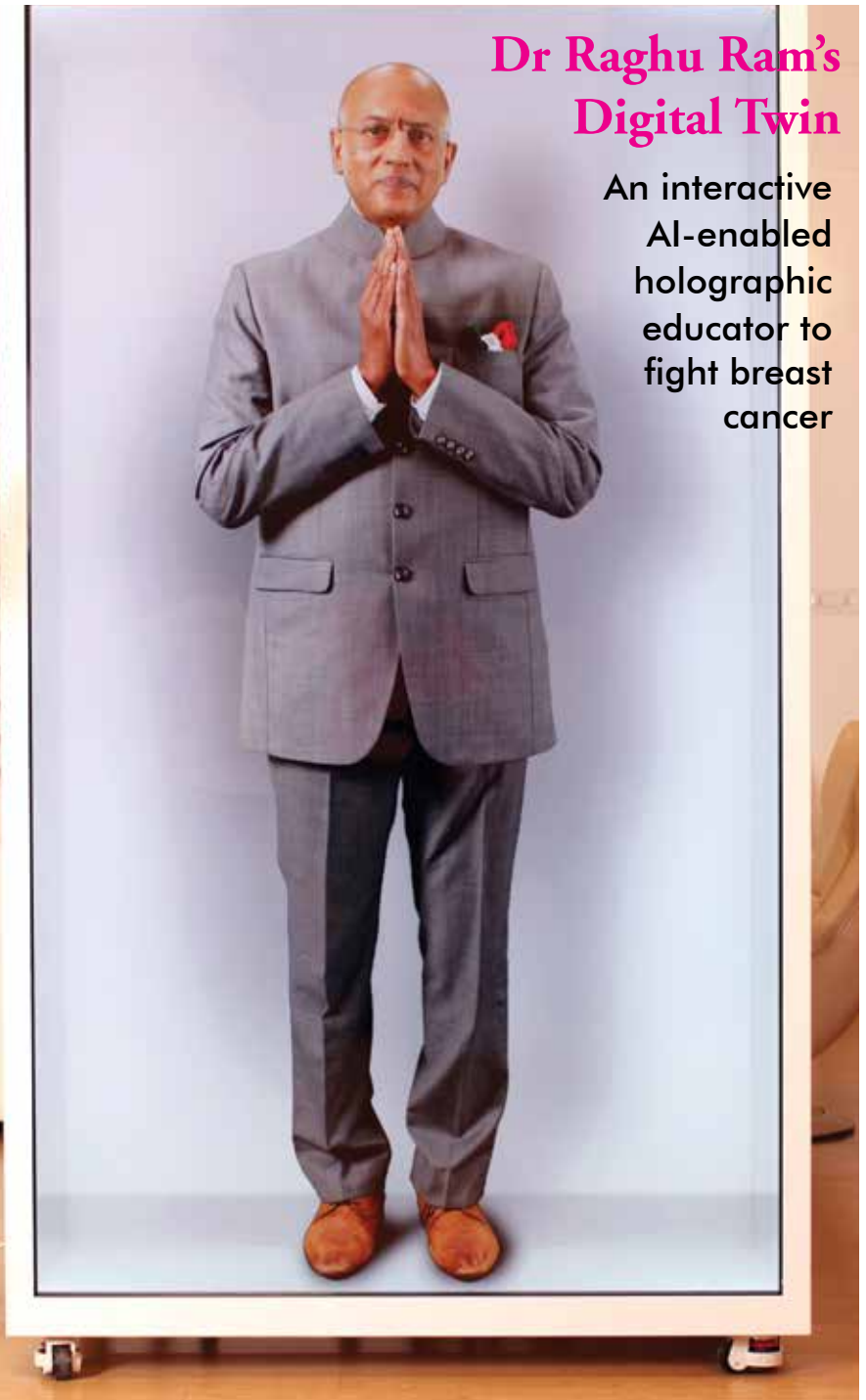


PINK CONNECTION

UBF Issue 44: Aug-Oct '26



Dr Raghu Ram's Digital Twin

An interactive
AI-enabled
holographic
educator to
fight breast
cancer

EDITOR'S Desk

There is increasing chatter these days of how Artificial Intelligence is taking over our lives—disrupting everything from writing and banking to healthcare. I am not entirely sure what intelligence it is, but I constantly find my thoughts mirrored on my social media pages! I just have to think of a holiday in Greece before travel agents ready to take me there, and lists of the '10 best things' to do in Greece, pop up on my Instagram feed.

Life has become faster and more convenient thanks to technology. For instance, we have mobile apps that let us effortlessly invest in stocks or check health symptoms before rushing to the doctor; or we can now call for on-demand help like plumbers and maids.

Though life has become easier with technology, we have lost the human connection.

Banking apps are convenient, but I remember my mother insisting on visiting the bank simply to discuss her savings with the manager, or better still, his career. I, for one, miss going to the market to physically check and smell the vegetables before haranguing the vegetable vendor.

Nowhere has artificial intelligence taken over as much as in medicine. Personally, I prefer a human doctor and nurse taking care of me. At UBF, however, AI is being used in an extremely positive way; Dr Raghu Ram has launched an AI-enabled interactive holographic breast health educator and even won a Guinness World Record for hosting the world's largest audience for his AI-powered lecture. It is commendable how the good doctor manages to seamlessly blend cutting-edge technology with his signature personal touch and empathetic care.



