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Quarterly Newsletter

Q2-2025

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Reconnecting and Reigniting

After a year's pause, we are delighted to bring back the Param Quarterly Newsletter, a window into our journey of experiments, experiences, and people who make Param ideas come alive. This edition of Q2FY 25-26, captures the highlights from the last six months, a period of persistence, and community building. From here onward, the newsletter will return to its quarterly rhythm, complemented by detailed annual reports each year.

The past months have been remarkable. We inaugurated Makers Adda, our new community maker space and events hub adjacent to ParSEC Jayanagar, a place designed for creativity, collaboration, and tinkering. The Third Advisory Board Meeting brought together distinguished members and well-wishers who continue to guide Param's vision as we prepare for the flagship centre's launch.

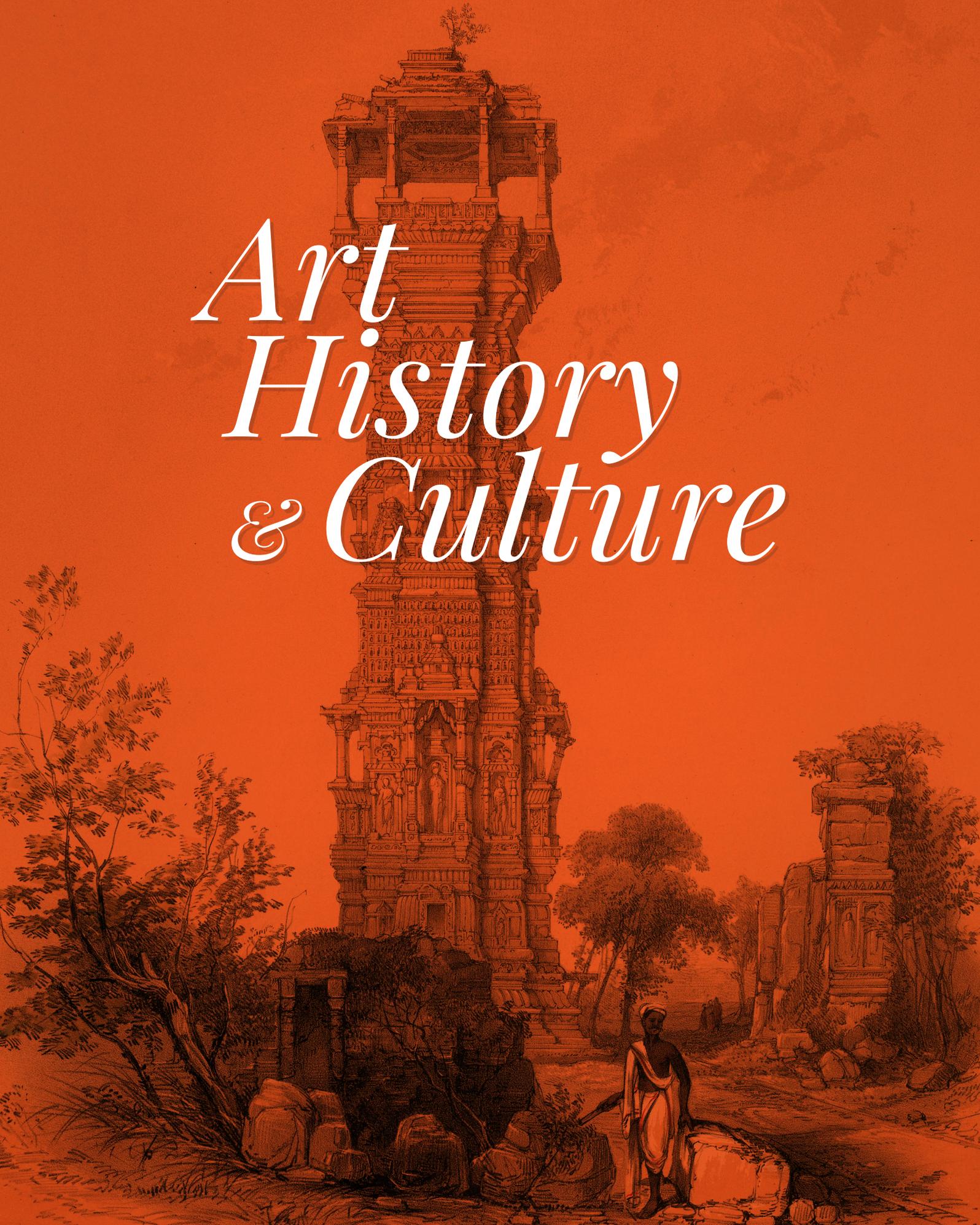
Across our verticals, new initiatives have taken shape including immersive performances under Parampara, hands-on workshops and programs for teachers and pupils, study field strips, and outreach in schools and public spaces. Each event reinforces our belief that curiosity is the first touch point to transformation.

As we reopen this dialogue with you, we invite you to read, reflect, and reconnect with the platform and ecosystem we are building together. Here's to learning that inspires, making that transforms, and a future where art, science, Innovation, history, and culture continue to meet every single day.



Team Param

*Art
History
& Culture*



Interestingly, as far back as the 1870s, early anthropologists had noted physical similarities between South Indian forest tribes and aboriginal Australians. Based on measurements of the human body, they suggested a shared lineage, one that modern DNA evidence now begins to affirm.

Soligas and the First Australians Echoes Across Continents

In the heart of the ancient forests, where the whispering winds weave through towering trees and the rivers sing melodies of old, the Soliga people trace their origins. The name Soliga itself holds the essence of their beginning: 'Sola' meaning forest and 'Iga' meaning belonging to. They are also known as the Children of the Bamboo. They are not merely dwellers of the land; they are children of the forest, born from its very soul.

The Soliga people are a community of tribes found in the Biligiri Rangana Hills in the district of Chamarajanagara, in the southern state of Karnataka, India with a small population also in TamilNadu. They speak Soliganudi, a dialect that is similar to Kannada with a portion of Tamil. They are considered among the ancient populations of India of the Veddid type (ancient south asian, forest-dwelling, tribes of South India), believed to be one of the earliest inhabitants of the country.

The Soligas live off Non Timber Forest Produce like honey, medicinal herbs, lichen (paachi), and berries. They use the shifting cultivation using slash-and-burn technique for their consumption.

Many Soligas, even today, live in small shelters

called podus deep inside the dense forests of Southern Western Ghats.

Recent genetic research has uncovered something extraordinary. When scientists studied 15 regions of Soliga DNA, they discovered striking similarities with two aboriginal Australian groups from the Northern Territory. The Soligas stood apart from other Indian populations, including neighbouring tribes.

The findings suggest that the Soligas and aboriginal Australians share a deep ancestral connection dating back to the Great African Wave, the first human migrations out of Africa. Multiple migratory waves out of India are believed to have led to the occupation of Northern and Central Australia.

Dr. Raghavendra Rao, lead researcher from the Anthropological Survey of India, has been at the forefront of studying extensively in genetic and cultural links between India's ancient tribes and Australia's First Peoples in the Australian coast since 2009.

