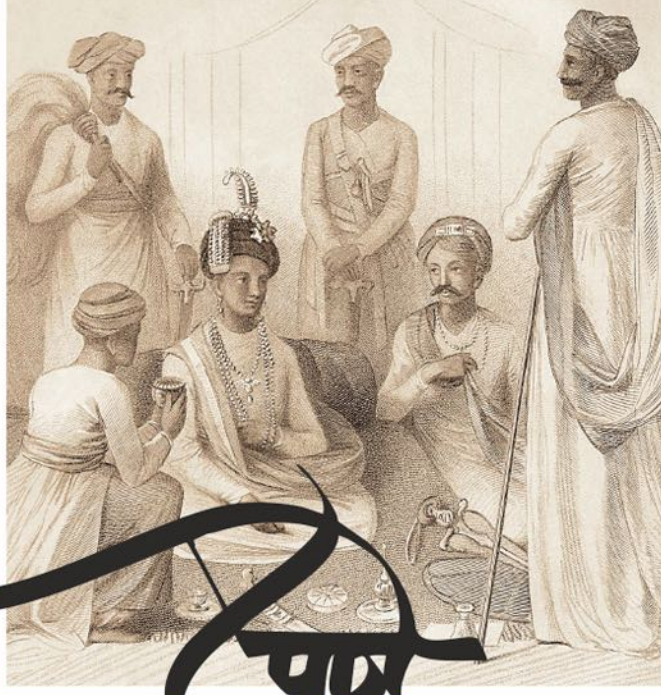


MEET THE

CITY

ॐ पूर्णमदः पूर्णमिदं पूर्णं पूर्णमुदच्छते।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते।
ॐ शान्तिः शान्तिः शान्तिः॥



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An architectural rendering of two tall, modern skyscrapers at dusk. The towers are illuminated from within, showing a grid of windows and balconies. They stand against a dark blue sky with scattered clouds. In the background, a city skyline is visible. The foreground features a landscaped area with greenery and a low wall.

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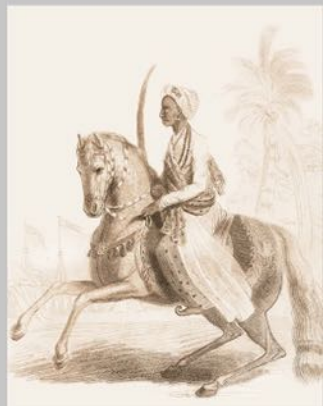
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MEMOIRS OF POONA
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Humanitarians of Pune

RAHUL BAJAJ

VOLUME III / FEBRUARY 2016

Meet the City.



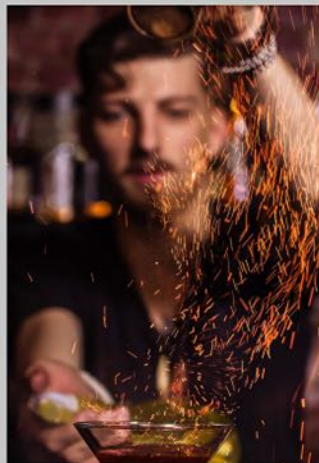
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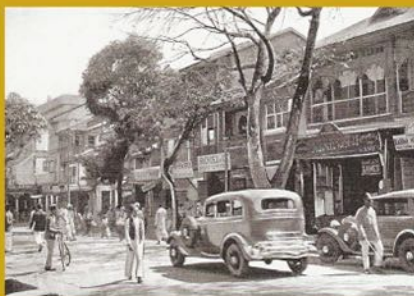
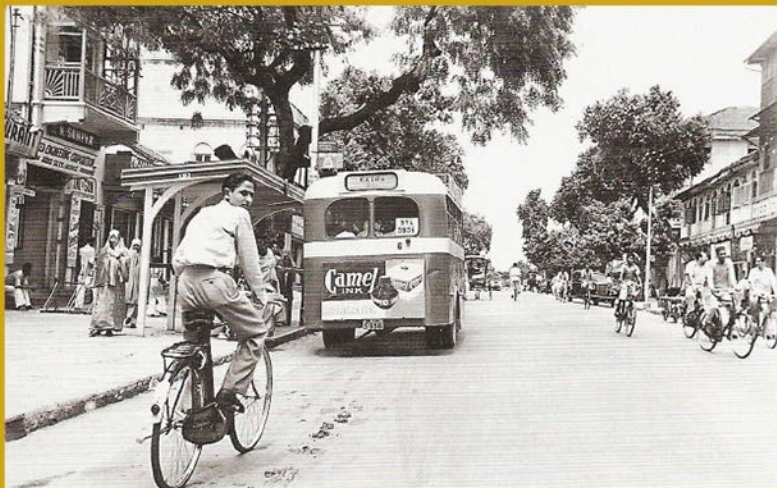
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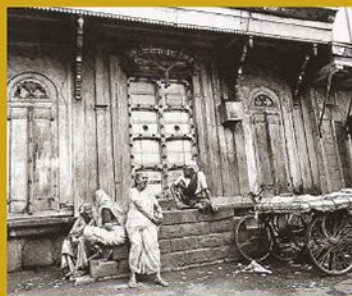
City Special

WORK IN PUNE
EXPAT SPEAK
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Main Street, Poona. Photographs courtesy of Raju Sutar.



Main Street, Poona © Raju Sutar



Ravivar Peth © Raju Sutar

FOREWORD

Having lived in Pune all my life, I am rather attached to this city. Pune has given me roots that have firmly entrenched my sense of belonging, and it has given me wings that have taken me places. Those of us who were born here, or have lived much of our lives in Pune have over the years developed an unspoken bond with the city; fond memories, cherished associations, friends and family, and above all, a place we call home! On the other hand, there are others amongst us who have relocated from distant lands and made Pune their new home.

Pune is a melting pot of cultures and has come a long way from once being known as a Pensioner's Paradise. Once a quaint and peaceful town where people chose to spend their twilight years in, Pune has metamorphosed into a bustling city of the 21st century. Today, Pune is the seventh largest metropolis in India and a major manufacturing, automotive, financial and IT hub. The city has provided opportunities to millions – from those seeking a fine education, to those looking to build a sound career. The large student population from across the world has ensured that Pune remains a very vibrant and youthful city. And above all, a city that takes pride in its many cultures and lifestyles! But that's not all; I feel immensely proud that Pune has also been conferred the second position in the much anticipated list of the first 20 smart cities in India. This, I believe is a triumph for the city. Here's hoping that Pune will realise its potential of becoming an immensely liveable and sustainable city.

In this first issue of 2016, Meet the City celebrates the very diversity of Pune. I invite you to join us as we explore the changes the city has seen. Tread down historical paths to discover how Pune came into existence to the way it has bloomed into a modern-day city. Read on and uncover the many layers of 'Aamchi Pune'...

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CORRECTION

In our profile of Mahamastakabhisheka (page 78, A God for Every Season, Festive Issue, Volume III/October 2015), we said "The Mahamastakabhisheka is an important Jain festival that takes place every 12 years in veneration of Gommateshwara or Siddha Bahubali, the first tirthankara and founder of Jainism". We however stand corrected, and wish to clarify that Siddha Bahubali was not the first tirthankara or the founder of Jainism; he was the son of Kishabhanatha (also known as Adinatha), who was first tirthankara and founder of Jainism. We apologise for the error on our part.

COVER STORY



Old vintage photo of Vishnu Temple, Parvati, Pune.
© Dinodia/ Alamy

Peshwa Bajirao I's Signature Specimen.

DECCAN QUEEN

Pune's history is chequered.

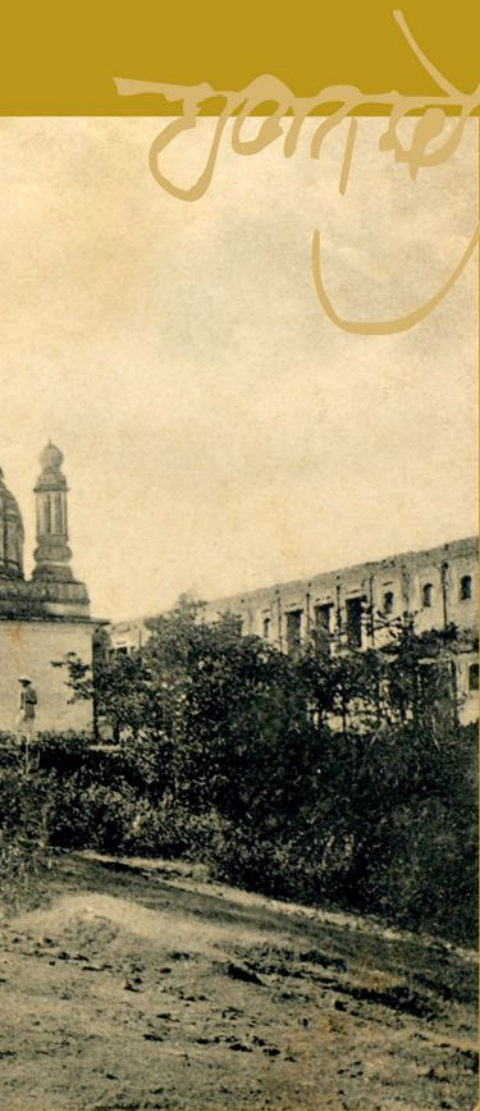
Like all great cities, Pune's history is as lyrical as it is grim. Over centuries, Pune has worn many masks, robed many a personality. But always within its fabric, Pune is where we belong, where we are loved and what we call home.

When retelling a city's story, it is not intended to go deep into dynastic matters, but only to touch on the locality's earliest days, and then turn to more modern times. What is more critical is calling up items of interest which may be of greater relevance to present-day residents.

For nearly a century, Pune (anglicised 'Poona') served as the de facto capital of the Maratha Empire, which dominated much of Indian history in the 18th century.

It was a city of alchemists and dreamers, its medieval streets once trod by craftsmen, merchants, warriors, mystics, and invading armies. *Wadas* with black walls towered over people, and always the busy streets of the *peths* glowed with the voices of its many residents.

Chaitanya Deshpande narrates the story of the Poona of old.





RAGONATH ROW, BALLAJEE; PUNDIT PURDHAN,
PESHWA OF THE MAHRATTA EMPIRE.

Peshwa of the Marhatta Empire.
© The Print Collector / Alamy



DECCAN QUEEN

Origins

From about A.D. 230 to A.D. 500 no specific information is found concerning Pune; but there is (sufficient) reason to believe that Poona was ruled by the Ratta clan, which became sufficiently powerful as to be styled "Maharashtra", or country of the greater Rattas ("Maha Rattas") or Marathas, as we know them now. The Company referred to them as 'Mahrattas' in their countless memoirs, letters, and war reports. Poona was also in the beginning Punyapur, the Cleanser. It owes its name to the sacred junction of the Mutha and Mula rivers. The *sangam* was holy, said to wash away sins, and hence the name.

The era of the Maratha Kingdom

The early history of Poona is witness to pillage and famine and war, during which the Kingdom of Bijapur held control of the region. Until the 17th century, Poona's ownership transferred between the Mughals and the Ahmadnagar Sultanate. Better days arrived when Shahaji, father of the great Shivaji, held Poona for long, and made efforts to build a city worthy of its name. Shivaji was made Governor of Poona at the age of twenty, and it is here that his illustrious and legendary career of the conquest of Deccan began. However, even then, Satara remained the political centre while Poona played second fiddle.

In 1625, the first major development of the town began with the construction of the Kasba, Somwar, Raviwar and Shaniwar *peths*. Raviwar, Bhavani, and Ghorpade *peths* followed. Jijabai, the mother of Shivaji, is said to have commissioned the building of the Kasba Ganapati temple herself. The Ganesh idol consecrated at this temple is regarded as the presiding deity (*gramadevata*) of the city.

Shivaji was crowned *Chhatrapati* (King) in 1674 and he oversaw further development in Poona, including the construction of the Guruwar, Somwar and Mangalwar *peths*. Budhwar Peth was constructed in 1703 by Mughal Emperor Aurangzeb. Poona seems to have remained unscathed till 1685 when Khan Jehan, the Moghul Viceroy, took possession of the city following up Shivaji's son, Sambhaji.



Vishrambag Wada; Pune
© Dinodia Photos/Alamy

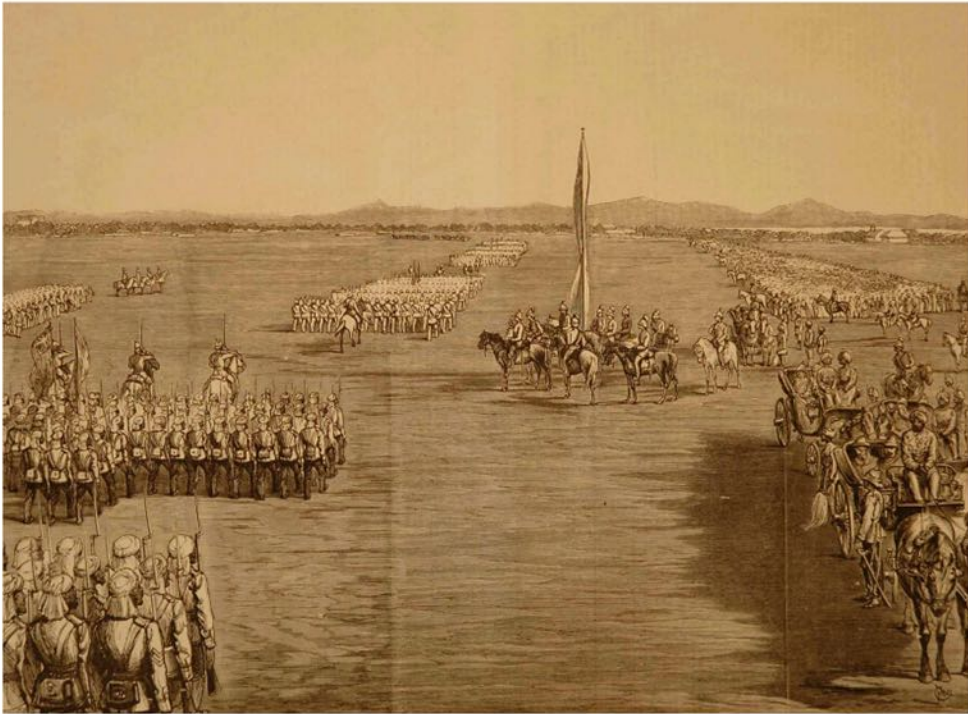
Poona and Peshwai

In his book 'Our Troubles in Poona and the Deccan', Arthur Crawford notes that, in 1728, Peshwa Bajirao proclaimed Poona the "Capital of the Mahrattas". Subsequently, Shaniwar Wada was built in 1732 and became the nucleus of the Maratha Empire.

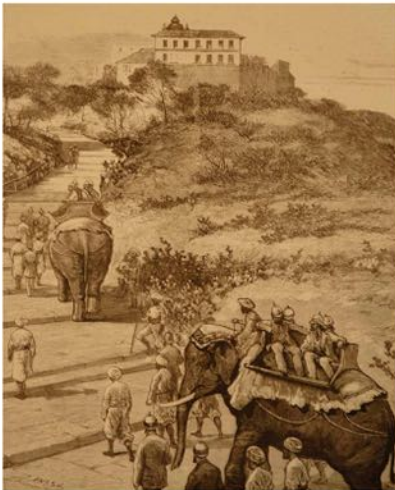
The Peshwas fell into decline after their loss in the Third Battle of Panipat in 1761. In 1802, Poona was captured from the Peshwas by Maharaja Yashwantrao Holkar in the Battle of Poona, directly precipitating the Second Anglo-Maratha War of 1803-05.

For nearly three decades, from 1790 - 1817 Poona saw a struggle with its owners - from the Holkars, to the Scindias, to the British. As new conquerors came, Poona's landscape changed to suit their needs. *Wadas* sprung up as every *sardar* worth his weight in the Maratha Empire tried to consolidate his position in Poona.

But the Maratha Empire crumbled, and the Peshwai came to an end with the The Third Anglo-Maratha War. Decimated in the Battle of Kirkee in 1818, Bajirao Peshwa II surrendered, and thus dawned the British era in Poona.



*Lithograph: The Royal Visit to India The Prince of Wales
Reviewing Troops at Poonah.
©Dinodia Photos/ Corbis*



*Lithograph : The Royal Visit to India The Prince of Wales on
road to temple of Parbuttee near Poonah.*

©Dinodia Photos/ Corbis

Poona, Company & Cantonment

The East India Company took over Shaniwar Wada, the seat of the Peshwas, on November 17, 1818 and established the now famous Poona Cantonment. As the Peshwas lost, Poona too lost its sheen. But the spirit of Poona endured, and was central to Indian history's first revolution for independence - The Indian Mutiny of 1857. The East India Company refused to recognise Nana Sahib Peshwa as the successor of Bajirao II, which catalysed the failed revolution.

With the British came a new wave of development and prosperity. Poona flourished again as the chief centre of the Deccan. By the decade of 1860, rich Bombay citizens built country houses and cast investments in the Deccan via Poona. Palatial barracks were made, roads constructed, the river Mutha was dammed and used to provide water to surrounding sugarcane and cultivated gardens. Poona, with its good water supply, and pleasant climate was wrought to be the healthiest of Deccan towns.

Memoirs of Poona

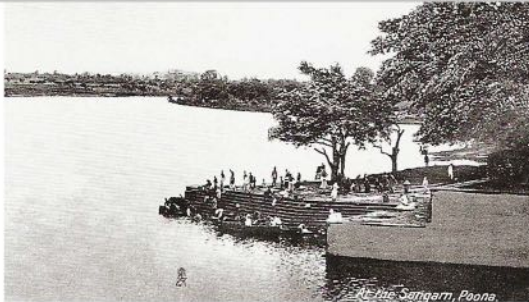


Main Street



Main Street

The Sangam



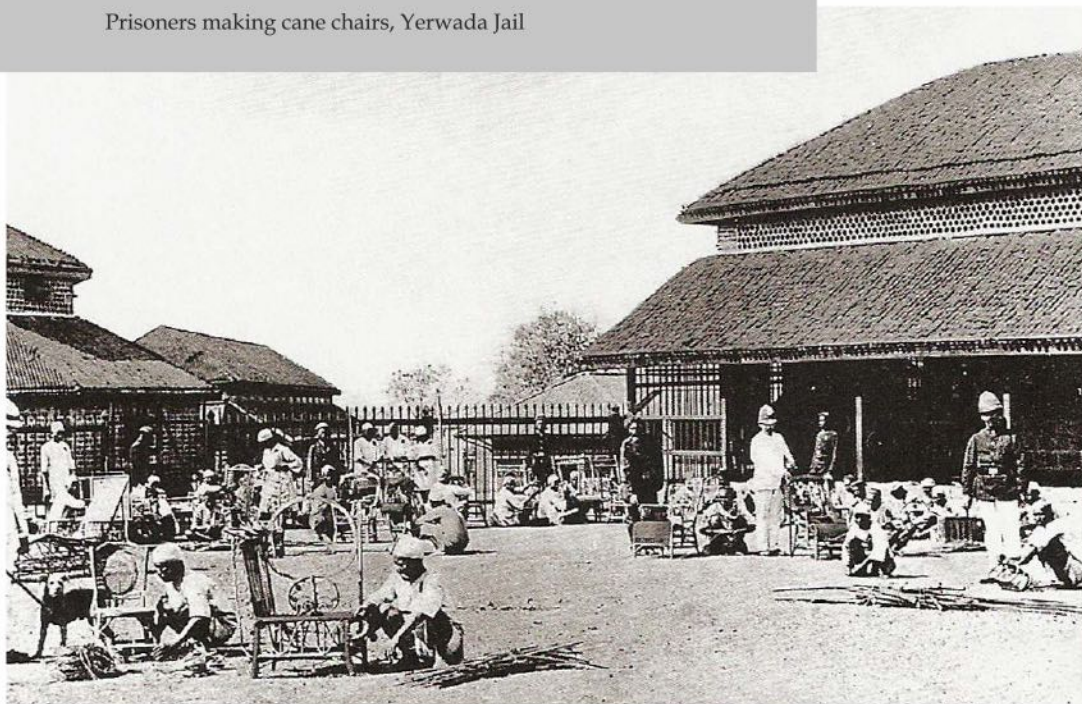
Pune Race Course



The Ferry Boat at Sangam Bridge



Prisoners making cane chairs, Yerwada Jail



Pune Railway Station

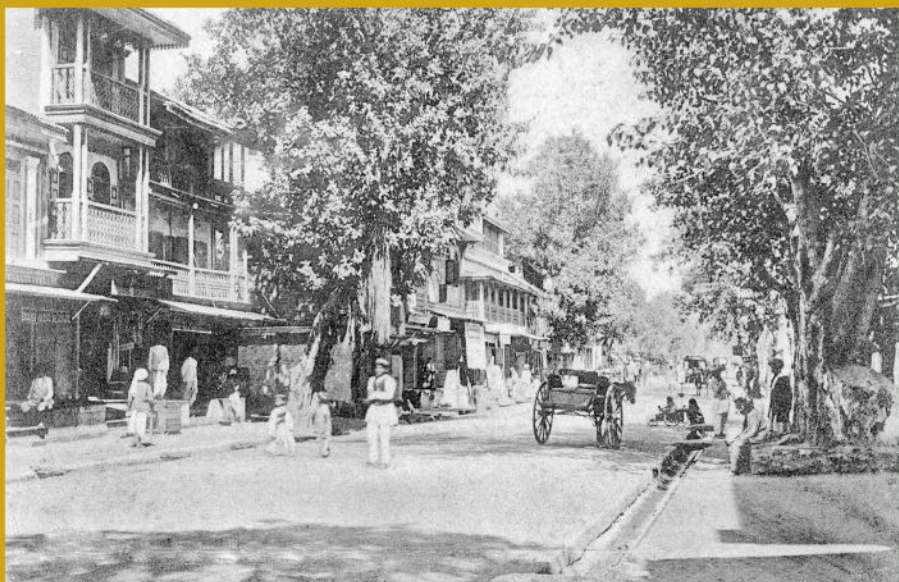
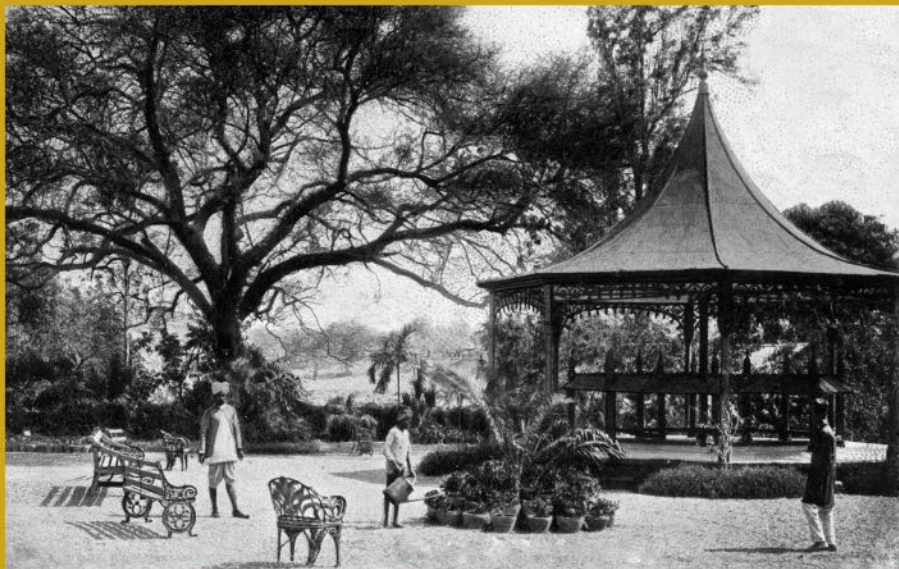