Ratna Rao Shekar

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Krishna Zivraj-Nair

Anchoring herself in dance



Krishna Zivraj-Nair's journey is nothing short of soul-stirring. When life threw a dual challenge of breast cancer and a subsequent metastatic diagnosis, she didn't retreat. Instead, the Cambridge researcher traded the lab for the dance stage, ultimately choosing art over science to find her rhythm again.

Nivedita Choudhuri meets the scientist-turned-dancer who refused to let cancer stop her from moving.

What makes Krishna Zivraj-Nair's story stand out is her unwavering love for dance. For this neurobiologist, dance became a vital anchor. It was the tool that helped her navigate her darkest moments while battling both breast cancer and metastatic bone cancer.

Krishna is currently the artistic director of Sanskruti Cambridge—an award-winning dance school and company based in the university town of Cambridge, UK.

Science and dance

Born in the multi-cultural city of Leicester in the UK, 47-year-old Krishna's Gujarati parents hailed from the tiny African nation of Djibouti in East Africa. Her grandparents lived in Leicester.

In 1984, they moved to Bangalore, and Krishna studied in Bishop Cotton Girls' School and subsequently, in Mount Carmel College.

She also learnt Bharatnatyam under the guidance of Guru Padma Murali. "My Gujarati heritage meant dance and movement were always part of my life. Growing up in Leicester, I did Bollywood, garba and folk dance. My first teachers were my two aunts who put me on



Krishna and her husband on their first camping holiday after her lumpectomy in 2019

stage when I was four years old during a community Diwali celebration,” reminisces Krishna in a conversation with *Pink*.

Krishna then went to Albright College in Pennsylvania, USA, to pursue dual graduation degrees in biochemistry and French. Science and biology intrigued her but so did the arts. At university, she became actively involved in teaching dance to students.

After completing a Master’s degree at the University of Geneva, Switzerland, she did a PhD in neurobiology at the University of Hamburg in 2005. That’s where she met her husband Amit. They both secured post-doctoral research positions at the University of Cambridge and got married in 2006.

Cancer intrudes

Dance too followed her. After performing at a community event, a couple of parents approached her and asked if she would teach Bharatnatyam to their girls. She found space in the Cambridge city centre to teach dance on Friday evenings only, as she was working full-time as a scientist on weekdays. That’s how her dance school Sanskruti was born.

Suddenly, cancer intruded in her well-organised life—just after she had started the Sanskruti Dance Company in 2016, which was funded by Arts Council England.

“By then, I was mother to Sia and Arjun. But life had different plans for me. Out of the blue, I was diagnosed with

stage 2 breast cancer in 2018. We had just put together our first production, *Apple ‘N’ Spice*, which explores themes of cultural identity and fusion. Inspired by the Ramayana and Snow White, it tells the story of two stepmothers.” Inspired by the *Ramayana* and *Snow White*, it is a tale of two stepmothers. I was the director-choreographer and performer in the piece. I remember returning home from the premiere and while taking a shower I discovered a lump in my breast. It didn’t feel normal,” she recounts.

She contacted her general practitioner (GP) since there was a history of breast cancer in her family. “My mother was diagnosed in 2008 and my paternal aunt in the early 2000s. The GP referred me to the breast unit immediately. A scan and a biopsy quickly followed, and the results came back in a week. The verdict was devastating, I had breast cancer,” reveals Krishna.

The treatment

Her first thought went to her children, who were 7 and 5 years old at the time. She had just turned 40. “However, I had to face the unavoidable. A treatment plan was quickly made, I would have eight sessions of chemotherapy—intravenous chemo—and then three weeks of radiotherapy. In between the chemotherapy and the radiotherapy, there would be a surgery. Whether that would be a mastectomy, or a lumpectomy would be decided after the chemotherapy,” recounts Krishna.

My scientific background had helped me to understand what was happening to my body during cancer treatment and to not get swayed by random and irrational information. Science and dance had both helped me in my hour of crisis, but I decided that henceforth it would be dance only that would play a major role in my life

Her commitment to dance also had to be met. She points out, “I had worked so hard to bring my production *Apple ‘N’ Spice* to fruition. When I was diagnosed with cancer in October 2018, I asked my doctors if I could finish touring the show before starting treatment. They agreed, and my first chemo session took place on November 22, 2018, right after the tour ended.”

Chemotherapy causes hair loss, and Krishna became emotional at the thought of losing her hair. However, she was given a cold cap—a refrigerated cap used during chemotherapy that cools the scalp to constrict blood vessels and limit the flow of treatment to hair follicles. This way,

chemotherapy medication could not reach the follicles and hair loss is prevented or reduced. Krishna lost a patch of hair but since she cut her hair really short and resorted to wearing bandana caps, she managed to salvage the situation. On the positive side, she joked that she did not have to spend much time doing up her hair.

I feel better after talking to people who have been living with metastatic bone cancer for 20-25 years. The story of cancer is changing because of all the research that has been going on, says Krishna

“The chemo sessions finished in April. They were three weeks apart. I would take it easy the first week and give myself enough time to recover. I would return to teaching in the second and third week. When I moved, I found I was feeling well and alive. My students reciprocated in a wonderful way of showing support by making sure to attend all their classes. Seeing them re-energised me, and by then the dance

school had expanded, so I was teaching on Wednesdays and Saturdays in addition to Fridays,” explains Krishna.

She had a lumpectomy (wide local excision) in May 2019 and three weeks of radiotherapy in June. She also received immunotherapy because she had triple negative cancer, which is a kind of fast-growing and aggressive tumour. However, the braveheart performed at the end of every week of radiotherapy, be it a Bharatnatyam repertoire or a Bollywood performance.

