

The Blend.

By KU-SGC EDITORIAL BOARD



ABOUT US

TheBlend is Karnavati University's very first and very own student-run magazine, managed by the KU-SGC Editorial Board. As the name suggests, this magazine's purpose is to display the different ideas, interests and experiences that 'blend' together, to form our rich university culture. It is intended to be a safe space where the vision of various students of our university's constituent colleges meet and amalgamate in the form of written expression and art. In order to document and display an array of interesting opinions and notions about diverse topics involving the public interest, law and society, design and campus culture, we at Karnavati University, through TheBlend, aspire to give individuals a platform and an opportunity to voice their opinions, hence making an impact in society through forms of creative and written expression.



KRIPA JOSHI, EDITOR IN CHIEF

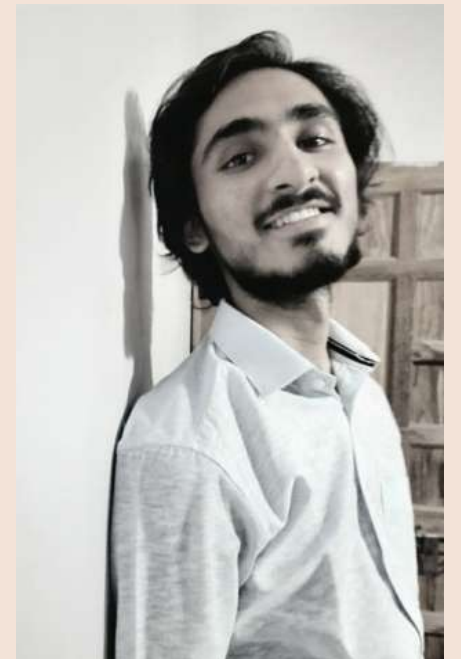
Bachpan is a time when we may complain about exams, projects during holidays, and homework, only to realize later how much we wish we could go back to those days in school. It was always the small moments that have made our childhood memorable. This edition is extremely special because while it has been written by students of the university, it speaks of a time that feels so far away now. We've tried to cover many aspects and themes of times that we've cherished the most. We sincerely hope our readers enjoy this edition and feel all the love, affection, and passion that we've put into making it.

VIVEK LUHANA, EDITOR

Hola Amigos!

As TheBlend crowns one year (yes you read it right, ONE YEAR) with this edition, we decided to visit our humble beginnings and celebrate our spirited odyssey of one year. Childhood is a quest. It's about peeking within. It's about going back to the roots. As a child with naive but committed efforts, with scoops of determination and daily hiccups here and there, TheBlend crosses this leap. Thus, growing every day and celebrating our inner child, we present to you, 'Bachpan.'

Happy Reading!



SARANG HARIDAS, DESIGN EDITOR

Ready to tingle your childhood memories?

A child's mind is filled with curiosity and wonder, with this issue paying an ode to the child in all of us.

From colors to materials, there's nothing which fails to cease a child curiosity. TheBlend marking its one year milestone makes it a special occasion to present this one of a kind theme, 'Bachpan'.

CONTENTS

1

DESIGN

The Design of Childhood
Evolution of Toys

2

LAW

Flawed Interpretation POSCO
Act
Special Treatment of Juveniles

3

BUSINESS

Entrepreneurial Kids

4

LIBERAL ARTS

An Innocent Traveller
Indian Comics

5

LIFESTYLE

Inception of Lifestyle
Shows We Know About,
And The Ones We Don't

6

HEALTH AND
WELLNESS

Addiction to
Smartphones
Captivating cartoons and
Colourful childhood

7

HOMEGROWN

The Sandbox Startup
Colour and Sparkle

8

GAMING

Our Building Blocks

9

SPORTS

Gullies of India

10

STUDENT COUNCIL

Ahmedabad Design Week 3.0
Youth Parliament of India 2021

11

SOCIETIES

Sivaka
Izhaar
Kalam Kush
Haafiza
Samaa

DESIGN



THE DESIGN OF CHILDHOOD

Early childhood is that phase of life when a child's growth rate and the efficiency to learn are the highest. It's enthralling to see how kids start to interact with the spaces around them as they are exposed to a learning environment. It's the transformation from building blocks to going around city blocks that makes us wonder how kids morph into adults. Preschools and playgrounds are a few of the most frequent spaces that a child interacts with. Here's how these spaces are designed to make the learning process more functional and competent.

Preschools are an important educational establishment for children because preschool age is the stage when a child goes through gross and fine motor skill development. Consequently, they are asked to move around while singing rhymes and their playthings are equipped in such a way that focuses on building motor skills while teaching them a new concept and, on the whole, making learning experiences accessible and enjoyable. The wall placements usually consist of commonly used words and are displayed at the eye level of the students, making it easier for them to learn. The curriculum followed in a preschool is not segregated, it's a blend of all the subjects which makes it more effective. For example, the number 1 is taught as O-N-E, so the student is learning the significance of the number 1 as well as how to spell it out. Children are also given sensory exposure to help with their cognitive development. They are introduced to all types of materials in



different forms and structures. For example, there are sandpits, baby pools, activity kits, art rooms and so forth for the children to explore the different types of textures.

The architectural design of preschools is also something that needs to be considered when it comes to child development. The structure of classrooms should not be rectangular so that students can view the board from different angles.

According to research done by Prakash Iyer, the author of 'The Habit of Winning', the interior colours of a preschool should be calming and subtle. He mentioned that the

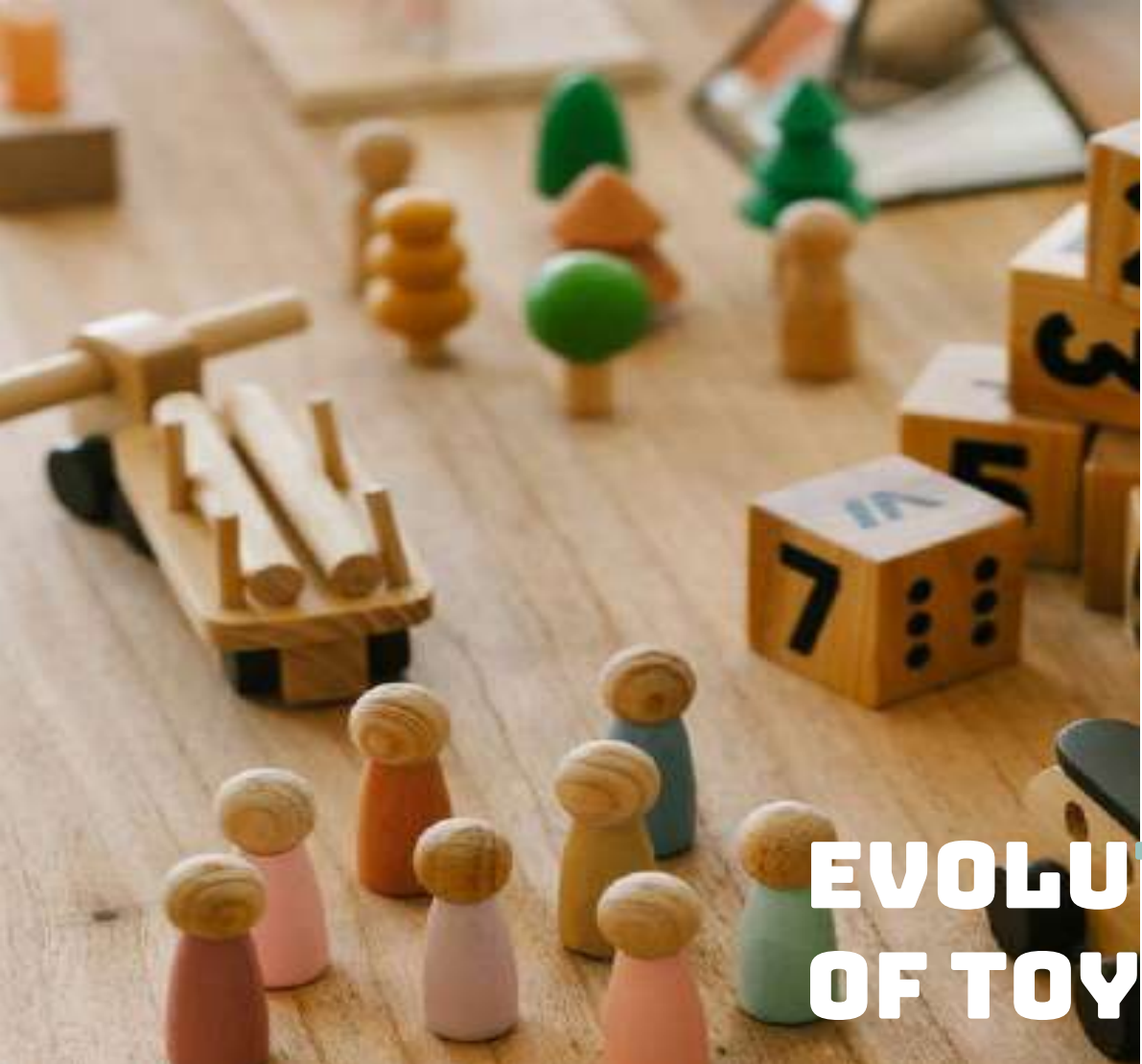
walls should be painted with pastel colours and all the other playthings and apparatuses should be coloured with attention-grabbing and vibrant colours. Lastly, the design structure of the furniture should be smooth and balanced so that kids don't hurt themselves as they move around a lot. It should also be portable and stackable for whenever it needs to be rearranged for group activities.

As for playgrounds, this space should not just focus on the physical growth of children. It should include different types of play including active, sensory, imaginative, social, creative and reflective play. An ideal playground is one where a child can explore, create and express freely. There are no restrictions as to how the elements of a playground should be used, the children are free to create stories about the elements and use them however they like. There's a rhythmic flow in how the elements are connected as children in the natural state of play do not move in straight lines. There are different zones for energy levels. For example, a fast-moving ride would be very enjoyable for an active kid whereas a simple garden bench would be very peaceful and soothing for a quiet kid. There's a sense of cultural being and acknowledgment for diversity at playgrounds which helps a child understand different communities.

