

# The DIALOGUE

DELHI INDIRA GANDHI  
INTERNATIONAL AIRPORT

JULY 2018



**DALRYMPLE'S CAMERA**

**NEW CAFE STREETS**

**RAJEEV KHANDLWAL**

**TERRACOTTA TEMPLES**

THIS MAGAZINE IS FOR READING INSIDE THE AIRPORT

WHERE  
AMBITION  
NEVER SLEEPS.

WHERE  
WORK-LIFE-  
HARMONY  
THRIVES.

WHERE  
TOMORROW  
IS TODAY.

WHERE  
CITIES ARE  
BORN SMART.

LIFE  
REIMAGINED.

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as per



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Ministry of Human Resource Development, Government of India



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6 Months of Rigorous Analysis | Top 200 Colleges

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- Sugandha - IT
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PLACEMENT, ACADEMICS & PERSONALITY DEVELOPMENT

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- SAP University Alliances
- APS, Germany - Advance Robotics Control Lab
- Tata Technologies - Research in Mechanical Design
- MTAB - Computer Integrated Manufacturing Lab

#### GLBIANS AT WORLD'S NO. 1 TECHNICAL INSTITUTE



Massachusetts Institute of Technology

#### BOOT CAMP 2018, USA

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Abdul Ahad - ME



Vishal R. Singh - ME

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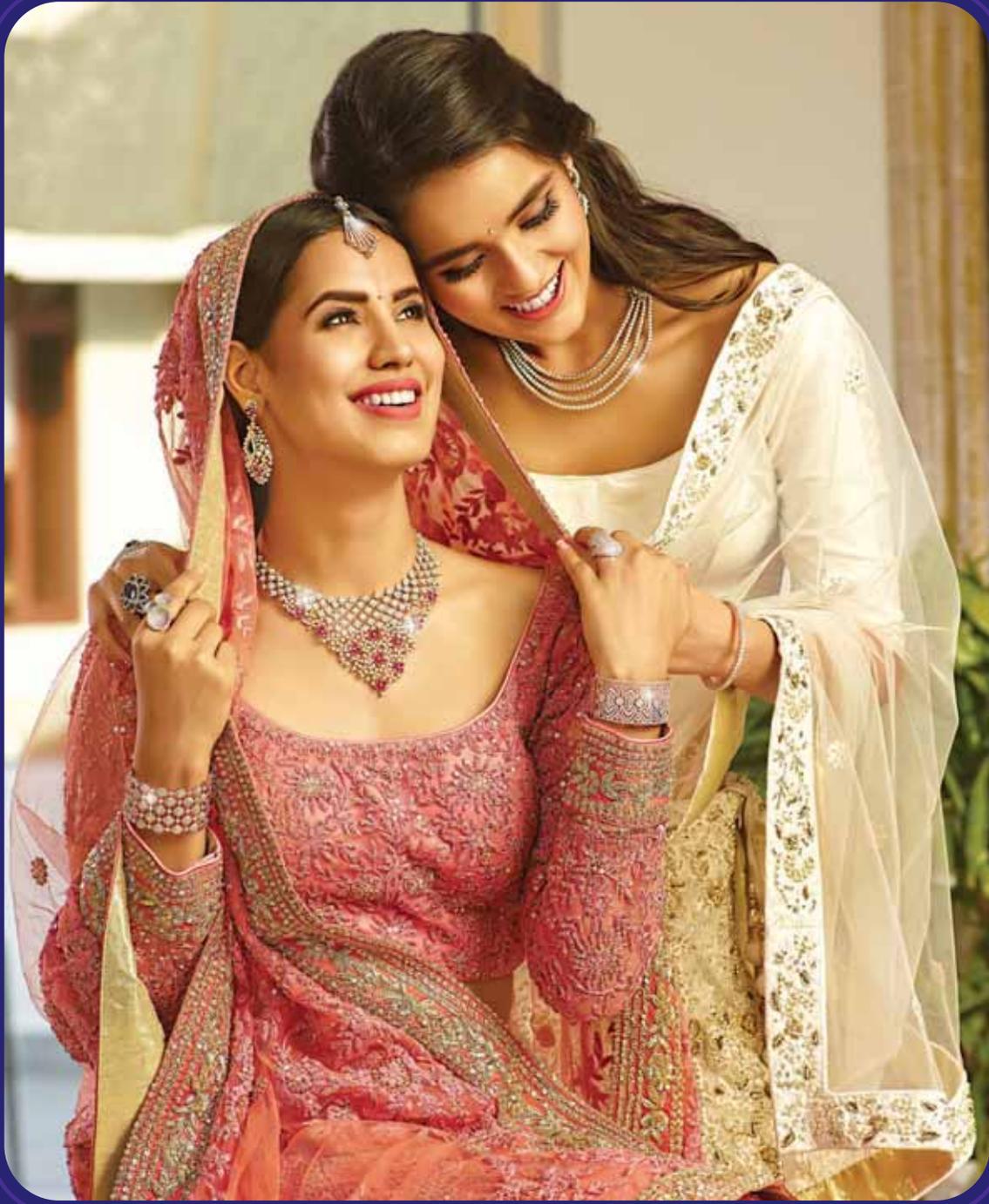
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BE THE MOMENT



# EDITOR'S LETTER

## GREEN TO DUST!

If alarm bells have not rung yet, they must immediately start ringing at high decibels. The latest climate change warning for India says that nearly half the country will routinely reel under drought by 2050 and eventually turn barren. This phenomenon will affect most of Central India, areas that are lush green and even forested today. The GDP level of at least seven States will be adversely affected, going down by around 9 per cent on an average.

Meanwhile the population density of these already populous states will rise further bringing economic ruin to farmers, factory workers and small traders of these regions.

Come to think of it, 2050 is not that far away; it's just over 30 years from now. If this doomsday prognosis turns out reasonably accurate, the very next generation of our countrymen will face serious consequences. This year's summer, which has just paved the way for the monsoon, saw extraordinarily high temperatures as the relentless sun bore down on chapped farmlands. Groundwater levels depleted precipitously, and pre-monsoon rainfall was 42 per cent below average.

The Met department has forecast a normal monsoon, but the danger is that the dire predictions of climate change may be happily forgotten if it rains reasonably well. We seem to wallow in a make-believe world where everybody likes to be happy and comfortable, leaving all worries to future generations. We tend to merrily ignore the reality that at this rate there may be no future for the succeeding generation.

After one bout of usual water-logging on Mumbai's streets this year, the media went hyper over the danger of rampant use of plastic bags. We knew of the danger posed to the environment from discarded plastic packets and bags for over three decades, but nothing was done about it till now. In any other country, single-use plastic products which are non-biodegradable would have been banned long ago. But no serious measures have been taken to promote the mandatory use of perishable plastics; instead we are being fed sob stories of how 3,00,000 people will lose their livelihood if single-use plastic products are proscribed.

India has a tendency to wake up to alarm calls well after the horses have bolted the stable. We fail to realise that there will be no stable left to bolt very soon. While it is the Government's responsibility to provide leadership in the battle to modulate the impact of climate change, civil society has to play a big part in getting hands dirty by cleaning up roads and drains, helping dredge rivers and dig channels, plant and nourish trees while stalling deforestation.

Delhi citizens set a great example recently by launching a Chipko-type agitation to seek re-forestation after thousands of trees were cut down to construct concrete jungles for bureaucrats. Next time, such agitations should be anticipatory, not post-facto. Although the pace of climate change may be too fast for small defensive measures to arrest, everyone is required to contribute to the best of their ability. It is only a mass movement that can stop verdant India from turning into a deserted wasteland.

So, enjoy the greenery you see down below from your plane's window while it's still there!

**CHANDAN MITRA**, *Editor-in-Chief*  
[The DIALogue and The Pioneer Group]

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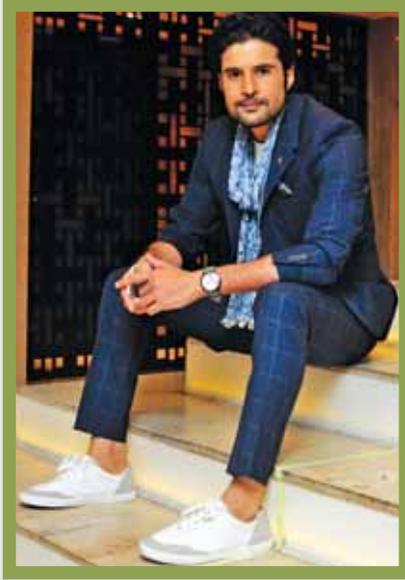
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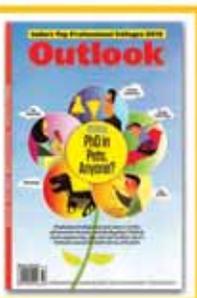
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- **No. 1** in U.P. amongst Engineering Institutes in Pvt. category by **Outlook Survey, May, 2018.**



## OTHER TOP RANKINGS

- **Times Engineering Institute Ranking Survey:** May, 2018
- **Times B. Schools of India Survey:** February, 2018 (**Top 7 Pvt. Universities** in India)
- **India Today Aspire,** January, 2018 (**Top Law College**)

JOURNEY OF EXCELLENCE CONTINUES....  
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**Shri Rajnath Singh**  
(Hon'ble Home Minister of India)



**Shri Subramaniam Ramadorai**  
(FMR, Advisor to The PM-NCSD)



**Shri N. R. Narayana Murthy**  
(Co-founder of Infosys)



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# RECORDS & INNOVATIONS



THE ONGOING DECADE HAS ALREADY SEEN RECORD-BREAKING SOLO FLIGHTS, NEW TECHNOLOGICAL DEVELOPMENTS AND A THRUST TOWARDS BIO-FUELS



On **February 9**, the United States Air Force announces that the C-17 Globemaster III is its first aircraft certified to fly on biofuel. It announces that it plans to complete flight testing of HRJ by February 2012 and to have all US Air Force aircraft certified to use biofuels by December 2012

On **March 18**, a United States Air Force F-22 Raptor reaches Mach 1.5 during supercruise at an altitude of 40,000 feet over Edwards Air Force Base, California, using fuel made of a 50/50 blend of JP-8 conventional jet fuel and a biofuel made from Camelina sativa. The flight is a major step forward towards the US Air Force's goal of using alternative fuel blends to meet 50 per cent of its domestic aviation fuel needs by 2016.

On **July 22**, the Space Shuttle *Atlantis* returns to Earth at the end of STS-135, the final mission of the Space Shuttle Programme.

On **May 10**, the women's international record-holder for number of flight hours logged as a pilot in a lifetime, Evelyn Bryan Johnson, dies at the age of 102. Between her first solo flight on November 8, 1944 and her retirement from flying in the mid-1990s, she had logged 57,635 hours (about 6½ years) in the air, flying about 8,900,000 km. Only one person, Ed Long (1915-1999), had logged more hours (over 65,000, or about 7 years) in the air.

On **September 22**, a diamond formation involving 100 jumpers over Perris, California, sets a global record for the largest formation wingsuit jump. However, the record is set prior to the February 2015 establishment of judging criteria for official world record wingsuit formations by the Fédération Aéronautique Internationale, and, therefore, will be retired, with records thereafter being recognised under the new criteria.

On **February 20**, a Russian crew of three completes a three-month flight of over 20,000 km from Kiev, Ukraine, to Cape Town, South Africa, in an Antonov An-2 donated by Utair Aviation for humanitarian work in South Africa. Their route has taken them over northern Europe and across the Strait of Gibraltar, flying over 15 countries, including Spain, Morocco, Algeria, Niger, Nigeria, and Gabon. They have used 85 kg (187 pounds) of aviation charts and maps along the way. Tracey Curtis-Taylor flies with them to prepare for her own South Africa-to-England flight planned for November-December 2013.

2011

2012

2013



# Empowering Communities

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& Livelihoods

Community  
Based Programmes

# 2014

On **June 12**, the low-cost Indian-Malaysian airline AirAsia India begins flight operations between Bengaluru and Goa with Airbus A320-200 aircraft making it the first foreign airline to operate a subsidiary in India. On **July 11**, Air India joins the Star Alliance. On **August 4**, Sven Hagemeyer of Germany spends his 26th birthday flying on commercial airliners from Auckland, New Zealand to Brisbane, Australia, and then on to Honolulu, Hawaii. Although he only spends 13 hours 10 minutes in the air, the 20-hour time zone change along the way stretches the day out to a length of 46 hours, allowing him to set the record – recognised by Guinness World Records in 2015 – for the longest birthday in history.

# 2015

On **January 31**, Tom Bradley and Leonid Tiukhtyaev land their Two Eagles Balloon in the Pacific Ocean, 6.5 km off Baja California, 483 km north of Cabo San Lucas, Mexico, completing their journey of 10,702 km from Japan in 160 hours 38 minutes. Their flight breaks the previous records for a gas-filled balloon for both distance – set in November 1981. On **February 13**, refurbished after sitting in storage at the “boneyard” at Davis-Monthan Air Force Base in Arizona since 2008, the B-52G Stratofortress Ghost Rider flies from Davis-Monthan to Barksdale Air Force Base in Shreveport, Louisiana and returns to active service. It is the first time that the United States Air Force has returned a B-52 that had been in long-term storage to active service.

# 2016

On **February 8**, the International Civil Aviation Organisation proposes history’s first worldwide standards for carbon dioxide emissions, which would apply to all new aircraft designs beginning in 2020 and to all newly delivered aircraft beginning in 2023. Environmental groups criticise it for not addressing emissions by existing or new aircraft designed before 2020 or delivered before 2023. On **March 7**, Boeing announces that it has filed a patent for a self-cleaning airplane lavatory which can sanitise itself in three seconds using far-ultraviolet light. The lavatory also features a hands-free faucet, soap dispenser, trash flap, toilet lid, toilet seat and hand dryer.

# 2017

On **January 6**, Air China announces that it has banned shark fin cargo from its aircraft, becoming the first airline in the People’s Republic of China to do so. On **January 12**, Iran receives the first of 100 Airbus airliners it purchased after signing the Joint Comprehensive Plan of Action for its nuclear programme in 2015. The first aircraft is an Airbus A321 that arrives at Tehran, completing its delivery flight from Toulouse, France. The arrival of the A321 is the first step in Iran’s plan to recapitalise its ageing civil aviation fleet. On **April 25**, Uber announced plans to launch a flying taxi service called Elevate using extremely quiet, pilotless, autonomous, electric-powered VTOL vehicles capable of carrying four passengers, with takeoffs and landings to take place at “vertiports” located in large cities, perhaps on the tops of buildings. Uber hopes that Elevate will begin operations by 2023 and perhaps as soon as 2020, followed by a full-scale rollout by 2027.



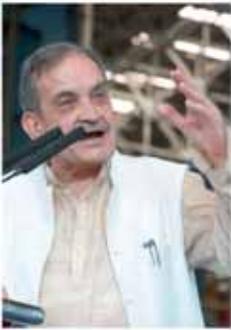


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**Chaudhary Birender Singh**  
Honorable Minister of Steel

"Coal Gasification process at JSPL Angul shows that with the use of new technology, diverse forms of clean energy can be produced, which would save costs and create new employment opportunities."

**Shri Dharmendra Pradhan**  
Honorable Minister of  
Petroleum & Natural Gas and  
Skill Development & Entrepreneurship



## BUILDING THE NATION OF OUR DREAMS

Four Steelmaking marvels at JSPL's 6 MTPA Integrated Steel Plant at Angul (Odisha) were Dedicated to the Nation by Honorable Chaudhary Birender Singh Ji and Honorable Shri Dharmendra Pradhan Ji on June 16<sup>th</sup> 2018



Mr. Naveen Jindal explaining the Coal Gasification process, using the model of the Coal Gasification complex, to Honorable Union Ministers



Honorable Union Ministers inspecting the world's largest Coal Gasification Plant for Steelmaking based on Swadeshi Coal



India's Largest 4554 m<sup>3</sup> Blast Furnace



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# MAKING A DIFFERENCE...

"We are grateful to the Honorable Steel Minister Chaudhary Birender Singh Ji and Honorable Petroleum Minister Shri Dharmendra Pradhan Ji, who have greatly encouraged us by their visit to our plant.

We are overwhelmed with their keen interest in understanding the Coal Gasification process and the challenges of coal availability being faced by us. Synthesis gas derived by Coal Gasification of Indian coal has tremendous potential. It can be used for making steel, ammonia, urea, methanol etc. to name a few, and reduce our imports in a big way making us self-reliant."

**Naveen Jindal**  
Chairman

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World's Largest Coal Gasification Plant for Steelmaking based on Swadeshi Coal

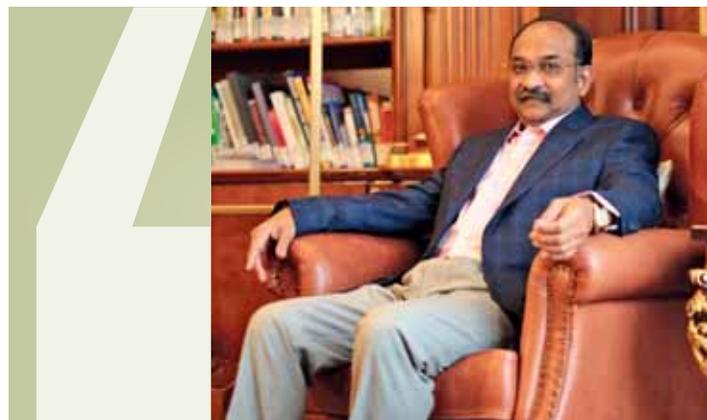


World's First & Largest Syngas based 2 MTPA DRI Plant



# GMR MEGAWIDE DEVELOPS WORLD'S FIRST RESORT AIRPORT

THE MACTAN-CEBU INTERNATIONAL AIRPORT IS ONE OF THE FLAGSHIP INFRASTRUCTURE PROJECTS OF THE PHILIPPINES GOVERNMENT WHICH WAS CONSTRUCTED AND DEVELOPED BY GMR MEGAWIDE CEBU AIRPORT CORPORATION (GMCAC)





**W**hen Philippines President Rodrigo Duterte inaugurated the new international Terminal 2 of the Mactan-Cebu International Airport (MCIA) on June 7, it redefined aviation history in a moment. For this is the world's first resort airport, not just a gateway but a destination that invites guests to have some pre-vacation time and make the most of its facilities.

It is also a moment of India's pride for the GMR group partnered MEGAWIDE Construction Corporation for this joint venture and realised a pioneering benchmark.

The high profile inauguration ceremony was held at the new 65,000 sq m terminal. Guests from the public and private sectors, including top government officials, diplomats, business leaders and designers attended the

event. President Duterte appreciated the work done by GMCAC and recognised the efforts of the Department of Transportation, the Mactan-Cebu International Airport Authority and GMR Megawide Cebu Airport Corporation in constructing the world-class transportation facility. "It is the most beautiful airport in the country today," he said while speaking at the event. He further complimented GMCAC for the Filipino-style construction of the terminal and acknowledged that while infrastructure projects often run into hurdles with land acquisition, Mactan Cebu airport project has been completed within the stated timeline.

Developed at Philippine Peso 17.5 billion, the Terminal 2 of the Mactan Cebu International Airport (MCIA) will be operational from July 1, as per the concession agreement. Between the inauguration and the official opening, Terminal 2 will be open for test runs, clean-ups and familiarisation visits by the public and guests.

**AIRPORTS TODAY HAVE BECOME DRIVERS OF CULTURE, EMPLOYMENT GENERATION, ECONOMIC GROWTH, TOURISM AND TRADE AMONG MANY OTHER WAYS. THE TERMINAL 2 OF THE CEBU AIRPORT IS NOT JUST AN AIRPORT BUT AN ARCHITECTURAL FEAT THAT WOULD GIVE VOICE TO THE CEBUANO CULTURE. EACH ELEMENT OF THE TERMINAL WAS CAREFULLY CHOSEN TO RESONATE WITH THIS VISION STARTING WITH THE TAGLINE OF 'BEING A RESORT AIRPORT' AND MOVE AWAY FROM THE CONCRETE, STEEL AND GLASS AIRPORTS THAT ONE HAS BECOME USED TO**

—SRINIVAS BOMMIDALA, CHAIRMAN, ENERGY AND INTERNATIONAL AIRPORTS, GMR GROUP AND CHAIRMAN, GMCAC



## GROWTH ENGINE

It is the second largest gateway to the Philippines after the capital's Manila Ninoy Aquino International Airport (NAIA) and for this reason has also been described as the country's economic engine of growth.

Since GMR consortium took over the airport operations in April 2014, the number of international destinations connected to Cebu have grown from six to 22, leading to significant growth in international traffic which has contributed to the growth of tourism in the region.

GMCAC began construction of the new Terminal 2 in June 2015 with an aim to increase passenger handling capacity from 4.5 million to 12.5 million passengers per annum that would cater to inbound and outbound international passengers

Srinivas Bommidala, chairman, Energy and International Airports, GMR Group and chairman, GMCAC, said, "We believe that airports today are no longer limited to the rich and elite, instead they have become drivers of culture, employment generation, economic growth, tourism and trade among many other ways. Since the time GMR took over the airport operations, it has worked closely with the local administration in Cebu and the Department of Tourism and it has led to excellent results. The Mactan Cebu International Airport (MCIA) today has become the pride of Philippines and would restore Philippines to the glory that it deserves as one of the most scenic and beautiful places in the world. The Terminal 2 of the Cebu airport is not just an airport but an architectural feat that would give voice to the Cebuano culture. Each element of the terminal was carefully chosen to resonate with this vision starting with the tagline of 'Being a Resort Airport' and move away from the concrete, steel and glass airports that one has become used to."





### GO LOCAL

The driving force behind development of T2 has been the desire to build a resort airport in line with the natural beauty that the Cebu region has to offer. The most recognisable feature of Terminal 2 is its curved wooden roof, which also integrates layered glass to allow natural sunlight to seep through the facility. This sunlight would then reflect on the white floor with shells from Cebu interspersed across the floor to create the impression that one is walking on sand.

Pebbles picked from Cebu beaches were placed at the bottom of the pillars.

The Terminal 2 design is envisioned to display the “warmth and friendliness” of the local culture and people of Cebu. There are other features that make the airport stand out. The check-in counters are designed and lit up in a manner that they look like hotel counters rather than airport ones. The entire furniture in the terminal is sourced from Cebu to carefully craft a warm and enjoyable experience.



### WATCHOUT

THERE WILL BE 48 CHECK-IN COUNTERS THAT ARE EXPANDABLE TO 72

THE TERMINAL HAS PROVISION FOR SEVEN PASSENGER BOARDING BRIDGES WHICH CAN BE EXPANDED TO 12

THE ENTIRE TERMINAL IS EQUIPPED WITH 12 ESCALATORS AND 15 ELEVATORS

A CAR PARKING FACILITY WILL BE AVAILABLE THAT CAN ACCOMMODATE 550 CARS AND EXPANDABLE TO 750 CARS

ANOTHER FEATURE OF THE TERMINAL IS AN AUTOMATIC TRAY RETURN SYSTEM (ATRS) WHICH WILL AUTOMATICALLY RETURN EMPTY TRAYS FOR PASSENGERS TO PUT THEIR BAGS, ENDING THE HASSLE TO LOOK FOR ONE.