To dance for rest of her life

During this time, Krishna made a crucial decision in her life. She shares, “On the day of the last radiotherapy session, the radiation therapist asked me what I would do for the rest of the day. I knew immediately that I only wanted to dance, not only that day but for the rest of my life. I had been closely connected with science till 2018. First, I was a research scientist. After my first child was born in 2011, I turned to scientific writing so that it would allow me to spend time with my baby. My scientific background had helped me to understand what was happening to my body during cancer treatment and to not get swayed by random and irrational information. Science and dance had both helped me in my



With her husband Amit and her two children, Sia and Arjun, during Christmas in 2025



Glad to be alive! Krishna says she's grateful her cancer is not terminal yet

hour of crisis, but I decided that henceforth, it would be dance only that would play a major role in my life."

The cancer comes back

She threw herself into dancing, teaching and performing and believed she was cancer free. In early 2023, however, she started feeling a nagging chest pain. Other symptoms developed alongside.

I feel gratitude that my cancer is not terminal yet and I am able to carry on. My husband has been a rock throughout the entire cancer journey. Cancer is no longer a taboo word; it does not signify a point of no-return

She recalls, "I was feeling exhausted, irritable and used to lie wide awake in bed at 3 am. Nobody thought about the 'C' word—we thought as a family that the chapter was closed. We thought it may be menopause or perimenopause. But, the pain reached the back of my neck, and it was constant."

When Krishna secured an appointment with her GP, she was told that the pain was due to costochondritis, which is inflammation of the cartilage connecting the ribs to the breastbone, and that it would resolve in due course. However, after talking to a friend who had costochondritis, Krishna realised that her symptoms shouldn't be taking a year to resolve.

Krishna sought another appointment with another GP in early 2024 and was sent for a head-to-toe bone scan. The results were shocking: the breast cancer had metastasised and spread to her bones.

"When we hear the word metastatic, we don't know what the quality of life will be or how long life will be. I was referred to the oncology department at Addenbrooke's Hospital in Cambridge again and was told there were anomalies in the sternum and on the lower end of the spine. A bone biopsy was conducted and by July 2024, I started on lifelong oral chemotherapy. I have till now completed 20 cycles of oral chemotherapy sessions," says Krishna.

"My first thoughts after the relapse were how long do I have to live. I wondered, if I will live long enough to see my children settle down? I initially Googled my symptoms—some studies said lifespan would be for 2 years, while some said 5 years. I stopped Googling when I found these were retrospective studies and that so much had happened after they were published," adds Krishna.

Further, she talks about the side effects of the medicines. "Oral chemotherapy does have its side effects—the skin under my feet has darkened, I have dark patches on my tongue, and I have to wear socks 24 hours. I have to keep moisturising. There's no hair loss though. When the exhaustion kicks in, I withdraw for a bit and give myself time to recover. I have to go for a CT scan every three months and also have bone strengthening treatment with Denosumab. However, things are stable, and I feel the treatment is working. I feel better after talking to people who have been living with metastatic bone cancer for 20-25 years. The story of cancer is changing because of all the research that has been going on," says Krishna.

She wraps up her story reflecting, "I feel gratitude that my cancer is not terminal yet and I am able to carry on. My husband has been a rock throughout the entire cancer journey. Cancer is no longer a taboo word; it does not signify a point of no-return. When I feel tired, I tell myself that lots of women my age are grappling with menopause and perimenopause and they feel tired too. I have put on weight but that's the least of my worries right now. When I wake up in the morning and if I am feeling ok, I am glad I am alive." ■

Nolwa:

A new language for Indian art



At a time when India's traditional crafts are struggling to remain relevant in modern homes, Rohit Naag is quietly reshaping the narrative.

*This Hyderabad-based founder of design studio Nolwa (short for New Old Ways) is reinterpreting heritage crafts like bidri and etikoppaka through a contemporary lens, creating collectible design pieces that sit at the intersection of art, engineering, and functionality. **Mallik Thatipalli** meets the designer to discover the philosophy behind his creations*

Operating out of a sprawling 6,000 sq ft studio situated on a two-acre campus on the outskirts of Hyderabad, Rohit Naag works closely with master craftsmen to produce limited edition, made-to-order pieces that range from sculptural furniture to lighting and objects. But beyond aesthetics, the 40-year-old's ambition is more foundational: to restore aspiration to Indian craft by merging traditional skill with contemporary design thinking. In doing so, he is not merely creating objects, but building a framework through which heritage can remain relevant.

New language for Indian craft

At the heart of Nolwa lies a design philosophy that seeks to reposition craft not as nostalgia, but as a living, evolving

practice. The studio operates as a product-led design house, producing a tightly curated range of limited-edition works, often in editions of nine. These include furniture, lighting and functional objects intended to integrate seamlessly into contemporary living environments.

Naag is deliberate about this positioning. "We don't want our work to be decorative," he explains. "It should have a sense of use, so that it becomes part of everyday life." This emphasis on utility ensures that each piece participates in daily life, rather than existing as an artefact.

The philosophy extends to how Nolwa collaborates with artisans. Instead of relocating craftsmen into urban studios, they remain rooted within existing craft clusters. This allows traditional ecosystems to remain intact, while also enabling



More than just an artefact: Each piece should have a sense of use, so that it becomes part of everyday life, believes Naag

a deeper, more respectful engagement with material processes.

The studio currently works closely with a small group of artisan families, fostering long-term relationships that prioritise quality over scale.

