

**Report**

**Week 5**

**DEP302**

# **Systems Design**

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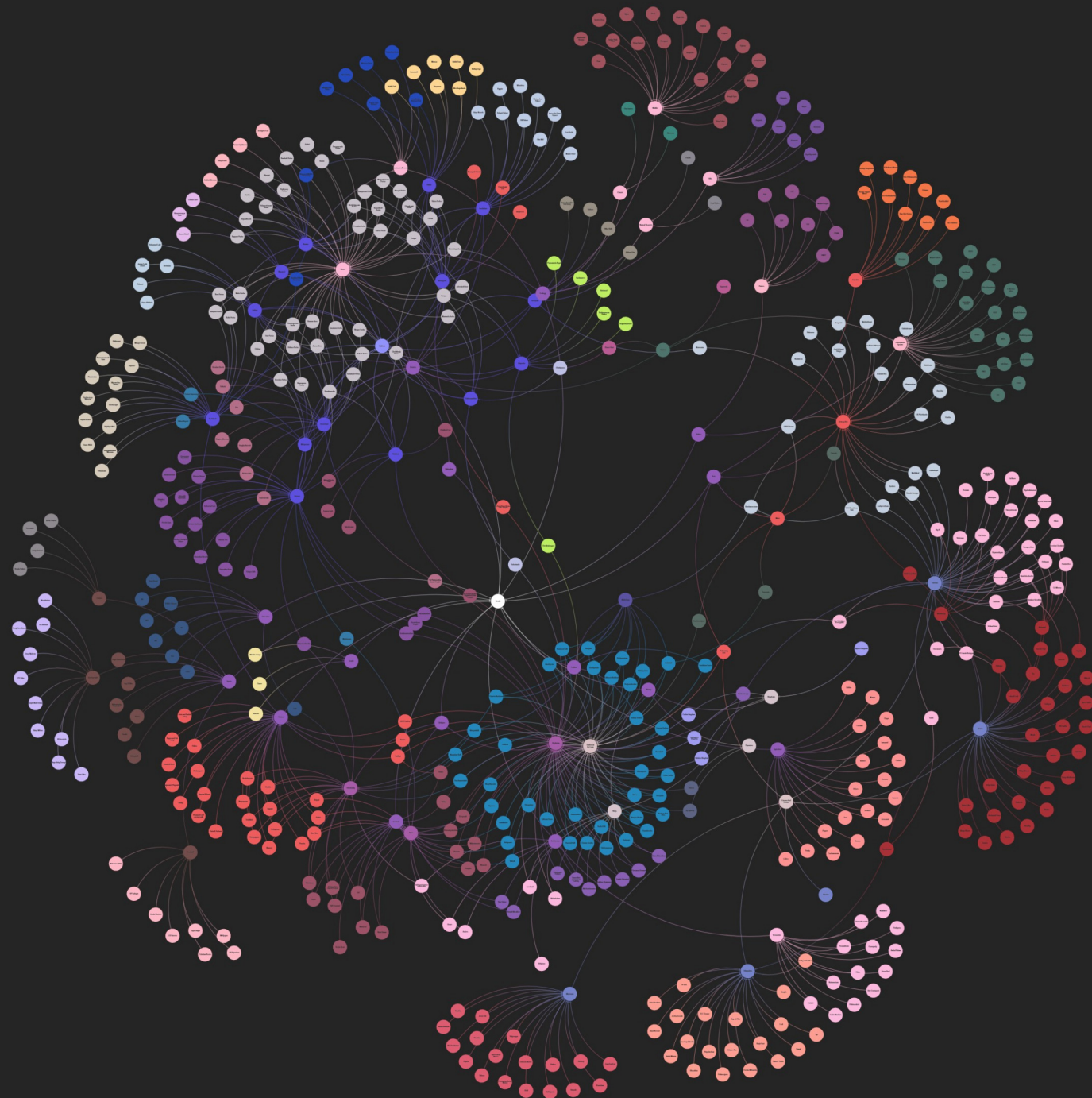