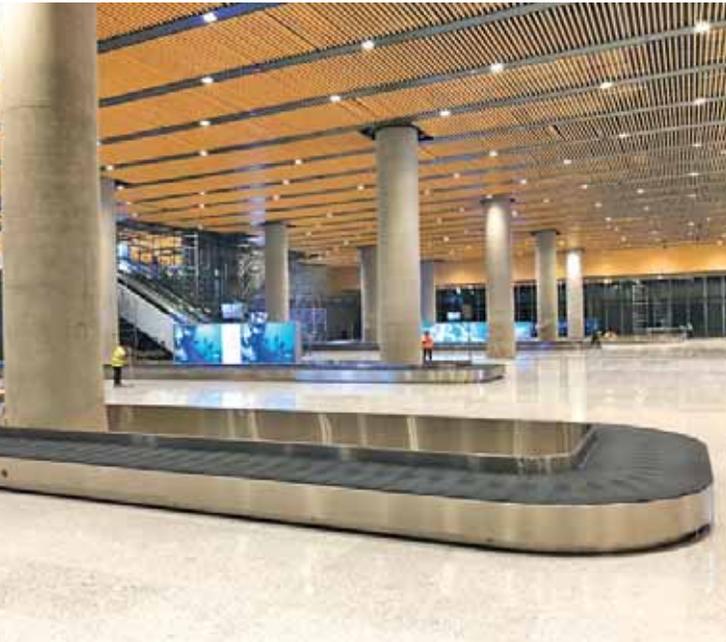


**ECONOMICS OF CONNECTIVITY**

This airport will provide greater connectivity to the Middle East for the convenience of Overseas Filipino Workers (OFW) and post T2 commissioning, it will be able to add more destinations for the OFW and make it convenient for them to travel directly from Cebu rather than going to Manila.

The GM-MW consortium has invested over \$600 million till date in developing the project and payment of upfront premium. The construction of the T2 commenced in June 2015 and was completed on time in line with the concession agreement signed with the local authorities.

Mr Bommidala said, "Terminal 2 is a testament to GMR Group's credentials as a leading global airport developer and operator. We are optimistic about the Philippines' growth story, specifically in aviation and look forward to contributing further to the ongoing Build, Build, Build programme of the Philippines government."



**GMR MEGAWIDE CEBU AIRPORT CORPORATION**

THE GMR-MEGAWIDE CEBU AIRPORT CORPORATION (GMCAC) IS A FILIPINO-LED CONSORTIUM MANAGING THE TERMINAL OPERATIONS AND OTHER RELATED AREAS OF THE MACTAN-CEBU INTERNATIONAL AIRPORT. UNDER THE PUBLIC-PRIVATE PARTNERSHIP FRAMEWORK, THE GMR GROUP OF INDIA AND THE MEGAWIDE CONSTRUCTION CORPORATION JOINT VENTURE SHALL DELIVER A SECOND TERMINAL AND REHABILITATE THE EXISTING ONE TO REDUCE CONGESTION AS WELL AS MEET THE GROWING PASSENGER TRAFFIC. GMCAC IS UNDERTAKING THIS CAPITAL-EXTENSIVE PROJECT TO PROVIDE A WORLD CLASS TERMINAL AIRPORT WITH AN AMBIENCE THAT IS DISTINCTLY FILIPINO.

GMR-MEGAWIDE CEBU AIRPORT CORPORATION TOOK OVER THE MANAGEMENT OF MCIA ON NOVEMBER 1, 2014. THE CONCESSION AGREEMENT WILL LAST FOR 25 YEARS.



## RETAIL SPACES

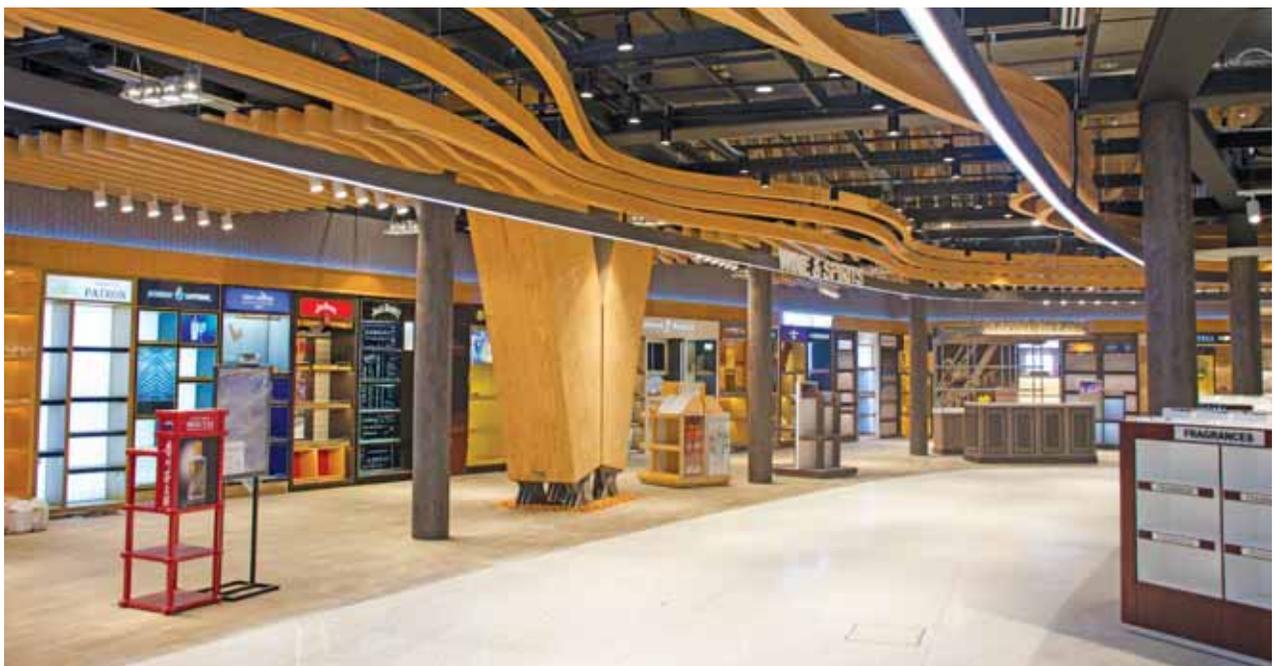
**T**erminal 2 will offer an exciting and wide-ranging retail environment with approximately 3,000 sq m of gross leasable area dedicated to commercial space for the convenience and leisure of passengers. It features a walk-through Duty Free that has a dedicated floor area of approximately 895 sq m, making world-class shopping easy and accessible. Its design concept complements the look and feel of T2 to give a lasting, feel-good impression of the Cebu experience to tourists and business travellers.

Meanwhile, the terminal's F&B is operated by the British company SSP Group, which also exists in some of

the world's busiest airports such as London's Heathrow Airport, New York's John F Kennedy International Airport and Thailand's Suvarnabhumi Airport.

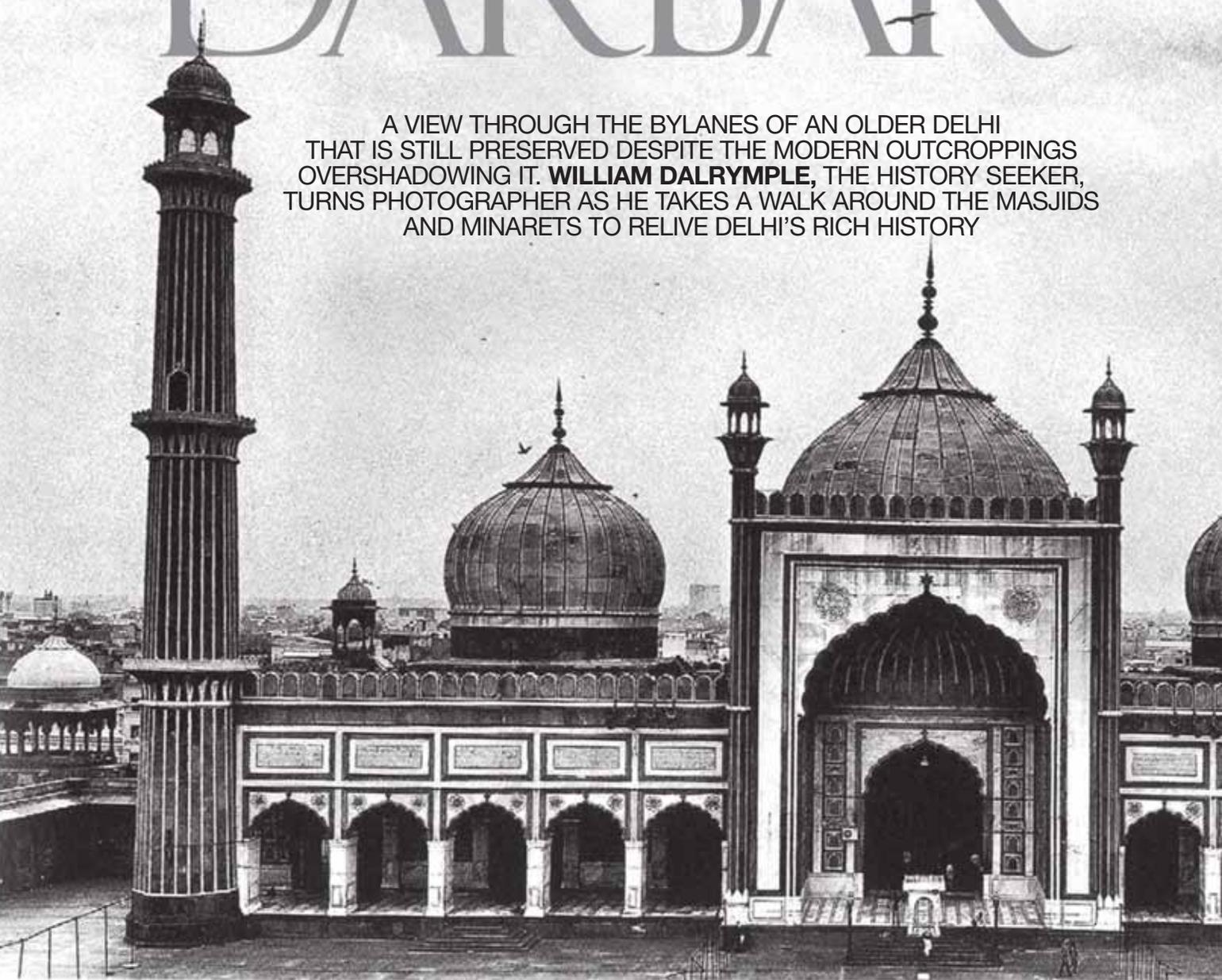
The terminal is designed by Hong Kong-based Integrated Design Associates (IDA) together with local designers BudjiLayug, Royal Pinda and Cebu's Kenneth Cobonpue.

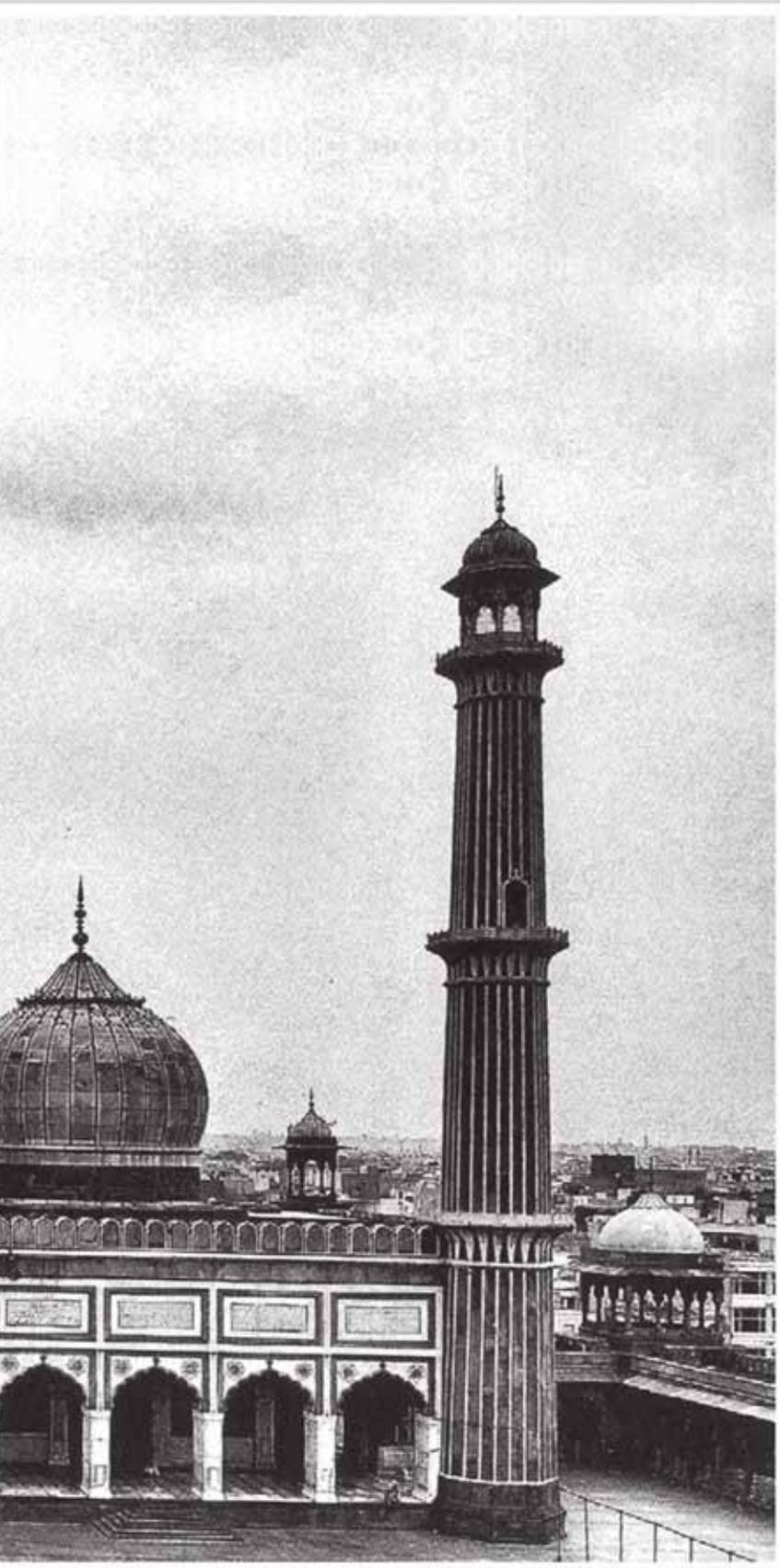
Terminal 2 is technologically the most advanced terminal in the country with a state-of-the-art Airports Operations & Control Centre (AOCC), CCTVs with in-built analytics and many such IT-driven systems and processes as well as services like Airport Terminal Management (ATM).



# DELHI DARBAR

A VIEW THROUGH THE BYLANES OF AN OLDER DELHI THAT IS STILL PRESERVED DESPITE THE MODERN OUTCROPPINGS OVERSHADOWING IT. **WILLIAM DALRYMPLE**, THE HISTORY SEEKER, TURNS PHOTOGRAPHER AS HE TAKES A WALK AROUND THE MASJIDS AND MINARETS TO RELIVE DELHI'S RICH HISTORY





What probably first drew me to the Mughals, as with so many people, was their architecture. So much of what they created in India — in terms of *adab*, clothing, or language — is lost. But these monumental buildings that they placed around the country — in Delhi, Agra, Murshidabad, Ajmer and then over the border in Lahore and Dhaka — are some of the greatest buildings built by any dynasty.

Delhi is particularly rich in Mughal monuments and the principal iconic pair of buildings are the Red Fort and the Jama Masjid, the twin centrepieces of Shah Jahan's new city. This image was taken on a visit I made to the Jama Masjid in the middle of the monsoon season. There had been an enormous downpour, and the air was completely clear although we'd nearly suffocated the day before. I went up there by the Metro, which is an extraordinary thing because you arrive in the middle of the Chawri Bazaar, through this very modern transport system, and suddenly find yourself in the completely fantastic, wonderful, timeless chaos of Old Delhi. I had a friend, a conservationist, who was restoring the Shahi Darwaza — the central gate used by the emperor — which is normally closed to visitors. So it was that I discovered it had a chamber on the first floor where the princesses used to pray. I never knew it was there. You pass underneath it every time you walk into the Jama Masjid, and yet most people are unaware that there is this gorgeous chamber and roof terrace immediately above. The roof terrace, which I saw for the first time during that visit has, in my opinion, the greatest view of the Jama Masjid — straight down the central axis. It was a wonderful monsoon day, with clouds piling up, and I was pleased that I managed to capture this hawk in flight, immediately over the central dome. The imam, who turned out to be a fan of *The Last Mughal*, gave me access to the minarets, the towers and the roof. I spent the rest of the day climbing up the minarets and exploring, capturing the roof from unusual angles, and peering down from the heights.

The Jama Masjid was probably the first Mughal building I saw. It was the last great project of Shah Jahan's — commissioned at the very end of his life, before Aurangzeb's coup and his own imprisonment in Agra. It was built between 1644 and 1656, after he'd erected the Taj Mahal, and after he'd really achieved more than any great builder. It is a building that continues to interest me, and one that I revisit frequently. I always spot some new detail or the other that I'd somehow missed before, something that changes with the light or the season. This view into the prayer hall after Friday prayers captures a moment in the changing geometry and endless kaleidoscope of movements and interactions.



On a trip to the area around Kashmiri Gate one summer Sunday morning, I captured these quintessential Delhi Muslim boys studying with their mullah in the mosque. They sat squatting on the floor with their Qurans in front of them, illuminated by this perfect, wonderful, oblique light slanting through the arches. Like so many places in Delhi, this mosque has a rich history — a whole succession of different stories depending on the period. It was originally built by Ali Mardan Khan, who had a haveli under what is now St James' Church — a grand haveli which extended from the site of the church to the river. Then, during the twilight period and the reign of Shah Alam and Akbar Shah II, it was given as the Delhi mansion of this extraordinary Anglo-Indian mercenary, James Skinner, who had a Scottish father but a Rajput mother. At different stages, Skinner fought for the Marathas, the British and the Mughals. I have spent a lot of my career writing about these White Mughals and these Anglo-Mughals

because they defy every convention, especially the Kipling stereotype, 'East is East and West is West, and never the twain shall meet.' On the one hand, you had the British and their clubs and Civil Lines; on the other hand, you had Indians going on with their lives in the Indian part of the city. But Skinner defied those simple strictures. He lived between both worlds: he was both a Scot and a Rajput; he loved his Scottish friends like James Fraser and William Fraser, but he existed very much as part of the Mughal nobility. At times it allowed him access to both worlds; at times it excluded him from either. As he said, his blood was sometimes like a sword made to cut both ways

against him. Since Skinner's haveli got broken up in the beginning of the twentieth century, the mosque has been turned into a public mosque. For most of its time, it has been private, firstly for Ali Mardan Khan then for Skinner and Skinner's Muslim wives. Today, it sits just inside the Kashmiri Gate metro station — a fragment of an earlier, more elegant Mughal world.





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A sight familiar to many in Delhi are the crowds that gather on Thursday evenings for *qawwalis* outside the tomb of Nizamuddin Auliya. The *qawwals* sit here with their lambskin hats, immediately in front of the

tomb chamber of the saint Nizamuddin, singing the *qawwalis* of the great fourteenth-century poet, Amir Khusrau. The *qawwali* was invented in this courtyard, and Amir Khusrau's *qawwalis* have been sung here every Thursday since his death.



The Mehrauli Archaeological Park, sadly neglected by the Archaeological Survey of India, is dotted with semi-overgrown and overgrown ruins. In the last four to five years, a couple of madrasas have moved into them, although it's illegal and they are constantly challenged in the courts by the ASI which doesn't want them there. Whenever the ASI isn't looking though, they move right in and adopt one of the old ruined mosques: they whitewash some of the walls, begin to install books, and water coolers and electricity. Within a year or two, if they are not evicted, they begin to build on to it, creating a modern building. It's like a game of hide-and-seek that they play with the ASI, which is always half asleep.

One of my favourite photographs is located at the site of one such appropriated mosque. It's run by a good-hearted old mullah who plays with the madrasa kids very sweetly, and who put up this rope-cum-swing for them to play with after classes.





**DELHI** INDIRA GANDHI  
INTERNATIONAL AIRPORT

**GAR**

ENJOY  
CUISINES  
FROM ACROSS  
THE WORLD AT  
DELHI AIRPORT.

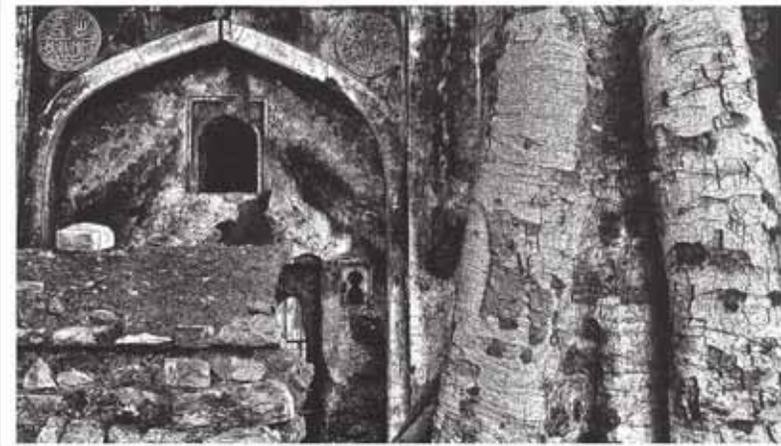
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The Mehrauli Archaeological Park houses buildings from many periods in Delhi's history. The *Jharna*, for instance, is a building from the late Mughal period and the reign of Muhammad Shah.

Muhammad Shah was better known as Rangila, “the Colourful One”, and the *Jharna* was his favourite Delhi garden, in a period famous for its decadence and its love of pleasure. Every monsoon, the whole of Old Delhi would come down to Mehrauli to play at the *Jharna*, which would be — in season — a gushing waterfall billowing down from the Hauz-i-Shamsi above it, with a thick ring of mango trees all around the pavilions.

We even have a description from the eighteenth century, of the *Jharna* in its heyday. The *Muraqqa-i-Delhi*, written between 1738 and 1741, is a fascinating account of travelling to Muhammad Shah's Delhi by the young Hyderabad Dargah Quli Khan. In it, he describes the *Jharna* as the most sophisticated and glamorous of Delhi's pleasure resorts, describing its atmosphere of revelry with lovers hiding behind trees and musicians playing. You can see this wonderfully decadent ebullience echoed even now in the lightness and delicacy of the architecture and in the *Jharna's* cusped arches.



Also in the Mehrauli Archaeological Park is this wonderful Lodi period tomb which when I first photographed it had a banyan tree growing through it. The Archaeological Survey of India has since worked on restoring the tomb, and cut down the tree so that it no longer intrudes the way it used to. It's been whitewashed and tidied up, and the madrasa kids briefly moved in there too. At the time of the photograph though, it was yet to be restored. I love the different textures that are captured: the roughness of the modern rather messy stone wall, the beautiful textures of the Kufic and the Lodi tomb and the gnarled wooden bark of the banyan tree on the right of the frame.

