

towards slow, towards roots.

Demonstrating the concept of
slow living in the context of
Indian practices

Domain : Publication Design



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CONCEPT

SLOW LIVING IS A MINDSET :

Slow living is a mindset whereby you curate a more meaningful and conscious lifestyle that's in line with what you value most in life. By slowing down and intentionally placing your true values at the heart of your lifestyle, a slow living mindset encourages you to live in self-awareness and make conscious, purposeful decisions for the benefit of your own well-being and that of the planet.

“Slow Living means structuring your life around meaning and fulfillment. Similar to “voluntary simplicity” and “down-shifting”, it emphasizes a less-is-more approach, focusing on the quality of your life.

... Slow Living addresses the desire to lead a more balanced life and to pursue a more holistic sense of well-being in the fullest sense of the word.”

- Beth Meredith and Eric Storm

SLOW

[Sustainable, Local, Organic, Whole (not processed)]

Keypoints :

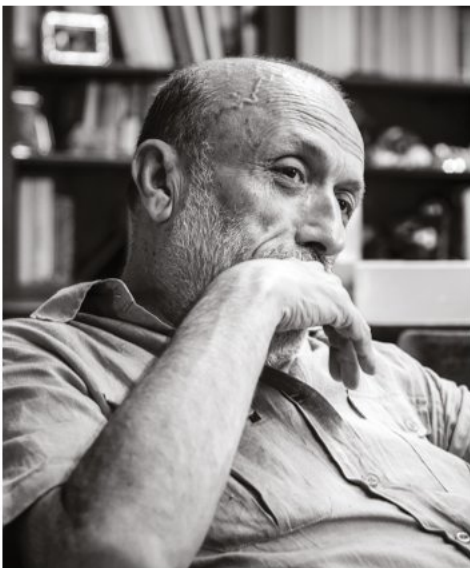
- 1) A slow approach to everyday life
- 2) Mindfulness, and being aware of your surroundings
- 3) A connection to community (knowing how our lifestyle impacts the environment and the global community)
- 4) A commitment to purpose (focusing on impactful work and intentional living)
- 5) Knowing that faster isn't always better

Slow living isn't about living life at a snail's pace. It's about assigning the right amount of time to each task or activity. It isn't just for those who live in the country. Slow living is a mindset for everyone, whether your home is in a bustling capital city or a hamlet. Slow living isn't at odds with being successful or productive. Rather, it's about living up to your own idea of success and prioritizing what's most important to you. Slow living doesn't mean going tech-free. It means ensuring technology is serving us, not distracting us, and acknowledges the need for screen downtime in the digital age.



HISTORY: Slow Movement

Slow living is part of the wider slow movement which began in the 1980s in Italy. Faced with the opening of a McDonald's in the heart of Rome, Carlo Petrini and a group of activists formed Slow Food, a movement that defends regional food traditions. The slow food movement now has supporters in over 150 countries and continues to protect gastronomic traditions, promote fair pay for producers, encourage enjoyment of good quality food and engage in activities around sustainability.



Slow Food has sparked a broader slow living movement that encompasses our entire way of life, although there are other prominent strands. One of these is slow travel which encourages making a greater connection with the destinations visited when traveling. As we discover that faster isn't always better, other areas of our lifestyles are adopting the word 'slow.' Slow fashion, slow fitness, slow gardening, slow interiors and slow design are further examples which adopt slow living principles and sustainability considerations. Thereafter, many authors, philosophers, environmentalist, journalists have shared their views.

In Carl Honoré's 2004 book, *In Praise of Slow (Elogio de la Lentitud)*, he describes the slow movement thus: "It is a cultural revolution against the notion that faster is always better. The Slow philosophy is not about doing everything at a snail's pace. It's about seeking to do everything at the right speed. Savoring the hours and minutes rather than just counting them. Doing everything as well as possible, instead of as fast as possible. It's about quality over quantity in everything from work to food to parenting."

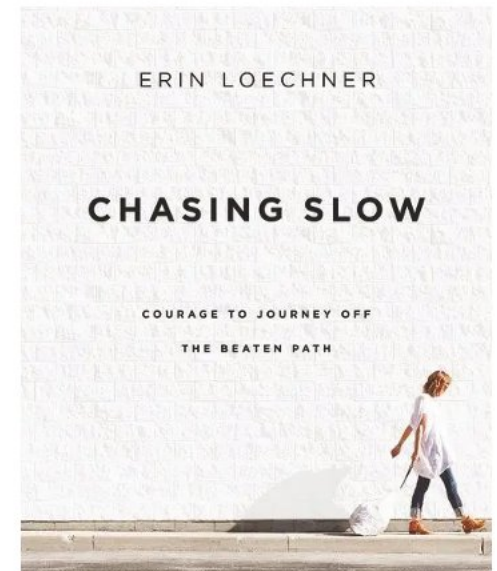
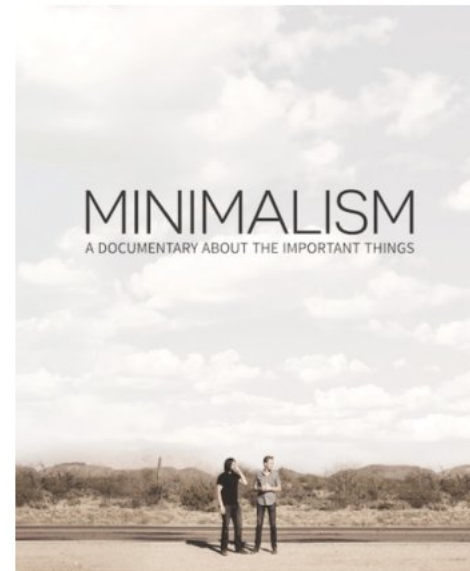


MOTIVATION

Few years ago when I was pursuing my Bachelor's in Design, I was fascinated about designs which takes care SUSTAINABILITY. Being in Textile Design Department back then, I started exploring sustainable fabrics. Slowly when I read about other aspects of sustainability it triggered me to DE-CLUTTER my space and invest MINDFULNESS while working on any particular assignment in general. The documentary 'Minimalism' acted as a catalyst in the process and pushed me more towards adding or subtracting objects with consciousness. Though MINIMAL LIFESTYLE is different from minimalism (as a post-modern art movement), because there are several intersections which later got added in my beliefs. It was 2018 Dastakar fair, where one of the exhibitors explained me about his venture of ORGANIC FARMING and how ethical food is consumed. Today as an aspiring designer I feel 'LESS IS MORE' is a very relevant concept which we should cultivate in our daily life.

Professor Guttorm Fløistad summarises the philosophy, stating:

“The only thing for certain is that everything changes. The rate of change increases. If you want to hang on you better speed up. That is the message of today. It could however be useful to remind everyone that our basic needs never change. The need to be seen and appreciated! It is the need to belong. The need for nearness and care, and for a little love! This is given only through slowness in human relations. In order to master changes, we have to recover slowness, reflection and togetherness. There we will find real renewal.”



WHY MAGAZINE?

Delving deeply into home, work, style and culture, KINFOLK promotes quality of life and connects a global community of creative professionals from London to Tokyo. CEREAL is a travel & style magazine based in the United Kingdom. SEED magazine's features interviews and conversations with artisans, artists, makers and thinkers – in the fields of craft, sustainability, farming, design, wellness and travel, as well as gently encourage and inspire readers to live

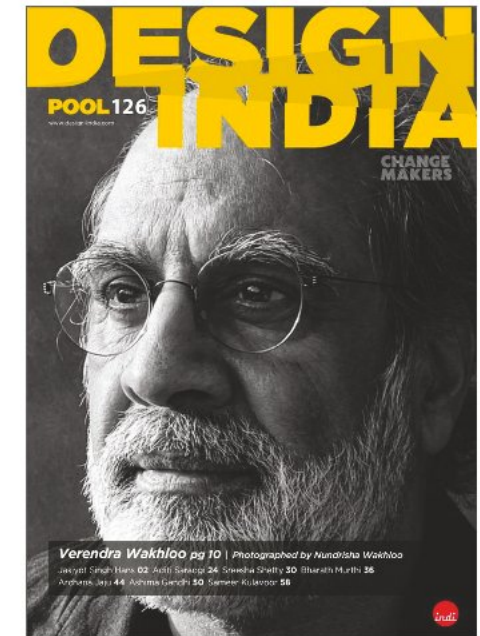
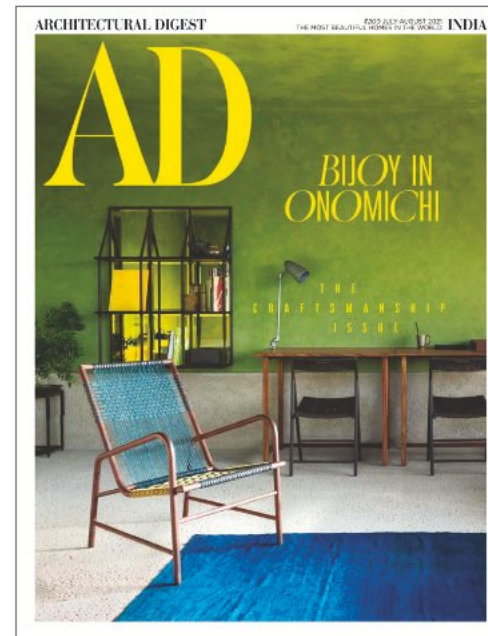
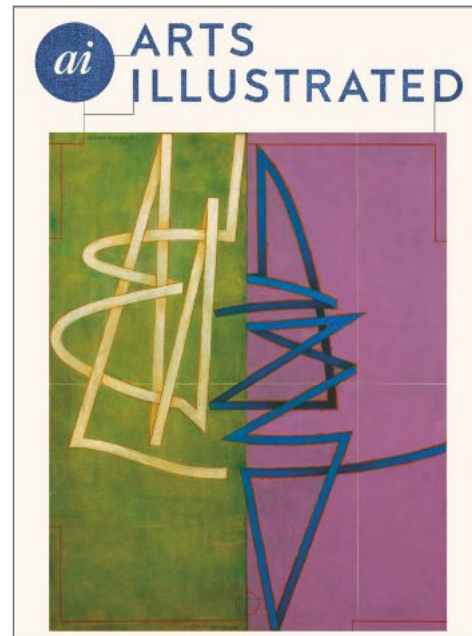
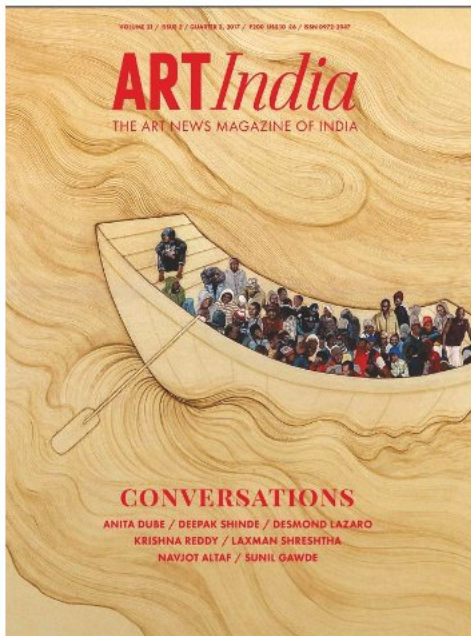
more mindfully. There are many more periodicals globally which provide space for 'slow living'. Unfortunately, though India is a hub of various slow practices, we don't have a magazine which specifically talks about the those approaches happening in the roots of my country.