Wadia College

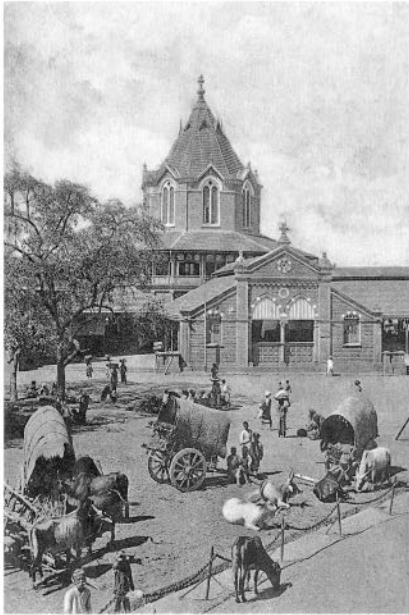


All photos courtesy Raju Sutar.

Vintage photo of Bund Garden, Poona.
©Dinodia Photos/ Alamy



Vintage photo of Main Street, MG Road, Poona.
©Dinodia Photos/ Alamy



*Above : Mahatma Phule Mandai.
©Dinodia Photos/ Alamy*



*Top : The Aga Khan Palace in Pune where Mahatma Gandhi and others were interned in August 1972
© Dinodia/ Alamy.*

*Bottom : The Sassoon Hospital for Europeans, early 20th century.
©The Print Collector/ Alamy*

Fortunes changed, however, in 1876. The Company built and operated the Khadakwasla Dam and the Mula-Mutha Bund to supply water to the city and the cantonment respectively. In 1892, Sultan Mohammed Shah, Aga Khan III, built the Aga Khan Palace. However, growing trade and influence was abruptly rendered immobile by the plague of 1897.

Personality Distinct

As a city, Poona of old was a triangle of Kasba Peth, Lakdi Peth and the Manik-Odha. The *peths* have etched themselves as the crux of Poona's identity. Under Muhhamedan, Hindu, and the British rule, the *peths* gathered distinct personalities. Parvati hill, the bund, the cantonment—they all served as distinct faces of Poona's personality.

Poona flourished even as the Company rule ended and an independent India awoke. It recovered its identity to become a sprawling city of industry, education, culture, and sports. Today, Pune carries an uber-expansive persona; that of an international city and a haven of historic lifestyle and customs.

With Pune, once you've come to be part of this particular personality, you'll never love another. The people of Poona, as history proves, and we shall yet see, are industrious, peace loving and law-abiding; and what Pune today needs the most is a people who carry the rich legacy and modern vision in to the future.

In the October of 2008, Pune played host to the Commonwealth Youth Games; a spectacular international sporting event that served as a run-up to the prestigious Commonwealth Games in New Delhi in 2010. The games ushered in infrastructural development, and what were once languishing localities of the city were given a spruce up. The city was witness to the development of stadia, roads, and hotels, and specially commissioned public transport buses that were fuelled by Compressed Natural Gas (CNG).



Just another day in Pune.
© Kannan B



Market Place in Mandai
©Kushal Das



BY CHAITRA PATEL

During their time in India, the British oversaw the development of roads and infrastructure, and much of the city's modern-day architectural landmarks across Pune such as government administrative offices, educational institutions, hospitals, churches, and social clubs.

Today, these old-world marvels continue to dot the city's modern skyline, alongside the rapidly expanding contemporary development.

PUNE IN THE 21ST CENTURY





A melting pot of cultures is what Pune has transformed into, where East meets West in a fascinating fusion; the old world charm of the *peths* and the old city co-existing beautifully with the glitzy malls and multiplexes that embellish the city's newer locales.

The once sleepy town of Pune where people chose to retire in their twilight years, is today the 7th largest metropolis in India and the 2nd largest manufacturing capital of Maharashtra. Pune today is the hub of global manufacturing units and corporate offices, and attracts talent from across the world.





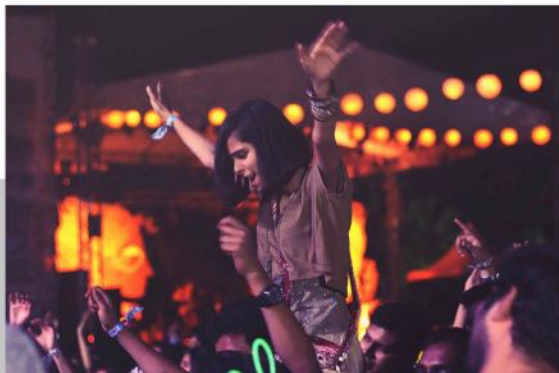
“Not the quiet city of old anymore; today’s Pune is a bustling city of industry and enterprise.

IT, automobile, hospitality, retail, real estate and luxury-lifestyle are fuelling growth, and driving the city’s economy”

– Atul Chordia, Chairman, Panchshil Realty

This has led to the mushrooming of internationally branded educational institutes, hotels, and entertainment centres, and has set Pune on the path of urban progress, attracting almost 20% of the total industrial investment in the country. The city, always known as the 'Oxford of the East' for its famed educational institutions, is the perfect nesting ground to hone young talent that graduates from these educational hubs.

Royalty has never been unfamiliar to Pune. From the days of the Peshwas to the city of the 21st century, Pune has always exuded a taste for the riches and a life well-lived. From the aristocratic to the country's foremost industrial czars, Pune is home to some of the most affluent and influential families in India.



"I am delighted that we have had the opportunity to design a wonderful development in multi-faceted Pune, a vibrant place and ideal location for a Yoo project."

- John Hitchcox, Chairman and Co-founder, Yoo, on the launch of yoopune

It's however not just the material comforts that define the people here; a culturally rich and patronising audience for the arts is also what entices world-renowned artists, dancers, and musicians to perform in this historic city. Famous for its music festivals, Pune has played host to a countless number of international and Indian artists and is known for acclaimed festivals such as the NH7 and the Sawai Gandharva Bhimsen Mahotsav.

There is something youthful about the vibe in Pune; a city that is "happening" and provides the young at heart with numerous party spots, restaurants, lounges, and clubs. And for the connoisseurs of good food, Pune serves an assortment of cuisines on a platter; from Italian, South-East Asian, Mediterranean, European, and Mexican to an all-

encompassing fare of delectable regional Indian cuisine, including a mind-boggling variety of street food.

Pune is a city welcoming of everyone – the expat, the student, and the migrant; a city where Marathi resides in the hearts of its people who are also fluently conversant with English and Hindi. It's little wonder then that the age-old saying that describes bountiful Pune is a perfect description of this multifaceted city "Pune tithe kay une" – roughly translated to "Pune lacks nothing". This aptly refers to the city's rich culture, nature, music, entertainment, and so much more, including its perfect weather.



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Infographics illustration courtesy : KOSH.CO.IN

KOSH is a Sanskrit word meaning - a compilation (of knowledge). More so like a library for the purpose of preserving, sharing and comprehending through their products, Kosh aims to fulfill an intangible need to percolate, demystify & relive the history, festivals, music, rituals, and all that form the astounding fabric that is India.





THE GREAT MARATHAS

THE GLORY OF THE MARATHA EMPIRE

Compiled by Chaitanya Deshpande

FOUNDATION OF AN EMPIRE (1647)

After freeing the Hindu Maratha from the Sultan of Bijapur, Shivaji (1630-80) was crowned the Maratha king in 1674.

The 18th century is regarded as the age of the Maratha supremacy. Shivaji's kingdom was transformed into a confederacy headed by a hereditary prime minister, the Peshwa.

Shivaji's grandson,
Chatrapati Shahu Maharaj appointed
Balaji Vishwanath, a *Chitpavan Brahmin*,
as the first Peshwa in 1713.

Little was he to know that the Peshwas would soon
rise to rule the Maratha Empire while Raja Shahu was to
remain a mere figurehead.



THE GREAT MARATHAS

THE GLORY OF THE MARATHA EMPIRE

THE MARATHA EXPANSION (1720)

Under the Peshwas, the Marathas began a major expansion of the empire it had re-established in 1674. The catalyst for the expansion, which began in 1720, was the death of Balaji Vishwanath and the succession of his son Bajji Rao I; only twenty years old at the time but already a charismatic and dynamic leader.

Recognising the waning power of the Mughal Empire on the many confederacies around him, Bajji Rao's army struck out into Hindustan with a campaign that was successful and made a legend of him. This also helped him negotiate peace treaties with Mughal authorities in the Deccan. With the security of the Maratha homeland assured, Bajji Rao began further expansions in 1728.

Bajji Rao's policy of Maratha imperialism is summed up in the following words: 'Let us strike at the trunk of the withering tree (Mughal Empire) and the branches will fall off themselves. Thus should the Maratha flag fly from the Krishna to the Indus.'

Bajji Rao moved the capital from Satara and made Poona the capital of the strong Maratha Empire.

THE ANNEXE OF THE DECCAN (1728)

In less than a decade, under Bajji Rao, the Marathas consolidated power and turned their eyes towards the coveted Deccan region.

In 1728, in the Battle of Palkhed, they confronted rival prince Asaf Jah I of Hyderabad (also known as Nizam-ul-Mulk) who had been laying claim to Maratha leadership and was refusing to pay them *chauth* (a tribute tax). In a strategic masterstroke, the Marathas cornered the Nizam's army in a waterless zone, where it refused to fight. In consequence, the Nizam abandoned his leadership claim and payment of the tax was resumed. The Battle of Palkhed is regarded as the finest example of war strategy. British Field Marshal Bernard Law Montgomery in his book, *A History of Warfare* describes it as "A masterpiece of strategic mobility..."

On defeat, the Nizam was also forced to surrender prominent forts in the Deccan to the Marathas, thus losing the Deccan for good.



ZENITH OF THE MARATHA EMPIRE (1732- 1737)

At the expense of the Mughals, the Marathas now controlled more territory than ever. Poona grew prosperous as the might of the empire grew. In December 1732, the Peshwa and the Nizam agreed to a condition where the Marathas could conquer freely North and the Nizam was left to pursue his ambitions in the South.

Peshwa Bajji Rao I masterminded these Maratha expansions, but almost as powerful as the Peshwa were other Maratha chieftains or *Sardars*. Among them, the Gaekwads of Baroda, the Shindes of Gwalior, and the Holkars of Indore later established their own kingdoms in the captured lands.

In the Battle of Bhopal in 1737, Mughal Emperor Muhammad Shah received support from the Nizam to save his empire from the Maratha invasions. But the Nizami army was demolished and compelled to sign a humiliating treaty in January 1738. Peshwa Bajji Rao earned the provinces of Malwa along with the sovereignty of territory between the Narmada and Jamuna besides rupees 50 lakh for expenses from the imperial treasury.

With this, Maratha power reached its highest in Hindustan stretching from Tamil Nadu in the south, to Peshawar (modern-day Khyber Pakhtunkhwa) in the north, and Bengal and the Andaman Islands.

Over its 114 years of rule, the Peshwas of the Maratha Kingdom defeated the Sultanate of Mysore under Hyder Ali and Tipu Sultan, the Nawab of Oudh, the Nawab of Bengal, Nizam of Hyderabad and Nawab of Arcot as well as the Polygar or Palayakkar kingdoms of South India.



PESHTHA TIME LINE

By the time of Shahu's death in 1749, the Peshwas became, in effect, the rulers of the Maratha Empire. Pune replaced Satara as the capital of this empire and Shivaji's descendants, the Rajas of Satara, were only titular heads. The Peshwas called them Swami (Marathi for 'spiritual leader') and sought guidance only periodically.



Peshwa Balaji Vishwanath Bhatt (1713-1719)

Appointed as first Peshwa on 16th November 1713 by Shahu, Shivaji's grandson. Initially an accountant at Chiplun, he rose up the ranks to become the *Senakarta* (Army Commander) in 1713 and paved the way for Brahmin ascension of the Maratha Empire through example and discipline.

Peshwa Baji Rao I (1719-1740)

Born in August 1699, Baji Rao I is said to have fought 36 battles unconquered! Under Baji Rao, the Maratha Empire swelled. He was responsible for making Pune the capital of the Maratha Empire. Married Rani Kashi Bai, and then Mastani, daughter of the Bundela Rajput leader, Maharaja Chhatrasal.



Peshwa Balaji Baji Rao (1740-1761)

Also known as Nana Saheb, he transformed the town of Poona into a city. He laid the foundations of many new neighbourhoods, constructed the Parvati Temple, and the first permanent bridge over the Mutha River.

Nana Saheb also established a reservoir at Katraj to provide clean running water to the city. Today, this reservoir continues to serve Pune.



Known as *Thorle* (elder), Bajirao is widely acknowledged as the most influential of the ten (Bhat Deshmukh) Peshwas. He fought for the establishment of "Hindu Pad Padshahi" (Hindu Empire). He conquered Central India (Malwa) and Rajputana and extended his dominions into Gujarat in the northwest and Deccan in the south. Raided Mughal Delhi in 1738.

Died at the age of 40 of sudden fever in camp en route to Delhi; he has been commemorated in the form of an equestrian statue erected at Shaniwar Wada in Pune.

The Marathas lost The Third Battle of Panipat under Balaji Baji Rao. While crossing the Narmada with reinforcements, he received the news of the defeat from a tired messenger with a cryptic message:

"Two pearls have been dissolved, 27 gold coins have been lost and of the silver and copper the total cannot be cast up".

The Peshwa never recovered from the shock of the total debacle at Panipat. He returned to Pune and died a broken man atop the Parvati hill.



**Peshwa Madhav Rao I
(1761-1772)**

Responsible for the Maratha Resurrection; with the capture of Delhi in 1771 and the capture of Nazibabad in 1772, and the installation of Mughal Emperor Shah Alam II to the throne under Maratha suzerainty. Marathas recovered from the loss of Panipat to a large extent.

He repaired the recently weakened administration, treasury, and accounts of the Maratha Empire. A memorial commemorating his greatness stands at Peshwe Park in Pune.



**Peshwa Raghunath Rao
(1773-1774)**

Shreemant Raghunath Rao Ballal Peshwa (aka Ragho Ballal or Ragho Bharari) is credited with expanding the Maratha Empire up to Attock (modern-day Pakistan).

After Narayan Rao's murder, Raghoba became Peshwa, but he was soon deposed and imprisoned for treason by Nana Phadnavis and eleven other administrators in what is called 'The Baarbhaai Conspiracy' (Conspiracy by the Twelve). He was released only after Peshwa Madhav Rao I's death in 1772.

**Peshwa Madhav Rao II
(1774-1795)**

Son of the murdered Narayan Rao, Madhav Rao was made Peshwa when he was barely 40 days. He was the youngest Peshwa ever, but like his father's, his death was sad. Madhav Rao committed suicide at the age of twenty-one by jumping off from the high walls of the Shaniwar Wada in Pune.

**Peshwa Narayan Rao
(1772-1773)**

Made Peshwa at age seventeen, he was murdered under controversial circumstances by guards sympathetic to Raghunath Rao, his uncle.

In 1773, several *Gardi* guards attacked Narayan Rao in his chambers in Shaniwar Wada. To save himself, Narayan Rao ran to his uncle's chamber screaming, काका! मला वाचवा...! (Marathi for "Uncle! Save me!")

But nobody came to help him and he was killed in the presence of his uncle. Rumour has it that Narayan Rao's body was hacked into pieces, stuffed in a pot and his corpse cremated secretly by the river at midnight.

According to popular legend, Narayan Rao's ghost still hovers about Shaniwar Wada and calls out for help just like the way he did on the fateful night of his murder.

The Narayan Peth area in Pune is named after Peshwa Narayan Rao.



**Peshwa Chimnaji Appa
(1795-1796)**

Great warrior and younger brother of Baji Rao I, as a Hindu leader, Peshwa Chimnaji Appa's greatest achievement was to end Portuguese Inquisition along the western coast of India.

Under the 16th century Treaty of Bassein, the coastal town of modern-day Vashi served as the Portuguese capital and the Fort of St. Sebastian played a strategic role in Portuguese expansion in western India. In February 1739, Chimnaji Appa captured this stronghold for the Maratha Empire and effectively halted Portuguese colonial expansion.



Peshwa Baji Rao II (1796-1818)

Perhaps no one can be credited more than Peshwa Baji Rao II, also called Rao Pandit Pandham, in giving Pune its distinct identity and personality. Often labelled as incapable and a coward, Peshwa Baji Rao II was an unlikely good administrator and shrewd in financial dealings. Perversely gifted, he is said to have squandered the Maratha treasury.



Born in 1776 when both his parents were in imprisonment of Peshwa's cabinet, Baji Rao II spent his childhood and youth under confinement. In his time, the Second and the Third Anglo-Maratha Wars were fought. Baji Rao II could have lived a most opulent life amongst all princes of India, yet in 1817 he chose to throw it away and cross swords with the powerful English war machine. Yet all his diplomacy crashed before his own weak soldier-ship.

The Peshwa's forces, followed by those of the *sardars* Bhonsle and Holkar, rose against the British (November 1817), but Scindia remained neutral. In The Battle of Khadki (1817), Baji Rao II neither won nor lost and after losing the skirmish at Yerawada due to treachery, a few days later Baji Rao II chose to leave Poona rather than inflict hardships on the city. The East India Company took over Shaniwar Wada, the seat of the Peshwa, on November 17, 1817.

To reclaim lost glory and lands, a force of 25,000-strong Marathas, led by Peshwa Baji Rao II intended to attack the British Residency in Pune. The Battle of Koregaon was fought in 1818 between the British East India Company and the Marathas, at Koregaon Bhima.

British Historian P. Spear describes 1818 as the "watershed" year in the history of India, saying, "In that year the British dominion in India became the British dominion of India".

The famed Nassak Diamond was acquired by the Company as part of the spoils of the war. The British acquired large chunks of territory from the Maratha Empire and the Peshwa surrendered on terms too liberal. The Peshwa was offered a luxurious life near Kanpur and given a pension of about £80,000. A comparison was drawn with the French Emperor Napoleon, who was confined to a small rock in the south Atlantic (Gibraltar) and given a small sum for his maintenance.

Following the pensioning of the Peshwa and the annexation of his territories, the supremacy of the British in India was completed.

Peshwa Nana Sahib (1851-1857)

Adopted son of the exiled Peshwa Baji Rao II, he led the rebellion in Cawnpore (Kanpur) during the Indian Revolt of 1857. Subsequently, defeated and pursued by retaliatory British forces, Peshwa Nana Sahib disappeared from Bithoor, near Cawnpore.

After Indian Independence, Nana Sahib was hailed as a freedom fighter, and the Nana Rao Park in Kanpur was constructed in honour of Sahib and his brother, Bala Rao.



Vintage illustration of Peshwa Sawai Madhav Rao
© Chitrasala Steam Press, Poona

PESHWAI STYLE

BY GEETA KHANNA

Geeta Khanna, Principal Director of Hiramchi Styling Company, and author of 'Style of India', a stunningly pictorial view of the evolution of style in India, reviews some of the fashion trends of the Peshwa era.

Meet the City invites you to journey back into time and marvel at the princely elegance of a bygone era.