# Problem Statement

Creating a system to preserve the Cultural Identity of Kerala

## World view mapping

*<https://kumu.io/AamirNihal/kerala#untitled-map>*

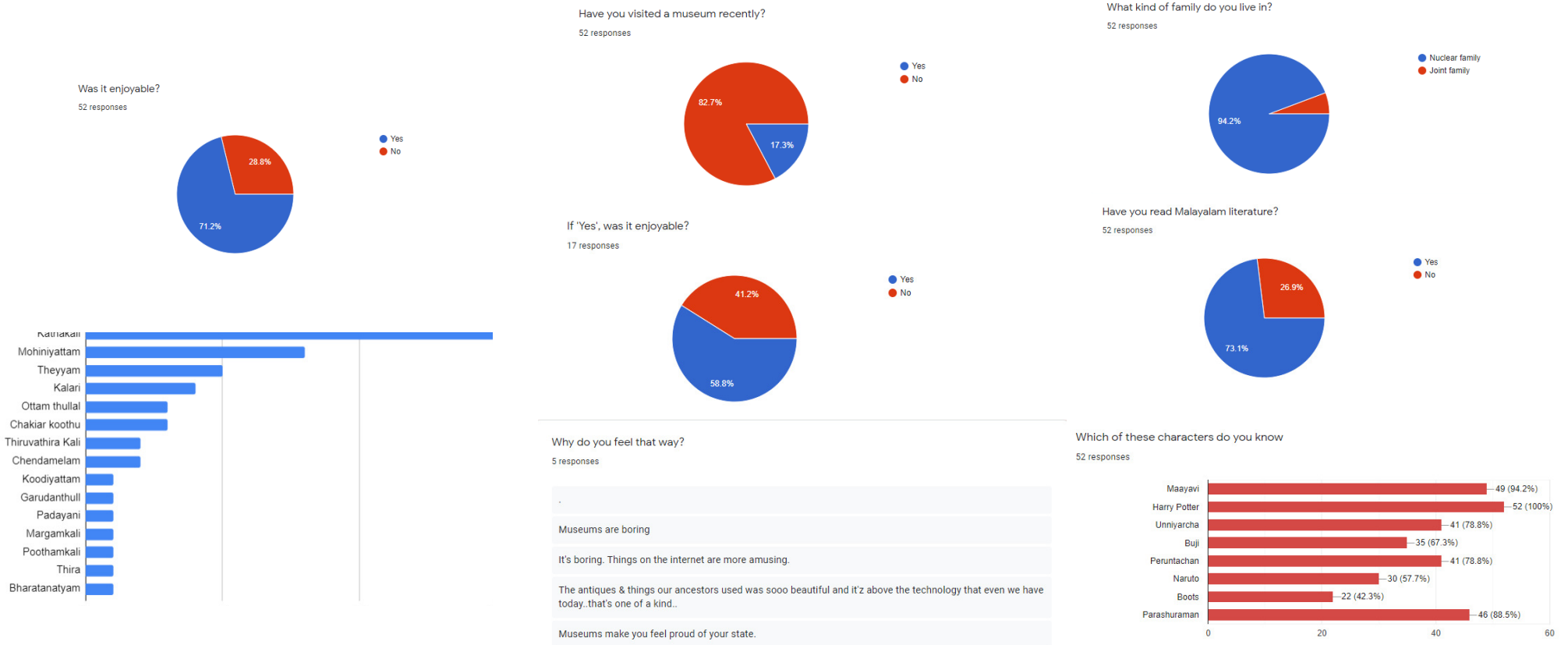


# Research

We conducted surveys to understand different perspectives of people about kerala and later to study the understanding of people about the various cultural aspects of kerala. We also studied all the subsections defining the state through various websites, research papers and other valuable sources.

Based on the insight we derived, we devised a survey to understand how well our theories actually represent what the users think. We had asked questions pertaining to a variety of topics regarding the culture of Kerala.