With nearly 2,800 craft forms across the country, many traditions are at risk due to declining demand and limited innovation

Central to Nolwa's design thinking are three guiding principles that shape every object it produces. The first is to create work that is, as far as possible, one step ahead of machines: pushing craftsmanship into territories that are difficult for industrial processes to replicate. The second is craft-centricity: if the craft element is removed, the piece should lose its essence entirely. The third is what Naag describes as the "X factor", an intangible quality that

makes an object memorable, something that invites a second look or sparks curiosity.

"These three criteria keep us grounded," he says. "They ensure that what we're doing is not just decorative, but meaningful."

Reviving tradition through contemporary design

The idea for Nolwa emerged from a deep engagement with India's vast but under-utilised craft ecosystem. With nearly 2,800 craft forms across the country, many traditions are at risk due to declining demand and limited innovation. Naag found this disconnect particularly striking in a global context that increasingly values handcrafted, artisanal objects.

"In the past, craft was aspirational," he explains. "Artisans were patronised by royalty, and there was constant pressure to innovate and impress. Today, many crafts have become commoditised."

Before narrowing his focus, Naag undertook an extensive exploration of craft clusters across Telangana and Andhra Pradesh. He immersed himself in diverse practices—



ranging from Kalamkari in Kalahasti to stonecraft in Allagadda and filigree work in Karimnagar—spending time with artisans to understand their techniques, constraints and material realities.

“I wanted to start with what was in our backyard,” he says. “Craft requires presence. You have to spend time with the artisans, understand their processes and build trust.”

Through this process, he identified bidri and etikoppaka as particularly well-suited for design intervention. Both traditions offered not only strong visual identities but also the potential to be reimagined for contemporary contexts.

Bidriware, known for its intricate silver inlay on blackened metal surfaces, stood out as compelling. Despite the extraordinary skill involved, its conventional forms—vases, boxes and ornamental objects—have struggled to find resonance in modern homes.

“What we’re trying to do is merge modern design with traditional craft,” he says. “The skill is already there. What’s missing is design intervention.”

At Nolwa, this intervention involves rethinking form, scale, function and context, often requiring entirely new ways of working. Designers, craftsmen and engineers collaborate closely to translate contemporary design languages onto traditional craft surfaces—an exercise that frequently pushes the boundaries of what these crafts were originally intended to do.

Shaped by exploration

Naag’s path to founding Nolwa was anything but linear. Born and raised in Hyderabad in a culturally blended household with roots in Andhra Pradesh and Rayalaseema, his early life followed a familiar trajectory. He completed his schooling in the city before pursuing an engineering degree in electronics and communication and like many

young Indians, engineering was less a deliberate choice and more a default option.

It was only after completing his degree that he began to question this path.

“I didn’t know enough to make a different decision back then,” he reflects. “But once I finished engineering, I knew I had to find something that felt more aligned with what I enjoyed.”

This search led him to the United States, where he enrolled in an engineering management programme at Duke University. The experience marked his first exposure to a global academic environment and a more flexible, practice-oriented approach to learning.

After graduating, he worked at a business analytics firm in Virginia before returning to India to explore entrepreneurial ventures. Over the next few years, he experimented across sectors—from renewable energy to an agribusiness focussed on essential oils, collaborating with farmers across multiple villages in Andhra Pradesh.

While these ventures expanded his understanding of business and operations, they did not fully satisfy his creative instincts. That clarity emerged during his time at INSEAD in France, where he pursued an MBA.

What we’re trying to do is merge modern design with traditional craft, says Naag. The skill is already there, what’s missing is design intervention

“That year was transformative,” he shares. “It exposed me to incredible diversity and a very high level of intellectual rigour. But more importantly, it gave me the confidence to ask a simple question: can work and joy come together?” The answer, ultimately, lay in design.

Today, Nolwa Studio continues to expand its exploration of bidri and etikoppaka, experimenting with new finishes, colours and applications while remaining grounded in the integrity of each craft. Upcoming collections are expected to debut at major design platforms, signalling the studio’s growing presence within the global design landscape.

Yet for the entrepreneur, success is not defined solely by market recognition. His larger vision remains rooted in cultural sustainability.

“If we can make craft aspirational again,” he says, “then we can help sustain it. That’s the larger goal.”

In bridging the worlds of design and engineering, tradition and innovation, Nolwa offers a compelling model for how India’s craft heritage can evolve, without losing sight of where it comes from. ■

From breaking the taboo to breaking barriers:

A new chapter begins

Celebrating 19 years of empowering communities, **Dr P Raghu Ram** reflects on the UBF foundation's journey from clinical breast examinations to launching NARI, an AI-driven multilingual initiative



10

Dr Raghu Ram points to his AI avatar: In June 2026, his AI-enabled interactive holographic breast health educator was recognised with a third Guinness World Records title

Nineteen years ago, the Ushalakshmi Breast Cancer Foundation was born from a deeply personal experience. When my mother, Dr Ushalakshmi, was diagnosed with breast cancer, our family experienced first-hand the fear, uncertainty and stigma surrounding the disease.

It became clear to me that one of the greatest challenges was not merely treating breast cancer—it was ensuring that people had access to trusted evidence-based information, sought help early and were empowered to make informed decisions.

Our mission at UBF is to empower people with knowledge, promote early detection and improve lives. That mission has remained unchanged. What has changed is the way we pursue it.

That simple belief became our mission: To empower people with knowledge, promote early detection and improve lives.

That mission has remained unchanged. What has changed is the way we pursue it.

Launching CBE

In our early years, the Foundation focussed on breaking the silence surrounding breast cancer through Pink Ribbon Walks, public lectures, community outreach programmes and awareness campaigns. These initiatives helped foster a growing culture of early

detection and culminated in two Guinness World Records for the largest breast cancer awareness lesson, delivered onsite and online.