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Now, DNA science affirms what the stories and the soil have long whispered, that across oceans and millennia, the Soligas and the First Australians may indeed share a common origin. Two communities. Two continents. One ancient rhythm that still beats beneath forests, beneath skin, beneath time itself.



When Bharath Dances in the Caribbean

Deepawali in Trinidad and Tobago



After 3 cups of black coffee, packed almost everything I own in a backpack, waited downstairs for a cab to the new york airport back in 2016. Thoughts flying across in my mind with overwhelming memories and stories I was going to carry back home after three months of experience in different states of America. Little did I know that the best story I would listen to was yet to come, while staring at the dim lit street, fast cars moving with light rain, Mr. Rodney arrived with his cab which strangely resembled a swift dzire. With ETA showing 2.5 hrs to the destination, I almost dozed off, almost when Rodney said 'Where are you from man', 'India..', 'I love India, do you no Divali?'

Across the Caribbean Sea, thousands of miles from the Ganga plains, another river of light flows every year. With the scent of phoulorie, (fried split pea powder and seasonings), saheena (split pea powder, flour, seasonings, dried spinach leaves), and kachori, and the warmth of shared celebration with Chutney music.

This is our very own Deepawali in Trinidad and Tobago. The story began a hundred and eighty years ago in 1845, when the ship Fattel Razack arrived in the Port of Spain carrying the first group of Indian indentured labourers. Over the next seventy years, more than 1,40,000 Indians crossed the oceans to work on sugarcane plantations after the abolition of slavery.

They carried a few belongings and their faith. In the evenings, far from home, they lit small clay lamps, offered prayers to Goddess Lakshmi, and sang songs that spoke of return and resilience.

Deepawali became a way to remember and to belong. By the mid-20th century, these quiet domestic observances had grown into public celebrations. Streets in Chaguanas, Debe, and Princes Town shimmered with light. Communities gathered for poojas, bhajans, and shared meals.

In 1966, recognizing its cultural and social importance, the Government of Trinidad and Tobago declared Divali (Deepawali) a national holiday, a landmark moment that acknowledged the Indo-Trinidadian community as a vital thread in the nation's secular fabric.

Just a decade later after their glorious independence; in 1986, the vision of Divali Nagar was born, an annual 9 day exposition centered around the festival of lights with vegetarian food markets, cultural performances and more.

In the Republic Island of Trinidad and Tobago, Deepawali is no longer only a Hindu festival. It has become a national symbol of light and learning, a celebration that unites the island this year from the 18th-22nd of October.

Each lamp lit across Trinidad and Tobago tells a story of migration and memory, of identity and faith.

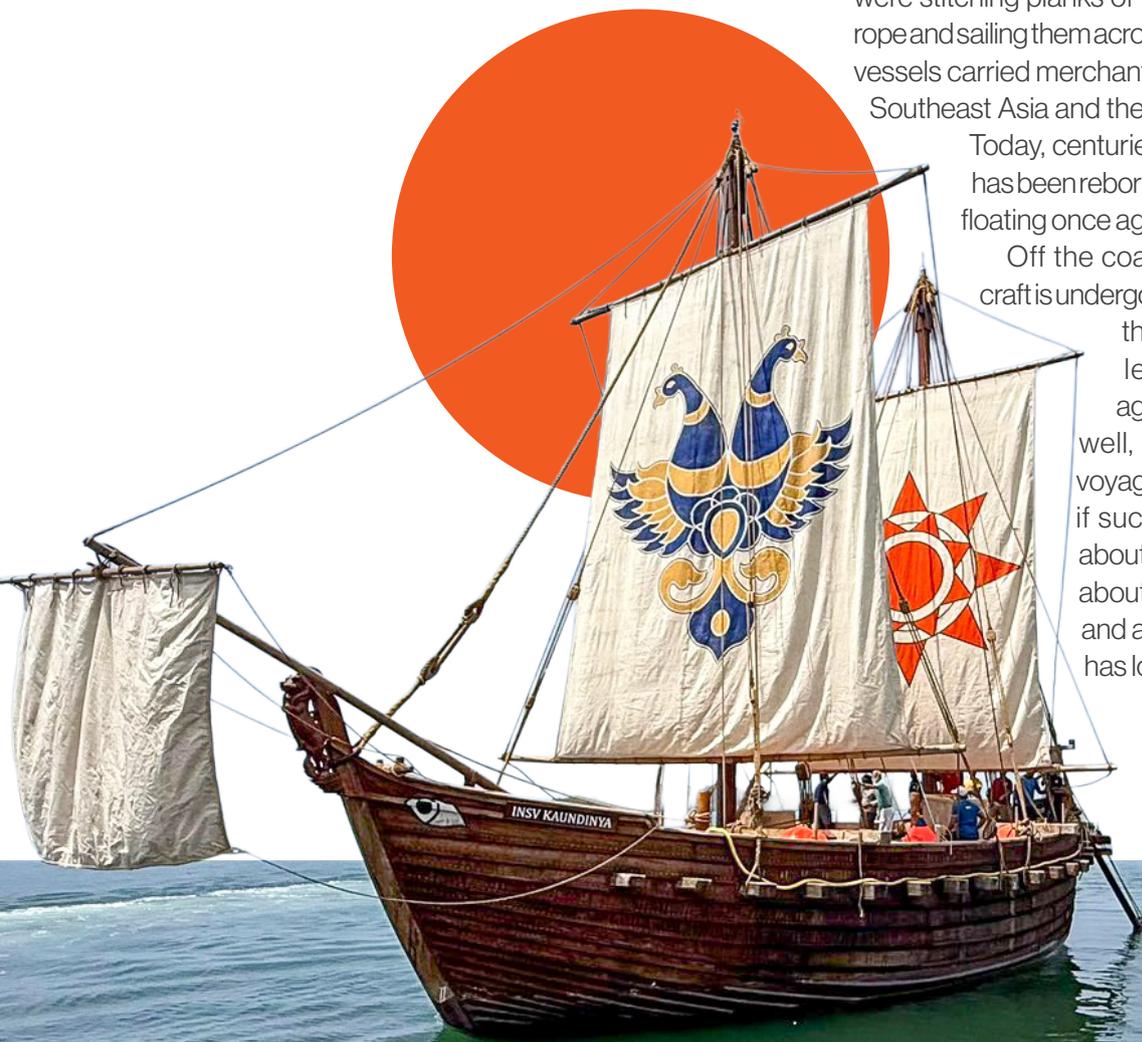
It survived only in fragments among coastal fishing communities, until one Kerala craftsman—Babu Shankaran—was called upon to lead its revival. The result is a 19.6-metre-long ship, resurrected after centuries, and ready to test the seas once more.

The Ship Without Nails That Sails Through History

Long before Europe even dreamt of sending caravels across the Atlantic, Indian shipwrights were stitching planks of wood together with coir rope and sailing them across monsoon seas. Those vessels carried merchants to the Spice Islands of Southeast Asia and the bustling ports of Oman.

Today, centuries later, INSV Kaundinya has been reborn—stitched, not nailed—floating once again on the Arabian Sea.