The word Peshwa is interpreted as the 'foremost', or the prime minister in the context of political administration. Prevalent between 1674 and 1850 in the Deccan Plateau, the 'Peshwas' rose to glory as the true warriors of India. They were brave, invincible, and quick to annex and expand their territory in central India. So great was their expansion that it reached all the way to the tip of peninsular India, and towards the northwest of the Indian subcontinent.

Peshwa style can be defined as a blend of the local attire of the Mughal and pre-Mughal eras. It was also influenced by the Portuguese and the British. Owing to the temperate climate of Maharashtra, the attire consisted of fine cottons, opulent zari and pure silks.

The Peshwas were also great patrons of art, culture, dance, music and architecture.



Vintage illustration of Peshwa Madhav Rao I
© Chitrasala Steam Press, Poona



The Peshwa Men

The men's wear was practical yet subtly opulent. They wore traditional *angrakha kurtas*, (indigenous to the Indian subcontinent since the Mauryan times) with a *dhoti* or ringed pajamas. Volume in fabric was always synonymous to grandeur and was a key feature of the Peshwa men's vesture. It was also practical for horse riding due to ease of movement. The *angarakha kurti* usually had a wide sweep that was achieved with gathers or pleating at its yoke. Elaborate *cummar bandhs*, or draped fabrics with belts adorned the upper waist regions, and often, the fabric used for this was 'brocade'. These were sometimes twisted to form a corded effect, made possible with the use of fine muslins or silks. Some of the calendar art rendering show the Peshwa men in a *jama*, a long coat instead of the *angrakha kurti*, reflecting the adoption of Mughal silhouettes.

The Peshwa turban was unique, especially the warrior helmet that was curved at the back. The turban worn in court was close to the Mughal turban from the last years of their rule – a blend of the Rajput and the Turkish turbans. Similar to the Mughal Kings, the Peshwas wore pre-tied turbans, embellished with jewels, brooches and a *sarpech* – a Rajputi turban ornament. The Peshwas also wore accessories such as a *turra*, *kalg*, *bajubandh*, necklaces and rings. Calendar art shows that there was an overlap in their sense of dressing themselves with jewelry and that of the Mughal kings. The calendar art also shows that they wore red slip-on flat shoes.

Key to the Peshwai attire, was a *tikka* or a red, *chandani* or black *tilak* on their foreheads which demonstrated that they were followers of Lord Shiva and the Shaivite tradition.

The Peshwa women

The women of the Peshwai household wore the *nauari*, or the 9-yard sari. This was a practical sari that did not involve the wearing of a petticoat since it was worn between the legs, almost forming a 'balloon trouser' look. Another variation of draping the nine-yard sari, to indicate a mark of royalty, was to wear it with pleats that sweep back to form a sort of trail.

The jewellery of the women of Maharashtra includes the *mohan mala* – with five strings – along with other popular ornaments such as the *saaj*, a coin necklace called the *putali haar* or the *chandrarhar*, the *vajratik*, the *tushi*, a Maharashtrian necklace with beads, and a beautiful nose pin made with pearls – the Brahmin *nath*. They usually kept their hair neatly tied and wore hair accessories. The women also elaborately bedecked their ears with a variety of ornaments for the upper ear and the lobes. Pearls were a popular choice with the Peshwa women.

Furthermore, women wore *kumkum* (a bindi on their forehead) and *sindoor*, a red pigment typically applied in the parting of the hair of married women. They possessed elaborate cases that stored betel leaves, a practice from the days of the *Kamasutra*.



A constant in the closets of Peshwa women were the traditional, *Paithani* saris. Mostly worn on ceremonial occasions, religious and cultural functions, *Paithanis* are available in bright colours with gold, and intricate pure *zari* intricate borders. *Paithanis* were usually paired with lots of pearl jewellery and gold ornamentation. They are always worn in the *nivi* style with the '*ulta*' (reverse) *pallu*. Typically, younger women wear saris with wider borders and pair them with chandelier earrings. The *nauari* style sari is usually worn for festivities, and on special occasions such as the Ganesha festival.

In the days of the Peshwas, the borders and the *pallu* were made of pure gold mixed with copper to give it strength. This mixture was then spun into a fine wire called the *zari*. In recent times, *zari* is made of silver, and coated with gold plating. The Peshwas left behind an unforgettable legacy, but what remains unchanged is the beauty and grandeur of the sari.

Geeta Khanna with Anju Modi, critically acclaimed fashion designer on Peshwai Fashion and Style

The Delhi based designer Anju Modi has carried out extensive research in textiles, embellishments, printing and costumes. She is passionate about research and has travelled extensively around India because of it. Amongst several others, she has worked and researched in Kerala and almost all the other states in the South of India, Assam in the North East, and Kashmir, and Banaras in the north. However, Maharashtra was one state she had not previously researched. Therefore when Sanjay Leela Bansali asked her to design the costumes of his magnum opus *Bajirao Mastani*, she readily accepted it. A veteran designer, Anju Modi has recently been in the spot light for her remarkable work in this Bollywood blockbuster based on the life of one of the most influential Peshwas, *Bajirao-I*.

Her research to create authentic Peshwa dressing for the movie took her to Pune, the erstwhile political seat of the Peshwas, museums in Mumbai, and the Ajanta and the Ellora Caves. Other than this, her research also included the Raja Ravi Verma Paintings. Although her research took her everywhere, including Nasik and the Aurangabad district, Pune remained central to her work.

Modern Peshwa Fashion

In recent times, Pune has turned into a melting pot of cultures, with students from across the globe coming to the city to study and many eventually settling here. It is also a hub for IT parks. However, the traditional culture of Poona is maintained, cherished and followed by the old families of the city; some of which even trace their lineage to the Peshwas.

Popular women's wear today is the time-honoured 'Poona sari' that is said to be the traditional sari of the Peshwa community. It is a chequered, hand-woven sari that comes in different designs. Usually made in bright colours with gold borders, it is also known as the *Narayan Pethi*. The yarn count used in these silk or cotton saris are usually higher and therefore they are full-bodied. These hand-woven saris of Pune are known for their superior quality, and are often given as offerings to deities.



Designer Anju Modi with showstopper Deepika Padukone at Fashion Week.

She was enchanted with the *angarakha* worn by the Peshwas and other men of high status in Pune and nearby regions. She found that the *angarakhas* were grand and voluminous clothing made of fine cotton and sometimes rich silk fabrics. Based on her copious repertoire of knowledge of costumes from around the world, her analysis reflects that a lot of warrior races in the past used voluminous frock like clothing for men. One such example can be the Samurais of Japan, or the traditional kilt of the Scottish men.

Interesting trivia from Anju Modi's research on the Peshwa style:

- The Peshwa women wore a *shailla* (type of shawl) over their outfit: This was true for all the Brahmin women, especially of the upper caste of this region. The *shailla*, was made from ornate fabrics and therefore woven in Benaras and custom designed for the women. These shawls were made with beautiful *Kin Khwab* and other *Benarasi* brocade fabrics, as seen on Priyanka Chopra in the movie.
- The upper caste Brahmin women always tied their hair in an up-do. They would decorate their buns with three things: ornaments symbolic of the sun, the moon, and flower that were worn in the row; this style has also been incorporated in the movie. It was considered inauspicious for married upper caste Brahmin women to leave their hair open.
- The nine-yard sari was tied differently by Brahmin women. They would drape it in a way that three pleats would sweep between their feet to form a trail. On the other hand, women of the lower caste wore the sari in the *Lavani* style. The *Lavani*



style also worn with the nine-yard sari, did not form a trail at the back. Instead it was draped in a way that the fabric would seep between the legs and then would be tucked neatly at the back.

- The unique turban of the Peshwas was recreated by Anju Modi for the film. Different styles of turbans were assigned according to the status of the person at court. While the Peshwai turban was very different, it was embellished with ornamentation similar to the ones the Mughals and the Rajputs wore; they bore accessories such as the *turra*, *kalgi*, and *sarpechi*.



FASHION

The '*Narayan Pethi*' is another Puneri sari that gets its name from a place in Andhra Pradesh; *Narayan Pethis* were made with cotton and silk blends and were usually worn by women of the lower class, just like the Poona sari. In contrast, the *Paithanis*, named after the place called 'Paithan' were worn by the Peshwa women and the upper class women of Pune. The *Paithani* sari was used in the *Pinga* dance sequence in the film.

Anju Modi's thoughts on Indian clothing:

Anju Modi believes that Indian clothing is all about handwork. It requires perseverance, patience and almost a meditative quality in the artisan to be able to painstakingly embroider beautiful motifs or weave fine fabrics. Indians are deeply connected to their soil. As Indians, we have been a people that have always been content with who we are. We take joy in our landscape, and this reflects in our work. Before mechanisation, all the work was done patiently by hand. Vegetable dyes were used, and clothes were hand-woven, hand-spun and hand-embroidered. With a wide range of flora, fauna and landscape, several motifs were symbolic and derived from Mother Nature. This is embodied in Indian garments.



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WORLD, MEET THE CITY

Pune city has been consistently undergoing a metamorphosis over recent decades, each time deserving of the many sobriquets it has been christened with - Queen of Deccan, Pensioner's Paradise, Oxford of the East, India's Motor City, and Maharashtra's IT Capital.

The city attracts many migrant white-collar workers as it offers them a better quality of life, including cheaper rentals, the possibility of staying close to the workplace, scope for more family time and net savings from a better cost of living.

Renowned for being a BPO hub for Information Technology majors, Pune is also being recognised as the new back-office destination for global banks.

"Pune as a destination has gained growing importance in the past few years due to the development of the city's infrastructure, which has made it an attractive location for talent as well corporates," says Vikram Subrahmanyam, Head of Operations and Technology at Citi South Asia which has an office in the Special Economic Zone (SEZ), EON Free Zone in Kharadi.

HSBC set up a base in Pune nearly a decade ago followed by Citibank, Barclays, Credit Suisse, and most recently Deutsche Bank which signed a deal with Panchshil Realty for lease of a plush 4-lakh-square-feet office space at Business Bay, a mixed-use development located across the Poona Club Golf Course on Airport Road. Collectively, the Banking, Financial services and Insurance (BFSI) sector has created more than 28,000

jobs with absorption of approximately 3 million-square-feet office space.

The city has also been evolving a great deal over the last two years, following the global trend in cloud, mobile and digital start-ups. According to a study called 'Think Pune', conducted by IIM-Ahmedabad's CiiE along with PuneTech, TiE Pune, SEAP, Nasscom and POCC, more than one-fifth of India's product start-ups are from within the city. Pune has more

than 350 innovation centres, a large number of them being intellectual product (IP) driven start-ups. Maneesh Bhandari, Director of Pune Operations, CiiE and IIM, said, "Initially, Pune was identified as Oxford of the East and Detroit of the East, having large number of quality educational institutes and automobile companies. Now, it is a destination for start-ups. As our research observed that Pune has one of the most cohesive start-up ecosystems that work very closely with each other with a single agenda of making Pune the best start-up destination."

This growing trend is also reflected in the city's commercial real estate portfolio. Vivek Rachh, Director, Corporate Solutions, Panchshil Realty, says "We have clearly seen green shoots emerging, in terms of space requirement, from e-commerce and start-up segments in the last calendar year. We are expecting more requests for

proposals coming in from companies in this segment."

In a short interview with Jaspreet Singh, Founder of Druva, the industry leader in cloud-based data protection with an award-winning platform for file sharing, data loss prevention and real-time analytics, and foreign expat Willy Praet from Kongsberg Automotive, Rashmi Alevoor gains two varied and relevant perspectives of working in the city.

WORK IN PUNE

A THRIVING AND EVOLVING WORK DESTINATION

EXPAT SPEAK

- **Where do you live currently?**

I live in Saratoga, California, but visit Pune several times each year.

- **What was your initial reaction to the city of Pune? Describe your expectations vs. reality.**

When I moved to Pune six years ago, I was pleasantly surprised to find a city full of energy and innovation. I knew Pune was recognized for its universities and educational institutes, including the University of Pune, but was pleasantly surprised at the multicultural feel and overall quality of life – including pleasant weather, excellent food and friendly people. I very much enjoyed the time I lived in Pune.

- **How do you feel Pune compares to other metros in India?**

Although Pune used to be thought of as a sleepy, satellite city to Mumbai, and is often not regarded as a “big city,” its small city charm is something that visitors can sense right away. The population of young college students gives the city a lively feel. People are very humble and soft-spoken in Pune, which is refreshing. Often big cities lose their charm – and their soul – as the population increases, but Pune is a city that has retained its charm and its soul.

- **What are some positive and negative aspects of working in this city?**

On the positive side, Pune offers incredible culture, with people from all across the country. The city is home to the Osho Ashram, attracting people for spiritual study, yoga, music, meditation and more. That particular part of the city has a multicultural community, with people from more than 30 countries.

In terms of negative aspects of the city, I think traffic can be chaotic. The infrastructure quality has not moved at the same pace compared to the city's growth.

- **How has the work culture in Pune evolved through the years, in your opinion?**

Pune's work culture – which revolves around the start-up culture – has evolved during the last 5-7 years. There is an entire ecosystem built around early stage companies and start-ups in Pune. The sheer number of start-ups in Pune – and the available talent pool from the local colleges – makes it



Jaspreet Singh
Founder & CEO, Druva

an ideal place to start a business. For example, Veritas has an office in Pune that spawned more than 20 different start-ups all focused on storage and infrastructure.

- **What is your impression of the people of Pune? Describe their work style.**

As I mentioned before, Pune's multicultural atmosphere and college crowd make it an ideal place for start-ups and innovation. Pune's young demographic and the city's emergence as a tech hub make it an attractive place to live and work. The city is only 75 miles from Mumbai and offers many forward-looking tech opportunities with a small city charm.

- **Describe Pune as a work destination.**

Pune's university crowd and lively, innovative feel make it a desirable place to start a business. Druva was founded in that environment, and over the years more start-ups, including Druva, have become successful. After seeing many companies with Pune roots succeed, more companies are coming here.

Also, Pune is a small city surrounded by hills and scenic beauty. People can work hard during the week and plan a weekend getaway to help relax and recharge.

- **What do you think makes the city favourable for start-ups?**

Three factors make Pune a favourable destination for start-ups. First, there is now a critical mass of thriving start-ups here. There is a good “tech pool” from established local companies such as Veritas, VMware and EMC. Also, Pune has a built-in workforce with an ever-increasing number of college graduates who want to work for start-ups. All in all, Pune has the talent, tech innovation and quality of life to continue attracting successful start-ups.

• **How long have you been living in Pune?**

87 months and 12 days (>7 years)

• **Where in Pune do you live? How do you feel about your home away from home?**

I stay in Koregaon Park (Forest Castle). I decorated my home myself with furniture from Rajasthan and Kerala as well as carpets from Kashmir. Very different from what I have at home, but it's still my home away from home.

• **What had you heard of India before your first trip here? How did that notion stack up against your actual experience in the country?**

I visited India before on business trips but you have to stay here for some time to really understand what is behind the slogan "Incredible India". Getting things done in the way you want it and within an agreed timeline can be a task. My skin became thicker and my nerves a lot better over the years.

• **What was your initial reaction to the city of Pune? Describe your expectations vs. reality.**

The first few months in 2008, I was far too busy in setting up the factory, hiring people and so on. This worked far better than I expected. After that, I made time to go out and made friends, a few who are born and raised in Pune or some who have been living here since a few years. This was very helpful and I was able to look behind the curtains and understand why things are the way they are: different from what I am used to which doesn't mean better or worse. I travel quite a lot throughout India but I'm always happy when I come back to Pune. There's no other city in India where I'd like to stay longer than for a weekend or a couple of days.

• **How do you feel Pune compares to other metros in India?**

In other metros there is no such city centre as you find it in Pune (Koregaon Park, Kalyani Nagar mainly) where you can fulfil all your needs in terms of shopping, dining and nightlife. Okay, there's no beach but Goa isn't far either. The climate I would say is the best in all of India. You also have the right mix of people, elderly who moved to Pune for retirement, youngsters coming from everywhere including foreign countries for college studies and many expats because of an extraordinary number of companies from foreign countries who choose Pune as a manufacturing hub.

• **Your thoughts on working in Pune. How is the work environment here different than the one back home?**

Here, there's almost no routine. Every day is a new challenge with a different surprise from the previous day which requires a different approach and solution. It takes some time to understand what "two minutes" means in reality, as well as "just a couple of days, Sir". But after a learning curve I became more confident and trustful because somehow the job got done properly.

• **What are some positive and negative aspects of working in this city?**

Thanks to the number of colleges, you easily find young starters with a very good theoretical background and highly motivated. Also because of the high concentration of companies, Indian as well as international, you can easily hire experienced and skilled



Willy Praet
MD, Kongsberg Automotive

blue and white collared individuals. Regular power outages and traffic is definitely less funny.

• **What is your impression of the people of Pune? Describe their work style.**

In short: "No problem, Sir" and afterwards: "I'm so sorry, Sir". In other words, there will never be a "no" on a request or that someone would admit that he/she hasn't understood the task. But it's always done with good intentions and they will make sure to set things right later.

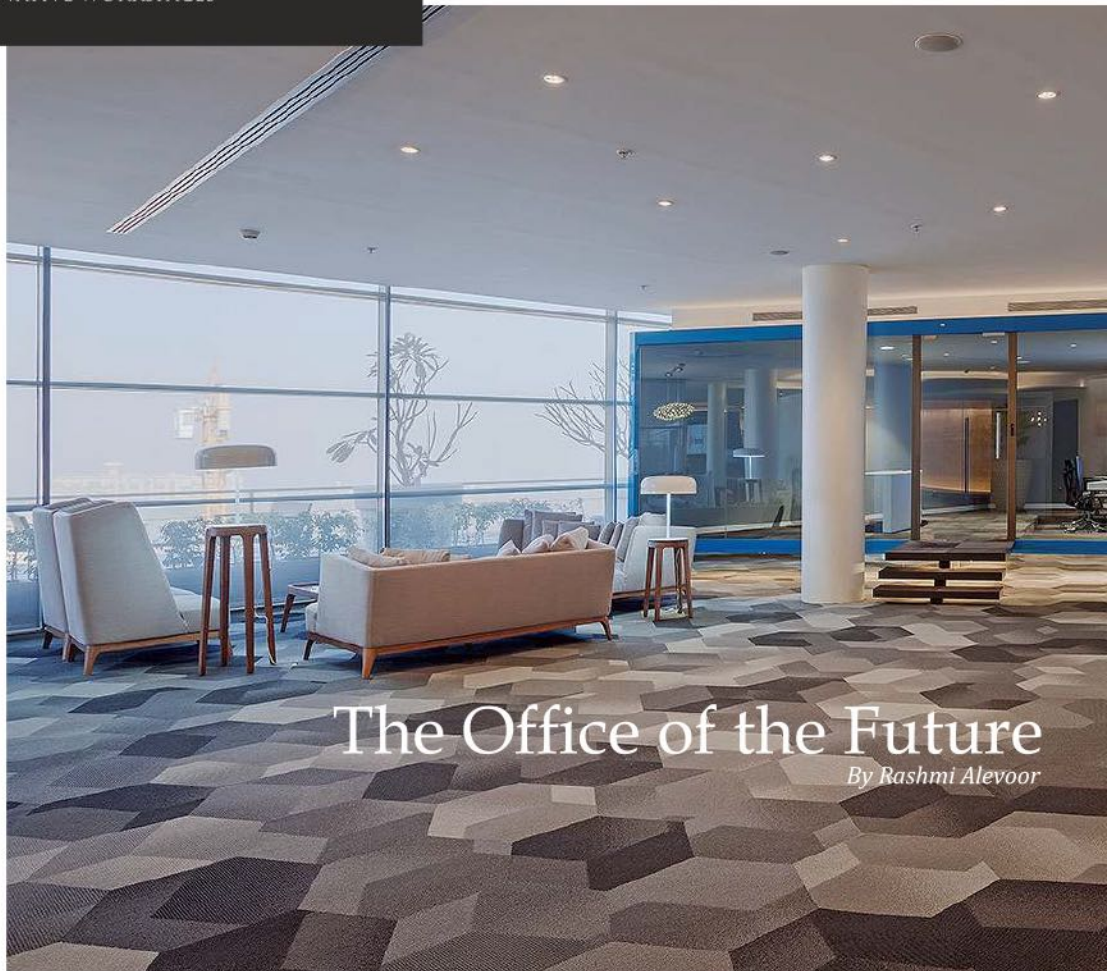
• **Have you picked up on any 'Puneisms' – peculiarities in language or behaviour that are characteristic of the city?**

Puns yes but no 'Puneisms' that I can think of spontaneously. I think Puneities have the Mediterranean way of life, more than other Indian metros that I know. One can feel the influence of the expats, especially in restaurants where the waiters try to impress with expert knowledge of drinks and international cuisine although most of them avoid alcohol and are vegetarians. And, you need to have a 'Plan B' since your first choice from the menu won't be available.

• **Have you experienced anything interesting in Pune that you would write home about? A funny anecdote.**

Most of the funnies can't be told or written without knowing the ambiance here. But okay, I will try a short one. Once on my way to work a scooter driver ran into my car on the old Pune-Mumbai highway. Although my driver did not do anything wrong there was, as usual, immediately a number of people surrounding my car. I stepped out to check on the condition of the scooter driver and the poor guy (no helmet as always) was bleeding from head to toe. I tried to help him up but for him, more important than his wounds was his curiosity: (he asked,) "Where are you from, Sir?"