# Primary research



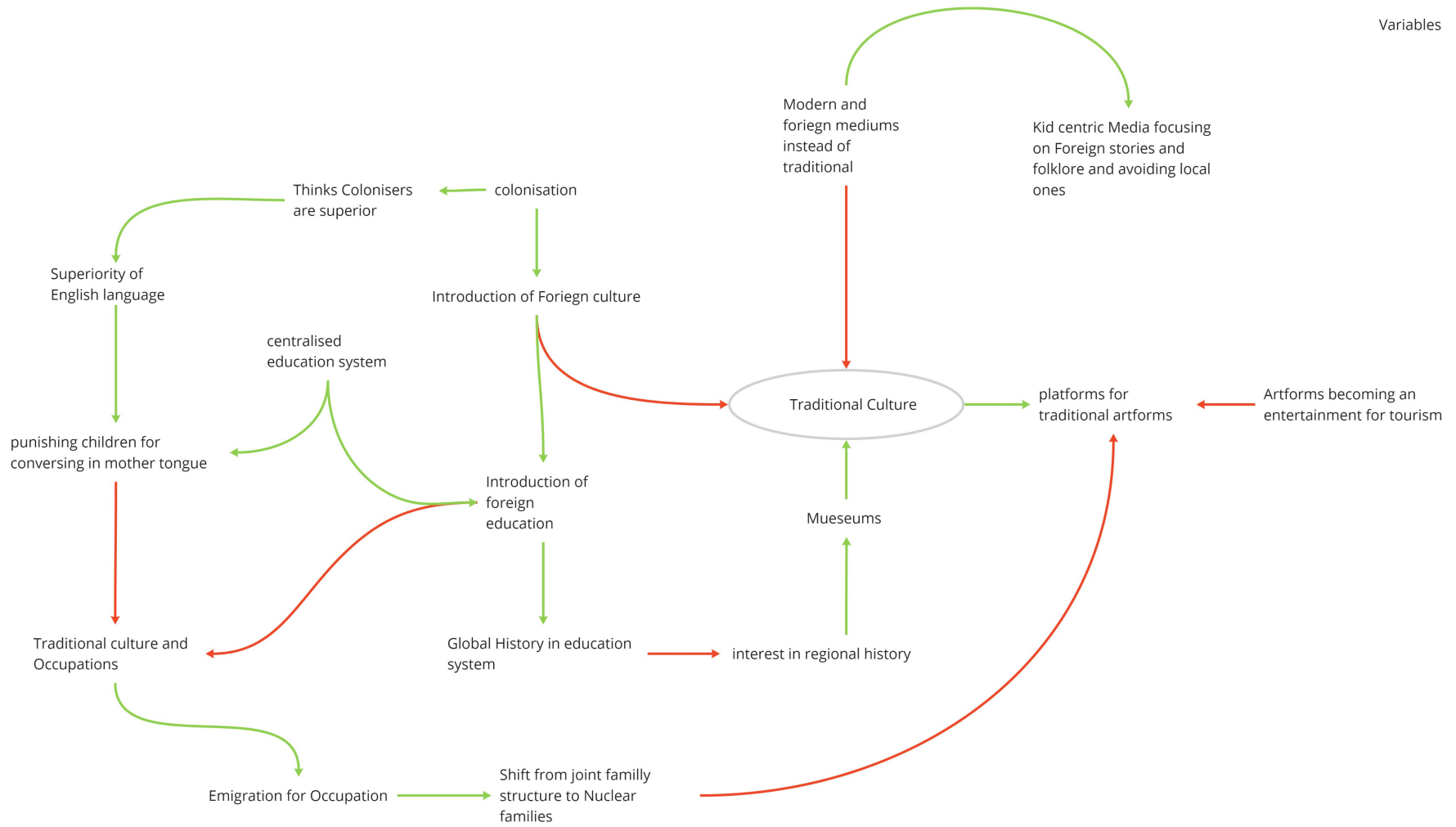
Many keralites have experienced artforms but lack any knowledge about them and have only seen the mainstream ones thus only few artforms are accessible to masses. People found museums boring and the number visiting a museum is very low in recent years. Only a few people had read malayalam literature recently and most people didn't know about folktales of kerala and almost everyone wears traditional clothes only during festivals and functions, we were also able to identify the underlying post colonial inferiority complex through the survey.