Altogether, children occupied spaces should promote growth, radiate positivity and not hinder any child's development. These spaces play a major role in children's physical and cognitive development. They also help children become socially responsible and independent.

**“Various factors
are responsible for
child development,
one of them being
their immediate
physical
surroundings.”**

Kavya Nagpal
UID, SEM 2



EVOLUTION OF TOYS

The word 'toy' dates from the 16th century. At that time it was applied to tawdry objects such as buttons and buckles as well as playthings. Playing with toys can be an enjoyable means of training young children for life experiences. Different materials like wood, clay, paper, and plastic are used to make toys. Newer forms of toys include interactive digital entertainment and smart toys.

Among the earliest known toys are small stone and clay balls or marbles, wood and included yo-yos, cup and ball toys and tops with longer durability through handcrafting and were comparatively expensive. They have evolved from mere sticks and rocks to the complex tablets and video game consoles that we know today. Ultimately, toys have undergone a momentous evolution in regards to technology. Ever wondered why? Before the 20th century, children had few

toys and the ones they had were precious. Furthermore, children did not have much time to play. Only a minority went to school but most children were expected to help their parents doing simple jobs around the house or in the fields. Children played with toys like dolls, toy soldiers, wooden animals, balls, marbles, spinning tops and knucklebones (which were thrown like dice). Toys changed little through the centuries. The earliest toys discovered by archaeologists were all made of wood.

Over the next century, toymakers became more precise and detailed with their wooden creations. Wooden miniatures like dollhouses and theatres became popular during the 19th century, as well as soldiers made from wood. By the end of World War II, new chemicals had been introduced to the manufacturing industry, including still popular thermoplastic. The production of wooden toys steadily declined as more and more toymakers opted

for cheaper and more modern materials. Plastic toys were much easier for mass production and were more affordable to families with children. In essence, toys are updated to match the technology of the time. Through these toys, children adapt to new technological advancements in society, which impact how they are raised. Thus, the rearing of children has become more dependent on technology and less focused on the social and physical components of development; children are now more engaged with intellectually stimulating toys involving electronics and computers than with toys dealing with social or physical activity. Nonetheless, despite this shift in upbringing, the core purposes of children's toys have incessantly remained present throughout history.

Today, wooden toys are rarely seen on the shelves of traditional toy stores but the charm and appeal of these childhood classics have kept many wooden toy manufacturers in the

business. Normally thermoplastic play toys still cost less as compared to wooden toys and are considered safer by some because of the flammability of older wooden toys and possible injuries from thrown or falling wooden objects, but, wooden toys do not contain toxic PVC as some thermoplastic toys do.

Every year, so many new toys are developed for both fun and educational purposes. With so many options to choose from, it is no wonder that parents find it difficult to choose what's best. Toys for babies, toddlers and preschoolers may be intricately designed and trendy but they should also be durable, safe and hard-wearing.

There is an overwhelming amount of plastic toys on the market. They often come in many variations and are easily available in many stores, which is probably one of the main reasons why wooden toys can be overlooked.

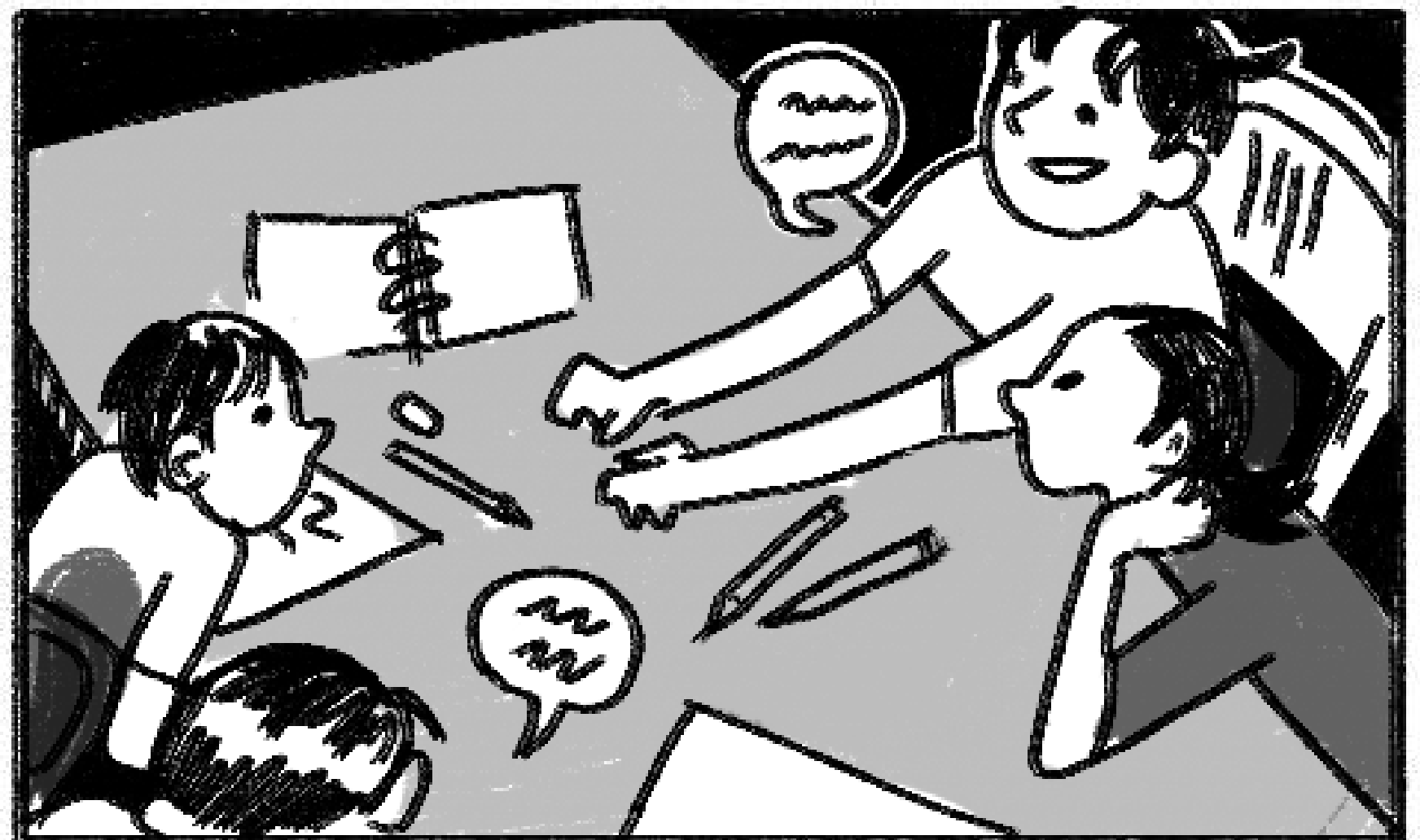
Throughout the history of civilization, the concept of a toy has played a significant role in society; it serves as a reflection of society's overall technological progress. In general, toys allow children to learn about the world in which we live, and the purpose of toys for younger children is to discover their identity, learn cause and effect, explore relationships, become stronger physically, and practice skills needed in adulthood. For adults, the purpose of the toy is to form and strengthen social bonds, teach, help in therapy, and remember and reinforce lessons from their youth.

The skills that children gain from playing with toys become an important part of their knowledge as adults, as toys help reinforce the lessons that adults were taught as children.

Mahek Chandak
UID, SEM 2



LAW



FLAWED INTERPRETATION OF THE POCSO ACT

In a recent judgement passed by the Allahabad High Court, it was controversially held that performing fellatio on a minor shall not fall under the category of “aggravated penetrative sexual assault” but merely under the category of “penetrative sexual assault” as defined under the POCSO Act, 2012.

Section 3 of the POCSO Act defines penetrative sexual assault, the punishment for which, as defined under section 4 of the same, is to be given as a minimum of seven years of imprisonment which may be extended to life, and the convict shall also be liable to fine. Section 5 of the said Act defines aggravated penetrative sexual assault, which is a more severe form of penetrative sexual assault, the punishment for which as given under section 6 of the act as a minimum of ten years of imprisonment in addition to a fine.

The question arising thereafter is regarding the difference between “penetrative sexual assault” and “aggravated penetrative sexual assault”. The former is defined as any act which involves forceful penetration performed on a minor, or any part of the minor’s body manipulated so as to penetrate any part of the offender’s body, or any other person’s body for that matter, as penetrative sexual assault.

The latter, on the other hand, has a few specifically defined circumstances under which the act shall amount to aggravated penetrative sexual assault. Some examples of such circumstances as defined under section 5 of the POCSO Act are gang rape of a minor, penetrative sexual assault resulting in pregnancy of a minor girl, committing penetrative sexual assault on a minor more than once or repeatedly, committing penetrative sexual assault on a child below twelve years of age, committing penetrative sexual assault on a child and attempting to murder the child, etc. “Aggravated penetrative sexual assault” is considered to be a more severe form of the offence, and hence, has a more severe mandatory minimum punishment.

**“Should committing
fellatio on a
child amount
to aggravated
penetrative sexual
assault?”**

In the judgement in question, given in the case of Sonu Kushwaha v. The State of Uttar Pradesh, the facts, tersely put, were that a minor boy, ageing ten years, was taken from his house at about five in the evening and taken to a temple, where the accused Sonu Kushwaha asked the minor boy to perform fellatio on him for 20 Rupees in return. Later, when the victim returned home with the said 20 Rupees, the happenings of that evening were discovered by the father of the victim, upon which the father filed a complaint with the police. While the guilt of the accused was never questioned by the court of appeal, the question raised was that whether the accused shall be charged under “aggravated penetrative sexual assault” as held by the lower court, or under “penetrative sexual assault”. The court decided that the act of forcing a minor to perform fellatio, by definition fell under the category of “penetrative sexual assault” and not the aggravated form of the offence.