Off the coast of Goa, this unusual craft is undergoing its trials. It must prove that it can stay afloat, resist leaks, and hold steady against the waves. If all goes well, it will make a symbolic voyage to Oman. That journey, if successful, will not just be about reviving a ship—it will be about reviving memory, pride, and a civilizational legacy that has long been obscured.



This is not the prototype of a new commercial design, nor the start of mass production. It is a living piece of history—a reconstructed stitched ship, built by the Indian Navy with the help of artisans and researchers. And though it looks backward in time, its purpose is firmly future-facing: to remind Indians of a maritime heritage that can still inspire courage, confidence, and creativity today.

The Lost Craft of Stitched Ships

The entire vessel has been assembled without a single nail. Instead, planks of carefully chosen wood have been lashed together using coir rope, and then sealed with fish oil for water resistance. Known as the stitched ship, this technique was unique to ancient India, a knowledge system nearly lost to time.

It survived only in fragments among coastal fishing communities, until one Kerala craftsman—Babu Shankaran—was called upon to lead its revival. The result is a 19.6-metre-long ship, resurrected after centuries, and ready to test the seas once more.

Why Rebuild the Past?

The intention is not to replace modern ships with stitched ones—that would be impractical. Instead, the project seeks to restore a sense of continuity with India's maritime past. Pride alone may not fuel progress, but it sparks the imagination. It reminds a new generation that they are heirs to an engineering tradition that braved oceans long before colonial narratives claimed to “teach” us the craft.

For centuries, history books suggested that Indians knew little about the sea until Vasco da Gama arrived. But records of thriving Arab-Indian trade and the naval reach of the Chola empire tell a very different story. The stitched ship is a visible rebuttal to that amnesia.

A Sea Route Rediscovered

India's maritime technology had depth and diversity. Even as metallurgists perfected rust-free iron pillars by the 5th century, shipbuilders chose wood stitched with rope, and sealed it naturally, to withstand violent monsoon currents. These vessels carried goods and people across the Indian Ocean, linking India to Southeast Asia and Arabia.

The present project was first envisioned by Sanjeev Sanyal—author of *The Ocean of Churn* and former Economic Advisor to the Prime Minister—and executed by the Indian Navy with private shipbuilders and scholars. It is also intended as a case study for



India's evolving education system, to showcase how traditional knowledge can fuel modern inspiration.

Historical references abound. Ajanta cave murals from the 4th century depict stitched ships. The 11th-century treatise *Yuktikalpataru*, attributed to King Bhoja of Malwa, details ship design. Historian Radha Kumud Mukherjee analyzed these sources in his landmark book *Indian Shipping: A History of the Sea-Borne Trade and Maritime Activity of the Indians from the Earliest Times*. Today, the National Maritime Foundation has drawn on these very sources to shape the stitched ship project.

Sailing Into the Future

If this 19.6-metre INSV *Kaundinya* successfully sails to Oman, it will not only affirm India's historical prowess but also stand as a cultural and educational beacon. It could become a tourist attraction, a subject of academic study, and a symbol of resilience.

The voyage may look like a return to the past—but in truth, it is also a journey toward the future. A reminder that India once commanded the seas, and that the spirit which stitched planks into ocean-worthy vessels is the same spirit that can stitch together a bold vision for tomorrow.

The Steel that Armed the World

Bharat's Wootz



The Damascus swords are world-famous for their ability to maintain a razor-sharp edge over long periods of time. What is less widely known is that the special steel used in their making, the wootz steel, was largely manufactured in southern India as early as the 3rd century BCE. The quality of wootz was so advanced that it took over a thousand years before the West could produce steel of comparable excellence.

The very name wootz is an anglicized form of the Tamil word *urukku*, meaning “melted metal” or simply “steel.” Wootz gained prominence in the early centuries CE and was highly sought after by traders and smiths across West and Central Asia.

The production of Damascus swords involved forging layers of wootz steel with high carbon content under carefully controlled conditions. This process gave the sword a distinctive microstructure known as the “wootz pattern”. Its surface design resembles ripples of water, which earned it the names “watered steel” or “Damascus pattern” (a reference to Damascus as a “well-watered land”).

A crucial stage in manufacture was quenching. It's the process of rapid cooling of heated steel in water, oil, or

other organics like leaves, wood, or milk. Each medium subtly influenced the blade's properties. Quenching increases hardness while preserving flexibility, and master smiths closely guard their recipes, passing them down as secrets of the craft.

In the 18th century, the prominence of the wootz began to fade as European metallurgists developed new techniques like the Bessemer and the crucible steel process. These innovations enabled Europe to mass-produce high-quality steel with greater consistency, making Indian wootz less competitive in the global trade. Also, disruptions in South Indian iron ore supplies, colonial economic policies, and the secrecy surrounding traditional methods all contributed to the decline.

Wootz steel was not just a technological marvel but also a cultural symbol. It represented the pinnacle of Indian craftsmanship and elevated the subcontinent's reputation in metallurgy. Its export spread Indian prestige across the lands and the Damascus blades became prized possessions of warriors, kings, and traders. Even today, the mystique surrounding the Damascus sword is deeply tied to its Indian wootz origins, securing its place as a global icon of ancient innovation.

The map of Southeast Asia kept shifting with the rise and fall of different empires, but India's imprint remained constant. To trace all of them is an endless exercise, yet even glimpses reveal fascinating stories.

The Cultural Heartbeats of Ancient Bharat in South east Asia

We often say with pride that Bharat never invaded other countries in history. While this claim can be debated — given the shifting borders of Asia and the influence of Bharat's powerful kingdoms — it is true that Bharat never established colonies in the European sense. Instead, Bharat's cultural influence flowed outward, leaving its imprint across Asia. Local kingdoms in faraway lands absorbed the civilizational spirit of India, and the evidence is written in stone, legend, and memory.

Angkor Wat and Beyond

Here's a question: Which is the world's largest temple complex?

The answer does not lie within Bharat's present borders but in Cambodia — Angkor Wat. While Yashovarman I is remembered as the ruler who established Angkor, it was Suryavarman II who laid the foundations of this grand temple complex.

Another example is Preah Vihear, a temple that even in recent times has been the

subject of disputes between Thailand and Cambodia. It was built under the Khmer Empire, during the reigns of Yashovarman I, Suryavarman I, and Suryavarman II, from the 9th to 12th centuries. These rulers, blending Hindu and Buddhist beliefs, filled their territories with magnificent temple complexes.

The Changing Map of Southeast Asia

When Hindu-Buddhist inspiration spread from Bharat to Southeast Asia, the region's political map looked very different. Present-day Cambodia was then called Kambuja — not to be confused with the northwestern Kamboja mentioned in the Mahabharata. Kambuja was not limited to today's Cambodia alone. At its height, the Khmer Empire stretched across much of modern-day Thailand. Central Thailand, however, remained separate under the name Dvaravati, though even there Indian cultural elements flourished.

The map of Southeast Asia kept shifting with the rise and fall of different empires, but



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Legends of Origins

Inscriptions and historical records confirm that Hindu kings built Cambodia's great temples. But legends take us even further back in time.