This published entity will provide that alley where the craftsmanship of the ethnic communities will be exhibited. It will broaden up the scope for the consumers to understand consumption from the ethical sources.



RESEARCH

In India, a wide range of periodicals get published either having a regional boundary or as an edition of a global entity. To understand the system they follow, I have analyzed them in the certain parameters : the categories of the magazines, how each magazine is different from the others in a same category, visual language, design aspects, kind of information they get associated with, identity and branding. However, I confined my study to the ones which are related to art, culture and lifestyle, as in this project I am aiming to design an element which can have the potential of deconditioning the consumers. Moreover, many of these magazines have their particular spectrum of content which they channelize through various ways of storytelling. They segregate the content and find a best fit to communicate, e.g. illustration, photo-story, narration, interviews, reviews, etc. The editorial team design the content whereas the contributors present their skills in defined spaces of an issue.



ANATOMY

Magazines, to create an identity follow distinctive visual language where they are particular about the anatomy of the product. The cover page has some anatomical features, and their specific placements create a style which they consistently carry forward as brand image.



Masthead

The title or name of a publication or the title (such as magazine or newspaper) displayed on the top of the first page

Strapline/Sellline

a subsidiary heading or caption in a newspaper or magazine, or a short phrase used by an organization so that people will recognize it



Skyline / Banner / Strip

It promotes different categories or genres that the particular issue is covering and sometimes it is merged with strapline too.



Main Cover Line / Splash

It is connected to the main image published on the cover which is related to the lead article of the magazine.

Subtext / Anchorage text

this tells the additional content of the magazine



Volume and Issue

The volume number and issue are mentioned close to the masthead so the consumers can easily find them out.

Dateline

It mentions the months of the particular issue, easier to understand whether the magazine is monthly, bi-monthly or quarterly.

FACTORY VISIT

60 Exceptional Years of Sigma Lenses & Cameras

Incorporated in 1961, Sigma completes 60 years of production this year on September 9. There is a big reason why some of the highest rated lenses tested by *Better Photography* is by Sigma, and why the company is so proud of their 'Made in Aizu' heritage. On a visit to the company's factory in Aizu, Japan, K Madhavan Pillai discovers the answers.

Since the beginning of Sigma in 1961, the company has become one of the largest and most prolific lens manufacturers in the world, with over 300 different lenses, from ultra-wide to extreme telephoto, and cine lenses all designed and manufactured within Japan. Many of these were extremely well-conceived, innovative lenses. In recent years, this innovative spirit and the desire for quality has seen the production of some truly brilliant optics. Sigma also makes some unique cameras. Their range of Foveon stacked sensor compact and interchangeable lens mirrorless cameras found a cult-like following of purist photographers.

In late 2019, Sigma unveiled the Sigma fp, the smallest full frame (Bayer sensor) interchangeable lens mirrorless camera in the world. The fp remains the only specialised, modular camera, that can be operated as a professional cine camera. In early 2020, Sigma released a new line of cine lenses called the 'FF Classic Art Prime Line' and /i Technology-compatible Cine Art Prime PL-mount lenses, which has since become preferred by many filmmakers. Sigma also launched the I series of lenses in early 2020. These were all-metal, beautifully designed primes for mirrorless cameras. Sigma recently added the 24mm and 90mm to the line-up (for a total of six

➊ A large room filled with metalwork and milling machines. Everything from brass lens and camera mounts, to metal alloy frames, to lens barrels are engineered here.

bed. When you don't want to worry about knocking over granny's lovingly hand-painted vase—especially if she is watching over it from the wall above.

At times like these, Goa's splashy new digs, Villa in Palms by Vescapes rises to the occasion. Situated in a lush little spot in Sangolda, not far from the buzzy Calangute-Baga stretch, Villa in Palms is spread over 15,000sqft and looks over a swathe

"An exclusive gin-tasting session? A day on the seas in a yacht? Yoga, sound-healing... nothing is beyond their reach"

of paddy fields. Despite its location in Goa's charming residential quarter, the design is unapologetically modern, though there are a few rustic touches. The five-bedroom affair can accommodate up to 10 guests. Each room comes with a private deck, a huge TV; one has an ensuite bathtub, another has a tropical outdoor shower. But the whole point of this place is to give you some quality time with your

The sole agenda is to pamper you through your stay, starting with your airport transfer in Mercedes GLC SUVs. The bottled volcanic water is sheer indulgence. After a year in lockdown, you know you deserve it. 📍

VILLA IN PALMS BY VESCAPES
Sangolda, Goa 403511 (vescapes.com; from ₹1,44,000 per night for a minimum three-night-stay)

Feb-Mar-Apr 2021 Condé Nast Traveller 67

Kicker

A label placed above the headline

Headline

a. Display type is created specifically to work as headline

Stand-first / Deck

Acts as a bridge between headline and body copy and sets the tone of the article

Body copy

Primary text of the content. Ideal line length is between 45-80 characters. Sometimes first paragraph is called Lead and can include the **Nut Graf**, (thesis statement for the article).

Caption

Details about the image

Pull quote

Doesn't have to be a quote, it can be more effective as an entry point than the headline.

Footer

Page number (aka **folio**), notes or references on both sides or only on the right side

WHY WE TRAVEL

THE GRASSROOTS LEADER
ELIZABETH TOLU OJO
Typically dominated by westerners and charities, African conservation is long overdue a shake-up. Leading the

Running Head (Header)

Indicates section of the content

room, packets of Himalayan red rice, millets and pink salt are up for sale.

VIEWS FOR DAYS

The rooms at JW Marriott Mussoorie Walnut Grove Resort & Spa scream luxury. I prance around my suite, replete with the softest king-size bed, two

From near everywhere the proper (top), the are incred course, so the dining (facing pa

Subhead

Helps to break up long blocks of text in the body copy, should not be placed too close to other design elements (e.g. pull quote)

