Keep on beginning and failing. Each time you fail, start all over again, and you will grow stronger until you have accomplished a purpose, not the one you began with perhaps, but the one you'll be glad to remember.”

It's a wonderful time as we turn the calendar to refocus and renew our commitment towards the society. The commencement of the New Year gives us scope to reinvent ourselves in new and better ways and this helps us emphasise on growth that would seamlessly amalgamate with the progress of our community, society and environment.

It's the dawn of a sparkling new era of hope and anticipation and let's begin the decade with a sense of great prospect, new ideas and initiatives. In times when you don't know what the future holds for you, the notion of new beginnings can be petrifying. It would definitely be better to let go of those uncertainties that don't justify ruling you for you can create a space to become a more zealous, committed and a motivating entity.

Each year is a year filled with learning new things and each day of the year is a time to create memories. Let us set our agenda for each year, each day and each moment to make it more inspirational.

At this juncture, we once again commit ourselves to intensify our efforts to provide a forum for exchange of ideas and perspectives to spark the change that

makes JAIN a more resilient, inclusive and welcoming institution.

I would like to appreciate the Editorial Board, contributors and thousands of readers and reviewers for their valuable time and expertise in helping maintain the high quality of Aventure.

On the threshold of 2020, let's welcome it with new hopes, new desires, new dreams and new milestones. Every dawn is a time for reflection, of what we've accomplished, of our new goals and of all blessings for which we are grateful. At JAIN, we are proud of our endeavors in 2019, and are busy with big plans for 2020. From us, have a great year ahead.

Dr. Chenraj Roychand
President

Heralding Progress



“
Inaction breeds doubt
and fear. Action breeds
confidence and courage.
If you want to conquer
fear, do not sit home
and think about it.
Go out and get busy.
”

Wishing you a Happy and Prosperous New Year right from the Chancellor's desk!

I take this opportunity to look back in pride at the stupendous growth of Jain (Deemed-to-be University) in the field of higher education. I congratulate the teaching and administrative staff of this fine institution for providing quality education and preparing our students to compete and succeed in the world and more importantly, bequeathing them with the legacy of universal values.

We at JAIN are looking forward to conducting a host of activities to celebrate, build awareness and contribute to society and the environment. It is essential for our students to keep their intellectual, emotional and physical selves healthy and vibrant during this transformative phase of their lives. The institution will host with greater vigor, workshops, seminars, symposiums, debates, sports competitions, cultural events to promote holistic development of our students.

At the dawn of this year, I emphasise, what I have always believed in, that progress must be organic and healthy. There are no short-cut methods for success. Success built on a strong foundation of ethics and values is what sustains us, despite upheavals and uncertainties; otherwise, success will remain a mere mirage. It is in this context that I quote:

**Be not afraid of going slowly;
Be afraid of standing still.**

Value-based progress is always measured, for it carries the weight of responsibility and accountability. At the same time, be cautious of slipping into stasis. With the current onslaught of technology, we are at grave risk of inaction. The plague of the contemporary world is certainly emotional and intellectual apathy and physical sluggishness. As the Greek philosopher Aristotle has said, “Nothing destroys as much as long physical inactivity.”

Aventure, the quarterly magazine, in one such attempt has embarked on a relaunch project. Wishing the entire team of the magazine great success in the coming year. I sincerely thank the editorial team, contributors and designers, and the administrative team that is constantly striving for excellence.

I am certain that the year to come heralds new possibilities for the JAIN family.

Dr. C G Krishnadas Nair
Chancellor

New Tidings - 2020



— “ —

And now let us believe
in a long year that is given
to us, new, untouched,
full of things that have
never been, full of work that
has never been
done, full of tasks, claims,
and demands; and let us
see that we learn to take it
without letting fall too much
of what it has to bestow
upon those who demand of
it necessary, serious, and
great things.
- Rilke

— ” —

The New Year is upon us and it is a time for looking back and looking forward. Intriguingly, this is also the time we rush to make resolutions with promises to discard bad habits, break away from what is not working for us, pursue and achieve things we have never done before, create new habits and continue with the things that are working for us.

At the dawn of New Year, we are gifted with offers of unending possibilities as we surge forward seeking to realise promises and ambitions. While we can make changes in our lives at any time of the year, if the onset of a New Year inspires us to do things differently, then we should grab the opportunities with unbridled enthusiasm. And if that change requires and demands of us self-improvement, we must embark on it. We must keep in mind that the only permission, the only validation, and the only opinion that matters in our quest for greatness is our own.

We are all here to manifest the instinctive desire for greatness. If instinct is the spark, passion and dedication are the fuel. We should understand our value and know that the validation from others is not a necessity in life and as such of little consequence. Dreams will remain valid as long as we cherish them and are prepared to go after them full throttle.

And as we set on these seemingly simple but meaningful endeavours, let

me take this opportunity to congratulate the Editorial team of Aventure, the Jain (Deemed-to-be University) Quarterly for setting the tone with its new looks. While the magazine has been redefined to meet the demands of its growing readership, I am happy that its unique heritage as the face of JAIN has not in any way been forsaken. I believe with the new look Aventure will continue to create the same sense of wonder to our readers with its captivating designs and well-researched articles.

Let us embrace the Year 2020 and hope it will be a wonderful one as we make bold attempts to keep pace with the rapid changes in the field of technology and education.

As always, we must keep pushing ourselves and take all that we deserve in our quests with humility.

Dr. N Sundararajan
Vice Chancellor



Feedback

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It has been a wonderful experience for me to go through all the insightful articles and the interview of Tiffany Brar has especially touched my heart immensely. I was also pleased to read about the various initiatives taken by your esteemed University, especially the blood donation camp and “One student one tree” initiative.

The esteemed Jain University is a reputed institution and is one of the top ranked Universities in India. Royal Global University is in its nascent stage and we look upto Universities of your kind as an inspiration to become a hub of learning in every sense of the word.

Prof. (Dr.) S.P.Singh
Vice Chancellor
Royal Global University, Assam

I have read the magazine fully and am happy to learn about various activities of JAIN (Deemed-to-be-University). It is heartening to see that you are educating students of 34 countries and they in-short become ambassadors of India.

I take this opportunity to wish JAIN University all the very best and further glory.

Cdr. Manoj Bhatt (Retd.)
Chief Administrative Officer
Indian Institute of Management Ahmedabad

The journal is beautiful. It opens a window for the rest of the world to have a glimpse of the academic activities, students’ initiatives and achievements of the Jain University in different fields. I appreciate the attention paid to the details of the activities conducted in the university.

Dr. (Prof.) Sudhakar Panda
Vice Chancellor
Birla Global University

Inside Campus


ENACTUS Day - 2K19

Engage, Empower and Enrich

The ENACTUS team of Jain (Deemed-to-be University) organised festivities to mark ENACTUS Day at the Knowledge Campus, Jayanagar on 18 October 2019. Team ENACTUS works towards empowering communities and making them self-sustainable through entrepreneurial skills. On ENACTUS Day, Non-Governmental organisations, self-help groups and other communities came together to showcase and sell products to support and promote the different causes they seek to address. The stalls displayed hand-made products made by underprivileged women and specially-abled children.




The event was inaugurated by Mr. Shivakumar Hosmani - Chief Secretary, Samarpana Foundation. Mr. Hosamani interacted with ENACTUS volunteers and visited the stalls. Samarpana, Jyothi Foundation, Surabhi Foundation, DARPAN

Foundation, LetsTagOn, Gerizim Mission India, Urvee Trust, Manonandhana Trust, Isha Foundation for Cauvery Calling, SOS Children's Foundation, Parivarthana Foundation and Sambhav Foundation among others participated in the event. 

Vigilance Awareness Week

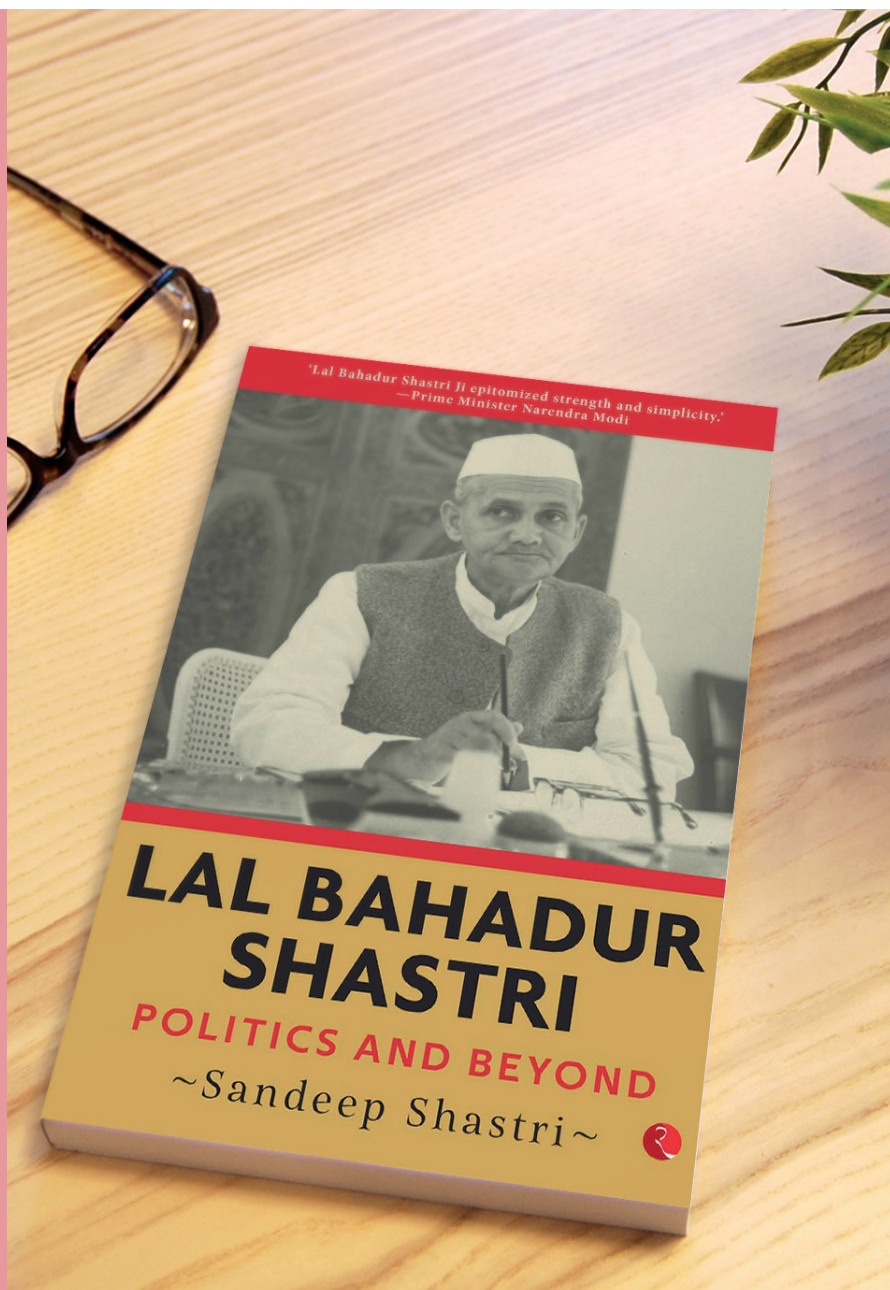


Students of the Department of Commerce of Jain (Deemed-to-be University) observed a Vigilance Awareness Week on 31 October 2019. The students took part in an interactive session which focused on integrity with Prof. Vikas Kumar - Mentor and Head of Department of Computer Application of JAIN. Aside the deliberations, the students also took a pledge on integrity with Prof. Vikas Kumar who lead them in the exercise. 



Lal Bahadur Shastri: Politics and Beyond

Jain University Press, the publication division of Jain (Deemed-to-be University) organised the Bengaluru launch of the book *Lal Bahadur Shastri: Politics and Beyond* published by Rupa Publications on 25 October 2019. The book, written by Dr. Sandeep Shastri - Pro Vice Chancellor, JAIN offers a comprehensive insight into India's second Prime Minister Lal Bahadur Shastri's political accomplishments in the context of post-Independence India. It highlights the charisma and virtuoso of the man who foregrounded the importance of the farmer and soldier known best through his slogan, 'Jai Kisan, Jai Jawan'.



Dr. K Kasturirangan - former ISRO Chairman and currently, Chancellor, Rajasthan Central University, released the book officially. In his address, Dr. K Kasturirangan paid tribute to 'The Man of Peace' and said that the book sheds valuable insights into the political climate of the period when Shastri was the Prime Minister of the country.

The book release was followed by a panel discussion, which saw the participation of Prof. Sudhir Krishnaswamy - Vice-Chancellor, NLSIU and Dr. MK Sridhar - Member of Centre for Board of Education, MHRD.



While Dr. M K Sridhar emphasised that the book was a compelling read for the present generation because it provides them with significant understanding into post-independence history of India, Dr. Sudhir underlined the actuality that the second Prime Minister of India personified a leadership style embedded in Indian ethics and the tradition of folklore.

The panel discussion, moderated by the author Dr. Sandeep Shastri gave the audience an understanding of the various facets of Lal Bahadur Shastri's life. The discussion highlighted the influence of Lal Bahadur Shastri's four-year degree earned at Kashi Vidyapeeth and its role in defining his philosophy of leadership in the areas of public life and legislation.

Dr. Krishna Das Nair - the Chancellor of JAIN who presided over the function applauded Dr. Sandeep Shastri's refined writing style. He appreciated his approach in discussing Lal Bahadur Shastri's



distinctions as well as vulnerabilities as a politician.

The book release witnessed distinguished citizens of Bengaluru scholars in social

sciences. Also present were the students and faculty of the University who were keen on exploring India's political transition phase. 📖

Rashtriya Ekta Diwas

In conformity with the University Grants Commission (UGC) guidelines for celebrating National Unity Day on October 31, Jain (Deemed-to-be University) recently organised the Rashtriya Ekta Diwas celebrations at all its campuses. The event is held every year in recognition of the birth anniversary of Sardar Vallabhbhai Patel, freedom fighter and India's first home minister.

The occasion provided an opportunity to re-affirm the resilience of our nation and its people to withstand actual and potential threats to its unity, integration and security.



At the School of Graduate Studies, JAIN, the event kicked off with floral tributes to Sardar Vallabhbhai Patel as an army officer read out the Pledge. The faculty, staff members and students took the Rashtriya Ekta Diwas pledge to dedicate themselves to preserve the unity, integrity and security of their beloved nation.

As part of the celebrations, a 'Run for Unity' rally was organised at the Jain Knowledge Campus, Jayanagar, which saw the active participation of faculty members and nearly 300 enthusiastic students. The rally was preceded by a pledge-taking session led by Dr. B A Vasu-Director, School of Commerce.

Inside Campus



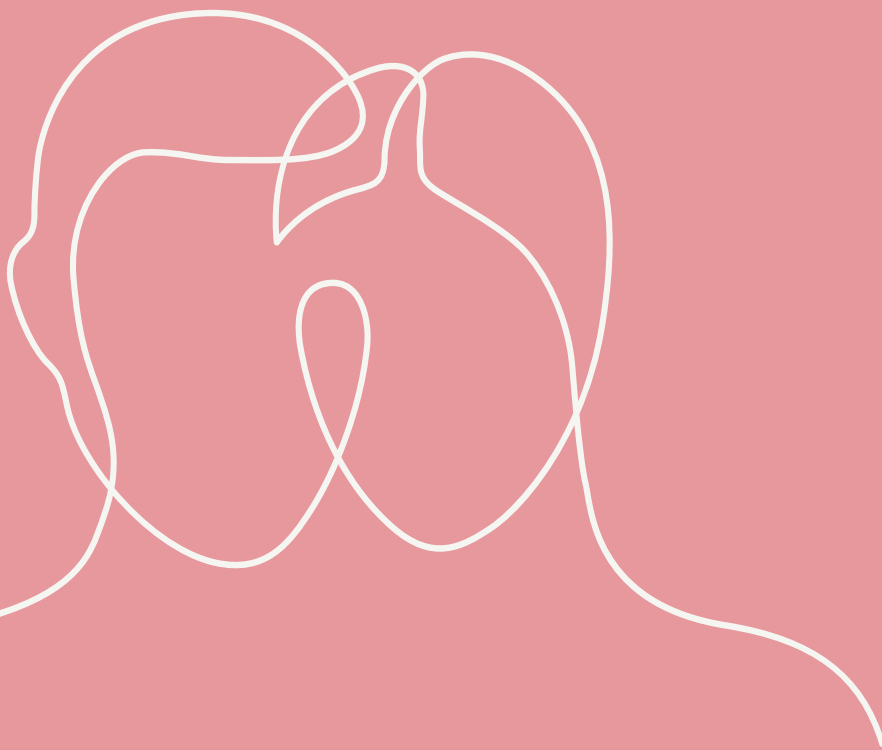
At JAIN, V. V. Puram, the Cadets of 1 COY/9 KAR BN NCC HQ & PL NO1 under the guidance of Maj. Dr. Rekha Sinha participated in a 'march rally'. CSUO Nidhi Jain led the cadets at the pledge-taking function that brought to the fore the feats of Sardar Vallabhbhai Patel, referred to as 'The Iron Man of India'. After the Cadets were briefed about Rashtriya Ekta Diwas, a rally took the participants through the by-lanes of their campus as a mark of unity and discipline.


The NSS wing of the University held the Integrity Pledge function for citizens in association with the School of Engineering and Technology, Jain Global campus. **A**



Sexual and Reproductive Health Awareness

On 21 November 2019, a session on “Youth Dialogue on Sexual and Reproductive Health” was organised under the aegis of Vasudha Women Cell of Jain (Deemed-to-be University) in association with the Family Planning Association of India, Bengaluru (FPAI). Dr. Asha Rajiv - Director IQAC, School of Sciences, JAIN and Dr. Rajani Jairam - Dean, Student Welfare, JAIN coordinated the programme.



Dr. Shoba Gudi - Obstetrician and Gynecologist delivered a talk on the subject. Amongst the issues deliberated was the prevention and treatment of sexually transmitted diseases. The session was relevant in the wake of a paper presented based on a survey and several discussion programmes conducted across various units of JAIN by FPAI. The results of the survey and discussions that ensued highlighted the need to establish such centres across campuses. 

Kannada Rajyotsava, 2019

Nudi Habba was held on 28 November 2019 to celebrate Kannada Rajyotsava or Foundation Day of the State. The event was organised by the Department of Kannada, Jain (Deemed-to-be University) in association with its Pre University Colleges and other departments of the School of Sciences. Mr. B. Suresha, eminent scholar, actor, director and playwright was the chief guest at the programme. Also in attendance were Dr. B T Venkatesh - Director, CDEVL and

Dr. Asha Rajiv - Director, School of Sciences, JAIN. The celebrations started with a flag hoisting ceremony by the chief guest and dignitaries. This was followed by a recital of the State's anthem, 'Nada Geethe.'