In the 1st–2nd centuries CE, a kingdom called Funan emerged in what is now southern Cambodia and southern Vietnam. According to legend, a Brahmin named Kaundinya sailed from India across the Bay of Bengal to this land. There he encountered Nagas, led by a princess named Soma. Impressed by his courage, Soma married him, and their union gave rise to the Funan dynasty. This story, interestingly, is preserved not in Indian but in Chinese records such as the Liang Shu and Jing Shu.

Historian Sanjeev Sanyal, in his book *The Ocean of Churn*, notes that regions like Odisha and Bengal had strong maritime links with Southeast Asia, supported by firm archaeological and textual evidence. Brahmins from the Kaundinya lineage are also historically attested in India. Within this context, the Funan story appears plausible.

Later Khmer rulers also traced their ancestry to Bharat. Inscriptions describe them as descendants of a sage named Kambu Svayambhu, who came from Aryadesha (India) and married a Naga woman named Mera. In memory of Kambu and Mera, their dynasty called itself Khmer (Kambuja).

Bharat in the Malay Peninsula

Archaeological remains — ruined temples, statues, Sanskrit inscriptions, and other traces of Indian influence — have been found at Takua Pa (southern Thailand), along the old trade route to the Bay of Bandon (Surat Thani, Thailand), and in Province Wellesley (today's Seberang Perai, Penang, Malaysia).

These discoveries prove that Hindu settlements existed across the Malay Peninsula as early as the 4th–5th centuries CE.

One striking inscription, found in northern Province Wellesley, records a donation and a prayer for the safe voyage of a great sailor named Buddhagupta, described as being from Raktamrittika (believed to be modern Rangamati, near Murshidabad in West Bengal). This may preserve the memory of an Indian mariner who carried Bharat's culture and faith across the Bay of Bengal into Southeast Asia.

By the 10th century, the Cholas of Tamilakam, with their powerful navy, raided many of these places to secure the sea trade routes, ensuring that Indian merchants retained influence over maritime commerce.

A Shared Civilizational Heritage

Temples, inscriptions, dynasties, and legends — all stand as testimony that Southeast Asia, whatever its borders today, was once an extended cultural frontier of Bharat.

For the younger generation, this history is not about conquest but about connectivity, creativity, and cultural confidence. Ancient Bharat's ideas traveled not with armies but with merchants, monks, and mariners — and they continue to echo in the heartbeats of Southeast Asia today.



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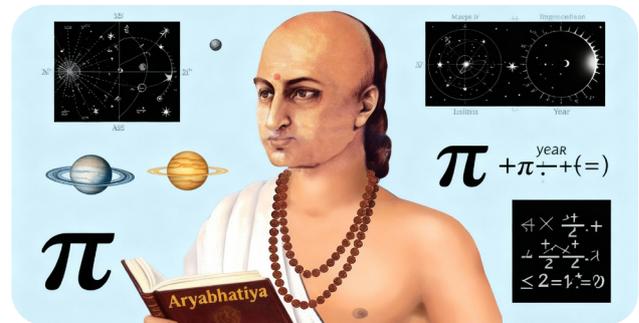
10 Facts That Prove Bharat Shaped the World

Trade Power



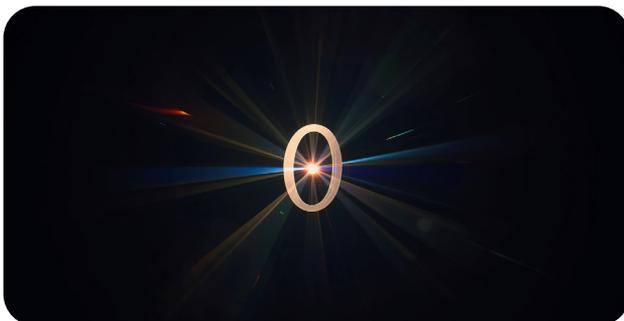
As early as the 2nd century BC, India was nicknamed the “sink of precious metals” because Rome’s gold and silver flowed east in exchange for Indian spices and cotton. In response, the Romans had to dilute their coins with copper!

Aryabhata



At just 23, Aryabhata wrote the Aryabhatiya, revealing that planets reflect sunlight, explaining eclipses, and even calculating pi and the length of a year with stunning accuracy.

Zero



The world’s most famous number — zero — was first used as a digit in India in the 2nd century BC. By 499 AD, Aryabhata explained place value: “from place to place, each is ten times the preceding.”

Raman Effect



In 1930, Sir C.V. Raman became India’s first Nobel laureate for discovering how light scatters. His “Raman Effect” now helps detect cancer, explosives, fake drugs, and even molecules inside our bodies.

Battle of Haifa



In World War I, Indian cavalry from Jodhpur and Mysore, armed only with swords and lances, charged up Israel's Mount Carmel to defeat German and Ottoman forces in the legendary Battle of Haifa.

Cottonopolis



Manchester had the world's first machine-powered mills during the Industrial Revolution who thrived on Indian cotton. Those mills not only clothed the world but also sparked the rise of the working class and inspired the Communist Manifesto.

Bangalore Torpedo



The Bangalore Torpedo, first invented in 1912 by Indian engineers, cleared barbed wire in both World Wars, and was famously used on D-Day in Normandy. Its modern version is still in use today!

Sushruta



Over 2,000 years ago, Sushruta pioneered surgery in India. He performed cataract operations, bladder stone removal, and various ways to treat fractures. He even trained students with cadaver dissections, just like modern medical schools.

Indigo



The "blue" that colours our jeans has roots in India's indigo plant. Once a symbol of oppression under the British Raj, indigo is now being revived by Indian artisans to lead the global sustainable fashion movement.

Board Games & Temples Abroad



India introduced the world to iconic board games like chess, snakes and ladders, and ludo. But they even built a Hindu temple in China's Quanzhou, where locals still worship an Indian goddess for good fortune!



Science & Innovation

नमो नवतन्त्रा गण
विश्वज्ञानसा
य

People of S&I

The people behind the impact numbers

Be like **Surya**

Your individuality is your superpower. Don't let anyone dull your sparkle.

Young Tinkerer

Be like | Inventor | Maker | Engineer

Be like **Allwin**

Eppur si muove -And yet it moves

Creative Artist

Be like | Innovator | Thinker | Explorer

Be like **Anushka**

"Think deeply of simple things." — Dr. Arnold Ross

Passionate Science Communicator

Be like | Thinker | Explorer | Innovator

Be like **Rakshith**

Param is my playground for impossible ideas.

Experimental Innovator

Be like | Inventor | Maker | Engineer

Be like **Pushya**

An opportunity to learn more about myself and my interests.

Curious Exhibit Maker

Be like | Inventor | Maker | Engineer

At Param, we don't just build exhibits—we build people. Our greatest creation isn't the galleries, the labs, or the prototypes; it's the living ecosystem of curiosity-driven humans who shape them. They come from different ages, disciplines, and even life paths, yet share one thing: the courage to imagine and the freedom to build.