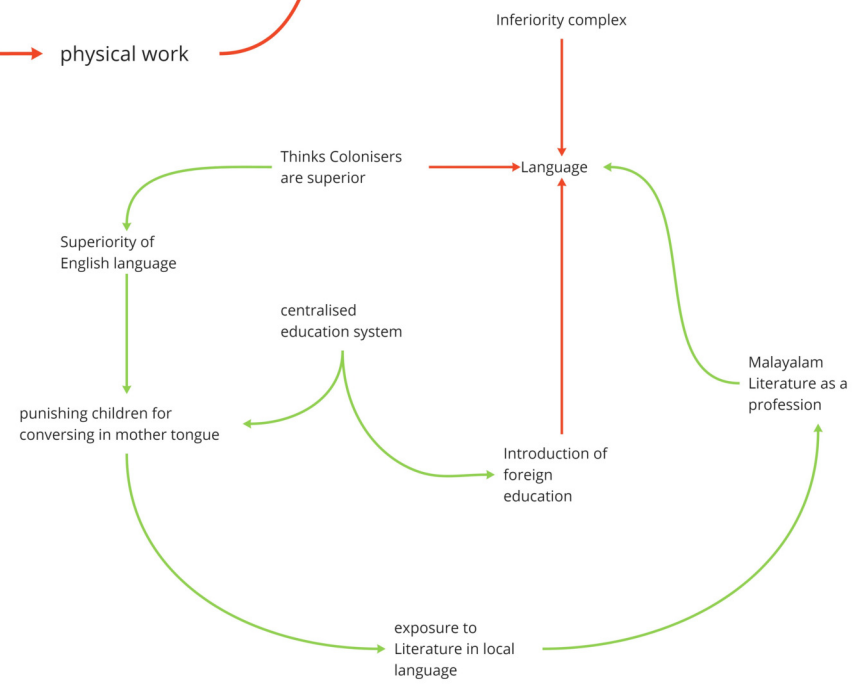
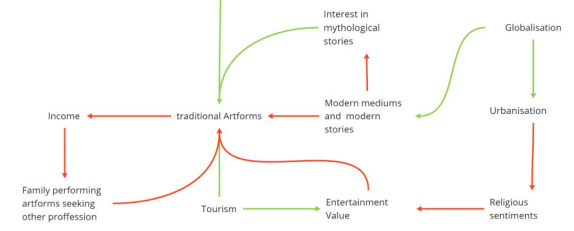
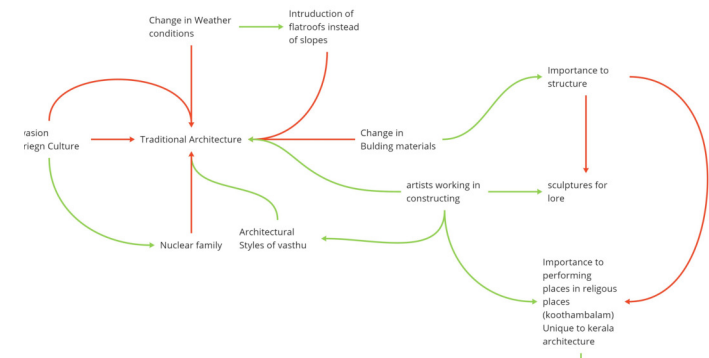
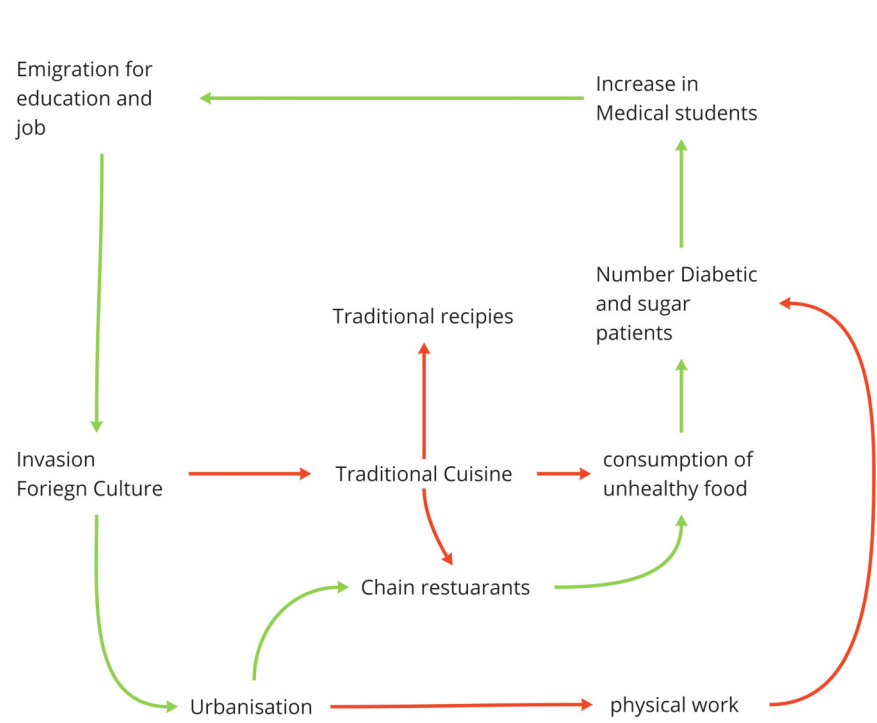
# Back to the drawing board