## INVITES PROPOSALS

for supporting

### Affordable Product Development (Discovery to pre-Commercialization)

under

#### Promoting Academic Research Conversion to Enterprise (PACE)

Supports academia to develop technologies/ products (up to PoC stage) of national importance and their subsequent validation towards commercialization through:

- **Academic Innovation Research (AIR)**  
Development of PoC by academia with/without the involvement of industry
- **Contract Research Scheme (CRS)**  
Aims at validation of prototype/ technology by the industrial partner

#### Small Business Innovation Research Initiative (SBIRI)

Supports industry for development of proof-of-concept and early stage validation of products/ technologies of high societal relevance

- Encourages and strengthen R&D capabilities and capacity of smaller businesses
- Funding in the form of Grant-in-aid is provided to start-ups, SMEs and other Biotech companies on cost sharing basis

#### Biotechnology Industry Partnership Programme (BIPP)

Supports industry for high risk, transformational technology/ process development from proof-of-concept to late stage validation leading to product commercialization

- Supports development of new and futuristic technologies with major social bearing but uncertain market driven demand
- Biotech companies receiving financial support are required to contribute at least 50% of the total project cost

### Who can apply?

#### For PACE

Academic institute, University, NGO, or Research Foundation, having proper registration/accreditation from a government body are eligible to apply either alone, or in partnership with academia or industry (*while involvement of industry is optional for AIR scheme, it is mandatory to have an industrial partner for CRS*)

#### For SBIRI & BIPP

A single or consortia of Indian company (ies) registered under "**The Indian Companies Act 2013**" with minimum 51% Indian ownership and in-house R&D unit are eligible to apply either alone, or in collaboration with another Company/Institute/University

### How to apply?

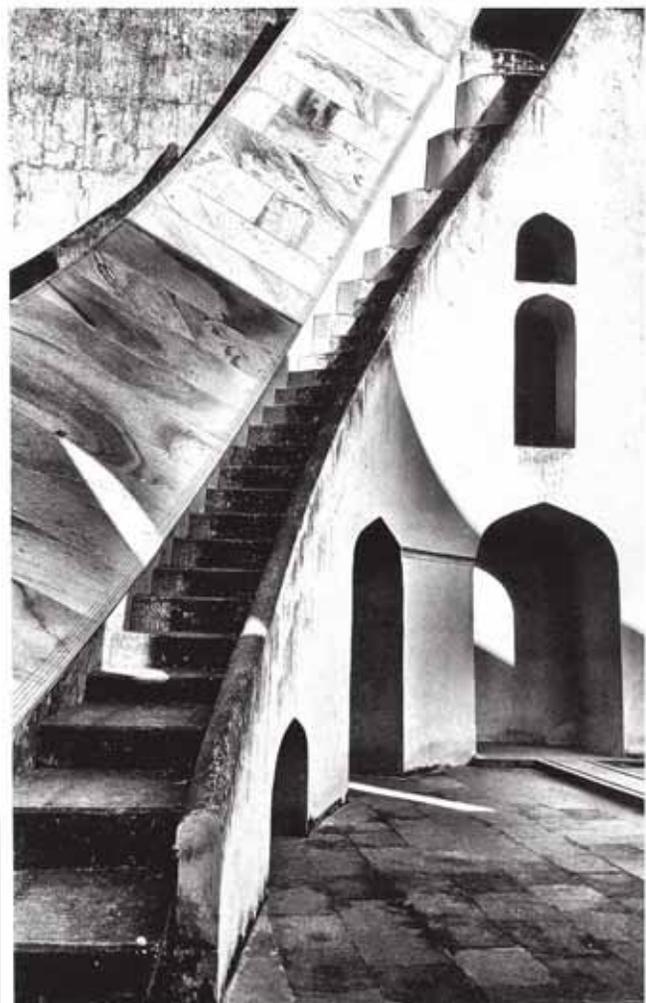
Proposals for all the Schemes are required to be submitted **online only**. For scheme details and submission of proposal, please log on to **BIRAC website (www.birac.nic.in)**

#### For queries, please contact:

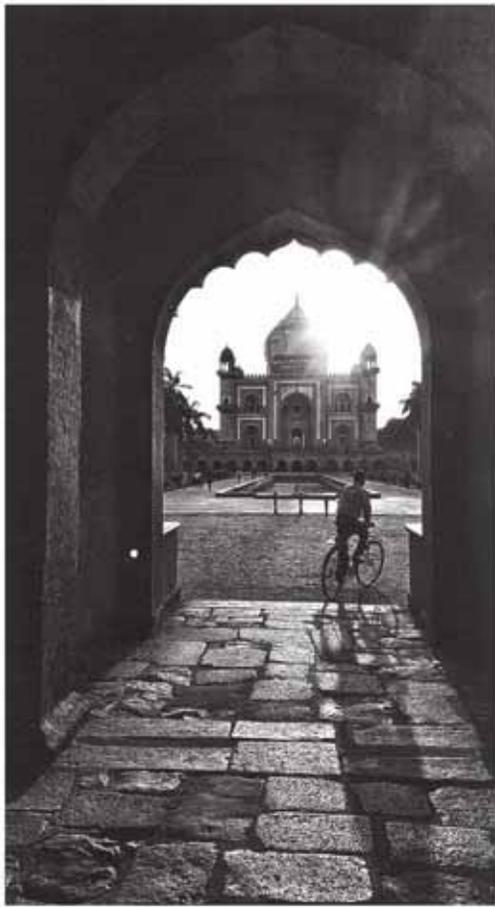
Head - Investment, BIRAC. **Email: investment.birac@gov.in**

Last date for submission of proposals

**31<sup>st</sup> July, 2018**



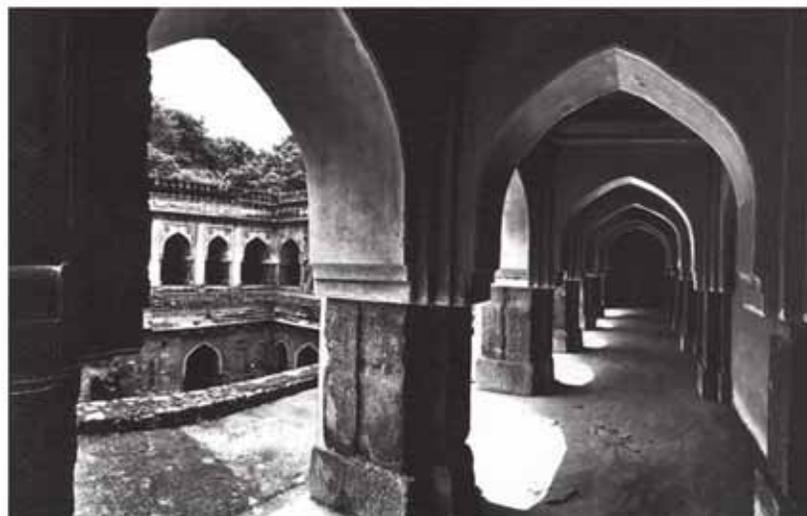
Delhi, of course, holds a special place in my heart. But another place that has become very central to me is Rajasthan. One of the most interesting structures, found in both regions, is the Jantar Mantar. Both the Delhi Jantar Mantar and the Jaipur Jantar Mantar were built by Raja Jai Singh II of Jaipur, around the time that he built the city of Jaipur. He was a great astronomer and worked with other great astronomers of his day, tracking the movement of the heavens. In total, Jai Singh built five observatories: in Jaipur, Delhi, Ujjain, Mathura and Benares. Except the one at Mathura — which was unfortunately demolished in the 19th century — all of them survive today. They are extraordinary surreal buildings and much favoured by photographers in India. We've all been influenced by Raghu Rai in the time we've spent looking at, and photographing, the Jantar Mantar.



Safdar Jung's tomb is one of the last late Mughal era tombs, and was built in 1754, just as the Mughal empire was going into decline. It is, in some senses, symbolic of the rising power of the provinces over the centre in that period because Safdar Jung was not a Mughal emperor. He was, in fact, a Mughal *subedar*, a governor, of the Mughal province of Oudh. Yet his tomb is larger than any of the other late Mughal era tombs. None of the Mughal emperors after Shah Jahan had a tomb as magnificent as Safdar Jung, be it Aurangzeb, Muhammad Shah Rangila, Shah Alam II, Akbar Shah II, or Bahadur Shah Zafar.

It always used to be said that it was a degenerate form of late Mughal architecture that showed the decadence of the empire, but I love it. Particularly its wonderfully gaudy and elaborate baroque form of Mughal architecture, with this great billowing dome and the fullness and fecundity of the plasterwork. I was visiting the tomb one late afternoon in the month of September. The light was shining straight through the archway, and I decided to take a photograph. As fortune would have it, just at that moment, a man passed through on his bicycle, heading towards the Archaeological Survey of India offices that are housed in the chambers on the side of the monument. The resulting picture presents a straightforward central view of the tomb, foregrounding the Mughal arch, common to so many such structures — but is really made by the light coming over the dome and the shadows that the bicycle casts over the stones.

The Rajon ki Baoli, also located in the Mehrauli Archaeological Park, is special because it moves between two kinds of architecture: it is simultaneously a step well and a madrasa. In fact, it is one of the biggest surprises in the park, because you come to it out of nowhere. It just springs up, all of a sudden, in the middle of the jungle. The wall is not very high, just about a storey above the ground, but then you walk in and there's an extraordinary drop into the bowels of the earth. Fascinatingly, it was built by Daulat Khan Lodi, the man who changed Indian history by persuading Babur to invade India while the Lodi dynasty fell apart. It is believed that Daulat Khan, a nobleman at the Lodi court, lured Babur to India by sending him a present of green mangoes preserved in honey. Babur, looking for a new project, was—one presumes—very taken with them. He soon marched to India and defeated Ibrahim Lodi, and this step well, therefore, is also historically significant as one of the last 16th century buildings in Delhi constructed prior to the arrival of the Mughals.



— An extract from *William Dalrymple The Historian's Eye*. Published by Harper Collins

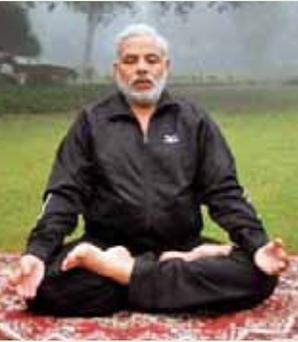


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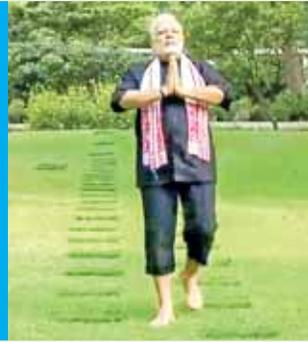
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**N**IOS is the largest open schooling system in the world and reaches out to a wide range of learners from all age groups. In sync with the Government's vision of Fit India, it offers two programmes on yoga, namely Yoga Teacher Training Programme and a Certificate Course. It is also developing a diploma course in yoga and naturopathy.

The Yoga Teacher Training programme is an intensive Certificate Course, providing in-depth knowledge of yoga practices and pedagogy. It is open to all learners who are interested to become instructor and is open not just for Indian but foreign nationals as well, who are above 18 years of age. Successful learners of the Yoga Teacher Training Programme may get the job as a teacher or equivalent in yoga institution, centre, health club, naturopathy hospital or any school or college.

In fact, such has been the success of this programme that hundreds of learners have enrolled for this course that began from February 2018. This course is currently being run at 13 study centres in Delhi, Pune, Jaipur, Aligarh, Muradabad, Pratapgarh, Patna, Alwar, Dhanbad and Rohtak. Another course which is Certificate Course in Yoga aims to provide basic knowledge and skills of yogic theory and practices.

Programmes on Yog are broadcast on the DD, DTH, Vagda Channel (Number 32) of the Swayam Prabha, from time to time.

### SUBJECTS

- Philosophy and Physiology of Yoga (Theory Paper)
- Human body, Diet and Cleansing (Theory Paper)
- Applied Yoga (Theory Paper)
- Yogic Practice and Training (Practical Paper)
- Yoga Teaching Skill (Micro/Macro teaching practical/training paper)

### INSTRUCTIONAL STRATEGY

- Self-instructional printed material
- Face-to-face classes at AVIs/study centres
- Hands-on experience/Practical training facilities at AVIs/study centres
- Audio and video-supported material



Savita Sharma of Yog Sarita conducted a session on International Yog Divas at the NIOS Studios

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**The eligibility** for Yoga Teacher Training Programme is a Class XII passout and for Certificate Course in Yoga Class VIII.

**The duration** of Yoga Teacher Training Course is one year, with a month in residence, and for the Certificate Course in Yoga six months.

For Secondary (Class 10<sup>th</sup>) and Senior Secondary (Class 12<sup>th</sup>) admissions take place throughout the year.  
For more details log on to [www.nios.ac.in](http://www.nios.ac.in).



# The people's connect

*The Bharat Sanchar Nigam Limited (BSNL) is working towards introducing the latest technology while building on its images. In conversation with **ANUPAM SRIVASTAVA** Chairman and Managing Director*

There are many private players in the telecom market, what is your strategy for building brand image?

BSNL is a government organisation and follows a different methodology for image building. BSNL believes in building its image through trust, timely delivery of services and better quality of services. We are also pioneers in introducing new technologies in the telecom industry. In addition, it also follows traditional image building through electronic, print, social and outdoor media.

There is stiff competition and falling tariff across telecom industry after the entry of Jio in the market. How is BSNL devising strategies to overcome the above and retain not just the subscriber base but also profitability?

Since September 2016 when Reliance-Jio entered the telecom market, BSNL has been offering stiff competition to it in each and every market. In fact, the market share of BSNL has gone up in relation to other telecom players.

The organisation is ready to face any kind of competition. We always ensure that we offer quality services and speedy provisioning to our esteemed customers. And we believe that we will continue to provide value for money to our esteemed customers as always.



**ANUPAM SRIVASTAVA**  
Chairman and Managing Director

BSNL's salary outgo was 50 per cent of its annual revenue in FY 2015-16 while for the other players, it is around 5 per cent. How far has BSNL been successful in reducing this cost?

As BSNL is a government organisation, the salary structure is defined by Pay Commission of PSUs and it does not have any direct control on the salary expenditure. However, the salary expenditure is getting relaxed subsequently as reasonable number of employees are superannuating every year.

BSNL and NIT, ACT Signed MOU to collaborate in futuristic technology launch AI and to test 5G test bed in Japan. How will this MOU help BSNL in getting edge over others?

5G is latest incoming mobile technology and BSNL feels that this technology will help in improving industrial productivity as well as improving the efficiency in conducting business. This may further help in boosting GDP of the Government of India. The BSNL desired to be at the forefront of the launch of 5G services in India. The exchange of information, establishment of test beds and designing implementation strategies for 5G technology while keeping in mind the availability of equipment, devices and contents will help in smooth rollout of new technology as per the expectations of industry and people of India.

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**CLASSIC**



It takes several calls that fail to connect and SMSes over a couple of days before a connection can be established with actor Rajeev Khandelwal when we come to know of his Delhi origins. He is away from the hustle and bustle of Mumbai at his house on a hillock in Goa where he grows organic vegetables, so the network is patchy. And when we finally manage to get through, the conversation lasts for more than an hour because Khandelwal does not believe in parrying or avoiding questions. Rather he goes into the details and talks at length about everything that affects or matters to him.

But then that is Khandelwal for you — not seen very often but when the appearance does happen, it does not fail to leave an imprint — whether it is on the small screen or the big one. “For me, content is very important. Then it is the director, who has the vision and subsequently the team. This holds true for any project that I do, be it films, web series or TV. Some live up to your expectations, some don’t,” he says, making a point.

Having swung through varying arcs of fame and performance, our man has a more rounded worldview that has made him a seeker and a bike traveller. And he is a die-hard Delhiite, who knows every nook and corner of the city that made him. He lived in Ashok Vihar, Moti Bagh, Saket, Green Park Extension and GK Part II at various timelines. “I know the city well as I was exploring various career avenues. That is a part of my life that I haven’t spoken much about. I used to go around in my bike and sell paintings. My clients would be in Mayapuri, Pitampura, Saket and Sainik Farms and I would show them samples of commercial artists,” he says.

He didn’t mind his daily runs as they gave him an opportunity to appreciate the city that is often

**ACTOR RAJEEV KHANDELWAL LIKES TO TAKE THE ROAD LESS-TRAVELLED — AND IS READY TO BEAR THE CONSEQUENCES. FROM SELLING PAINTINGS DOOR-TO-DOOR IN DELHI TO MAKING A PLACE IN THE ENTERTAINMENT INDUSTRY IN MUMBAI, THIS DELHI BOY HAS A RICH ARC OF EXPERIENCE, SAYS SAIMI SATTAR. PHOTOGRAPHS BY PANKAJ KUMAR**



overlooked for its beauty and softer side. “The *jamun*-laden trees on many stretches of Central Delhi, the first burst of monsoon weighing heavy on low bungalows, winter crawling on your skin with the mist, the green vegetables from the farms nearby and the *bel* fruit, which is not available in Mumbai, are some of the things that I love here,” he says.

He has a thing for architecture and likes the layabout of Dilli Haat, the Delhi Metro and the flyovers. He also trawls the city’s malls whenever he is here as they are spread out in a much user-friendly way. “However, I love walking around the old shopping areas of Connaught Place and Sarojini Nagar. I miss eating *pakodas* at Naoroji Nagar. I like to take my car up to Rashtrapati Bhawan and Parliament. I love running around Delhi Cantonment in the early morning and late evening,” says Khandelwal.

From Delhi, he went to Mumbai where he did several rounds of auditions. “I did not have a portfolio because I could not afford one. I got my first break for a product called Crystal Comb. I don’t think it was great but I got that ad because I was good with my lines,” says the actor, who got a neat sum of ₹5,000 for it in 2002. The amount increased gradually with each advertisement.

It was in Delhi, at ARSD College to be precise, that Balaji was auditioning for their shows. He went in, had second thoughts and was walking out. “Vishal, the guy who was auditioning, looked at me and said why don’t you try at least? You can decide later. Had he not stopped me, I would have walked out. They asked me to play the character of Piyush in *Kahiin to Hoga* and then Sujal. I was cast for *Kya Hadsaa Kya Haqeeqat* and someone else was cast for Sujal but eventually it came to me,” he says of the role that was embedded across the nation

as one of the harbingers of all that is good on satellite TV.

Khandelwal still does not understand the reason for the success of the character. "I was surprised as not too many film actors get that kind of response. Within a month of the show going on air, women went gaga over me. Nobody had reacted to me this way in school or in college and I realised it was the character that had washed off on me and I was being seen through that prism in my real life too," says he. The overwhelming success of the character became the reason for him quitting the show. "I don't like getting things that I don't deserve," he says quietly and goes on to add, "If I had felt that I had created Sujal, I would not have survived here for even two years."

Khandelwal is known to do unusual stuff and there is often an element of intrigue in the plots of the projects that he takes up, be it his first film outing *Aamir* or *Shaitaan* and *Table No 21* that followed. His return to TV with *Sacch Ka Saamna*, too, was anything but routine. Or his stint on dream cars on National Geographic soon after his first flush of filmhood. "I do not like to do routine stuff. There are a lot of actors who are doing great work in routine movies but I like something that is refreshing. When the audience comes out from a movie and says that they did not imagine a film like this, that is what gives me a high," says the 42-year-old. His latest outing is on Zee TV where he plays the anchor once more in *Juzz Baatt* as celebrities talk about the persona behind the limelight and their struggle to make it big. Studying the human condition is an art and Khandelwal has mastered this game. "I have always maintained that we are similar. All of us live our lives — whether it is a politician, a journalist or an actor — all of us are busy earning a living and looking after our families in the end. Everyone has emotions, including celebrities. People often feel that a celebrity has a charmed life and is gauged on the superficiality of

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projected appearances but that is not true. I might be dressed up well for a show but at home, I would be dressed in shorts and a vest." He is emphatic that somewhere his new show would make the viewers feel good, connected and develop an empathy that there are problems in everyone's life.

## THE ACTOR

**K**handelwal is very passionate about acting though but doesn't like to be labelled or pre-fixed with contexts. "I have an objection to these slots. Everyone is an actor irrespective of whether he is working in theatre, films or TV. Actor it is. I don't act small in TV or smaller on the web. When I first did *Aamir*, people qualified me as a TV heartthrob who was aspiring for the big league. I followed it up with *Shaitaan* but the nomenclature stuck. And when I hosted *Sacch Ka Saamna*, the TV industry labelled me a comeback star. I keep switching media to confuse people and break the clutter. I want the media, who actually creates these perceptions, to call me an actor. As for me, I am in a happy space where I am doing different things," says he.

If *Aamir* was a commercial success, it was because of his passion and belief. He also credits the entire crew for working with a drive and zero expectation that it would ever become a cult hit. "When we watched the final cut without the background score or the edits, we thought *chalo kaam ho gaya*. I had given my best but I did not have the time to see my shots because the camera was somewhere, the monitor was in another place and director Raj Kumar Gupta was constantly on the phone with me shooting instructions to go back to the base or prep for another shot. However, when the background score and songs were overlaid and Raj Kumar completed his final edits, we knew it would be a cult film," he says.

Khandelwal is quick to credit his





director. “I was a very honest, involved and passionate actor but the finesse that you see in the performance is the work of Raj Kumar. I would give him options and then he would tell me what he wanted. He was sure of the performance and I completely submitted to him and to the cinematographer, Alphonse Roy. We often had our make-up done in autos and police stations. An *Aamir* is made with passion and so it can't be recreated. Even I cannot do an *Aamir* again,” he says categorically.

With his penchant for picking up different kinds of roles, does he think that the time is right to be an actor in the purist sense now? “The time is always right. Circumstances and situations keep changing. When *Aamir* was released in 2008, loud films were being made and there were not many content-driven ones. We have more themes and stories but now other things have changed. Stand-alone producers have vanished as they have to join hands with powerful studios to get their films released with the right show timing and screens. So the timing is always right. It is the approach that matters. People who are capable of shining will shine or prove themselves. In terms of content, things have changed but that was overdue. In the end, upgrading anything is the result of a process,” he says.

Given the Hindi film industry's obsession with keeping it all within the fraternity, did Khandelwal as a rank outsider find it difficult to ‘shine’? “It doesn't affect me. It just makes my battle more interesting. It is exciting because somewhere when you compare yourself, you know what the truth is. The industry might support someone who comes from their fraternity but you know what you have delivered and what you are capable of doing. And favouritism, though made much of, is not just prevalent in the film industry but has seeped in everywhere — medicine, corporates, media. I don't feel victimised as this is a part of every

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**IF A CERTAIN KIND OF SHOW GETS A TRP OF 4 OR 5, THEN THERE WILL BE 10 PRODUCERS MIMICKING THE FORMAT TO SURVIVE IN A HIGHLY VOLATILE AND COMPETITIVE INDUSTRY. THIS IS NOT A CHARITABLE PLACE AND EVERYBODY WANTS TO MAXIMISE HIS REVENUE. THE TELEVISION-WATCHING AUDIENCE HAS SHAPE-SHIFTED TOO. THE CONTENT NOW CATERS TO CONSUMERS IN SMALLER CENTRES AND MARKETS. THE EVOLVED VIEWER HAS ANYWAY MIGRATED TO ONLINE PLATFORMS AND THAT IS WHY ACTORS HAVE MORE OPPORTUNITIES TO EXPLORE THEIR RANGE ON THE WEB**

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industry. Fortunately, I am part of an industry that also allows me the opportunity to script my story much more beautifully,” he says.

Khandelwal comes from an Army background but the acting bug bit him early. “I have had the most disastrous performances on stage and somewhere there was a rebel inside who wanted to undo those disastrous performances. In Class III, I did a terrible performance and I told my mum that I wanted to be an actor. So the whole idea was to redeem myself,” he says. He appeared for his first audition in class VII when his father was posted in Jalandhar for a children's TV series on Doordarshan called *Nandu ka Chirag*, a story about a child who finds Alladin's lamp. “The person who was auditioning me asked me to look in his eyes and do exactly what he was doing,” he recalls. He was selected but his father did not let him play the part as an outdoor shoot was involved at Kapurthala Sainik School and he didn't want a break in study. “I came back and said in a filmy manner that my father did not let me become an actor. Had I not become one, it would have been childish talking about this episode but now that I am one, I have no compunctions,” he says.

After graduating, he toyed with the idea of joining the Army and filled the form but as luck would have it, it was rejected as it reached late. “The next entrance was six months away and I thought that I could work towards my dream during that time,” he says. He started scouting around advertisements. Till he became Sujal Garewal in Balaji Studios hit show *Kahiin To Hoga*.

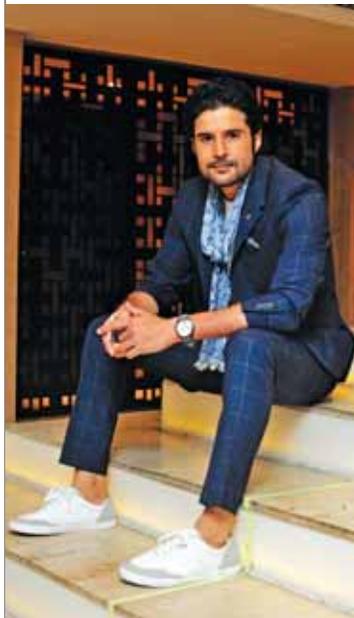
## THE TV HOST

**A**nchoring is a skill he has acquired over time. “I have been around for 14 years and I still find it difficult to be a *sutradhar* of sorts. As a host, you are the person who should make people feel at home and become that comforting person.