However, the court seems to have overlooked the age of the victim in the case, which was merely ten years. Section 5(m) of the POCSO Act says that the act of performing penetrative sexual assault on a child below twelve years of age would make the act amount to “aggravated penetrative sexual assault”. In accordance to this provision, the act committed by the accused in this case should have amounted to aggravated penetrative sexual assault.

However, this was not the opinion taken by the court. The question of whether, fellatio, by itself, should amount to aggravated penetrative sexual assault or not is something that only the legislative has the power to decide, and the court’s job shall remain to merely interpret the decisions made by the legislative while enacting a legislation such as POCSO.

An important question to be asked here shall also be that, if merely performing fellatio on a child would be put in the same category as gang-raping a child, what would deter an offender from committing the latter? In conclusion, the act of committing oral sex on a minor, by itself, would not amount to aggravated penetrative sexual assault, as was held by the court, unless it satisfies any other parameter required for the act to amount to the same. This judgement would, however, be added to the long list of judgements passed by courts under the POCSO Act which has already had several controversies for the bystanders and the observers.

Diya Dalwadi
UWSL, SEM 4



Illustration by
Niharika Bedse, UID, SEM 4

SPECIAL TREATMENT OF JUVENILES AND THE NEEDED AMENDMENT OF 2015

The Juvenile Justice (Care and Protection of Children) Act 2015 was passed by the Parliament of India amidst intense controversy, prolonged debates and street protests by child rights groups, as well as MPs. Before getting to Juvenile Justice Act, 2015 and the reason of its implementation, a brief study of Juvenile Justice Act, 2000, which set the framework for JJ Act 2015 is imperative.

Juvenile Justice Act, 2000

The act changed the prevalent term 'delinquent and neglected children' to 'children in conflict with law' and 'children in need of care and protection'.

For regulation purposes, it provided for the establishment of a Juvenile Justice Board for administering justice to the child who is in conflict with the law. Board can give varying decisions such as allowing the child to go home (similar to acquittal in cases not concerning a child) (Section 15(1)(a)), ordering a fine (Section 15(d)) and even sending the child to a special home (Section 15(1)).

The frightful incident of Nirbhaya rape case raised many debates and many prime issues among these were the involvement of the juvenile perpetrator, who was only six months short of becoming an adult.

This attracts the law of Juvenile Justice (care and protection act, 2000) and the culprit was sentenced by the court only for three-year confinement. Against this decision of Apex Court, several protests were made, which demanded amendment in the existing Juvenile Justice Law.

Juvenile Justice Act, 2015

Juvenile Justice (Care and Protection of Children) Act 2015 has come into force and repeals the Juvenile Justice (Care and Protection of Children) Act, 2000. It was passed by Lok Sabha on 7th May 2015 and was Rajya Sabha on 22nd December 2015 and received Presidential assent on 31st December 2015.

According to the National Crime Records Bureau (NCRB) reports of 2011 and 2012, the percentage of total crimes committed by juveniles to the total crimes has not increased since 2001, however, a detailed study of the stats showed an alarming increase in the number and percentage of crimes committed by juveniles against women.

Between 2011 and 2012 alone, the number of rapes committed by juveniles saw a massive increase by 300.

The increase in a single category of crimes by juveniles makes it of vital importance to have amendments in the JJ Act, which is contrary to a distinct opinion that the act has been amended solely due to a popular case.

Being focused on deterrent as well as reformatory approaches, JJ Act of 2015 provides a more effective and robust system to deal with juvenile offenders. It focuses on causes of Juvenile Delinquency and expanded the definition of 'child in need of care and protection'.

The Child Welfare Committee (CWC) is no longer the final body to hear the cases concerning children needing care and protection. The respective District Magistrate (DM) will be the grievance redressal body for CWC. A relative of the child can file a petition before the DM.

The Indian Legal framework can still work on treatment of Juveniles by making certain recommended changes. Having a common Juvenile age for every crime doesn't effectively suit the objective of JJ Act, instead it should have different ages for different crimes similar to that of France and USA. The Juvenile Justice Boards need to work with the child welfare organizations working in specific localities in order to improve their effectiveness.

Mrutyunjay Saramandal,
UWSL, SEM 4



BUSINESS



ENTREPRENEURIAL KIDS

‘To any entrepreneur, if you want to do it, do it now. If you don’t, you’re going to regret it.’ - Catherine Cook

Youths in India tend to develop a resurrection of hope of building a business only when there’s someone setting an example out there. The fear to initiate a fanciful idea revolves around a youth’s teenage life, a parent must understand the idea of raising a child with entrepreneurial skills and qualities.

Being an entrepreneur should be a choice and to make kids understand the fact that business can succeed as well

as fail, they must be catered by all the required resources. Nothing new does the start-up field hold that we don’t already know, it asks for confidence and in the first place, to start with the plan.

By definition, entrepreneurship is about taking risks in order to make a profit, and who better than a lego user to take risks in this regard. They dream big with endless possibilities which is the greatest quality required to run a start-up. We tend to

call them young entrepreneurs, and for that matter, Mr. Farrhad Acidwala had set an example when in the age of 13, he built an online community around aviation and aero-modeling with not more than the investment of \$10, Farrhad managed to sell the community for as good as \$1000. Passion knows no age and neither does entrepreneurship, kids carrying out business ideas are proven to be successful. As Tilak Mehta, a 14-year-old from Mumbai successfully

carried out his plan of action for ‘Paper and Parcels’, which is an app-based digital courier company, providing one-day parcel services. His idea of collaborating with ongoing businesses around the town was laudable.

The economy needs leaders, thinkers, and doers, and the kids of today are the future of tomorrow. When kids focus on imbibing the qualities of

running a business, they prepare themselves for long-term prosperity and are prepared for much more than just quick wins. It’d mean that they are ready to start a venture as they’ve learned the principles in a fun and safe environment.

Adaptability is considered to be one of the most important characteristics to run a successful business, we witness constant shifts in technology,

and with time we would’ve wanted to mold our business strategy.

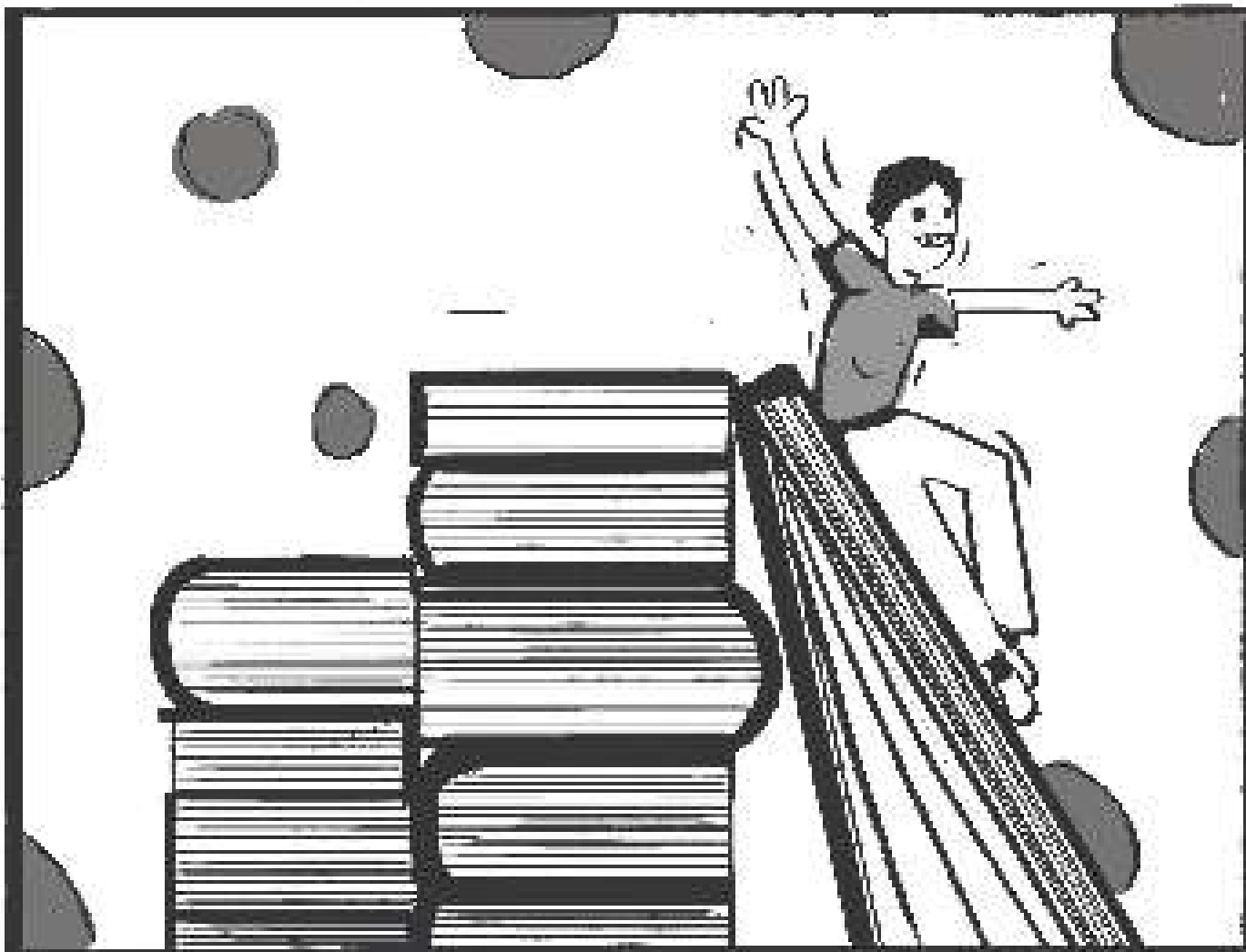
Similar to Adaptability, another characteristic that a business asks for is Passion, to keep the motivation and maintain consistency, an individual is supposed to love it, no wonder the kids do that best, they attain a never give up attitude which enhances the business as well as the productivity for the same.