THE DEADLIEST DAY ON
EVEREST AND HIS LIFE AS
A CLIMBER

TEXT BY JULIAN MANNING
PHOTOGRAPHS BY JIM DAVIDSON

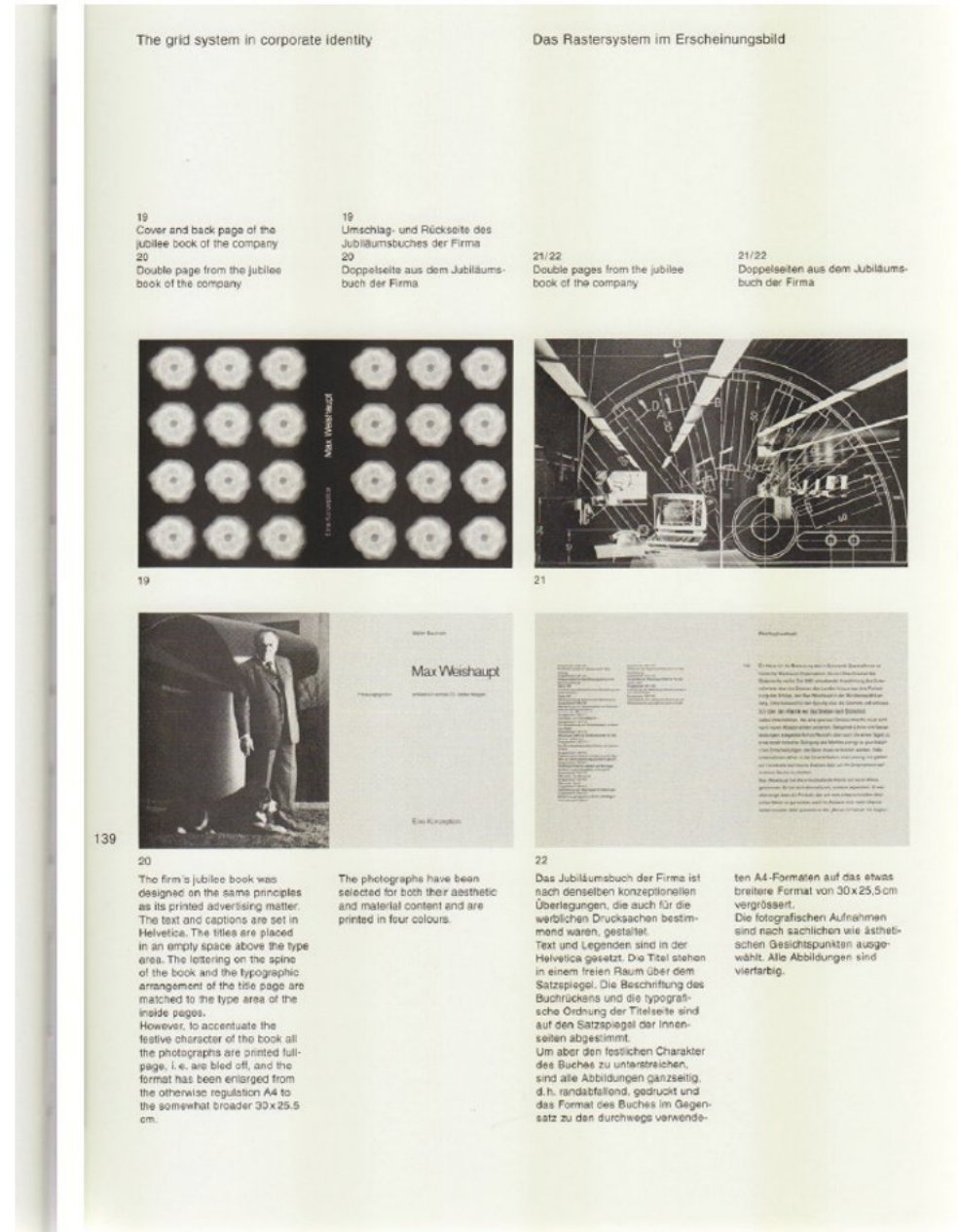
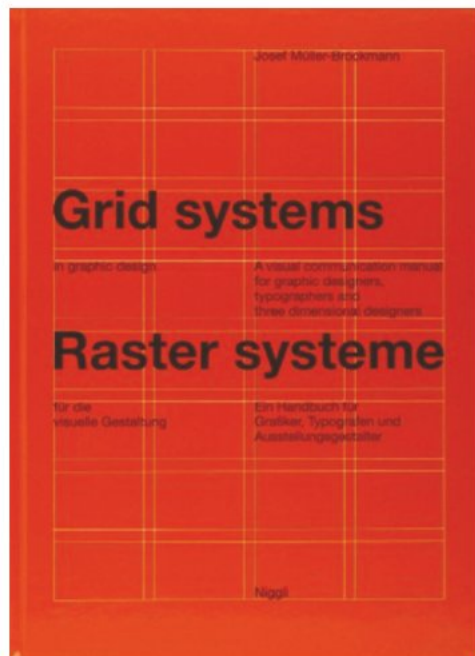
Byline

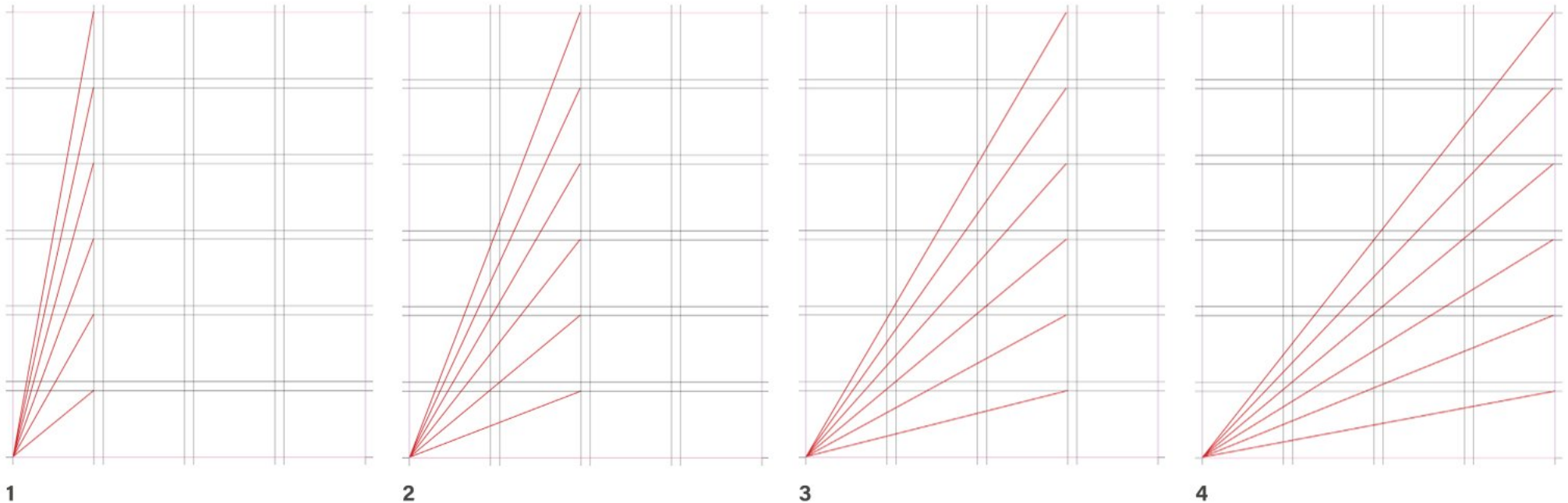
Gives the name of the author and other contributors of the article. Placed between the headline and the text of the article, although some magazines place bylines at the bottom of the page to leave more room for graphical elements around the headline.

GRIDS AND LAYOUTS

After anatomy the next part which is important to understand is architecture of the publication design. Generally architecture of the magazine is formed by the Grid System which helps to layout the content so that there is a particular visual balance. Also, it is necessary in this part of the design process to look after the order of information in which the reader is going to consume it.

Josef Muller's 'Grid Systems in Graphic Design' provided me an understanding how grids are analyzed in the context of serving different purposes in publication design. 'Designing Magazines' by Jandos Rothstein and 'The Modern Magazine' by Jeremy Leslie both have guided me about how to approach while making layouts specifically during editorial design.

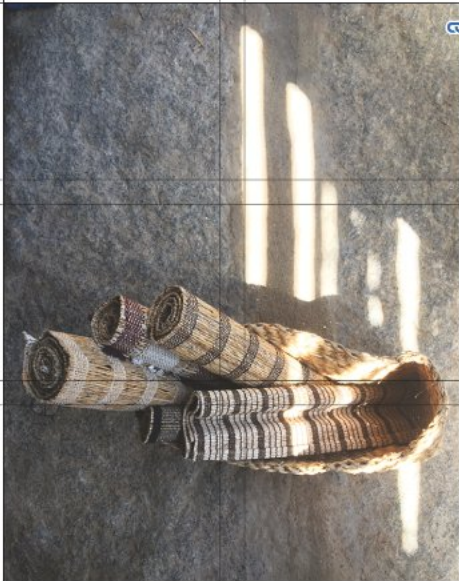




After gaining some understanding about how the grid system functions in a publication design, I started with simpler ones with less grid fields. Later I explored moderately complex grids before coming up with a grid with 4 columns and 6 rows (comprising 24 grid fields). Initially, when I was confined to basic layouts the grid system worked absolutely perfect. Problems arose when I had to fit photographs, illustrations and texts together. Very less options were available in terms of accommodating the different kind of information I was dealing with. Moreover, when I tried to work with any content which is centrally aligned to the page, difficulties arose in dealing with the content.

I was certain that the visual look of the magazine should be sleek and clinical. So it was necessary to leave a broader margin which eventually gave very short 'measure' to the body copy when the content area got divided into 4 columns. Eventually I had only two options for text Fig : 2 and Fig : 3.

4x6 to 6x8 Grid : However, I explored 5x6 and 5x8 before finalizing the one that I was going to freeze for my final layouts. The challenge with 5 column grid was, there was no room for vertically symmetric layouts. Shifting to 6x8 grid gave a lot of opportunity to explore with the content as there were 48 fields. But the larger the number of fields, the greater the difficulty in finding the right grid and applying it. So deciding the typefaces took quite sometime along with creating a harmony through one feature.



Slow Living means structuring your life around meaning and fulfillment.

The Bela Tarr's cinema, camera often fixes its gaze on minor characters or seemingly insignificant details and frequently forgets to blink—lingering on a scene long after its contribution to the narrative is over. But then the purpose of such languid long shots is to make the audience look beyond the 'purpose.' Because it is when you stop expecting the story to unfold and move forward, you actually start observing. It is in such prosaic, rudimentary details that the beauty of his shots truly reveals themselves.