But then I am a people's person. The connect comes easily but it is not easy," says the actor.

He still finds hosting the phenomenal *Sacch Ka Saamna*, that was aired in 2009 and where the participant was challenged to accept some really secret or disturbing facts about his/her life in front of family and friends in order to win ₹1 crore, as the most complex. "Initially, when Babu (producer Siddharth Basu) called me up for the show, I refused saying that I didn't participate in reality shows and that I didn't have the time. But he sent me a DVD of the original US show and asked me to take a look. I was hooked when I watched it and asked when I could come for the audition. The franchise representative from the show was present as is the norm. I asked them to give me the questions but not the script," says Khandelwal, who got the show and the rest, as they say, is history.

Describing it as his most intense experience, he says, "I focussed on coaxing responses out of participants while they were hooked to the polygraph machine. I had no clue though what the polygraph said. I had initially thought I would be able to do three shifts, but on the very first day I realised it was an emotionally exhausting experience. I lived the participants' weakest moments and got to experience their darkest zones. Yanking off was not easy as I needed three to four hours to unwind and get into the next one." The production crew understood his zone sensitivities as well and so it was an unwritten rule that nobody would go to his vanity van once an episode was canned. It was only after a certain time lapse that the writer Manoj Muntashir would step inside to brief him about the next episode. "Even though some people objected to the show, I think it is the most beautiful and honest reality show to have ever happened on Indian TV. We are all hypocrites and this show unmasked us. It was a path-breaking show that worked without songs,



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where ordinary people came in and celebrities didn't walk in to promote their movies. Viewers from every strata of the society connected with the show," he tells us.

## TV CONTENT

**A**s somebody who has delved into several subjects, Khandelwal doesn't castigate the formulaic content or the lack of innovation in the mass space, saying matter-of-factly that quality needs money and that is directly proportional to the demand. "If a certain kind of show gets a TRP of 4 or 5, then there will be 10 producers mimicking the format to survive in a highly volatile and competitive industry. This is not a charitable place and everybody wants to maximise his revenue. The television-watching audience has shape-shifted too. The content now caters to consumers in smaller centres and markets. The evolved viewer has anyway migrated to online platforms and that is why actors have more opportunities to explore their range on the web," he says.

## FAVOURITE THINGS

**W**hen not acting, Khandelwal likes to travel. "I go up north to Ladakh which is my favourite place. Kashmir, Himachal, Uttarakhand and Rajasthan are the other places that I know like the back of my hand as I have driven around all of them, mostly on bikes," he says.

He can also be found kayaking and white water river rafting in Uttarkahand. Or he heads to his house in Goa where besides growing organic vegetables, he goes to maintain himself. "There are bikes, a pool, segways, punching bags and more. I also like to read but that has gone down with the increasing digital content," says the man who likes to be unusual in every respect. Even in the way he handles fame.

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# TEMPLE RUN



**ASHEESH MAMGAIN** KEEPS HIS EYES PEELED ON THE TERRACOTTA SHRINES OF BISHNUPUR, EACH DETAIL PRIZED AS MUCH BY LOCALS AS THE VISITOR, THE FINESSE AN EXAMPLE OF HOW A DYNASTY BORN OF WRESTLERS COULD REFINE ITS SENSE OF ART AND PERFECTION

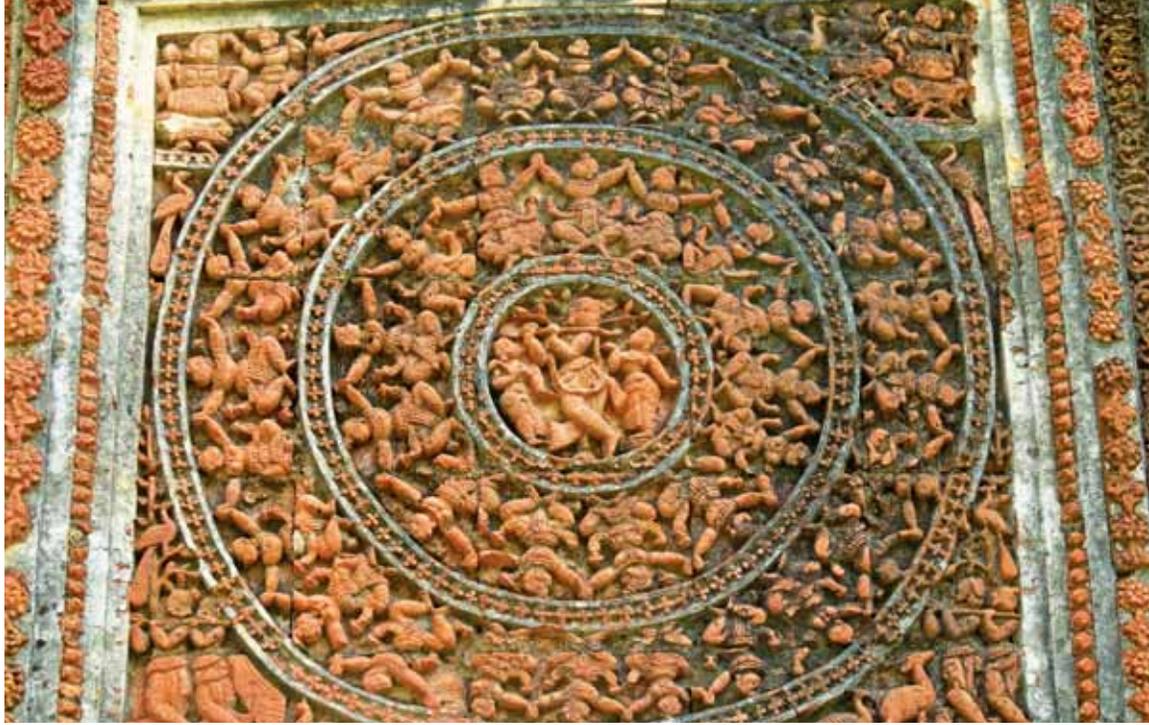


So much has been said of the terracotta warriors of China as a testament to artistry born of the earth, fired by imagination and kilns. Yet few care to travel to Bishnupur in Bankura district of Bengal where all those centuries ago, a group of villagers not only perfected the art of making bricks out of laterite soil, of a geometric consistency and precision without modern tools, but crafted the finest temples out of them. And while temple friezes in stones may be a commonality, the Bishnupur temples have the rarity of those done in brick, tiny rows of figurines, birds and flowers, with the most intricate curl and curve done painstakingly, adorning each façade. The terracotta temples are unique in another aspect. Unlike most shrines that crest the ambition of each civilisation, these are remarkably humble and folksy, mimicking the curvaceous thatched roof of a typical Bengal village hut. This familiarity of the temple as a people's repository of faith and an everydayness that strengthened it prompted a British official called O'Mally to write in the *Bengal District Gazetteer* of 1908, "Bishnupur is more beautiful than the house of Indra in heaven."

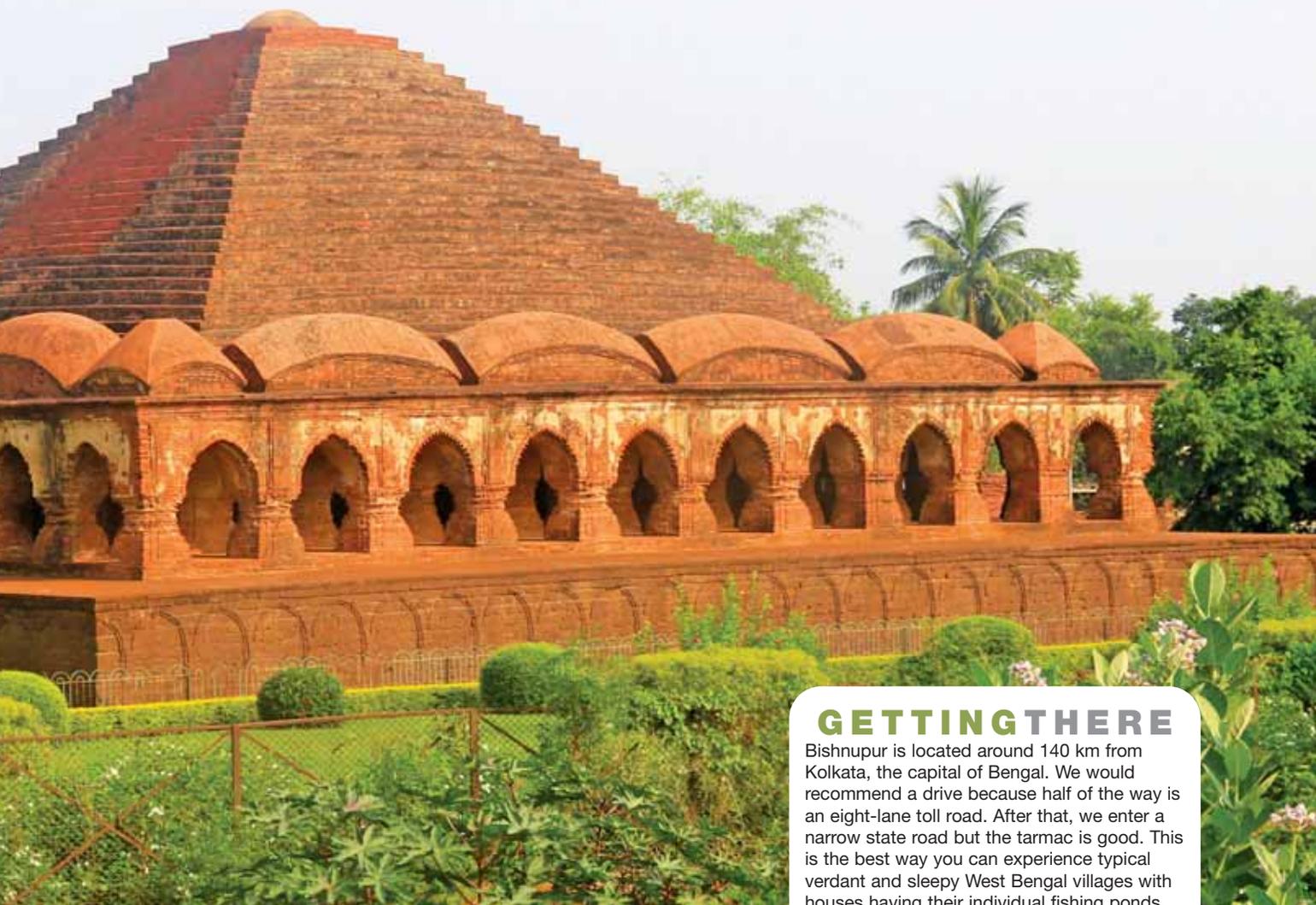
Perhaps, the delicate beauty of Bishnupur, sitting between rain-washed greens, the dancer's anklet on a panel still holding off the corrosive rain, is somewhat of an anomaly in the vast tourist experience. But Bishnupur is too beautiful because of these small details and in the absence of regular tourist infrastructure around it. Whether this will appeal to you or not simply depends on your personal sensitivities. So, on your visit, you are likely to have most of the temples just for your own self to appreciate. Which makes it even better.

Monsoon is one of the best times to visit Bishnupur. After every downpour, the terracotta temples don a sparkling new look, as if they have just readied themselves anew, washing off years of dust. Inside the *rasa-chakra*, a delicately done frieze on the famous Shyama Raya temple, Krishna manifests himself with clone-like precision to dance with every *gopi* and Radha on a full moon night. Sun-baked, each figure is resilient, determined not to crumble into nothingness.





(Clockwise from top left) Detail of Shyam Raya temple; Rasa Chakra from Sham Raya temple and Rasa Mancha temple



## GETTING THERE

Bishnupur is located around 140 km from Kolkata, the capital of Bengal. We would recommend a drive because half of the way is an eight-lane toll road. After that, we enter a narrow state road but the tarmac is good. This is the best way you can experience typical verdant and sleepy West Bengal villages with houses having their individual fishing ponds.



(Top) A scene from Ramayana; (bottom left) Sita's *agni pariksha* and (bottom right) Ravana



## THE ORIGINS

**B**ishnupur abounds in the legends of the valour of its past rulers. The temples were built by the Malla kings, who first ascended the throne in 694 AD and blossomed into their golden age in the 17th and 18th centuries. At its height, the kingdom of Mallabhumi encompassed a vast stretch of land that included present-day districts of Midnapur, Bardhaman in the east, part of Chhota Nagpur plateau in the west and Santhal Parganas in the north. It was protected by thick forests of sal, rapid rivers and numerous forts.

The rulers worshiped Vishnu and his two important reincarnations, Krishna and Ram. As a result, most of the temples are Vaishnavite. The outer walls, therefore, embed stories of the Mahabharata and Ramayana, once the focal point of community engagement and social values. Gradually, the temples became centres of learning, art and culture. The Malla kings even put up an excellent water management system in the royal estates, damming small streams or catching rain water. Most of these water bodies were linked together and took care of the water needs of the city throughout the year. One such water body called Lal Bandh still exists. But some others have fallen prey to the greed of the builders and have been filled up recently, the land being sold as housing plots.

There are remains of impressive gateways, palaces and fortification walls in and around Bishnupur, giving the feel of an enriched city-state complete in itself. The big canon called Dalmadal Kaman, on display in the town's centre, is supposed to have been used to ward off Maratha raiders from overrunning Bengal's riches. That's a measure of its prosperity and its strategic relevance for both the nawabs and colonialists.



## BLOCK BY BLOCK

The temple architecture is a mix of Bengali, Islamic and Oriya styles. The basic *ratna* style temple (most prevalent in Bishnupur) design has a *shikhar* or a spire on top. If the temple has one spire, which most have, it is called *Eka Ratna* temple. The earliest example of this style is the Kalachand temple on the south bank of the Lal Bandh lake. You would find most of the single *ratna* temples similar.

Then there are temples with five spires, which make up the *Panch Ratna* style. Shyama Raya, which has the most detailed mesh of sculptures and carvings, embodies this unique grammar and discipline.

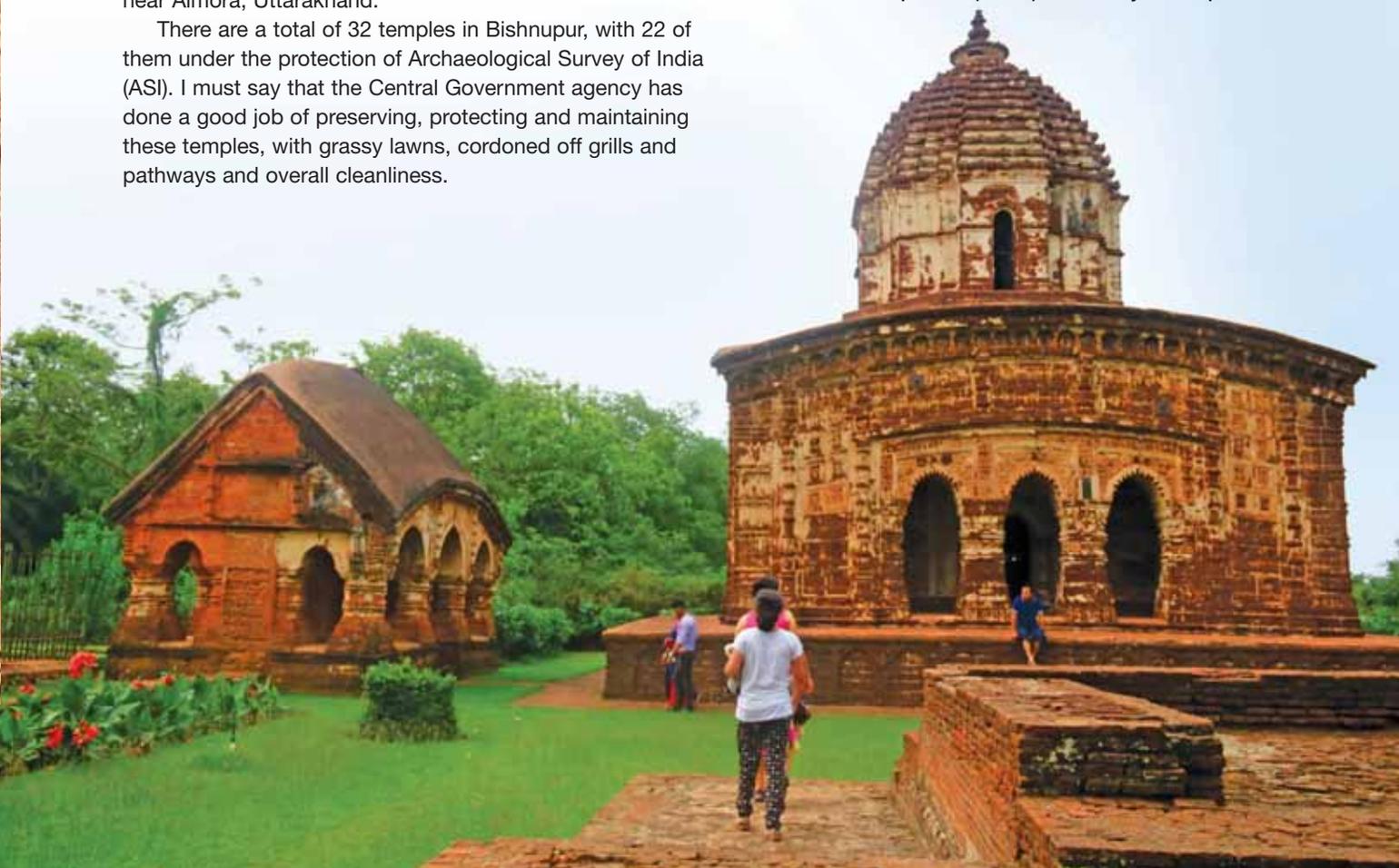
The Jor Bangla temple is a classic example of the thatched roof or the hay-stacked *chala* style. Each frieze here demands your full attention to detail but the one we like is the depiction of Ravana with his multiple heads and arms. The twin Bengal huts joined by a single tower on top is the definitive feature of the Jor Bangla. At the Shyama Raya temple, the likeness of Sita on the verge of entering a fire to prove her chastity, catches my attention, her helplessness and lonely desolation crafted in minuscule proportions to invest her with a body language, her eyes having that faraway look. An emptiness that time has not been able to heal yet.

The temples, built by Raghunath Singha in 1655 AD, are mostly local in essence except those with the soaring curvilinear spire, which is also known as the *Nagara Shikhara* style, which have probably been influenced by the old temples of Himalayan states, such as in Jageshwar, near Almora, Uttarakhand.

There are a total of 32 temples in Bishnupur, with 22 of them under the protection of Archaeological Survey of India (ASI). I must say that the Central Government agency has done a good job of preserving, protecting and maintaining these temples, with grassy lawns, cordoned off grills and pathways and overall cleanliness.



(Top) Children practice martial arts in front of an unnamed temple and (below) Radhe Shyam temple





Bishnupur museum

The first temple you should visit is the Ras Mancha. Built in 1600, it has an unusual pyramid structure with three circumambulatory arched galleries running around it. I have never seen anything like it in India. During the days of the Malla kings, all the idols worshipped in Bishnupur temples were exhibited here during the annual *rasa* festival. Today it is the venue of concerts and soirees, a valiant attempt to save its own style of music or *gharana* and its native instruments.

If you still need convincing about historicity, then do head to the Acharya Jagdish Chandra Purakriti Bhavan Museum for some exotic specimens of proto-historic and Mesolithic tools. From statues found in river beds to idols unearthed at excavations, stone tools and coins, this is a mine of an ancient civilisation. What surprises us is that for a town museum, every artefact and object has been well-kept and explained in detail. Considering the museum is of a certain vintage itself, having started out in 1951, it is proven that heritage can only ride on the pride of the present moment. And the villagers are proud keepers of the Malla legacy.

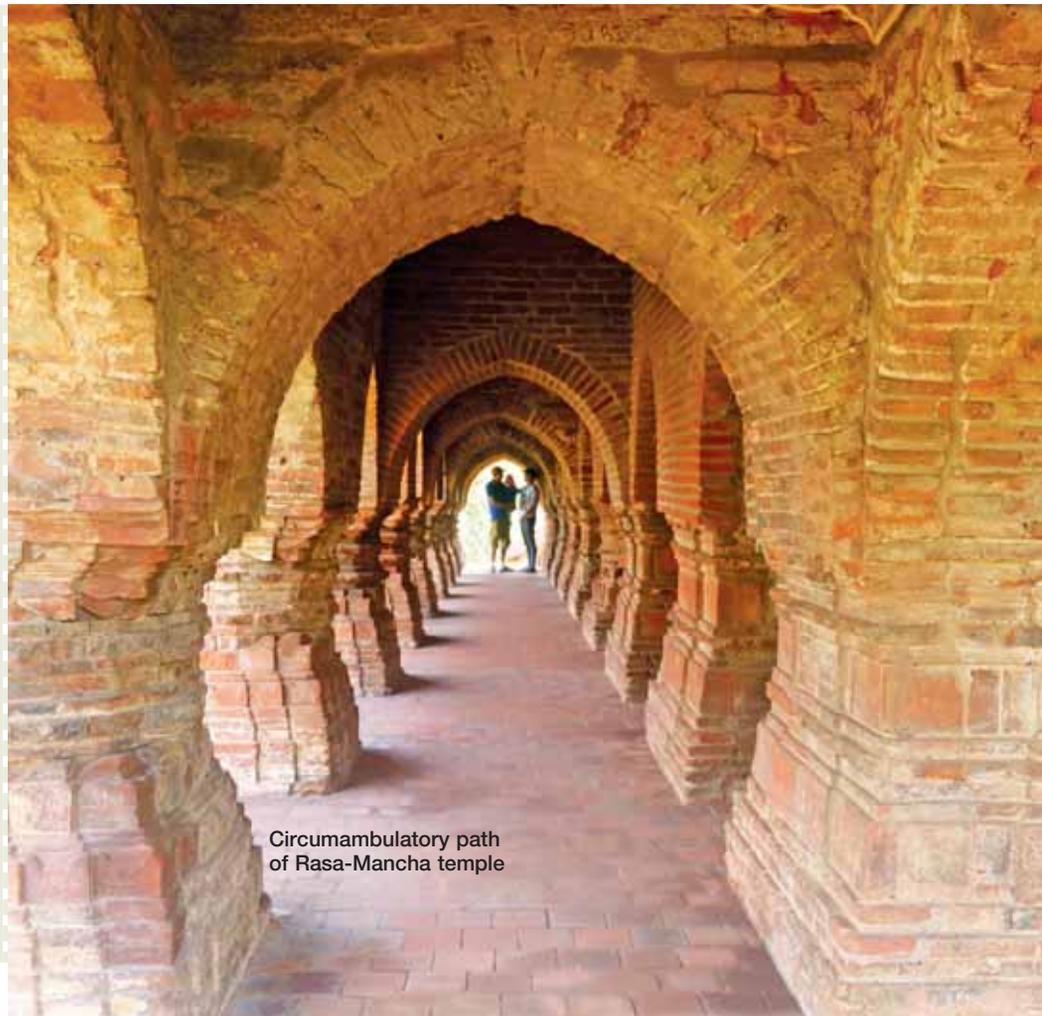
## THE STORYTELLERS

Legend has it that in the year 102 of the Malla era or 695 CE, a woman died while giving birth to a son in a forest at Laugram, six miles from Kotulpur, in modern Bankura district. Her husband was a Rajput (from Sanskrit '*raja-putra*') or a prince from northern India, and they were both travelling to the Jagannath temple of Puri. In an attempt to reach the temple at the earliest, the wife was abandoned while in labour. The new-born, later named Raghunath, was found the next day by a woman who had gone to the forest to collect firewood, who brought him back and raised him. By the age of 15, the boy was unmatched in wrestling, so the king of Panchamgram bestowed on him the name Adimalla, which means the "original/unique wrestler." Later, he became the chieftain of Padampur, then annexed a neighbouring territory and ultimately became the founder of the Mallas—the dynasty which for more than a millennium ruled over Mallabhum, literally the land of the wrestlers.