Recognising that awareness alone was not enough, we went a step further. Between 2012 and 2016, the Foundation implemented one of south Asia's largest population-based breast cancer screening programmes using Clinical Breast Examination (CBE) across Telangana and Andhra Pradesh.

More than 200,000 underprivileged women across 4,000 villages benefited through the dedication of 3,750 trained healthcare workers. The evidence generated from this programme contributed to the Government of India's adoption of CBE under the National Health Mission, benefiting millions of women across the country.

Tapping New Tech

In 2017, inspired by Prime Minister Narendra Modi ji's Digital India vision, we developed the world's first

Breast Health Mobile App in English and 11 Indian languages, followed by pioneering Augmented Reality initiatives that made breast health education more engaging and accessible.

Nearly a decade later, we stand at the beginning of another transformative chapter. Artificial Intelligence has the potential to democratise access to trusted health information on an unprecedented scale. Its greatest strength lies not in replacing healthcare professionals, but in empowering people with knowledge before fear, myths and misinformation take hold.

This philosophy inspired our latest innovation. In June 2026, our AI-enabled interactive holographic breast health educator was recognised with a third Guinness World Records title. While this was a proud milestone, it was never the destination. It marked the beginning of our next chapter.



• National Awareness &
Resource Initiative for Breast Health •

— An initiative of —

 **Ushalakshmi
Breast Cancer Foundation**

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NARI (National Awareness & Resource Initiative for Breast Health)—a first-of-its-kind AI-enabled multilingual educational platform dedicated exclusively to benign breast conditions and breast cancer, is not just a technological innovation. It is the next step in UBF's mission

The NARI chapter

That chapter is NARI (National Awareness & Resource Initiative for Breast Health)—a first-of-its-kind AI-enabled multilingual educational platform dedicated exclusively to benign breast conditions and breast cancer.

Artificial Intelligence's greatest strength lies not in replacing healthcare professionals, but in empowering people with knowledge before fear, myths and misinformation take hold

NARI is far more than a technological innovation. It represents the next chapter in the Foundation's nineteen-year mission to democratise access to trusted, evidence-based breast health education. In an age of information overload and misinformation, NARI combines medical expertise with Artificial Intelligence to deliver trusted, evidence-based education anytime, anywhere and in multiple languages.

Importantly, NARI does not replace healthcare professionals—it complements them.

What NARI does

It does not diagnose disease. It empowers people to make informed decisions.

NARI addresses the entire spectrum of breast health—from common benign breast conditions to breast cancer. Since nine out of ten breast health concerns are benign (non-cancerous), helping people understand the difference is central to our mission. By improving breast health literacy, NARI aims to reduce unnecessary anxiety and encourage timely medical evaluation when needed.

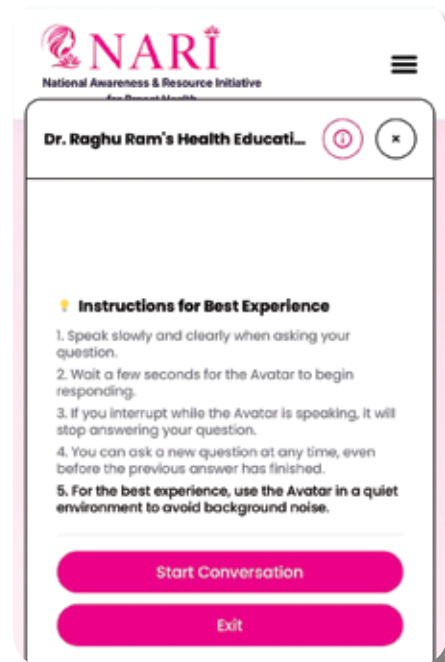
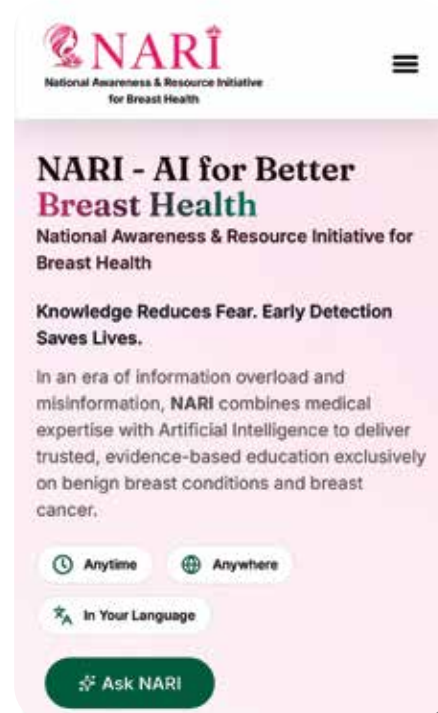
Only tools have evolved

Looking back, every stage of the Foundation's journey has been driven by the same purpose. From community awareness campaigns, to population-based screening, to digital health and to Artificial Intelligence, the mission has never changed.

Only the tools have evolved.

As we embark on this exciting new chapter, we remain committed to ensuring that geography, language and time are no longer barriers to trusted breast health education.

To us, technology is not the destination, it is the vehicle. ■



Our destination remains exactly where it has always been:

Empowering people with knowledge, promoting early detection and improving lives.

Exploring Dholavira



The Harappan civilisation, one of the oldest civilisations together with Egypt and Mesopotamia, developed largely along the Indus or Sindhu River, the reason it is often referred to as the Indus Valley Civilisation.