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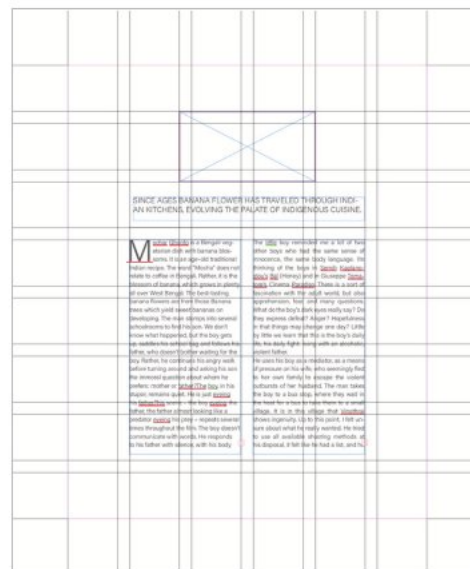
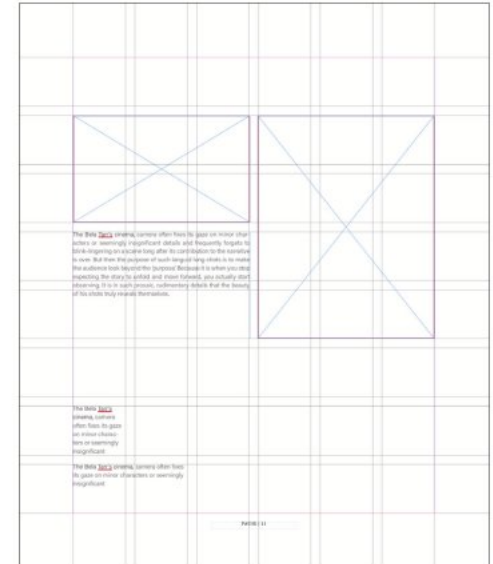
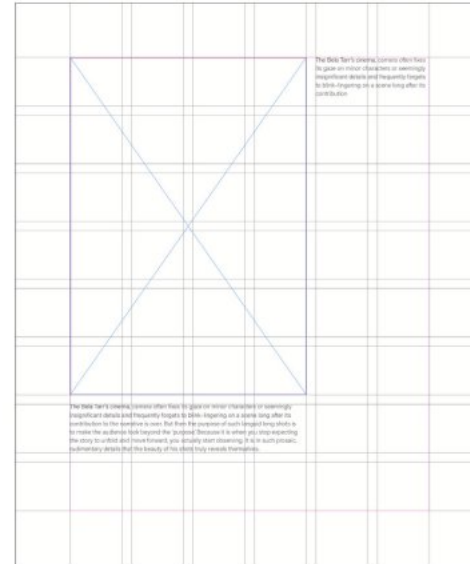
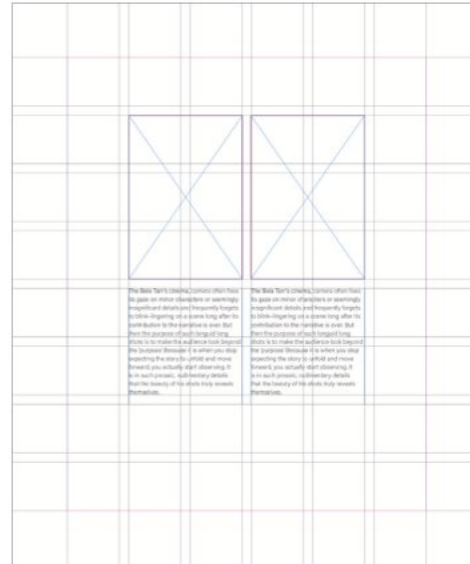
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4x6 grid v/s 6x8 grid : Lay-outing the same content in both the grids, to compare the flexibility as well as the visual balance.

Dynamics of the 6x8 Grid :

A Grid system with 6 columns and 8 rows provides 48 grid fields which makes the process flexible enough to accommodate information of different kinds. In a magazine it is always advisable to keep the grid constant throughout the publication. One difficult hurdle to overcome is the need to devise a recognizable system of order that runs throughout the work and allows the characteristic elements to be recognized whenever they appear while the overall design remains functional, vital and satisfying.

Also the book Grid systems in Graphic design says "...multi-fold grid is used more particularly where great flexibility of design is needed. Books and catalogue, periodicals and magazines which must inform their readers with the aid of a large number of small illustrations call for a grid with a fine mesh." So considering that I felt that a grid of 48 fields will be helpful to deal with creative content where photography, illustrations, doodles, icons, text all can be dealt with together.



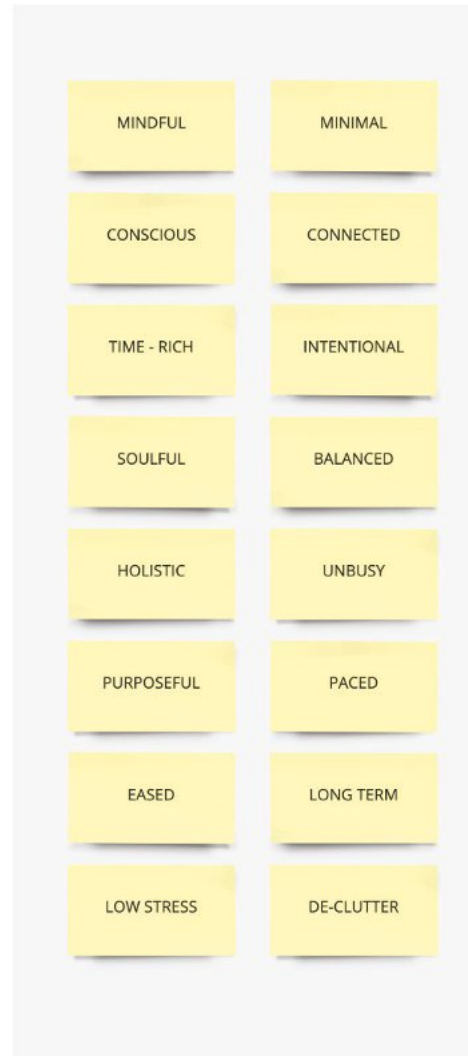
IDENTITY DESIGN

Magazines as a part of publication design have distinct visual cues which make them easily identifiable. It can a vivid typography element, placement of the title, colors or layout. Primarily it is communicated through the cover page where the 'masthead' is the key element to communicate. Now, depending on the content or the information the magazine deals with a title is associated. In this case, I started with brain-writing all the potential names that can be directly or indirectly connected to slow living keep the 'Indian context' in mind. Some of them are :

MUD, HARVEST, GRAIN, CLOVE, SLOW, GRANULE, THREAD, CLAY, GRASSROOTS, MEADOW, OCHRE, PAUSE, CHISEL, SUSTAIN, MUSTARD, LOCAL.

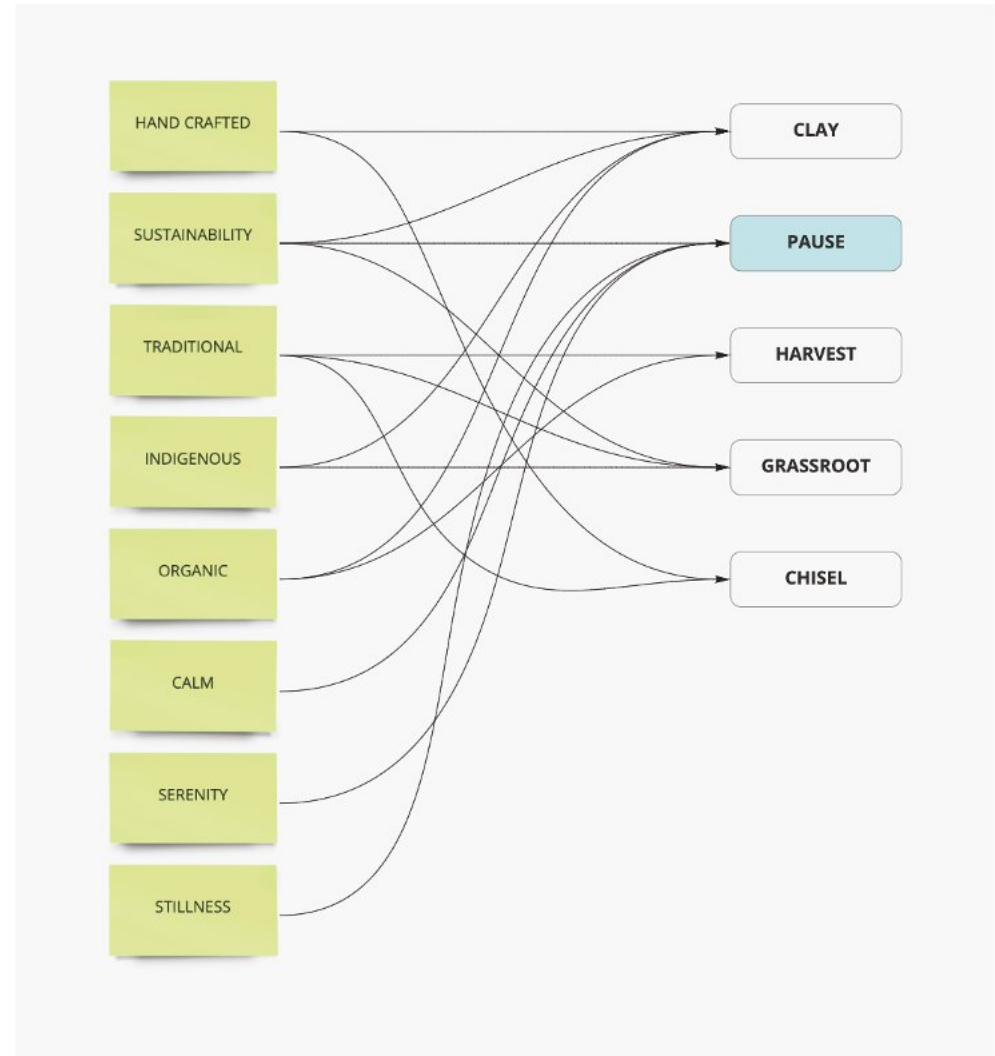
Few were shortlisted amongst these and those words were revisited after listing down the keywords of 'slow movement'

Keywords: Slow Living



Nomenclature :

Selecting the most relevant names for the magazine and connecting them to different keywords aligned with concept of slow living in Indian context.