Bir Hambir, a powerful but tyrannical Malla ruler, had converted to Gaudiya Vaishnavism, which provided the primary impetus for terracotta art to flourish in the 16th and 17th-century temples.

## NEED TO KNOW

- ❑ Ras Mancha is the only temple where you get the tickets which can be used to visit all the other temples on the same day. So it should be the first one you visit.
- ❑ If you have time and weather permits, then walking around is a good way of discovering the temples. If you have your own car, then you can drive to all the structures.
- ❑ The other great option is to take the cycle rickshaw. The rickshaw driver would take you around most of the temples and give you a live commentary too.
- ❑ Stay options in Bishnupur are few and basic. Do book the government-owned hotel in advance. It is a huge property and fairly well-maintained.
- ❑ The temples are best seen in the evening and then early next morning. These are the hours when they look the most beautiful and at their picturesque best. The temples are open from sunrise to sunset.
- ❑ The town centre has a museum too on Bishnupur's history and art, which is worth a visit, if you have time.



Circumambulatory path of Rasa-Mancha temple



(Left) A shop in Bishnupur and (right) Bankura horse

## BANKURA HORSE

If the terracotta sculptures and tradition survive, it is because of the terracotta horse of Bankura, a stylised creature which has become the logo of the Central Cottage Industries Emporium. It is made by artists of Panchmura Village (10 km from Bishnupur). The horse has a long neck, is hollow and has some circular vents to facilitate uniform firing in kilns. It is created by joining

seven different pieces, each of which is formed individually on the potter's wheel. The horse is then dried in the sun after which it is baked in wood fire. The Bankura horse carries a great artistic significance for the abstraction of basic values in its form and its elegant stance. The famous artist MF Husain also added to the fame of the Bankura horse by adopting its form in his paintings.

Originally and even now, though to a lesser extent, it is used as offering to the village God Dharamraj, an incarnation of Sun God. The terracotta horse is also given as an offering in temples of the goddess and in other religious rituals, probably a carryover of the *ashwamedh yagna*. However, it is now used more as an art collectible. Of course, to serve the needs of the tourist economy, terracotta has diversified into more practical areas such as cookware, stand-alone figurines, jewellery and accessories. Another gem in the Bishnupur school is the bell metal craft known as *dokra*. But such is the perfection of the replicated terracotta horses that they have a souvenir economy going across the country. Bishnupuris, however, never give up their pursuit of excellence. No matter how small it may be.



## BALUCHARI SARI

If the horses keep terracotta alive, the friezes live on in motifs of the Baluchari sari. This is woven using silk strands which are dyed separately before being mounted on a loom. Baluchari is the prized possession in the collection of any Bengali woman, who wears it on special occasions. These ornate saris showcase delicate floral and geometric patterns, human figures and scenes from great Hindu mythologies. One sari may have an entire episode of Mahabharata woven into its border or *pallu*. Bishnupur has a few showrooms that offer the best of Baluchari saris at a price lesser than that in Kolkata or elsewhere. So, do not leave town without taking a couple of the best specimens.





# CAFE CONVOS

POCKET-FRIENDLY PRICES AND GREAT INTERIOR DESIGN THAT ARE SOCIAL MEDIA-WORTHY HAVE BECOME THE NEW CALLING CARDS FOR SOME OF THE TOP CAMPUS JOINTS AROUND DELHI. IF YOU HAVE JUST LANDED FOR ADMISSIONS, **ASMITA SARKAR** TAKES YOU AROUND SOME COOL HANGOUTS. PHOTOS BY **PANKAJ KUMAR**

**C**harcoal art on the walls, swings for seats and a paddle pool bang in the middle of a cafe...uber concepts and experiments are taking over the campus dining space. Even a decade ago, eating out as a college student was limited to plain, white-washed college canteens, street food or chain restaurants. Now young entrepreneurs have tried hard to liven up the city's education hubs with indie cafes, hookah parlours and sometimes even a bar at pocket-friendly prices.

If you're a tourist who wants to visit the Red Fort and are worried about experimenting with the food in Old Delhi, the Hudson Lane is a good alternative with its international cuisine fused with Indian accents. Moreover, this would also give you the chance to see some of the historic colleges that were started during the British Raj.

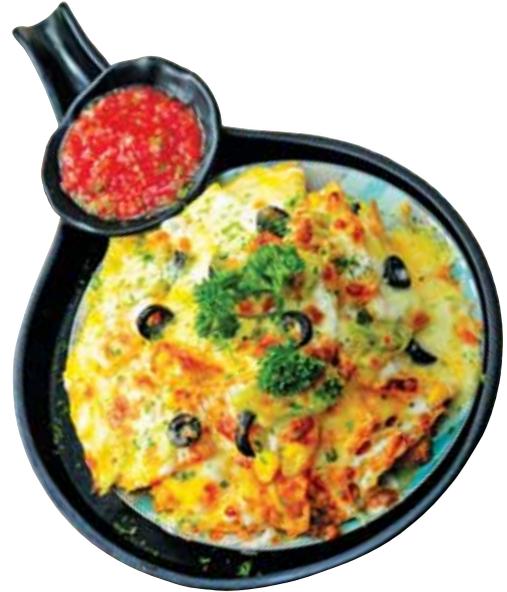
## NORTH DELHI

**A**round the sprawling North Campus of Delhi University is the residential cum commercial street called Hudson Lane, where students are clustering as part of a sub-culture, having abandoned the age-old Kamla Nagar area. Walking down the street is a string of eateries rife with pop culture references or themed around beaches and European getaways. The area is easily accessible from either the Vishwavidyalaya and the GTB Nagar metro stations.

**BIG YELLOW DOOR (BYD):** Now, this one has already franchised its operations, having two outlets in Hudson Lane alone and another one in Satya Niketan in south Delhi. It literally has a big yellow door that sort of swings you in with a Mediterranean brightness and a quirky mish-mash of motifs.

As we walk in, we're greeted by friendly staff who give us high chairs to sit. Like the Hudson Cafe, this one is very instagrammable and a great prop for any visual social media network preferred by millennials, who are the real targets of these cafes. Woodwork on each wall, textured tables and a frame with no image or glass on a wall partition set BYD apart.

The staff suggest their popular pizzas and pasta with white sauce but if you are in the mood for munchies, try baked chicken nachos with a glass of mojito. You may want to watch the cheese topping though, the secret of guilty indulgence. The hostess tells me that the owners are very passionate about their venture and in the initial days the entire family took care of the service themselves. "People still come back here to relive their college memories and for the friendly vibe," she tells me. The cooks even offer fusion experiments like chilli chicken spaghetti and butter chicken pasta. But then their popularity rests on the intensity of your tastebuds and your will to accept the authenticity of recipes or tweak it to your decidedly Indian flavour profile.



**BY THE BAY:** The latest addition to Hudson Lane, having started in June 2018, this cafe has already grabbed some attention for adding a paddle pool inside the premises. But access to the pool is not for stags. It is limited to couples and women, where people can soak their feet as they sip their drinks.

The place is designed like a shack in Goa and serves some seafood like crabs and lobsters on weekends apart from the daily menu of pizzas, shakes and desserts. It also offers Margaritas and cocktails in coconut shells and 1.5 litre buckets for those over the age of 25.

It can be a great romantic spot or a party spot for the young crowd. To change the mood throughout the day, the owners have put up a huge projector that runs visuals of the beach at different times of the day.

**QD's:** Started in 2010, this has survived in tumultuous times when every other joint seems to go under in a couple of years. It is still famous for its tandoori chicken momos. Once a rage, it still has fierce loyalists gushing over a platter of big spicy morsels with a soft chicken core, which can be good both as starters and a complete meal. The idea of coating the bland steamed outer wrap in tandoori masala is a kick that's hard to ignore. The interior attempts the youths cult look with the walls paying homage to pop culture or holding up a collage of posters of Hollywood movies like *Bourne Identity*, inspirational quotes and football stars like Cristiano Ronaldo and Lionel Messi. It has opened outlets in Laxmi Nagar, Lajpat Nagar and Satya Niketan as well.



**THE HUDSON CAFE:** Up and about since 2015, this one recreates a Parisian cafe in the middle of sweltering Delhi with white walls, classic posters, framed inspirational quotes, thoughtfully placed furniture and new age wall art. The cafe, with its roof full of mirrors in different shaped frames, graffiti of row houses and a map of the Pacific islands along with their fast service, will win your hearts. They're famous for their pastas, pizzas, wheat dimsums and Hudson Medley – a mix of vegetables with creamy tomato sauce and rice, the perfect comfort food.

Interestingly, we loved the *pao bhaji* too. This cafe is also reasonably priced as the Penne Alfredo and mojito set us back by around ₹400.



## SOUTH DELHI

In Satya Niketan, a market located opposite the Sri Venkateswara College in Dhaua Kuan, which is accessible through the Airport Metro or the Durgabai Deshmukh South Campus Metro Station on the Pink Line, the cool cafes are a welcome respite on a hot summer day.



**THE CONSTRUCTION CO:** Apparently, you can eat, not drink, your favourite milkshakes here. Essentially the creamy concoctions come tossed with cup-cakes making for explosive spoonfuls.

Owner Prateek Mehra says his USP has been turning a routine beverage into a main course, so much so that out-of-towners make sure that they don't miss this spot while touring Delhi. One of their shakes, called The Bisc Kiss, is loaded with calories and chocolate. Oreos, Kit Kat, whipped cream, brownie and red velvet pastry are

the main ingredients of the other scrumptious shakes on the menu.

The decor though is a bit grungy and industrial, mimicking a construction site with oil barrels, ropes and pipelines. "This was an overnight idea. I love everything rustic but also wanted to give it an elegant and modern look," says Mehra, who hopes to be second-time lucky after his last venture went "belly up." The young entrepreneur works with a passion. "The hospitality industry requires a lot of hard work. I work here at least 320 days a year full-time," he adds.



#### CAFETERIA AND CO:

This cafe is unusually well-lit, two-storeyed and full to the brim. Seems more like an art gallery with huge charcoal sketches adorning the white walls. You can get an intimate sitting space or a more communal one by sharing a tall table with high chairs there. The menu is a fusion of traditional Indian cuisine served with a twist. The chargrilled *achari* (pickled) mushroom, the smoked *rajma* and mint *galouti* are only some of the dishes to which they have given a spin. And they have great music.

For those moving to Delhi for higher education, one of the prime reasons to visit these cafes is the palpable energy in the environment and the need to be creative.



**2 BANDITS:** This is at the opposite end of the same market and offers alcohol as well. However, the establishment clearly mentions at the entry that booze is for those who are 25 years or older while hookahs are for 18 years and above. Groups of young students are seated on swings, drowning in fiery finger foods and conversations. They have interesting names for the food like the *Jahangiri chaat*, a *paneer* or chicken *chaat* served inside a poppadum shell, or satay Javanese, which is *paneer* or chicken marinated in spices and grilled to be served with peanut sauce.



# GULLY BOYS





CHAMPA GALI, DELHI'S NEW ECLECTIC HOTSPOT, HAS VIBES AND OFFERINGS THAT APPEAL TO THOSE WHO LIKE THE SLOWER PACE OF LIFE, DISCOVERS **SAIMI SATTAR**. AND IN A FIRST, YOUNG OWNERS OF THIS BOUTIQUE VILLAGE HAVE LAID DOWN A BRAVE RULEBOOK. NO ALCOHOL. IN EXCHANGE YOU CAN HOST ANY EVENT FOR FREE. PHOTOS BY **PANKAJ KUMAR**

**T**hough Google Map indicates that we have arrived, I am a bit flustered. The road is unpaved and uneven with gravel lining it. It seems to meander into nothing and I wonder if we are lost. My companion is convinced that we are. We drop navigation and ask a local, the best resource if you are ever exploring a new neighbourhood, of our coordinates. He nods his head, gestures towards a turn which was invisible to us till that time and says, "Champa Gali," adding helpfully, "You will have to leave your car here. Only pedestrians' way from this point." Definitely sounds furtive and cheesy.

We plough on and even though the sun is about to set, it is extremely hot. There is a stillness in the air that settles down quickly into a maze of alleys. Two restaurants come in sight, Pata Cafe, which from the imprints outside is clearly a Tibetan place, and Pho King, a pan Asian



restaurant, whose walls are plastered with yellow and green graffiti on one side bordering a lane. One more turn and we stray into a boho chic enclave around a curling lane, which is photogenic in a rustic sort of way. There are fairy lights, hanging plants, arty signages and a green canopy covering a part of it. There are unpolished wooden seats and tables strewn about where a couple sips what looks like a smoothie. The benches look inviting where one can curl up with some snacks to read a book undisturbed for hours and oblivious to the world. The loud honking of horns, blaring music and over-the-top conversations that so typify public spaces seem to be a part of another world. It's like suffusing yourself with an old world charm that's priceless and fiercely guarded about not letting it slip through and be preyed upon by urban chaos.

**D**elhi's new hipster hangout has the raw and unblemished feel that Hauz Khas Village or even Shahpur Jat might have once had. But Jiten Suchede, owner, Jugmug Thela, who was one of the first people to move into the space differs. A designer, who is also a hobby carpenter, Suchede moved here to set up his studio so that he could practise his carpentry skills without disturbing others or

getting distracted. "We just responded to the context of the environment. There was no attempt to replicate any place, whether it is Hauz Khas or Shahpur Jat," says Suchede and adds, "It was a collaborative effort to make sense of the place and encourage creative expressions."

Incidentally, the place was christened Champa Gali after Blue Tokai, a cafe, brought in a lot of *champa* plants. Old-timers recall that the land, whose postal address corresponds to Khasra number 258, was dotted with hen farms, cow sheds and furniture workshops. Says Raj Kumar, an employee at the eclectic People Tree store, "This was a hen farm before the store came up. We had a store at Hauz Khas Village but since the place has been overrun by cafes and is completely commercial now, our owner wanted to shift out. He felt that this place would be just right for the kind of clientele that we prefer and the mindful business we are into."

The place came up bit by bit. Jugmug Thela, which sits next to People Tree, was essentially a back kitchen for the pop-ups that the outlet organises. Says Suchede, "People landed up expecting a cafe and it was embarrassing. So we decided to open a small



window.” This has now expanded to accommodate an al fresco eatery.

Jugad, which has a store adjacent to Jugmug Thela, has an assortment of colourful bags, stationery, clothes, jewellery and more. Rachna Pradhan, who works with the organisation, says, “The owner, who is a friend, offered us this space and we liked its fluidity. Moreover, the kind of things that we do, which are hand-made, recycled or reused, appeals to a certain kind of people and there are plenty of them in this part of town.” The brand has been retailing from multi-brand stores for 15 years but this is where it seems to have found its feet.

For those who would prefer to spend a lazy evening hanging out with friends rather than indulging in shopping, there is the Morellos cafe which has an assortment of board games besides shakes and snacks. A blackboard outside proclaims a 15 per cent discount on food for all those who leave their electronic gadgets to catch up with friends. “That is something I do with my children as well,” says owner Shailesh Mehta with a laugh. He had dropped in for coffee at the nearby Blue Tokai and fell in love with the place. “It took me three months to convince the *tau* who owned a warehouse that had been shut for years to help me put it to good use,” he recalls. The place, which is known for its shakes, has



regulars from the nearby start-ups who stay here for hours together. To add to the hip ambience, there is colourful graffiti on the wall and Mehta says that it was done by a Jamia arts student who wanted to doodle on the wall. He is encouraging it as a free canvas of ideas, free of the clutter of opinions and engaging and interactive conversations.

The ambience is clearly a hit with like-minded owners. Jamyang Gyari, whose nephews run the Pata Cafe, zeroed in on this place as it was “peaceful and not so crowded.” The cafe offers Tibetan and most significantly, cuisine from the Himalayan region. “This was just land and we built upon it which took seven months,” she says. During the 20 odd days that the place has been up and running, both customers, who are familiar with the cuisine and the experimenters, who do not know much about it, have landed in search of something different.

What makes this slip of a village, which resolutely refuses to get an urban finish, an eclectic hangout is the frequency of cultural events and dialogues held here. There could be an *anjuman*, an open mic where people read their poetry, a salsa night where people who know

how to dance can display their talent, a personality development class or even a sale of recycled products. What’s interesting is that unlike other spaces, no money is charged from the people organising these events. “They get exposure and we get footfalls, so it helps both of us,” says Mehta. There are at least one or two events every month and in June they had the Jugmug Art & Culture Project’s Underground Lab Sounds, which was an exploration into Delhi’s underground subculture. It had three indie music producers playing a spectrum of original mixes ranging from lo-fi to hip-hop to techno.

Beyond culture, the owners of different outlets have also tried to make sure that the area remains clean, literally and metaphorically. “We do not want it to go down the Hauz Khas route and want it to be a safe place. So we have decided consciously not to serve alcohol. Even the residents of the area are in agreement on this point,” says Mehta. Vehicles are not allowed inside on the weekends to avoid over-crowding. Saturday and Sunday afternoons often see queues at the cafes. So what are you planning to do this weekend? A stroll through Champa Gali might just be up your alley.



# MORE REASONS FOR YOU TO SHOP AT DELHI AIRPORT



## TERMINAL 3, INTERNATIONAL

MUMBAI CENTRAL

PITAPIT

## TERMINAL 3, DOMESTIC

DILLI STREET



## TERMINAL 3, MEET & GREET

CENTRUM

# DELHI'S HALLYU

# WAVE



WHY HAVE KOREANS, PRIMARILY AN INSULAR PEOPLE, TAKEN ROOTS IN DELHI/NCR? **ASMITA SARKAR** ATTEMPTS SOME ANSWERS AS SHE GETS CAUGHT IN A SWIRL OF FOOD, PICKLES, K-POPS AND SHOWS



**F**or petite Eunae Cho, life was rather simple back in Korea, wrapping her being around chores and family. Till her husband came to Delhi as representative of a global major a few years ago, she didn't feel the breath of India, which is now palpable enough and which she firmly believes is a connect from past life. She now wants to settle down in Delhi for good. Unlike other Korean expats, who send their children to the American Embassy School and British School, she's sending her children to a public school because she wants them to learn Hindi and have Indian friends. She believes she has come into her own here. "Delhi is an international city and gives me access to different cultures, foods and travel options," she tells us.

It has, of course, helped that the Korean sub-culture has firmly entrenched itself not only in Delhi but in other metros of the country, their quirky, popular and stylish youth culture sitting easily on any city's demographics and celebrating the brighter side of life. However, it is trade that brought Koreans initially to India. With the entry of Korean companies like Hyundai, LG and Samsung, came businessmen and employees, of which there are around 4,000 in Delhi/NCR. While Delhiites took to the *kimchi* salad and the phones readily, what really did it was *Gangnam* rap, a funny dance move set to rhythmic music that became a cult anthem. Korean star Psy entered our homes even as he toppled UN chief Ban Ki-moon's global popularity as the world's most famous Korean. While K-pop is a phenomenon, Korean films and TV shows are becoming more and more popular among the mainstream, some of them being remade in Indian formats. If anybody has a pulse with what works with the masses, it is the Koreans as their soft culture diplomacy called Hallyu sweeps Asia.

So what has made Koreans, primarily an insular people, take roots in Delhi/NCR? "Most Korean expats are businessmen. While middle-aged employees of

multinationals find it easy to adjust to India, which reminds them of an older Korea, the youngsters find it hard because of the differences in language and food. But then there are shared traditions, like the gestural one of the young touching the feet of elders," says Kim Kum-Pyoung, director of Korean Cultural Centre India (KCCI). Golf is another reason, the turf resorts boasting huge numbers of Korean corporate executives among their clientele.

This community prefers living in South Delhi — for example Vasant Vihar, Defence Colony, Vasant Kunj, Green Park and Gurugram — from where international schools and stores that stock Korean food are easily accessible. Then there's the language barrier. Even Eunae, who loves things Indian, finds Hindi communication difficult. "I have some difficulty while shopping and getting repairs and odd job works done. Which is why I want my children to learn the local language."

KCCI has been trying to generate a camaraderie between Koreans and Indians. As part of a familiarisation exercise, they organise the Korean New Year (Seollal) and Thanksgiving (Chuseok) celebrations. Sang Hoon Lee, the 30-year-old owner of a Korean eatery Kori's, has been in Delhi since 2012. He is another votary of India, thinking it has great potential though the ease of doing business, according to him, has yet to become relevant on the ground. Some Koreans believe that Indians are much more open, willing, welcoming and less stressed compared to them. "My biggest pleasure of living in India is travelling across the country," says Eunae.

## FOOD DIPLOMATS

Currently, Kori's restaurant has garnered attention from both international and Indian foodies. And if you have graduated beyond *kimchi*, then there are other restaurants in Paharganj, Majnu ka Tilla, Green Park, Mukherjee Nagar and Gurugram. Though there is a *kimchi* museum in Seoul, there are some comfort food options here, too, in *Bibimbap*, a bowl of warm white rice topped with seasoned spinach, red chilli paste and soy sauce, *Ramyeon*, noodles with vegetables and meat, and *Kimpab*, rolled in gim-dried sheets of laver seaweed and served in bite-sized slices like sushi. They also have Japanese style bento boxes and score with their more spiced up versions. Many budget Korean restaurants source their ingredients locally but the products, they believe, are not as good as the ones found in Korea. However, importing ingredients is not an option because of prices. For ingredients, they frequent shops at INA market, Safdarjang Enclave and Gurugram.

"Ten years ago, no one knew what Korean food was," says Kim Jin Bum, who came to India as a student 11 years ago and is today the owner of Gung the Palace, a popular Korean restaurant in Gurugram's Sector 29. He offers a food experiential with 10 private rooms, named after the "Ten Symbols of Longevity," a central part of traditional Korean paintings. Each of



these rooms is on an elevated platform and customers have to remove their shoes before entering. Once inside, they seat themselves on one of the cushions on the floor and await their meals on the low table before them. While initially the cultural appeal was limited to just Koreans and some Japanese, 50 per cent of his

clientele is Indian today. "Indians' interest in Korean food is nothing compared to Korean interest in Indian food. More than a hundred of expensive and decent Indian restaurants are running in Korea. Indian movies are a big hit," says Kum-Pyoung, who hopes that more Korean restaurants open in Delhi soon.

It is over food at the KCCI cafeteria that multiple cultures spontaneously meet and resolve pre-conceived opinions against each other. Cultural classes at the centre also facilitate person-to-person exchanges through painting, flower arrangements and taekwondo.

PHOTOS: PANKAJ KUMAR





## K-POP CRAZE

This is the greatest youth festival there is and though Korean pop music has swamped Japan, China and Singapore, it is rapidly gathering fans in India, who relate to the peppy beat, the avant garde fashion sensibilities of its stars and most importantly, their ability to make everything silly and nonsensical look good. The words might be unintelligible to many but the hysteria that K-Pop ignites has to be witnessed to be believed. The 2018 Changwon K-Pop World Festival in Delhi drew many local participants. As a genre of music, it is slowly gaining popularity in India but given the language restriction, it has a niche fan base compared to Hindi and English pop music.

K-Pop involves a variety of audio-visual elements and generally covers the spectrum of dance-pop, pop ballad, electronic, rock, hip-hop and R&B. In 2015, K-pop bands had visited India for filming a documentary — EXO's Suho, Super Junior's Kyuhyun, CNBLUE's Jonghyun, INFINITE Sunggyu, SHINee's Minho and Changmin. Bands like IMFACT, BESTie and 100 Per Cent have also performed here.

Monami Gogoi, a 28-year-old media professional who loves EXO's Baekhyun, even travelled to Singapore for the band's performance in March 2018. She called

the event "epic", which made it hard to face the banality of her everyday reality.

"K-pop as a form of entertainment is a honeycomb maze designed in a way to keep fans hooked forever. Groups form strong bonds with their fans, the members interact over SNS, at concerts like they are part of one big family. Unlike music bands in the West, which are usually formed by friends coming together, in K-pop the bands are assembled together by a company, pretty much like the way One Direction was formed. Members are scouted at a young age and they undergo rigorous training for years before they are able to debut as a group. Hence, their life stories are inspiring. Moreover, it introduced me to a fandom universe where you meet like-minded people. It's a unique form of community and there is a sense of belonging," says Gogoi.