Cultural programmes unique to the State such as 'Pooja Kunita', folk songs, folk dances, Carnatic music, Bharatanatyam amongst other performances were presented. ▣



Needonomics An Indian Approach to Human Development

B.E.S.T Forum, School of Humanities and Sciences, Jain(Deemed-to-be University) organised the 'Scholar in Campus' programme on 22 November, 2019. Prof. Dr. Madan Mohan Goel, the chief guest on the occasion delivered a talk on 'Needonomics in Human Development'.

Growth doesn't only signify traditional stagnation. It is a question of finding the right path of development, the middle way between materialist heedlessness and traditional immobility; in short, finding the right livelihood to build a durable

and peaceful socioeconomic order in the world. The ownership and consumption of goods is a means to an end, and non-violent economics is the systematic study of how to attain given ends with minimum means, and thus 'Needonomics' is the present need of humankind. Beauty, simplicity, honesty, truth and nonviolence are just different aspects of the same fundamental values of life. But economic growth calls for competition and in this context, peace and non-violence are relegated to a secondary position.



Prof. Dr. Madan Mohan Goel as a student, teacher and researcher in economics always observed the relationship between economics and the philosophy of the Bhagavad Gita for everyone as consumer, producer, distributor, and trader. He has presented various models like the INDIA Model, wherein I is Independence, N is non-violence, D is Democracy, I is Integrity and A for Amity, changing the mindset of the people with the help of the ATM Model (Accountability, Transparency, and Morality) and the SMART model where S is for Simple, M for Moral, A for Action-Oriented, R for responsiveness and T for



Transparent. He also emphasised the need to be street smart and simple and also the importance of self-governance.

He spoke about the various stakeholders of Needonomics, mainly Society (around I or around U), Actors (consumer, producer, distributor and traders), Hero as a consumer (demand), Heroine: goods and services (supply) and lastly Villain: all those providing goods and services (distributors and traders).

He also deliberated on the “Issues for Discussions” where he interpreted

human development as the conversion of a human being into human capital. Needonomics based on the Gita is an ‘Idea of India’ which is non-violent, spiritual and ethical as it is necessary for solving the socioeconomic problems.



He also redefined economics and differentiated between ‘Needonomics’ and ‘Greedonomics’.

Prof. Goel emphasised the NAW (Need, Affordability, and Worth) approach towards goods and services and to convert the Holiday culture into a Holy Day culture. Developing the abilities of head and heart, skills and knowledge (ASK), including spirituality as the ‘science of soul’ for the success and happiness in all walks of life, including consumption, production, distribution and exchange were also the topics of contention. ■

Breaking Free from the Web of Addiction



On his part, Dr. Jagadish spoke on addictions and the reasons that prompt youth to indulge in substance abuse. He threw light on important concepts such as tolerance, dependence, withdrawal, compulsive substance taking behaviour and craving, besides explaining the characteristics of drugs such as nicotine, cocaine, cannabinoids, opioids, alcohol, hallucinogens, LSD, Benzodiazepines, amongst others.

The third campus-wide awareness drive, 'Break Free from the Web of Addiction' for undergraduate students under the aegis of Vishwas Counseling Centre of Jain (Deemed-to-be University), was held at the School of Commerce Studies, Jayanagar, on 16 and 17 December 2019.

The ongoing campus-wide drive aims at creating awareness on the various aspects of addiction amongst the youth.

Dr. Jagadish - Psychiatrist and Director, Abhaya Hospital inaugurated the two-day event. Counsellors from different campuses of JAIN were in attendance as part of the youth campaign team tasked with educating students on various aspects of addiction along with the causes, effects, intervention programmes and treatment.


Mr. Ravindra Bhandary - Vice President, The JGI Group, Dr. Uma Warriar - Chief Counsellor Vishwas, Dr. Vasu B A - Centre



Head, School of Commerce Studies, JAIN graced the occasion. A total of 1776 students from Bachelor of Commerce, Science and Computer Applications streams participated in the program.

In his address to the participants, Mr. Ravindra Bhandary spoke by drawing from his personal experiences in treating and counseling youth to caution against substance abuse, while Dr. Vasu emphasised the importance of addiction drives across JAIN campuses.

He shed light on how these drugs affect individuals physiologically and psychologically. He cautioned against the '5 Cs' of addiction namely, chronic, loss of control, compulsion, use despite negative consequences and cravings. He also delineated the behavioural changes of an individual addicted to substances, some of these being neglected responsibilities, absenteeism, poor social relationships, risky behaviour, legal issues, etc. He also touched upon different approaches to managing drug addiction and substance abuse and educated participants about gatekeepers -- those who help others overcome addiction.

The session served to encourage students to abstain from substance abuse and to volunteer and help their friends or peers who are addicted to substances or exposed to an environment that is prone to addiction. 

Human Rights Day Celebration




Nishanka Bharati, Preacher and Disciple of His Holiness Ashutosh Maharaj and Sansthan represented the Antarkranti Prison Reformation and Rehabilitation Programme of DJJS while Dr. Sudhakar Reddy - HOD, Department of Physics, was present.

While emphasising the importance of religious tolerance and communal harmony as found in the teachings of the sacred Quran and holy books of all religions across the globe in protection of Human Rights, Abdul Azem took the participants through his illustrious career in Police Services. He attributed his success in public service to his alacrity, sensitivity as well as acceptability among people of different religious persuasions that helped him administer his local Jurisdiction well thus averting negative law and order situations based on proactive approaches. Also, he encouraged the students to understand the concept of Human Rights if they want to be an asset to their nation.

Jain (Deemed-to-be-University) celebrated Human Rights Day in collaboration with Karnataka State Minorities Commission, Karnataka State Legal Services Authority and Antarkranti-Prison Reformation and Rehabilitation Programme of Divya Jyoti Jagrati Sansthan (DJJS), a global non-government organisation on December 10 2019.

The Chairman of Karnataka State Minorities Mr. Abdul Azeem was the Chief Guest, Mr. Lakshman Murthy - Senior Advocate delivered a speech titled "Protection of Human Rights, Way Ahead" based on the theme. Founder and Head of Divya Jyoti Jagrati, Vidushi Sadhavi

At the conclusion of the inspiring speeches, representatives of the Antarkranti Prison Reformation and Rehabilitation Programme of DJJS took the attentive audience through the theme revolving around Human Rights. 

Human Rights Day is observed as a commemoration of United Nations General Assembly's adoption of the Universal Declaration of Human Rights (UDHR) in principle. The theme for the campaign was "Youth Standing Up for Human Rights". In furtherance to this objective, the Department of Forensic Science played host to the dignitaries and participants during the occasion.



Rethink & Redesign!

Designing a Sustainable Tomorrow

In the article Design Thinking Comes of Age in Harvard Business Review, Jon Alko says, “Design thinking has been described as anything from ‘a unified framework for innovation’ to the ‘essential tool for simplifying and humanizing’. Unlike the radical outcomes it promises, design thinking as an approach has been slowly evolving since the 1960s. Over the past odd plus years, it has appropriated many of the premier tools and techniques from creative fields, social and computer sciences.”

You can see the influence of Design everywhere; right from how products are made, services are delivered and how we interact with our environment and, finally how we live our lives. Design has permeated every aspect of our lives and thankfully so. We use numerous products and services mobile phones, elevator or complex services such as healthcare, transport, online banking - to perform and deliver more efficiently all through the day. A very interesting exercise -a day in life- can help you map all the touch and interaction points that are influenced by design.



Consider the clock. It evolved from a simple mechanism, the sun-dial, to a wall clock (playing the functional role of mere time-telling); then to an alarm clock and a wrist watch; and today to a smart watch with the functional role of shaping our behavior. The wrist watch has transformed from a time device to a smart gadget that can source, track and monitor personal information. Products thus are in this way evolving constantly. The telephone has evolved into a mobile communication device.

Design is also helping diminish the gap between products and services, since increasingly. A product's life-cycle is more tuned to the experience it provides with aid of different service models. Amazon Kindle (e-book reader) is a great example of how millions of books can be read on a single device. Here, the 'content service model' is what makes for the 'experience' along with the 'device'. Products and services are constantly being improved to deliver maximum and optimal experience.

Design as a 'field of work' has had a simple one-dimensional interpretation; often it has been considered abstract with no clear definitions; and sometimes, as ubiquitous with no clear boundaries. Nevertheless, it has been for very long treated as cosmetic or ornamental in the value chain and was, until very recently, deployed at the very end of the product development.

If you have trouble defining the contemporary contours of design and understanding how the primary driver of design today is to fashion a future that is sustainable, you first need to understand what design is, how it originated, where it went wrong and how it can turn things around for us.

Consumerist Philosophy

The underlying philosophy of design that determines its functionality and purpose as we understand today comes from a long history of twists and turns.

With the advent of industrialisation, artisans and craftsmen were replaced by manufacturing units; uniqueness and originality was traded for standardisation and mass-production; and, simple tools and the artistry of the hand was overtaken by huge and complex machinery. Industrialisation used natural resources for prolific and perpetual production. The massive production and consumption of goods boosted the 'consumer culture' and created a world full of choices. The producer and consumer entered a vicious cycle of dependency, and justified the endless, rapid material consumption.

The concept of design for the first time evolved and penetrated deeply into the consumer culture. Design now aimed at creating progressive experiences for the consumer. It was seen more as an augmented function and catered to the needs of the industry which in turn met the needs of consumers. Design too was driven by the utilitarian ideology of industrialisation.

In this model, design was used to make products more attractive and useful, without factoring in the enormous impact it would have on human capital and the larger natural ecosystem; and, design was simply and merely a tool of persuasion and utility.

Both Man and nature bore the brunt. But the big industries continued to churn profits. Tools became more advanced, and now design was seen as a tool to transform and the better products by leveraging science

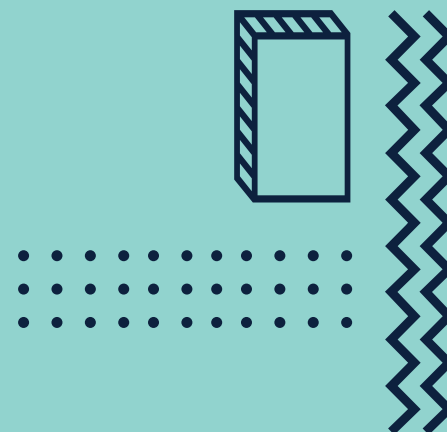
and technology. Consumers were sold by the idea of goods enhancing their life-style and living conditions.

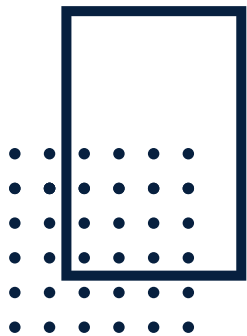
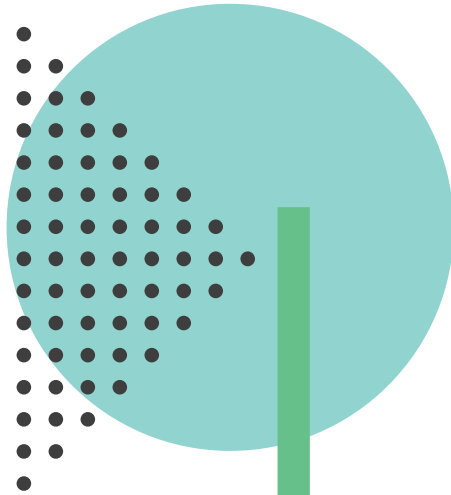
Although, initially unwelcome, machines now became a part and parcel of our lives. Industries came to symbolise many modern nations and their economic development, and began to wield enormous power.

Sustainable Philosophy

Gradually, the impact of industrialisation and consumerism on ecology and environment became alarming. The Arts and Crafts Movement that emerged in the second half of 19th century is one such movement. William Morris, a British textile designer, was one of the earliest practitioners of sustainable design. Inspired by this movement he was influential in defining practices of production that promoted craftsmanship. His work has been considered pivotal to bridge the gap between the arts and crafts and industrially produced goods.

This movement in the future was also responsible for the emergence of the most influential art movement, Bauhaus. Bauhaus Movement had a huge impact on design and architecture, business, manufacturing and industrial products. Products from Braun and later Apple are indicative of the impact of the Bauhaus design philosophy.





The establishment of the National Institute of Design, Ahmadabad, INDIA in 1961 was partly a revival of Bauhaus philosophy in India. (NID has also been declared 'Institution of National Importance' by the Act of Parliament, by virtue of the National Institute of Design Act, 2014.)

Such movements offered value-based systems to live in harmony with nature. Yet, the problem of ecological harm and destruction continued. When it reached its brim, the industries and corporations that had promised a great future, let themselves off the hook very quickly. Creators, technologists, designers and scientists around the world collaborated to devise mechanisms to mitigate the risk of this unbridled destruction. Counter cultures and discourses promoting alternatives to technology and consumerist life-styles emerged. Recycling and organic farming which are mainstream now was initiated in the 1960s and 70s.

Designers at this juncture and in this context rose to prominence, as game changers and leaders to create transformative products, technology and environments, but strictly within the framework of human welfare and environmental protection. Designers had to be extremely cautious as creators of change. Their focus was not merely restricted to the 'here' and 'now'; their thinking had to imbibe a clear vision for the tomorrow.

The idea of sustainable design finally began to evolve. It was built on the belief that the best approach to design was co-creation and co-design, i.e. involving the end-user, the primary stake holder, in the design

process; and viewing design in relational terms with the environment and the planet at large.

Systems Thinking

Instead of focusing on creating only products and suitable environments, designers began to influence our perception and attitude towards systems. Systems thinking initiated a paradigm shift in that it adopted a bird's eye view of a system to gain a comprehensive and inclusive understanding of the numerous components of a system and their interactions.

I would like to quote John Pourdehnad, Erica R. Wexler, Dennis V. Wilson who in their article Integrating Systems thinking and Design Thinking, say, "Richard Mattessich wrote that 'systems thinking is first and foremost a point of view and a methodology arising out of this viewpoint'. It is a lens through which you can look at the world. That lens determines what you see and often influences what you do about it. Systems thinking replaces reductionism (the belief that everything can be reduced to individual parts) with expansionism (the belief that a system is always a sub-system of some larger system), and analysis (gaining knowledge of the system by understanding its parts) with synthesis (explaining its role in the larger system of which it is a part). According to Russell Ackoff, analysis is useful for revealing how a system works, but synthesis reveals why a system works the way it does."



The field of design became adept at identifying facets of the system and their inter-relationships. This understanding and applying of human centeredness created a robust and humane ecosystem, inviting a new thinking process altogether. Empathy was at the centre of product and service creation. As designers we have to very carefully observe our values, systems and processes, and be critical of them and yet have an optimistic approach to realign and solve problems.

Design Thinking

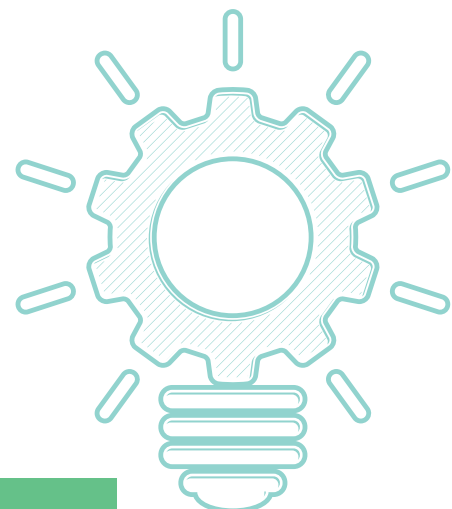
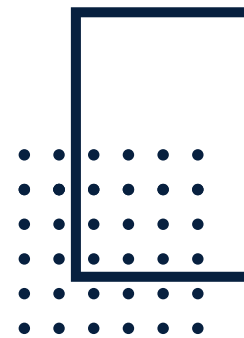
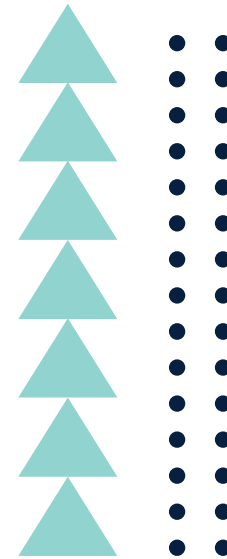
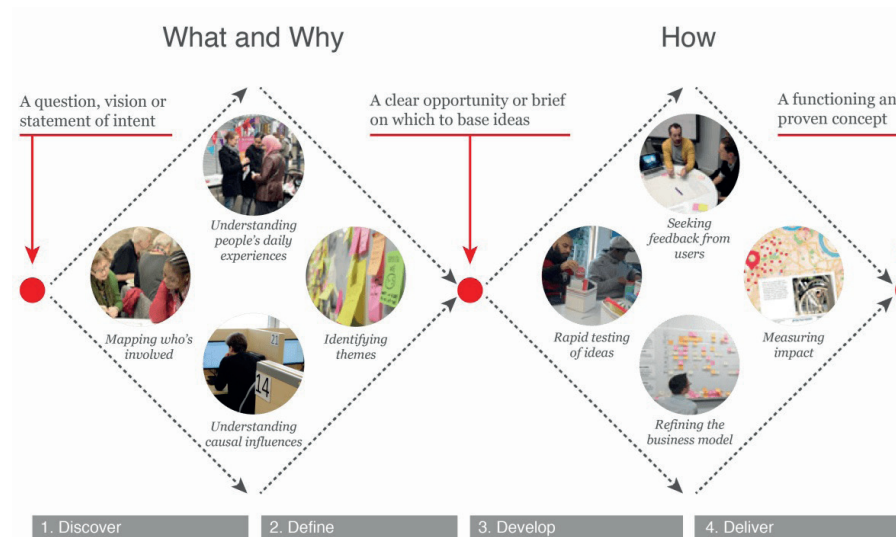
The value-based approach that evolved was a new way of thinking - Design Thinking. Design thinking is a design process which draws from values, common sense, experiences and systems understanding. It is a multidisciplinary approach and allows for radically influencing the very conception of systems. The objective is to get desired outcomes that would benefit the end-user without affecting the environment.