INNOVATIVE WORKSPACES



The Office of the Future

By Rashmi Alevoor



An increasing number of organisations worldwide are veering away from the dull and uninspiring fluorescent lights and beige walls setup of the cubicle farm. Cutting-edge companies like Facebook, Google and the recently designed office for BMC Software at Business Bay, Pune, offer their employees creative and colourful office spaces. Business Bay by Panchshil Realty, recipient of the prestigious Asia Pacific Property Awards 2014-2015 for Highly Commended Mixed-Use Development India, is strategically located across the Poona Club Golf Course on Airport Road. It is designed to provide a vibrant work-shop-live-play environment to its corporate occupants; with high-end retail at the podium level and a luxury hotel, The Ritz-Carlton within its premises.

The modern workspaces within Business Bay like that of BMC Software are not only aesthetically pleasing, but also offer a host of benefits that are vital to retaining Millennial workers who are looking for companies that offer a rich and immersive experience at work. According to the global '2014 Deloitte Millennial Survey', 78% of Millennials were strongly influenced by how innovative a company was when deciding if they wanted to work there. They prefer workspaces that foster flexibility, collaboration, and creativity. This is primarily the reason why today's tech giants are investing heavily into building innovative workspaces.

These offices are being used as a recruiting and employee engagement tool. But more importantly, they enhance performance, innovation and the overall productivity of a company's workforce.



Board room at the Customer Experience Centre on Level 10.



Creating Agile Workspaces

Research suggests that face-to-face interactions are critical to support a culture of innovation. Designers are creating open floor plans that generate greater opportunities for communication and collaboration.

Daniel Hsia of H* Architects based in Singapore, the Principal Architect of the team that worked on the BMC Software office elaborates, "We're designing spaces today where employees are free to work from any place. At the core of our design is the employee's freedom and flexibility to walk around."

At BMC Software in Pune, Daniel has constructed "We" Spaces, smaller "We" Spaces, and "Me" Spaces. "The design is such that it gives choices for people to come together. I think that's exciting because it gives them (employees) alternate working environments rather than being stationed at a desk or working in formal meeting rooms. We've created some spaces that are very informal and relaxed because we believe some of the greatest ideas come from comfortable and stress-free environments," he says.

Vivek Rachh, Director - Corporate Solutions at Panchshil Realty, the developers of Business Bay, speaks of a need for the right mix of "We" and "Me" spaces, "We've run through 20 iterations on layouts of this project - starting from the standard way IT offices are generally fitted out, moving on to what we saw as new trends, new furniture systems that are globally now being deployed. We were working to find the balance between personal spaces as well as collaborative spaces within the office environment."



The Network Operating Centre on Level 10.

The Larger “We” Spaces

As a Corporate Enterprise managing 2000 employees within a single premise that is spread over 6 levels, an overall Corporate BMC Identity was created in the general workspaces with the use of Open Desking System (in white) and Chairs (in black) spread efficiently on a monochromatically pixelated black carpet and white acoustic ceiling panels. This creates a sense of unity and homogeneity within an otherwise largely diversified multinational company.



Typical Workfloor.

The Smaller “We” Spaces

Smaller “We” Spaces are social hubs or “collaboration capsules” interspersed through the office, that serve as reception areas for each level but also an area where employees may bounce ideas off each other through quick brainstorming sessions. These spaces are defined by colourful glass fins and furnished with comfortable lounge seating.

The “Me” Spaces

The BMC Software smart office is also fitted with provisions for when individuals need some quiet time.

When needed, employees can find secluded corners with lounge seating within the general workspaces to work privately on their ideas.

Smaller soundproof booths are also located nearby for an absolutely silent working environment.

Collaboration Using Technology

High performance and multipurpose pods that integrate technology and furniture for greater collaboration across the table or even across the globe are dotted through the general workstations. While most meeting rooms today support the conventional leader-led presentation where the information can be controlled by one person at a time, these dynamic spaces that seat 6 to 8 people allow for participants to access and share information equally and seamlessly – thus elevating the role of content sharing and making meetings more inclusive and productive.

The more traditional soundproof meeting rooms are also built into the office space (size ranging from 2 persons to 12 persons), furnished with hand-crafted carpets, and conveniently located so as to allow quick and easy access when needed.

Each level is also fitted with a large open pantry to serve as casual meeting spaces or for break-times.



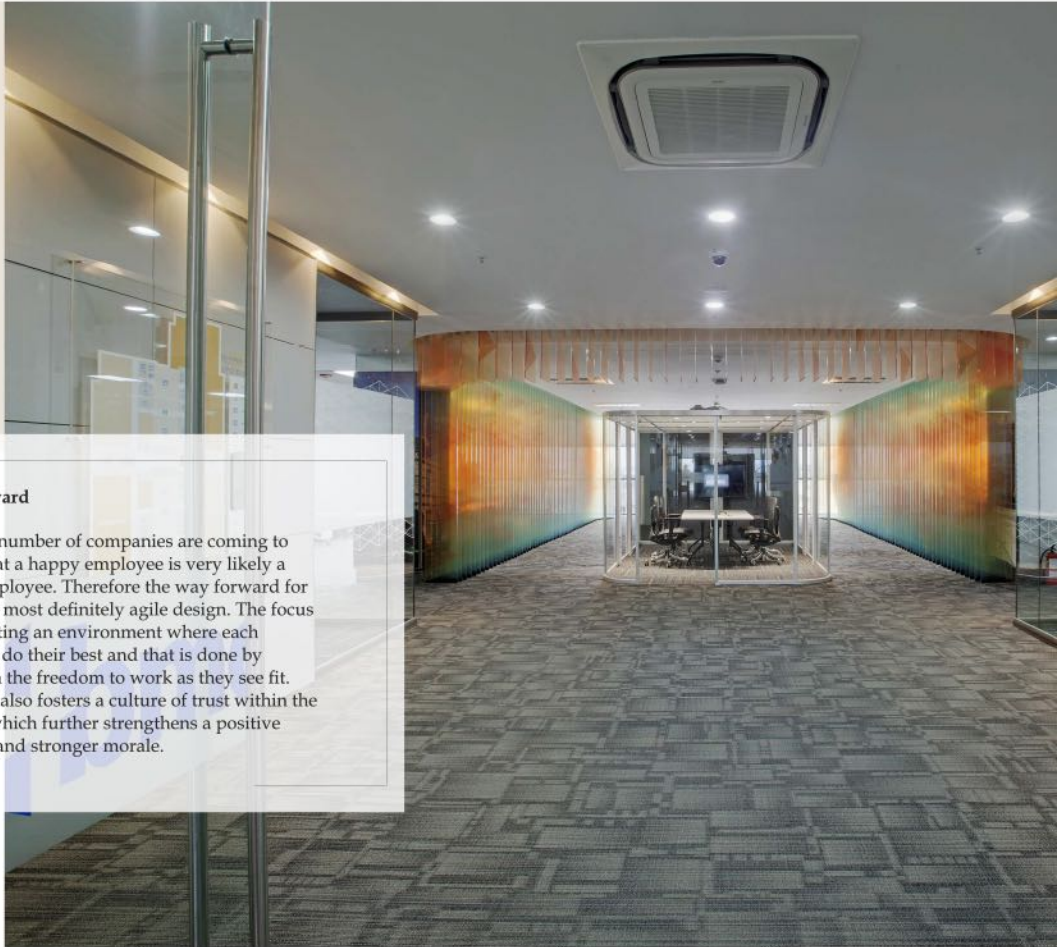
Innovative "Family Lounges" on level 4 for ideation and brainstorming sessions.



Food Court on Level 5.

The Way Forward

An increasing number of companies are coming to understand that a happy employee is very likely a productive employee. Therefore the way forward for office setups is most definitely agile design. The focus is now on creating an environment where each individual can do their best and that is done by affording them the freedom to work as they see fit. This approach also fosters a culture of trust within the organization which further strengthens a positive work attitude and stronger morale.





Tarun Sharma, VP – R&D Head of BMC India & Ukraine concludes, “So it starts right here. The engineers have to be in an environment where they are the most productive, the most creative, and the most innovative. The second is that there is an opportunity for India to play a big role in revenue generation and that is because 96% of Fortune 500 (companies) outsources to India which means that the 'big guys' in our customer companies, the big guys in banks – Citibank, Bank of New York Mellon – they are in India many times in a year. And when they are in India, if I can bring them to this impressive facility made up of impressive people that can talk of what it is that we do confidently and can explain to them the value proposition of buying a BMC software, it's a very different experience. You're no longer selling software to them. You're building a relationship with them and you're establishing credibility.

This is only possible when you have an environment that allows for the customer to come in and feel comfortable, for the employees to come in and feel comfortable, for great meaningful dialogue to happen – between the employees, and between the customer and the employees and so on and so forth. This is where workspaces like Business Bay make all the difference. Here, ideas can be exchanged with ease and where communication can flow seamlessly in the midst of the most modern and efficient work environment.”

**We're pleased to announce that Panchshil Realty has won the
2016-2017 Asia Pacific Property Award for
BMC Software in the Office Interior category for India.**



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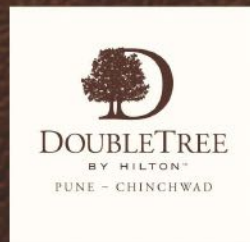
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HAMARA BAJAJ

Honesty over profit, Actions over words, and,
The 'Common Good' over individual gain.
This was the lofty legacy left behind by
humanitarian, freedom fighter, social reformer
and Gandhian, Shri. Jammalal Bajaj.

He founded the Bajaj Group of Companies in 1926
and through the many decades since then, the
word Bajaj has not only stood for corporate
success but has also been regarded as a catalyst
for social empowerment.

Its goodwill resonates in an aptly worded
phrase that lives on to this day in the
consciousness of Indians - Hamara Bajaj.

*Rashmi Alevoor speaks to Jammalal Bajaj's grandson, the
force of nature that propelled Bajaj Auto to meteoric
success and carried forward a tremendous legacy of social
good through all his dealings - business and otherwise -
Mr. Rahul Bajaj.*

HUMANITARIANS OF PUNE



"In college, I enjoyed myself thoroughly.
My father always said,
"Do what you want to do but
once you decide what to do,
try to be the best in the world in that."



A Purposeful Man

Rahul Bajaj has always been known to be a pragmatic man. He has been described as cautious, straightforward, and as someone who is devoted to the virtues of hard work. Through his reign as the Chairman and Managing Director of the Bajaj Group, he was considered to be a fair and ethical businessman – never involved in shady dealings. Mr. Bajaj, however, claims that he is no “saint”. He states in a matter-of-fact way, “The purpose of business is to satisfy the needs of the customer. If you make motorcycles and nobody buys them, you will go bankrupt like companies which are not customer centric. Take care of the customer. If you cheat him, give him bad quality, charge him more than you should, he will not buy and you are in trouble. This is not a charity mindset. It is an enlightened, 'good businessman' mindset.”

“Apart from the fact, they are two very different personalities; Dhirubhai [1932 –2002] is a much greater risk taker. Rahul is much more analytical. He moves very cautiously.”

- Uday Kotak on Rahul Bajaj

And it is this very no-nonsense approach to business that helped him lead Bajaj Auto to become one of the most profitable and fastest-growing companies in the 1980s.

A Man of Many Words

Bajaj has never hesitated to speak his mind, especially on pertinent issues concerning the country and the economy. Jokingly referred to as the BBC (Bajaj Broadcasting Corporation), Rahul Bajaj has an opinion on everything and he isn't afraid to share it. However, when he talks, people listen, for he always speaks with great conviction, insight, and clarity.

A Family of Patriots

Rahul Bajaj was born on June 10, 1938, in Calcutta to Savitri and Kamalnayan (1915-1972) Bajaj. The family was comfortably well-off, with the family business being in the midst of moving from trade to industry. He schooled at Bombay's elite Cathedral and John Connon School, and graduated from Delhi's St. Stephen's College with a BA (Hons) in Economics in 1958.

Back in South Bombay, Bajaj did a two-year stint at Bajaj Electricals, while also attending morning lectures at the Government Law College to earn an LLB degree in 1960. The forward-thinking Bajaj says of that decision, “Though I had no intention of practicing Law, I thought that studying for a Law degree will make me familiar with the legal language especially concerning mercantile law.”

He spent most of 1961-62 as a junior purchase officer at Mukand Ltd. and with 4 years of work experience under his belt, he left for Harvard. He passed out of the Class of '64 with an MBA degree.

Much like his contemporary, the late Aditya Birla, Rahul was raised in an intensely political family. His grandfather, Jamnalal Bajaj (1889-1942) was a close associate of Mahatma Gandhi who, it is said, treated him as a fifth son. Jamnalal was also a close friend of Jawaharlal Nehru. He was an active participant in the Nationalist movement and the treasurer of the Indian National Congress. This political tradition continued into the next generations of the Bajaj family. Between the years 1939 and 1947, most of the adult members of the Bajaj family were jailed in the cause of Indian freedom. Though Rahul Bajaj has no political ambitions himself, he has given counsel to Rajiv Gandhi on matters pertaining to Indian Airlines, during Mr. Gandhi's tenure as prime minister of India. And even while he was a member of the Rajya Sabha, Rahul Bajaj claimed to have no interest in a career in politics.

“When I got into Rajya Sabha, people said, 'Now you are in politics,' and I said, 'No, I am in politics? You may have that impression, but who says the moment you become a member of Parliament, you are a politician?' First of all, I am in the upper house, not the lower house. Second, I am an independent. They asked, 'What is your party?' I said, 'No, I am not BJP [Bharatiya Janata Party], Shiv Sena, NCP [National Congress Party]; my friend Sharad Pawar brought me to Parliament, not Congress.”

“All companies had to change when a closed economy, a shortage economy, transformed into a comparatively open economy. That is how it should be. That is what the customer needs; it is good for the customer. And that is the only way an industry can boom. Many companies died. They couldn't convert themselves into that way of thinking. We remained, still the top two-wheeler and three-wheeler manufacturers in India. And we remained almost until the end. We only became number two somewhere near mid-2000. Because what happened in the year 2000 was that the Indian two-wheeler market in a very short two-year period between 1999 and 2001 changed from a scooter market to a motorbike market.”

- Rahul Bajaj,

Interview with Rahul Bajaj, interviewed by Prof. Srikanth M. Datar, Pune, India, July 8, 2014, Creating Emerging Markets Oral History Collection, Baker Library Historical Collections, Harvard Business School.



Rahul Bajaj, Chairman, Bajaj Auto, during the opening plenary, at the Horasis Global India Business Meeting 2009.



Rahul Bajaj with Shashi Tharoor during CII World Economic Forum summit.

Through Grit and Tenacity

Bajaj has always played fair. He has expressed appreciation for healthy competition. Even through the trying times of the 'License Raj' and a closed economy, Rahul Bajaj showed true staying power.

"Now the 'License Permit Raj' can only be described as collective madness. Industry was hemmed in by over regulation. As a result, competition was limited and cost and quality suffered. Even when we had a 10 year wait list for our scooters we were threatened with penal action if we produced more than our sanctioned capacity! No country in the world had such laws. I remember telling the MRTP (Monopolistic and Restrictive Trade Practices) Commission that my family had gone to jail for our political freedom. I would not mind going to jail for our economic freedom."

He scoffs at being accused of protectionism in the 90s when the controversial and secretive lobby, referred to as the

'Bombay Club' made headlines. "I have been for Economic liberalisation from 1965, when I began my business career! But I have been a nationalist since birth! What the so called 'Bombay Club', of whom I am the only identifiable member(!), stood for was for a level playing field. And the proof is in the eating! Bajaj Auto exported 3% of its sales in 1990s, today it exports about 40%. Armchair critics are entitled to their opinion, the facts back us! A level playing field is now being demanded by almost every country in the world and specially the developed World who used to preach free trade."

Bajaj's (and possibly India's) most iconic advertising campaign ran around this time, marking the cusp that Indian brands were on, right before the gates were opened to foreign entrants. 'Hamara Bajaj', the powerful phrase that followed the inspirational line, 'Buland Bharat ki buland tasveer' (A strong India's strong picture...is our Bajaj), ushered in a brand of advertising that was not tried before. The television commercial featured a montage of the legendary Bajaj Chetak scooters in use every day. It evoked sentiments of pride in ownership and of patriotism. Rahul Bajaj, who had a large say in the crafting of the tagline, articulated a way for consumers to feel good about Indian-made products. Legendary adman, Alyque Padamsee who led the creative team on this particular campaign says, "It was time Bajaj moved from its 'value for money' tagline that it had used for years. Rahul Bajaj and team Lintas (now Mullen Lowe Lintas Group) wanted to recreate the magic General Motors' 'Heartbeat of America' had done for Chevrolet in the late-1980s."

A Philanthropic Journey

"Jamnalalji continues to be our pole star; the reference point for our conduct. We know we are lesser mortals than him but we are conscious of our responsibility to maintain the family name. Much of what we have achieved is due to his "punyai" and the trust people bestow on us because of our family name. The emphasis of the group on ethical dealings with all stakeholders, the urge to be independent, to support good causes that benefit the weaker sections, flow from his legacy."

The Bajaj family's philanthropy is focussed on institutions that serve the less advantaged in the field of livelihood, education and health.

"Besides supporting worthy organisations with a track record in this field we have four organisations of the group which further these causes. The Jamnalal Bajaj Foundation recognises outstanding contributions in the area of constructive work. Jankidevi Bajaj Gram Vikas Sanstha has



Top : Kamalnayan Bajaj Hospital, Aurangabad

Left : Free vocational courses for women.

Right : Distribution of benches under education programme.

been working in villages on these issues for over 25 years. Kamalnayan Bajaj Hospital at Aurangabad extends healthcare. Shiksha Mandal at Wardha has been running 7 Colleges with over 9,000 students for over a century. Recently we have started a Bajaj Education Initiative to aid and support low cost schools in Pune.”

According to Bajaj, “Philanthropy should be driven by basic ethics, originating in the way the organisation does business. The first and foremost thing to have is basic ethics, followed by good corporate governance for organisations and then philanthropy. Being ethical in business is the first step in doing philanthropy. An



A Lifetime of Achievement

Since his childhood, Rahul Bajaj has been used to running a tight ship – he was a Prefect, House Captain of the boxing and table tennis teams, and for over three decades, he ran Bajaj Auto with tremendous efficiency, insisting on overseeing the tiniest of details.

He has received numerous awards and recognitions, notable of them being the Padma Bhushan in 2001, the Alumni Achievement Award by the Harvard Business School, and Lifetime Achievement Awards from The Economic Times, Ernst & Young, and CNBC TV18. He is a self-described workaholic, a man who never gave the concept of 'down-time' a second thought. Bajaj was reported to have said,

“People say (that) having some diversion is a good thing. Maybe it’s good for some people. I’ve never needed it.”



Bajaj Education Initiative Project.

What does such a meritorious old warhorse do when faced with retirement?

“(I) Read, travel, and watch news and movies on TV.”



Rahul Bajaj being conferred the Lifetime Achievement Award by Management Association, Indore.

Rahul Bajaj's Thoughts on Pune

(As told to Rashmi Alevoor)

Pune was a city of intelligent people even 5 decades ago when we came here, as it has been for over a century and half, at the very least. It has grown in size and has straddled industry, IT and has become a centre for innovation. However, its quality of life is declining, due to its unplanned expansion and concomitant rise in pollution and commuting times, burying its relaxed lifestyle, intellectualism and social commitment.

What needs to change?

Though not easy, it should stop growing. For this, new plants and IT need to move to smaller towns like Satara, Ahmednagar or New Mumbai. The lack of infrastructure of education, health services and transportation in other cities is forcing industry to be in the Mumbai-Pune-Nasik belt.

Pune's road infrastructure and public transportation need significant improvement. But half-baked ideas not properly implemented, like BRTS are only making it worse. Once you have urban sprawl it is hard to

manage it. Though I am not an expert, the metro idea appears to be an expensive idea with perhaps limited benefits. Only if public transportation is conceived in an efficient and comprehensive way and it covers every part of the city will people shift to it.

"It seems like yesterday when I started working for him, which is more than 30 years ago! I have had such a wonderful time working with him, I never realized the years going by. I have learnt everything I know from him. He is the teacher, philosopher and the guiding light in my life. Above all, a very fine human being I, or anyone else, can come across. May God bless him with many more years of healthy, happy life."

- Mohan Keyyath, Executive Assistant to Rahul Bajaj



All images courtesy of Ritesh Ramaiah

Derived from Modern Greek, 'Meraki' is an untranslatable word which loosely means to do something with soul, creativity and love or by putting a little bit of yourself in what you're doing.

It did not take Priyanka Chordia long to see that Meraki, true to its name, is a manifestation of Ehsan Niroomand's infatuation with motorcycles.



Hidden behind the lush greens of Pune's favourite Iranian-styled restaurant, Shisha Café at ABC farms, is a little pathway that leads to Ehsan Niroomand's modest bike customisation workshop, Meraki Motorcycles.

A brief chat with Ehsan and a quick walk around the charming workshop will make you realise how befitting the name is. Sitting in the lap of nature, surrounded by palm trees and fallen leaves, this quaint workshop is like an extension of Ehsan himself. His zealous and charismatic personality are woven into the very soul of Meraki.

When asked about the workshop's inception, Ehsan sheepishly grinned and replied, "Well, in my head, it has been open for very long! But in reality, it opened in August (2015). A little taste of the story that led to Meraki's birth is enough to leave one absolutely enchanted.