With its unique three-tier urban layout, massive stone reservoirs, and the world's oldest known gypsum signboard, this strategic Kutch settlement excelled in metallurgy, trade, and engineering. It flourished between 2600 and 1900 BC, though the southern sites found in Gujarat continued till later, writes **Anil Mulchandani** from Dholavira in Gujarat.

Photographs: **Dinesh Shukla**

It is one of the oldest civilisations together with Egypt and Mesopotamia. Since the first finds were at Harappa and Mohenjo-Daro in the 1920s, both now in Pakistan, this came to be called the Harappan Civilisation.

This was one of the four major Bronze Age civilisations (along with Mesopotamia, Egypt, the Indus Valley, and China) in 3rd millennium BCE which existed simultaneously across the world; the Harappans excelled in metallurgy—examples of the sophisticated bronze and copper technology can be seen at the civilisation's sites including tools, weapons, and intricate items made using casting, hammering, and the “lost wax” techniques.

Best preserved Harappan site

One of the best preserved Harappan Site in India – Dholavira – is located in the island of Khadir amid the Great Rann of Kutch, a diversion from the usual situation of Harappan cities by rivers.

This location was strategic to harness different mineral and raw material sources such as copper, shell, agate-carnelian, steatite, lead, banded limestone, etc., which are found in this area of Kutch.

The Great Rann of Kutch was once an arm of the Arabian Sea and is still inundated with water—archaeologists believe that boats would have headed out from Khadir to the Arabian Sea for onward external trade to the Magan and Mesopotamian regions, as the artifacts at the museum show. Bead processing workshops and artifacts of various kinds such as copper, shell, stone, jewellery of semi-precious stones, terracotta, gold, ivory and other materials have been found during archaeological excavations of the site, exhibiting the culture's artistic and technological achievements.

We saw several of these exhibited at the Dholavira museum.

Sophisticated water system

In this arid region, the city thrived by building a sophisticated water management system. As we walked through the excavated site, we saw a series of reservoirs. The rain water was harvested and channelled through drains from every part of the city.

Two main stone-cut channels supported the flow of water from the city and surrounding areas to the reservoirs.

Steps and stairways enabled public access to the reservoirs and stepwells. The guide told us that the water drains are all connected to an arterial one using slopes, steps, cascades, ducts, paved flooring and capstones for the easy passage of water. The main drains are tall and we can easily walk through them. The rainwater, collected through these drains was stored in yet another reservoir, carved out in the western half of the citadel.

The Great Rann of Kutch was once an arm of the Arabian Sea and is still inundated with water – archaeologists believe that boats would have headed out from Khadir to the Arabian Sea for onward external trade to the Magan and Mesopotamian regions, as the artifacts at the museum show

While the reservoirs and drains skirt the city, the walled city rises in the heart of the settlement and is set in three tiers, with a castle at the highest tier reflecting a likely stratified society.



Dholavira's location was strategic to harness different mineral and raw material sources such as copper, shell, agate-carnelian, steatite, lead, banded limestone, etc., which are found in this area of Kutch



Planned city

Dholavira is an outstanding example of a planned city with segregated and highly organised residential areas based on potentially distinct occupational activities.

Unlike the brick walls of most Harappan citadels, the structures of Dholavira are made from stone. At other Harappan cities, you can see the Upper Town and Lower Town but here we can see three: a citadel with the castle, a middle town, and a lower town. Many sections are fortified with stone walls. From various vantage points, the guide showed us the grid system, with stone-built houses, organised streets, and sophisticated covered drainage systems.

The residential areas integrated bathing areas, toilets, and wells, with connections to the main drainage system.

Unique architecture

Another unique feature of Dholavira is its sophisticated architecture, featuring smoothed, dressed stone masonry rather than just mud bricks.

The architectural features include massive stone-fortified walls, advanced, smoothed-stone water reservoirs, and semi-spherical elevated mud brick constructions with a circular plan. One of the excavated structures was designed in the form of a spoked wheel. Another looked like a wheel without spokes. The structures are built over rock-cut chambers.

During a visit to Dholavira about 15 years ago, we met KC Nauriyal, then Superintending Archaeologist, ASI, who showed us the stadium, among the earliest known public gathering venues with tiered spectator seating, likely used for events, sports or ceremonies. We also saw Dholavira's ceremonial and cemetery areas, though I read later that burials in the cemetery seem to be memorial in nature.

Significant discovery

The most significant find at Dholavira is the Dholavira signboard. It consists of 10 large symbols, each roughly 37 cm high, made from white gypsum (a mineral) that was set into a wooden board. It is one of the longest known Indus inscriptions, often referred to as one of the world's oldest signboards. We saw a replica of the board, though we were told the original is in a national museum.

From the museum, we walked to the southern gate of the archaeological city. From here, we could see the walled city.

Features of the Harappan Civilisation:

- The Harappan civilization (c. 2600–1900 BCE) used a sophisticated system of weights and measures, primarily based on a binary system for smaller weights (1, 2, 4, 8, 16, 32, 64) and a decimal system for higher weights. The system was uniform across all settlements, utilising cubical chert stones to ensure precise trade, urban planning, and taxation.