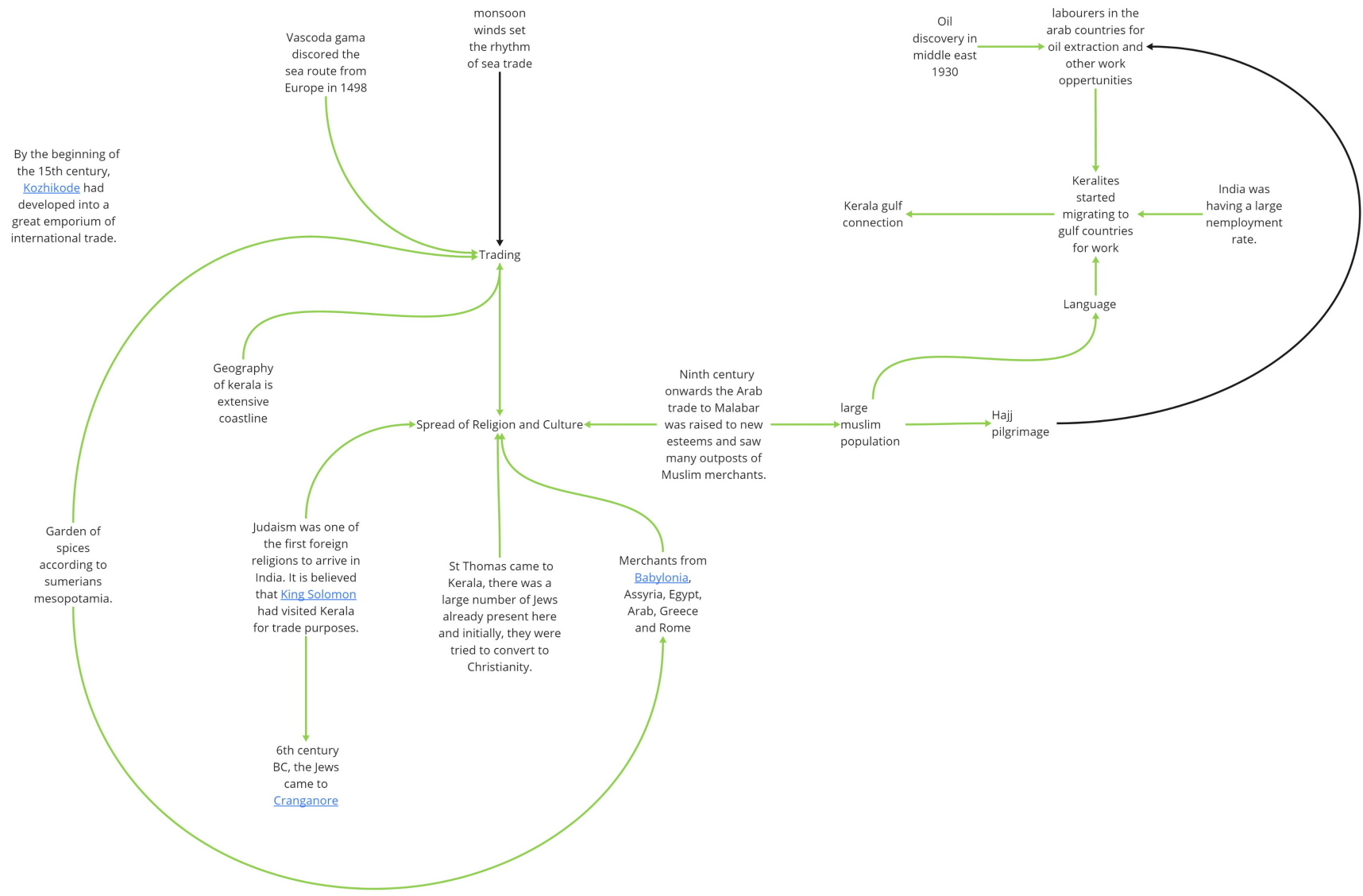
From our initial Research we were a little stuck at which direction to pursue. With valuable feedback we looked at the cultural aspect. We further dissected kerala based on time and space and studied the states cultural identity

## Causal loop Diagrams

First we made a loop taking culture as the topic but on realising the many connections it has we took those to further develop the loops and found out the leverage points which helped us to identify the factors affecting these points. For example in many sections Inferiority complex and Lack of interest were the main reasons affecting its loss.