EXPLORING TITLE :
Pause

Typeface : Bodoni 72 Oldstyle
Style : Book
Size : 110 pt
Tracking : 350 pt

P A U S E

Typeface : Bebas Neue
Style : Expanded Light
Size : 120 pt
Tracking : 433 pt

P A U S E

Typeface : Butler
Style : Regular
Size : 100 pt
Tracking : 433 pt

P A U S E

Typeface : Wotfard
Style : Extralight
Size : 100 pt
Tracking : 433 pt

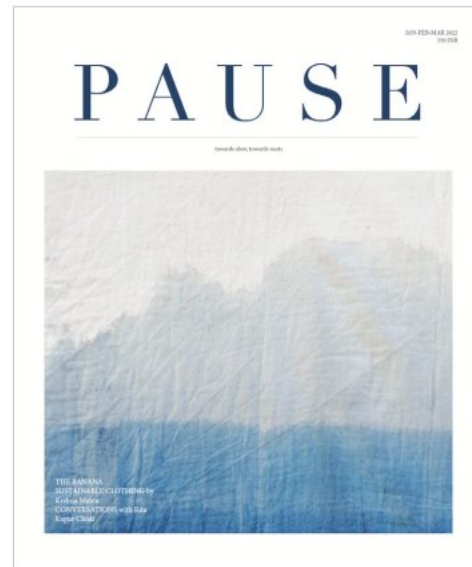
P A U S E

Typeface : Didot
Style : Regular
Size : 100 pt
Tracking : 300 pt

PAUSE



Cover Story : Banana Fiber



Cover Story : Indigo Dyeing



Cover Story : Black Pottery

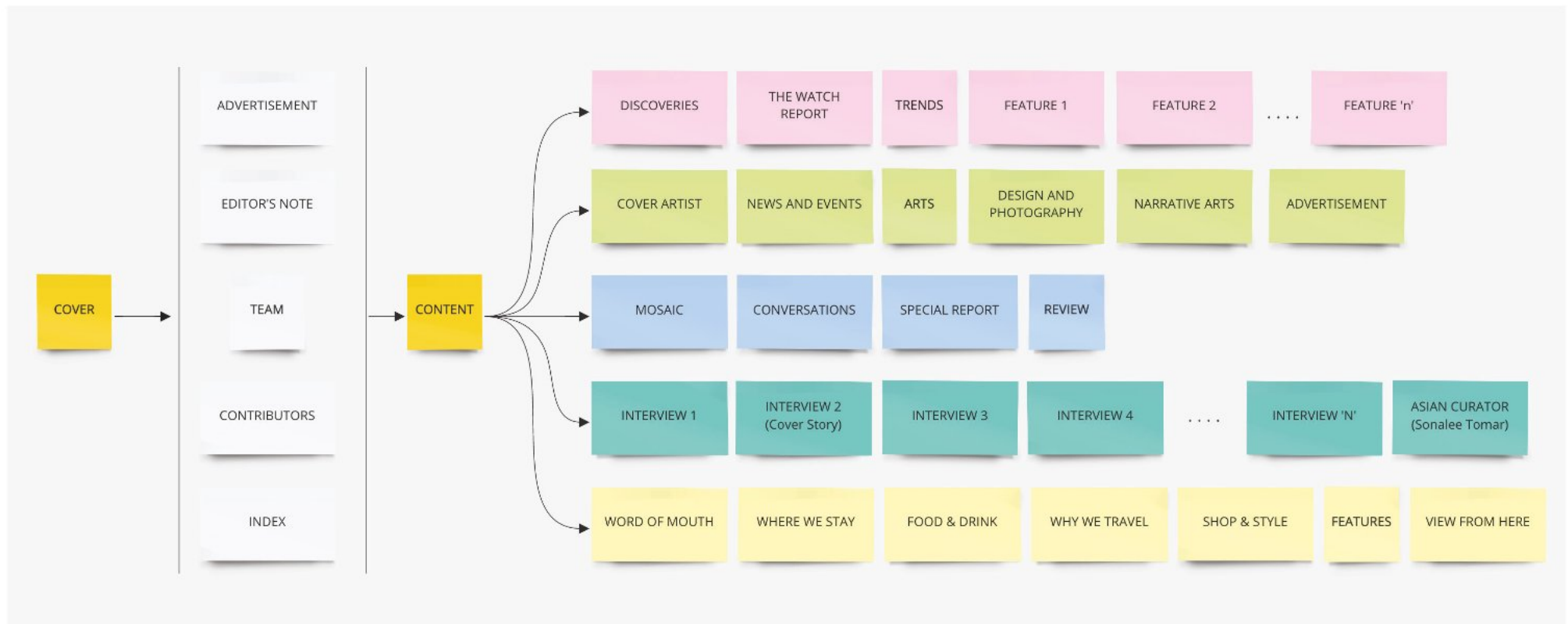


Cover Story : Brass Craft

STRUCTURE

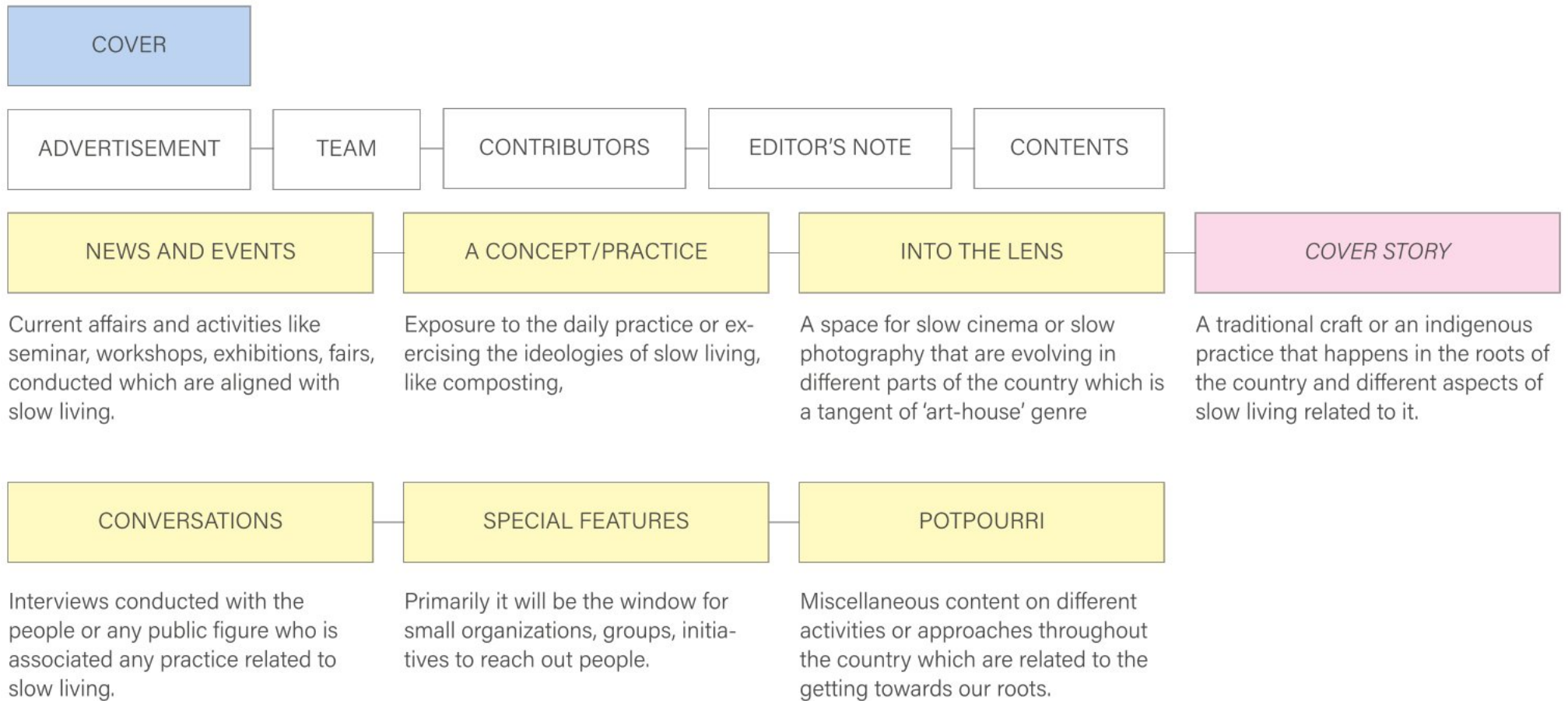
Various magazines irrespective of being monthly, bi-monthly or quarterly follow a distinctive way to represent the content. Every magazine has its periphery or spectrum for gathering information and very individual system of treating the content. Many magazines follow the similar flow in all of their issues where as many tweak it according the information that is going to be published. As a magazine has its particular genre the advertisements also vary accordingly. Mostly all the magazines have the following sections immediately after the cover : advertisements, editor’s note, team (members of the organization who worked in different role such as editor, art director,

production manager, etc.), contributors (professionals who have contributed their work in that particular issue) and index. After this the flow of content changes is respective way.