Double Diamond Design Process by Design Council, UK

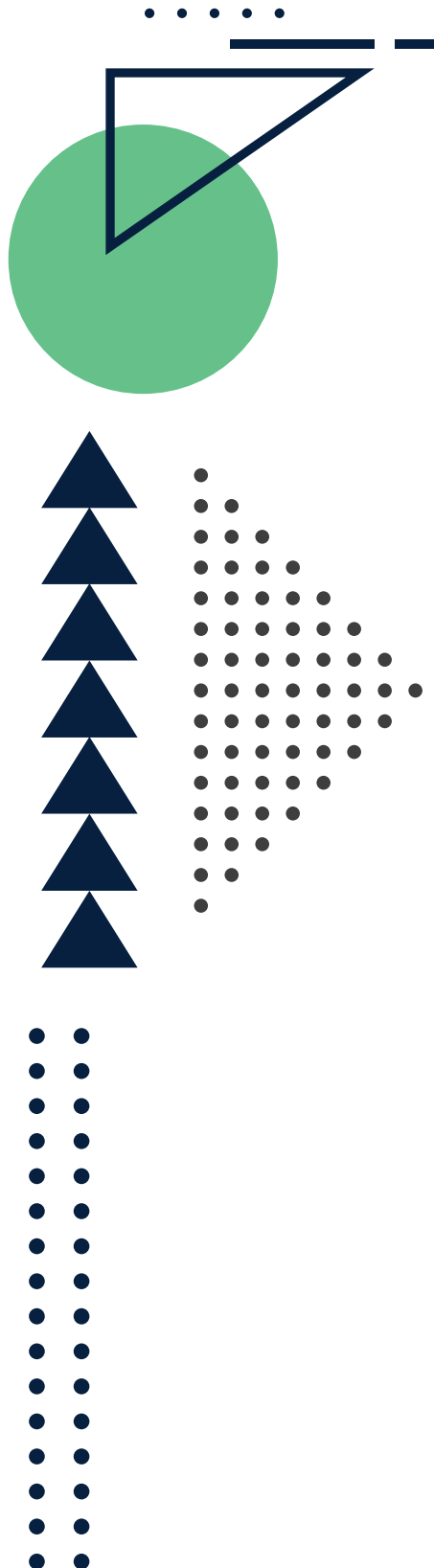
The holistic approach of Design Thinking views every part of a system -- from the most important to the least important -- as a single collective. It understands that every element in a system is interdependent and can influence each other's action. Design thinking requires a mindset that challenges the status quo. The process of design can be metaphorically represented by a group of people travelling together to a destination. The design process is like a journey with planned objectives and a goal in mind.

The journey demands people involved to:

- a) detach and unlearn and
 - b) share experiences and invite different perspectives, to pave the way for an unconventional, creative, thinking process.
- In this journey, the more diverse the group, the richer are the insights that provide



Centre Piece



for inclusiveness. With co-creation and coexistence at its core, multidisciplinary teams collaborate and contribute to discover multidisciplinary results by transcending structural barriers. Deferring judgments is a unique way to invite different opinions on to a single platform to experience varied thought processes. Hence, anyone can onboard the design process, irrespective of their educational background or profession.

The Design process makes problems tangible through data visualisation with sketches and diagrams that quickly convey the relationships between interrelated elements. Later in the process, prototype models allow people to see how solutions work and plan out new alternatives through quick identification.

It provides the right leadership mindset to see things in action. It also demands exiting the comfort zone to become synchronous with a group of people and be empathetic towards people and environment. It is inspiring to see where design has reached today with the design thinking approach. Designers and design consultants have been guiding organisations to add value to their products, services and even frame policies.

Design Roles

Take a look at these diverse design roles, which are now a significant companion to the workforce and leadership in various industries:

Industrial Designers are creating tangible hardware products which are solving innumerable problems in the fields of healthcare, consumer electronics, transportation and housing among others.

User Experience Designers for software applications and products have helped create a better relationship between service providers and consumers.

Today a UX designer ensures that consumers are made aware of their actions to make informed choices. Retail, Fintech, Edu-tech, Enterprise software and e-commerce are some of the industries where UX has taken a dominant role.

Strategic Designers are inducing design practices in various aspects of business functions. They occupy seats next to C level executives. These are the visionary thinkers who evaluate, assess and direct companies towards productivity.

Graphic Designers and Animators and Animators are giving forms to language, communications and narratives which influence our society at large for various initiatives.

Information Designers

are designing and translating complex data into meaningful information. They are solving the problem of plenty and making it easier and convenient for us to consume information in a meaningful manner.

Fashion & Textile Designers are playing a very important in reviving and restoring our art and craft.

Design and SDGs

The UN 17 Sustainable Development Goals (SDGs) are the new narratives for the world, and they are taking notice and driving innovations in these areas for better living conditions and global wellbeing. They are crucial guidelines for start-ups and innovators to step in. A good amount of work is already underway through various foundations and public sector organisations.

Governments of the world have taken cognizance of goals like climate change, poverty alleviation, quality education, clean water and sanitation. Various partners and stakeholders are investing, facilitating

and implementing innovations with clear leadership in all these areas.

Design is no longer a siloed function in organisations. It is a mandate by many organisations and even governments like UAE, Finland, Denmark, UK and Singapore that follow design thinking principles as a modern way of problem-solving and even policymaking.

To quote an example, the UAE government has launched the first of its kind “Government Design Initiative” to develop a new generation of government talents that adopt design as a business approach.

Design Thinking is the new methodology for government action plans, with a focus on satisfying the aspirations and needs of the community, promoting a culture of design, and developing and launching initiatives, policies and programmes.

National Design Policy

The National Design Policy framed by the Department of Industrial Policy & Promotion (DIPP), Government of India covers very important points to enable design education and practices in the country. The National Design Policy was approved in 2007 by the Government of India.

Design policy and design education has played a crucial role in building strong economies of countries like China and Korea. The list of products from these countries that include Samsung, LG from Korea and Mi and OnePlus from China are endless.

As we progress towards a robust economy it's time for all important stakeholders and nation builders to take cognizance of design

as a strong medium to grow in a harmonious manner.

Design Thinking is clearly aligned to these goals and is incorporating them at the ideation level itself. To see the SDG index for INDIAN states you can see the interactive map

Design Impact

Design – In Emerging Tech

With the introduction of design, emerging technology such as IoT, Blockchain, AI and Deep Tech have catapulted into some of the most flourishing industries of the world. Besides, data being the new oil, every aspect of human life is captured and monitored. As a society we will have to carefully define the role of these technologies and understand the risk for the well-being of the people and the planet.

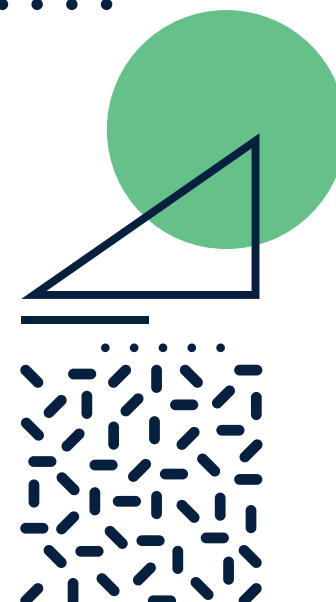
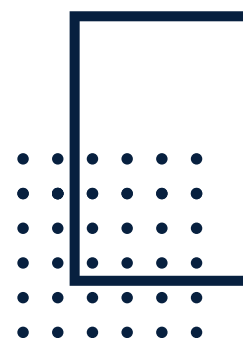
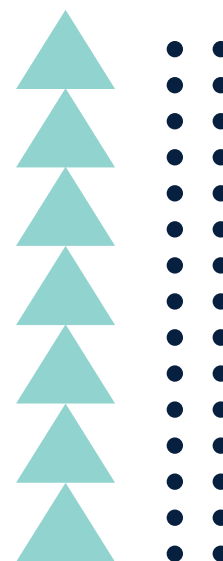
Design - For Leadership and Innovation!

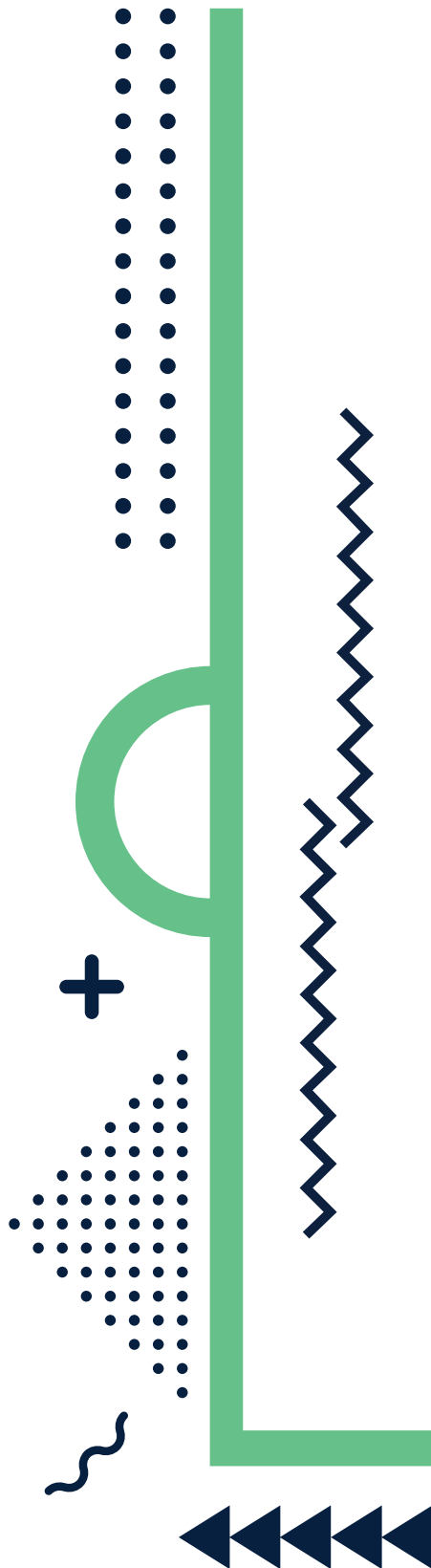
Yes, design is impacting the world. Yes, design is creating a better future. Yet, there is a clear possibility that we might end up repeating the mistakes. It is therefore the prerogative of leaders to step in and make a difference – create a culture of empathy, and reward risk-taking and teamwork individual talent; encourage experimentation and place small bets on new projects; and finally treat failures as an opportunity to learn. Design process allows to fail fast, iteratively, and learn and refine the outcomes to the desired level.

Design in Public Sector

In India, the concept of design has largely been at the stage of consumerism. It is only now that organisations are taking design seriously, and are becoming self-aware, evolving a critical mindset to the consequences of their products.

Design plays a pivotal role in shaping cities, industries and services. The user-centric





process that starts by identifying citizen needs and works with the users throughout the process to co-design and test solutions. It means that what it delivers not only works for the people affected, but the same people will own and promote these new measures. Direct understanding of citizens' requirements needs leaders and designers to observe user behaviour in the real world and identify the needs of the people who often go unnoticed. "It's crucial for leaders in the public sector to acquire design thinking skills to reshape and reimagine the services they are responsible for". This responsibility will go a long way in establishing and promoting an inclusive culture.

Design and Startups

Startup policies by central and state governments play an important role in advocating and facilitating innovation for social impact and better living conditions. All the stakeholders including educators, innovators, industry leaders, policymakers and citizens are excited today to deliberate and discover sustainable solutions and alternatives. Therefore the startup narrative that we co-create is crucial for our future generations.

Many startups in India which, by incorporating design thinking for social impact right from ideation to product/service development and delivery are sparking a systems revolution. So we have Ambee, an environment analytics startup, which has installed over 100 sensors in various parts of Bengaluru to track air quality. Bamboo India is into manufacturing bamboo products as a replacement to plastic. Niramai, for instance, has developed cheaper, non-invasive breast cancer screening software, while Mitra Bitotech is working in the area of deep tech for personalized cancer treatment. Likewise, Simply Blood is an online blood donation platform that has eased access to blood. Astrome is working in the infrastructure

segment giving internet access to remote locations. All these organizations are implementing user centred thought process to find novel solutions to existing problems.

Globally, it is interesting to note that several unicorns such as YouTube, Airbnb, Instagram, Pinterest, Tumblr, Canva, founded or co-founded by designers, have been enormously successful and have had a massive impact on living and lifestyle.

Designing for Extremes and Inclusion

Design thinking envisages and takes into account extremes, thus ensuring solutions for a wide range of users and scenarios. Designing for extremes also makes solutions more innovative and inclusive. Design thinking helps anticipate, gauge and mitigate risk. At the same time it also allows for taking calculated risks.

For instance, over a fifth of Japan's population is over 70 years of age. Japan is using design thinking to make its city and its infrastructure to suit the needs and requirements of this target population. Similarly, design is paving the way for making infrastructure friendly for differently-abled groups. Design is also extremely sensitive, especially in the use of language and metalanguage to accommodate plurality of racial and ethnic populations.

The yawning economic divide, data theft and climate change are some of the most pressing challenges ahead of us. With the advent of emerging technology and social media, responsible design tempered with contextual ethics and ethical law practices is the way forward to address these global-scale problems. We will have to rethink and redesign new business models, regulatory frameworks and growth factors which are in tune with precious human and natural resources and not rely completely on economics and GDP.

“I believe that we can create a poverty-free world because poverty is not created by poor people. It has been created and sustained by the economic and social systems that we have designed for ourselves; the institutions and concepts that make up that system; the policies that we pursue.

-Muhammad Yunus

The entire world-view towards creation and production is undergoing a seismic change. The same corporate, industries and manufacturers who shrugged off their responsibility a few decades ago, are now pioneering change and taking on responsibilities based on processes like the Design Thinking and Circular Economy paradigm.

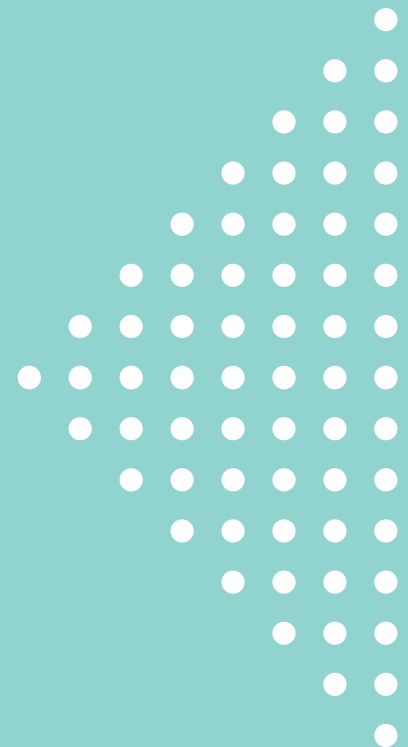
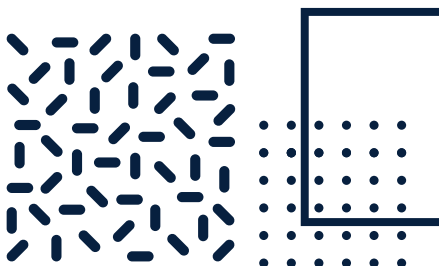
Design provides the right framework to understand the breadth of a problem and seeks complexity and chaos to simplify.

“I believe that we can create a poverty-free world because poverty is not created by poor people. It has been created and sustained by the economic and social systems that we have designed for ourselves; the institutions and concepts that make up that system; the policies that we pursue.” -Muhammad Yunus (Was awarded the Nobel Prize for founding Grameen Bank and pioneering the concepts of microcredit and microfinance.)



Prabuddha Vyas

A design practitioner, design evangelist and speaker with over a decade of industry experience in designing digital experiences. He is the founder of design and innovation company, UniKwan Innovations in Bengaluru, INDIA. He worked as a design researcher & as an interaction designer for Nokia Research Centre & Nokia Services, prior to starting his design consultancy company. He is an alumnus of National Institute of Design.



Expressions

Art is Political

Shubha Srikanth

Meet Delhi-based artist Anand Shenoy. He is only 23, and has already created a niche for himself in the competitive world of visual art.

A child prodigy, he won the POGO Amazing Kid award for the creative and original animation videos he created out of his own clay models at the age of 12.

Anand is a graduate of Fine Arts from College of Fine Arts at Karnataka Chitrakala Parishath (CKP), Bengaluru. He has the distinction of being one of the very few Indian comic artists who was invited to the 2019 edition of Fumetto International Comic Festival, held in Lucerne, Switzerland. His work was exhibited at Student Biennale at Kochi-Muziris Biennale in 2016 held at Kochi. He has been a regular at the Indie Comic Fest and is currently exhibiting at the Art Book Depot, Jaipur.

Your roots are Konkani. You were born and brought up in Delhi. Do you feel culturally uprooted? How do you see this influence your art?

One thing I have learnt is that the conception of 'roots' has different implications and politics. I feel I carry my roots everywhere, because it doesn't really only lie in the place of origin. Your perception of your roots evolves and is defined by the social and cultural position you take. Often times, one should critically navigate it. For instance, for many communities their rootedness does not even emerge from culture, food or language but is entrenched only in their idea of exploitation of the working class/ community; in propagating an ideology and in erasure and appropriation of other cultures.

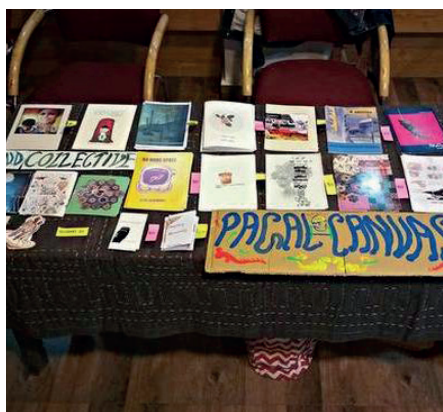
Also, look at the corollary -- in the current



times, people may have lived in a place for generations and still be made to feel like they don't belong.

How has Delhi influenced your psyche?

Delhi as a city is very surreal and absurd. The stories I've heard, the people I grew up with, has all been in this subconscious and played a part in the narratives of my work.



You came up with an interesting idea while studying at CKP to enhance exchange of ideas among students. Can you tell us about it?

While doing BFA at Chitra Kala Parishad there was hardly any communication among the students in various disciplines. These were amazingly creative and vibrant minds. I was always interested in comics and I collected comics. Mohit, my batchmate was interested in the idea of making simple books. So we collaborated and hit on an idea. We presented what we learnt in class in the form of comic books and made them accessible to all. This comic book narrative was used to promote cross and multi-disciplinary engagement and exchange of ideas and thoughts. The books that we brought out were an instant hit -- they were priced at just Rs. 20 or 30 and creative visuals and non-conventional story-telling made them very popular.

Expressions



This experiment is what evolved into the idea of comics collective. And you have revolutionized publishing with your 'low-cost-collective-publishing', if I may call it so.

Pagal Canvas, a visual publishing house emerged from this lack of collective effort within our art college campus and now extends to any larger art space. The initial idea was to explore zine, comix, art books and other print mediums, in the interaction of physical print culture, manual printmaking techniques and trying to build a community through producing printed material and circulating them. This emerged into a collective. Several artists have collaborated. So far we have brought out over 25 comic books.

How did your creative instinct evolve?