At the age of 28, Ehsan is the jack of all trades and the master of some! The unique combination of his diverse educational background, various work experiences and innate artistry have made Ehsan the dynamic young entrepreneur he is today. He holds a BA in History, a diploma in Interior Designing and has also tried his hand at Hotel Management. He has a certificate in professional Scuba Diving and has worked as an instructor for nearly four years in Malaysia. Maybe it was fate, but if family ties didn't require him to come back to India, Meraki probably would not have been born. Since his return to Pune, Ehsan has been managing the family-owned restaurant, Shisha Café and now, he single-handedly runs Meraki!



"Guys and bikes go hand in hand," Ehsan says as he fondly recalls being fascinated with bikes as a young boy. While his first bike in college fulfilled the thrill of riding, Ehsan's curious mind and his need for creating something aesthetically pleasing and personal led him to modifying his own bike. Gradually, Ehsan used his skills to customise his friends' motorcycles and noticed that his work was being appreciated - this (and the fact that bikes are very expensive as leisure activities) nudged him towards pursuing his hobby at a professional level. Ehsan's grit and drive to create something for himself is truly commendable. He began working on Meraki in January 2015 and without deterring from his responsibilities at the restaurant, he realised his dreams within six months.

Ehsan's ardor and unique outlook is nothing short of magical; he has the flair to turn garbage into gold and the Meraki workshop is evidence enough. Built on a secluded area that was once used as a dumping ground for neighbouring restaurants, this workshop is now the definition of passion and creativity. It takes a true visionary to find treasure in another man's trash! Meraki is Ehsan's hideout, where he can put his heart into the work he loves to do. He says, "That (Shisha Café) feeds my stomach but this feeds my soul!"





His meticulous and fervent personality and his need for precision make it difficult for him to hire employees, hence at Meraki, every bike is carefully conceptualised and created by Ehsan himself.

Ehsan's eyes sparkle with enthusiasm as he talks about how there is a ubiquitous fascination with bikes. In his own words, "Everyone likes bikes. Men like motorcycles, and women like men on motorcycles!" In fact, Pune has the highest number of two-wheelers in the world, and Ehsan does not see this infatuation with bikes dwindle any time soon! Rather, he expects it abound in the next few years. In a world where standardisation has become the norm, Ehsan distinguishes himself by modifying bikes that are not only unique, but also personal to their owners. He believes that the demand for customisation and exclusivity is certain to increase. In fact, two of his own most cherished motorcycles bedeck the workshop floors and serve as exemplars of his work – a 1936 Royal Enfield Model L and a Royal Enfield Continental GT Café Racer. Ehsan has been working on his bike for nearly two years! His keen eye and his pursuit of perfection can be considered both, a curse and a blessing. "With bikes," he says, "the possibilities are endless" and until the bike is perfect, he will not be satisfied.



...If you love what you do,
you will not work a day in your life!





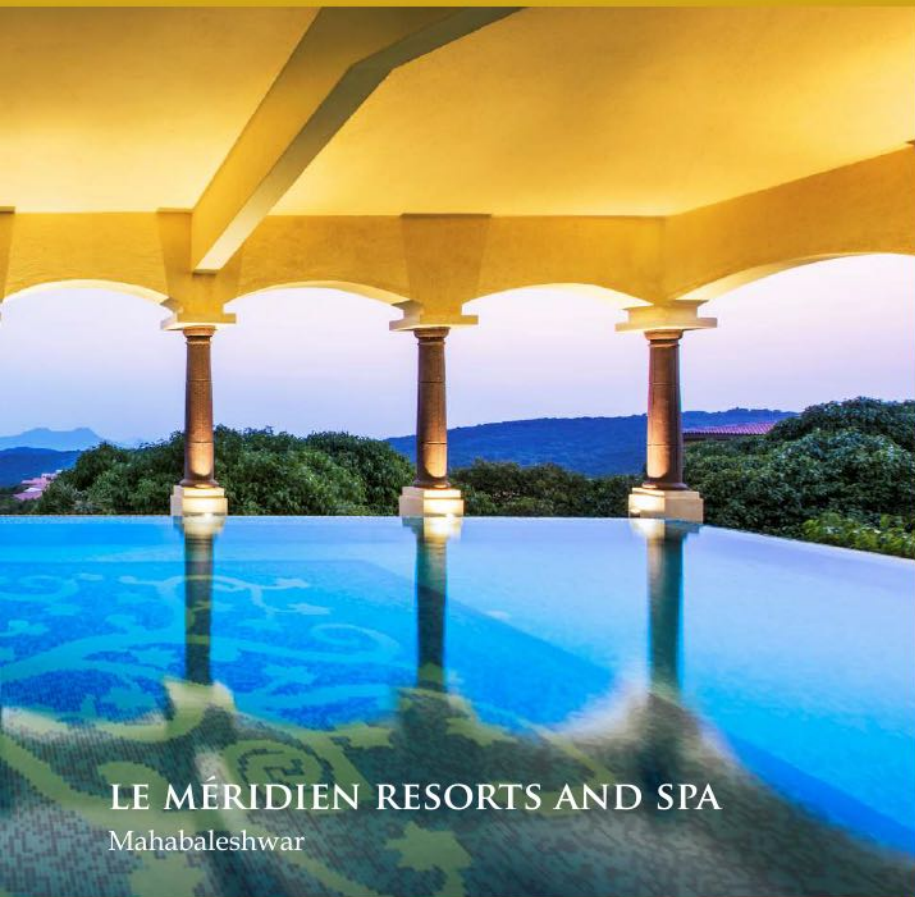
With no formal education in the field, Ehsan's success is owed to his attentiveness and his curious mind. He believes that the best way to learn is through watching other people work and absorbing from them. Ehsan has mastered skills by spending hours merely observing expert metal/brass workers in the city. As someone who needs freedom and struggles while dealing with authority, Ehsan believes that starting this business has humbled him. At Meraki, he is the boss and the slave! His meticulous and fervent personality and his need for precision make it difficult for him to hire employees, hence at Meraki, every bike is carefully conceptualised and created by Ehsan himself. It normally takes him about 2-3 months to complete a bike and you are sure to get an impeccably handsome, one-of-a-kind, carefully crafted motorcycle. All he asks for is a realistic budget and artistic freedom.

In the words of Nolan Bushnell, "A true entrepreneur is a doer, not a dreamer" but Ehsan Niroomand is both! All talk, no action is an easy path to pick but actualising your dreams is a bumpy road strewn with obstacles, hardships, long hours and millions of people telling you how it cannot be done. It takes unfaltering conviction and the right amount of self-confidence to create something substantial and beautiful out of a passion. Ehsan has overcome these hurdles by working arduously, but like they say, if you love what you do, you will not work a day in your life!

WEEKEND GETAWAY



All Photographs Courtesy of Le Méridien Resorts and Spa Mahabaleshwar.



LE MÉRIDIENT RESORTS AND SPA

Mahabaleshwar

In the misty skies of the Western Ghats, enveloped in nature and under a canopy of stars, experience the epitome of luxury.

Priyanka Chordia is awestruck by the newly opened, stunningly elegant Le Méridien, Resort and Spa Mahabaleshwar.





Only a few hours' drive from Pune City, Mahabaleshwar has served as the ideal weekend getaway for several years. Known for its evergreen forests and its prevalent old-world charm, the town is flooded with outsiders on weekends and holidays. However, what Mahabaleshwar lacked until September last year (2015) was a super luxurious resort.

The Le Méridien Resort & Spa in Mahabaleshwar is the group's ninth property and only resort in India, unlocking its first destination, the Western Ghats.

The property has taken the utmost advantage of its location. With its beautiful landscaping and the abundance of greenery, the scenic charm of Mahabaleshwar prevails throughout the resort.



A photograph of a resort courtyard. On the left, a large, leafy tree stands next to a yellow building with a balcony. In the foreground, a white balustrade with decorative balusters is visible. To the right, a stone wall is partially visible. The ground is paved with light-colored square tiles. The overall atmosphere is bright and sunny.

Upon entering, guests feel more than welcome in the signature Le Méridien Hub, a twist that transforms a traditional lobby into an area for socialising.

Inspired by Europe's 'aperitif' hour, guests are greeted with either a sparkling cocktail or a special illy coffee to kick off the holiday spirits. While the core characteristics of Le Méridien are evident, the hotel group has not refrained from indulging in and engaging guests with locally inspired cuisines, programmes and cultures.

Spanning across the 122 keys of the resort, is an omnipresent sense of luxury and relaxation. The room choices vary from Classic Forest/Valley rooms to the lavish suites- Tranquility, Sanctuary and the most extravagant, the Serenity Suite. Each room has a private balcony that allows you to soak up the breathtaking view of either the valley or the evergreen forests of Mahabaleshwar.

A CASUAL CAFÉ BY DAY AND LOUNGE BY EVENING,
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HOWEVER, FOR AN IDEAL EVENING, PLUNGE BAR IS A MUST.
THIS POOL-SIDE RESTAURANT SERVES SAVOURY
CANAPÉS AND SELECT BLENDS
AND SPIRITS.



EVERY ROOM LIVES UP TO THE BRAND'S HIGH STANDARDS AND FEATURES AMENITIES QUINTESSENTIAL TO LE MÉRIDIEN.

Every room lives up to the brand's high standards and features amenities quintessential to Le Méridien. The rooms also showcase exemplary photographs and artworks that reflect the essence of Mahabaleshwar. The Serenity Suite, is the embodiment of panache and comfort. The highlights of the room are the expansive outdoor, rainforest showers and massage bed sheltered with greenery and exterior walls for the ultimate spa treatment.

With four destination restaurants and bars, guests are spoilt for choice at Le Méridien. For some authentic North Indian food, Chingari is the place to go. On the other hand, if you prefer keeping your options open, the all day dining restaurant, Latest Recipe offers an eclectic choice. The restaurant features a blend of international, Asian and local cuisines. A casual café by day and lounge by evening, Longitude 93 serves as both. A place to savour a cup of coffee or knock back a drink or two.

However, for an ideal evening, Plunge Bar is a must. This pool-side restaurant serves savoury canapés and select blends and spirits. Situated by the resort's exceptionally gorgeous rooftop infinity pool, surrounded by greenery, Plunge Bar is the perfect place to relax and rejuvenate.







If you're on a family vacation, Le Méridien Mahabaleshwar has excellent recreational facilities. Their Family Kids Club has a wide choice of toys and games that children can indulge in. And, while the kids are busy enjoying, parents can unwind at the Explore Spa by Le Méridien that offers superior spa treatments including a Hammam bath and a Vinchy shower to loosen up.

Aimed at 'creative and curious minded travellers', Le Méridien Hotels and Resorts launched its 'Unlock Art' programme back in 2007. The aim is to directly connect its guests with the culture and essence of the destination. This fantastic programme allows room guests to immerse themselves into the culture of the old city. It includes a guided tour to the Devrai Art Village and the 5000 year old Krishna Devi temple! What an ingenious way to uphold the culture of the destination, preserve art and enrich society!

So, if you're looking for an idyllic weekend away from Pune or if you're an inquisitive traveller eager to delve into the essence of a destination, lose yourself in the experience that is Le Méridien Mahabaleshwar!





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HEALTHCARE



Dr. Parag Sancheti

THE GOOD DOCTOR

Every year, an astounding 1.3 million foreign nationals fly to India, seeking medical treatment that may otherwise be unavailable in their own countries for reasons varying from prohibitive costs to the possibility of certain treatments being deemed illegal there. With healthcare costs in developed countries on the rise and practically unavailable in under developed countries, an increasing number of foreigners, especially from West Asia and Africa often make their way to India in search of good medical care.

Among the various cities in India, Pune ranks number 5 as a favoured destination for medical care, with the city's famed Sancheti Institute for Orthopaedics and Rehabilitation leading from the front.

Chaitra Patel in conversation with Dr. Parag Sancheti finds out more.

Medical tourism, also known as 'medical value travel' is the provision of cost effective private medical care, in collaboration with the tourism industry, in order to provide patients from outside India with surgical and other specialised forms of treatment. However, the word 'tourism' can often be misleading; it does not necessarily imply that patients travel to India with a desire to sight-see around the countryside. More often than not, patients travel to India for specific treatments, under the care of a specialised medical practitioner.

Over the years, India has built a sound reputation for providing cost-effective health care without compromising on quality, especially for procedures such as knee and hip replacements, cardiac procedures, neurosurgery, and bariatric surgeries. Hospitals across most metros provide state-of-the-art facilities that consistently meet international standards.

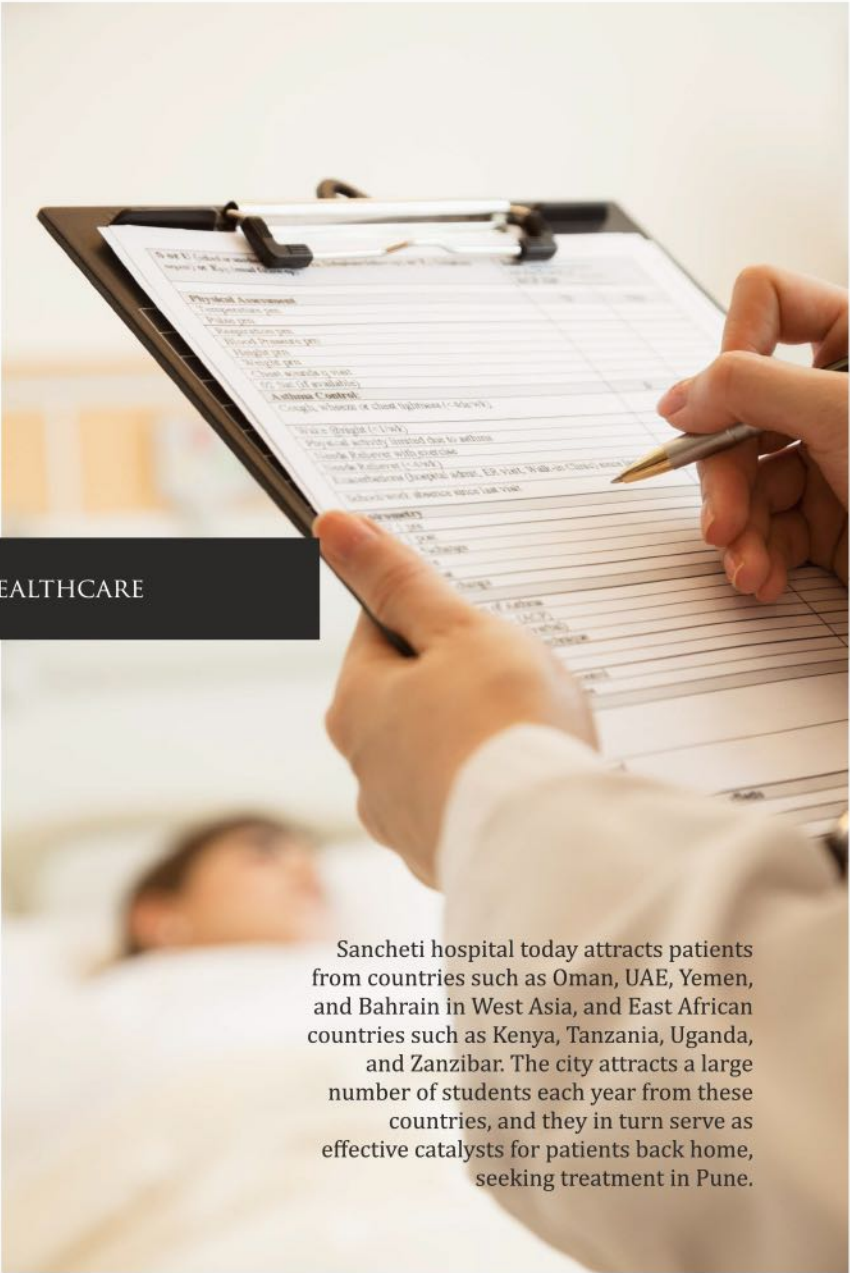
So, what exactly is the cause for this eagerness to travel to India to seek treatment, rather than to other equally popular Asian countries such as Thailand and Singapore? Dr. Parag Sancheti, Chairman of the Pune-based Sancheti Group explains, "The cost of treatment in

India is 30% less than most other countries. More and more Indian doctors are now fellowship-trained abroad, a fact that makes advanced specialised treatment easily available. Such a scenario is absent in other countries where patients have waiting lists to contend with first, before they seek treatment. Hospitals here are well-equipped, offer international standard rooms and other facilities such as in-house translators and tourist packages for relatives".

Among the foremost to become a part of this booming sector has been the Sancheti Hospital, which to its credit treats over 150 overseas patients annually for joint replacement, spine-related disorders, and limb reconstruction surgeries. For more reasons than one, Pune is an obvious choice for most patients who travel to India for treatment. As Dr. Sancheti explains, "Pune is linked by air, railways and road. In addition, the weather here is pleasant almost throughout the year. A hospitable environment, good roads, shopping malls, multi-cuisine restaurants and the local tourism make the city more attractive". Above all, the cost of treatment in Pune is a whopping 30-40% lower than most metro cities, making it an ideal healthcare destination.

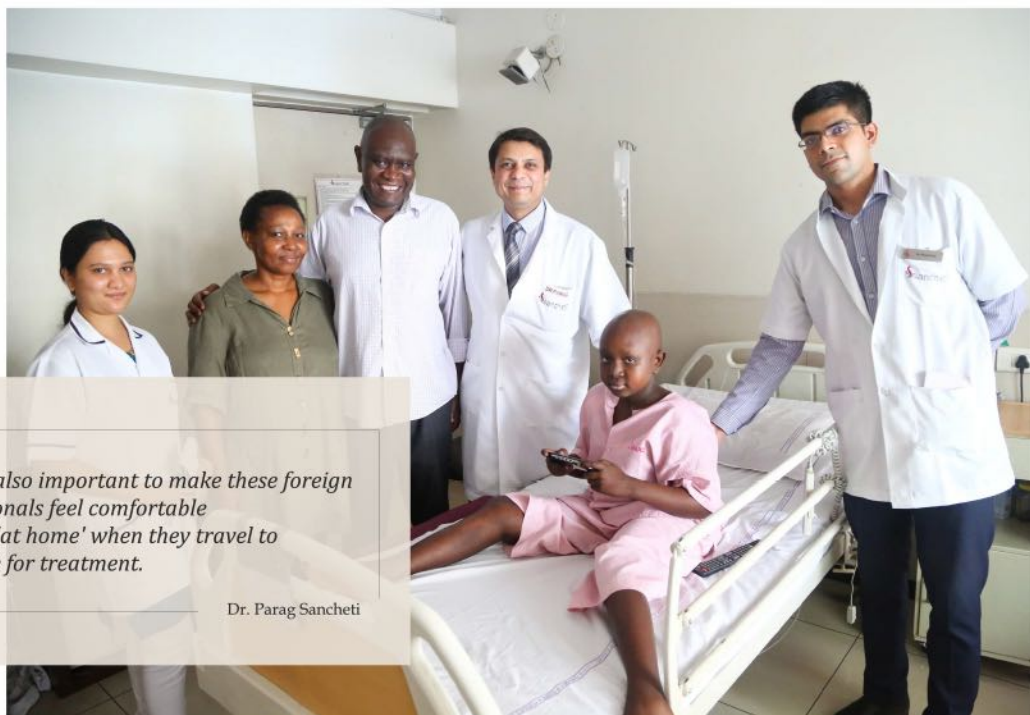


Dr. Parag Sancheti with an Omani patient.



HEALTHCARE

Sancheti hospital today attracts patients from countries such as Oman, UAE, Yemen, and Bahrain in West Asia, and East African countries such as Kenya, Tanzania, Uganda, and Zanzibar. The city attracts a large number of students each year from these countries, and they in turn serve as effective catalysts for patients back home, seeking treatment in Pune.



It is also important to make these foreign nationals feel comfortable and 'at home' when they travel to Pune for treatment.

Dr. Parag Sancheti

Dr. Parag Sancheti and team with Kenyan patient and family.

Sancheti Hospital is a state-of-the-art, 200-bed hospital that is world-renowned for knee and hip replacement, spine surgeries, paediatric orthopaedic surgeries and other orthopaedic specialty services. Try comparing it with any other hospital at par, and Sancheti Hospital wins hands-down, comprising of 9 world-class operating theatres that meet international standards and are supported by a futuristic Intensive Care Unit (ICU), and over 80 private rooms.

Merely offering sound medical care however does not always suffice. It is also important to make these foreign nationals feel comfortable and 'at home' when they travel to Pune for treatment. Accordingly, Sancheti Hospital has also set up the 'Department of Overseas Patients' that looks into the various needs of international patients. In addition to offering facilities that aid speedy convalescence, the hospital is sensitive to their cultural needs and also caters to the requirements of their family members by offering special meals, interpreters, a travel desk that ensures hassle-free visa-assistance and ticketing, special prayer rooms, as well as guided city sight-seeing for the patients' relatives in some cases. According to Dr.

Sancheti, it is also imperative for doctors from the hospital to routinely follow up with their patients. He elaborates, "Treatment at the hospital is not just about new technologies and good doctors; it is also about going the extra mile and extending tender love and care to the patient".

Sancheti hospital today attracts patients from countries such as Oman, UAE, Yemen, and Bahrain in West Asia, and East African countries such as Kenya, Tanzania, Uganda, and Zanzibar. The city also attracts a large number of students each year from these countries, and they in turn serve as effective catalysts for patients back home, seeking treatment in Pune.