Strategizing the structure :

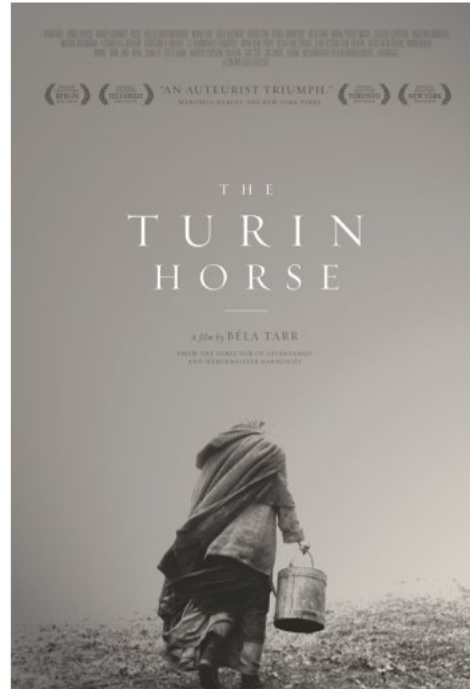
After I recognized the spaces I want to explore and feature in this magazine following the identity, I streamlined the structure. Also this was an observation that every magazine treat the content differently according to the sensibilities and the sensitivities it is addressing to.



INTO THE LENS : Slow Cinema

In 2019 Oscars, we see Roma winning the Academy Award for Best Director, Best Foreign Language Film and Best Cinematography. There is a focus on the mundane – the small, seemingly insignificant moments in life. Slow Cinema celebrates time, and shows us the intricacies of the small elements that surround us very closely, so that the viewers can get the chance to plunge themselves in the space. As the modern world becomes more and more fast paced, the idea of stillness is beginning to become a more desirable commodity. All of these lifestyle movements – and countless others – have one thing in common: escaping the frenetic pace of the modern world and relishing in the small things in life.

Progenitors of the genre include Andrei Tarkovsky, Ingmar Bergman, Michelangelo Antonioni, Robert Bresson, Pier Paolo Pasolini, G. Aravindan, Aleksandr Sokurov, Béla Tarr, Chantal Akerman, Theo Angelopoulos and Franco Piavoli. Tarkovsky argued that “I think that what a person normally goes to cinema for is time”



The **Béla Tarr's** cinema, camera often fixes its gaze on minor characters or seemingly insignificant details and frequently forgets to blink—lingering on a scene long after its contribution to the narrative is over. But then the purpose of such languid long shots is to make the audience look beyond the 'purpose.' Because it is when you stop expecting the story to unfold and move forward, you actually start observing. It is in such prosaic, rudimentary details that the beauty of his shots truly reveals themselves.



Andrei Tarkovsky is a prominent name in the world of unconventional and slow cinema. Whether it is his film Ivan's Childhood where he showcased a life and experiences of a boy during World War II, or Nostalgia where he dives into the life of a Russian writer who is struck by nostalgia for his homeland and longs for an inner home and self-acceptance. Tarkovsky explored a different dimension in art which was never traversed before by any artist especially in the world of Cinema. Tarkovsky was a

visual poet who understood the art of surrealism. A visual artist who understood the essence of a moment. Silence and slowness are two of the main attributes which we quite often see in his work. A major narrative of his characters circles around themes of loneliness, longing, sadness whereas the storyline is usually a superb blend of fact and fiction.



Chronicle of Space (2020)
Akshay Indikar

Indian Archive of Slow Cinema :

When the global is celebrating the slowness through cinematography, there were film makers who explored Art-house genre in India. The concept of Parallel Cinema did resonate among the cinema enthusiastic audience. The works of Ray or Benegal did stimulate the confidence in the next generation of film makers. In 21st century, its vivid that how the perspective towards looking at things have changed slowly or rapidly according to the context. A huge part of the Indian audience is receptive about the works which make them sensitive about the smaller details instead of getting a temporary excitement for a climax. Few notable works are as follows : *Labour of Love (2013)* by Aditya Vikram Sengupta, *A Rifle and a Bag (2020)* by Arya Rothe, Cristina Hanes & Isabella Rinaldi, *Pebbles (2020)* by P.S Vinothraj and so on.



Absence (2018)
Ekta Mittal



Nainsukh (2010)
Amit Dutta

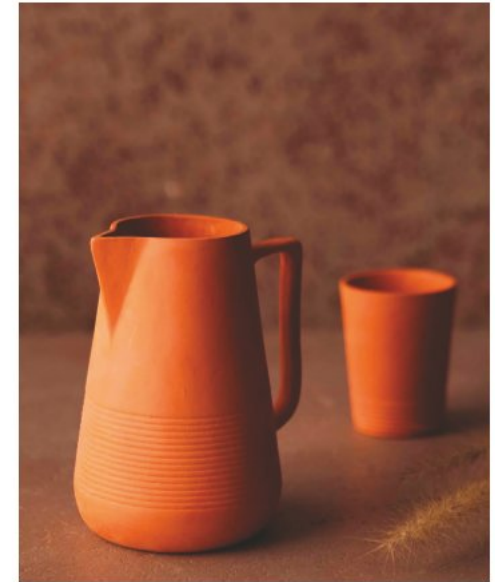
COVER STORY : CONCEPTUALIZATION

In most of the magazines that I have studied, Cover Story plays an important role in a particular issue. Undoubtedly it is the most important article that is featured in that issue, but along with that it opens various alleys to explore the ways of marketing and communicate to the consumers. In most of the instances the 'cover art' is a inspired from the cover story, though 'Art Illustrated' has different cover artists who feature their work on the front page.

In this magazine I wish to talk about various slow and sustainable practices throughout the country. Exploring different traditional and local arts & crafts, which can be associated with slow approach, is my major goal while conceptualizing the cover story. Craftsmanship has been cultivated and flourished in different states of India. For example, Bamboo craft from the North-Eastern states, Terracotta vessels for culinary purposes, Natural Indigo Dyeing, Basketry from weed grass, Dhurrie weaving and so on. The geographical regions and few organizations which evidently nourish these indigenous practices need some exposure in the context of how the rooted aesthetics of our country do deserve a space in our modern day living. Not only that, these objects certainly have the potential to define a new medium of sophistication towards conscious living. Evidently, our spaces are cluttered with belongings which needs justification for their occupancy because an important question hardly arises when we consume, 'Is my consumption of this commodity will add a value personally or communally?'

IN THIS ISSUE :

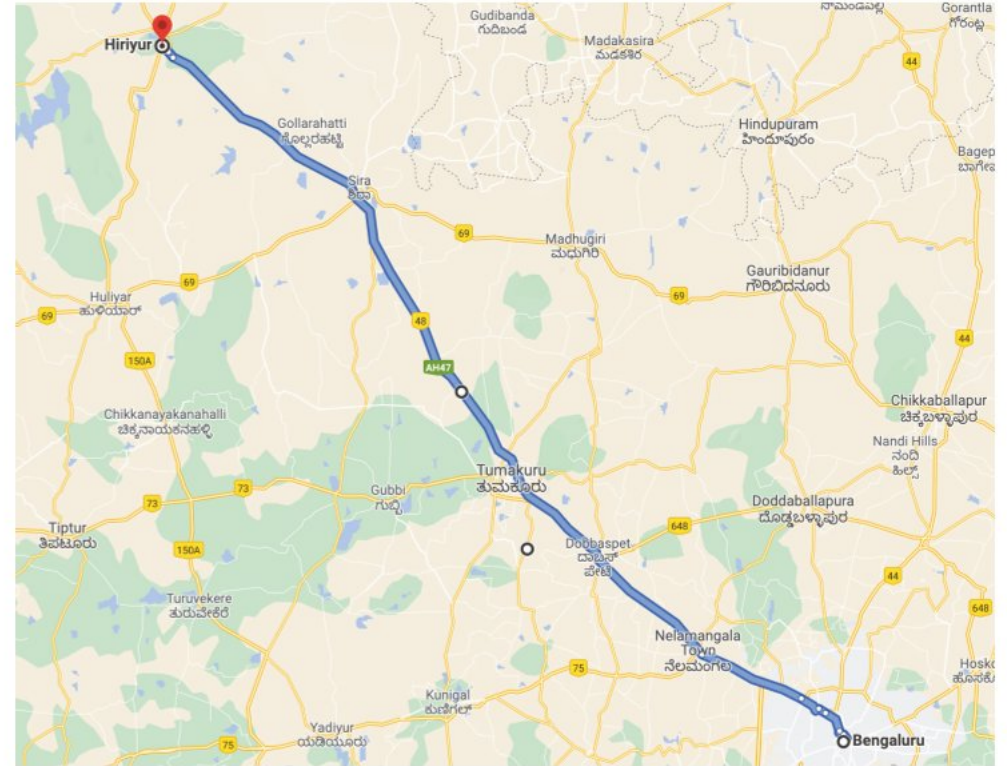
Banana has always been an integral part of the Indian society. Mythology, food, religious activities, medicine, fiber, the plant has notable contributions in all of the categories. Thus I felt of featuring 'Banana' in the cover story of this issue as a part of my project deliverable.



BANANA FIBRE CRAFT : Hiriyur, Karnataka

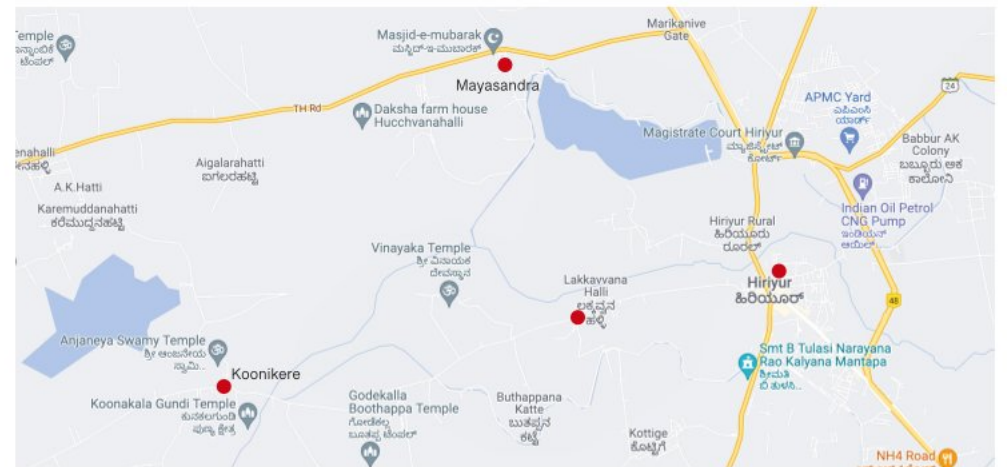
Approximately 165 kilometers away from Bengaluru, the small town **Hiriyur** has become a small hub practicing the craft of banana fiber. In the last two decades many small enterprises have associated themselves along with contributed their efforts to make the craft reach people. Small clusters have developed in the villages where both men and women invest their time to make a living out of this practice.