Only to name a few there are a number of characteristics that are required and skillset which is not just seen in entrepreneurs but young entrepreneurs to be precise, young business owners have shown their remarkable presence at all intervals of time and hence to conclude, a child must not just be appreciated, to begin with, a separate venture but also motivated in order to practice business and bless themselves with the required skill set.

Saurabh Chopra,
UWSL, SEM 4



LIBERAL ARTS



AN INNOCENT TRAVELLER

“The child is father of the Man;
And I could wish
my days to be
Bound each to
each by natural
piety...”

William Wordsworth

We seek to retrieve that juvenile purity and unbothered state of mind that we had in our childhood. With a longing to curl in the cocoon of kindness, naïve mischief, ignorance, careless fun, we knock on the doors of innocence. Similar to the gap between teeth, there lies a gap in understanding innocence. Many, through art, literature and music have tried to bridge it; yet exploring innocence seems to be an endless game of ‘hide and seek’.

The complex idea of innocence rests on simplicity, untouched purity, lack of knowledge, and ignorance from the misdeeds of life. Religion, holiness and spirituality are extensions to it. Almost all cultures have connected it to children and many even with womanhood. Under this reference, it also enfolds a sexual understanding; rather an absence of sexual knowledge and awareness. Innocence is carelessly running without the thoughts of life or death, unaware and unbothered by miseries, dangers and duties approaching closer and closer. It is: disconnect from the ‘adult world’.

Understanding innocence comes with examining the social construction of childhood in varied historical and contemporary contexts. The



angelic children suddenly turn into troubled teens, the silly mischief has matured and the kind yet vulnerable heart is cautious. The question is, how far has innocence travelled through generations. There's a cosmic difference in everyday demeanour, conduct, language, awareness, and attitude among generations. This in relation to innocence shows how, today, children are closer to the adult world. We see a fall in the 'era of protection' and a simultaneous rise in the 'era of preparation'. Piousness and sexuality are outdated measures of innocence.

The access to media, particularly social media has thrown the concept of ignorance as innocence out. Strong language, alcohol and drugs, sex, crimes, traumas and every other horror of life have reached the arms of children. Feminists questioned the connotation

of innocence with sexual relationships and womanhood. Undoubtedly the previous understanding of innocence seems to crumble from the foundation itself. As the dawn of a new generation approaches, innocence will be seen with wider and extensive understanding. Though the ruins of kindness, harmless mischief, curiosity and soft-heartedness shall always keep us innocent!

Khushi Shrivastava
SEM 6, USLM



INDIAN COMICS: STORY OF CREATION, RECREATION AND SURVIVAL

Times of India launched Indrajal comics in 1964 and what followed afterward is five generations of artistic creativity in the Indian visual arts industry. Not long after Indrajal, Anant Pal in 1967 gave India Amar Chitra Katha. Most of the comics were based on religious legends and epics. Amar Chitra Katha was Indian to its core and it defined what it meant to be an Indian. Starting subscription price was 0.64 Rs and it was common that one comic circulated from one neighborhood to another.

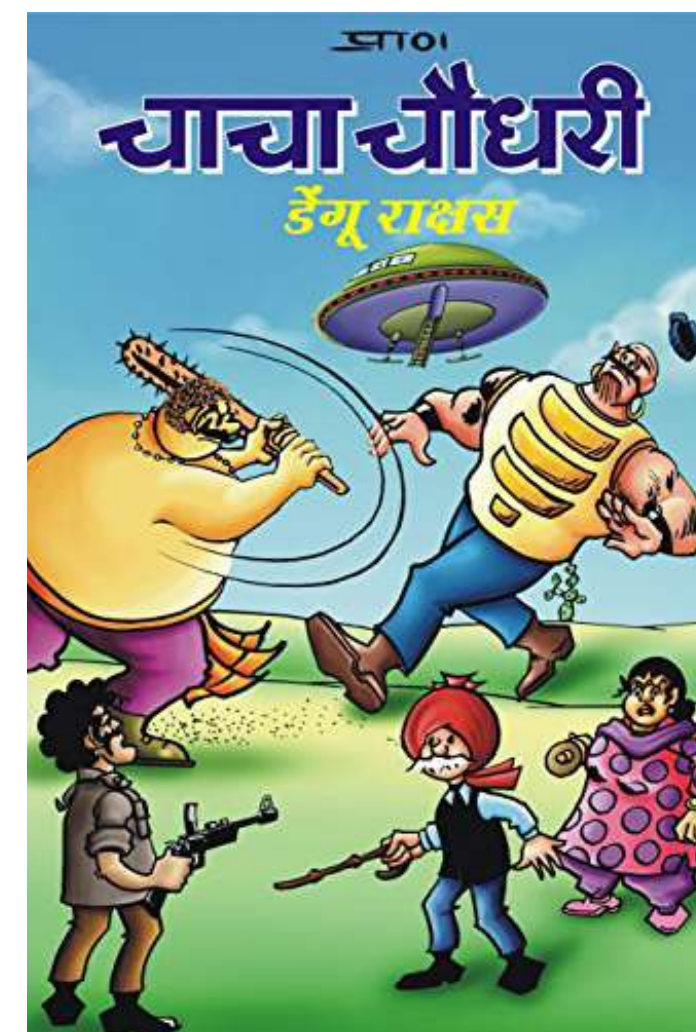
In the 70s Indian industry flooded with numerous comics but one stood out from the rest, Pran Kumar Sharma created the most famous character in Indian comics Chacha Chaudhary. In the 80s, Raj comics opened the universe of

Indian superheroes. India had its own universe of Marvel and Dc. Superheroes of Raj comics were the first ones who arrived in the mainstream before Iron Man and Batman and for long journeys the combination of Chacha Chaudhary with heroes of Raj comics probably was and still is a better love story than Twilight.

By merely reading the character's name, anyone can sense the excitement in the veins of millennials. After all, millennials were the generation who had comics banned in their homes because it was a source of distraction in studies. It might be the first time that a generation of school students indulged in some harmless comic book black marketing.

Back till the late 2010s, bookstalls at bus stands, railway stations, airports, and public libraries were decorated with imaginative and thrilling front covers of these comics but like T.S Eliot said "it never ends with a bang but with a whimper." With the coming of the digital age, already declining popularity of comic books in generation Z declined further, plotlines became the same in comics; rivalry and competition to be better came to a halt in publishers. Designers and writers lost interest and a switch of interest between the two generations was huge to cover.

It's unbelievable to imagine that in one decade Indian comics became a part of our history, a form of visual art that stretched from the 70s to 2010s extinguished from the mainstream. What is even furthermore unbelievable is after even losing popularity and losing a huge lump of profit publishers like Raj comics and other creators are reluctant to hold on to the originality which made comics in India a big deal. Even if it means recycling older versions for only several thousand diehard fans or abandoning the physical space of comics and switching to a digital platform. What keeps the publishers alive is what made comics famous in India at first. It is the determination and willingness of the audience to keep reading the comic books even if it meant for the 70s



generation to wait for 4 months to read the next edition or the willingness of 90s students to save money and buy it for a long journey once every six months. Even if the digital age forces some of the publishers to shut down businesses, the originality and thrill that filled three generations are difficult to erase. It is part of the childhood of three generations and for many, those front covers of comics are their childhood.

Pranshu Kumar
USLM, SEM 6

LIFESTYLE



INCEPTION OF LIFESTYLE

There is always an urgency around lifestyle, certain people are finding ways to have a healthy lifestyle and some people are trying to find a minimalistic style of living. There is an urgency to question the way one is living, a sudden urge to weed out unnecessary elements, and an urge to change our way of living according to trends. How did this urge navigate its way in our lives and how did it become mainstream? Is this urge even helpful for us?

In 1929 psychologist Alfred Adler introduced the word lifestyle, he defined it as the basic characteristics acquired by a person in childhood. The term lifestyle now has different meanings in the different academic fields, it wouldn't be wrong to say that the general masses moved far away from traditional definitions of the word and further deep when it came to its implementations. In the contemporary era, general understanding of the word would be "way or style of living" since 1961, the cultural industry exploited the term to maximize its capitalistic profit and the word in itself wouldn't have survived in our general dictionary if it wasn't exploited by media industries. It's not a new strategy for people working in marketing that an important aspect of selling a product is to create a sense of urgency and in this era create a fear of missing out and after some time you have a group of people who bought the fear of missing out.

It is not a surprise that the business around lifestyle started similarly, but now it has opened the doors of tremendous possibilities. Now Lifestyle isn't about following the trend of the masses but rather an amalgamation of ideas of different cultures around the world.

“It is about borrowing valuable aspects of living from different cultures, adopting a way of living which is perfect for an individual in their personal way.”

It is about borrowing valuable aspects of living from different cultures, adopting a way of living which is perfect for an individual in their personal way. In food, if we are aiming to find a healthy balance, it can be achieved by introducing some foreign recipes in our breakfast menus. The world is moving faster than light and as we know through the wisdom of Charles Darwin that it is not the strongest who survives but the one who is capable of adapting. The industry of lifestyle has provided us with tools to adapt to this world which looks inflexible. From clothing to foods to eco-friendly pools, the industry has designed itself to penetrate and improve every atom of our lives. Inventions and investments around lifestyle brands have touched the sunny skies which indicates that even though the industry started on the brain numb passivity of individuals who followed each other in hordes it has turned out to be the only industry where even following brain numbed trends have some advantages. It has provided the general masses with all the possible alternatives which can be opted for changing or improving lifestyles.

Pranshu Kumar
USLM, SEM 6



Illustration by
Rishabh Pinapotu, UID, SEM 4

“Lifestyle isn't about following the trend of the masses but rather an amalgamation of ideas of different cultures around the world.”