◀ Unlike the brick walls of most Harappan citadels, the structures of Dholavira are made from stone



Unlike the brick walls of most Harappan citadels, the structures of Dholavira are made from stone. At other Harappan cities, you can see the Upper Town and Lower Town but here we can see three: a citadel with the castle, a middle town, and a lower town



- The seals and toys found at various sites like Lothal reflect trade with the Persian Gulf and African ports. Principal exports were beads, ivory and shells. Key exhibits at the museum include a gold necklace, a copper figure, micro-beads, steatite and terracotta seals with motifs and inscriptions, metal fish hooks, ornaments like bangles, a superb perforated jar, a jar painted with a story of the crow and the fox, a terracotta bull, horse, the model of a boat, objects used for games and a shell used as a compass for navigation.
- The pottery of the Indus Valley Civilization (Harappan) is primarily known for its utilitarian, wheel-thrown terracotta ware, with styles that evolved over time.
- One of the most represented artifacts of the Indus civilization are the seals. The seals were generally cut from steatite (soapstone) and were carved or incised with a copper tool. The great majority of seals show a humpless "unicorn" or bull in profile, while others show the Indian humped bull, elephant, bison, rhinoceros, or tiger.
- The lock-gated dockyard at Lothal is a massive, brick-lined basin large enough to berth and service 30 large vessels simultaneously, accommodating boats of 60–75 tonnes and up to 20-25 meters in length. ■



UBF Diary

April 2026

**‘Medicine is a lifelong privilege to serve humanity’:
Dr Raghu Ram tells new doctors**



Dr P Raghu Ram was the chief guest at the Graduation Day Ceremony held on April 27 for the 2020 batch of graduating students from the Kamineni Institute of Medical Sciences, Narketpally.

Addressing the newly-qualified doctors, he shared the values and principles that have guided his professional and personal journey over the past three decades, emphasising integrity, compassion, lifelong learning, humility, and a steadfast commitment to patient-centered care.

He encouraged the graduates to view medicine not merely as a profession, but as a “lifelong privilege to serve humanity”.

The ceremony was a memorable celebration of the graduates’ achievements, which was also shared with their proud families. It was memorable since many parents personally expressed their appreciation, saying the address had inspired and motivated their children, as they embark on the next chapter of their medical careers.

Link to Chief Guest’s speech

https://youtu.be/Y2rl_-FqEUw?si=VLjVbfnvtsU0l1x8

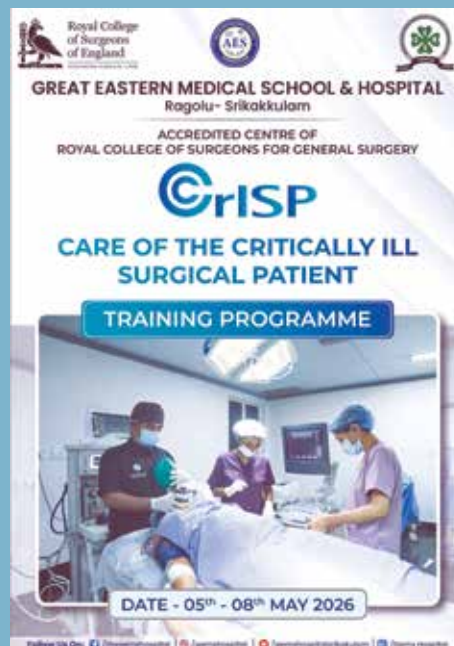
Managing critically ill patients: First CCrISP course in Telangana and AP



Dr B Bhaskar Rao, Chairman, KIMS group of Hospitals with Course Faculty



Dr MBV Prasad, Course Convener addressing the gathering



A significant milestone in surgical education was achieved when Great Eastern Medical School & Hospital (GEMS&H), Srikakulam, became the first institution in Telangana and Andhra Pradesh to host the CCrISP (Care of the Critically Ill Surgical Patient) Provider course under the auspices of the Royal College of Surgeons of England. This course was held from May 5 to 8.

CCrISP is a highly-acclaimed, intensive two-day course that equips surgical trainees with the knowledge, confidence and practical skills to recognise and manage critically-ill surgical patients. The programme is mandatory for Higher Surgical Trainees in the United Kingdom and is recognised internationally for its emphasis on structured decision-making, multi-disciplinary teamwork and patient safety.

Having benefited from the course during his own surgical training in the UK, Dr P Raghu Ram, who is also the vice-chairman of the Aditya Education Society that established GEMS&H, had long aspired to bring CCrISP Course to the Telugu states. He played a pivotal role in facilitating both the Royal College of Surgeons of England accreditation for GEMS&H and for its recognition as an approved CCrISP training centre. The inaugural course was led by Dr MBV Prasad from India and Dr Ravi Srinivasan from the UK (Conveners), with participation from surgical trainees representing multiple specialties. The programme marked an important step towards strengthening surgical training and improving the care of critically-ill surgical patients in the region.

IHW Council confers Lifetime Achievement Award



On May 9, Dr P Raghu Ram, was conferred the Lifetime Achievement Award at the 5th Patient First Summit, organised by Delhi-based think tank, Integrated Health & Wellbeing (IHW) Council, in Hyderabad.

During his keynote address, he reflected on his two-decade UK-India Living Bridge journey, inspired by a deep commitment to care for his mother and serve his motherland. He highlighted how enduring collaborations between the United Kingdom and India have strengthened surgical education, professional leadership and patient care.

The Integrated Health & Wellbeing (IHW) Council is a leading not-for-profit think tank, dedicated to advancing holistic health, sustainability and wellbeing.

Managing Mysterious Benign Breast Diseases: Key note address



Dr P Raghu Ram was invited to deliver the keynote address at a day-long scientific meeting titled, "Managing Mysterious Benign Breast Diseases", held at AIG Hospitals, Gachibowli, Hyderabad on May 31.