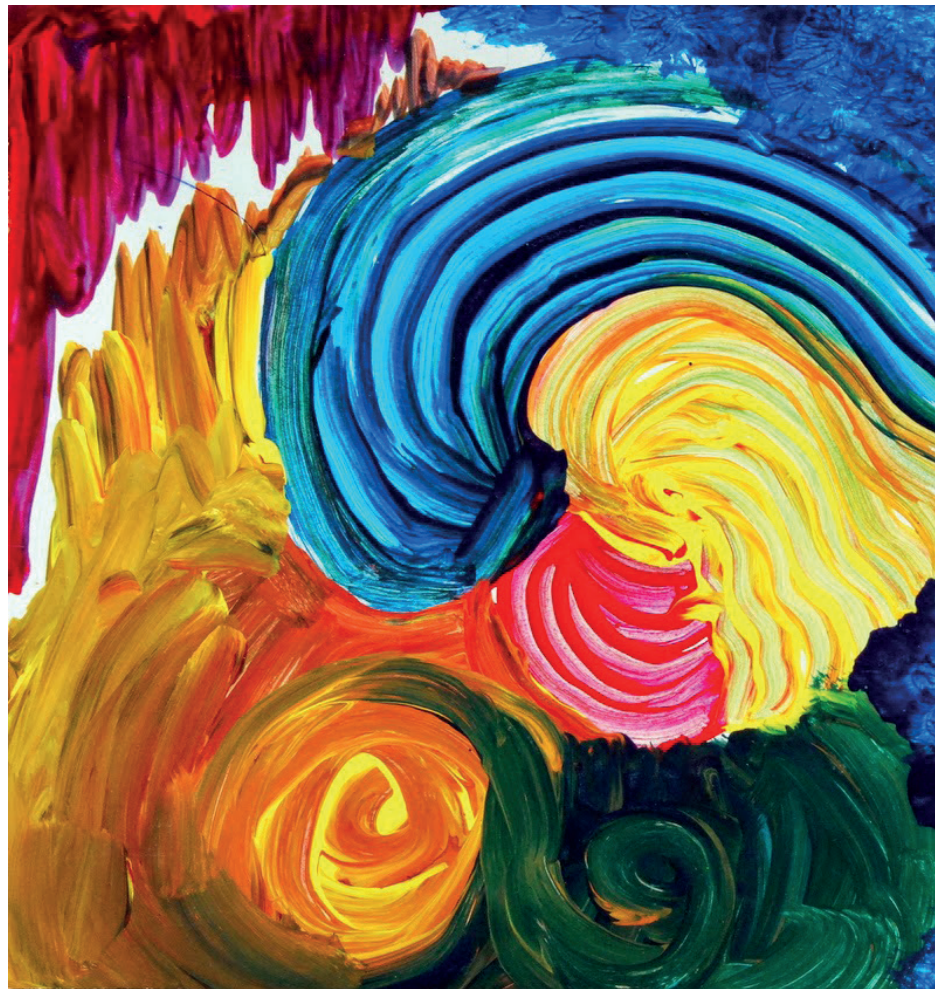
I think it evolved through a need to produce things to better understand the world around me and became a medium to interpret the world. My comics and films are thus a medium to communicate and negotiate with the world around me. My art is a reflection of what I see and experience, which I channelize through the skills I have as a visual artist.

How would you describe your creative process?

A work usually begins with vague thoughts coming about, holding on to them, experimenting, almost giving up, and finally ending up with something to further fail and understand. So a work is never really complete, it's always and at any point a process in the making.

For an artist, the self is a 'site' of discovery, perhaps the most important one. How has your journey been?

I've started a process of unlearning norms and notions, which I've been rather unsuccessful at, but I guess the fact that I have started somewhere, suggests I'm on the right path.





What is your forte as an artist?

Storytelling! My stories of course might not work orally, but definitely, through my drawings, sculptures, comics and films - they work out better.

Do you see a common thematic thread that runs through all of your art?

Of finding sense and answers in the absurd, and the absurd in the answers and what is generally considered 'sensible'.



You have used technology to your benefit.

Yes. I have used technology minimally, to do lettering, corrections, basic painting and illustration, and I've used it quite a lot to make animation as well. I think I use technology because all along I had been practicing art manually. Once I discovered the immense possibilities of using technology, I had a better idea of how to do what I used to do, differently.

Do you think art has a purpose?

Boots Riley was articulate when he said, "...there ISN'T 'art for art's sake'. It doesn't exist. All art has a political viewpoint. You don't notice it when it upholds the status quo." With my art I just try to be honest with what I'm making, and try to understand things, educate myself, critique structures, navigate insecurities, and be vulnerable with my work. ■



Bengaluru & London

A Saga

Cultural researcher and historian Suresh Moona was commissioned a 40 day study tour of London to conduct a comparative study of the cities of Bengaluru and London. Beginning this issue, we bring to you a series of four articles outlining the details of his study. In the first part he takes us through the evolutionary stages of these two cities. His research interest, of over four decades, in the city of Bengaluru stems from his deep concern for the betterment of the city and the recognition of the need to revive interest in the history of the city and preserve its rich heritage.

The saga of the builders of Namma Bengaluru begins with the family of Kempegowda. Kempegowda - I founded the city in 1537 by building a mud fort. A careful examination of the topography of the city reveals that he had a great vision in selecting this particular land to build his dream city.

The major part of Bengaluru, even today, rests on a solid layer of rock called Peninsular Gneiss, which provides the

city a very strong base, minimizing the threat of earthquakes. The city is about 900 meters above sea-level and nearly equidistant from Bay of Bengal and Indian Ocean, which to a large extent keeps the city cool. The city thus earned the sobriquet - Air Conditioned City.

It is said that during the British administration of our state, between 1831 and 1881, Commissioners used to lobby with the Union Government to



get a posting in Bengaluru as it was like England, A Little England. In and around Bengaluru, there is no big river or sea to flood the city. Yet, Bengaluru had rich water resources in the form of several tanks, lakes and ponds, many of which were built during Kempegowda's period.

However, to understand this Master Builder's amazing knowledge of medieval town planning and his great vision to shape a universally acceptable city, we have to invariably compare the city with the development of the city of London. London, however, was already one thousand and five hundred years old by the time Kempegowda conceived the thought of his model township.

Romans invaded Britain in AD 43. By AD 50, they built Londonium - Roman word for London. Roman London's main fort was in the north-west, away from the centre of habitation. As threats multiplied, a wall was built that defined and defended the city for about thousand five hundred years.

The Roman Wall had several gates. Though the gates had crumbled away by the 18th century, their names are cherished even today on the streets where they stood. From west to east were Ludgate, Newgate, Aldersgate, Cripplegate (now under Barbican), Moorgate, (the only new medieval gate built in 1415), Bishopgate and Aldgate. In addition to city wall gates, there were thirteen 'Watergates' on the Thames, for instance, Billing Gate and Bridge Gate, where goods were unloaded from the ships. Additionally, there were 'Pedestrian-only' gates such as Tower Gate and the Postern Gate at the Tower of London (a castle and one of the very prominent landmarks of the city). During the early medieval period, following the Norman conquest of England, the



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Nadaprabhu Kempegowda

wall underwent substantial changes. At present, a portion of the Roman wall, and

remains of a few gates like Moorgate are preserved as historical monuments.

The fort built during Kempegowda's period too had several gates named after the human settlements they were facing. Earlier they were called baagilu, a Kannada word for gate. During the British period, they began to be called gates. The gate towards the East, facing Halsooru became Halsooru Gate. Similarly, there were openings like Kengeri Gate and Sondekoppa Gate towards west. Towards north of the Fort were Yelahanka Gate and Yeshavantapura Gate. Towards south were Kanakanahalli Gate and Anekal Gate.

Though the locations of these gates were identified by historians, except Halsooru Gate and Kengeri Gate, other names are forgotten. Unlike in London, here we don't have any semblance of these structures. About three decades back, a little portion of Halsooru Gate that stood the test of time was also completely removed.



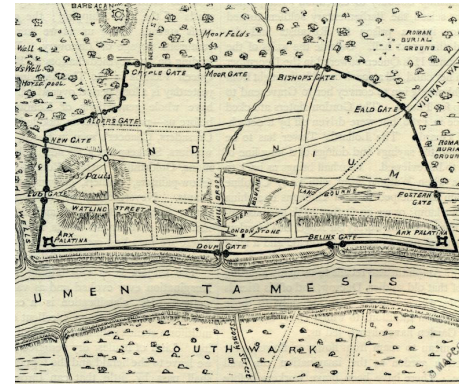
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Moorgate, London

Community & Culture

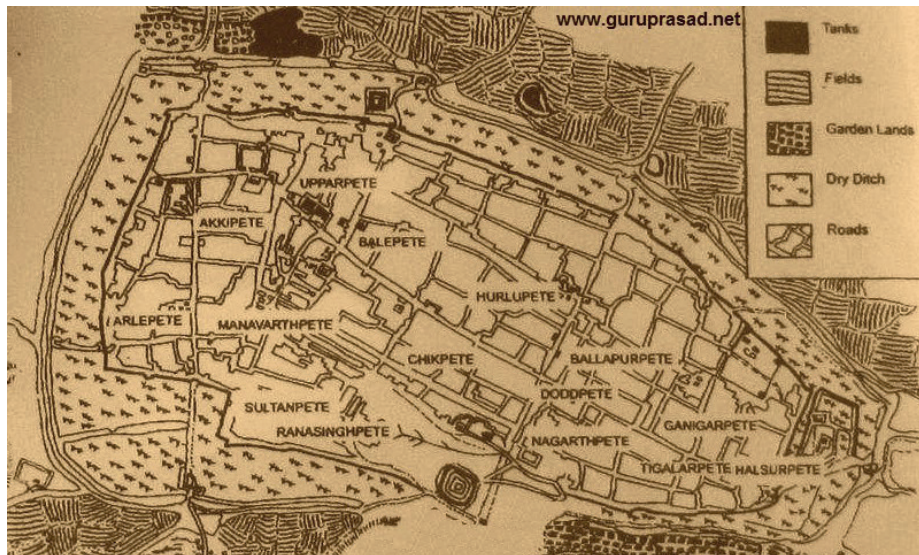
London was open to traders to settle down and do business. There were business communities like Mercers, Goldsmiths, Salters, Ironmongers, Bakers, Grocers and Cloth workers. The areas and streets got the names of the commodities they sold. Thus, even today we have Bread Street, Ironmongers street, Silk Street and so on. Many of these traders built halls to do their business and these places were called Livery Halls. There are many such structures remaining in the city today, forming a unique heritage of historic architecture and tradition.

Dharamrayaswamy temple for Tigalas, Channigarayaswamy Mandira for Ganigas, Ramalingeshwara temple for Devangas, Annapoornamba Nagareshwara for Nagarthas, Venugopalaswamy temple for Gollas, Lakshminarasimhaswamy temple for Hoovadigas and so on.

If we carefully observe the sketches of Roman London and Kempegowda's Bengaluru, we can identify some more similarities. In old London, a lengthy single street connects Aldersgate in the west and Newgate in the East. Cripplegate,



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Old London



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Bengaluru Pete

Same is the case with Kempegowda's city. He encouraged people of different places, and communities to take up various trades and provided specific areas to sell their goods. These places came to be known by the name of the goods sold. Thus came into existence Akkipete, Ragipete, Doddapete, Chikkapete, Aralepete, Balepete etc. At present, though different goods are sold, many of the names remain. To fulfill the religious needs, these traders built temples for their community deities. Hence, there were temples like

Moorgate and Bishopgate from north run down to join the Main Street in the south, which runs parallel to the Thames.

In old Bengaluru too, Old Taluk Cacheri (OTC) road starts near Dharmarayaswamy Temple in the west and ends up in TCM Royan Road in the east, dividing the Pete (old Bengaluru) area into almost two equal divisions. Like in old London, here too, Avenue road, BVK Iyengar road, Balepete main road Chikkapete road and TCM Royan roads connect Central

Bengaluru to South Bengaluru. The total area of Old London is about one square mile and that of Pete (old Bengaluru) is about two square km. But old London has transformed completely. Today, it is the center of many multinational banks and trading companies, which have built a large number of modern multi-story buildings. Yet, some historical monuments like London Wall, Fire Monument, London Museum do exist among these skyscrapers. But, Bengaluru Pete has not really undergone so many transformations. Fortunately, old Bengaluru's charm remains intact. Particularly during festivals, the vicinity of city market exhibits the true color and fervor of erstwhile Bengaluru. The native nature of the city is revealed in street names like Gundopanth Street, Basetty Galli, Kilari Raste and many more such names of lanes and by-lanes. Hundreds of years old worshipping centers, belonging to various communities are testimony to the religious co-existence and harmony of the city.

Just as in Londonium, here too businesses worth crores are churned out every day. However, the true tradition and culture of old Bengaluru stands strong and remains unscathed by wealth and affluence.

Bangalore Street in London

A comparison of the formative stages of these two cities is only a beginning. Bengaluru reverberates in London city in several other ways. The most notable illustration of this fact is the presence of Bangalore Street in London City!



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Bangalore Street in London

Stretching up to a kilometer in length, it is in Putney area of Wandsworth Borough, south-west London. It is now flanked on either side by beautiful traditional British style residential buildings. Plates at the beginning and middle of the road display the name Bangalore Street. A slightly older building of the lot also has the name etched on its wall. At the end of the road, a house has this name done at the top of the entrance door itself.

Documents of names of all the streets and locations that fall under London County Council Administration can be found at the Battersea Library of The Heritage Service Center in Wandsworth Borough. Page 48 in a publication of the Council mentions that the name 'Bangalore Street' was sanctioned in 1898.

Interestingly, a file in the same Center contains a letter of approval, dated 20 May 1901, given to a builder to construct 27 houses in a row. The blue print of this project includes a road named Bangalore Street.

Besides, these references, we have no other information about why the street

was named so, that too, to be precise, in a. Why would a far off European city like London, 120 years ago to be precise, name one of its streets after Bangalore? One logical explanation that is popular is as follows: When the British arrived in Bengaluru in 1800, they were given a vast space near Halasuru to build the Cantonment. Soon, the family of the army personnel also arrived and settled down resulting in a small township also called by some as 'Little England'. Later it was officially named as Civil and Military Station. Many other British civilians came to live here and engaged in different professions.

With the outbreak of Plague in 1898, many of these immigrants went back to England and continued their avocation in their homeland.

One such person who returned was perhaps a contractor or builder who had worked in Bengaluru and had developed a liking and regard for the city. In 1898, he returned home to London.

After the famine and the Plague outbreak, new and well planned extensions like Chamarajapete, Basavanagudi and Malleshwaram emerged. Victorian England too, i.e., the period between 1837 and 1901, witnessed development and expansions. The country side of London saw the mushrooming of newer localities that led to building a Greater London. Contracts were given to construct new roads and buildings. This British builder from Bengaluru must have obtained the sanction to build a few residential lanes in Putney of Battersea. His love and liking for Bengaluru perhaps led him to name a road as Bangalore Street.

In the same Borough, there is also a Mysore Street that was thus named in 1894. A foot note just says Mysore is an Indian State.

Plenty of study material on the various facets of Bengaluru city are found in the British Library on Euston Road, London. Here, the India Office section of Asia African studies located on the third floor has more than 35,000 files pertaining to a large number of departments of this city. Two or three days are required to just glance through this list. There are about 500 files containing pictures, maps, drawings and other references to Bengaluru.

The School of Oriental and African Studies (SOAS) of London University lies at a short distance from the British Library, near Russell Square.

SOAS has an amazing collection of

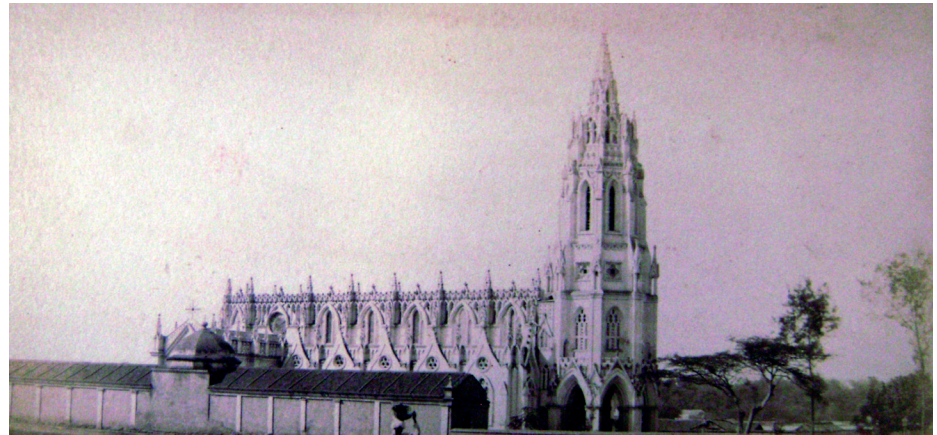
Community & Culture



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British Library, London

photographs of Bengaluru taken in the last century. They have been given to SOAS either by the photographers themselves or their descendents for preservation to posterity. With prior permission, these pictures can be photographed for free. Lalbagh Glass House with only three wings, Saint Mary's Church in Shivajinagar with a vast open field around it, the unveiling ceremony of Queen Victoria Statue installed at Cubbon Park in 1906, Front View of Atthara Cucheru (now the High Court) taken from Cubbon Park and hundreds of such photographs are a treat to view.

Needless to say, London is now home to numerous Bangaloreans. Jyotsna Shrikant, a Bangalorean and a world-renowned violinist had arranged my PPT presentation and talk on Bengaluru in the house of a Bengaluru couple. Families hailing from Chamarajapete,



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St.Mary's Church in Shivajinagar, Bengaluru

Basavanagudi and some others localities enjoyed viewing their city's history sitting in London.

Plaques of London and Bengaluru History

While I was in London I stayed at Bharatiya Vidya Bhavan in West Kensington, close to which was Barons Court Road sporting a row of British traditional styled houses.

A circular blue plaque on the front wall of House No. 20, read: MAHATMA GANDHI, 1869-1949 lived here as a law student. I later learnt that M K Gandhi lived in this house when he came to England to study law in 1888. Though he was well received by the inmates he could not stand his land lady's use of mutton and cabbage. This aversion along with the influence of Annie Besant and Theosophical Society, led him to life-long vegetarianism.

Kingsley Hall on Powis Road is dedicated entirely to M K Gandhi with his statue and a prayer hall. A plaque informs that Gandhi resided here when he came to attend the Round Table Conference in 1931. He lived in a small room on the terrace and the objects he used are well-preserved to this day.

A plaque in 63, George's Drive in South West London states that Swami Vivekananda resided here in 1896 during his world tour. Similar plaques are erected for some great Indian leaders like Lokamanya Tilak, Baba Saheb Ambedkar, Rabindranath Tagore and Sardar Vallabhbhai Patel. I have only mentioned plaques about Indian personalities, but throughout London, you will find more than 2000 plaques about various personalities from different parts of the

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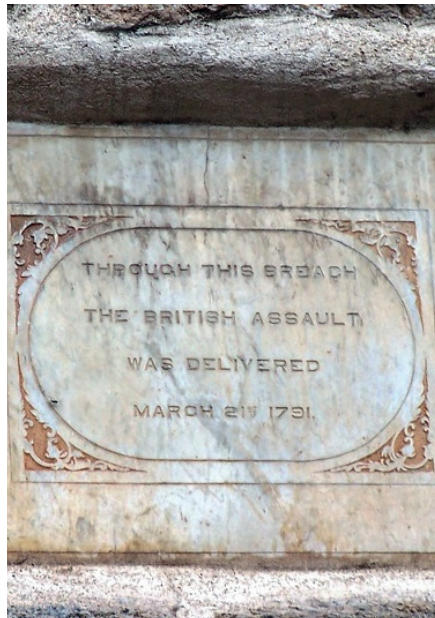
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A Plaque on The Fort Wall seen even today

world. Many, blue in color, are affixed to buildings in the city. A few books are also published on these unique pages of London History.