Param is a launchpad where tinkering teenagers work shoulder-to-shoulder with design professors, robotics engineers discover poetry in circuits, and aspiring researchers turn complex science into stories for everyone. We believe innovation blooms when we dissolve boundaries—between science and art, between classrooms and streets, between age and expertise.

These five are only a glimpse of the many minds that

give Param its pulse. What unites them is not a title or degree but the belief that they can build the world they wish existed.

Param's role is to unearth their individuality, remove the fences, and provide the scaffolding—mentorship, tools, labs, peers, and above all a culture of trust. We celebrate the experiment, not just the outcome; the process, not just the prototype.

We are proving that age is not a barrier, disciplines aren't silos, and curiosity thrives when given freedom. Together, they remind us that the future isn't invented by lone geniuses locked in labs but by diverse teams of makers, dreamers, and communicators who dare to learn from one another.

Param is not just a centre—it's a collective human experiment in discovery.



Ramanujan scribbled his theorems on scraps of paper, without proofs, without permission, without approval. The story of science is not one of accuracy but of audacity.

Help Science Escape

For too long, science has been guarded like a crown jewel — tucked away in universities, fenced inside laboratories, spoken in the dialect of equations that only a few are permitted to understand. Institutions have turned what should be humanity's birthright into a gated community. And in that process, something vital has been lost: curiosity.

We've worshipped accuracy, precision, and peer review as if they were gods, forgetting that every revolution in science was born not from correctness but from rebellion. Galileo wasn't accurate by the standards of his day; he was heretical. Darwin was dismissed as unholy. Ramanujan scribbled his theorems on scraps of paper, without proofs, without permission, without approval. The story of science is not one of accuracy but of audacity. Yet somewhere along the way, we caged science inside glass cabinets and told the world to simply look, not touch.

At Param, we refuse this order. We believe science doesn't belong to the privileged few with access to million-dollar instruments or ivy-covered labs. Science belongs to the streets, to kitchens, to playgrounds, to anyone with the nerve to ask "why?" and the courage to follow it up with "what if?"

A science centre is not marble floors and fancy exhibits. At its heart, it is nothing more than a space of

discovery. A child with a few sticks, stones, and ropes in a backyard can build experiments as profound as any classroom demonstration. The question is not whether they are correct. The question is whether they dare to wonder. That is the fire we must protect. Accuracy can come later. Peer review can come later. But curiosity must come first. Always.

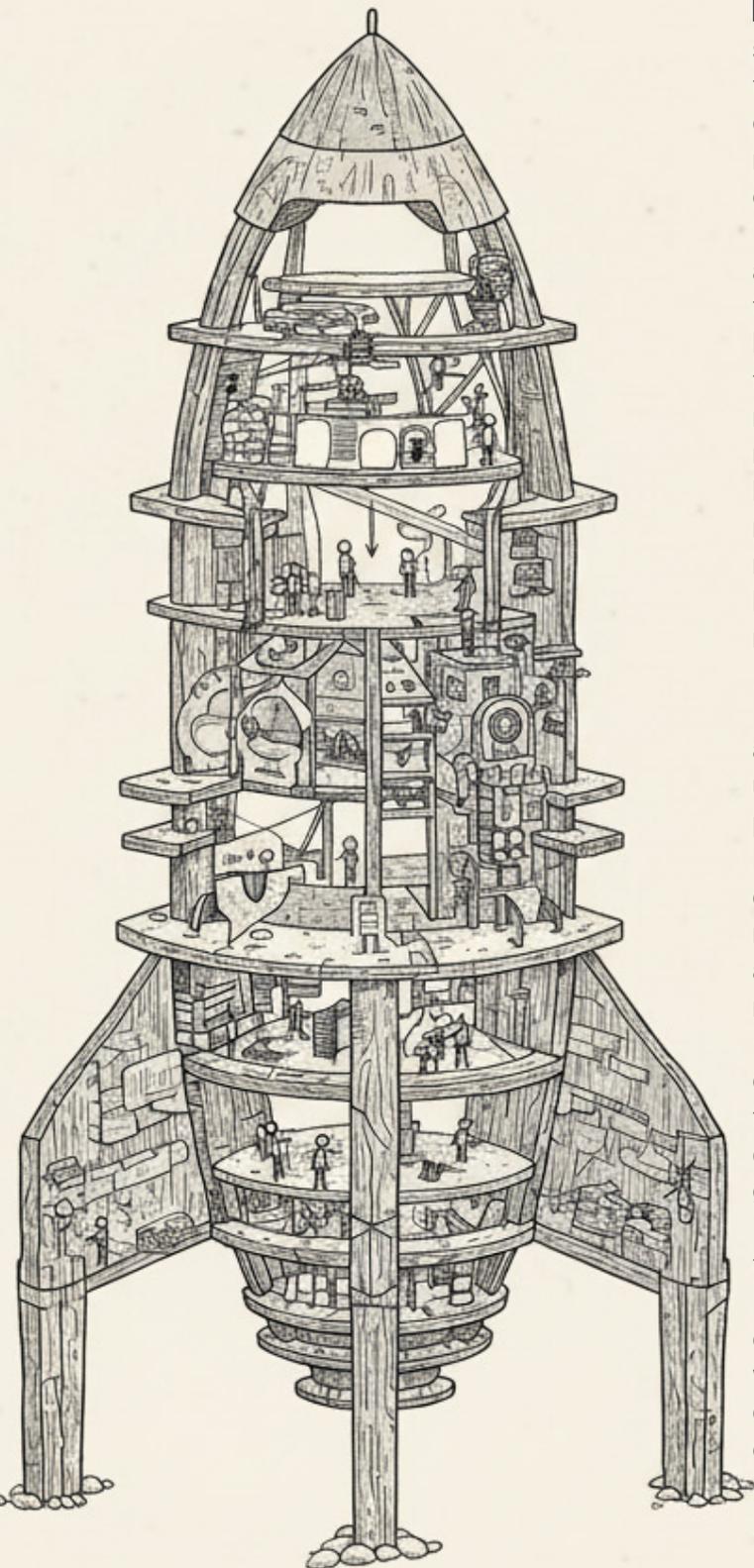
The future is not a single building called a "Science Centre." The future is every home becoming a science centre. Parents experimenting with their children in the living room. Teenagers hacking together solar cookers on terraces. Communities gathering in empty lots to tinker, test, and play. Science decentralised, democratised, and messy — exactly as it was meant to be.

Param is only the spark. We build spaces where questioning is more sacred than answering, where failure is worn like a badge of honour, where the forbidden joy of tinkering is restored. But our ultimate goal is dissolution — to make ourselves unnecessary because science has been reabsorbed into daily life.

One day, every kitchen will be a lab. Every terrace will be an observatory. Every park will be a makerspace. And then, perhaps, science will finally be free — not imprisoned by accuracy, but liberated by curiosity.



The Science of Building an Organisation



Most people think organisations are built with money, a founder, and some motivational posters. Science says otherwise. An organisation is a living creature: part tribe, part ecosystem, part game. If you want to build your own, you best understand the biology of belonging, the maths of cooperation, the physics of culture, and the chaos of human dreams.