It's with a deep sense of gratitude, the doctor recalled inaugurating the AIG Breast Clinic four years ago. His presentation focussed on what to do—and, equally importantly, what not to do—in the assessment and management of benign breast conditions, which are far more common than breast cancer. He also highlighted the pivotal role of Specialist Breast Centres

in delivering standardised, evidence-based breast healthcare.

The meeting, organised by Dr Pragnya Chigurupati at AIG Hospitals, brought together experts to discuss the challenges and nuances in the diagnosis and treatment of complex benign breast conditions.



Surgeons' Day: Professor Balakrishna Rao Memorial Oration in Bengaluru



On the occasion of Surgeons' Day on June 13, Dr P Raghu Ram was invited to deliver the prestigious Professor Balakrishna Rao Memorial Oration, instituted by the Bangalore Surgical Society, in honour of one of Karnataka's most respected surgeons and surgical educators.



The event, organised under the leadership of Dr Sunil Kumar, president, Bangalore Surgical Society, was graced by Justice Basavaraja, judge, high court of Karnataka, as chief guest.

Despite torrential rain, more than 200 surgeons attended the oration. The oration received an overwhelming response, with many delegates sharing their appreciation and reflections following the address.

First introduced in India by the Bangalore Surgical Society, Surgeons' Day is a tribute to the invaluable contribution of surgeons and their unwavering commitment to patient care.



Dr Raghu Ram's AI avatar takes centre stage; brings in historic third Guinness World Records title

On June 11, 2026, Dr P Raghu Ram, achieved a remarkable milestone with his third Guinness World Records title in just 15 months. The earlier two Guinness World Records titles were secured in March 2025, for conducting the world's largest breast cancer awareness lesson, both onsite and online.

The Ushalakshmi Breast Cancer Foundation, in partnership with the KIMS-USHALAKSHMI Centre for Breast Diseases, hosted the world's first interactive AI-enabled holographic breast health awareness lecture, featuring the AI-generated holographic educator of Dr Raghu Ram.

The programme combined a 30-minute breast health awareness lecture with a live multi-lingual interactive question-and-answer session, providing evidence-based education on both benign breast conditions and breast cancer.

The occasion also marked the launch of NARI (National Awareness & Resource Initiative for Breast Health)—a first-of-its-kind AI-enabled, multi-lingual platform with an interactive breast health avatar of Dr Raghu Ram,

that aims to deliver trusted, evidence-based education exclusively on benign breast conditions and breast cancer.

Link to NARI: <https://nariai.in/>

Distinguished guests, including K Padmanabhaiah—Chairman Court of Governors at ASCI, Dr C Mallikarjuna—vice-president of National Board of Examinations and Dr Ananda Shankar Jayant—a renowned classical dancer and breast cancer 'conqueror' congratulated Dr Raghu Ram and commended the innovative use of Artificial Intelligence and holographic technology to advance breast health awareness in India.

AI enabled holographic Lecture

https://youtu.be/gazzgQiMOJl?si=t8klKreBX3Sd_c0z

Interview NDTV

https://youtu.be/CHkpVI_JDaE?si=sh4MgRoGki8wGltE

Interview CNN News 18

<https://youtu.be/jb4rWtB6r-0?si=g9FNqvAOn0J0GKa5>



Dr B Bhaskar Rao, Chairman, KIMS Hospitals & Dr Raghu Ram, Chairman, UBF receiving the Guinness World Records Certificate from the Adjudicator, Swapnil Dangarikar



Dr Abhijat Sheth, Chief Guest addressing the gathering



On winning Guinness World Records title for the third time

I dedicate this recognition to my late mother, Dr Ushalakshmi, whose courage and compassion inspired the creation of our Foundation. This Guinness World Records achievement is not an end in itself. It is a platform to democratise access to credible breast health information, reduce fear and stigma, encourage early detection, and empower people through knowledge through the launch of NARI.

Dr P Raghu Ram OBE

Founder & Chairman, Ushalakshmi Breast Cancer Foundation

Our Institute is proud to support pioneering initiatives that combine innovation, technology and healthcare for meaningful social impact. For nearly two decades, Raghu has championed several transformative breast health awareness initiatives aimed at improving early detection and public education in India. When he undertakes something, he does it with complete commitment and dedication, and this achievement is yet another example that visibly demonstrates his passion for using innovation to improve people's lives.

Dr B Bhaskar Rao

Chairman & Managing Director, KIMS Group of Hospitals

What the Chief Guest said

"This is far more than a Guinness World Records achievement. It is a landmark public health innovation with the potential to benefit countless people. Dr Raghu Ram's third Guinness World Records title in just 15 months reflects a larger purpose—to advance healthcare education, awareness and public engagement. The launch of NARI is an important step towards making reliable breast health information accessible across India through the responsible use of Artificial Intelligence.

Dr Abhijat Sheth

Chairman, National Medical Commission and President, National Board of Examinations in Medical Sciences





PROUDLY CONGRATULATES

DR P. RAGHU RAM OBE

Padma Shri Awardee

Dr B. C. Roy National Awardee

Officer of the Most Excellent Order of the British Empire (OBE)

Founding Director

KIMS-USHALAKSHMI Centre for Breast Diseases

Founder & Chairman

Ushalakshmi Breast Cancer Foundation

ADVANCING BREAST HEALTH AWARENESS

**THREE GUINNESS WORLD RECORD TITLES
IN JUST 15 MONTHS**



ONE VISION... ONE MISSION.... COUNTLESS LIVES IMPACTED.

**A Remarkable Achievement in
Healthcare Innovation and Public Health Advocacy**