Each of these structures, commemorate either a famous person who was born, lived or stayed in that building, or sometimes a significant event that took place there, or an earlier range of organisations and individuals.

The scheme of erecting plaques of London History was introduced by the Royal Society of Arts in 1866. London County Council and Greater London Council carried on the tradition and in 1986 English Heritage took over the task. In Bengaluru, public documentation of historical events in open-air has been in vogue for several centuries. A stone inscription found in Beguru on the outskirts of the city reveals that the name Bengaluru is more than nine centuries old. A group of enthusiasts and scholars have brought to light more than 25

such inscription stones associated with the history of our city. They have also adopted modern technology to identify the inscriptions and the common man too can read these inscriptions. It is indeed a significant move to bring back the forgotten pages of our city.

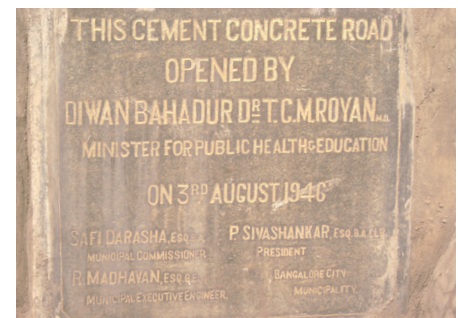


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Marble Plaques, Fort Wall

An old plaque in our city is a white marble plate found on the wall of the Fort, right opposite Kote Anjaneya Temple near Krishna Rajendra Market. The content of the plate is:

THROUGH THIS BREACH THE BRITISH ASSAULT WAS DELIVERED, MARCH 21 1791

The trend today as we see is white-topping of several Bengaluru streets. However, you would be surprised to know that a similar exercise was done in the late 1940s. A plaque on a compound wall at the end of TCM Royan Road (Goods Shed Yard Road) states: This cement concrete



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A plaque on T.C.M Royan Road Compound Wall

road was opened by Diwan Bahadur Dr. T.C.M Royan, M.D., Minister for Public Health and Education on 3rd August 1946. This was perhaps the first concrete road of the city and it has withstood traffic for several decades.

In Kumarapark West, a small stone plaque affixed to the ground level of the compound wall of a small garden indicated that Dewan Sheshadri Iyer was cremated there. A memorial is now erected at the same place with a bust of the Dewan, giving a glimpse of his life and works as chief administrator of the state. Mahatma Gandhi visited Bengaluru five



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Gavi Gangadhreshwara Temple, Bengaluru

“
A man who has no
knowledge of his past
history, origin
and culture, is like a tree
without its roots.
”

times. During his visit in 1927, he stayed for about three months in Kumara Park guest house. Every evening, he used to hold prayer meetings which were attended by a large number of people coming from different parts of the city. Even today, within the premises of the neighboring Star Hotel, the place where Gandhi used to hold public gatherings is preserved and a plaque is erected outlining the historical importance of the spot.

Gavi Gangadhreshwara Cave Temple in Gavipuram near Kempegowda Nagar is a very rare and unique cave temple found in Bengaluru. The mythological, historical and scientific importance of the Cave Temple is written in Kannada and English on a green board placed on the outer face of the compound wall of the Temple. Devotees can thus enter the cave temple with the knowledge of its history.

There are a number of such information plates, boards and plaques all over Bengaluru. But, compared to the vast and interesting history of nooks and corners of the city, these structures are insufficient. Some of them have already been victims of urbanization.

‘A man who has no knowledge of his past history, origin and culture, is like a tree without its roots’ says well known author R K Narayan. Erecting green plaques all-around Bengaluru would definitely

go a long way in bringing back the past Bengaluru to the present and subsequent generations.

Bengaluru also needs Bengaluru Heritage Society on the lines of London Heritage Council, to collate data, scrutinize, prepare green plaques of uniform shapes and sizes, and erect the same at historically important spots.

The Thames and Vrishabhavathi

River Thames has played a major role in shaping the commerce, trade, culture and life style of the city of London. The growth of the city become a bane to the river as the effluents and sewage found their easy way down to the clean water converting it into an unhealthy, stinking cesspool. By 1236, Thames was so contaminated that it was useless and unhygienic. During the subsequent centuries, administrators took rapid measures to clean the river

and by 1450, domestic water supply from the river was established. By 1858, however, once again the failing drainage system of the city turned Thames into a deadly stinking sewer. It also earned the sobriquet, 'Great Stink'. The Punch Magazine in its issue of 10th July, 1858 published a cartoon with the title The Silent Highway Man depicting the horrible plight of Thames flowing near St. Paul's Church. A picture of a human skeleton, clad in black and rowing a small boat with dead rats and other creatures floating in the water around was printed. Again, the London rulers rose to the occasion and with herculean efforts brought the river back to life. By 1950, yet again, rapid growth of the city turned Thames into a dirty water flow. Foreseeing the impending disaster, authorities launched a huge project with very strict measures in 1954 to prevent the flow of industrial effluents, sewage etc into the river.

It took almost a decade to complete the processes. Today, Thames is a major tourist destination of Europe. It's a pleasant experience to take a boat ride on the river, sailing under the bridges. A blue plaque indicates that over 100 types of fishes live in Thames.

In Bengaluru, just a century ago there was a smaller version of Thames called Vrishabhavathi. An inscription at the base of the left foot of the Bull at Bull Temple suggests the origin of an underground stream at that location. The water used to get collected in a big depression forming a pond, then known as Basavannana Kere. Later, it flowed as an underground stream towards Hosakere Halli, and continued as a visible rivulet, taking a turn near Gali Anjaneya Temple, flowed further parallel to Mysore Road to join River Arkavati. Many nonagenarians recall that the rivulet was crystal clear and that it was

utilized to cultivate crops and vegetables. The formation of new extensions like Basavanagudi and Chamarajapete resulted in sewage flowing into the river. The uncontrolled flow of industrial effluents worsened the situation. Though Sewage Treatment Plants were set up, they did not suffice to deal with the uncontrolled growth of the city, and the resultant inflow of a huge quantity of dirty water. Like the 'Great Stink' of London, Vrushabhavathi also came to be known as 'Kengeri Mori' (Sewer). However, over the last few years, some NGOs are grouping together to sensitize industrialists and the concerned authorities to control the inflow of sewer and effluents into the river. In fact, there are a few local talents who say that it is possible to convert the flow into little 'Thames of Bangalore' and even generate some quantity of electricity to illuminate the garden that could be laid on the banks near Mysore Road.

Strict implementation of law by authorities and awareness among the general public about the urgent need for bringing back the clean flow of the river is the need of the hour.

London has been a city of disasters and misfortunes. Since the beginning, the city has been ravaged by riots, loots, attacks, smog, famine, plague, cholera, Black Death, world-wars, fire and floods. The fiercest enemies of London are Fire and Water. London has been prey to more than a dozen major fire outbreaks that have burnt different parts of the city. A little spark that originated in a small bakery on 2 September, 1666 engulfed the entire city is considered as one of the 10 Great Fires of the world. Similarly, the floods of Thames almost drowned the city in 1928 and again in 1947. In spite of all these disasters, each time London rose up like a Phoenix from the ashes.

Bengaluru has been attacked by Marathas and Mughals. The Third Anglo Mysore War in March 1791 was a major attack on Bengaluru. Yet, compared to London the damage to life and property was less.

A few major fire mishaps in Bengaluru were at Venus Circus, Carlton Tower and K R market (caused by fire crackers). In spite of these tragedies, we do hear about fire safety norms being flouted in many public places. Rains have caused havoc in low lying areas of the city. But it is more due to callous attitude of the concerned authorities than heavy rains. 🇮🇳

To be continued...



Suresh Moona

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Community & Culture

Revitalising Traditional Livelihoods



Asha Malatkar

Communities have survived and thrived over generations by using locally available raw material to make goods for their ever day needs. However, with modernization, technological innovation and availability of alternative raw materials, unique skill-based and hand-made artistic heritages have been replaced by mechanised, mass produced and standardized goods. The dictates of economics have overtaken sophisticated artistry and specialised skill sets, and left numerous communities to switch from such inherited professions and several beautiful skills are lost over time.

In a series of four articles, Sociologist, Asha Malatkar gives us a glimpse into some such professions that are near extinction. Asha Malatkar and friend photographer Vijaya Gowri travelled the length and breadth of the country identifying and documenting vestiges of such age-old professions, meeting and talking to practitioners of these skills and capturing their art in some fine candid photographs under the banner “Story Walks”.

We present to you the first in the series, The Terracotta Craft.



The Italian terra cotta or baked earth brings to mind the heady fragrance of wet earth and its attractive, earthy brown-red colour. Archaeologists believe that the art and science of terracotta making was known as early as 3000-1500 BC across the world. The pre-historic Palaeolithic times (during 26000-24000 BCE show) have yielded evidence of terracotta crafts made in primitive kilns. This is hailed as man's first attempt at craftsmanship.

Natural and Organic

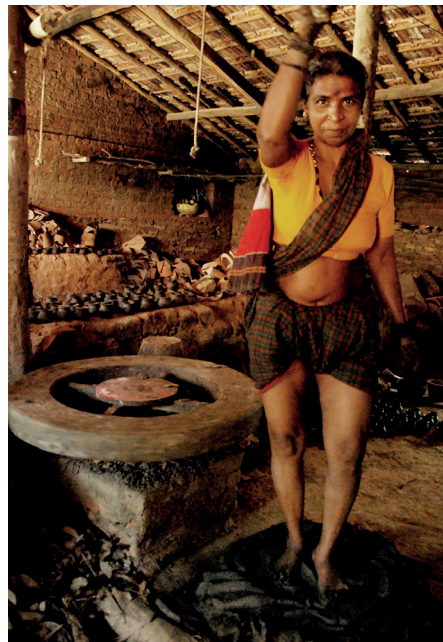
A coarse, porous clayey material, Terracotta is born out of the pancha bhootas or the five elements, and thus is invested with healing properties. Since the human body is also made of these five elements, terracotta in its various forms -- floor and roof tiles, utensils, jewellery, artefacts, toys, as a therapeutic ingredient and even as construction material -- has a positive impact on the human body and is a chemical free, sustainable and environment-friendly alternative to plastic and metal. The deep brown-red colour of terracotta comes from the natural iron component in the clay and is hence a safe alternative to chemical-based color pigments. Scientific studies have revealed that the naturally present minerals in clay emit infra-red radiation beneficial to human metabolism. This is also one of the reasons why clay is a key ingredient for spa and ayurvedic treatments.

The Process

Simplicity is at the core of the terracotta making process. It is faster and cheaper to produce the end product with terracotta than with metal or stone. Although, the material is prone to crack and shrink, these drawbacks can be corrected by keeping the forms thick. Besides, no heavy machinery is required;

and, it is pliable into almost any intricate design or shape just by the fingers of a skilled, creative sculptor with minimal or no tools.

In Thimmapura, a village near Hubballi, we met Ratnamma and her husband, an old couple who made pottery. They walked to a lake, about five kilometers away, dug out the clay and carried back headloads, till they had enough to work with. We saw them softening the clay by stamping with their bare feet while tightly grasping onto a rope tied to the beams of the roof in their hut.



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Ratnamma softening clay

Not to mention turning the pottery wheel, sun-drying and then firing all the products - all physically challenging tasks, tough at their age.

We know only this skill and try to make the most of it,' they said and did not make much of the labour involved or their problems. How long they or their children will be able to hold on to this profession, of course, is a matter of concern.



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Ratnamma's husband working on the wheel

Depending on the end-product, the raw material may be put into moulds as in the case of tiles and bricks or may be sculpted into idols with just the hands. Once the products are ready, they have to be packed carefully in the kilns for firing, while maintaining the right temperature for the desired results. The final product may be glazed for better appearance and preservation.

In Dharavi, Mumbai, the largest slum of South Asia, we found artisans working in the confines of their small living spaces. The road front of the small homes, some of which are temporary shelters made of polyester sheets serve as the retail space, and the home itself is used for storage of the clay products.

The space behind their huts, which is actually a street, is used to process and bake the clay products.

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Kiln in the backstreets of Dharavi

Versatile Terracotta

The use of terracotta for making roof tiles, floor tiles, artefacts, toys, vessels or for construction has been prevalent all over the country. Clay has been traditionally used to make vessels for cooking and roof tiles but the demand has declined with availability of other building materials, especially clay based glazed ceramics.

The use of mud pots for cooking is still prevalent in Kerala. The taste of dishes cooked in these vessels is unique and flavourful. Terracotta artefacts, such as earthen lamps, dolls, toys and vases are popular, in Bengal, Andhra, Gujarat and Rajasthan. Madhya Pradesh has a very large tribal population and they are adept at making simple and elegant animal forms reflecting their minimalist lifestyle.

In Gujarat and Rajasthan, large jars made of terracotta are used for storing grains and water. Clay pots, for storing water is a common sight in hot humid parts of India. It is a healthy alternative to the refrigerator to keep the water cool. In Rajasthan, on the outskirts of Jaipur we found entire families engaged in this art. Ramachandra, the head of one of these families said, “We survive because all the members of the family work and we manage to work on large orders, especially during festivals.”

The Bankura Horse

Hoogly, Panchmura and Jessore in West Bengal are known for the availability of high quality terracotta. Panchmura village in Bankura District of West Bengal is famous for its exquisite Bankura horse, made of terracotta. The individual parts of the horse are made separately using moulds and the wheel, and then assembled. The process is time-consuming, as the individual pieces are dried at room temperature till the moisture evaporates, which may take up to 6-7 days. Then they are sundried, fired in the kilns and finally glazed. The Bankura horses are sometimes made in the traditional red-brown colour and sometimes in black; the blackish grey colour is imparted from the smoke that remains inside the kiln when the vents are closed. In recognition of its uniqueness to that area, the Bankura horse has been granted a GI tag, a matter of great pride for these artisans.

In these regions, we found whole families involved in terracotta making, which increases production capacity and income for the household. The children in the family too are encouraged to participate in all the stages of the process and thus the skill is transferred effortlessly to the younger generations.

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A classic example of terracotta art is the ‘terracotta army’ found in Shaanxi in China. It is a collection of sculptures, made up of 8000 soldiers and 520 horses, found in the mausoleum of the first emperor of China Qin Shi Huang, and was made in 246-208 BCE.

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Terracotta Architecture In India

The Ayannar community of Tamil Nadu is known for using terracotta forms as votives and as religious forms of gods and goddesses. For centuries, very large god-like forms measuring 10-15 feet were placed at the entrance of the village or town and have survived to this day.



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Terracotta Goddesses in Tamil Nadu

These forms, painted brightly stand out against the horizon and are well maintained by the residents. Normally, these large figures are surrounded by smaller deities in niches. These figures are meant to guard the village population from the rigours of sickness and disease as well as the evil eyes of the negative universal forces. Terracotta was used as a medium of construction for Islamic structures in the West Bengal region

during the Sultanate reign, particularly during the reign of Ilyas Shahi and Hussain Shahi (i.e., between 1450-1550) according to Richard Eaton. A good example of an early mosque in this region is the Adina Mosque of Hazrat Pandua, which incorporates both the Islamic styles prevalent in Damascus with huge domes, as well as the local ethnic designs.

Around the same time, the 49th Malla king Bir Hambir, converted to Vishnavism and started building Vishnu temples in the Bishnupur region of West Bengal. Several temples were built between 1540 and 1814 and many are still in good condition. The building blocks as well as the decorative designs in these temples were made of terracotta. As compared to brick, terracotta scores high in terms of hardness, compactness and longevity.

Radheshyam Temple, Bishnupur

The absence of stone as construction material in these regions have made people take recourse to clay and laterite as the basic building material. The Ganges delta, with alluvial soil, is a great source for clay and thus we find many temples in the vicinity.

While the older temples are in the nagara, north Indian style. The more recent, 18th century temples are in the chala or bangla style, with curved roofs resembling those of huts. Two chalas make an ek bangla (single structure) and two banglas make a jor bangla. Jor Bangla (meaning a Jodi or pair of connected structures) in Bishnupur, West Bengal, is one of the finest terracotta temples with twin shrines with sloping roofs and very intricate and exquisite panels depicting scenes from mythology to everyday life and nature. These temples are not active now and were said to be worshipping places till the 19th century.

Yet another architectural style rose from the blend of the Islamic arches and vaults, and the local domed structures called ratna or pinnacles, present always in odd numbers of one, ek ratno, five or pancha ratno and so on.

These temples are famous for the exquisite sculptures made of terracotta. The façade is designed resembling Buddhist arches, which also appear like beams. The inner core of the temples were firmed up with brick and covered with lime. Different sizes of bricks were used to give the building the appearance of a stone structure. Thin bricks are arranged to form bands and gaps are filled with interlocking triangular bricks. Finally, they were embellished with terracotta panels which are visual narratives of



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Jor Bangla Temple, Bishnupur



stories from the Krishnaleela and other mythological stories.

Deteriorating Panels

We found that many panels had deteriorated over time and are in need of urgent restoration. The glaze and the clay are breaking off and the bricks and walls are cracking. The porous nature of the terracotta also allows water absorption, along with atmospheric pollutants adding to decay. Inappropriate methods of cleaning during maintenance and improper handling by the curious general public have also contributed to slow destruction.

The social and religious and artistic influences on West Bengal were diverse and this is visible in the design of the temples.

Dying Art of Terracotta

Despite the plethora of creative possibilities, the art of terracotta is dying a slow death. Traditional potters, who bequeathed the legacy from generations of ancestors, are switching to other professions. The market for terracotta jewellery is facing stiff competition with a growing preference for new materials in the market.

One of the primary reasons in the decline in terracotta making is the depletion of lakes and the pollution and degradation of existing lakes. Clay the primary ingredient is sourced from lakes, which is then cleaned off impurities, and refined. The clay when soft and malleable is designed into various products.

It is of utmost urgency that we recognise and take pride in our heritage and protect our natural resources conscientiously. Preservation of our environment and use of locally available natural material should be the building block of our lifestyle, if it has to be sustainable.

Terracotta offers a great range of products which are inexpensive and help the skilled craftspeople economically and in the continuance of tradition. Compared to other products, terracotta causes no or least harm to life of beings on this planet during the processes of its production.

The temples and mosques built with terracotta are an example of conscious use of raw material, skill and creativity of the workers and blending of all religious

and social ideas. It is incumbent upon us to retain these phenomenal structures in the most pristine conditions so they stand as eternal evidence of the understanding of man through the ages. This fact was well understood in earlier times and its resurgence is essential for man in the twenty first century.