Meanwhile, most Delhiites are logging on to Korean shows online. "For most people I know, who lead very depressing lives, watching drama is easier than reading a book. English shows can be heavy and Hindi series can go on forever. So, a Korean drama is sort of a substitute for reading Mill and Boons," says Ira Pundir, a 27-year-old professional. If pop culture escapism was about looking West, Korea is slowly and steadily turning us to the east. Through its many conveniences and devices.



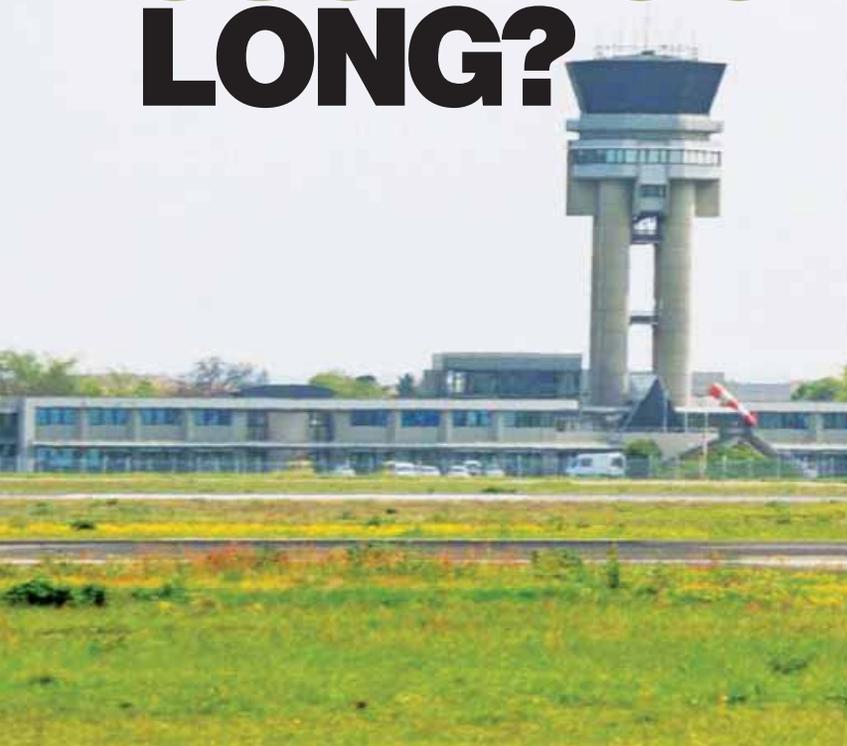


AIRLINES SEEM TO BE IN A 'WHOSE IS LONGER' COMPETITION WHEN IT COMES TO ULTRA LONG HAUL FLIGHTS, SAYS KUSHAN MITRA



# ARE EPIC AIR JOURNEYS JUST TOO LONG?

**S**ingapore Airlines has decided to restart its epic 19-hour flight between Singapore and Newark Airport in the New York City area. This flight, which will cover 15,300 km, eclipses the 17-hour 14,500 km flight that Qatar Airways currently operates between Doha and Auckland, New Zealand. This is, however, not the first time that Singapore Airlines has operated on this route. It operated the same service for a few years until 2013 using an Airbus A340-500 initially in a Business Class only layout, later adding Economy Class seats as well. This time round, Singapore Airlines will use the new Airbus A350-900 Ultra Long Range (ULR) aircraft that has only two engines instead of the Airbus A340's four. In fact, it was the high cost of fuel that made Singapore Airlines stop the service initially. The more fuel-efficient Rolls Royce Trent XWB engines on the new plane will keep the costs down. However, Singapore Airlines is not cramming passengers in this plane, operating



this variant with just 161 seats instead of the usual 253 seats on the A350 they use on other routes, as it has done away with Economy Class and configured the aircraft with Business and Premium Economy Classes only.

But is 19-hours stuck inside a thin metal tube, well, in the case of the A350 a carbon-fibre reinforced plastic tube, a bit much? That is the call passengers will have to take. Does it make more sense to fly directly between two cities that are global financial hubs in this case than taking a stopover? Currently, Singapore Airlines flies into

New York via Germany's Frankfurt airport. The quickest service between the two cities would take around 21-and-a-half hours with a stop in Hong Kong. That too involves a 16-hour flight over the Pacific Ocean, not all that much less than a 19-hour flight.

Indeed, a whole new generation of aircraft, starting with the Airbus A340 and Boeing 777, began a new era of very long haul flights. These planes as well as modern navigational aids that allowed flying over the Arctic, almost over the North Pole, made possible hitherto unheard of flights such as direct from India to the United



Airbus A350



Airbus A340



Boeing 777-200LR

States possible. Today, Air India and United Airlines both use Boeing 777 aircraft to fly non-stop between India and the US; Air India uses a Boeing 777-200LR to operate a 12,400 km flight between Delhi and San Francisco. Thirty years ago, before the Boeing 747-400 took to the skies, flying between these two cities would take at least three stopovers, often four and could mean almost two whole days of travel instead of 14 hours in one plane right now.

Anybody who has taken a connecting flight through a mega-hub airport such as Dubai International, London Heathrow or Frankfurt Germany, knows the rigmarole and headache of trying to connect from one flight to another complete with going through security, finding gates or in the case of delayed flights or worse, weather

delays and cancellations during the European winter, finding yourself in a strange country with few funds and no visa to enter. While airlines are bound to provide some relief to passengers under new legislation in Europe and America, they can and do get away with “acts of God,” which is an euphemism for bad weather. At London Heathrow, for example, it is joked that even a flake of snow can shut the airport down.

But this writer, having taken some ultra long-haul flights himself, knows how terribly disconcerting such flights can be. Flying on Emirates Airline between Dubai and Los Angeles is a 16-hour 13,400 km journey, the longest flight operated on the massive A380 Superjumbo. Even in Business Class with a fancy bar and lounge at the back of the upper deck of the plane, there is this sensation of being trapped and after all, how many movies can one possibly watch and how many hours can you sleep? Even in a plane as spacious as the A380, being stuck in the Economy Class for that period of time would not be something to look forward to.

Returning from that visit to the United States from Seattle, this writer snoozed away for seven hours only to wake up and discover there were six more hours of flying time still to go. Six hours is the amount of time it takes to fly between Delhi and Istanbul, for example. Of course, if





Boeing 747-400

you are a smoker in today's day of militant anti-smoking campaigns, spending over half a day in the air can be terrible. Not that a stopover helps. Heathrow Airport, among others, has banned smoking on its premises. And then, even if you are not a smoker, there are the associated health risks of such long haul flights, deep vein thrombosis (DVT) and other problems associated with the thinner air inside an aircraft, let alone the claustrophobia of a flight. But flying is still the safest mode of transport on a per-km basis. I mean, would you rather drive between India and Europe?

That said, direct flights no matter how long, are better, and the technology available to us today makes them possible. The next generation of planes, such as the Boeing 777X and later versions of the A350 due to enter service by late-2019 or early-2020, will make the Holy Grail of flying possible, a non-stop flight between Sydney and London. Imagine that. A century ago, ships used to take four weeks between the two cities (Southampton, rather) and the first scheduled Imperial Airways, the precursor to today's British Airways, flights between London and Brisbane, the aviation hub of Australia, back then took 25 days to make it on this route (we have used the modern names of cities): London — Paris — Rome — Brindisi — Athens — Cairo — Gaza — Baghdad — Basra — Bahrain — Sharjah —

Gwadar — Karachi — Jodhpur — Delhi — Kanpur — Allahabad — Kolkata — Sittwe — Yangon — Bangkok — Penang — Singapore — Jakarta — Surabaya — Rambang — Kupang — Darwin — Cloncurry — Longreach — Brisbane with a few other unnamed stops along the way for fuel. In many of these cities, the aircraft made a night-halt as flying in the dark was then considered unsafe as pilots needed to rely on traditional magnetic compasses and visual landmarks as their only navigational tools.

When you think of a flight like that, in old, unpressurised and noisy piston-engined planes that were patently unsafe, you would be glad about modern aviation. It is remarkable that it is only 115 years since we first took to the skies in powered flight, just 60-odd years since the first jet-powered planes took to the skies and about 30 years since the first really long-range plane, the Boeing 747-400 started service. Modern aircraft have made the impossible seem possible and are making routes possible that earlier we could never imagine. So what if you are stuck in a middle economy seat for 19 hours with strangers all around you? Just remember how it was like back in the day and you'd be glad that there is a big screen in front of you and maybe even internet access. The times, they certainly have changed.



Boeing 777X

# The Web of bondage

NO MATTER HOW MUCH YOU  
FEED INTO LOCAL GOSSIP  
OR SCIENTIFIC KNOWLEDGE  
OR SO-CALLED SPIRITUAL  
WISDOM, IT IS INCAPABLE OF  
LIBERATING YOU





SADHGURU  
Isha Foundation

**T**he nature of the mind is always to accumulate. When it is gross, it wants to accumulate things. When it becomes a little more evolved, it wants to gather knowledge. When emotion becomes dominant, it wants to assemble people, but its basic nature is that it wants to accumulate. When a person starts thinking or believing that he is on a spiritual path, then his mind starts collecting the so-called spiritual wisdom. If you are living with a guru and just start gathering his words, your life will be more wasteful than the ant that gathers food for the winter or rainy season. But whether it is food or things or people or knowledge or wisdom — it does not matter what you accumulate. When there is a need to gather, it means that there is an insufficiency. This feeling of being insufficient has entered into your unbounded being only because somewhere you got identified with limited things that you are not.

If one brings sufficient awareness and above all a constant practice of *sadhana* into one's life, the vessel (self) slowly becomes totally empty. Awareness empties the vessel. *Sadhana* cleanses the vessel. When these two aspects — awareness and *sadhana* — are sustained for a sufficiently long period, then your vessel becomes empty. Only when this emptiness arises, grace descends upon you. Without grace nobody really gets anywhere.

If you do not experience the grace, if you do not make yourself receptive to the grace, if you do not empty yourself in order to bear the grace, then you would have to pursue the spiritual

**SOMEHOW, THIS WHOLE ATTITUDE HAS COME INTO YOU; THAT YOU MUST GATHER AS MUCH AS YOU CAN, WHEREVER YOU GO. THE ONE BASIC CULPRIT HAS BEEN YOUR EDUCATION. IT ALWAYS TAUGHT YOU SYSTEMATIC METHODS OF GATHERING AS MUCH AS YOU CAN. WITH THIS GATHERING YOU CAN MAKE A LIVING. WITH THIS GATHERING, YOU CAN ENHANCE THE PHYSICAL QUALITY OF LIFE AROUND YOU TO SOME EXTENT. BUT LIBERATION NEEDS SADHANA**

path for many lifetimes. But if you become empty enough for grace to descend, then the ultimate nature is not far away. It is here to be experienced. It is here to be realised. It is going beyond all dimensions of existence into the exalted state. It is not tomorrow, not another lifetime. It becomes a living reality.

Somehow, this whole attitude has come into you; that you must gather as much as you can, wherever you go. The one basic culprit has been your education. It always taught you systematic methods of gathering as much as you can. With this gathering you can make a living. With this gathering, you can enhance the physical quality of life around you to some extent. But no matter how much you gather — whether it is local gossip in your mind or scientific knowledge or so-called spiritual wisdom — it is incapable of liberating you. It is incapable of taking you even an inch closer to the ultimate nature than where you are right now. To bring the necessary awareness and to constantly cleanse your vessel, it requires *sadhana* or inner work. There is really no substitute for this.

**T**he web of bondage is constantly being created only by the way we think and feel. What we refer to as awareness is nothing more than a distance between all that you think or feel and yourself. What we refer to as *sadhana* is an opportunity to raise your energies so that you can tide over these limitations or these mechanisms through which you have entangled yourself to your thought and emotion.

— *The author is a yogi, mystic, visionary and bestselling author*



**BHARAT**thakur  
is a yoga guru and  
founder of Artistic  
Yoga

# NEW MEANING OF BP: BREATH, PRANAYAM



WHEN BLOOD PRESSURE GOES UP AND STAYS HIGH, IT NEEDS TO BE CONTROLLED. YOGA IS THE BEST WAY FORWARD IN BRINGING BALANCE TO THE BODY, MIND AND SOUL

**S**tatistics show that high blood pressure is a growing problem globally. In India, 21-27 per cent of the population suffers elevated levels. We still don't know what causes it but lifestyle, genetics, stress, excess weight, age, not enough physical activity and even environmental factors can be triggers. High blood pressure is a health risk as unchecked, it can lead to heart attacks, strokes, kidney and other health problems. It's important to understand what it is and how best to bring it under control.

When your heart beats, it creates pressure to pump blood to the body. This pressure is measured using two numbers, the normal being 120/80. The first (systolic) indicates the pressure in your blood vessels when your heart beats. The second number (diastolic) is the pressure in your blood vessels when your heart rests between beats. Though 120/80 is considered normal, it fluctuates through the day. When blood pressure goes up and stays high, it needs to be controlled. The usual treatment involves life-long medication and lifestyle changes.

Clinical research shows that yoga, done regularly, can help lower blood pressure as it is a mind-body science that works on every level of a human being. It helps restore balance between the body and mind and helps the body's systems (endocrinal, blood circulation, digestive, nervous) normalise and work at an optimum level. Vigorous exercise can raise blood pressure but a gentle yoga practice is ideal. Loosening up routines and holding *asanas* (postures) do not stress the body. When done with mindfulness and attention on your breath, *asanas* re-balance and stabilise the autonomic nervous system, resulting in blood pressure being regulated. Certain *asana* positions that are supine like *Shavasana* (lying corpse-like), sitting like *Padmasana* (lotus pose), select inverted postures — for example *Halasana* (plough) and particularly forward bends like *Paschimottanasana* — relax the sensory organs and the sympathetic, parasympathetic and nervous systems.

Recent studies have also shown that both *pranayama* (breathing) techniques and *yoga nidra* (relaxation), when done regularly, have a positive effect on blood pressure. In *pranayama*, controlled and conscious breathing reduces the amount of the stress hormone, cortisol, in the body, heart rate and blood pressure. *Yoga nidra* can significantly reduce the resting pulse rate, systolic, diastolic and mean arterial blood pressure.

There are some dos and don'ts you need to follow. It's important at the beginning to be taught by an experienced yoga teacher, who will give you suitable exercises and make sure you are doing them correctly.



**YOGA NIDRA [AVOID FALLING ASLEEP]**

- ❑ Lie flat on your back with your legs slightly apart
- ❑ Arms are relaxed by your sides, a little away from the body with your palms facing up
- ❑ Close your eyes, breathe in, feeling the stomach rise and the chest expand
- ❑ Breathe out, letting the chest and stomach fall and relaxing the body
- ❑ There are 16 vital points in the body that can relax you if you concentrate on them

- ❑ Relax your toes, ankles, calves, knees, thighs, abdomen, chest, shoulders, elbows, wrists, fingertips, neck, chin, lips, nostrils and the forehead
- ❑ From the forehead, reverse the cycle
- ❑ Breathe in, feel the oxygen flow through your body, breathing out feel your whole body relax
- ❑ Gently open your eyes, stretch and sit up

**BENEFITS:**

- ❑ Relaxes the entire body and mind, reducing physical and mental tension
- ❑ Develops awareness of the body and mind
- ❑ Helps reduce blood pressure



**SHEETALI PRANAYAMA**

- ❑ Roll your tongue as shown
- ❑ Slowly inhale to a count of five through the passage formed by the tongue
- ❑ Exhale through the nostrils to a count of 10
- ❑ Let your breathing become slower and longer
- ❑ Repeat 10-15 times

**BENEFITS:**

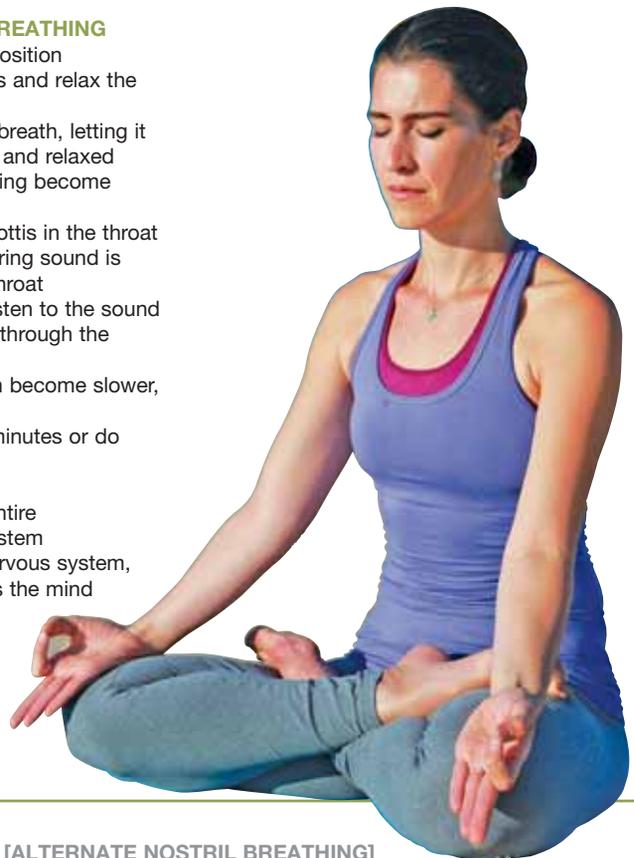
- ❑ Cools the body by lowering the temperature
- ❑ Reduces anxiety and stress by prompting the release of anti-stress hormones

**UJJAIYI BREATHING**

- ❑ Resume start position
- ❑ Close your eyes and relax the body
- ❑ Focus on your breath, letting it become rhythmic and relaxed
- ❑ Let your breathing become slower
- ❑ Contract the glottis in the throat so that a soft snoring sound is produced in the throat
- ❑ Concentrate, listen to the sound of your breathing through the throat
- ❑ Let each breath become slower, longer
- ❑ Practise for 5 minutes or do 10-20 rounds

**BENEFITS:**

- ❑ Balances the entire cardiovascular system
- ❑ Soothes the nervous system, calms and relaxes the mind



**ANULOMA VILOMA**

**[ALTERNATE NOSTRIL BREATHING]**

- ❑ Keep the left hand on your left knee
- ❑ Bend forefinger and middle finger of your right hand
- ❑ Place thumb between eyebrows, press ring finger on right nostril
- ❑ Breathe in through left nostril
- ❑ Reverse positions. Place ring finger between eyebrows, press left nostril with thumb. Exhale through right nostril

- ❑ Now inhale through right nostril to a count of five
- ❑ Reverse position of fingers as in step 3, exhale through right nostril to count of 10
- ❑ Repeat 10-12 times

**BENEFITS:**

- ❑ Increases the supply of oxygen to the blood and purifies it by expelling toxins
- ❑ Lowers stress and anxiety
- ❑ Revitalises the mind and body



**HARDER,  
BETTER,  
FASTER,  
STRONGER**



THE REFRESH OF THE MERCEDES-BENZ C-CLASS HAS A LITTLE MORE OF EVERYTHING, MAKING IT BETTER THAN THE SUM OF ITS PARTS



**KUSHANmitra**  
*Auto & tech expert*

**THE AMG C43  
ACROSS ITS  
BODY SHAPES  
GETS TWIN  
DOUBLE-BARREL  
EXHAUSTS AND  
LOVELY 20-INCH  
MATT-FINISHED  
WHEELS AS WELL  
AS A UNIQUE  
GRILL**

**D**riving the 2018 Mercedes-Benz C-Class down the lovely roads of the Mosel Valley in western Germany, you get a sense that this car is ever so slightly improved over its earlier iteration. To be sure, initially I was driving the updated C43 AMG Cabriolet, but even that car is slightly better. However, before we head into the nitty-gritty of the driving dynamics and performance, a bit about the interiors and exteriors of the updated car.

From the outside, the changes are a bit more subtle, depending on the range you buy the car in. There is a new multi-faceted LED cluster option, but the “Ultra Beam” option also remains, which can throw a beam of light up to 650 metres, the maximum permissible limit in most countries. Up close and personal, you can see the amount of engineering that has gone into the headlights, it is quite remarkable to experience that. The tail light cluster also gets a refresh, with a new “C” design. While in many countries, the basic option car is available with standard halogen headlights, that is unlikely to come to India.

The other noticeable change are some nicer wheel options. The aluminum and piano-black 18-inch wheels are very smart, but again, specific options such as wheels and

lights are configured for the local market, so it remains to be seen how Mercedes-Benz India configures the car. The AMG C43 across its body shapes gets twin double-barrel exhausts and lovely 20-inch matt-finished wheels as well as a unique grill.

**I**n the inside, the change is very obvious when you get behind the wheel. The C-Class also acquires the same multi-function steering wheel that the S-Class and E-Class have. A 12-inch digital display, which can be configured in a multitude of ways, but these displays are differently styled on regular cars and on the AMG range.

The C-Class variants I drove in Europe, which were the C200, C300 and C43, all came with fully-featured radar equipped adaptive cruise control, which adjusts speeds according to the vehicles in front of you and lane-assist. This allowed me to drive the cars completely with a couple of fingers on my left hand just to adjust speed on the cruise control and distance the car should maintain from the car on front. The lane assist kept the car inside the lane and in situations where there was no lane markings, the system sends either an aural warning that it has disengaged or follows the car in front in case there is one to follow. Mercedes-Benz India is unsure whether these features will come on the India spec

C-Class because while S-Class has them the E-Class does not and of course, that is an issue. Anyway, this deserves a column in itself because these features will become standard even in more affordable cars within a few years.

Mercedes has made modifications to the engine and electrical system; they have for example in the petrol engine OM654 moved to steel pistons from aluminum in the earlier engines. While that seems counterintuitive, the way the pistons have been shaped and through advanced design, they make the car more efficient. The 48-volt lithium-ion battery system too provides up to 14hp more power in the car, not to the top-end but it fills in the gaps at the bottom and mid-range of the engine as well as when you shift gears. Sure, on the AMG you can clearly make out the engine note and gear changes, they are completely seamless. If you were not looking at the instrument cluster or changing gears with the paddle shifters, you would have no clue you have changed gears.

**T**he new petrol engine is available in 1.5 and 2.0 litre variants, the C200 has the smaller engine with an output of 184 horsepower. The C300, which is unlikely to come to India, has 258 horsepower and the C43 AMG, which as a



twin-turbo V6 has 390 horsepower, 23 more than earlier. There will also be a C220d and C300d with diesel power with 194 horsepower and 245 horsepower respectively. Unfortunately I didn't get my hands on a diesel properly but the interior trims will be similar to the cars we drove. The C43 AMG, on the other hand, will likely come in different body styles, not just the current sedan but also likely a coupe and a Cabriolet with all featuring Mercedes' 4Matic all-wheel drive system.

**P**ersonally, while the C43 AMG was a load of fun with its manic acceleration (you can somehow feel that extra 23 horsepower) and beautiful handling, it isn't what one would call playful even in 'Sport+' mode as I found out on the twisty German B-roads. This is not a criticism of the car, it is just that the car is not as manic as previous generation Mercs. Sure you can throw it into a



**MERCEDES-AMG  
C 43 4MATIC CABRIOLET**

**ENGINE**  
3.0-LITRE V6 WITH TWO  
TURBOCHARGERS

**DISPLACEMENT**  
2996 CC

**OUTPUT** 287 KW (390 HP) AT  
6100 RPM

**PEAK TORQUE**  
520 NM AT 2500-5000 RPM

**DRIVE SYSTEM** AMG  
**PERFORMANCE**  
4MATIC ALLWHEEL

**DRIVE WITH REAR-BIASED  
TORQUE DISTRIBUTION**

**TRANSMISSION** AMG  
**SPEEDSHIFT**  
TCT 9G

**FUEL CONSUMPTION,  
COMBINED**  
9.8-9.5 L/100 KM\*

**COMBINED CO2 EMISSIONS**  
223-218 G/KM

**ACCELERATION**  
0-100 KM/H 4.8 S

**TOP SPEED**  
250 KM/H\*\* 250 KM/H\*\*

\*THE STATED FIGURES WERE DETERMINED  
IN ACCORDANCE WITH THE PRESCRIBED  
MEASURING METHOD

\*\*ELECTRONICALLY LIMITED

corner but it still has insane amounts of grip and sort of chides you for being an idiot. That is the essence of the car, it is idiot proof. And fast. Very fast and gets fast very quickly. And the best part of driving in Germany are those unrestricted Autobahns without any speed limits. One moved from an area of roadworks with a limit of 50 to an unrestricted stretch. And these aren't eight-lane mega-highways, these are just four-lane dual-carriageways. This is because people on their roads are not morons like we have here who destroy public property and park in the middle of highways.