With medical tourism becoming increasingly popular, The Economic Times had recently predicted this sector turning into a Rs. 9,500/- Crore industry in 2015. Hardly surprising one may say, considering the sector experiences an annual growth of close to 30%, almost making it a \$2 billion USD industry, and only rising.

RIO 2016 SPECIAL

GUN FOR GLORY

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Pune throbs with a sporting culture that is rich and diverse. From badminton, rugby, football, to traditional sports like *kho-kho* and *malkhamb*, pune has it all. Shooting is the new culture growing in Pune.

With its home in the expansive Balewadi stadium, Olympian Gagan Narang's Shooting Academy - Gun For Glory shooting academy, part of the Gagan Narang Sports Promotion Foundation is the breeding ground for Indian shooting's new talents.

Chaitnya Deshpande caught up with the marksman and questioned him about Pune, his memories of the Games, and how and who are India's next shooting stars.



SPORTS



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GAGAN NARANG INDIA'S RIO DREAM

On Rio 2016...

Rio 2016 will probably not be my last; I am not going to retire yet. It will depend on how my motivation holds out going ahead. I could very well be back for a few more. And I am aware that for that I shall have to emulate Leander Paes' fitness and energy levels to achieve that.

3 unforgettable memories from the previous 3 Olympics that you would share?

London 2012 Olympics was the high point for me. My bronze in 10-m Air Rifle was part of the avalanche of Indian medals in the games. Beijing 2008 was a learning curve. I would never forget missing out a final berth on count-back. I was a rookie in Athens 2004 and was overwhelmed by the sense of occasion.

As an athlete, what was the best advice you were ever given?

The best advice I have had is to believe in myself and my abilities. There are tough times. There are times when the right results do not come but one should never stop the process.



What is the best advice you would give to your trainees at Gun for Glory?

Winning is very important; yet equally important is the process. I urge shooters to set goals, achieve them and take fresh guard. Every win is a step ahead. The process of development and the quest for perfection should never stop.

You come from a Punjabi family based in Chennai and were raised in Hyderabad. Pune is the HQ for Gun for Glory. How do all these cities and cultures make Gagan the person he is?

I also spend a lot of time in Delhi where I have a great bunch of friends. I have family too. However, at heart I am still a Hyderabadi. I was brought up in that city, started my sport in Hyderabad and it all happened because of the fantastic support system I had, both in school and college.

Pune is a city where I have my academy. It has also given me a lot. I owe a lot to Pune for my Olympic bronze; in the run up to the London Olympics 2012, that is where I trained.

What makes Pune the perfect place for a shooting academy HQ?

The weather is good. The Balewadi ranges are equipped to handle every shooter's need. The complex has a gym, a pool and all the other training facilities required for prepare. One

can practice for as long as one wants. And the most important is the passion in people towards sport in Maharashtra.

How can shooting become popular in contemporary culture such as sports like badminton and football?

Shooting sport is not TV friendly like badminton or football. But in the last five years we have had over 8,000 people coming to the Balewadi ranges for the Gun for Glory shooting championships. Lots of school children sign up to take part in the competition. Lots of individuals come and shoot as amateurs. Shooting also has a lot of following. The parameters of badminton and football are not fair, however if one looks at the sheer number of shooters from Pune and Maharashtra, one would be astonished to know how popular the sport is.

Do you foresee a Shooting Premier League in the future?

There could be a shooting league in the future. For that we need the biggest names to participate and the sport move away from the current format. It has to be made TV viewer friendly.

How will the sport benefit from a league?

It will draw in more shooters. This will create a supply chain for the national team and create a corpus for the federation, which can then put the money back into the system.

Gun for Glory is grooming India's shooting talent by focusing on kids between the ages of 11 and 14 years. What does it take for a parent to be fully supportive and encouraging of rifle shooting as a professional sport?



Shooting is a lifestyle sport like chess and golf. It can happen alongside studies. Professional shooting requires a little more dedication. Being a professional, one has to devote more hours to practice. The study-sport balance then needs to be assessed. These days parents are very pragmatic. If they see that there is spark in the child, they support him/her to give it a shot. There is a lot of glory associated with shooting. It is the sport that gets India the maximum number of medals in a multi-disciplinary events. In that context, investing time and energy in shooting sport guarantees returns.

What do you mean by 'natural talent' when it comes to shooting?

Natural talent is spotted in a child early based on a few parameters which are essential for shooting sport. Some of them would be hand-eye coordination, reaction time, 3D space orientation, information reproduction, self-awareness of the body, finger dexterity, and the ability to handle pressure amongst others.

7 out of 10 people are able to shoot on the target in their very first shot and I feel Indians can do very well in the sport.

Practically speaking, how do you make it as a pro? What sacrifices does one have to make?

Shooting worldwide is an amateur sport. The definition of a pro only means that one is taking to the sport full-time.

One does need to make sacrifices for every professional sport. It involves time, money, and a lot of travel. One's parents should

be prepared to spend initially, at least till the time sponsors come knocking at the door. The child's rights need to be protected. So parents have to keep a constant watch on the progress, accompany them whenever necessary. Parents also need to keep a track of his/her emotional needs as well.

What does it take to be a "shooting star"?

Years of practice, dedication, hard work, and a very good support system.

Who are India's future shooting stars?

Apurvi Chandela and Jitu Rai are two brightest faces on the horizon right now.

Established in January 2011 by the Gagan Narang Sports Promotion Foundation as the Gun For Glory Shooting Academy. Gun For Glory is a not-for-profit enterprise operating out of the Shooting Range at the Shiv Chhatrapati Shivaji Stadium, Balewadi, Pune.

India's first privately managed shooting facility with world class infrastructure, training, coaches, staff made accessible to talented shooters via scholarships and fee subsidies.

Get in touch at:
Shiv Chhatrapati Complex, 50M Shooting Range,
Mahalunge, Pune.

Or call : +91-20-6528-6006 for more details.

AN ARTISTIC LEGACY



ART



"When people see art, they have unique reactions to shapes and colours; it is a visual language. The key is to have an open mind and acceptance towards all forms of art."

Sujata Dharap

Every stroke tells a story, every shade is an emotion and every artwork is a fragment of the artist's life, narrated on a canvas.

Priyanka Chordia gains a little insight into the life and upbringing of a discerning person, a free-spirited being and most importantly, an incredible artist.

ART

"My father never stopped me from painting on walls," says Pune-based artist and muralist, Sujata Dharap who painted her first (9ft. high) mural at the early age of 9. Her infatuation with murals started early and, with the freedom her father gave her, it blossomed. Over the years, she has mastered many an art form, including work on wood, mosaics, mixed media on paper, acrylic on canvas, and sculpting. She has also conducted 25 solo shows in India and abroad; the first exhibition being with her father and the 25th, with her elder daughter, Ishita Dharap. However, so enticed by the sheer



size and space of murals was she that she has since painted life onto more than 220 walls and other outdoor areas! "(They) allow the artist to play on a larger playground," she articulates. Sujata has been commissioned for several murals inside homes and in outdoor areas. To her, each mural demands a different approach, and as an artist, she tries to create a balanced symphony between the art, the interior space and the landscape.

Our experiences, unique to us, significantly shape our personalities and in the case of Sujata Dharap, it is no different. A great deal of

who she is today is owed to her father, an eminent artist and sculptor, the Late Mr. Bal Wad. She says that while she and her siblings grew up like any other children, her father's buoyant outlook to life and affable nature instilled a deep sense of positivity in her.

Bal Wad went to England on scholarship to 're-learn' pottery in the early 60s. Upon his return to Mumbai, he worked as the Art Director of Camlin for 14 years. Wad then decided to pursue his first love of teaching, he aspired to establish a liberating space where art and creativity abounds. Hence, in 1981, Bal Wad decided to relocate from Mumbai to the spacious and culturally affluent city of Pune, and in the many green lanes of Bhosle Nagar, he founded 'Creative Club', a humble studio nestled in inspiration and artistry. In spite of being a 'realist' himself, Wad gave his students and his daughters complete freedom to create— a seemingly forgotten fundamental of art. Much like her father, Sujata strongly believes that art comes from within and it can only be facilitated. More than three decades later, the same ideology is embedded in the core of Creative Club. The students are facilitated by Sujata Dharap and Rashmi Bhadkamkar, a renowned sculptor and a student of Bal Wad. The studios take place in the backyard of the bungalow that was recently designed and reconstructed by Sujata's husband, landscape architect, Jayant Dharap. The outside area, designed by Sujata, is a piece of art by itself. The open painting space is made with vibrant mosaic tiles and covered with a quirky gazebo. The inside studio area has four pottery wheels and a kiln that allow students to create hand-crafted earthy sculptures and other ceramic works. The interiors are a rustic reminiscent of the old studio that is decorated with students' works and Sujata's murals. The recent addition of a small art gallery is a platform to showcase the work done at the studio.

Having seen creativity in every walk of life, it was a natural path for Sujata to follow her father's footsteps. Mesmerised with 'the magic he created with his paint brush', she had a deep understanding of art since her formative years. By the tender age of 9, Sujata knew, clear as day, that she wanted to pursue Fine Arts as a profession, and so she did. Sujata achieved her Bachelor of Fine Arts with a Post-graduate specialisation in Murals from the reputed Sir J.J. School of Art, Mumbai. While she was never



one to conform to realistic methods, it wasn't until college that Sujata explored her horizons as an artist in a deeper form. She further explains, "I found my own world in abstract forms, and this was truly liberating... Almost like a release and relief from my inner self." Facilitating her through this process of exploration was her guru, Prabhakar Kolte. She talks of him with the highest reverence and his influence on her is prominent. She is also an admirer of his work, referring to it as 'sensitive' and 'genuine'.

After completing her degree with flying colours — literally and figuratively — Dharap returned to her humble abode, Creative Club, to join her father. Along with his skill and high-spirits, Sujata also shared her father's love for teaching. Since its inception, Creative Club has been a playground of artistry for people from all walks of life. However, it wasn't until Sujata initiated 'SatSun', a weekend class for kids, that the studio opened its doors for children. Picasso once accurately said, "Every child is an artist, the problem is how to remain an artist once we grow up." Sujata adores children and has actively sought to nurture the child within — this has helped her thrive as an artist. She further expands by saying that what inspires her most, is a child's spontaneity and ability to enjoy the moment. Her interaction with kids is a tremendous influence on her work.

Sujata Dharap is anything but ordinary and her work makes that evident. She paints all the time and never starts with the intention of a theme, and somehow, these unique collections of experiences start forming a pattern. She sees art as a 'dialogue' with herself, and hopes for it to be seen as a 'visual language' that is to be experienced, rather than understood, by the viewer. While she draws inspiration from everything from her milieu, the things that truly resonate with her are architectural spaces and music. She says, "I've always had a direct connection with architectural spaces and my work generally reflects nature coming into my paintings through negative spaces in architecture." On the other hand, music is an art form close to Sujata's heart and it has a profound effect on her work. She has done shows where she has painted with live music in the background — what an exceptional experience that must have been!

Pune has a rich background of performing arts, a Mecca for music and theatre. However, Sujata fears that there is a lack of widespread appreciation for visual arts, she says, "While we are far more accepting and appreciative towards art than we were 30-40 years ago, the progress is not as much as we would've liked. Artists contribute largely to the cultural and societal richness and that is something that needs to be

"(An artist is) someone who loves to be with his work, thoughts and medium.

Lives a world with his elements and if that doesn't tire him, he is an artist.

It could be any form—music, dance, engineering, painting, sculpting."

- Sujata Dharap

valued." While there are traces of individual work, Sujata believes that to create a prevailing impact, there needs to be a mass movement for the awareness of visual arts. Creative Club has already taken a firm stance as revolutionaries in the art world. Their various programs and workshops are already a step towards creating a city-wide community that embraces and nurtures art. The studio has conducted grandparent/parent-children workshops where they paint together and learn from each other. Sujata has also initiated the 'Creative Club Connect', a platform to stimulate creativity and give people a place to network, interact and connect with and through art. There is a profound simplicity in her methods, she says, "It is enriching to be in a creative space; it allows people to engage on social, religious, cultural and psychological levels."

With hues of red flowing through their veins, it is no surprise that both of Sujata Dharap's daughters, Ishita (25) and Shamira (17) are artists. While the younger one has taken after her grandfather and has a more realist approach to her art, Ishita has embraced art and design in all its forms. She is a painter, illustrator and toy maker. While Sujata Dharap cannot be sure what the future will be, she believes that Bal Wad's legacy will be carried on through her daughters' art.



SUKHAN-E-DIL

LANGUAGE OF THE HEART

PERFORMING ARTS



انده سہاگت

A ghazal is a lyric poem based on a series of couplets strung together by a precise rhyming structure. These couplets are thematically and emotionally autonomous. Poet Agha Shahid Ali who translated and introduced ghazals in its classical form to the Western world, compared each ghazal couplet to "a stone from a necklace," which should continue to "shine in that vivid isolation."

These poems invoke expressions of melancholy, love, longing, and spirituality. This deeply moving art form has roots in 7th century Arabia and by way of the Silk Road trade route, spread to Persia in the 12th century. It is here that it gained prominence, made popular by famous Persian poets and mystics like Rumi and Hafez. It made its way to India in the 19th century when Urdu poets like Ghalib adopted the form. It was at this time, that ghazals were set to music and came to feature complex scales and rhythms that became part of the classical music traditions of Iran and India.

Sadly, in modern times, ghazals are witnessing a diminished patronage, with fewer people understanding Urdu, the language in which the verses are told.

Rashmi Alevoor had the honour of meeting Dr. Radhika Chopra, a lifelong proponent and singer of ghazals.

A Precocious Talent

Born and brought up in Jammu, Radhika, who describes herself as the quintessential small-town girl, was inclined toward music at a very young age. As she simply puts it, "Nothing else fulfilled me." Her parents both of whom had unfulfilled aspirations of being singers themselves were more than happy to support the dreams of their gifted daughter.

After receiving a post-graduate degree in Indian classical music in Jammu, Jagmohan, the State Governor at the time, awarded Radhika with a scholarship to further her learning in Delhi. It was here that she started learning Thumri, Dadra, and Ghazal from Shanti Hiranand, the famed disciple of the legendary Queen of Ghazal, Begum Akhtar.

'Ruh' and 'Mizhaj' (Soul and Temperament)

"Ghazal is all about expression – of deep pathos, pain, love, and raw emotion," explains Radhika as she expertly arches an eyebrow. Her impeccable diction and her flawless rendition of the poetic language has won her fans and accolades throughout India and beyond – in countries like Pakistan, the UK, Canada, East Africa, and the Far East.

Unlike her contemporaries who are experimenting with the genre, to reach out to younger audiences, Radhika Chopra's passion lies in the telling of traditional puritan *raga* based *gayaki*. While some new-age ghazal singers are mixing jazz melodies with the poetry, and still others marrying ghazal with celtic folk music, Radhika says, "There are only two kinds of music – good and bad. Fusion is welcome, as long as it doesn't become confusion." Her own devotion lies entirely with singing the words of the great stalwarts, Begum Akhtar, Mirza Ghalib, and Faiz Ahmad Faiz.

However, the true beauty of the art form can only be enjoyed through a thorough understanding of the words sung. Ghazal performances need audience reciprocation. The singer requires the timely "Wah" of appreciation for it to be a mutually enjoyable and authentic experience. To educate her audiences, Radhika explains certain Urdu words that may not be easily understood to the untrained ear. For young enthusiasts who are seeking to appreciate ghazals, she asks that they visit rekhta.org, a website founded by the Rekhta Foundation to promote Urdu literature, especially poetry to an audience beyond those conversant



with the Urdu script.

Her words of advice for young students hoping to gain mastery over the art, "Your foundation needs to be solid. Diction is very important. Punctuation can change the entire meaning of the poem – be wary of this. Speaking chaste Urdu is, of course, important. But the most important of all is having life experience." She says that patience is necessary for everything in life. "Good things take time. You can't be frivolous in order to achieve anything."

"Without having your heart broken, how can you talk of heartbreak authentically?" she smilingly adds.

At the end of the interview, Dr. Radhika Chopra graced the occasion with a ghazal, 'Aapki yaad aati rahi raat bhar', originally written by poet Makhdoom Mohiuddin and later abridged by Faiz Ahmed Faiz in tribute to his friend upon his death. With the meagre accompaniment of the Tanpura sound, played off an iPhone app, she sang with great expression and soul, and at the end of her performance, there wasn't a dry eye in the room.

*Kahin kuch dur se kano mein padti hai agar Urdu
Toh lagta hai ke din jaado ke hain, khidki khuli hai, dhoop andar aa rahi hai
Badi shaista lehjemain kisi se Urdu sun kar
Kya nahin lagta ke ek tehzeeb ki awaaz hai, Urdu.*

- Gulzar

(If, from somewhere afar, Urdu words float to one's ears/It seems as if, in the days of winter, the windows are open, and the sun is shining through/When you hear someone speak Urdu/Doesn't it feel like the sound of culture.)

A TALE OF SPICE AND EVERYTHING NICE

A visit to Pune's newest eatery Savya Rasa is a trip down memory lane that takes you back home; a journey into a quintessential South Indian home and the food routinely partaken there. On a visit to the restaurant, Chaitra Patel was warmly initiated into the ways and mores of the Savya Rasa household.



South India is made up of the states of Tamil Nadu, Kerala, Andhra Pradesh along with Telangana, and Karnataka, apart from the union territories of Andaman and Nicobar, Lakshadweep, and Puducherry. And while it is very common to stereotype all foods from these regions under a single umbrella of "South Indian food", there indeed is a vast difference in the foods not merely between the states, but within regions of the same state as well. This difference is precisely what Savya Rasa has succeeded in conceptualising, with the endeavour to take diners on an epicurean journey of the finest foods from across the south of India.



The Essence of the South

In Sanskrit, *Savya* refers to the south and *Rasa* to essence or juices. So Savya Rasa, the restaurant is literally the essence of the South! Featuring specially curated dishes from the regions of Kongunadu (parts of Tamil Nadu, Karnataka, and Kerala), Chettinad (Tamil Nadu), Malabar (Kerala), Managluru (Mangalore), Mysuru (Mysore), and Nellore (Andhra Pradesh), Savya Rasa offers guests a fulfilling dining experience.

From the moment you set foot onto the porch at Savya Rasa, it doesn't take much to realise that this is not just a restaurant, it's a labour of love! The restaurant does not just offer guests a refreshing dining experience, but also a short tour around the premises, proudly showcasing each artefact and piece of furniture that narrate a beautiful tale of a by era gone. The staff at Savya Rasa is extremely courteous and enthusiastic to show you around, but if you are lucky, the real treat is to have the owner Uday Balaji take you on a little trip around the 'southern peninsula' of India.

Uday Balaji is the perfect host – eager to give his guests a great time. All through the process of establishing Savya Rasa, Uday has journeyed extensively into the interiors of southern India, sometimes in search of cooks, spices, and age-old recipes, and sometimes for

stone pillars and artefacts that so tastefully adorn the restaurant. As you enter, Uday draws your attention to the compound wall that is painted in brick red and white stripes, just like the temple walls in southern India, denoting a symbol of Vaishnavism (the worship of Vishnu). Two magnificent stone carving pillars depicting 'Yali' – the part lion, part elephant, and part horse mythical creature – stand imposingly at the entrance, ably supporting the tiled roof of the porch. Once inside, Uday points to a quaint little 'Kanakku Pillai' desk and chair. Traditionally used by accountants, the height of the Kanakku Pillai desk would determine the social standing of the person. Today, the restaurant has intelligently put this desk to good use – a place to enable guest reservations. As you step into the reception area, your eyes naturally gravitate towards a stunning 'Kalamkari' dyed fabric, covering the entire expanse of the wall in front, with a teak centre table in its foreground. On this table rests a game of 'Pallanguli'; a wooden board comprising of 14 pits that would contain cowry shells, tamarind seeds of small pebbles, traditionally played by old people and children.

The dining area comprises of beautiful wooden furniture, comfortable and aesthetically designed, with leather puppets enhancing the large glass windows, and walls tastefully decorated with antique brass utensils. They also have an AI Fresco section that is just perfect if





The Al Fresco section at Savya Rasa.



Uppu Kari



Thalassery Meen Biryani



Koon Ullarthiyathu

you want to enjoy the chill of a winter evening. The staff at Savya Rasa welcomes you with the warmest of smiles, dressed in traditional *veshti* (a length of garment used by South Indian men, draped around the waist) and *sattai* (shirt). The ambient lighting at all times of the day lends a homely feel to the restaurant making it very easy for guests to slip into a relaxed space and unwind to the tunes of soft Carnatic music playing in the background.

A Plateful of Goodness

Listening to Uday Balaji talk about the process of developing a perfect menu at Savya Rasa is a guaranteed and delightful insight into the delectable food they serve here. Just like Columbus once set upon

an epic journey in search of spices, Uday and his talented team set out to go in search of cooks and recipes of a long lost era. They stumbled upon local cooks, grandmothers, chefs, and housewives who were more than happy to share their age-old knowledge. This led to the task of setting up a tasting room at Coimbatore, almost a laboratory of sorts, where the lip-smacking recipes are first tried and tested and then served to guests on a platter at Savya Rasa. The result is indeed impressive and for all to feast upon by way of each of our 5 senses.