SHOWS WE KNOW ABOUT, AND THE ONES WE DON'T

Have you ever heard your parents saying “Wo ek show aata tha har Sunday, hum sab dost, padosi ke Ghar ke TV ke saamne jaakr baith jaate the, bs ek show ke liye, wo bhi kya dinn the!” The reality is as nostalgic as it sounds. Our parents’ generation had some iconic TV shows about which we might not even know yet they have set high standards for the kids’ television industry.

When we talk about nostalgic shows, the first thing that crosses our minds is a timeline. Being a Gen Z kid, you probably had wished to go on adventures like Dora used to, have magic tools like Manny or Sanju’s magic pencil to ace your tests and homework but never got any of it. The era of 80’s kids was ‘The ultimate Housefull experience era’ as our elders tell us, Doordarshan, Sony, Star were some of the TV channels which used to telecast the episodes of weekly entertainment programs, which was absolute fun as it sounds. We are the privileged generation of Netflix and Hotstar but our 80’s and 90’s generation had the convivial television experience. Let’s look back to the shows that we know about and the shows we don’t. Keep reading to find out!

1990's

Byomkesh Bakshi “Our very own Detective Byomkesh Bakshi takes care of all the ultimate

spine-chilling detective cases making Sunday evenings thrilling and weekdays suspenseful.”

1980's

Malgudi Days

“Wednesdays, Swami, and walking down the streets of Malgudi... ultimate dream bliss for every 80’s kid.”

Fauji

“Watching Shah Rukh Khan in his early days, enjoying weekends with this thriller patriotic series gives us nostalgia every time we see our star on the big screen.”

Hum log

“80’s most entertaining joint family which will make you fall in love with living in big families.” Fun fact: During its 17-month run, Ashok Kumar received over 400,000 letters from young viewers, asking him to convince their parents in the marriage of their choice.

He-man and the Masters of the Universe

“Every one of us at least once in our childhood has dreamt of becoming He-man, the most powerful man in the universe, going against the evil forces of Skeletor to save the planet Eternia and to protect the secrets of Castle Grayskull.”

Mickey Mouse

“Miska! Muska! Mickey Mouse and his clubhouse, a literal dream for all kids to stay there and feel the magic. Doordarshan, Zee, and Disney made sure no generation would keep from knowing the majestic cartoon characters. Mickey’s name brings on a warm smile to everyone from six to sixty.”

The Jungle Book

“Jungle Jungle Baat Chali Hai...” do you still hear the melody in your head? All of us from the 1980s have been growing up with the same 7-year boy Mowgli and his friends. His melody, name, appearance, and storyline will always be in our hearts.”

Vikram aur Betaal

“All-time classic Raja Vikramaditya and Betaal stories were life lessons entertainingly. The way Betaal used to question Raja Vikram after reciting a story every time, not only kept the suspense but glued the viewers to the screens.”

2000's

Dora The Explorer

“A seven-year-old girl with a purple backpack and her pet monkey- Boots off to expeditions every day, sounds fun, right? As children, we used to get intrigued by Dora asking about things that used to be right behind her! An early morning alarm for most of us, to get up and watch Dora going for a new day, a new adventure.”

Oswald

“An absolute lovely blue octopus named Oswald with his dog Winnie, teaching us happy ways to live and singing through all the phases of a day. A show that kept most of us going :)”

Handy Manny

“A boy with an orange and white cap and set of 8 magic tools made most of us think and believe that we could fix anythinWg and everything.”

Shaktimaan

“Shaktimaan is a hero, idol, and a symbol of Power for all the 90s kids and 2000s kids. The



Illustration by
Mitalee Makwana, UID, SEM 4

red costume with a golden star and cape attracted kids more than the stories. A perfect combination of thriller, truth, and action. “

Shaka Laka Boom Boom

“A magic pencil, aliens, magic school, and time travel, all the wonders Sanju did, wish we were also there. The last season, aired in 2004 was about time travel to the year 2022, we might expect a new season with Sanju and his pencil in the upcoming year.”

Television is known to gist all the eras into the lives of people. After all this time, these shows still have a part of our hearts and our very own Doordarshan makes sure that neither we nor our next generation forgets about any of these by telecasting them.

All these shows have had a huge impact upon the children’s lifestyle either by inspiration of living ideas, way of talking, daily routine or dressing way. These shows had got everything covered for children. This edition has tried to jot down all the popular kids’ entertainment shows that you have heard about and shows you haven’t. Hoping you had a great walk down the memory lane while reading!

Lavanya Deshmukh,
UID, SEM 2

HEALTH & WELLNESS



ADDICTION TO SMARTPHONES AND ITS IMPACT ON CHILDREN

There's a saying which says that people have become prisoners to their phones and that's why they are called cell phones. It is completely true for all the generations and especially the children. Parents instead of spending time with their children, give them smartphones, Ipads, etc so that they don't get disturbed. Children start getting addicted to smartphones from a time when they haven't even learned to speak or walk. In my opinion, they start getting so attached to those phones that they start getting a sense of comfort and belonging from them. For hours and hours, children spend time on phones watching or playing games, etc. even when children do their homework, rather than sitting with the children and helping them, they give their phones to children and ask them to get help from it. It's not like phones are a bad thing, they of course help one with a lot of things but nothing is good in

excess. At a time where children should be playing outside with their friends, learning some basic life skills and spending time with their parents, all that time is spent with the phones. Phones do help, but parents, at times, do not remember to keep a check on what and how their children are using the phones. At times watching and playing a lot of violent videos and games a child might also get violent as such things leave an impression on their mind. It affects their mental as well as physical well-being.

They spend hours on the phone not realizing the harmful radiation it releases which affects their bodies. If you see a lot of children wearing glasses these days, the reason for this is the same as the children's eyesight becoming weak from continuous exposure to radiation emitted from the phones. Continuously staring at those small screens is going to affect the eyes. Children a lot



of times feel tired even without doing any work, this is the reason for that. There have been certain articles and journals published which clearly show the data how the number of neurological, sleep and behavioral problems have increased for the children owing to excessive use of smartphones. The WHO has published that children between the age of 2-4 should not be spending more than 1 hour a day in front of smartphones. At

such a young age children get exposed to such things that they should not be, because of lack of parental control on the usage of smartphones. Children prefer spending time on phones rather than with families. It is not completely the fault of children as parents are the ones who give smartphones to the children at a very young age and do not stop them from using the devices. It is the parents' responsibility to take care of how things are expressed to children and in what way. They should be teaching life skills to children and helping them grow. One can do so by putting control on the usage of the devices and keeping control on what they see on smartphones. They can adapt the methods of phone-free meals and activities for children and sit and talk and spend time with them.

Anshita Agarwal
UWSL, SEM 6



CAPTIVATING CARTOONS AND COLOURFUL CHILDHOOD

A child's brain in the early stages of development is very curious and is always seeking new experiences. Since they don't have much control over their mind and body, cartoons speak to the credulous minds of children. Cartoon violence is damaging children's perspectives because they're too young to tell the difference between fiction and reality. They tend to imitate what they watch. A well-written cartoon along with good audio-visuals spawn the bond between the fictional characters and children, in no time. Childhood is no fun without cartoons. Cartoons have been a large part of motion graphics for decades now and it is one of the most popular forms of entertainment for children.

There are plenty of TV channels that broadcast a multitude of cartoons for children non-stop. But here's the catch, this colorful entertainment poses a threat to children. Unfortunately, in today's world, it has become a major psychological problem. Children spend long hours watching television. They watch cartoons even while eating or getting ready for school because most parents find it convenient to manage their children while engaging them in cartoons. The well-written scenarios, audiovisuals, animation and motion graphics, and color, appeal to the eyes of children. These factors are enough for the children to absorb information in the snap of a finger. They start to mimic the characters. The way they speak, think, dress up and their body language undergoes dramatic change under the influence of cartoons.



Illustration by
Shweta Balagopal, UID, SEM 4

That isn't to say all cartoons affect children negatively. Some cartoons are healthy for children. In fact, most of us learned the nutritional value of spinach by watching "Popeye the Sailor!" Essentially, cartoons are a good and effective source of learning for children but it is the sole responsibility of parents to choose appropriate cartoons for their children. At the same time, they should keep a tab on the time children spend watching TV. In this way, they'll not only steer kids away from the negative impact of cartoons but also direct them towards picking different hobbies.

Sri Sharanya Sateesh
UID, SEM 4

**“Cartoons
teach children
the rules of
behavior in the
society helping
to discover the
world”**

HOMEGROWN



THE SANDBOX STARTUP

What made you initiate this interesting venture of yours?

The Sandbox Startup is a solution-oriented venture. It deals with helping introverts find their own social circle. We focused on simple and common everyday issues and converted them into our business idea. Developing it further we came up with an application facilitating the concern.

What were the initial hurdles that came in your path?

The most common hurdle that comes in when starting your business is investments. Initially, they might seem as a roadblock but as soon as you start talking to people, building social circles, networking is a skill that comes in handy. Moreover, Karnavati University provides us with the facility of an incubator which acts as a helping hand for all those who are starting up.



How did you come up with the name and logo of your application?

We were a group of friends sitting and brainstorming ideas, when one of us suddenly sneezed and the action of blinking his eyes accompanied with the sneeze inspired me to name the application 'BLINK WINK'. Talking about the logo we wanted to keep it very basic, so with the help of my friend and hours of trial and error method we came up with this combination.

What is your take on prevailing competition of similar services in the existing market?

Well, there's no thrill without competition. Talking about competition, we made sure our business stands out in the crowd. Like any other virtual chatting application our application doesn't ask for consumer details like mobile number, email ID, etc. We operate just on the basis of geographical location with adjustable boundaries. As we respect customer privacy and understand not everyone is comfortable in sharing personal details.

What are your marketing plans to be able to reach out to a larger audience?