Human brains are wired for tribes of about a hundred and a half. The British anthropologist Robin Dunbar calculated that we can keep around 150 meaningful relationships in our heads—roughly the size of Stone-Age villages. Cross that threshold and our mental “friendship RAM” begins to stutter; names are forgotten, motives are misread, alliances and rivalries bloom. At around 100 people (each employee will have 20-50 external friends/family), the gossip at the coffee machine quietly morphs into spreadsheets, then into policy memos, and finally into something that looks suspiciously like politics. That’s why healthy cultures at scale lean on rituals and stories—because biology is still tribal.

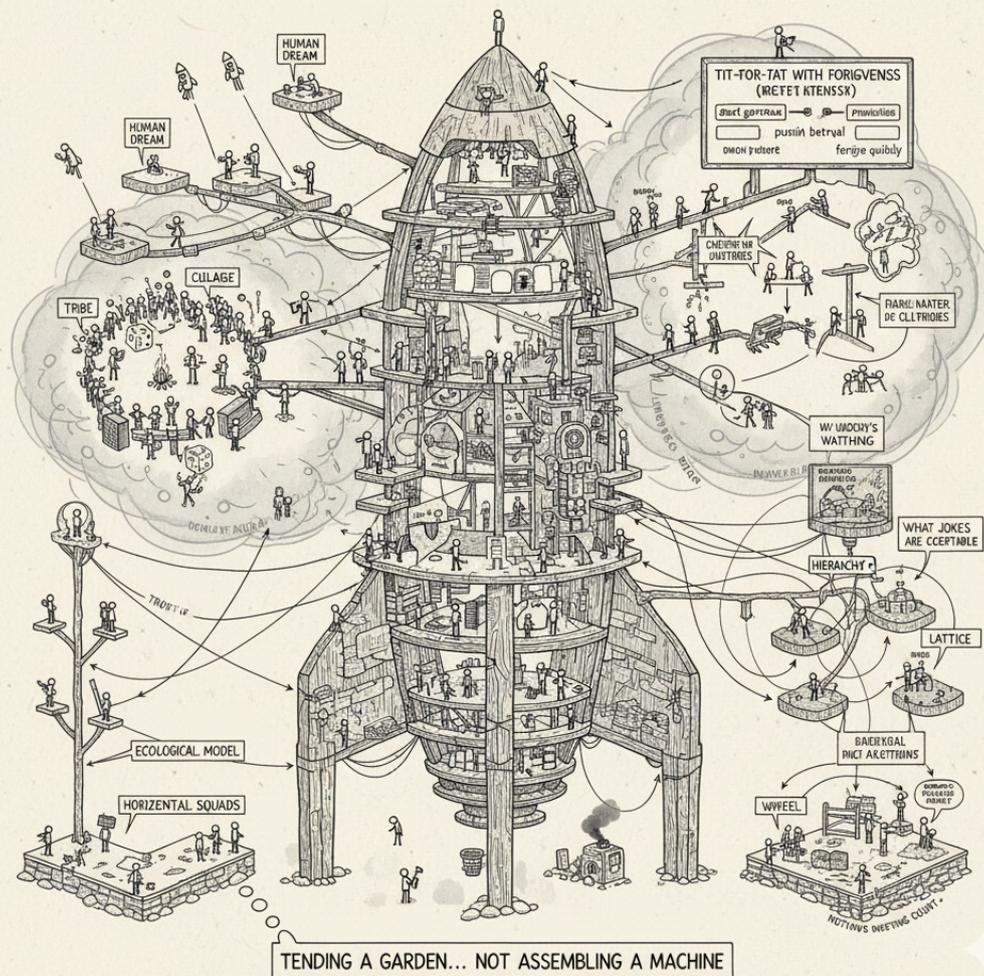
A company is just a tribe - in all its bonding and its fights. Every partnership outwards and every corridor inwards is a game-theory jungle. Specifically looking in, Cooperation unlocks network effects: teams that share knowledge and pitch in for each other routinely punch above their weight. But deception lurks in small, often well-meaning acts—like cherry-picking metrics or promising deadlines no one can meet. The evolutionary arms race between honest signals and clever cheats plays out in quarterly reviews and budget meetings just as it once did around the prehistoric camp-fire.

Economist Robert Axelrod showed that in repeated encounters the winning strategy is “Tit-for-Tat with forgiveness”: start generous, punish betrayals, forgive quickly. Cultures that last tend to rediscover this pattern: generous defaults, clear boundaries, and second chances.

Every start-up begins as a band of pirates; the survivors turn into a navy.

Culture itself is like dark matter—invisible yet governing every orbit: who gets promoted, which ideas live or die, even what jokes are acceptable. Peter Drucker’s line, “Culture eats strategy for breakfast,” isn’t a metaphor; it’s a field observation. Culture is not bean-bags and free food; it’s

THE SCIENCE OF BUILDING AN ORGANISATION



the shared instinct for how we treat each other when nobody's watching. A broken culture behaves like entropy: once disorder sets in, it takes enormous energy to reverse.

A culture is what people do when both the electricity goes out.

Size adds its own physics. As any network grows, its potential communication lines expand as $n \times (n - 1) / 2$. A team of ten has forty-five lines of possible conversation; a hundred-person group explodes to four-thousand-nine-hundred-and-fifty. That's why bigger rarely feels faster: the network is heavier, not the people lazier.

Beyond a certain size, structure is no longer optional; it's a survival response to communication drag. Some choose hierarchies — tree-like, crisp in crises but prone to bottlenecks at the top. Others experiment with pods and horizontal squads — quick at the edges yet at risk of reinventing the wheel in isolation. A few attempt lattice or mesh models where anyone can talk to anyone — brilliant for idea-sharing but cognitively expensive, the meeting count soaring like unchecked vines. Nature's favourite

seems to be the ecological model: semi-autonomous units sharing resources, like coral reefs or rainforest guilds — resilient but slower at bold, coordinated moves. Each geometry is a trade-off between speed, clarity, and the fidelity of information flow. A sleek hierarchy may miss truths from the ground; a chatty lattice may drown in its own conversations.

The Amazon rainforest survives because it's redundant — dozens of species do the same ecological job. Resilient companies avoid single points of failure: they cross-train people, distribute knowledge, and embrace diversity of thought. Uniform cultures look neat but collapse like monocrop farms in a drought.

The story of building an organisation, then, is not about titles and charts. It's about wiring trust, taming deception, choosing the right geometry for the season, and keeping the invisible glue of culture alive. It's more like tending a garden than assembling a machine.

We shape our organisations, and then they shape our minds. Tend to the culture first — everything else is just plumbing.

Param Highlights

April – September 2025

The past two quarters have been a period of creativity, research, and collaboration across Param's ecosystem. From new performances and partnerships to research milestones and community initiatives, these months reaffirm our mission to make learning experiential, interdisciplinary, and proudly Indian.



Advisory Board Meeting flagship campus, channenahalli

Spotlight Events & Productions

- **Unified Vision for Science (UVS) 5 & 6**

Continued fostering open dialogue on experiential learning and science communication, reinforcing the spirit that "Anyone with this vision is a Paraminon."