Upon being seated, guests are asked for their choice of water – mineral water or the in-house flavoured water (much recommended), which is served in 3 distinct flavours– *jeera* (cumin), *tulsi* (holy basil), and *khus* (an

aromatic grass with fragrant roots). And like most traditional Indian forms of gastronomy, these flavours lend a wonderful balance to the rest of the food that is to follow.

For drinks, Savya Rasa has conceptualised a list of some very creatively thought out alcoholic beverages, peppered generously with the taste of South India. Make way, the likes of Bloody Mary, Whiskey Sour, and Martinis for the indigenous *Bydaggi Mary* (*bydaggi* chilli, ginger, lime and vodka), Betel Sour (whiskey sour with betel leaf, cloves, lime juice, and bitters), Cucumber & *Tulsi* Martini, Curry leaf Mojito (mojito with curry leaves) or the Filter *Kaapi* Martini for the ones who love their daily shot of caffeine. They also serve non-alcoholic beverages such as juices and aerated drinks, along with the usual fare of imported and Indian spirits.

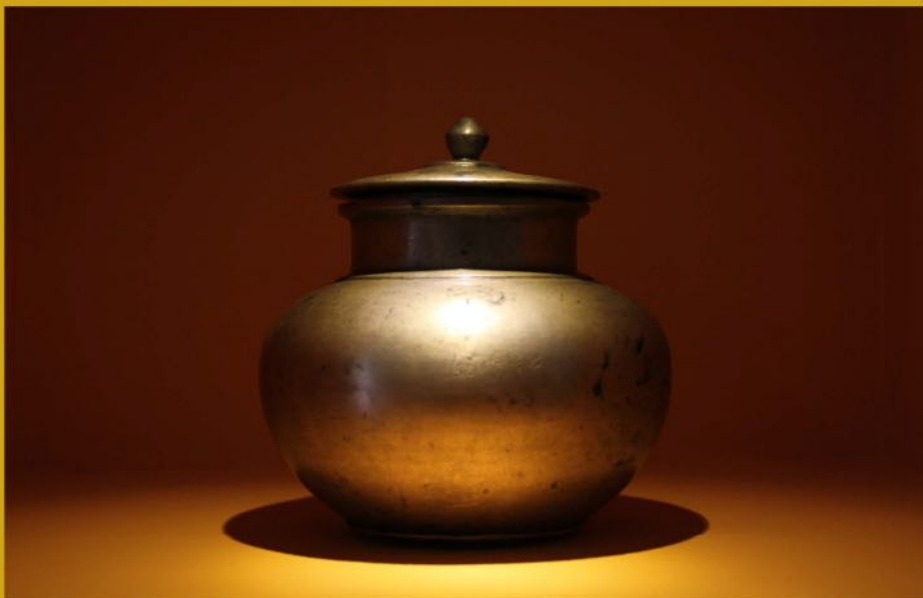
The food menu at Savya Rasa allows guests to choose from vegetarian and non-vegetarian delicacies, otherwise unheard of commercially in South Indian restaurants across the country. Region specific, each item on the menu is distinct in flavour and texture.

The Kozhi Kurumilagu fry, or the pepper chicken fry from Kerala is fragrant from the generous helping of curry leaves. The Anjal Rava fry, a classic fish fry



recipe from coastal Karnataka-south Canara in Mangalore proves right the notion that the most unassuming of foods provide the best flavours. The rich, flaky steak of seer fish marinated in the right amount of chilli powder, turmeric, salt, and tamarind paste, coated in *rava* (semolina) and fried to perfection. While at Savya Rasa, don't miss the Koon Ularthiyathu - pan tossed fresh button mushrooms with crushed black pepper, cumin, onions and curry leaves. This is a dry preparation, with a very striking flavour of freshly crushed black pepper, fresh off the mortar. Vegetarians can also try the Punukulu, with Alam Pachadi - moong daal fritters served with a ginger chutney, a dish from Andhra Pradesh.

For mains, Savya Rasa serves a delectable collection of carefully curated dishes. They pride themselves for the cuisine of Kongunadu they serve here; naturally, the Bun Parota, a fluffy multi-layered bread made with refined wheat flour, egg and butter cooked on a griddle, and native to Coimbatore is a must-have on every diner's plate at Savya Rasa. Pair it with the Pallachi Kari Kozhambu, juicy mutton pieces simmered with drumstick and aubergine, flavoured



Antique brassware displayed in the private dining rooms at Savya Rasa.





The Staff at Savya Rasa



Uday Balaji
Owner - Savya Rasa

with cinnamon, cardamom, fennel, and black pepper, and that's only the start of a divine main course! Vegetarians can treat their taste buds to the Saiva Veral Kuzhambu, a truly unusual preparation. Unusual because, this is a mock fish curry. Hailing from the Chettinad region, this 'fish' curry is made from ground green lentil in a tangy tomato and tamarind gravy, and contains no fish at all! This is best paired with a Kobari Annam from Nellore; a fluffy rice tossed with grated coconut, tempered with cumin, green chillies and mustard seeds. The star dish at Savya Rasa is the Thalassery Meen Biryani, a fish biryani from the Malabar Coast of Kerala. A speciality of Thalassery, each rice grain of this exquisite Moplah biryani is fluffy and the fish is marinated in a mix of unusual spices. The Moplahs of North Kerala trace their ancestry to the Arabs who came to trade many centuries ago – the food of this region is heavily influenced by distinct Arab flavours.

While at Savya Rasa, always remember to leave a little room for dessert. The traditional preparations are a must-have here. The Kumbuda Halwa from Mangalore is a halwa made of white pumpkin. Forget about calories for just this one time; this dish cooked in ghee is certainly not to be missed. The Karuppati Halwa from the Kongunadu region is another 'melt in your mouth' dessert made with reduced palm sugar syrup cooked with rice flour, clarified butter and cashew nuts. Don't feel too guilty about indulging in the desserts at Savya Rasa – you can always wash it all down with a refreshing glass of hot Sulaimani tea. The Sulaimani is a traditional aromatic golden-black tea from the Malabar region, and is made of cloves, cardamom, bay leaf, and topped with a slice of orange.



Savva Rasa may be a newbie in the city, but it is certainly not a novice in the arena of delectable foods. They have amply proven this with their recent win at the Times Food Awards, for 'The Most Noteworthy Newcomer 2015-16'. So the next time you yearn for some South Indian food, it would be a good idea to give a miss to the routine fare of *idlis* and *dosas*. Try something new, try something from the south of India – you'll live to tell a tale of the most wondrous food you've eaten in a long time!

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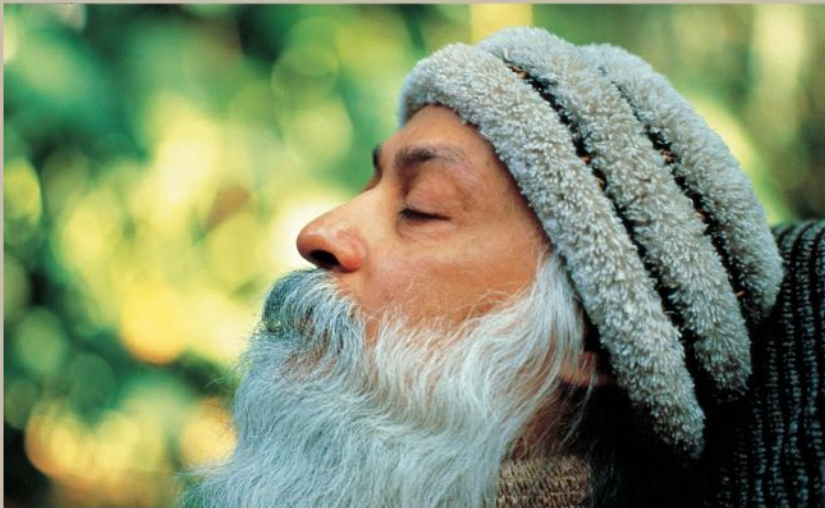
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My whole effort is
to bring Zorba and
Buddha closer and
closer – so close that
both can exist in
one human being
without any
contradiction,
as complementaries,
helping each other...

All images courtesy of the OSHO International Meditation Resort.



A DYNAMIC LIFE

Referred to as a revolutionary, an enlightened and charismatic leader, and also a mad man, a heretic – often in the same breath, Osho was unarguably one of the most influential spiritual teachers of the second half of the 20th century.

Rashmi Alevoor spent a day at the Osho International Meditation Resort in Pune to gain a first-hand understanding of the meditation techniques offered by the man that many address as Osho.



Osho advocated meditation for everyone but his approach to meditation was vastly different from what was generally expounded. His dynamic technique asks participants to engage in rigorous – almost violent – physical activity to release pent-up energy and emotions, leading to a thought-free and calm state of mind where true meditation can take root.

He initiated disciples on a path of commitment to self-exploration through meditation which did not involve withdrawal from the world, a radical departure from the traditional Eastern viewpoint. According to him, it is not the material world that needs to be renounced but our past, along with the conditionings and belief systems that each generation imposes on the next.

His original meditation techniques were meant for the contemporary man, and were positioned as the amalgamation of the wisdom of the East and the science of the West. His discourses offer insights into all the major spiritual paths, including Yoga, Zen, Taoism, Tantra and Sufism. He also borrows from the teachings of Gautam Buddha, Jesus, Lao Tzu, and other mystics. These discourses have been collected in over 600 volumes and translated into 50 languages.

Zorba the Buddha

Osho said that his life's ambition was to uncover the simplicity of living for fellow mortals. His aim was to create the conditions for the birth of a new kind of human being – Zorba the Buddha.

He extolled the virtues of living life like Zorba, the protagonist of Nikos Kazantzaki's very famous novel 'Zorba the Greek', a vivacious man with a raging lust for life, who surrendered himself to every emotion – be it joy or pathos. He proposed that we live life like Zorba while also learning the art of silent serenity from Gautama Buddha.

He said, "My whole effort is to bring Zorba and Buddha closer and closer – so close that both can exist in one human being without any contradiction, as complementaries, helping each other, not fighting with each other... My concept of the new man is that he will be Zorba the Greek and he will also be Gautama the Buddha: Zorba the Buddha. He will be sensuous and spiritual, physical, utterly physical, in the body, in the senses, enjoying the body and all that the body makes possible, and still a great consciousness, a great witnessing will be there."

Osho's Meditation Resort in Pune reflects the meditative qualities of Buddha and offers resort facilities that would appeal to the Zorba in all of us.



A Place where the Mind, Body, and Soul can Play Harmoniously

The Osho Meditation Resort in Pune has been drawing seekers from all across the world since its inception. The facility is enveloped by a pervading sense of calm and quiet, interrupted occasionally only by the sound of laughter or the song of birds that have taken refuge in the many trees on the property. Its ecosystem was landscaped so as to be conducive to mental and physical equilibrium.

On arriving at the resort, visitors are greeted with the sound of running water, the sight and shade of bamboo plants and trees that are a thousand years old. The bountiful natural environment provides a haven to meditators; a peaceful sanctuary away from the madding crowd.



I am deliberately inconsistent, contradictory, so that you cannot make any body of knowledge out of me. So if one day you start gathering something, another day I take it away. I don't allow you to gather anything. Sooner or later, you are bound to be awakened to the fact that something totally different is transpiring here. It is not that I am giving you some dogma to be believed in, some philosophy to be lived by, no, not at all. I am utterly destructive, I am taking everything away from you.

OSHO



Typical Schedule

6:00 am

OSHO Dynamic Meditation

A five-stage meditation consisting of deep breathing, catharsis, grounding and centering, silence, and celebration.

7:30 am

OSHO Talk (audio)

9:00 am A different meditation every day of the week*

10:30 am

OSHO Vipassana Meditation

12:00 pm A different meditation every day of the week*

2:45 pm

OSHO Nadabrahma Meditation

A healing and centering meditation that involves humming and soft movements.

4:15 pm

OSHO Kundalini Meditation

A four-part meditation including vigorous shaking of the body, celebrative dance, and silent witnessing.

6:40 pm

OSHO Evening Meeting Meditation.

A high-energy dance followed by sitting with intermittent music, and continuing with an Osho video.

9:30 pm

A different meditation most days of the week*



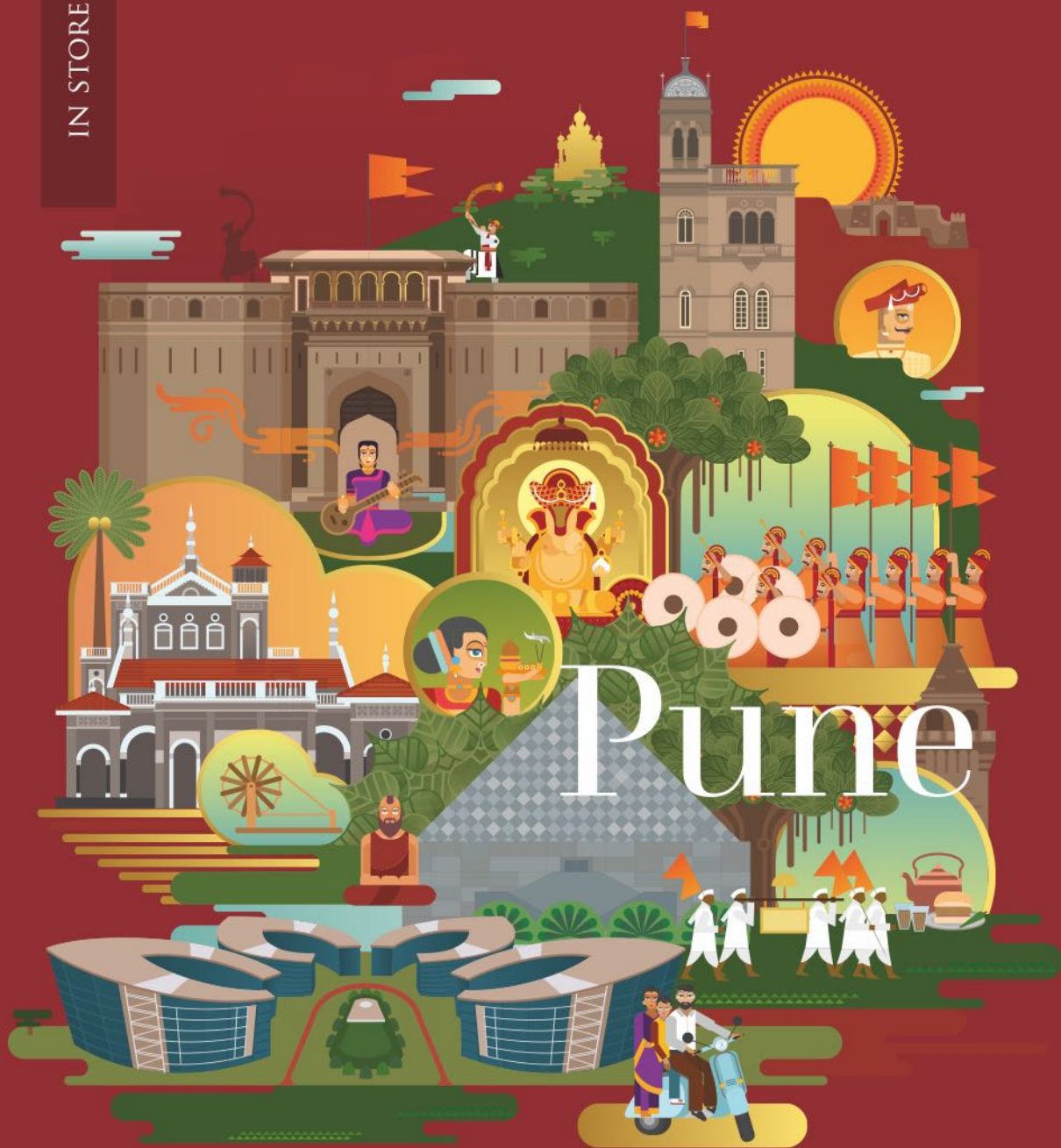
* These include: OSHO Nataraj Meditation, OSHO Devavani Meditation, OSHO Gourishankar Meditation, OSHO Mandala Meditation, OSHO Whirling Meditation, OSHO No-Dimensions Meditation, OSHO Chakra Breathing Meditation, OSHO Chakra Sounds Meditation, OSHO Laughter Meditation, OSHO Darkness Meditation, OSHO Gibberish Meditation, OSHO Golden Light Meditation, OSHO Mahamudra Meditation, OSHO Heart Meditation, OSHO Laughing Drums Celebration, OSHO Awareness Techniques for Everyday Life, meditations from Osho: The Book of Secrets.

Also, three Silent Sitting meditations take place every day in the OSHO Chuang Tzu Auditorium.

When not meditating, participants can take a stroll through the beautiful Osho Teerth Park which expands over 12-acres and has been created out of a publicly-owned former wasteland. They may also avail the services and facilities of the Basho Spa which include an Olympic-sized swimming pool, an outdoor Jacuzzi, a gym with large indoor saunas in the men's and women's changing areas, and tennis courts.

A must-visit for the bearer of a curious mind

Osho is known for his revolutionary contribution to the science of inner transformation, with an approach to meditation that acknowledges the accelerated pace of contemporary life. Whether one agrees with his teachings or his format of meditation or not, the Osho International Meditation Resort is one of the most vibrant, eclectic, and unique places in the world that is definitely worth visiting.



A Culture QUEST



India is a country known for its vastness, not only in terms of its size, but also its unimaginably diverse cultures. Home to a plethora of customs, festivals, religions, languages, foods and lifestyles; it is a country of rich history that is reflected in its people even today.

However, many traditions have dwindled,
been forgotten or lost in the changing times.
Hence, in a concerted effort to comprehend, preserve and unveil the
fascinating treasures of India, 'Kosh' was born.
With graduates from three of the most renowned
design schools of the country,
Kosh creates products infused with
graphic visual representations that narrate the story of India.

Priyanka Chordia met with the people behind Kosh.



IN STORE



Kosh is a Sanskrit word meaning compilation (of knowledge).
More so like a library for the purpose of preserving, sharing and comprehending; this compilation aims to uncover the fascinating mystic treasures of India. Kosh is a journey through the sound of this ancient land, the food, the music, the festivals, the dance, the faith and all that forms the accounting fabric that is

The KOSH Mantra

To fulfill an intangible need to demystify, percolate and relive the rich Indian culture.
To have an un-biased portrayal and invoke a cultural pride and identity

TM

The KOSH Tantra

Well-designed products that have carefully curated and passionately crafted content. A unique amalgamation of rich visuals and intriguing yet informative text. Evolved cohesive visual language that has global appeal and is inspired from the Indian forms.



Parag Natekar



Ashwin Chikerur



Ishan Pattanaik

The Masterminds of Kosh

A business is the personification of its people, and Kosh is the representation of two tremendously creative minds, Ashwin Chikerur and Parag Natekar. With an accumulated 28 years of experience under their belts, incomparable skills, undying zeal and a shared vision to create something meaningful, the duo initiated a design studio called Studio Vitamin D, where KOSH, a concept product initiative was conceived.

An engineer by mistake, Ashwin has a B.Tech in software engineering but he found his true calling in the world of visual art design. Hence, the self-taught artist decided to follow his dreams which led him to earning a Masters of Design in Visual Communication from the prestigious Industrial Design Centre (IDC) at IIT Mumbai, where he explored the realm of illustration, graphic design, film and animation, concept art, comics and user experience.

Parag, an animation designer from the esteemed National Institute of Design (NID) Ahmedabad, is a multifaceted artist and designer with a matchless ability of translating concepts into life. His inquisitive mind is always looking to tap into new, unexplored areas of creativity. He has worked in a wide range of design domains, including publication, animation, digital design and user experience.

Later, Ishan Pattanaik a student of Ashwin's from the Symbiosis Institute of Design (SID), joined the team. As an avid reader with a deep-rooted passion for Indian history and culture, and a visual artist, Ishan was a perfect fit. Ishan's illustrations are inspired from classical South Asian art, religious iconography and Indic thought. It is his constant endeavour to explore and develop a visual language that is contemporary, quirky and conveys the timelessness of India.

The Journey

The budding concept of Kosh was derived with a client project being cancelled after all the initial research, enthusiasm and promise. 'Festivals of India', a project that represented the country's many celebrations in a fresh, inimitable, informative and visually appealing manner, was fashioned for a client's brief to come up with products that reflect the essence of India. The team saw an opportunity to create timeless products that boasted indigenous traditions and cultural arts that appeal and cater to contemporary times. Unfortunately, while they were neck-deep in the research and possibilities of the project, it was shelved. However, so immersed in the project were they that they realised that the generic idea was, perchance, the beginning of something more substantial.

Soon, these zealous artists, saw the bigger picture and the endless possibilities they could seize. They visualised a way to embody India's diverse culture in a quirky, engaging and striking manner. After a long struggle, they found the ideal name in Sanskrit, 'Kosh' translates to a compilation of knowledge- exactly what their products resonate. Furthermore, their tagline 'A Culture Quest' helped reiterate the intention of the core concept.

As a studio, they dreamt of initiating a product line of their own, and Kosh helped pave the path towards success. The team sees Kosh as a content driven idea, and the products are a consequence of this! In the near future, starting with paper products, Kosh aims to proliferate into other materials and a digital app with a common goal to percolate Indian culture with curated content. This issue of Meet the City, which sought to indulge in the very essence of Pune, is a key exemplar of their work. Their impeccably appealing and informative products can be found online on their website, www.kosh.co.in.

IN STORE



All images courtesy Rashmi Alevoor.