With all the advancements in technology and the digital era, thinking about an out of the box new strategy is always a concern. I have a team of people who dedicatedly work on the user interface, advertisements and digital outreach to constantly develop and make our services even better. Moreover, I am also a computer science student hence able to contribute with new-age inputs helping us grow. We have also planned physical posters and flyers for further reach.

What is the source of profits/revenue generation?

It is a free-to-download app which will be available on play store, when you start using it and wish to try more features you can anytime shift to the premium version of just Rs99.



How do you balance work and college?

It is a challenging task indeed but there is no gain if you don't work hard for it. The faculty and my friends are really supportive of my business and help me coverup for academics.

What are your next five-year plans?

You should always dream big. We aim to launch this application nationwide and also in The United States of America as it is a wonderful place for emerging business ideas. We aspire to have one million active users from India and worldwide.

Who are your mentors or your support system?

My mentors are my friends and colleagues who have been in the startup business for over five years. The support system, my backbone is my father who was also the first investor in the business. I also take inspiration from books and novels.

What advice would you give to the budding entrepreneurs?

Don't start a business just for money. Money will always flow if you have quality content and innovation. Working on new ideas and constantly updating the technology is a must to survive in this era.

Teesha Madan,
UID, SEM 2



COLOUR AND SPARKLE

With Resin Art, you can create works of art that enchant with their clarity, luminosity, brilliance and depth. Thinking of it as a creative business opportunity, Anushri Belhekar from Pune started her business named Colour and Sparkle. Let's hear her experience about the start-up from the beginning.

How and when did you start your business?

It all started when I consulted and enquired with one of my friends who used to make jewellery from Resin. With growing interest, I started making jewellery from them and slowly realized about the quantity I had made. Having so many of them made me think of setting them for sale. Eventually, I started this venture through social media on 30th July 2020, just after the lockdown in Pune.

What are the products that you offer?

There are Resin products including jewellery like pendants, rings, anklets and earrings and book marks too.

Can you give a brief on Resin art?

It is a chemical-based art, made with silicon moulds which takes 24 hours to dry. It is not restricted, one can use any type of colour, and glitter for beautifying it.

How do you advertise your brand?

Mainly advertising is done through social media. Once I promoted it through a flea market organized by my friend in Pune, where small businesses got the best opportunity for showcasing their talent. Indeed, it really helped me attract more customers.

What was the idea behind the name of your brand?

I browsed for names and short listed a few. The name of my brand is closely related to the material I work with. Colour as it represents the different colours I use and sparkle because resin gives a shiny finish after demoulding.

What is the price range of your products and how do you manage the costing?

The price of a product depends on the size of it. The prices range between 60 to 150. For the costing, I consider the price of different raw materials, packaging, and the delivery charge.

Where do you get the materials from?

I get the raw materials from a local market in Pune named Raviwar Peth, a wholesale market where you can get everything at a reasonable price.

How do you manage your college and professional life?

Honestly, it is not that easy to manage both of them together due to the hectic schedule here. Yet, I try to make them in the evening, usually after college hours.



What was the most challenging time period of your business?

I would say the most challenging part of my business is this phase where college work consumes most of my time. Being new to this city has reduced the number of orders as not many people are aware of my business. I hope through this interview people get to know about my venture.

How many products have you sold so far?

I've reached almost 100 orders so far.

How do you do the delivery?

I usually deliver through courier services like India Post.

What are the problems that you face while making?

In the beginning usually the resin didn't dry completely, and used to be sticky. With time I learnt from my mistakes and overcame them. Else, there are ups and downs in the number of orders.

How was your experience so far?

The experience so far was great. The flea market being the most exciting one. It also turned out to be a great learning experience.

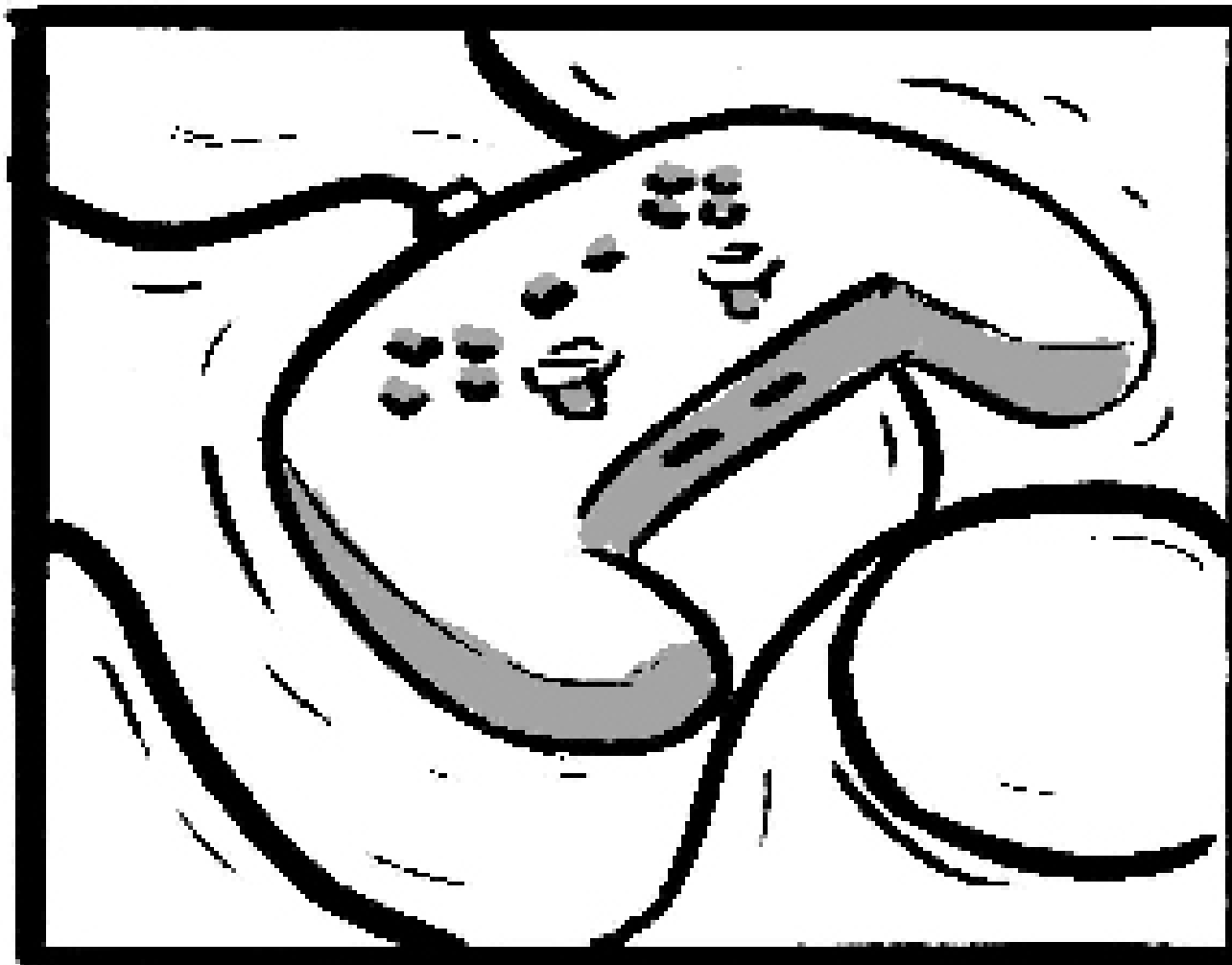


Where do you see your business in 5 years?

In the next few years, I want to look for opportunities to expand my responsibilities within this business and manage it more efficiently.

Mahek Chandak
UID, SEM 2

GAMING



OUR BUILDING BLOCKS

When we look at ourselves today, we all have this creative side with the urge to create something that gets us smiling. As children, we would build colourful mechanisms with Lego blocks or sculpt crude clay statues with a crazy imagination and an unbridled passion. As we grew older, these fun activities subconsciously helped develop our creative mind, and it reflects in our day-to-day lives. Translating this into the video game world, sandbox games are those that give the player a great degree of freedom and creativity to complete tasks towards some goal in the game. One such sandbox game has made its mark in the history of video games: Minecraft.

Minecraft was developed in 2009 by the Swedish video game developer Mojang Studios, led by Markus “Notch” Persson. In this game, players explore a blocky, 3D world with a virtually

infinite world that grows with them as they progress. They can create avatars and venture into unknown lands, finding various resources, crafting material and building structures. Its Survival mode challenges one to fend off mobs of creatures lurking around, whereas the Creative mode allows players to sit back and do whatever their heart desires. When it was released to the public in 2011, people from all walks of life yearned to create something out of it.

While it can be looked at as a game to kill time or explore a world with friends, Minecraft has also been used in educational environments to teach chemistry, computer-aided design, and computer science. Players take pride in recreating environments and popular buildings – from the Burj Khalifa to the Death Star – by meticulously stacking blocks with great attention to detail.

Geography and history lessons have never been more interactive: Museum GeoFort is leading the GeoCraft project, in which the whole of the Netherlands is copied in Minecraft, and is being used for online educational activities to develop spatial insight. The Hour of Code campaign has teamed up with Minecraft to provide an interactive learning environment for children, kickstarting their enthusiasm for learning to code. Recently in 2020, a Minecraft server and map called The Uncensored Library was released as an attempt to circumvent censorship in countries without freedom of the press.

When I played Minecraft as a kid, I’d go around building houses, bridges, rollercoasters and farms, personalizing the landscape as my own. This was purely to have fun and make new friends. Many years later, I’m able to generate worlds in my head and populate it with people and ideas. Sandbox games like Minecraft have truly given people a lot of opportunities and helped them tap into their curiosity to convert simple blocks into marvelous creations.

MINECRAFT: AN OPEN WORLD THAT HELPS IN BLOSSOMING AN OPEN IMAGINATION, BLOCK BY BLOCK.