Before visiting the place to study the craft for my cover story I got in connect with Mr. Shrikant Hebbal, founder of 'Gramya' He guided me throughout regarding how to approach while doing thorough research about the practice as well as the system of the artisans.



Local residence at Lakkavanhalli

Plantain farm at Mayasandra



Day 1 : 28th Oct '21 Lakkavanhalli

Studying Banana fiber craft started from the **Natural Fiber Craft Society** located in Lakkavanhalli a small village in Hiriyur. 2-3 kilometers away from the Hiriyur central market the place is a set up of about seven hand looms with 8-10 artisans working as daily wagers.

The first day was about getting acquainted with space and absorbing the elementary notes of the practice. It is true that place was very much depended on natural light so the hidden and obscure corners looked very layered. Those corners had many stories to unfold. Old swatches, discarded products, samples and exploratory works, and so on. Machineries which were rustic, windows which had paint peeling of their surface and the floor with stone slabs joined with cement together formed a dark and mysterious place, where everyone is working with zeal to create a product of value.

Before starting with the research about the craft or getting interrogative about the practice I thought making myself familiar with the daily schedule that the artisans go through. When we go and work in the grassroots I feel its very necessary to make myself absorbed in the space and let the indigenous people feel comfortable with my presence. Even asking a glass of water made them feel that I am one of them and that followed by an invitation to join them over tea. I sat beside one of them (her name is Parvatiamma) and observed her operating the loom and weaving the fabric. Conversations went on between us and she taught me how to weave. When she went for a break I volunteered myself to sit on the loom and continue with the weaving. She observed me sometime whether I was doing it in the way or not and it her really happy. Also, I didn't know Kannada at all, so my non-verbal communication skills along with some basic English terms were savior, but by the end of the day these humble artisans started to teach me Kannada terms of the things about which we were had conversations. The term used the whole day was '*chanagidde*' (very good) looking at every thing they were creating.



Handloom set up at NFCS, Lakkavanhalli



Store room



Experience on loom under the guidance of Parvatiamma

Day 1 : 28th Oct '21 Lakkavanhalli

As understanding the process was one of my major intents I started with getting introduced to different stages of the development. The space was segmented into different sections allotted for different stages of the process. The warp being cotton, the yarns have to be sourced from vendors and stored beforehand. Though they had a set of colors which they generally use in various product, other colors were also there as accents. The spun banana yarns are delivered from the Banana Fiber Craft Centre situated in the nearby village called Kunikere.

Mr. Rangaswamy, one of the artisans over there showed me the range of products they develop over there; yoga mats, table runners, place mats, coasters, floor coverings, window blinds. Yardages are also made which are further cut into different patterns to make bags, stationery products, etc. As I went through the catalogue of woven samples I got to know about the different warping patterns or designs they had explored. Lurex or *zari* had also been used in some of the samples as weft. But, the major drawback of the banana yarn is that there is not much scope of exploring different wefting patterns in weaving; all one can do is to add some other fiber like jute to create variations in the fabric. The good part, that I realized is though there are so much of limitations in handling the fiber the artisans had creative ways to bring novelty in the yardages as well as the products.



Yarns for warp : Cotton 2 ply [black, maroon, yellow ochre, white]



Dried banana barks stacked up which are sent to make fiber



Banana fibre rolled up in a shuttle to get used as weft for weaving



Yardage on handloom

Day 3 : 30th October '21 Kunikere

Few kilometers away from Lakkavanhalli was the *Baale Naarina Karakushala Kendra* (**Banana Fiber Crafts Centre**) in the village of Kunikere. The thin strips cut from the dried banana bark were spun by spinning machine. Small hanks were made which later were transferred to the weaving set up of Lakkavanhalli where the yarns were wrapped in a bobbin or a shuttle to use them as weft. Six to eight artisans work over here distributing themselves in various activities of the process.

The dried banana bark is sourced from various local vendors who deal with plantain farming. I spoke to Ms. Ajira V (the only artisan who could speak in Hindi) who demonstrated the process to me thoroughly. Energetic and skillful, they all are associated with this craft for 10 years approximately.



Day 4 : 31st October '21 Mayasandra

Few more kilometers away from Kunikere was the third destination, a small village called Mayasandra. A cluster of some women practicing the hand-spun 2-ply banana yarns. Some of them are working with this fiber for fifteen years or more, which quite surprised me. Those banana yarns are knitted by crochet to make products like bags, clutches, wine bottle holders, coasters. A small crochet pouch or a clutch of dimension 4 in x 8 in takes 5-6 hours to knit. Similarly once the products are crafted they are transported to Bangalore for final lining and the other stitch work.

I was really humbled by the hospitality of these artisans when in the end of the day, one of them came and handed me a pouch as a gift. Helpless I was that I could not express my joy through words.



Sliced banana ribbons before getting twisted



Local women working on hand spun 2-ply yarn



Crochet knitting

Day 5 : 1st November '21 Lakkavanhalli

The last day of my visit was spent at Lakkavanhalli documenting the products and executing the photography. By then I already planned what I had to document and how I wanted to incorporate the mood of the place in my photography. I started with gathering all the products and segregating them accordingly.

As it was the last day, I went with some sweets for the artisans and they cherished every bite of it. And in the late afternoon they all started preparing some *pakodas* which we all had with puffed rice. This small feast made my day and the visit complete. The kind of affection and care I received from these grounded people, I will never let them fade easily.



Yardage on loom



Artisans of NFCS, Lakkavanhalli

FIELD PHOTOGRAPHY

Whenever I approached clicking photographs at various locations during the visit, I was primarily looking for stories. A product might be complete in itself but when I have the responsibility to communicate it to the audience I was desperately looking for elements which will enhance my composition. So while looking around it was important to find visual cues which will directly carry the consumer to the roots of the product. The flooring was one of them. It instantly intrigued me to make it a background which to me was certainly a carrier of message. Also other elements like the raw materials in the composition was a need to add richness.

138-8994

138-8991

Camera : Cannon EOS 600D

Lens : Cannon (Ultrasonic)
EFS 17-85mm (Macro 0.35m/1.2ft)

Shutterspeed : 1/1000

Aperture : f/5

ISO : 1600



Another thing which kept in mind while clicking the compositions is how to convey the mood of the space in which this handicraft is practiced. In these photographs, the stone flooring adds an interest to me whereas I tried to make 'light' as an factor to tell the story of this murky set up.

138-9006 (Left Top)

Camera : Cannon EOS 600D

Lens : Cannon (Ultrasonic)

EFS 17-85mm (Macro 0.35m/1.2ft)

Shutterspeed : 1/30

Aperture : f/5

ISO : 1600



138-9009 (Left Bottom)

Camera : Cannon EOS 600D

Lens : Cannon (Ultrasonic)

EFS 17-85mm (Macro 0.35m/1.2ft)

Shutterspeed : 1/30

Aperture : f/5

ISO : 1600



138-9011 (Right)

Camera : Cannon EOS 600D

Lens : Cannon (Ultrasonic)

EFS 17-85mm (Macro 0.35m/1.2ft)