Home, Soul, and SANSKRITI

Sanskriti Lifestyles has transcended the conventional definition a store. Established in the early 90s, this exceptional concept store has maintained its prevailing status as one of the most trusted sources for impeccable teak wood furniture.

Priyanka Chordia was left absolutely mesmerised by the breathtaking landscape that is abounding with greenery, natural charm and allure.

Amidst the hustle and bustle of one of Pune's most sought-after localities, lies a lifestyle store so unique, serene and soulful, that you will be left dumbfounded. Born nearly 20 years ago in the heart of Koregaon Park, Sanskriti Lifestyles has established itself as a landmark in Pune and one of its most reputed and inimitable concept stores.

Sanskriti, the brainchild of Sonali Pingle, started as a single bungalow housing carefully picked out wooden furniture from various parts of India. It has now bloomed in to a complex that consists of three colonial-style bungalows with another under construction and an outdoor area gilded with a plethora of trees and an elegant koi-fish pond. The complex also has two quirky American-style diners – The Brooklyn Shuffle and Jimmy Hu. So should you need a break from shopping at Sanskriti (because time really does get away from you here), great food and drinks are right around the corner!





Sanskriti is the manifestation of Sonali's vision of creating a "happy place" and she is the heart and soul of the store. Walking through the bungalows is a truly delightful experience, the lush green outdoors is home to Sonali's endearing pets that add to the charm and vivacity of the place. When asked what the inspiration behind Sanskriti was, she says, "It was all by accident! My friends saw the interiors of my home and my collection of furniture from different parts of the country and told me to start a store! Initially I just laughed it off, but then I thought 'why not?', so I started Sanskriti Lifestyles on a 400 sq. ft. area elsewhere in Koregaon Park." The store was well-received and that's how the construction of the bungalows in Lane 7 began.

It was Sonali who breathed life into what was then just a colossal piece of land. Everything from the landscaping to the construction to acquiring the products were a result of her experiences and creativity. Sonali gave Meet the City a glimpse into her story as she recalls the journey that paved the path for Sanskriti, "Since my husband was an Air

Marshal, he and I travelled to different parts of India which exposed me to the variety of art in our country. Over the years, I started collecting unique pieces as a passion and that's how it all started." It was with the help of her daughter that she started the store, and it is now managed by Sonali and her daughter-in-law, Shalaka Pingle.

The attention to detail and the effort put into creating this beautiful built up space of 7000 sq. ft. is commendable. The growth of the store has been entirely organic and gradual. Each bungalow has been built over time as a natural occurrence, rather than a planned process. Sanskriti is like an extension of Sonali herself, every part of the store is a reflection of her. The colonial-style bungalows are adorned with antique doors and windows from Sonali's personal collection of 10 years, her passion for gardening can be seen in the perfectly manicured outdoors, and the exceptional collection of furniture and artefacts are the outcome of her travel, impeccable taste and keen eye.





Sanskriti Lifestyle is home to such an extensive range of products – you will be spoilt for choice as soon as you set foot in the store. Sonali strongly believes that there should be something of interest for any customer that walks in and there certainly is! The store defines all-encompassing, it stocks everything from a variety of furniture to bedding sets to quirky shawls and handbags! Furthermore, Sanskriti actively seeks to exploit Pune's strong cultural and artistic background by regularly featuring the works of several local artists and jewelry designers.

Although their stock is diverse in nature and has vastly increased over the years, Sanskriti has maintained its USP since its inception: their high-quality wooden furniture. It is their use of 'teak', which is one of the most elegant, expensive and durable types of wood, that gives Sanskriti an edge over most furnishing stores. They also divert from the traditional catalogue of products since they have an eclectic mix of new, old and refurbished furniture, some of which are impossible to replicate. On one hand they have classics that transcend the limits of time and on the other they believe in keeping up with current trends. Hence, they also provide an array of contemporary seating, beds, cupboards and other furniture that will perfectly compliment a modern home. As if that wasn't enough, they also provide topnotch made-to-suit wooden furniture, making Sanskriti the go-to place for furnishings in Pune. Sonali says that it is through frequent travelling and constantly being up-to-date that they are able to remain at the top for 20 years in this ever-changing market. At Sanskriti, they rightfully take pride in adapting a holistic approach towards environmental protection. They have taken this initiative by reusing doors and windows



from Sonali's collection for the bungalows, recycled wood for their furniture, planting tons of trees on the property and through eco-friendly construction of the store!

In a nutshell, Sanskriti is a pleasant reminiscent of the past, yet equally contemporary at heart and certainly a store worth experiencing. In a relatively short period of time, Pune has experienced radical growth making us one of the biggest cities in the country, so it is definitely comforting to see that we still have our 'Sanskriti' embedded in our city.

PUNE

Queen of the Deccan

Jaymala Diddee Samita Gupta



Author
Jaymala Diddee

Co-Author
Late Samita Gupta.

Published By
Elephant Design

Pune goes by many sobriquets – Pensioners Paradise, Oxford of the East, Detroit of India, Queen of the Deccan, and now the IT capital of Maharashtra.

Despite these labels, it has always been surprising that there never was a book written in English, that was not academic in nature, that told Pune's entire story; a story that dates back almost to the 8th century, from the time the city was a small hamlet.

The need to project the history of Pune from its earliest times, and to ensure a wider readership, rather than merely scholarly, led to the first edition of 'Pune Queen of the Deccan' being published in 2000. The revised edition was published in 2013, with an extra chapter added to the book in keeping with the times.

Chaitra Patel finds out more.

Pune:

Queen of Deccan

The revised edition of 'Pune : Queen of the Deccan' starts with a befitting dedication by its author Jaymala Diddee to its co-author, the late Samita Gupta. Ms. Diddee remembers her as the ethno-historian who was "drawn to the thousand stories that every stone and every street of Pune tell – be it the old city core, Peshwai Pune or the Poonah of British times". And, indeed this book carefully documents the origins of this wonderful city, through the emergence of the peths and the golden age of the Peshwas, to the British influence over the city that made it a very important region during the time.

The book had been out of print for over seven long years. But repeated requests to republish it led the Pune chapter of the Indian National Trust for Art and Cultural Heritage (INTACH) to bring out the second edition. The revised edition carries an additional chapter on the emergence of the city as a hub for information technology – 'New Pune: A Global City?'

'Pune Queen of the Deccan' is no coffee table book. It's a serious piece of research, narrated however in an engrossing storytelling manner in order to

acquaint the reader with the city's historical past; its shifting geographical and political milieu, and the architectural, industrial, academic, demographic and cultural growth that best describe the transformation of the city over the centuries. The book also features photographs, maps, and images that have been painstakingly collected from various archives from across India and the world, including eminent organisations such as the F. D. Alpaiwalla Museum, Raja Dinkar Kelkar Museum, the British Library, the Yale Center for British Art and the Houghton Library, Harvard to name a few. The cover photograph of the book is by veteran photographer Sandesh Bhandare, and aptly depicts the iconic Shaniwarwada, lit up on Diwali morning.

The second edition took almost two years in the making. Many of the permissions used in the earlier edition needed to be re-sourced or fresh permissions to be sought. In some cases, many of the structures that had been documented in the first edition (published in 2000) either ceased to exist or had changed structurally over the span of 15 years, making them unusable.

The work gone into collating this book is probably what makes it that much more special. This is a wonderful book that offers a thorough insight into the making of a city from a medieval hamlet to a modern city of the 21st century. That the book has been ably supported by corporate Pune and important

stakeholders of the city - Forbes Marshall Ltd., Jamnalal Bajaj Foundation, and Kirloskar Group, is indeed evident in its impressive production quality; it is attractive and compels the reader to immediately pick it up and browse through it.

What is indeed intriguing is the two-page note to the reader towards the end of the book. The authors question the responsible adult in each of us about the kind of city we wish to leave behind for our children and grandchildren. Aptly labeled 'What should we leave behind', this note implores visionaries (and readers) to translate their visions into reality that would lead to the betterment of the city. With resources getting restricted and people getting older with time, the authors urge for measures that would convert Pune into a city worthy of the 21st century, through public-private partnerships over a finite period. And yet they are careful to point out their development list does not include the development of theme parks and such like. Many Asian and European cities, they point out aid the development of these 'fanciful pleasure theatres', but only firmly alongside the development of essentials such as drinking water, public transportation, energy and sanitation.

The authors end the book on an encouraging note, that as citizens we can encourage our leaders to carry out some fine work and support them in the mission of good development.



Thomas Daniell's painting of the Darbar with the Peshwa of the Maratha Empire circa 1805.
© Tate, London, 2011

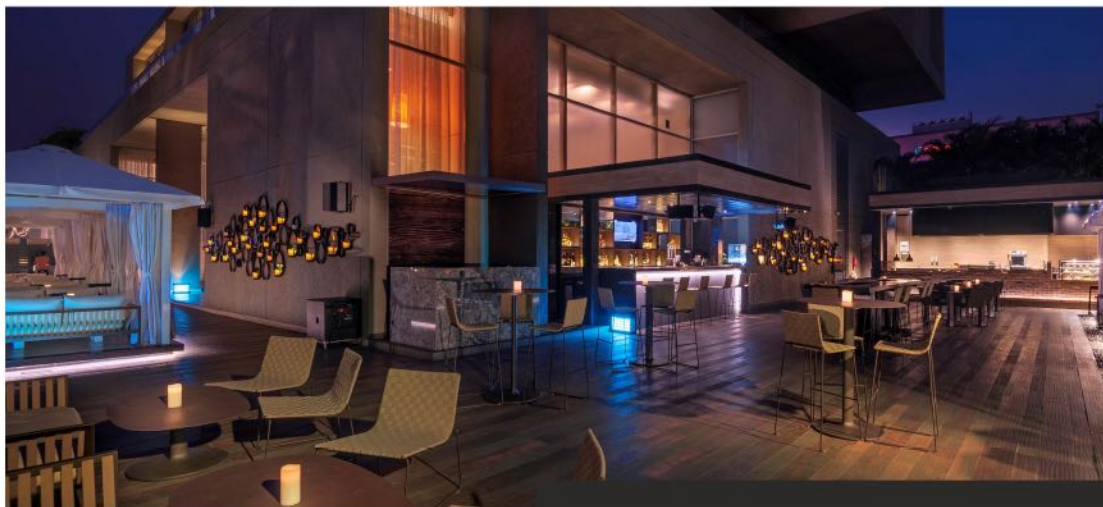


IGNITE YOUR SENSES!

With gushing drinks and the setting sun,
the happiest place in West Pune
just got happier!



Launched six years ago, Courtyard by Marriott Pune Hinjewadi, has preserved its status as one of the finest luxury properties in the vicinity. Adding yet another feather to its cap, the property's newest launch Ignite Bar & Grill, brings a refreshing change in an area predominantly known for its IT parks and working environment. Whether you are looking to unwind after a long day at work, spend a great evening with your friends or simply looking for impeccable food, Ignite is certainly the place to be. As soon as it opens its doors at five in the evening, Ignite greets its customers with great deals on select beverages until 8 p.m.



NIGHTLIFE

The upbeat music and scintillating atmosphere is enough to allure one into this sensational lounge and once you're inside, time will pass by you in the blink of an eye. The ambience is awe-inspiring. It is a remarkable amalgamation of contemporary and chic, rustic and casual yet incredibly elegant. The perfectly dim lights create a cosy and comfortable atmosphere in this expansive outdoor restaurant. The variety of tables ensure the ideal setting for you and your company. The bar-stools and high tables are fitting for an exciting night to revel in cocktails and snacks, while the sit-down dinner tables allow you to savour the delectable grills and other fantastic dishes. The real knock-out though, is the array of private white cabanas perfect for large groups of people. As soon as you enter, it feels like a vacation! These cabanas immediately instill a sense of relaxation and calm within you. It is the music that really ties it all together though, with an incredible in-house DJ, it's never a miss at Ignite. The venue also hosts select live bands on certain nights to keep the groove going!

The outstanding food and drinks perfectly compliment the setting of the lounge. The menu focuses on an extensive range of scrumptious grills of the highest quality meat and seafood. These, or their vegetarian counterparts are prepared in one of the nine signature marinades of your choosing, had with the special fiery, in-house sauces that range from 'hot' and 'sweating' to 'killer'. Their signature red wine and beer brined pork ribs

slow cooked with BBQ sauce is a must-try for meat-lovers. For the vegetarians on the other hand, the Southern Adventure, a dish of curried vegetables rolled in Malabar parathaserved with coconut stew, is a real winner. With a special mixologist on board, Ignite serves a selection of unique concoctions and adds a special twist to the classics. The heat of chilli powder adds a zingy delight to their Puneri Margaritas, made with guava juice and tequila. The Twisted Rejuvenate, on the other hand, is a refreshing cocktail with bursting flavours of cucumber and basil – ideal for a warm summer evening!

The meal is perfectly wrapped up with their in-house gelato. Along with the classics like cafe latte, dark chocolate and kulfi flavoured ice-creams, Ignite has created three delightful, truly one-of-kind flavours. Their white chocolate and rosemary and guava and chilli gelatos are a sensation for the palate. However, with the flavours of the age-old combination of red wine and cheese, and the coolness of the gelato, this dessert is surely Ignite's finest.

For a night of fun and frolic, food and drinks and dance and music, you now know just the place to go to! So let your hair down, and indulge in the many temptations of Ignite, Bar & Grill only at Courtyard by Marriott Pune Hinjewadi.

BEJEWELLED BIJOUTERIE

BY FARAH KHAN

EVENTS



Farah Khan Ali

The much celebrated jewellery designer and gemologist Farah Khan Ali recently hosted an exclusive showcase of breathtaking ornaments and wearable jewels amidst the tranquil oasis of Pune's famed yoopune.

Synonymous with setting high standards for style, quality, detailing, design, elegance, Farah Khan Fine Jewellery comprises of limited edition jewels that let the wearer indulge in the luxury of affluence... "Where Precious becomes Priceless".

The magnificent display of bejewelled baubles by one of India's most successful jewellery designers, certainly got the crème de la crème of Pune dropping by at yoopune over two days. The serenity of the property proved to be the perfect setting for the occasion. Familiar faces that were spotted at the exhibition were Sagar and Shribala Chordia, Varsha and Resham Chordia, and Michelle Poonawalla.



Farah Khan Ali and Sagar Chordia



Farah Khan Ali with guests at the show



Varsha and Meena Chordia



Farah Khan Ali with Varsha and Resham Chordia



Farah Khan Ali with Shribala Chordia



Michelle Poonawalla and Reena Arora



Guests at the Jewellery show



Guests at the Jewellery show

PUNE INTERNATIONAL FILM FESTIVAL



Delegates lighting the inaugural lamp



Pablo Cesar



Shyam Benegal



Uttam Singh, Fabrizio Ferrari, Dr. Jabbar Patel

The 14th Pune International Film Festival took place across multiple theatres in the city such as City Pride at Kothrud, Deccan and Satara Road, NFAI, INOX, and Mangala. The most awaited film festival in the city was jointly organised by Pune Film Foundation and the Government of Maharashtra.

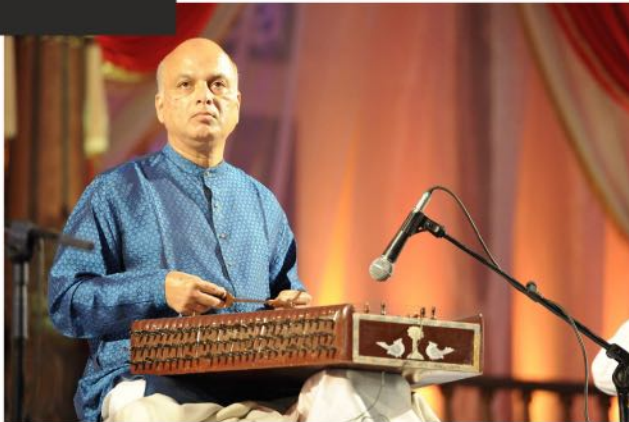
Approximately 200 films from across different countries were showcased this year, with many film makers winning accolades for their work. Veteran director Shyam Benegal was awarded the 'Lifetime Achievement Award for the outstanding contribution to Indian Cinema', while acclaimed music composer Uttam Singh was conferred with the 'S. D. Burman International Award for Creative Sound and Music'. On the inaugural day, the film catalogue of PIFF 2016

was released by the festival's international jury and other delegates such as Malaya Goswami, Fabrizio Ferrari, Pablo Cesar, Nenad Dukic, Govind Nehlani, Dr. Jabbar Patel, Nils Malmros, Daniel Raim, and Reza Dormishian.

The theme of the festival this year was 'Sports and Cinema Bring the World Together' that emphasised the prominence of sports and cinema in our daily lives, in bringing the world closer.



VASANTOTSAV



Pandit Satish Vyas



Malesh Kale

The annual cultural extravaganza, Vasantotsav recently took place on the grounds of New English School, Ramangaug. As every year, this year too featured a stunning line up of performances by renowned artists.

Day one saw scintillating performances by Pandit Satish Vyas on the santoor, vocals by Kirana gharana singer Anand Bhatte and Sufi singers Wadali Brothers. The second day opened with a sitar rendition by Meera Prasad, followed by the 100th show of the much acclaimed play Katyar Kaljat Ghusli. This 100th

show of the renowned musical was also special since it was being performed in the open, in an opera style. The third and final day witnessed performances by folk/ sufi singer Prahlad Singh Tipaniya, tabla exponent Pandit Kumar Bose, and a mesmerizing jugalbandi performance by American saxophonist George Brooks, and Rahul Deshpande.



FICCI FLO BAZAAR EVENT



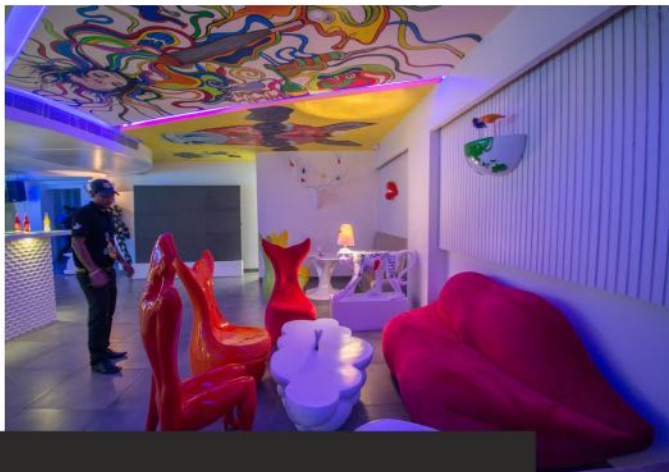
The Pune chapter of FICCI Ladies Organisation (FICCI FLO), a division of the Federation of Indian Chambers of Commerce and Industry (FICCI) recently hosted a bazaar at the Hyatt Regency.

The FICCI Flo Bazaar was a bazaar with a difference, where specially curated vendors from across the country showcased their unique range of products - from jewelry to clothes, beauty and healthcare products and so much more. Additionally, there was a special display of international luxury accessories for travel, such as handbags and shoes.

The bazaar was an initiative by FICCI FLO Pune to showcase products by both commercial vendors and not-for-profit institutions, in order to raise funds towards the organisation's cause of women's empowerment. The aim of the women's empowerment initiative is to reach out to, and aid women from the lower socio-economic strata, train

them in IT and other soft skills in order to enhance their employability. All funds raised post expenses at the FICCI Flo bazaar will be utilised towards this mission.

Guests at the bazaar were in for a special treat - a special sari draping workshop by Kalpana Shah, a workshop on health and nutrition by Dr. Manisha Bandishti, and a session on social media basics by Ritu David. The guest of honour at the bazaar was Sou. Sindhutai Sapkal, known for her extensive work in raising orphan children. Hyatt Regency Pune had also created a special food court, displaying a variety of delicacies for the guests. This two-day extravaganza had something for everybody; shopping, eating and entertainment, while contributing to a greater good!



MADNESS



Captain Kapoor, Riaz Lawyer & Reshma Kapoor



Atul Khatri



Guests at the event



Subhash Sanas, Dashmit Singh Chhabra, Minoti Makim



Abhijit Rege, Dashmit Chhabra, Minoti Makim, Pratima Soni, Carina Bhagchandani

Dashmit Chhabra, Minoti Makim and team Madness including Pratima Soni and Abhijit Rege played hosts to city's who's who to launch their new laughter hub Donkey's Arse and The Social Clinic a fun OPD themed Resto-bar.

The new comedy club & bar in town saw Atul Khatri take the stage and entertain guests, making them laugh their 'arses' off, followed by a musically inclined live performance by The Mad Hatters. The quirky ambiance, energetic vibe and unusual theme of Donkey's Arse had the guests head over heels.

Get Admitted into The Social Clinic:

The ground floor of the Madness brand has an OPD themed resto-bar called The Social Clinic. This is a space with white

lights, gurney sofas, wheelchairs and so many more innovative elements. Doctors and nurses serve the drinks and food with stethoscopes, in beakers, test tubes and syringes! Get treated in style by this fun, young team.

The cocktails here have a twist, whether it is the Kokum and Ginger Margarita, Townhouse Frog with four spirits, Blue Curacao and Red Bull and the music is modern and keeps the vibe energetic. An all-day café format with bites and sandwiches throughout the day makes this a versatile space!

Treat yourself to some exotic cocktail cures, injection shots and exotic drips! The Mediterranean menu with lots of healthy kebabs is sure to speed up your recovery!



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