Fortunately there is growing recognition of the fact that soon simple terracotta products may die a natural death for lack of demand and efforts are being made both publicly and privately to rejuvenate this craft. Both the state and central governments are trying to promote products of rural artisans by holding exhibitions in major cities and organising their travel, and promoting their products at subsidised rates. Several training

centres provide marketing skills and also training opportunities in various fields including design. Artisans are supported in their understanding of new market trends and the choice of appealing designs in order to cater to current needs.

Several design schools including National Institute of Design, Ahmedabad have taken steps to provide professional training to artisans in design, new methodologies, marketing and other inputs based on need.

Notwithstanding all these efforts, the only way by which the art can flourish is if we as a community encourage these artisans by buying and using terracotta products. ▲



Ek Ratno style Radha-Madhav Temple, Bishnupur

In Conversation with Thimmakka, Karnataka's Own 'Vriksha Matha'

For Thimmakka, Vriksha Matha is not just a title she carries like an adornment. She has been true to the name in every aspect. Born into a humble family in the South Indian state of Karnataka, Thimmakka rose to fame as a self-made environmentalist and has stood to regale the world with truly awe-inspiring ecological narratives. On a sojourn in the countryside, *Greeshma Sukumaran* got a rare opportunity to meet the legendary conservationist, and marvel at the trees, saplings of which Thimmakka and her husband had planted, which have now grown deep, firm roots and luxurious green canopies.



The visit to Thimmakka's village, after a series of unsuccessful attempts, finally took place given that it is a trifle difficult to get an appointment with the Padma Shri awardee. When my first call seeking a meeting went through, Umesh B N, the centurion's foster son told us that she is usually occupied for the most part of the day and that it is advisable to check with him about her availability before coming down. And here we are talking about a woman who has clocked more than 100 years! The rows of majestic banyan trees dotting the pathways of the town are a living testimony of her devotion to saving the environment.

I walked in there one afternoon shortly after Thimmakka had just come in to take a well-earned rest following a scheduled engagement in town.

Speaking to us in a quivering voice, the icon began by first excusing herself. "I was not here in the morning but now that you have found me, please tell me what brings you from the city? Even now, Thimmakka continues to traverse the width and breadth of the country drumming up support for various causes. While her journey began with planting saplings, Thimmakka is a self-taught ecologist who has stood tall advocating issues close to her heart.

For a large section of the populace, the name Saalumara Thimmakka needs no introduction. Born in Gubbi, a nondescript village in Tumkur district, the green crusader had no formal education and shouldered the responsibilities of running her home at a very young age. In response to my question about her schooling, Thimmakka had a ready answer. "How could I have gone to school in abject poverty?" She may not have ventured into

a school for formal learning but students of today take regular lessons from her.

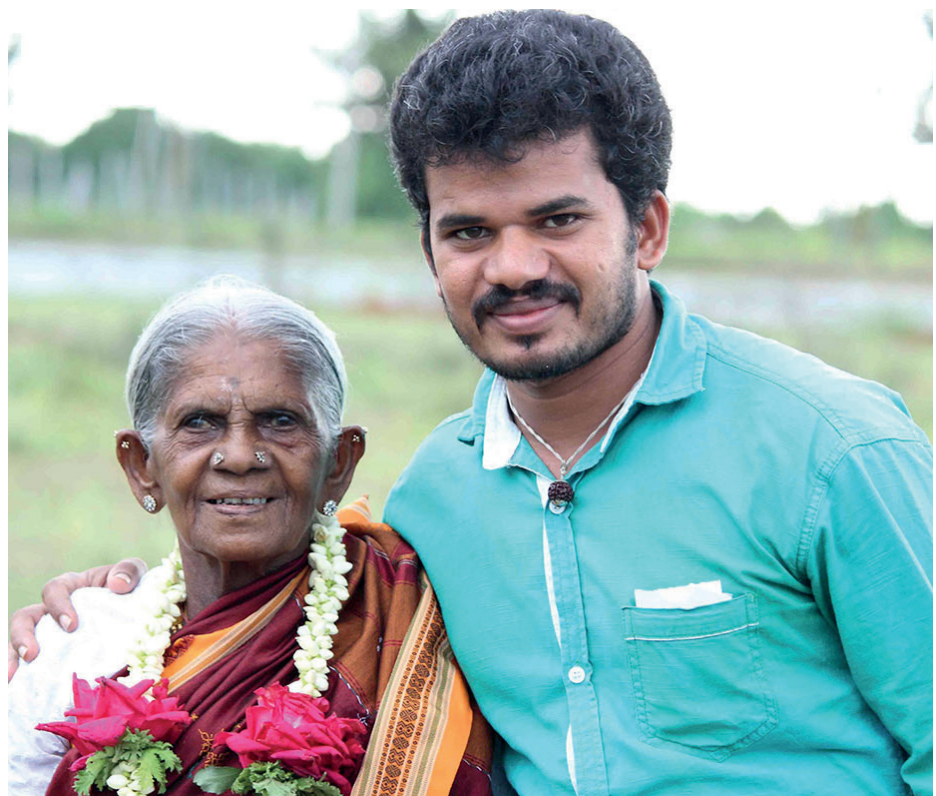
I learnt that Thimmakka's marriage into a peasant family in Hulikal was not rid of tribulations. It all began 52 years ago when Thimmakka and her husband could not have children for several years. The couple then decided to plant saplings unable to bear the taunts directed at them. "This was our way of escaping the strangle-hold of the net the village had cast around us," she recalls. "In the first year, we planted five saplings and nurtured them." As the years went by, the numbers went from five to ten, then from ten to twenty and continued upwards.

For Thimmakka and her husband, the saplings were their children and they took care of them just like parents would

attend to their offspring. It is these Banyan trees that stand tall alongside the roads that the elderly couple planted to fill the void and emptiness in their lives.

Once done with their routine chores, the couple took to tending the trees by watering, fencing and guarding them. This continued to be their daily engagement for many years. Though she had to toil hard to put food on the table, she was not deterred from planting more saplings. To a society, which looked down upon her as a 'barren' woman, many years later, Thimmakka showed that after all life was worth living.

Thimmakka along with her husband planted saplings from Hulikal to Kudoor, a distance of 4 km. Even today, Thimmakka goes to see the trees, which she planted.



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Thimmakka with her foster son

Conversation

Now aged 108 years, Thimmakka still relishes the noble call and continues to plant more saplings. She also encourages children to do the same to save the environment. This awareness and sentiment, she insists is the only gift we can bequeath this generation and more

to come. Back home, Thimmakka lives in a rented house on the outskirts of Bengaluru with her foster son Umesh, who is equally dedicated to planting saplings and preserving the environment. He stands next to Thimmakka like a strong pillar. In Thimmakka's own words, "He is

my support and I am his." Thimmakka cannot hold back talking about the trees and her foster son. It is gratifying to find that the centenarian remains a down to earth person and is not over the moon despite the numerous accolades and recognitions that have come her way. Her



only regret is that the government has not done enough to create a sustainable living environment for her. “Everybody comes here to honour me with medals, garlands and bouquets, but offer nothing for sustenance. I don’t get anything tangible for my efforts,” she reflects,

pointing at the huge pile of garlands, clothes and trophies that occupy a large part of her humble abode. Some of these are new and others must have been lying there long enough with thick layers of dust piling on them.

Thimmakka is a recipient of the Karnataka Rajyotsava Award, Nadoja Award by Hampi University and National Citizen Award by Government of India, among other national and international accolades.

“
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my efforts.
”

Pointing to her foster son, Thimmakka recalls their journey together. “He came here looking for me”, she explains. “There was a chapter about me in his textbook that made him come down looking for me. Once here, he decided that he will not leave me,” Thimmakka continues while she throws a side-glance at Umesh.

“The first day, he came and spent time with me, but went back home. Later, he returned accompanied by his mother. He convinced her to allow him to stay and take care of me. He couldn’t bear to leave me alone.” From that day, Umesh has been with Thimmakka, walking with her in the demanding life journey. Thimmakka now has only one wish. “He should get married. I am not going to be there for long and I would love to see him getting married soon,” she mocks Umesh just like most grannies do.



^
*Thimmakka receiving Padma Shri
from President Ram Nath Kovind*

So where did the Kannada sobriquet ‘Saalumara Thimmakka’ translated to mean ‘a row of trees’ stem from? “I guess it is the steadfast determination to preserve the environment that has finally paid off,” she explains. Sitting in her modest house, she knows that her work will live on even after she is gone. But somewhere deep down she still feels the pain that we do not understand the importance of preserving mother earth “Not just me, you all should teach our children to love the environment”.

As we prepare to leave after wrapping up the conversation with the legendary granny, she held me close, placed her hand on my forehead and whispered a chant, akin to her blessing President Ram Nath Kovind, upon being conferred the Padma Shri award. I left the room in awe with a great sense of accomplishment. I felt immensely inspired and hopeful that more and more of us will be inspired to be more compassionate towards our surroundings. ▲



A Tale of Horror and Hope

 Aparna Shivapura

Afghan-American novelist, Khaled Hosseini's second classic, *A Thousand Splendid Suns*, following his 2003 best-seller debut, *The Kite Runner*, is a heart-wrenching tale of a mother-daughter in the war and turmoil-stricken Afghan nation, published in 2007. The novel received global critical acclaim, and is a breath-taking story of the hardships faced by women in Afghanistan. The story spans four decades (1965 and 2005) drawing major references to the events that actually took place in Afghanistan. The central theme revolves around anti-Soviet Jihad, civil war and the tyrannical regime in Taliban represented through the narratives of two women.

The title of the book is inspired from a line in Josephine Davis' translation of a poem called 'Kabul,' by the 17th century Iranian poet, Saib Tabrizi.

“
Every street of Kabul
is enthralling to the eye
Through the bazaars,
caravans of Egypt pass
One could not count the
moons that shimmer
on her roofs and the
thousand splendid suns
that hide behind
her walls.
”

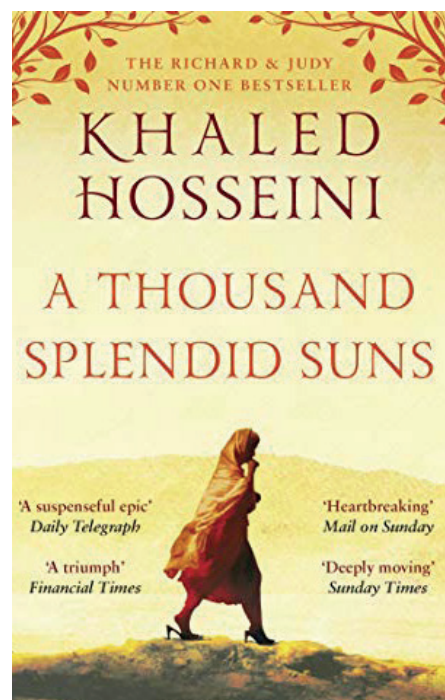
It is well-known that Hosseini was inspired and chose to write about the resilience, the hardships, the struggles, the sacrifices and the stories of survival of the women in Afghanistan. It is said that, Hosseini was moved and deeply troubled by the gender-based violence, discrimination, atrocity and brutalities meted out to women and children in the turbulent land of Afghanistan.

The story of the two women, Mariam and Laila is set in the terror-ridden land of the present Taliban. The story talks about the state of Afghanistan when it was taken over by Soviet rule. It then takes the reader through the times and travails of how Babrak Karmal forms a puppet government leading to Taliban taking over the country, rendering citizens, hapless and exploited. A variety of sub-themes are construed meaningfully into the novel including political strife, exploitation of women, terror and threat, love and friendship, need for human dignity and freedom.

Hosseini's moving and deeply disturbing narrative brings greater understanding and throws light on the pathetic lives of women in Afghanistan. His story largely mirrors the political strife in the nation and its evolution towards inhumanity and brutality, while also narrating a heart-rending tale of two women and their horrific lives in this society. Their innocent lives, their hope for a promising future getting crushed by domestic abuse, male

domination and subordination, graphic war descriptions and the overall theme of oppression will leave the reader, disturbed and impacted.

The book makes for impassioned reading, and takes you back to a time reflective of deep turbulence, it highlights how individual lives get impacted, controlled and destroyed by overall political strife in nations. It questions the basic concepts of human freedom and entitlement, and reiterates the need for human dignity and value for human life. It also brings about the various facets, nuances and hues of exploitation of women in societies. Women being treated as mere objects,



subjected to extreme cruelty, as mere instruments for procreation and rejection too, women as 'lower' beings by the predominantly hedonistic society, runs clearly throughout the narrative.

Several episodes, experiences and descriptions in the novel make you uncomfortable, disturb you to the point of squirming, emotionally shaken and possibly, leave you unconsolably silent. The novel, like Hosseini's other works, chronicles tales of actual experiences of horror meted out to people, especially women and brings forth irreversible events in human history that have left scars, and deep wounds for a lifetime and generations to come.

The story shapes out the lives of its two female protagonists, Mariam and Laila in the Taliban-occupied Afghanistan. A hard-hitting tale, set in the political strife and a male-citizenry obsessed with the objectification and exploitation of women, and brings out the depths of human suffering, misery in a deceptively simple tell-all tale. The novel follows a narrative in a dual mode, the first being that of Mariam's and then chronicles the fateful events in Laila's life. The tonality of pathos, melancholy and emotional upheavals stay throughout the narration.

Since Mariam is a harami, born out of the illicit relationship of her father, Jalil, with a maid, she experiences isolation and ostracization at a very young age, leaving her vulnerable and hopeless. Mariam, though living with her mother like an outcast in a secluded hill outside Herat, a thriving city in the heartland of Afghanistan, is loved and doted upon by her rich father Jalil, who visits her every Thursday, taking time out of his busy

schedule. Mariam is given in marriage to a man Rasheed, thirty years older than her. Unable to produce a son for him, she begins to face an unending barrage of misuse, exploitation, domestic abuse and confinement.

Laila, on the other side, is the daughter of a teacher and a progressive mother. She also has two brothers who are away at war. An exquisitely beautiful girl, she is loved by all and is especially attached to young Tariq, who is a cripple and her confidante, and who becomes the father of her love child. Post the Taliban bombing, she becomes orphaned and is offered shelter by Rasheed, who later marries her and subjects her too to abuse, and confinement.

From then on, Hosseini takes us through a painful and emotional journey, as we view their lives tossed around callously by the men, in an unpredictable way, and we see how their lives are inextricably connected with each other. They then, develop a maternal bond and build the inner strength to take on what is hurled at them. What stands out eventually is that the women stand strong, fighting their extreme odds with as much dignity as they can muster, and their unflinching courage in spite of the onerous challenges they face in their lifetime.

Towards the end, Mariam kills Rasheed, a decision she perhaps takes on behalf of herself and Laila, in the final attempt to save themselves from torture and in the hope for redemption. She is publicly executed and in a twist of fate, carves out a hopeful path for Laila. After the fall of Taliban, Laila and Tariq return to Kabul and work towards reconstructing their lives.

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The novel, like Hosseini's other works, chronicles tales of actual experiences of horror meted out to people, especially women and brings forth irreversible events in human history that have left scars, and deep wounds for a lifetime and generations to come.
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Through the entire depiction, Hosseini's writing style sparks a range of emotions from anger, hatred, to despondency and helplessness. His style invokes gut-wrenching pain, and the reader feels what the women go through all their lives, leaving you to experience their extreme humiliation and helplessness. He uses symbolism and imagery to convey the depths of emotions that the characters endure. The pathos is real and the tragedy is experiential, as the author creates several dramatic moments of hope and despair that takes you deeply inward. The reader can seamlessly empathize with the twists in the tale and the sheer unpredictability that overtakes the lives of its characters.

'A Thousand Splendid Suns,' is a poignant depiction of human frailty, loss, horror and at the same time, a tale of love, faith, endurance, friendship and tremendous human fortitude. The novel is a remarkable rendition of a life of struggle, a search for basic human dignity and respect, a quest for individuality and freedom. **A**

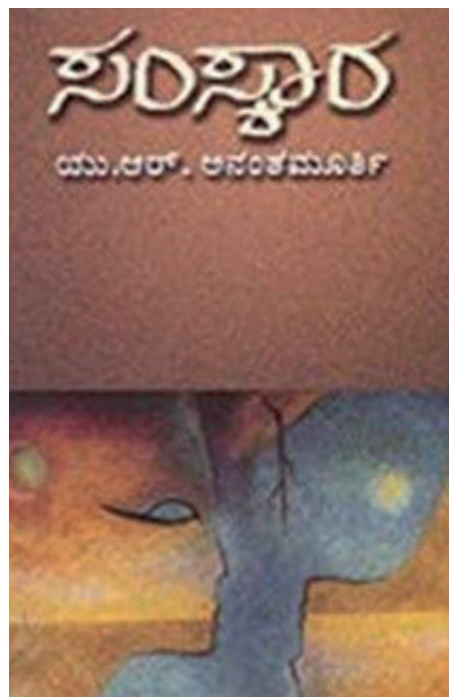
Samskara

A Cinematic Critique of Socio-Cultural and Religious Systems

✍ Shwetha H C

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The period between the 1950s and 70s was when the Kannada literary world was slowly transitioning to give rise to the Navya movement. Influential modernist Prof. U R Ananthamurthy's several literary works added thrust to the Navya movement. His novel Samskara (1965) that exposes the rotting caste-system, the moral degeneration of the upper Brahmin caste and the marginalization of the lower shudra caste, is considered an acclaimed classic. It is a path-breaking take on the journey of an individual from being trapped in a superficial aura to finding the true essence of his self and life by getting rid of socio-religious shackles. Soon after its release, the novel was highly criticised for it was perceived as a malicious attack of the Brahminical culture and tradition. But over the years, the book has achieved iconic status, and so did the Girish Karnad-starrer movie of the same name, based on the novel. The movie today enjoys cult status for its bold attack of the caste system prevalent in India.



Set in the pre-independence era in an imaginary town called Durvasapura near Agumbe in the Western Ghats, the movie revolves around three important characters – Praneshacharya, Naranappa and Putta.

Praneshacharya, played by renowned actor and playwright Girish Karnad, is a pious Brahmin and is the chief of the Madhwa community in an Agrahara (a Brahmin quarter) in Durvasapura. Having completed his Vedic education in Varanasi, he is considered the 'Crest Jewel of Vedanta' by the Brahmins of the Agrahara. Praneshacharya weds bed-ridden Bhagirathi so that he can perform his duty as a Grihastha (a householder, one of the four important stages in Hinduism), and yet remain 'pious' by not being physically involved with his wife. Prejudiced Indian society, as other communities in the world, has always considered sex as an 'impure' act that defiles the spirit of one who indulges in it and thus, a yardstick to measure virtue.

The film opens with a picturisation of Praneshacharya's mundane tasks – both religious and domestic. The first few scenes portray his ritualistic performance of religious and familial duties as well as subtly hint at the deeply entrenched caste system and the prevalent caste based prejudice and discrimination. On his way from the river, after bathing, he is plucking flowers for worship. A low-caste woman, who is on her way, sees him and hides behind a tree for it is believed that the shadow of a low caste can pollute a Brahmin. The scene mirrors the deeply entrenched roots of the caste system in society. As credits roll, we are introduced to the second most important character – Naranappa, whose death turns Praneshacharya's world upside down.