**Y**ou can drive fast in Germany because they follow rules and are not selfish people. And I went fast, maxing the car out at its restricted top-spec of 250 kmph.

The car is restricted since above that speed, German law mandates much bigger and more expensive brakes but cars like the Mercedes-Benz AMG GT can drive at top-speed perfectly legally in Germany. And then there was the fact I chose the Cabriolet, but that was more because the weather demanded that we put the roof down. Just note that if you floor a Cabriolet with the roof down, it is horribly loud. Also please respect speed limits no matter where you are.

That said, I really enjoyed the C300. It isn't bonkers because it doesn't have the aerodynamic modifications and the massive turbochargers of the AMG but it is pleasant to drive, with more than enough power not just to deal with the Autobahns but also the smaller roads. It is far softer in terms of suspension, thanks to its air suspension, feels more luxurious inside with lovely leather seats and inserts.

The C-Class is a major product for Mercedes-Benz India and the refresh will easily make it the leader of the pack. Pricing is unlikely to change from the current model and this car should go on sale within the next couple of months.



WHAT'S MONSOON WITHOUT SOME CRISPY AND SAVOURY SNACKS? HERE ARE SOME TO TANTALISE YOUR TASTE BUDS

# SIZZLERS IN THE RAIN

**A** steaming hot cup of ginger tea, a good book and crispy snacks to munch along, maybe with a relish of chutney — what more do you need while watching the gentle pitter patter of the rain sitting on the swing on your balcony? After the light and hydrating food of summer, the season's showers give us the very reason to return to our original sin, that of indulgence. *Hakims* and *ayurveds* would tell you that spiced up food acts as a curative, decimating water-borne bacteria. As for us, all the food logic does is save us a guilt trip. Here are recommendations from topline chefs for making your own luscious bites.

HYATT REGENCY

### SAVOURY CREPES WITH TOMATO AND PEANUT CHUTNEY

**INGREDIENTS:** Peanut flour 57 gm; Chickpea flour 92 gm; Salt 10 gm; Carrom seeds 2 gm; Cayenne 0.50 gm; Water 360 ml; Jalapenos, seeded and minced 2; Chopped cilantro 28 gm; Canola oil 15 ml

**METHOD:** Whisk the flour, salt, carom and cayenne together in a medium bowl. Whisk in the water (it should look like a thin pancake consistency) and set the batter aside for 30 minutes. Working quickly, pour 60 ml of the batter onto the centre of a hot, lightly greased skillet and spread it into a large and thin circle with the back of the measuring cup or the back of spoon (work quickly, as the batter cooks fast). Drizzle 1.25 ml of the oil over the top of the crepe. Cook the underside of the crepe until it is browned, about 1 to 1½ minutes. Flip it and cook the other side until dry, about 30 seconds. Serve with a generous scoop of chutney and eat while hot.

### THE IMPERIAL



#### PERI-PERI & PANKO CRUMBED PRAWNS

**INGREDIENTS:** Peri-peri chilli powder 10 gm; Panko crumbs 50 gm; Salt to taste; Lemon juice 1; Prawns 8; Refined flour 30 gm; Egg (optional) 1; Refined oil to deep fry; Chopped coriander 10 gm

**METHOD:** Clean and devein the prawns. Marinate prawns with salt, lemon juice and peri-peri chilli powder. Add salt and lemon juice. Make a batter with egg and flour. Now dip the marinated prawns in the batter and crumb with panko. Deep-fry in medium heated oil till it turns to golden brown in colour and is cooked well from inside. Garnish with chopped coriander and serve with lemon wedges.

JAYPEE GREENS GOLF &amp; SPA RESORT



#### MIX LENTIL DUMPLINGS

**INGREDIENTS:** Chana lentil 50 gm; Arhar lentil 25 gm; Red lentil 25 gm; Red chillies 5 gm; Salt to taste; Roasted cumin powder 3 gm; Chopped cilantro 5 gm; Chopped onion 15 gm; Olive oil 50 gm; Semolina 100 gm

#### METHOD:

□ Mix all the lentils and boil together till half cooked. Put olive oil in a pan, sauté onion then add boiled lentils and all the above spices; cook well. Grind the mixture and make a thick mixture. Add fresh cilantro. Make round-shaped dumplings. Wrap them in semolina. Deep fry till golden brown in color.

□ Serve with spicy tomato sauce.



### CRISPY RICE KEBAB

#### INGREDIENTS:

Rice, cooked 1 cup;  
Potato, boiled ½ cup;  
Olive oil 1 tbsp;  
Ginger, chop ½ tsp;  
Onion, chop 1 tbsp;  
Achar masala ½ tsp;  
Mint leaves chopped ¼ tbsp;  
Coriander leaves,  
chopped ½ tbsp; Salt to taste

**METHOD:** Boil the rice and potato and allow to cool (you can also use the rice leftovers of last night). Heat oil in a pan and sauté ginger and onion, add the boiled rice and potato and sauté. Mix pickle masala, toss the mixture and adjust the seasoning. Remove from flame and add mint and coriander leaves. Allow to cool and shape the mixture in shape of flattened balls. Shallow fry over medium heat till the sides become crispy and serve hot with tamarind chutney.

### AKURI ON TOAST

**INGREDIENTS:** White bread slice 8; Butter 200 gm; Ginger 10 gm; Onion 50 gm; Green chillies 10 gm; Tomatoes 50 gm; Eggs 8; Cooking cream 50 ml; Cumin powder 5g m; Salt to taste; Black pepper 5 gm; Sugar 10 gm; White vinegar 5ml; Turmeric powder 5 gm; Tomato 200 gm; Chilli paste 10 gm; Cinnamon 2 gm; Bay leaves 2; Fresh coriander 10 gm

#### METHOD:

☐ Heat the butter in a pan over medium flame. Add chopped onions. Cook till they start changing the colour. Once the onion is lightly fried, add turmeric powder, cumin powder, chopped ginger, chopped green chilli, chopped tomato and fry for two minutes.  
☐ Now add whisked eggs into the mix while stirring continuously till it gets properly cooked. Season with salt and pepper. Add chopped fresh coriander and cooking cream.

#### CHUTNEY:

☐ Blanch tomatoes, deseed, remove the skin and chop. Heat butter in a pan and add bay leaves and cinnamon sticks. Sauté onion and garlic, add chopped tomatoes and cook for two minutes. Add sugar, salt, vinegar, black pepper and chilli paste. Cook it for five minutes.  
☐ Cut small pieces of breads with the help of a cutter and shallow fry with clarified butter. Plate the breads pieces in a serving plate and spread with tomato chutney. Top with *akuri*. Garnish with coriander sprigs.



**YOUR KIDS  
MISS YOU WHEN  
YOU ARE AWAY.  
GIFT THEM A SMILE.**



  
**SHOP  
AT DELHI  
AIRPORT**  
**GREAT VARIETY  
GREAT PRICES**

THE EFFECT OF TECHNOLOGY IS ALL PERVERSIVE — FROM BEING A FASHION ITEM TO BEING USED FOR PLANNING YOUR VACATIONS OR MEETING YOUR FITNESS GOALS — ITS USES ARE SEEMINGLY ENDLESS, SAYS **NITESH JIDANI**



**HERO LECTRO**  
Some extra miles are always a good thing when you are trying to reach your fitness goals. Hero Cycles has delivered a range of eco-friendly bikes, Lectro, which are supposedly most convenient way to commute everyday easily. The Electrically Pedal-Assisted Cycle (EPAC) achieves 30 km to 40 km per charge with Lithium-ion battery which helps you take up the healthy hobby of cycling. It can also be a regular and easy mode of transport. Price starting at ₹44,900 and available in offline stores.



**PORTRONICS MBELL**

Imagine not getting up to answer the door when you are watching your favourite football match this summer at home. Sounds like bliss, no? Portronics has launched an intelligent home security solution, mBell, which is a smart re-chargeable doorbell that connects to your home Wi-Fi network and allows the user to see and speak with the person outside. All you have to do is install the free WeHome app on your smartphone and the user can stay connected to it from anywhere around the world. Priced at ₹10,999 and is available on Amazon.in and Flipkart.com.



**FITBIT VERSA**

The summer has been harsh and hitting the gym was tough during the last few months. But the sunny days are up and Fitness Trackers are the best option to get back into shape and stay updated on your progress. With upto four days of battery life and a capacity to hold 300+ songs, FitBit Versa is the perfect one to keep you entertained during your workout. Priced at ₹20,000, it is available on Amazon.in and Offline stores.

**SONY WI-C300 WIRELESS IN-EAR HEADPHONES**

When it comes to sound, we all know who is the master. As wireless headphones are slowly becoming universal, Sony has delivered WI-C300 which fits securely and comfortably, sounds undoubtedly good for a modestly priced Bluetooth headphone and has a single-touch access for Google Voice Assistant which makes it a smart headphone. Priced at ₹3,390 and is available on Flipkart.com, Amazon.in and offline stores.





## GOPRO HERO 6

For those who love adventure sports and want to record every bit of their activity, Hero 6 is the perfect fit. Be it taking the rapids of river Ganga head-on in Rishikesh or sailing on the beautiful beaches of Goa, most of us have satisfied our adrenaline rush with these sports and those who haven't are definitely craving for their turn. Hero 6 might be one of the most expensive members of the GoPro family, but it is definitely worth the price with slo-mo 4K recording and image stabilisation feature. Priced at ₹45,000, it is available on Flipkart.com & Amazon.in.

## OPPO FIND X

All smartphone brands are going head-to-head to give an all-screen experience. But Oppo has managed to do it in no time and is set to launch into the future of smartphones. Its new flagship, Oppo Find X, has an edge-to-edge display and no notch or bezel. With a motorised mechanism for its 25-megapixel selfie shooter and a dual-camera system on the back, Find X ensures to put future in the hands. Price expected to be ₹59,990.



## THE VIVO X-21

We can agree that the company has started taking its tentative steps into the future. With Bezel-less display being the last word in style, Vivo has launched its second notch display phone with in-display fingerprint scanner, which strikes the perfect balance between style and technology. It also features Face Unlock and 12MegaPixel dual rear and front camera with dual pixel sensors. The Vivo X-21 has a modish look and if that wasn't enough, it also has a comfort design. Priced at ₹36,990, it is available on Flipkart.com and offline stores.



## XIAOMI REDMI Y2

Surely Xiaomi isn't losing its grip over budget smartphone market in India any time soon. With a 5.99 inch IPS display, octa-core Snapdragon 625 processor and 12MP+5MP dual rear camera Xiaomi has managed to deliver premium features at budget prices and AI capabilities. The trend continues with latest Redmi Y2 which is the successor of Redmi Y1. Priced at ₹9,999-12,999 | 32GB/64GB, it is available on Flipkart.com, Amazon.in and offline stores.



## MOTO G6 & MOTO G6 PLAY

Motorola has certainly designed to impress in 2018 with the launch of Moto G6 and Moto G6 Play. The G-series is a game changer for the budget market of smartphones and this one delivers premium design with 5.7 Full HD+ display, comes in 32GB for Moto G6 play Variant and 64GB for Moto G6. Price starting at ₹11,999 for 32GB and ₹15,999 for 64GB. It is available on Flipkart.com, Amazon.in and offline stores.



# PARTNERS IN GROWTH

**NATIONAL MINERAL  
DEVELOPMENT  
CORPORATION (NMDC)**  
GIVES UNIFORM IMPORTANCE  
TO THE FINANCIALS OF THE  
COMPANY, THE BENEFITS OF  
WHICH ACCRUE TO THE  
COMMUNITY SURROUNDING  
ITS DIFFERENT PROJECTS  
AS WELL AS THE  
ENVIRONMENTAL IMPACT  
OF ITS MINING ACTIVITIES

**W**ho would have thought that Geedam in Dantewada district of Chhattisgarh would become a model village of development? Listed on the mining map of India, it today has become an education hub, a concentrated facility of educational institutions providing world-class infrastructure. Then there's a residential school for under-privileged children, one for children with special needs and polytechnic colleges for skilling youth. There's a hospital too. And the mining company, the National Mineral Development Corporation (NMDC), has contributed to all of it, developing not just an economic but a social infrastructure.

Ever since N Bajendra Kumar took over as a full-time chairman-cum-managing director of the public-sector iron ore mining company, he has redefined the role of the national miner as a holistic growth engine than one just harnessing the nation's mineral reserves. NMDC believes in taking the communities along its plant sites, ensuring a sustainable

livelihood for them and making sure that the mineral deposits are not depleted. Instead their potential should be maximised for the long-term eco-system of the community. A holistic emphasis on the financial progress of a company can only ensure that spareable resources are generated for the well-being of the communities surrounding a project. That alone results in development that is deep-rooted and goes a long way.

Established in November 15, 1958, NMDC, as a public sector undertaking (PSU), is engaged in mining of iron ore and diamonds. While keeping an eye on ensuring healthy financials, it believes in disseminating the benefits to the people who live around its different projects. Its triple bottom line principle is based on people, planet and profit through deliberate inclusion of public interest into its corporate decision-making. While its balance sheets show spectacular performance every quarter, its activities in the areas surrounding the mines have had a positive impact on the lives of the people and is changing areas around its mines.

## SPECTACULAR FINANCIAL PERFORMANCE

To be able to make a positive impact on the lives of people, the first and the foremost requirement is that the balance sheet of the company shows a healthy trend. For it is only then that a company has the resources to improve the lives of the community. This year, NMDC has had a record run both in terms of iron ore production and revenue earning. The production of iron ore during the fourth quarter was 11.35 million tonnes (MT), an increase of 9 per cent over the corresponding period last year (CPLY), while sales of iron ore was 10.54 MT, about 8 per cent more than that of the CPLY.

The finances, too, saw an upward swing. NMDC's turnover during the fourth quarter was ₹3,883 crore, representing an increase of 35 per cent in turnover of CPLY. NMDC has recorded profit before tax (PBT) of ₹1,992 crore and profit after tax (PAT) of ₹1,106 crore which is up by around 62 per cent and 116 per cent respectively over fourth quarter of CPLY.

NMDC has produced 35.58 million tonnes and sold 36.08 million tonnes of iron ore during 2017-18 against production of 34.01 million tonnes and sales of 35.62 million tonnes in CPLY which are all time high.

The turnover too has registered an increase. It was ₹11,615 crore in FY'18 which is an increase of 32 per cent over CPLY. NMDC has recorded profit before tax (PBT) of ₹6,179 crore and profit after tax (PAT) of ₹3,806 crore which is an increase of around 44 per cent and 47 per cent respectively over CPLY.



**NMDC CSR INITIATIVES ADOPT A FLEXIBLE, INCLUSIVE, PROCESS-ORIENTED APPROACH TO ENABLE THE STAKEHOLDERS TO DETERMINE THE SCOPE OF OUR PROGRAMMES AND ACTIVITIES. NMDC HAS SHOWN THAT IT IS POSSIBLE TO BE PROFITABLE, WHILE BEING SOCIALLY AND ENVIRONMENTALLY RESPONSIBLE**

— **N. BAIJENDRA KUMAR, IAS**  
Chairman-cum-Managing Director,  
NMDC Limited

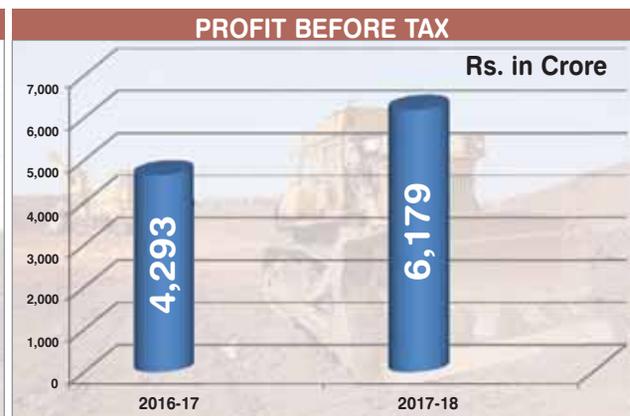
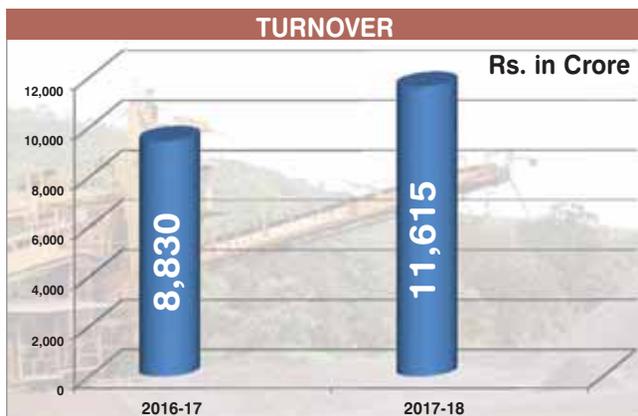
## CORPORATE SOCIAL RESPONSIBILITY

An all-round progress and development means that the communities who contribute to the growth of the economy feel like worthy stakeholders. In areas where basic facilities like education, healthcare and water are lacking, it becomes the duty of any company to pitch in. NMDC believes that the first beneficiary of its success should be the community which lives in the place where its mining is taking place. So as part of its Corporate Social Responsibility, it contributes to healthcare, education, sanitation, drinking water, infrastructure development and employable skill development. These initiatives are taken up in consultation with stakeholders, including local people and administration — which has been the reason for their success. NMDC's model of stakeholder consultation is considered by Department of Public Enterprises as worthy of emulation by other PSEs. In fact, the

NMDC's CSR engagement has grown over the years as its CSR expenditure has increased from ₹86 crore in 2011-12 to an average of ₹190 crore during the last three years.

### Literacy and Education

Education forms the backbone of development for any individual and community. NMDC has been contributing in different ways to improve both the literacy levels as well as the quality of education. Its Shiksha Sahayog Yojana encourages education beyond Class VIII. Since 2008-09, annually 8,000 SC/ST students from Bastar division in Chhattisgarh and residents of eight peripheral villages around Donimalai Project



in Bellary District, Karnataka, whose family income is less than ₹6,000 per month, are given educational scholarships. These are directly credited into the bank/post office accounts of the beneficiary students. NMDC also mainstreamed young girls through the Balika Shiksha Yojana with 25 girl students from socio-economically disadvantaged backgrounds signing up for B.Sc (Nursing) and GNM courses at Apollo Institute of Nursing in Hyderabad. Currently 32 students are being sponsored for the three-year GNM course and eight for the four year B.Sc Nursing programme. Till date 258 students have been sponsored.

Like Geedam, NMDC is planning another Education City in Bijapur district. It provides free transport facility to students from villages around Donimalai (Karnataka), Bailadila (Chhattisgarh) and Panna (MP). Not only that, it supports the mid-day meal programme of the government around its Donimalai project in partnership with Akshaya Patra Foundation since 2008-09. It has also contributed two dedicated vehicles for meal distribution. As many as 8,000 school children in 38 schools of Sandur in Bellary district benefit from the scheme.

Providing infrastructure is one thing but NMDC takes its role of an education service producer rather seriously, following up on its initiatives regularly. It has implemented an “education improvement programme” to reduce the dropout rate of about 50 per cent, improve the education standard and bring back students back to schools. The programme covered 84 government primary schools in Dantewada and benefitted 4,367 children. NMDC established a residential school at Nagarnar up to class IX and ITIs at Bhansi, Dantewada and Nagarnar, Bastar. These are the only two ITIs in Chhattisgarh established and operated by a corporate without any financial contribution from the government.

Through an initiative called “Choo Lo Asmaan”, the NMDC has helped students from Dantewada to prepare for technical competitive exams like PET/PMT entrance examinations and providing career guidance. It has provided financial assistance to tribal students for pursuing higher education under “Ujjar 100” scheme in Dantewada. It has even established Aakar Bhavan in Sukma district, a school for differently-abled students on the lines of Saksham, the 100 per cent disability friendly school.

## Healthcare and Hygiene

Till the time a community and individual enjoys the best of health and health care facilities, they are not able to exploit their full potential. NMDC's healthcare initiatives include preventive as well as curative modules. It runs three hospitals out of which two are in collaboration with M/s Apollo and one with M/s Yashoda Hospitals, offering free medical treatment to its staff and the local communities. On an average about 1,00,000 out-patients and 10,000 in-patients per annum are provided free treatment.



State-of-the-art mobile medical vans with equipment, qualified doctors and para medical staff provide health services to remote villages. These visit the villages to create health awareness and facilitate immunisation. Serious cases are referred to the project hospital for which a dedicated ambulance service is available. These health services benefitted 37 villages and 40,000 tribal villagers in Chhattisgarh and Karnataka. Then there are free health camps and free eye surgeries.

NMDC has helped establish a medical college and hospital at Jagdalpur, strengthened 51 Primary Health Centres (PHCs) in Bellary district, Karnataka, by equipping them with medical equipment and set up a drug warehouse at Bijapur. Similarly, 10 PHCs in Bijapur in Chhattisgarh have been provided infrastructural support. NMDC contributes to the Sanjivani Kosh of Chhattisgarh government to refer poor tribal patients for specialist treatment.

## Drinking Water

Unsafe and polluted drinking water has been known to be the cause of major diseases and it is in this light that access to safe potable water becomes important. NMDC's wide spectrum of initiatives provide safe drinking water to the community around plant sites and villages that it has adopted. It has utilised the eco-friendly medium of solar-powered pumps to meet the drinking water requirements. The organisation has set up water distribution systems, including construction of storage tanks. Under the Nal Jal Yojana, safe drinking water is provided





through piped supply to 10 villages surrounding the Nagarnar steel plant.

NMDC supports the “Group Water Supply Scheme” to provide clean drinking water to 32 villages in Dantewada, eight villages under the Nerli group water supply scheme and 24 under the Dhurli group water supply scheme. It has even installed about 350 hand pumps/bore-wells and dug around 40 open wells/ponds in and around the Bailadilla projects in Bastar division. Here, 219 hand pumps with fluoride removal facility have been installed. In schools and *ashrams* in Bijapur, 50 force lift pumps, tanks and RCC cistern have been installed. Construction of 39 water purification plant buildings in Bellary has been undertaken.

### Integrated Village Development

For actual development to take place, the focus needs to shift from the cities to the villages. NMDC started the Integrated Village Development in 2009 to improve the overall profile of the tribal villages through its varied developmental activities.

Women are organised into 56 self-help groups across 15 villages and regular vocational training programmes imparted to equip them with an advanced skill set.

To enhance agricultural productivity, NMDC has set up 13 water storage tanks, 24 wells, 18 ponds and 50 irrigation pumps. As a result, crop yields have increased.

To address the problem of malnutrition, NMDC supports 46 *anganwadis*. These also engage children before or after

school hours and help them with their studies to enhance the learning experience. The programme has expanded to 18 villages from two since 2009. The number of people covered has increased from 1,600 to 20,000 persons.

### Infrastructure Push

Infrastructure development is the most effective indicator of development process, particularly relevant in the context of backward areas like Bastar division where infrastructure alleviates poverty by providing access to opportunities. NMDC creates infrastructure facilities across all plant sites. In villages surrounding its Bailadilla projects, it constructed 89 culverts and bridges. About 133 km of black topping of roads and 123 km of WBM roads was done in the area.

It has already completed a high-level bridge over Dankini river and one from Kundla to Kohkameta, Narayanpur district. It has finished the tarmac of the Gaurav Path, a four-way lane at Dantewada and a 19.4 km long bypass for Jagdalpur, has been constructed. NMDC has undertaken solar electrification work for home and street lighting in 74 villages of Bastar. It has taken up construction of a community centre at Jashpur, a district library, 10 community centres at Sukma, a tribal *haat* at Katiyaras, Dantewada, in partnership with state authorities.