- **Special Talk: Kargil Vijay Diwas**

On 5th August at Jyothy Institute of Technology, Bengaluru, the Param History Centre hosted a talk featuring Wing Commander B.S. Sudarshan on Kargil & Operation Sindoor. With 200+ students, NCC cadets, and faculty, the event included

a 10-ft 3D tribute installation, remarks by Prof. Gopalakrishna (Principal, JIT), and closing reflections from Santhosh G.R., Director – Param History Centre.

- **Shri Krishna Leelaarnava – A Collaborative Celebration**

On 16th May, music, dance, and devotion came together in a magnificent performance at the Academy of Music, Bengaluru. A joint project between Gokulam School of Music, Rajarajeshwari Kalaniketan, and Academy of Music, it brought



Theatre at UVS-6, Suchitra Film society, Bangalore.

together 12 dance schools, 250+ artists, and 800 attendees, celebrating stories of Krishna through graceful movement and melody.

- **The Song of the Sannyasin – A Multimedia Theatrical Journey**

Presented in June and July, this two-hour musical dramatized Swami Vivekananda's life and writings. Performed on 6th June at Meenakshi Rangamancha for Kumarans School (550 attendees) and 12th July at Manasagangothri, Mysuru (700 attendees), the show featured Pt. Praveen D Rao, Shri Karthik Saragur, Shri Siddhartha Belmannu, Vid. Varijashree Venugopal, Team Antardhwani, and Aayana Dance Company. Blending compositions in Kannada, Bengali, Sanskrit, and English, including works by Kuvempu and G.S. Shivarudrappa, it brought Swamiji's message to life through sound and movement.

- **Parampara 06 – Bhaja Mann**

Held on 7th June at Meenakshi Rangamancha, this devotional Nrutya Seva celebrated the consecration of the Ayodhya Ram Mandir. A collaboration between Keshava Productions Pvt. Ltd., ArtNirbhar Bharat Foundation, and Samskara Bharathi, it featured Pt. Anuj & Neha Singh Mishra (Kathak), Vid. Anuradha Vikranth (Bharatanatyam), Vid. Prateeksha Kashi (Kuchipudi), Vid. Anjali Raj Urs, and Vid. Mohima Dash (Odissi) — with 500+ attendees joining in this artistic celebration of devotion.

- **Parampara 07 – Vande Mataram**

A multilingual patriotic concert at Dr. C. Ashwath



Kalabhavana, led by Shri Shankar Shanbhogue with Kum. Meghana Haliyal (Co-vocalist), Shri Krishna Udupa (Keyboard), Shri Sudatta L Sripad (Tabla), Shri Ramesh Kumar G.L. (Flute), Shri Padmanabha Kamath (Rhythm Pads), and Shri Lokesh R. (Dholak) — blending instruments and languages in a moving musical salute to the nation.

- **Science on the Streets (Yuvadasara)**



In collaboration with Yuvapatha, this outdoor exhibition brought science to public spaces with live demos, hands-on installations, and interactive learning zones, attracting thousands of visitors across age groups.

Workshops, Camps & Learning Initiatives



- **Anveshana Camp 2025 (April–May, Yuvapatha, Jayanagar)**

A week-long experiential camp for 56 young learners, blending pottery, traditional indoor games, VR explorations, and immersive storytelling. Parents praised the program's integration of heritage and digital tools to make history and culture come alive.

- **Teacher Empowerment through STEM**

50 teachers from VIBGYOR Schools completed the Param x Carnegie STEM Excellence training program — equipping educators with hands-on learning methods and global science education frameworks.

- **Design Thinking Workshop – MS Ramaiah Institute**

A two-day design and creativity bootcamp, encouraging student-led problem solving and

prototype development.

- **Project Management Session – Samuthana Consultancy**

Conducted by Mr. Dinakar, this internal session focused on workflow optimization for exhibit fabrication and design processes.

- **Param Vihaara – Platform for Emerging Voices**

Hosted on the fourth Sunday of every month at Sanathana Kalakshetra, Bengaluru, Vihaara welcomed 55+ emerging artists and 325+ attendees over four sessions (May–August), fostering dialogue between traditional and contemporary forms.

- **100th 5 PM Learning Session**

A proud milestone for Param's internal knowledge culture, marking 100 consecutive peer-learning sessions within the science and creative teams.



Research, Innovation & Partnerships



● Infrastructure Development:

- » Launch of Makers Adda – A vibrant community maker space and events hub adjacent to ParSEC Jayanagar, designed for creators, innovators, and educators to collaborate.
- » Manufacturing Lab fully operational, producing prototypes and 3D-printed exhibit components.
- » MoU signed with Ola Foundation for the Rapid Prototyping Lab.

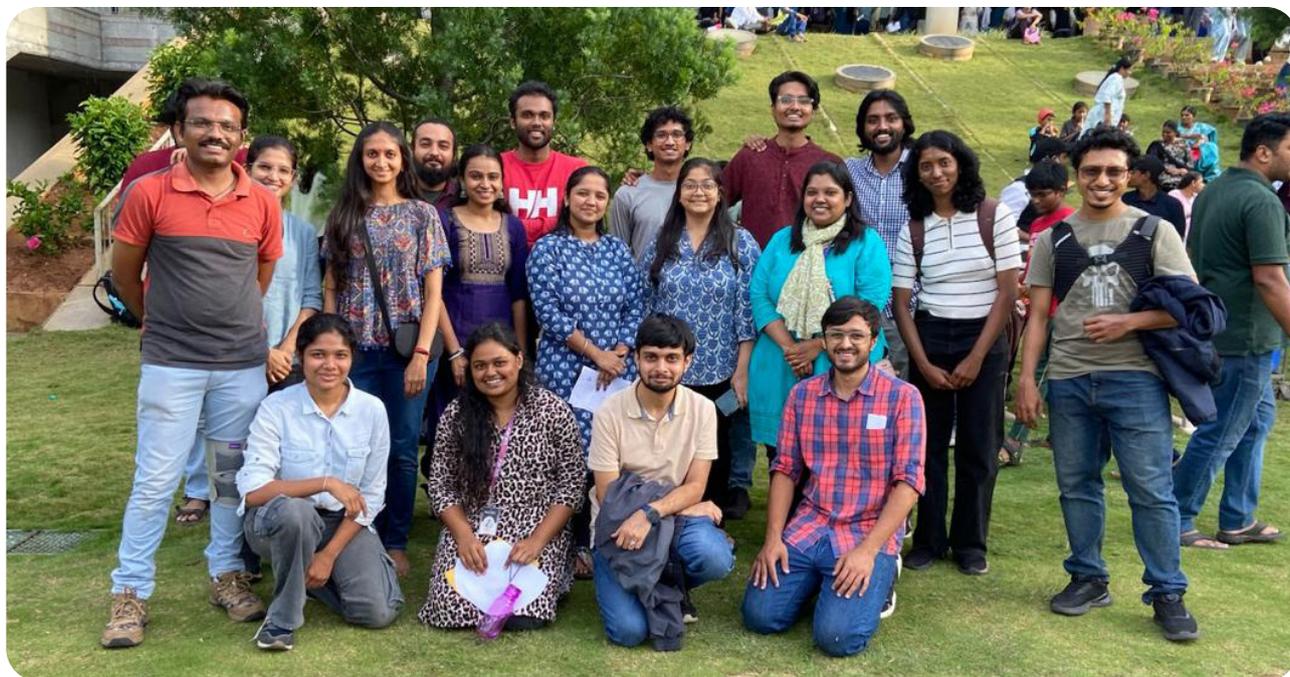
● Collaborations & Alliances:

- » MoU with Ashoka University for joint research and innovation.
- » Strategic partnerships with Janatics, HCG (Yellow Ribbon), and TIIEC for applied R&D.