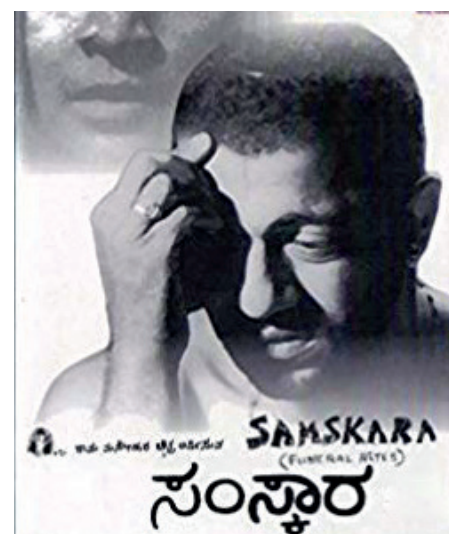
Naranappa, played by writer and journalist P Lankesh, is a Brahmin who has rejected his high-birth. Born and brought up in the same Agrahara, he is a rebel who has shaved off his topknot (a key symbol of a Brahmin's identity).

Naranappa has openly defied the tenets of Brahminism by embracing modernism and indulging in alcoholism, meat-eating, and befriending Muslims. He even indulges in a relationship with Chandri (played by Snehalatha Reddy), a lower-caste 'prostitute'. While the community abhors him, he is not ousted from the Agrahara because it has no answers to his logical questions. He in fact threatens to 'shove beef down their throats' if they try to oust him. Praneshacharya, till the last minute, is convinced that he will bring Naranappa back to the righteous path of Brahminhood. Until one day, when Chandri informs Praneshacharya that Naranappa has passed away and his funeral rights have to be arranged. That's when the dark clouds gather over the village.

“The first few scenes portray his ritualistic performance of religious and familial duties as well as subtly hint at the deeply entrenched caste system and the prevalent caste based prejudice and discrimination.”

As the Brahmin men gather to discuss Naranappa's samskara (funeral rites), women hole up inside a room, curious to know what is happening. Women have no right to speak and their opinions are as redundant as the pillars in Praneshacharya's house.

Samskara is the basic right of a member of the Brahmin community. But, Naranappa's death brings to the fore the pretentious world of the community members. Naranappa's relatives Gundacharya and Lakshmanacharya refuse to perform the rites. The community knocks at Praneshacharya's doors seeking a solution to their predicament.





The community opines that Naranappa doesn't deserve a samskara as he had once caught a fish from the temple pond and had eaten it. While a few agree, others insist that since he was born a Brahmin and died a Brahmin he deserves a samskara. As the discussion continues, Chandri offers her jewelry to meet the expenses of the funeral. Suddenly, the attention of the community is diverted from the mystical to the material. The conversation turns from who should perform the funeral to who should bequeath the jewelry. Money-minded Gundacharya and Lakshmanacharya claim their close ties with Naranappa for a stake in the jewelry.

Praneshacharya promises to come up with a solution after referring to the religious texts. But, the community has another big issue to be sorted, their hunger. According to the religious practices, the Brahmins aren't supposed to consume anything until the body's last rites are conducted. As the day ends, pressure and hunger mount on Praneshacharya.

As Naranappa's body rots in the Agrahara, the members of the community wander looking for food and ways to take over Chandri's jewels. While Praneshacharya

is immersed in his books, we are given subtle hints about plague spreading in the Agrahara. In fact, a lower-caste woman warns Naranappa's aide Sripathi. In an inebriated state, he ignores her warnings.

Unable to find a solution in the holy scriptures, Praneshacharya seeks divine intervention in the Maruti temple. At day break, the lord hasn't answered his prayers. On his way back home, he encounters Chandri in the forest and is smitten by her beauty. As she touches his feet and hugs his legs in gratitude, Praneshacharya, instinctively surrenders himself to her. Praneshacharya in all his life has never had physical intimacy with a woman. And now, as he feels Chandri's body, a new world of flesh and desire opens up inside of him. His knowledge and years of penance fail to give him the willpower to overcome the temptation. Tired, Praneshacharya sleeps on Chandri's lap as she caresses his hair.

Soon after waking up, he is baffled by his own actions. He returns to the Agrahara, only to find his wife dying. He also witnesses the community members struggling to control their hunger pangs. Bhagirathi breathes her last and he performs her samskara. He bids good-

bye to his favourite cows, and leaves the village, as he finds no reason to remain in the Agrahara. He is broken, devastated and filled with enormous guilt.

“
Praneshacharya's aimless journey amid nature mirrors the metamorphosis he undergoes after being intimate with Chandri. The lengthy walk he takes, while reminiscing his encounter with Chandri
”

Back in the Agrahara, as Naranappa's body rots, so does the caste system. One after the other, members of the upper-caste begin to break rules. From getting ready to do the dirty job for the sake of jewellery to secretly eating in a Smarth-Brahmin's house to satiate their hunger, Naranappa's death crumbles the belief system of the shallow-minded upper-caste men.

Praneshacharya's aimless journey amid nature mirrors the metamorphosis he undergoes after being intimate with Chandri. The lengthy walk he takes, while reminiscing his encounter with Chandri, is in fact, his journey towards freedom. An elaborate shot of him walking amid greenery marks the beginning of a new life, marking his journey from being born in a particular community and blindly accepting an identity that society hands him over, to embracing an identity, now stripped-off Brahminism. He is now free, like plants and animals, and is not governed by shallow, orthodox, hierarchical rules and regulations. The intimacy itself is symbolic of the union of

the different castes; and the breakdown of the caste system. The passion between two bodies - male and female – is a metaphor of freeing oneself from superficial ideas of caste purity.

A little later he meets Putta. Putta, a pragmatic, belongs to the Malera community. Members of the community are off springs of Brahmins and their lower-caste concubines. Putta is a free-spirited humanitarian who advises Praneshacharya to wear sandals (forbidden by Brahmins) and live life guilt-free. He takes Praneshacharya to a hotel, to a cockfight and even to a prostitute's house, all of which are forbidden to a Brahmin. As a lower-caste man, Putta is unapologetic and guilt-free.

But Praneshacharya, who has lived his entire life by the books, is filled with guilt and turns to holy books even for the slightest inconvenience. Putta is nothing but the life Praneshacharya could have led if he had the ability to break the shackles of unreasonable age-old customs. Though Putta appears towards the end of the film, his non-judgmental character shows the importance of living in the present and enjoying life. Putta wears sandals and walks miles in them. He drinks soda when thirsty, peeps into Bombay Box without thinking twice, speaks to beggars and knows how to enjoy the Melige town festival. Praneshacharya, on the other hand, can't drink soda despite being thirsty and cannot enjoy a cup of coffee



because it is prepared by a non-Brahmin. This is his first visit outside Durvasapura and he, who, throughout his life has lived like a frog in the well, is unable to cope with reality.

Praneshacharya confesses all his sins with Putta and says, 'Naranappa did everything openly. But me, I did everything in secrecy.' Soon after this he feels light and gets clarity about why he needs to go back to Durvasapura.

Somebody is waiting for him, he says. Is it Chandri or is it Naranappa's corpse remains unanswered. The film ends with the long shot of the empty Agrahara, with Praneshacharya at the gate of Naranappa's house.

Samskara was able to explain the Brahminical way of living while criticising it by using two different members of the community. Through characters like Gundacharya, Lakshmanacharya, Dasacharya and Durgabhatta, the director explores the double standards of the upper caste members.

A well-read man like Praneshacharya failing to come up with a solution to the issue is nothing but a mockery of his useless in-depth bookish knowledge. And as he gets involved with Chandri, he seeks freedom from the clutches of puritanical notions he has imposed upon himself. One encounter with Chandri has smashed his years of piousness and makes him equal to Naranappa.

Although the plot revolves around Naranappa's samskara, whether it takes place or not remains unknown.

The highlight of the movie is the conversations between Praneshacharya and Naranappa. While Praneshacharya

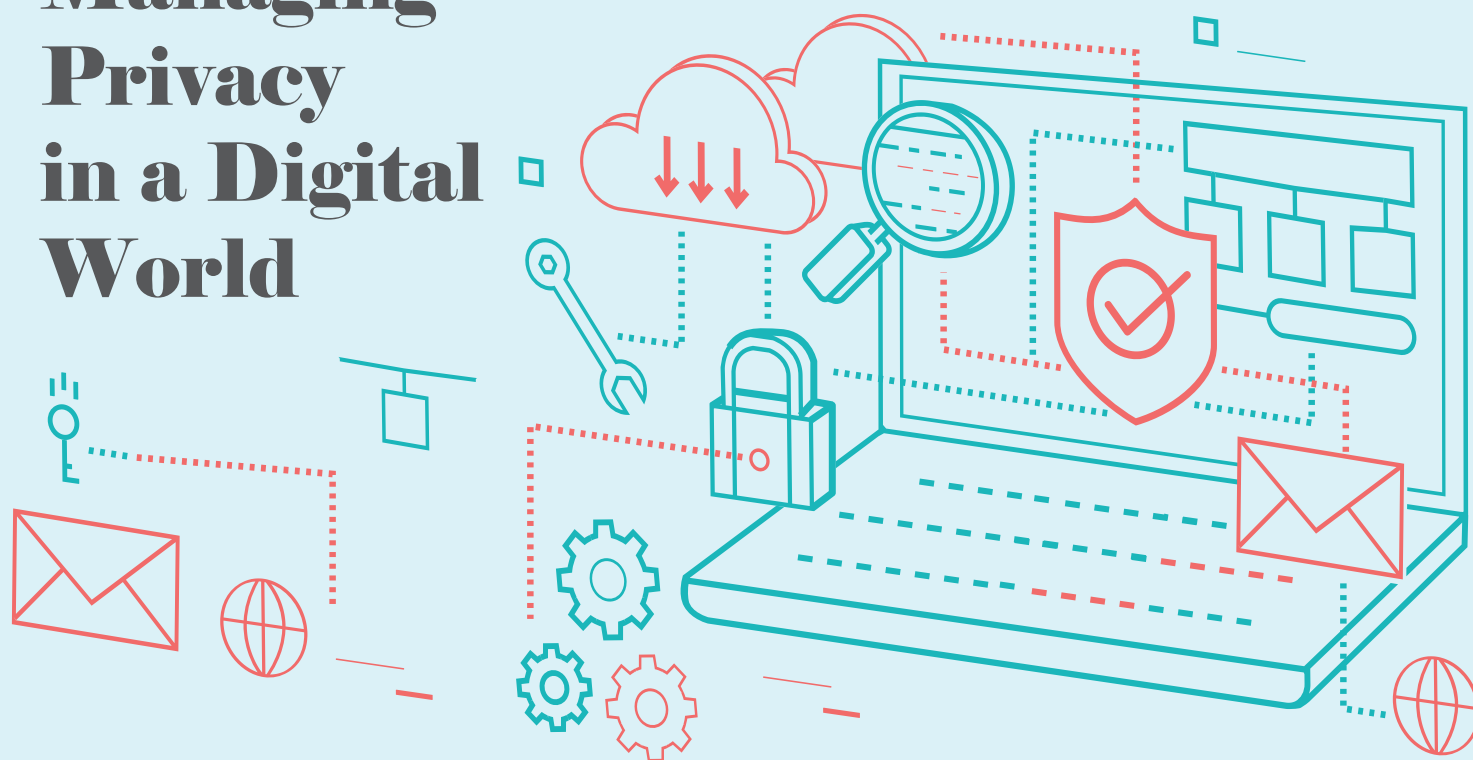
“
Samskara was able to explain the Brahminical way of living while criticising it by using two different members of the community.
”

accuses Naranappa of misleading the youth, he questions the former's divine sessions discussing 'divine eroticism' in holy texts. With this, he asserts that they both are same, but chose different ways of expression and also that the divine has to be sought and attained in the body and mind. Naranappa says, 'sin and goodness of heart are inseparable', which Praneshacharya realizes only after he gets involved with Chandri. Both may have different ideologies, but they succumb to one magnetic power - attraction towards a woman, Chandri.

Australian cinematographer Tom Cowan has captured the beauty of the Western Ghats with his lens in the craftiest way possible. Director B Pattabhirama Reddy has skillfully brought the book to screen without meddling much with the theme or dialogues.

But, just before the release, in late 1969, the movie was banned and the makers fought for the release of the film. Samskara was the first Kannada movie to be banned from screening, but the ban was revoked with the intervention of the I&B ministry. The movie went on to win many hearts, state award in 4 categories and national award for best feature film for 1970-71.▲

Managing Privacy in a Digital World



First some facts and statistics: In January 2019, a security breach in one of the largest hotel chains resulted in data leak of 383 million guests' personal information.

In February, 16 websites were attacked and over 617 million accounts were breached.

Come March, millions of Facebook and Instagram users saw their credentials exposed.

Between April and November of '19, we learnt that half a billion Facebook accounts were kept in unsecured databases; 20 million US patient records were left exposed; 100 million credit card applicants' data was compromised; A UK law enforcement agency left 28M million biometric records leaked.

Norton, a global leader in digital security estimates that over 4.1 billion users' data were left compromised and open to abuse in 2019. According to IBM, the average cost of each breach is estimated to be about \$3.9M. Breaches invariably cost enterprises their reputation, loss of customer confidence, erosion of an enterprise's worth and regulatory oversight. The Cambridge Analytica incident, for example, led to Facebook losing over \$36 billion in Market Capitalization almost overnight. Lack of data protection can prove costly to an enterprise. The idea of Privacy is closely linked to data security.

For long, enterprises have collected various forms of data from its consumers. This data included consumer's spending habits, eating preferences, shopping

preferences etc. Enterprises have used this data to provide personalised services be it for recommendations for entertainment, targeted marketing or banking and insurance services etc. While the oft-repeated mantra "Data is the new oil" has largely proved beneficial for consumers, it has also proved to be a double-edged sword. Increasingly, an individual's data is now being used to shape national politics, nudge people into action (or inaction). There is a growing recognition among nations on the need to protect private personal data and deal with the consequences of large-scale data breaches in Enterprises.

While the idea of protecting consumer privacy in a digital world has been pursued for over two decades, it finally found its form in EU's General Data

Protection Regulation, the GDPR. The GDPR came into effect on the 25th of May 2018. This was the first time a regulation prescribed specific sizeable penalties on Enterprises for data breaches and abuse of personal data. It also sought to empower consumers to take control of their personal data that was stored and used by Enterprises. The penalty for data breaches are stiff – up to 4% of an enterprise's global turnover or up to €20M (or \$20.23M), whichever is higher. The GDPR kick-started a flurry of



regulatory activity among governments globally. In the US, for example, over 11 states are in various stages of enacting Privacy laws to protect their residents; India is contemplating a Privacy Bill in its Winter Session of 2019; South Africa has its PoPI (Protection of Personal Information Act), Canada has its PIPEDA (Personal Information Protection and Electronic Documents Act), Australia is currently amending its Privacy Act. Almost every nation has taken privacy of its citizens seriously. For consumers, the idea of privacy is fast taking hold.

Frequent reports of data breaches in the news have increased the level of awareness among consumers. Apps that make unreasonable requests for access to a mobile phone user's contact list, file systems, photographs and cameras are coming under scrutiny from consumer rights activists. There are now websites that frequently publish "safe" apps with a focus on consumer privacy. Tomorrow's consumers are expected to be more conscious of their private data, their use and the retention policies of the enterprises they patronize.

The impact of these regulations has forced Enterprises, especially Global Multinationals, to taking measures to comply with these laws. Hoarding of data, the old way has given way to managing data more responsibly. Data breaches, when they do happen, are announced and the affected consumers informed of their impact. This is easier said than done. Enterprises now spend millions to comply with these regulations since private data is ubiquitous and spread across hundreds of computer applications and owned by tens of application owners who each have a separate need for consumer data.

Organisations such as Microsoft, Facebook, Google have provided easy access to their consumers to manage an individual's privacy on their websites. The data that one has uploaded on Facebook over many years, can now be downloaded with a few clicks on Facebook's site. One of the most heartening development has been the ability of certain organisations to use Consumer Privacy as a differentiator in the market and thereby creating a niche for themselves. Take for example Apple, which has taken a very strong line on Privacy vis-à-vis their competitors. Apple's new advertisements make it a point to inform its customers that no

private data is stored on its servers without explicit consent.

With the onset of 5G, there is going to be greater blurring of lines between the real world and the digital world. In that world, the ability of enterprises to safeguard their consumer's data and retain customer trust will come under greater scrutiny. This means that there is a greater need for secure applications, secure communication networks and secure devices to manage privacy at scale. This will call for greater investments by Governments and Private Enterprises in the areas of Privacy and Data Security.

In conclusion, the coming decade is going to see a lot more focus on consumer rights and consumer data management. Privacy will have a big impact on the next round of innovation and spurt in digital growth globally. 



Brijesh Prabhakar

Vice President, New Ways of Working & Privacy at LTI. His expertise in Privacy is the result of over a decade's experience in implementing Privacy Compliance Regulations. He has led large IT and Business Transformation programs across the US, Europe and South Africa. He is based in Bengaluru, India.

Tough Spin A Passion called Blind Cricket

Circa 2014. A typical high-octane World Cup cricket final between India and Pakistan. Emotions were running high. India needed 160 runs in 11 overs. At the third position, one man entered the field oozing confidence and within the next hour, India had clinched the World Cup title with two balls to spare! The batsman is none other than – Prakash Jayaramaiah, vice-captain and wicket keeper of the Indian Blind Cricket team. Prakash, a B3-level player, who scored 98 runs in just 27 balls in this match, also walked out with the Man of The Series Award.

Unlike the mainstream cricket team, the blind team hardly gets due recognition. But with growing awareness of the need for inclusion in civil society and among policy makers, the equations are changing for the good. During a tete-a-tete with **Shwetha H C**, Prakash Jayaramaiah spoke about his love for cricket, challenges faced by his team members, the need for more and more visually challenged youngsters to pick up their bats and the government's responsibility to nurture, promote and care for its sportspersons.

When did it all start – your love for Cricket? Tell us about your journey of finally making it to the top?

I hail from a small village and a family with not much means. I wasn't born blind. When I was still a child of four or five, a toddler I was playing with poked my eyes with a twig and since then I lost clear vision. I had no idea that I was injured until I was eight years old and had begun to believe that that's how the world looks as you grow up. A few years later, I guess my family noticed some abnormality in my eyes. My grandfather took me to a free eye camp where we were told that only immediate surgery could save my right-eye vision. Although my family couldn't afford the expenses of the surgery, they raised the requisite funds and I underwent a surgery a year or two later. My vision improved drastically but some impairment still remained.

Cricket has always been my first love. During my school days I played a lot of cricket and I loved batting and wicket keeping and spent a good amount of time on the field playing with my mates.