### Skill Development and Income Generation

Skill development is an integral tool for achieving economic self-sufficiency. NMDC has been actively taking up skill development initiatives with a view to help the communities around its project locations become economically self-reliant. The idea is to make the farmers a valuable human resource even during off-season.

So far, farm productivity has been enhanced by different works like (a) barbed wire fencing (b) installation of motorised borewells (c) providing tractors and mechanised farming equipment (d) exposure visits/study tour/training of farmers. Around 1,000 farmers have been covered so far.

NMDC has also provided job-focussed training on air conditioning, automobile repairs for tribal youth with guaranteed placement to at least 70 per cent successful



trainees. NMDC sponsored a skill training programme for 64 tribal youth from Nagarnar by the National Institute of Building Construction, Hyderabad, for imparting “Employable skills in Construction Activities.” It has set up a development centre for terracotta training at Kumharras in Dantewada. Hand pump repair and maintenance training was organised for 1,260 youth of Bastar region. Around its Bailadila project, a training programme for class VIII tribal boys provides exposure to various working systems and technical facilities apart from classroom training on basic mathematical and English skills.

A skill development programme to impart training in mining sector-related skills to 1200 local youth and in steel sector related skills to 400 local youth in three years was launched in 2016-17.

## ENVIRONMENT MANAGEMENT

Mining, without taking into account the environmental impact, can be a highly polluting activity which would degrade air, water and land resources. NMDC has been one of the earliest signatories of the United Nations Global Compact (UNGC) network and made significant progress on all the sustainable development goals (SDG) set by United Nations. The key element of sustainability principles is ingrained in the organisational vision, mission, policies, management systems, processes, performance matrix and review mechanism. Apart from ensuring friendly practices, NMDC also maximises the potential of the mineral resource and does a lot of research and development to ensure it is not over-exploited and replenished over time.

NMDC mining operations at Kirandul, Bachel and Donimalai protect the surrounding environment. NMDC organises environment-monitoring studies on impact of mining activities on soil, air, water every year and the recommendations of the studies are implemented.

Carbon footprint studies have been conducted and greenhouse gas emissions (GHG) are disclosed in Carbon Disclosure Project (CDP). To curb the GHG emissions NMDC has planted more than 25 lakh trees. During the last two financial years, NMDC has contributed ₹50 crores to the Hariyar Chhattisgarh Programme towards tree plantation initiative. In association with the Chhattisgarh Rajya Van Vikas Nigam Limited, road side tree plantation activity was done on 315 km since 2010 to 2015 for which ₹42.94 crore was spent. Water and soil conservation works have been taken up in association with Chhattisgarh State Forest Department in Reserve Forest area to improve the soil quality and water table in the region.

NMDC is further working towards zero waste mining by maximising utilisation of various grades of iron ore. To gainfully utilise slimes (low grade rejects), beneficiation and



## AWARD & RECOGNITION

A true measure of a company’s success is global recognition. And thanks to the NMDC’s focus on CSR activities, the organization bagged the prestigious S&P Global PLATTS Global Metals Award 2018 in the Corporate Social Responsibility category. The event was held on May 17 at Grosvenor Square, Marriott Hotel, in London. N Bajjendra Kumar, Chairman-cum-Managing Director, NMDC Limited, received the coveted award. The shortlisted 12 nominations were of renowned companies across the world. This is the first time since the inception of the awards that an Indian company has won top honour.

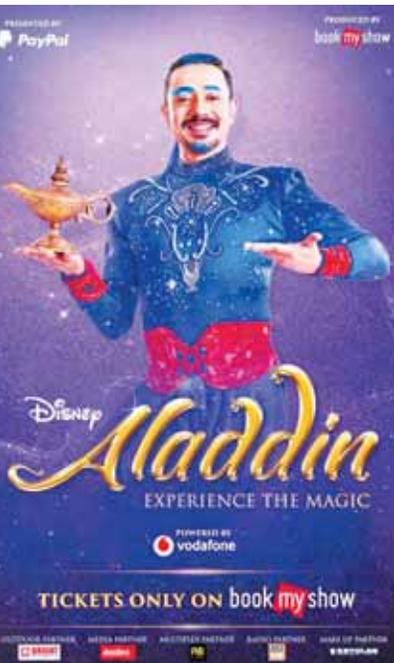
The S&P Global Platts Global Metals Award recognises top performers — industry leaders and innovators. The Corporate Social Responsibility (CSR) Award recognises the organisation that best demonstrates leadership, commitment to action and encouraging real-world social impact.

pellet plants have been set up in Karnataka at the mine itself. A larger scale similar plant is being set up in Bailadila sector along with 15 MTPA slurry pipeline, a green and cost effective way of iron ore transportation.

Water audits have been carried out at all projects and recommendations are being implemented. Ultra modern sewage treatment plants based on Sequential Batch Reactor (SBR) technology have been constructed at Kirandul and Bachel townships. The reject from the sewage treatment plants is used for agricultural activities.

Comprehensive R&R plans and waste dump management plans have been prepared by ICFRE, Dehradun and CIMFR, Dhanbad and their suggestions implemented in a phased manner. NMDC is undertaking environment pollution works such as de-silting of check dams/check bunds, tailing dams, construction of buttress walls at toe of the waste dump and geo coir matting on waste rock dumps for stabilisation of dumps.

With India committing itself to the Paris Agreement of reining in emissions and warming, Indian corporates need to take decisive steps to ploughing back resources for climate stability. NMDC has not only woken up to the task but internalised environment management as its core philosophy.



### DISNEY'S ALADDIN

**Venue:** Jawaharlal Nehru Indoor Stadium **Date:** July 6-15.  
Produced by BookMyShow, Disney's *Aladdin* is a once-in-a-lifetime Broadway-style theatrical experience. The show has been re-imagined for the Indian stage and the fable will come to life with 450 costumes and 14 locations depicted on stage by 50 performers. The entertaining musical has foot-tapping music, dazzling choreography and stellar performances, taking the audience through a myriad range of emotions.

With famous songs such as *Friend Like Me* and *A Whole New World*, this musical is a celebration of love between Aladdin and Jasmine and is also a celebration of his friendship with Genie!

The actors who will bring to life this iconic tale on stage include Siddharth Menon (Aladdin), Taaruk Raina (Aladdin), Kira Narayanan (Jasmine), Mantra (Genie), and Vikrant Chaturvedi (Jafar).



### BEST IN STAND-UP COMEDY

**Venue:** Canvas Laugh Club, The People and Co, Ground Floor, Cyber Hub

**Date:** July 6-8

Gaurav Gupta, Mayank Pandey, Gaurav Kapoor, Parvez Hassan search the country for the best talent and create the perfect line-up week after week. So if it is a merry time that you wish to have, this is where you should head to.



### DADDY (A Hindi Play)

**Venue:** Shri Ram Centre, 4, Safdar Hashmi Marg, Mandi House **Date:** July 7-8

The play takes off from filmmaker Mahesh Bhatt's critically-acclaimed 1989 film, *Daddy*. Its core theme was born out of Bhatt's personal battle with alcoholism and he himself has adapted the script for the stage and given it a contemporary resonance. The lead actor of the play is Mahesh Bhatt's long time prodigy, Imran Zahid and it will be directed by Dinesh Gautam.

# SNEAK PEEK



### WARI JALSA

**Venue:** The Stein Auditorium, India Habitat Centre

**Date:** July 8

This is an initiative which provides a platform for the lost art of live narration of folk tales. Curated by Nicky Chandam, it has several stories and storytellers. The *Kaalchakra*, adapted and performed by Valentina Trivedi, is a humorous tale of the unpredictable path trodden by the wheel of time. *Neelkanth*, adapted and performed by Madhavi Menon, talks of the love and warmth between an elephant and his mahout in Kerala. In *Bhaagya se Takkar*, performed by Valentina Trivedi and Nitin Sukhija, divine will comes face to face with a man's sharp intellect and is defeated. *Poubi Lai* is about a python.



### SUFI ACOUSTICA TOUR FEATURING TOCHI RAINA AND BAND OF BANDAGI

**Venue:** Hard Rock Cafe Gurugram, DLF Cyber Hub, Ground and First Floor, R-Block, DLF City, Phase 3 **Date:** July 12.

Sufi Acoustica brings out that emotion of being one with God through their music. Featuring the Sufi and Bollywood playback singer Tochi Raina and Neeru Rawal among other musicians from the industry, it will include the poetry of legends like Amir Khusrau, Baba Bulleshah to contemporary and young poets like Vinay Kochhar and Dr Devendra Kafir. Their thoughts on Sufism will be woven into traditional compositions by Tochi Raina and Band of Bandagi.



### INTERNATIONAL HEALTH AND FITNESS FESTIVAL

**Venue:** Pragati Maidan **Date:** July 20-22

Asian Business Exhibitions and Conferences Ltd has announced the launch of an International Health Sports and Fitness Festival, a B2B fitness and wellness expo. The International Health Sports and Fitness Festival will provide countless opportunities for creating a better, healthier you.

**SHRADDHA KAPOOR'S** WARDROBE, LIKE HER CHOICE OF ROLES, IS DIVERSE. FROM TRACK PANTS AND A CASUAL T-SHIRT TO FLOWING PALAZZO PANTS, HER GRAMMAR WHILE TRAVELLING HAS ALWAYS BEEN GEARED TOWARDS COMFORT

A comfortable white T-shirt with a unicorn print, maroon track pants, white sneakers and free-flowing hair complete her athleisure look.

One of the few times that she did not wear her signature white T-shirt while traveling. A comfortable denim kurta, leggings, traditional Indian *juttis* and a *jhola* give her the look of a college-going student.

A white spaghetti top, multi-coloured skirt with flip-flops and sunglasses make for the perfect beach look.

Embracing the summer look, she has paired a plain white T-shirt with pastel pink leggings and white sports shoes with a gym bag. With this outfit, she looks ready to kickstart her day.

An indigo palazzo and white T-shirt with simple sandals complete this no-drama nude look.



# STYLE HIGH

RADHIKA Gupta

# ETHNIC IS FLUID



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**RINGS:** Silver ring with embellishments can up your power statement.  
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**CLUTCH:** A sequined and stone-studded piece draws eyeballs even if you are a bit under-dressed. Price on request



**BATUA:** This glamorous accessory is perfect with an ethnic outfit for a party.  
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THE LUXURY ETHNIC DESIGNER HAS A COLLECTION OF ACCESSORIES LIKE CLUTCHES, STATEMENT NECKPIECES, RINGS, JUTTIS, CHAPPALS, AND CHOKERS. CHOOSE FROM THESE PIECES THAT HAVE METALLIC, SEQUINED OR EMBELLISHED PATTERNS



**CHAPPAL:** This simple leather sandal with silver ornaments can glam up a daytime outfit and is perfect for the summer.  
Price on request

**JUTTI:** This pink-accented *jutti* is perfect for a bridal ensemble.  
Price on request



**CHOKER:** This silver neckpiece with assorted baubles could go with any outfit.  
Price on request



# WATERPROOF YOUR HOME

RAIN AND MOISTURE CAN HAVE A DISASTROUS IMPACT ON YOUR WALLS AND CEILINGS. HERE ARE SOME STEPS TO WEATHER THE STORM

It is that time of the year again when the rain gods take mercy on the residents of Delhi-NCR and bring some respite from the oppressive heat. But a set of woes can often accompany the showers — leaking walls and roofs as well as fungus infestation. Here are some ways to make sure that your spaces hold out and aren't damaged. While you can consult an expert, the easiest way to detect leaks is by spraying water on the wall surface for a couple of hours, keeping the nozzle at a 30-degree angle. Your home will pass the test only if a moisture metre shows there is no moisture.

**In case you do locate any cracks either in the walls, concrete or joints, try these steps:**

**CAULKING:** This is done to fill any expansion joints or larger cracks up to 1.4 inch with a good quality polyurethane caulking. It is done for thermal insulation, control water penetration and noise mitigation.

**CONCRETE PATCHING:** This will fill any joints larger than 1.4 inch and with proper attention to surface preparation and material selection, durable repairs can be made to worn, scaling or cracked surfaces, extending the life of the concrete.



**GRINDING:** This process smoothens out any rough, uneven concrete so that your waterproofing membrane or slurry has an even surface to adhere to.

**MEMBRANES:** If you have cracks and gaps in the walls, you can get those fixed using a liquid membrane, which has a quick-dry effect and is economical. These are usually polymer-based coatings that can be applied by spraying or rolling onto the concrete directly. Another option is self-adhering sheet membranes, which are large sheets that can be peeled and placed directly onto concrete. Although, these are pricier than the former option.

**CEMENT:** Cement waterproofing is also an option but these do not have elasticity and are more prone to cracking on concrete.

**CONCRETE WATERPROOFING**

**COATING:** This is a cement-like product that adheres to concrete and masonry permanently. It can be applied to any surface, including painted walls.

**WATERPROOFING PAINT:** Similar to acrylic wall paint with the main difference that it delivers better waterproofing performance. While choosing a waterproofing paint, it's important to choose one that has a breathable formulation and especially designed to allow walls to breathe and eliminate moisture. The product can be applied to surfaces previously painted.

**DIY:** There are some steps that you can take to ensure that the furniture and furnishings in your house are protected and free from fungus formation. To begin with, clean furniture pieces with a dry cloth since high levels of moisture in the air can damage them. Keep carpets rolled away. A single carpet can soak moisture from a wet floor, which can spoil the fabric and moisten the air. Also, air your home to make sure there is cross-ventilation. This will keep the humidity levels low and help you avoid sweltering.

Check for leakages inside the house to prevent water from seeping in. Using adhesives can be a temporary fix to the problem. Apart from cracks and leakages, it is also important to get loose wires of the house fixed since they can lead to an electrical failure.

Happy monsoon!



**SILICATE-BASED CONCRETE**

**SEALER:** It reacts with the ingredients in masonry and concrete to form a waterproofing coating. This sealer can only be used on unsealed/unpainted walls.



# KNOW YOUR AIRPORT

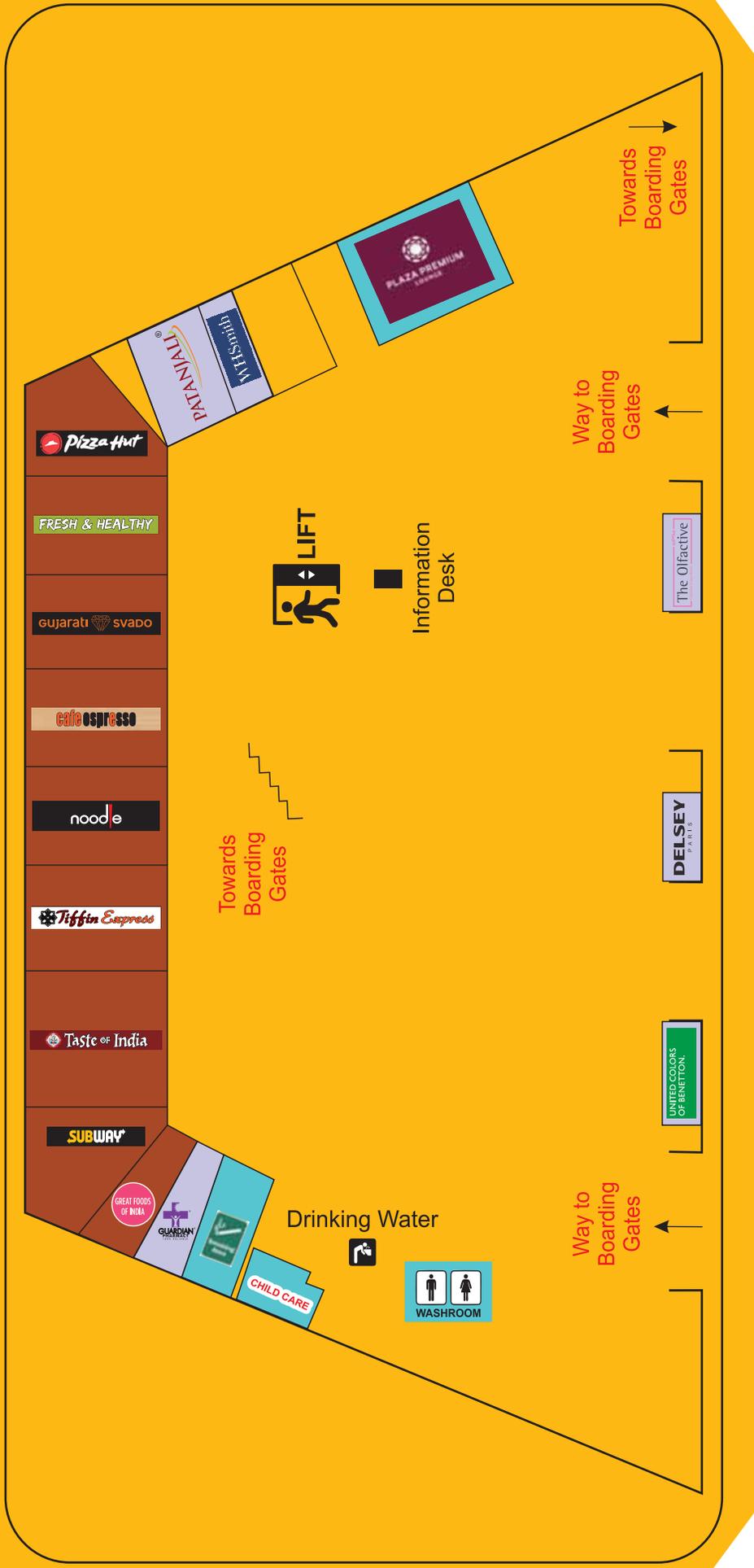
## TERMINAL 1 (DEPARTURE)

SHOP AT DELHI AIRPORT

**GREAT VARIETY  
GREAT PRICES**



\*This map is not to scale



# KNOW YOUR AIRPORT

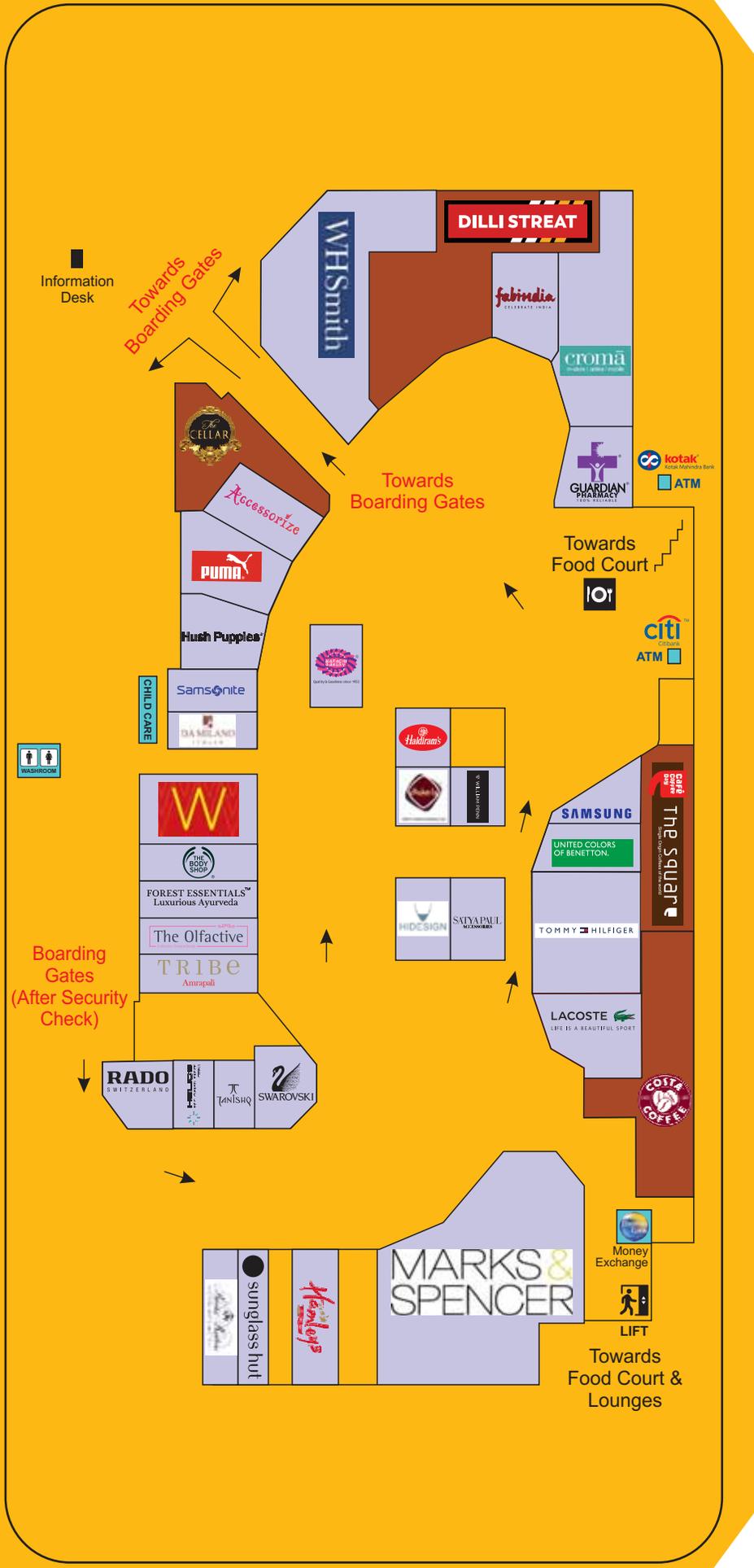
## TERMINAL 2 (DEPARTURE)

SHOP AT DELHI AIRPORT

**GREAT VARIETY  
GREAT PRICES**



\*This map is not to scale



# KNOW YOUR AIRPORT

## TERMINAL 3 (DOMESTIC, DEPARTURE)

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# Incredible India

In Patan there is a structure called Rani Ki Vav. An elaborate step-well. So ornate are its walls, it almost feels like one is in a temple. I asked for the architect's name and no one seemed to know. I asked about the sculptors. Even their names were unknown. Here, art precedes the artist. The creation is better than the creator!



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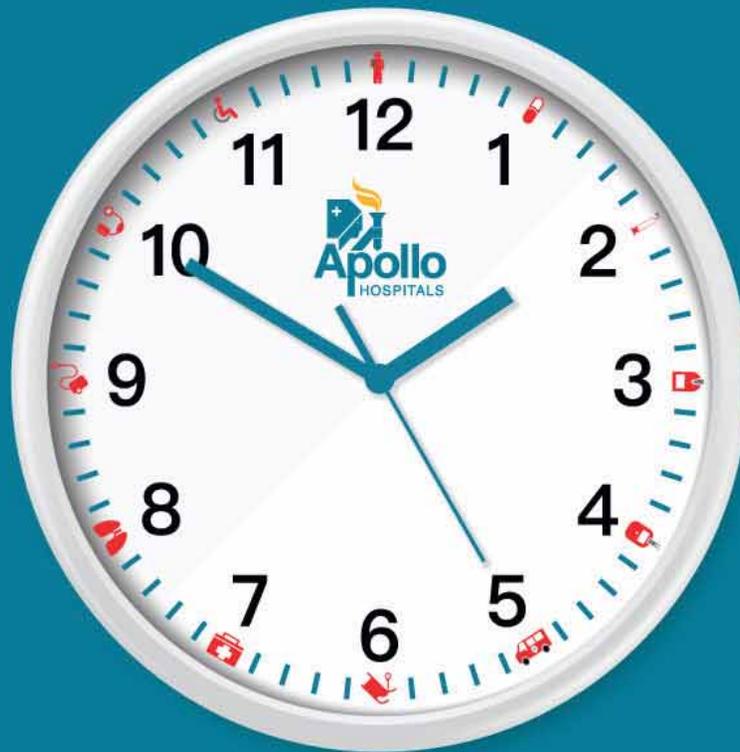


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