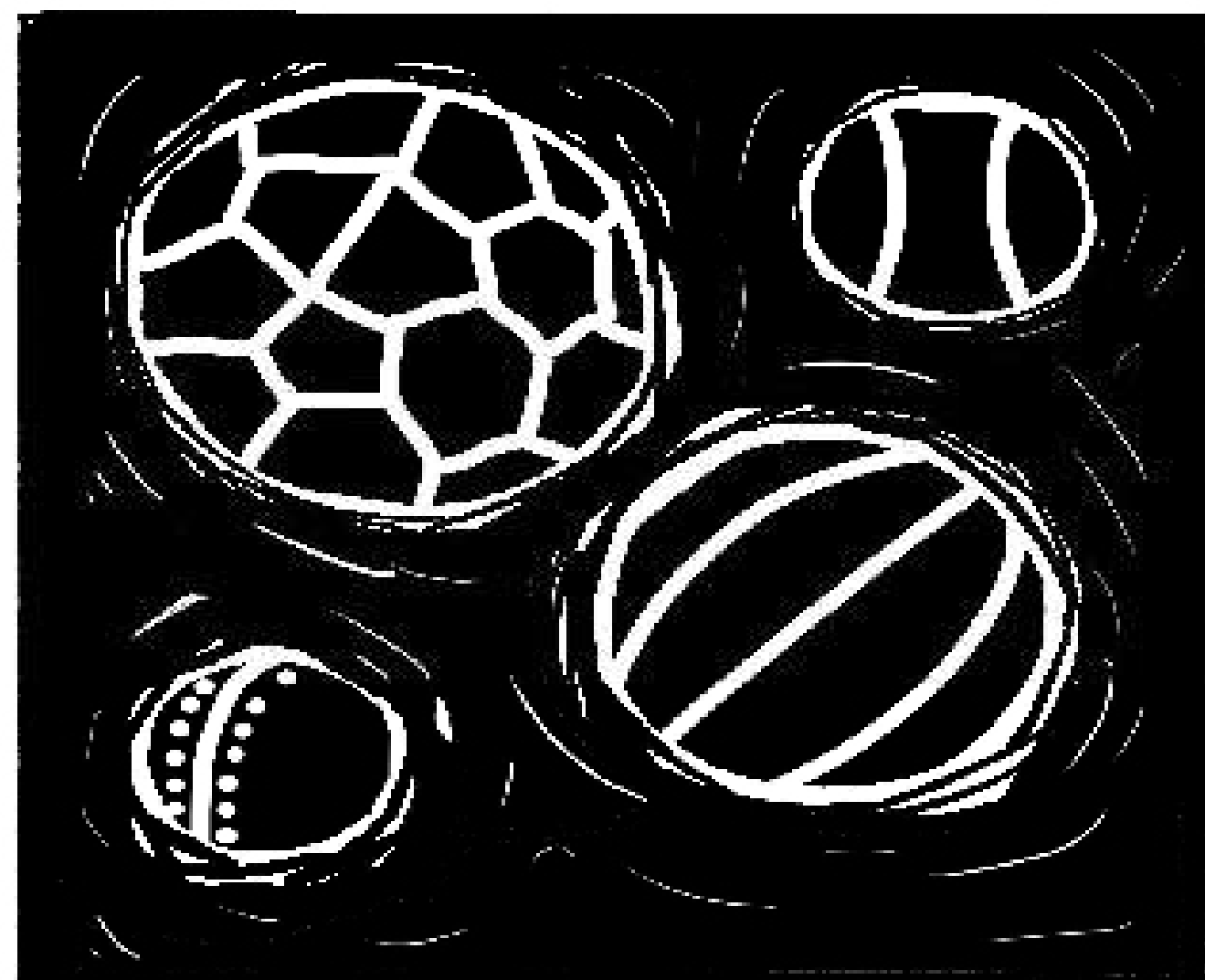
Even to this day, Minecraft continues to be the best-selling video game of all time. What began as a free-to-explore game has turned out to be a revolutionary platform for creative paths to converge and evolve. What was once a shard of my childhood is now a wellspring for our ideas, thoughts and creations to come to life. I can surely say that Minecraft quite literally formed the building blocks to my creativity, and it continues to advance forevermore.

Ackshaj Anand, UID, SEM 5
Nakshatra Roy, UID, SEM 7



Illustration by
Rishabh Pinapotu, UID, SEM 4

SPORTS



GULLIES OF INDIA

In the bylanes (gullies) of India we witness the altered form of every sport. We witness the intricate concept of architecture challenged by stubbornness and willingness of children to enjoy the sport even if the situation demands some rules to be changed. For example, in cricket if the building on the leg side is close then the runs won't count, gullies are compact and for this reason, chances of getting caught are slim and due to that one bounce one hand

catch rule is justified. It is a part of every gully cricket of this country. In football, the concept of corner kicks is nonexistent due to the short width of the gullies. If the length of the pitch is short then penalty kicks are taken from halfway lines. Players in kabaddi are allowed to touch or use the walls of the buildings to dodge the tackles. For ages, these gullies have been the playground of millions around the country. From broken windows to bickering neighbours, from

mud-filled gullies to transport vehicles passing through, gullies of India have challenged the willpower of children to play the sports they love, but rather than sheer stubbornness and determination what is astonishingly unbelievable is the ability of children to adapt and to create something out of nothing. The creativity to make a sport playable even when being unequipped and being short on space is nothing short of innovation. The ability to create rules to tackle the situation but still keep the essence of the sports alive is their adaptability. It is the spirit of innovation and adaptability which is keeping the soul of these sports gullies alive. Altering rules doesn't matter if it means enjoying

the sport in a 10m long lane which looks like a walkway to an inferno in some states. These gullies have bred generations who have learned the concepts of adjustment, innovation, and adaptability in these gullies.

Pranshu Kumar
USLM, SEM 6



SOCIETIES

SIVAKA

SIVAKA the newest addition to the societies of KU, a society where fashion isn't limited to adorning oneself with the latest trends but more about the process of creating garments and how they make the wearer feel. The society aims to educate people about Fashion through expression and represent its implications, beyond all the glitz and glamour.

Interms of exhibiting differently and passionately, SIVAKA branches out into six committees. The Garment Construction Committee and styling committee experience the most technical aspects of creation and making with context to fashion. From designing and making garments to curating an ensemble, both teams work hand in hand, through their process. Modelling and Makeup committees work on visual showcases as their prime expertise. As fashion is all about visually communicating an expression, the role that models and makeup artists play is as crucial as the garments itself. The digital and content committees are built to enhance connective communication.

From visuals to words, the two teams work together seamlessly in creating a socially collaborative platform for the society and beyond. Each committee portrays a different key aspect involved in fashion and its functioning.

SIVAKA has successfully put out its first online styling challenge under the theme "Anything but Wardrobe". The styling committee took the game a step further by presenting their exceptional looks themed on 'Human Emotions'. SIVAKA strives to present a better and more exciting version of itself every day, experiencing Fashion, behind and beyond.

Kavya Nagpal
UID, SEM 2
Aditi Trivedi
UID, Sem 6



IZHAAR KALAM KUSH

Izhaar members have always given their all when it comes to exhibiting their talent, from the thrill and anticipation to the mind-blowing choreographies and battles.

On November 25th, 2021, they held a dance battle at Karnavati University, where members were engaged in random on-the-spot dance battles. Shweta Godse hosted the event, while other key members of the society, including Shravya Raghupathy, Sakshi Jamgaonkar, Purvasha Choudhari, Shivangi Yadav, and Saran Das, contributed to its success. Other AMG students involved in Izhaar contributed to the project's success. Later, they held a workshop for Mathisi members on December 8th, where the members learned a routine from Shweta Godse.

Then, they didn't let the closure of college stop them from discontinuing to pursue their passion for dancing, and they tried to engage with the audience via social media on a regular basis and on returning to college, they're currently preparing for Viaje '22. Despite the disparities between the many dance forms, Izhaar strives to bring out the best in its members.

Mahek Chandak,
UID, SEM 2

Self expression has various forms and the art of writing is the most compelling of all. Kalamkush is the literature society of KU and it promotes its members to manifest their creative expression through words.

Kalamkush has a really engaging event called 'Rubaru' which is a live instagram session where the members are asked about their journeys as writers and readers. They're also asked to deliver a few of their written pieces in front of the viewers. Another interesting event that is held by the members of Kalamkush is 'Mushaira' which is a poetry battle wherein participants start with reciting a poem or a shayari and their opponents have to come up with different poems, within a few seconds, that can either be for or against the motion.

Apart from these interactive sessions, members of Kalamkush have also held sessions on literature and slam poetry. They've also hosted open mic events and meetings where members were asked to follow an innovative approach to write. Stories, articles and scripts are some of the other aspects that were taken up by Kalamkush this year.

Kavya Nagpal,
UID, SEM 2



HAAFIZA

The past three months were filled with joy and enthusiasm for Haafiza as it welcomed its new members and got a chance to participate in several entertaining activities as well as on-stage performances.

It began with a series of ice-breaking activities such as introductory sessions, game sessions, and regular chats that helped the members open up and communicate by December.

Gearing up and building a script together with the guidance and skills of their scriptwriters, they presented a play on stage.

The plot was a murder mystery based on ideals of pride, envy, greed, and anger. The story is centred around two characters: the Inspector, Constable Gokhre, and the protagonist's mother. They began the month of January by introducing the new Head, Anushka Mehta, Vice Head, Sana Sheikh, Head Scriptwriter Purnendu Ogra, and the core team, Stuti Parikh and Sathvik Kalavacharla, with a few informal sessions.

Later, they had a theatre study where all the members came together to watch a clip from the Bollywood movie "Dil Dhadakne Do" and understand the nitty-gritty of it, ranging from the technical aspects of drama and theatre

to various social issues and the subject being discussed in the particular clip, followed by a discussion. Based on the inferences and other outcomes from the discussion, they planned an activity wherein they were given a task to choose a particular movie clip they liked within 3 mins and recreate the entire scene without dialogues- adding an element of silence but keeping the essence intact.