Although initially my mother encouraged

me to play cricket, after the surgery, since I was advised against spending a lot of time under the sun, she didn't want me to take the risk; nevertheless, I continued playing under the sun without my parents' knowledge. They learnt about my passion, achievements and cricketing career only when they read newspaper reports after winning the World Cup title.

What was your family's reaction to your success?

Of course, they accepted my career choice because I had already made my mark, both at the national and international level. They are really proud of my achievements and that I have excelled despite the vision impairment.

Which is your most memorable game in your cricketing career of a decade?

Every game has been memorable, but if I am to be specific, it has to be the match against Pakistan, where I scored 98 off 27 balls. After that match, I remember their (Pakistan) team coach warning the team to watch out for me in particular and send me back to the pavilion at the earliest in future matches. I am proud of this achievement.



Prakash Jayaramaiah with Honorable PM Narendra Modi after winning the 2nd Blind Cricket World Cup title

A world record of 98 runs in 27 balls. How did you do that? Tell us about that day.

I am usually the opening batsman. But for that particular match, my coach decided to send me in on the third position. And that turned out to be a game-changer, literally. The only thing on my mind was that I had to win the match and when the match ended, it was one of the most exhilarating experiences of my life. The World Record (Fastest score - 98 in 27 balls) still stands untouched.

India-Pak sentiment works in blind cricket too?

Yes, of course! Aren't we Indians programmed like that (chuckles)? Luckily for me, I have been able to perform my



Winning team of Indian National Blind Cricket

Sports



career best also against Pakistan. I have scored several 90s in matches against them. Ninety-nine is, however, lucky for the team and me. Whenever I score a 99, we have walked away with the trophy.

You are both the vice-captain and the wicket keeper. How stressful is to handle both these responsibilities?

Very stressful!! Because, wicket keeping is a challenging responsibility. Missing a ball by a centimeter also can cost the team a lot. Wicket-keeping is a very accountable position to be standing in. Staying alert and following the instructions very cautiously is necessary to have an upper hand in the game. Whenever I miss catching the ball, I am always told how far or near I was to the ball so that I can correct myself the next time.

Ever tried hands at bowling?

Not really. Handling the team and wicket

keeping has been challenging. Besides, I know my strengths and have stayed away from bowling. I am good at what I do and I try to improve myself in that area, instead of looking for new avenues.

How do the blind cricketers train?

A lot of physical activity followed by the usual blind cricket practice, which involves umpires constantly giving us instructions about the various positions to be taken and actions to be performed. A small delay in giving instructions and following them can change our fortune. Blind cricket is very similar to the sport, but we have tweaked some parts for our convenience.

Do you think people have started taking blind cricket more seriously now?

Yes. Especially because we are winning matches back to back and are being appreciated by everyone, including our

Prime Minister Narendra Modi. Even BCCI has started taking notice of us.

How do you think ordinary citizens can help the team, besides just cheering and applauding in matches?

By keeping quiet, literally! During our last World Cup match against Pakistan at Chinnaswamy Stadium, Bengaluru the crowd started cheering for us, like they do in the usual matches. Because of this, we were unable to hear the instructions on field. We don't wear any hearing devices and our performance is dependent on these instructions. So, the opposite team decided to defer the match. We then had to request the audience to maintain silence so the match could resume.

Is there any particular support you are expecting?

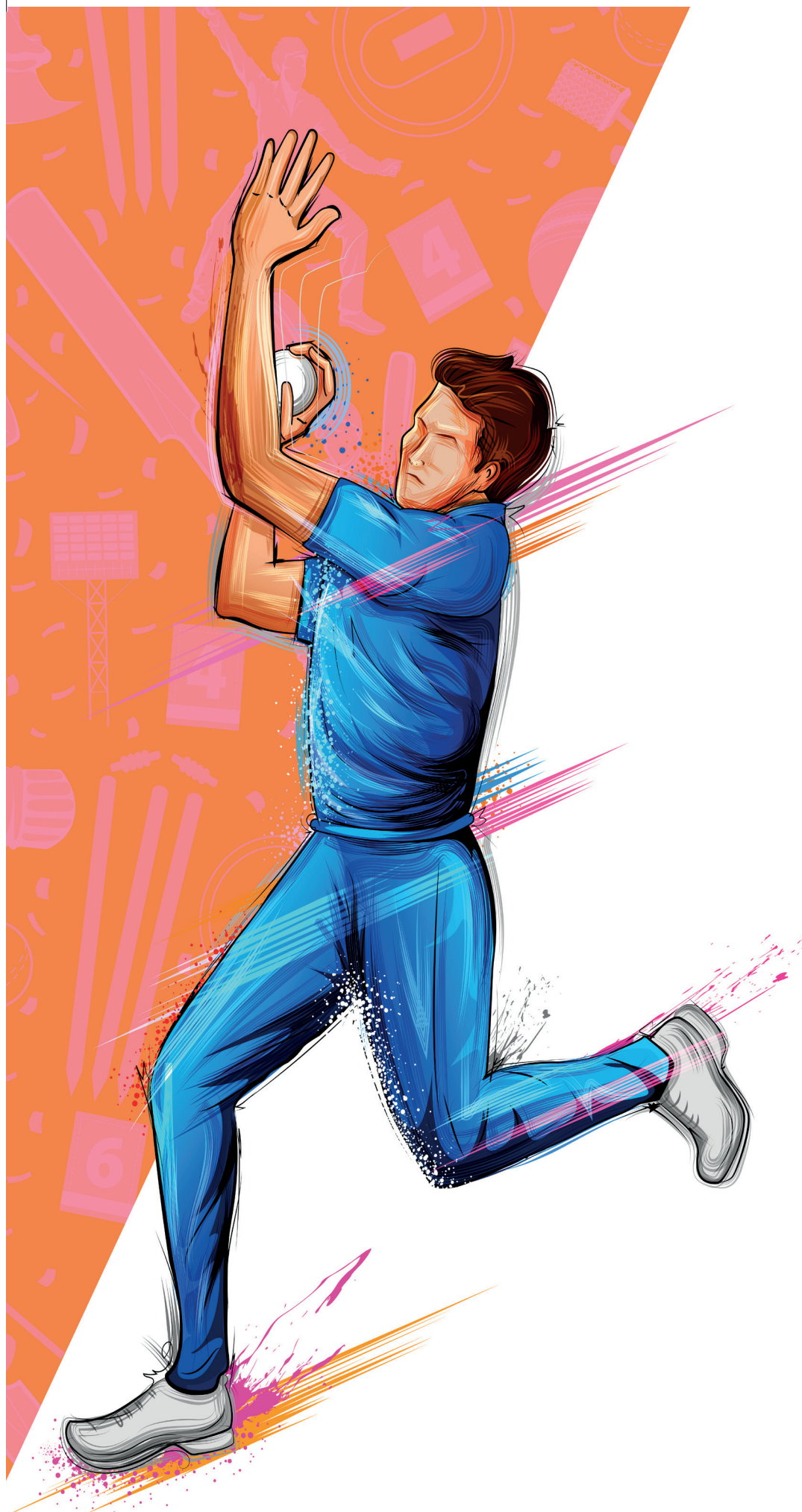
Yes, from the Government. I want them to provide us Government jobs, which could help us become financially independent. Many players from Odisha, Haryana, and even Kerala have got government jobs. I want the Karnataka government to consider this request.

If a visually impaired person wants to pursue cricket, how should she/he go about doing so?

I am here today because of an NGO called Samarthanam, Mahantesh G K, the president of World Blind Cricket Ltd. and the Cricket Association for the Blind in India. It is important to find people who can spot your talent and provide you a stage to showcase it. And the most important thing is to believe in yourself, no matter what.

Do you pursue any other hobbies apart from cricket?

Not really. The commitment to this game takes most of my time. I like to sing, though.



Rules of the Game

Most of the rules associated with the sport remain the same, but some changes are introduced in the blind cricket format.

The players are categorised into three types - B1 (totally blind players), B2 (partially blind) and B3 (partially sighted players).

The team composition is 11 players as usual. But the composition is in the ratio of a minimum of 4 B1 players, 3 B2 players and a maximum of 4 B3 players. B1 players are supported by a runner.

The bowling has to be underarm. On the ground, the bowler has to say 'ready?' to the batsman when he is set to bowl. To which the batsman has to respond by calling out 'yes'. At the point of delivery, the bowler must say 'play'; failure to do so will result in a 'no ball' being declared.

The ball is considerably larger than the standard cricket ball and filled with ball bearings. The audible ball helps the player to sense the direction of the ball and play the game.

The pitch is 22 yards in length and the boundary radius is a minimum of 45 yards to a maximum of 55. **A**

Surreal Charm of Student City

 Shubha Srikanth

Heidelberg is a little treasure we discovered in the Baden-Wurttemberg region of south Germany. This region boasts of landmark tourist destinations such as Titisee and the Black Forest, the Porsche and the Benz Museums. When we planned a jaunt to this town from Stuttgart, the only association with Heidelberg I could conjure up was the world renowned Heidelberg printing press. With no idea of what to expect we set out braving the inclement weather in the middle of May.

A perfect day trip from Stuttgart and Frankfurt, Heidelberg is a small town nestled in the Rhine valley on the bank of river Neckar, always a muddy brown, as it surges down the surrounding mountains. A symbol of German romanticism, the town is endearing for the old world charm it exudes, accentuated by its pastoral locale.



 Panoramic view of Heidelberg

Heidelberg appears to have been home to the earliest humans in European history. Early last century, a large jaw bone was excavated close to Heidelberg. Carbon-dating pegged the fossil to be two hundred thousand years old. And for a human settlement that ancient, it has had its fair share of tumultuous history.

Architecture

This laid-back town, I learnt, is a heady concoction of medieval, gothic, renaissance and baroque (town hall and church) architecture. The old town dated to the 12-13 Century with its narrow by

lanes is flanked by Baroque/Renaissance structures. Particularly notable are the rathaus (town hall) and the Church of Holy Spirit. The relatively newer parts of the town have emerged in the Gothic style. The ruins of the famed castle perched atop a hill, overlooking the town, is said to replicate all these architectural styles. This variety in a single structure is attributed to the many cycles of destruction and construction that the castle was subjected to since the 13 Century when it was built by the Counts of Palantine, who administered the town for over five centuries.

Despite its turbulent history of annexation by Germanic tribes and French troops, and devastating fires, Heidelberg is one of the few settlements in Germany that escaped the ravages of World War II.

The Schloss (Castle)

Out of a billowy upheaval of vivid green foliage ...rises the huge ruin of Heidelberg Castle, with empty window arches, ivy-mailed battlements, moldering towers—the Lear of inanimate nature—deserted, disrowned, beaten by the storms, but royal still, and beautiful.

-Mark Twain

Travel



The ruins of the castle atop Königstuhl (seat of the king) hill, is one of the highlights of Heidelberg. This 13 century castle underwent numerous destructions and renovations, in tune with the turbulent history of the region. The upper castle was destroyed three centuries after by a gun powder explosion. The lower castle, the ruins of which remain today, was destroyed time and again during the 30 Years War that raged between the Protestants and Catholics, and fires caused by lightning bolts. It was not until the early 19 Century that any concerted efforts were made to preserve the ruins.

You can either trek up to the Castle or use the funicular (cable railway). Since, the steps were slippery owing to the showers of the previous night, we opted for the funicular. As the funicular rose up the hill, we were completely taken in by the landscape and couldn't wait to reach the pinnacle for what awaited. And sure enough we were in for a spectacular view -- the panorama of typical red and gray tile roofs and gable windows of the town, amidst the verdant greenery of the hills. The meandering Neckar and the Alte Brücke (old bridge) built in red sand stone added to the allure. Although, the

bridge was the only structure destroyed in World War II, it has now been restored meticulously.

The Castle is surrounded by other buildings, a courtyard and a garden. As a tribute, a plaque of Scheffel, and the bust of German poet Goethe adorn the garden where he is said to have strolled many a times during his visit between 1814 and 1815. The Castle itself is a museum of many an artifact including the famous 219,000 liters capacity Heidelberg wine barrel, 8.5m wide and 7m high, the largest in the world. I couldn't help but indulge in a momentary reverie of the German aristocracy in traditional attire entertaining themselves amidst free flowing liquor!

Apothecary Museum

This castle is an exception because apart from the usual showcase of aristocratic life style of fancy bedrooms, exotic furniture and massive kitchens, here we stumbled upon a museum dedicated to the rich history of German pharmacy! A one of its kind in the world, The German Apothecary Museum is a fabulous showcase of over 20,000 artifacts that include an array of beautifully arranged glass jars, filled with dried medicinal herbs, chemicals, concoctions; original equipment and tools used to prepare and store the drugs; and, books and documents. Particularly interesting are a collection of jars, meticulously labeled with names of drug and ingredients. As you watch the display you get the impression of being in a functional pharmacy where you can buy across the counter!

University

Having descended, we crossed the muddy Neckar and headed to its northern banks to the Heidelberg University, which

Travel

is one of the most notable contributions of the Counts. They instituted it as early as 1386 and established the town as one of the greatest centres of learning in Germany, which it remains to this day. It is ranked as the oldest German university and is one of the most prestigious in contemporary Europe. The adjoining university library is also the oldest existing public library in all of Europe. Nicknamed 'student city' its surreal charm is a haven for students from all over the world. Close by is another structure, which we were surprised to learn, was the notorious 'student jail'! We heard that troublesome students back then were imprisoned for short durations here!

Men of great stature are said to have visited and lectured in the university over the ages. Notable among them is Martin Luther, whose speech of 1518 at the university influenced the intelligentsia as well as the Palatinate towards Protestant Reformation that was already raging in the continent.

The University houses the Centre for Asian and Transcultural Studies (CATS), an inter-disciplinary centre for research and study on South Asia. It is the biggest South Asia Centre in Europe. The CATS library boasts of over 2,00,000 books. Along with cultural, religious, historical and anthropological studies, several south Asian languages are also offered for study. As is well known, Sanskrit is a language of great interest in Germany. The university regularly conducts short duration Sanskrit courses as part of cultural and religious studies in Varanasi with the intent to engage students directly with the lived practices and experiences of the community. Several Sanskrit scholars from India are invited to teach Sanskrit to students who come from all over Europe and to conduct research.



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Wine Barrel

Several Indian works in the Bhashas have been translated to German and published by the University.

Another Indian connection in this town is the Iqbal Street named after Allama Iqbal, poet, philosopher and politician, as well as an academic, barrister and scholar who lived in British India. He had spent six months in Heidelberg learning German.

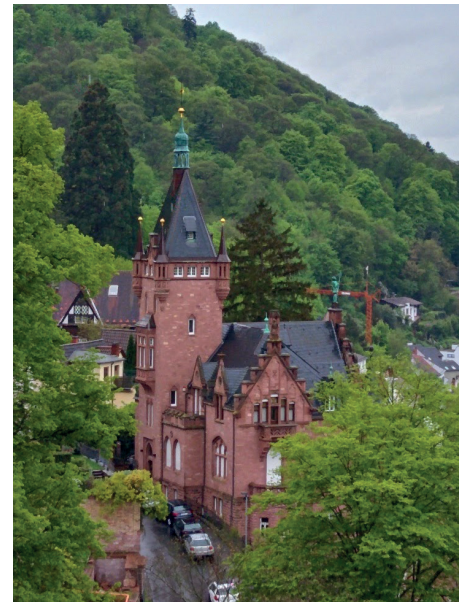
Philosopher's Walk

After rounding up the university, we headed towards the Philosopher's Walk (there is one such in Kyoto, Japan) on the banks of Neckar that stretches deep into the adjoining woods and hills. To reach the Walk we had to trek up a narrow alley way to reach the hills. Although quite exhausting, once you are up there it's certainly worth the effort, for the scenic views of the town it offers. The pathway is famous for having hosted some of the greatest intellectuals and artists of Europe. Philosophers, artists and scientists who visited the university spent the evenings taking leisurely strolls the promenade for the breathtaking view of the town and the castle amidst the comfort of solitude and nature.

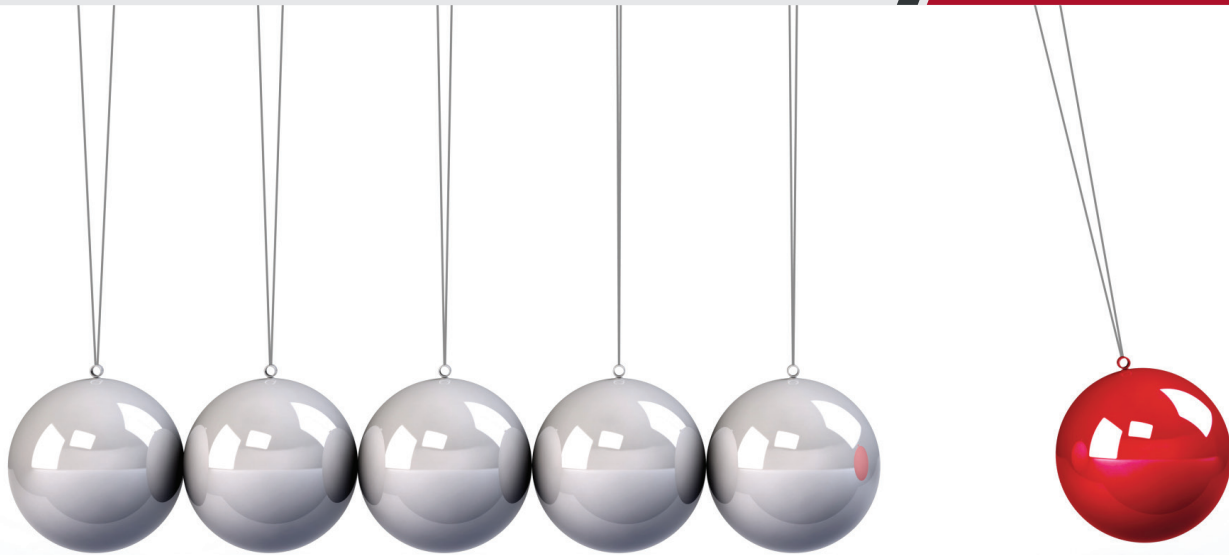
Renowned German poets Joseph von Eichendorff and Friedrich Hölderlin were influenced by these views. You can

see bronze reliefs of these two poets and a 1960 engraving of Heidelberg by artist Matthaeus Merian. An area of this promenade is dedicated to the poet Holderlin who wrote an ode to Heidelberg "Lang lieb ich dich schon..." ("Long have I loved you..."). Goethe who lived in this town in 1779 was so enamored that he found "something ideal" about it. William Turner, the British landscape artist, captured Heidelberg in several of his paintings. Max Weber, Hegel, Clemens Brentano, Josef Eichendorff and many other famous personalities have feasted on the beauty of the town.

As I relish my heart full of sweet stirrings of having romanced a scintillating German town, I leave you with Mark Twain's tribute: "One thinks Heidelberg by day - with its surroundings - is the last possibility of the beautiful; but when he sees Heidelberg by night, a fallen Milky Way, with that glittering railway constellation pinned to the border, he requires time to consider upon the verdict." 🌃



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Heidelberg University



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