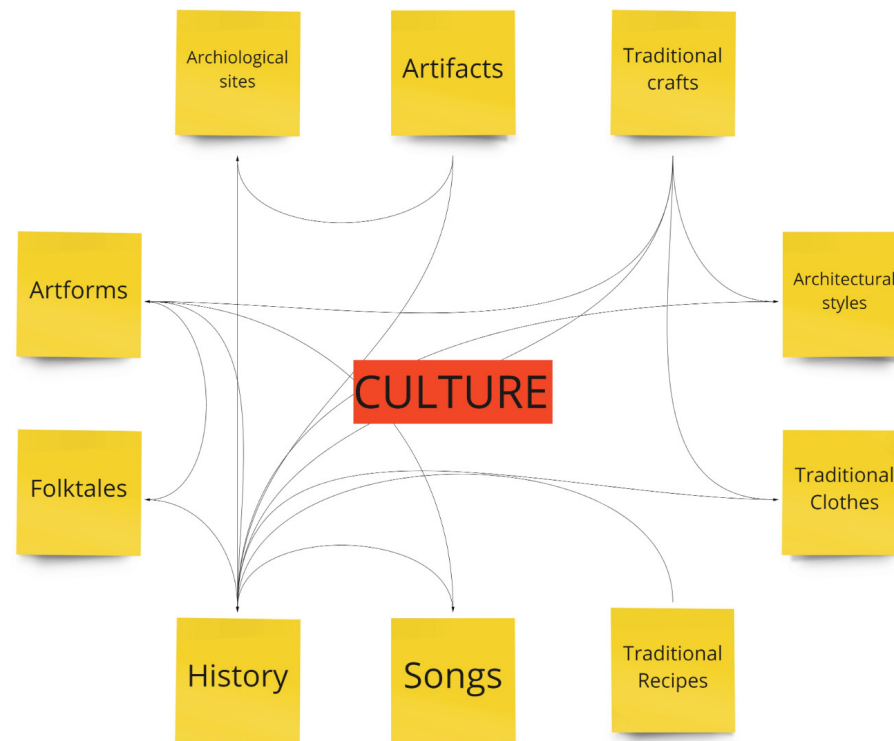
# Insights

- ◇ Lack of interest and knowledge in local history
- ◇ Lack of teaching about traditional art and skills
- ◇ Kid centric media focussing on foreign stories and avoiding local ones
- ◇ Decreased physical work and increase in chain restaurants
- ◇ Traditional attire as occasional and increase in branded clothes
- ◇ Change in building materials and styles
- ◇ Shift from family professions by artisans
- ◇ Decrease in platforms
- ◇ Lack of reservation of museums and history
- ◇ Inferiority complex

# What is getting lost?

To further focus on our topic we looked at what all are getting lost.

For this we divided culture into its major subparts and noted down its main parts and identified a few examples of each of these then we interconnected these to identify the sections to understand which are getting lost. and then study which all need preserving and why.



# What is worth preserving?

From our mapping we identified six factors which are in a major threat of loss and these six sections had an interconnections and thus by working on a solution to any of these would have an impact on the others

**Traditional recipes**

**Artforms**

**Folk Songs**

**Agriculture**

**Traditional Crafts**

**Folktales**

# Why is it worth preserving?

We then noted down the reasons of threats and the impact these sections have to select an area to work with.