The closure of the college didn't keep them away from their passion, and they had an insightful debate on which style of direction is better. On coming back to campus and adjusting to the new routine, they organised an on-the-spot debate where members were split into two teams- one for the topic and one against it. For starters, they represented the styles of work of two Bollywood directors, Zoya Akhtar and Sanjay Leela Bhansali, followed by a discussion.

The past few months have been really cheerful for Haafiza and its new members, who have gotten an opportunity to showcase their talent with every act.

Mahek Chandak,
UID, SEM 2



SAMAA

The term 'Samaa' means season, and at Karnavati University, this season of music is immortal. Samaa is a music society wherein members are encouraged to feature their musical creativity and expression, and help them break out of their confinements to find their voices.

Through the past few months, Samaa organised online interactive sessions for the members to help them gel in with each other and start working towards their best output as a society. A few jam sessions were also conducted by members of Samaa. Meetings in online and offline mode, with new members as well, to introduce them to the society were also held.

They also posted videos on Instagram, introducing the new members and giving recognition to their voices. Apart from meetings and jamming sessions, the music society also participates in various cultural events and composes and creates amazing music for the same. Currently, they're coming up with ideas and competitions for Viaje'22, which is the cultural fest of KU.

Kavya Nagpal,
UID, SEM 2



AHMEDABAD DESIGN WEEK



The Ahmedabad Design Week 3.0, themed 'Design and Innovation in Defence and Aerospace' was held on All-India level, expressing the various defence ideas by the youth of the nation. DRDO and its fundraiser event has been a major contributing factor for the success of the event. The event also included workshops with Master Artists from different fields and practicing crafts.



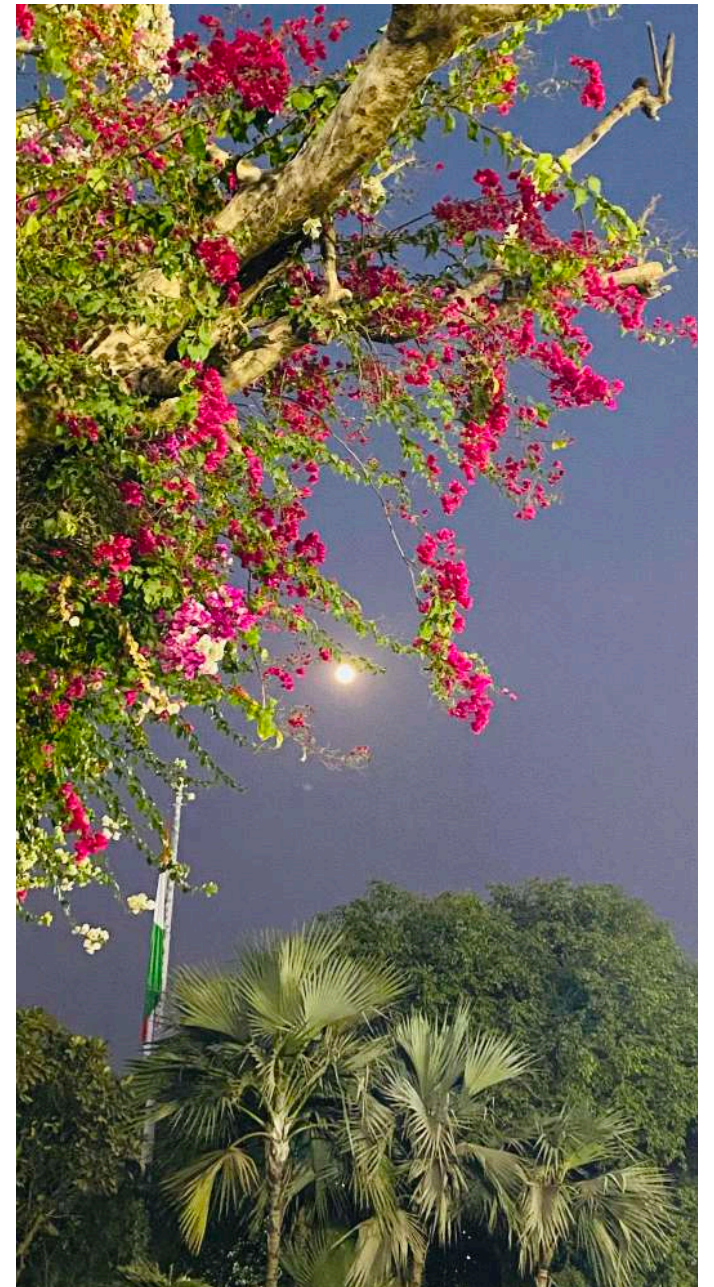
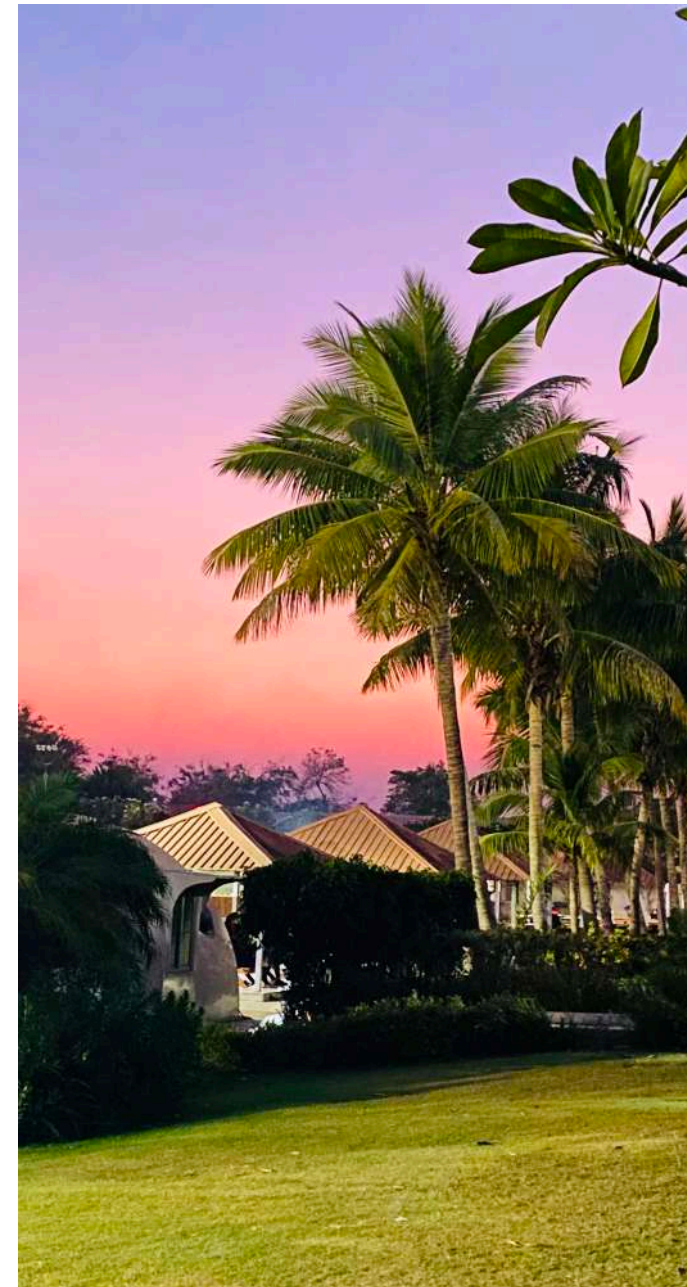
The Youth Parliament of India 2021 was the third assembly intended to highlight the voice of nation's youth hosted by Karnavati University. Student speakers from all-round the country had been enlisted to discourse the various sessions of the event, followed by renowned speakers to address the gathering with their insightful thoughts and experiences of industry and politics.

FEATURED



Among the beautiful palaces of Udaipur such innocence was born. Royalty seeped from every lane in the city but newer generations thrived there too. It was that moment I wanted to capture. Simple, innocent and beautiful.

Photos by Nikita Thorat
UID, SEM 6



The sunset- Who denies that sunsets are beautiful and who says it's not peaceful.. the barren land seems beautiful with it..the colours of the sunsets.. shades of orange and pink..Cherishing the peace and joy to one's soul..That's the beauty of sunsets.

Photos by Sonakshi Agarwal
UWSL, SEM 4

EDITOR-IN-CHIEF

Kripa Joshi

EDITOR

Vivek Luhana

DESIGN EDITOR

Sarang Haridas

CORE TEAM

Diya Dalwadi
Ishwari Raut
Riddhi Khichi

CHIEF ADVISORS

Aaditi Rohilla
Aditi Kawdikar

MEDIA TEAM

Nishtha Mittal
Saurabh Chopra
Priyanshi Khatri

WRITERS

Ackshaj Anand
Diya Dalwadi
Kavya Nagpal
Lavanya Deshmukh
Mahek Chandak
Mrutyunjay Saramandal
Saurabh Chopra
Khushi Srivastava
Pranshu Kumar
Sharanya Sateesh
Nakshatra Roy
Anshita Agarwal
Teesha Madan

LAYOUT TEAM

Head Shweta Balagopal
Sejal Agrawal
Rishabh Pinapotu
Jinal Patwa
Kalyani Walunj
Ishita Goyal
Sharanya Sateesh

ILLUSTRATORS

Head Lavanya Deshmukh
Niharika Bedse
Mitalee Makwana
Teesha Madan
Priyanshi Khatri
Shweta Balagopal
Rishabh Pinapotu

DESIGN TEAM

Head Sejal Agrawal
Mahek Chandak
Teesha Madan
Sharanya Sateesh
Priyanshi Khatri
Rishabh Pinapotu
Janvi Vaghela
Aaditi Rathod

HOMEGROWN TEAM

Mahek Chandak
Teesha Madan