- » Academic Milestone: Param's first research paper accepted in JETIR, marking its debut in formal academic publishing.

● Representation & Exchange:

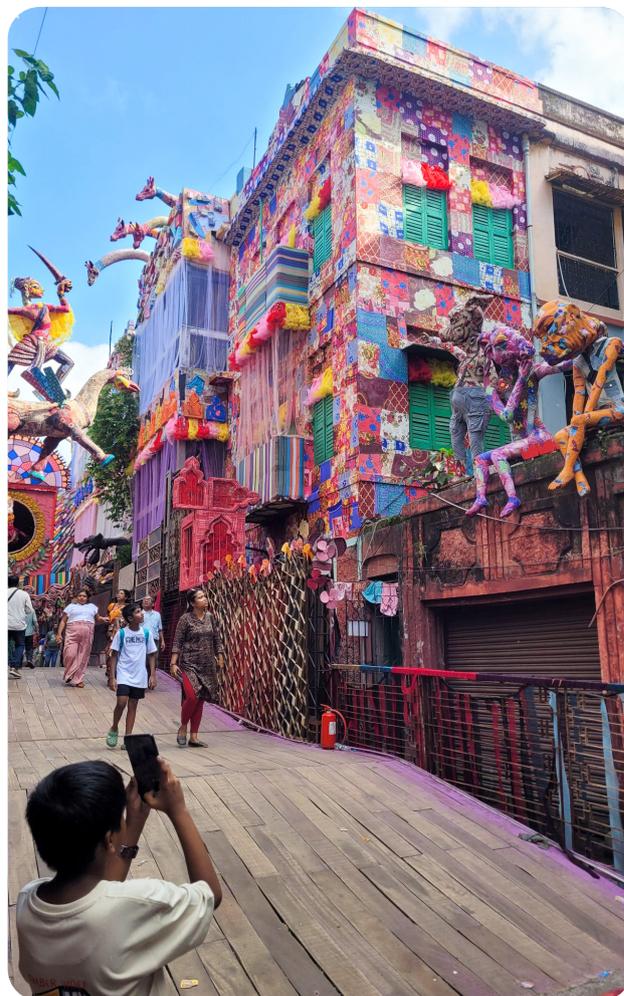
- » Param participated in the ASTC 2025 Global Science Centre Conference, showcasing India's innovation ecosystem.
- » Visits to Visvesvaraya Museum, MAP, Science Gallery Bengaluru, and NCBS for best-practice benchmarking.
- » Field Trip at Kolkata's Durga Pandal artists for narrative exhibit design.
- » Collaboration with Jain University's Centre for Ancient History and Culture (CAHC) on ancient Indian astronomy and architecture.



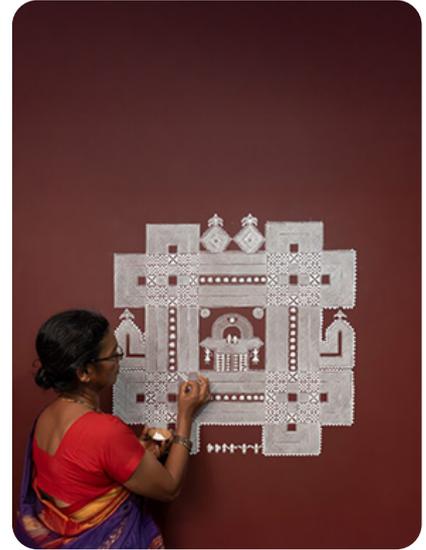
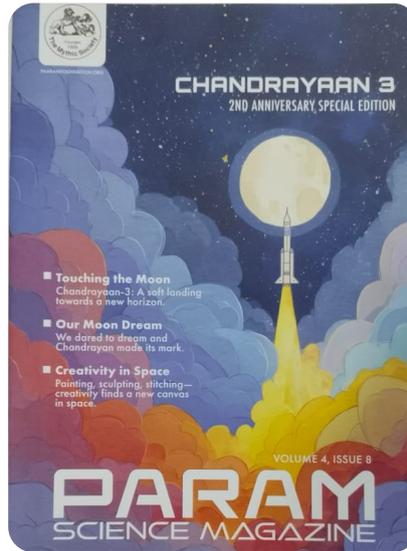
NCBS Open Day



Field trip durga puja kolkata.



Creative & Digital Initiatives



- **Param Bytes**

42 new digital stories on Bharatiya Samskruthi, including Vedic Women of Bharatha, Chiranjeevi Series, Agri-Culture, Revive-Culture, and Counting culture Systems.

- **Red Box Stories**

Reviving the joy of handwritten connection; over 700 postcards designed by Param artists sold through this India Post-inspired initiative.

- **Param Science Magazine**

Continued its monthly publication, exploring themes where science meets everyday imagination.

- **Param New Production Grant**

Launched to empower creative collaboration; eight curated art and music schools commissioned to produce 20-minute thematic performances on “Kings and Queens Who Changed the Course of Indian History”, with grants up to ₹2 lakh each.



Inquisitio Paperthon 2025 - PESU ETAL



NID Students & Faculty visit at ParSEC, Jayanagar.



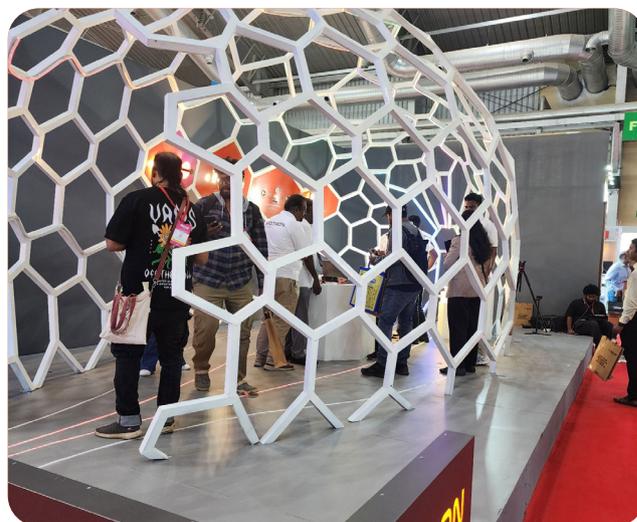
Ayudha Pooja, ParSEC Jayanagar



Ganesha puja, Param innovation office.



Science Centre Meet, ASPAC Singapore



Field visit, AceTech Expo



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updates on Param projects and programs.

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