# Ideation

We Started ideating by taking Kerala culture as a whole. Then We narrowed down the ideation process based on the six factors we selected

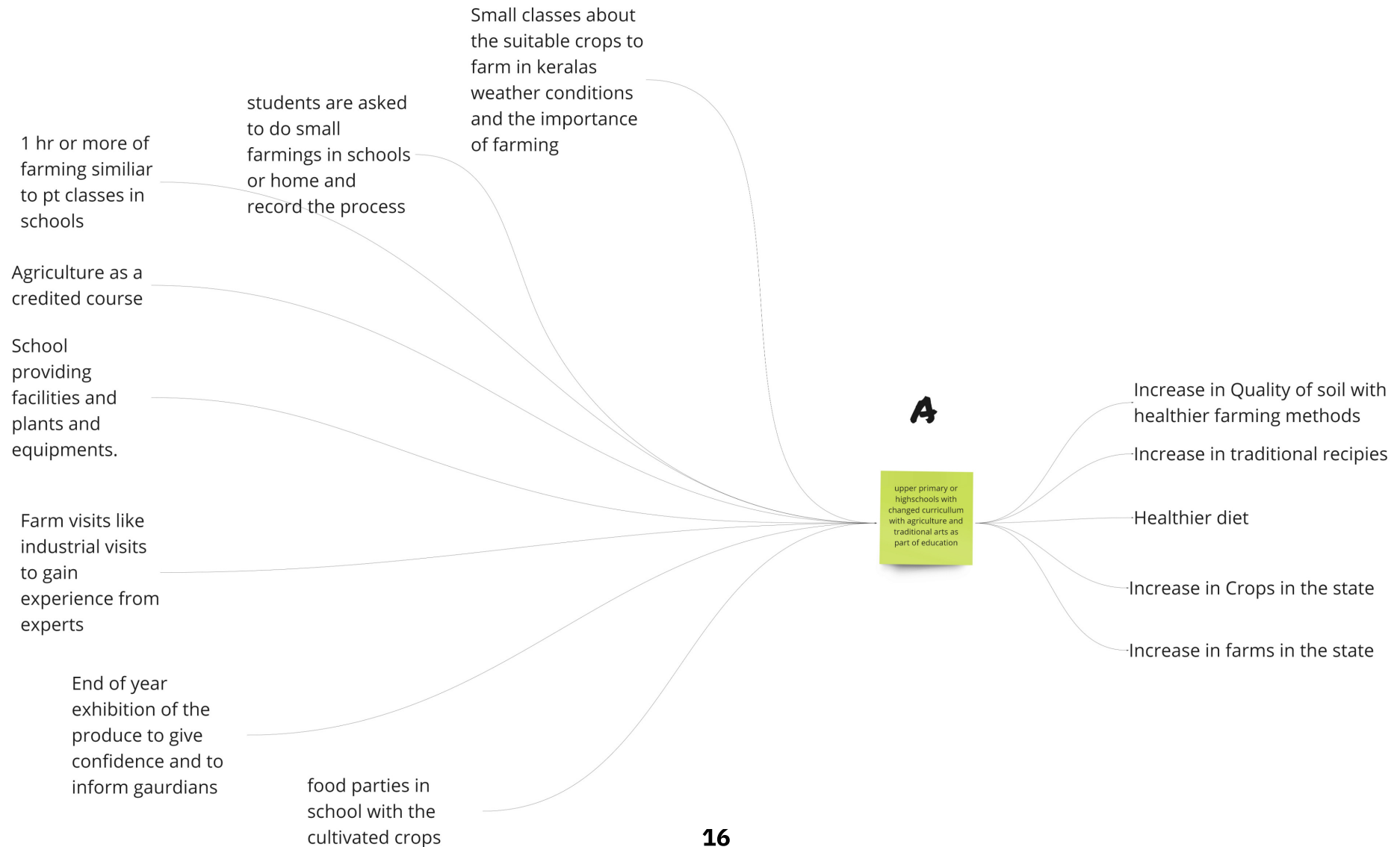
We could group our ideas into three major groups: agriculture and traditional art in school curriculum, intra-cultural exchange and mixed media for traditional art forms, regional history and folklore.