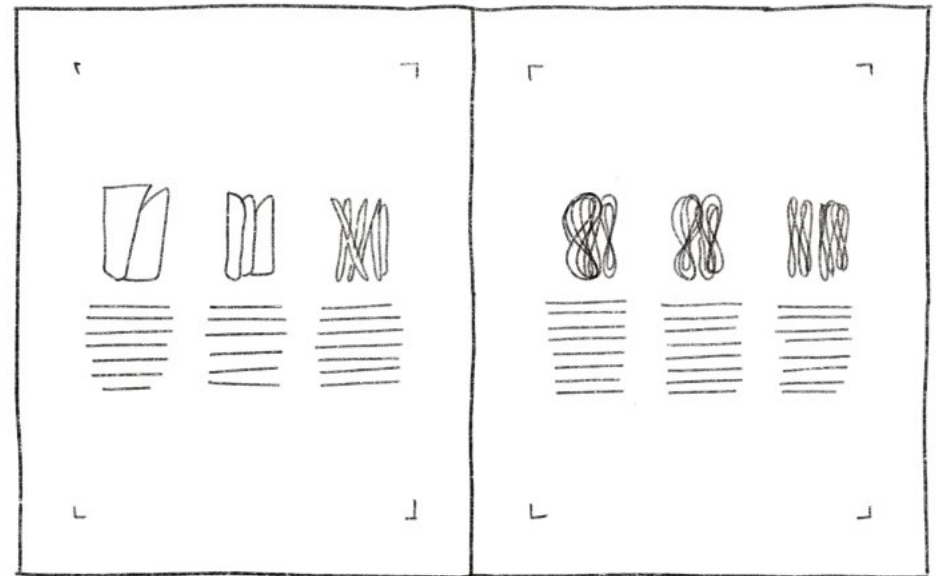
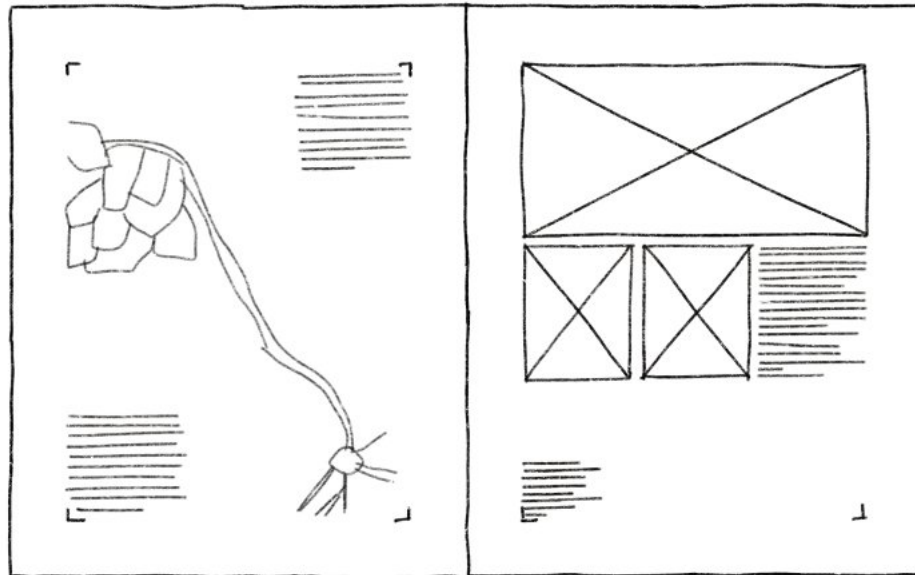
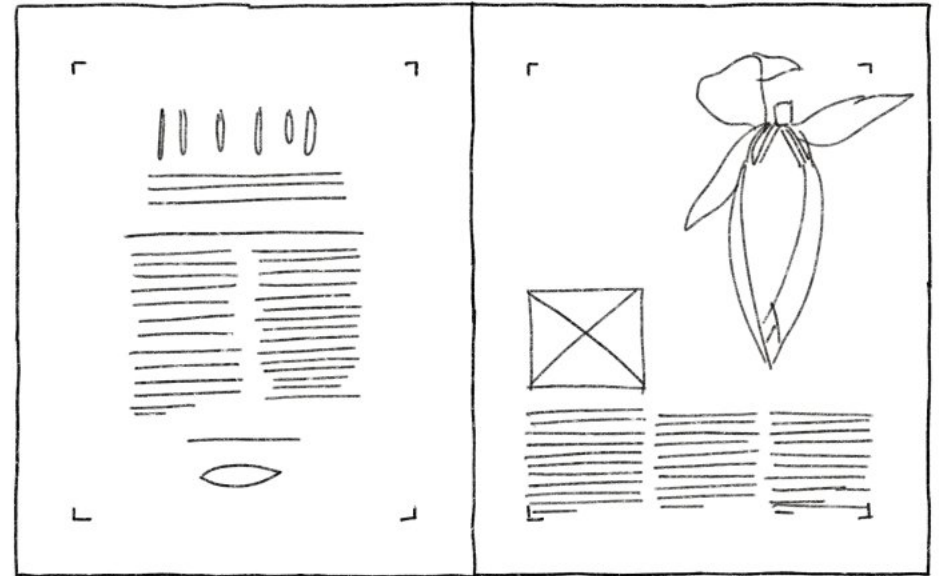
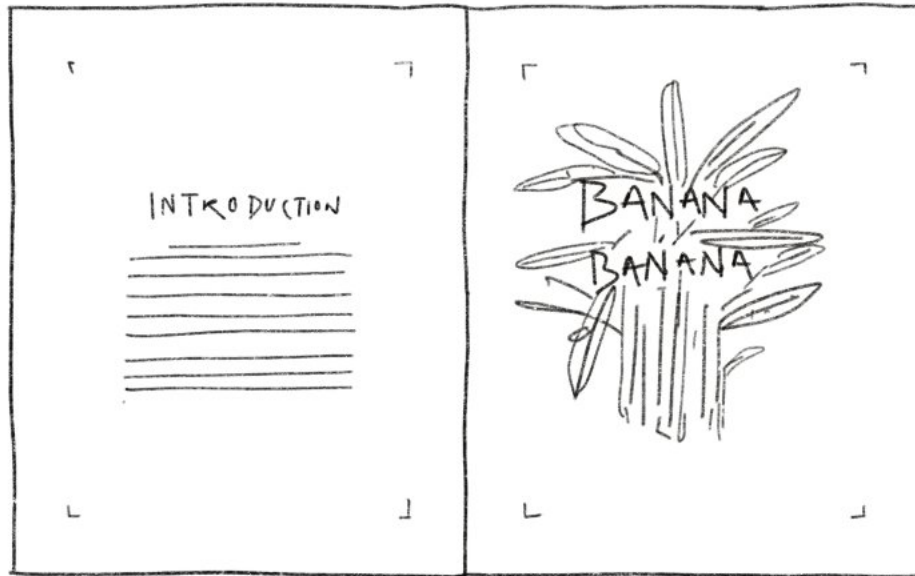
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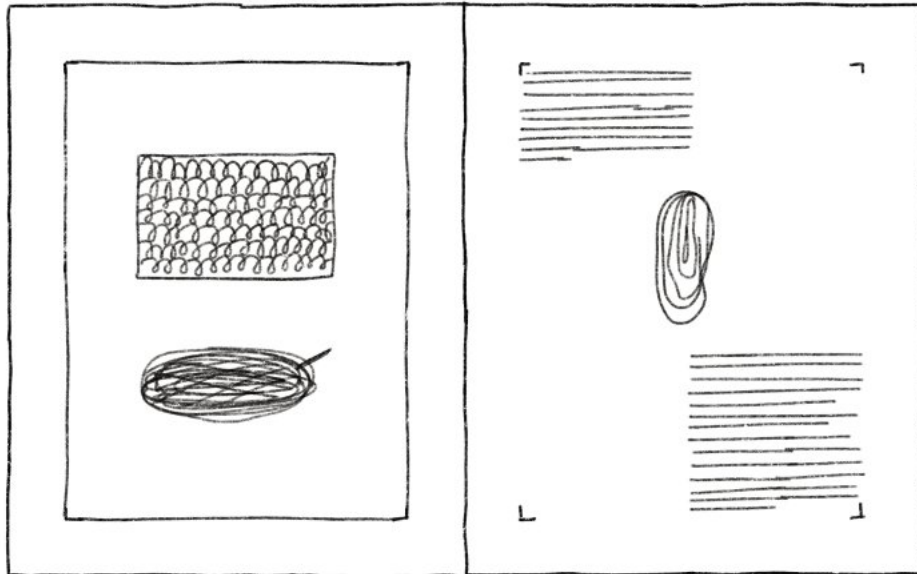
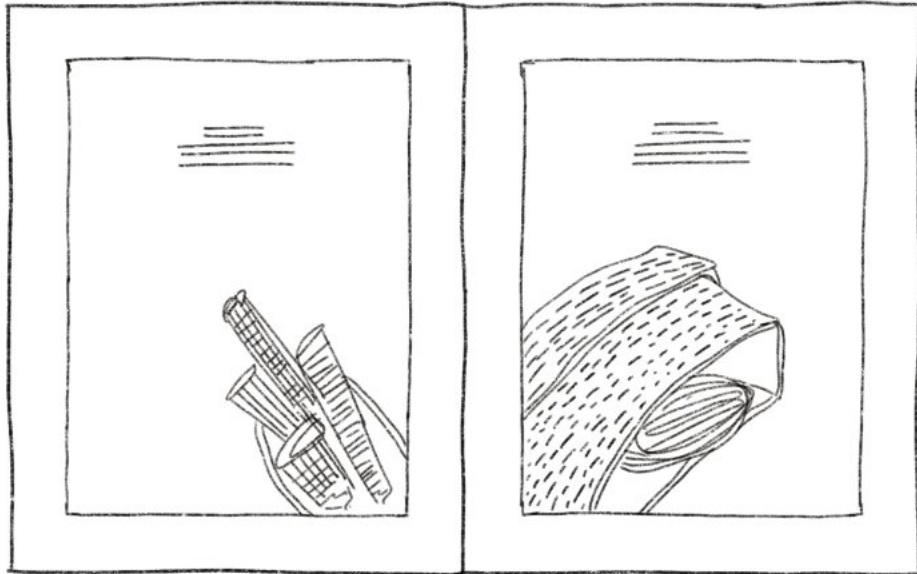
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ISO : 800



STORYBOARDING





CONCLUSION

Few months ago, I had a concept 'slow living' which was not very new to me. Many instances were there where I have practiced and sensed the capability of it to make the world a better place. Now, after working on this project, getting absorbed into this for days, finding answer to questions which triggered my sensitivities, I feel delighted.

Conceptual development was an engrossing process where I have tried to put forward the elements from the roots of the country. Field research on Banana Fiber such an enriching experience, that it will stay in every form till I visit that place again. Getting attached to a place needs time, but in this case it was an urge to come back again. Translating my experience into design was indeed what I learned in this project.

Coming to publication design, it is certainly a new world altogether. Studying the periodicals and understanding the design aspects of it are my primary learning. Moreover as this was my first attempt, lot of unlearning followed re-learning happened in the process. Now I will focus on the future scope of this project find out ways to execute the concept wherever possible.

PS. I am sure after this project my Non-Verbal communication has improved as I did not know Kannada before going to Hiriyur and I managed in the best possible way. :)

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