**Agriculture and traditional  
arts to school curriculum**

**Intra-cultural exchange**

**Mixed Media**

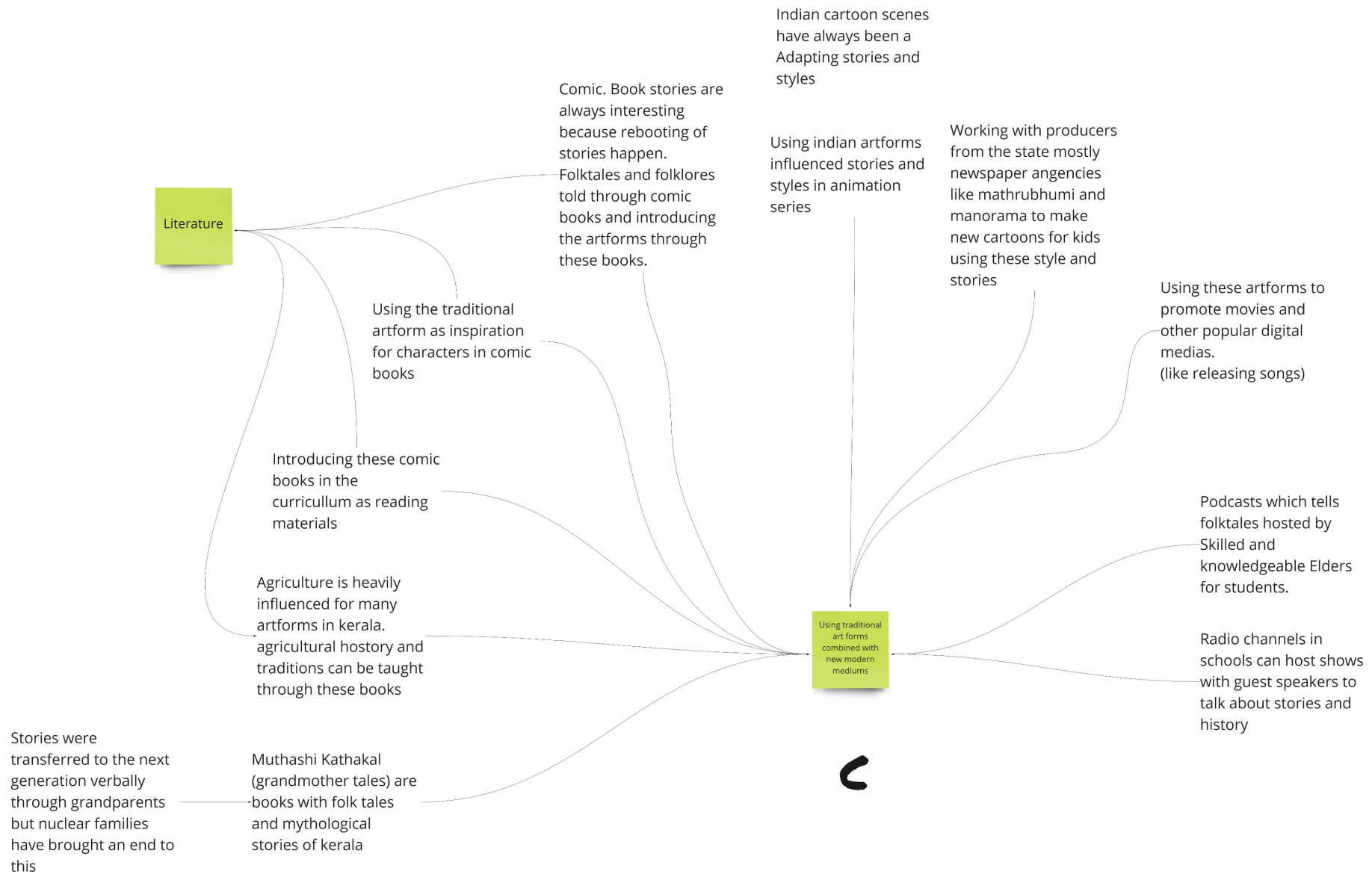
We started ideation for this section as a set of guidelines that will be implemented as a part of the current School system. We could Find some of the major benefits and impacts of doing so and the interconnections it had with the other set of ideations.



Here We looked at bringing the different cultural groups inside the state together through exchange of skill, knowledge, stories and goods.



We identified three mediums to connect with the student groups which are graphic novels, podcasts and animated series and looked at ways to combine the stories, artforms, and art of the state.





# Narrowing Down

After we did our idea mapping, we had to narrow it down to one idea to focus on. So we noted down important parameters that are relevant to the system like impact, reach, cultural value, Execution Ability, ease of adoption etc. We then graded them and to understand each ones functions

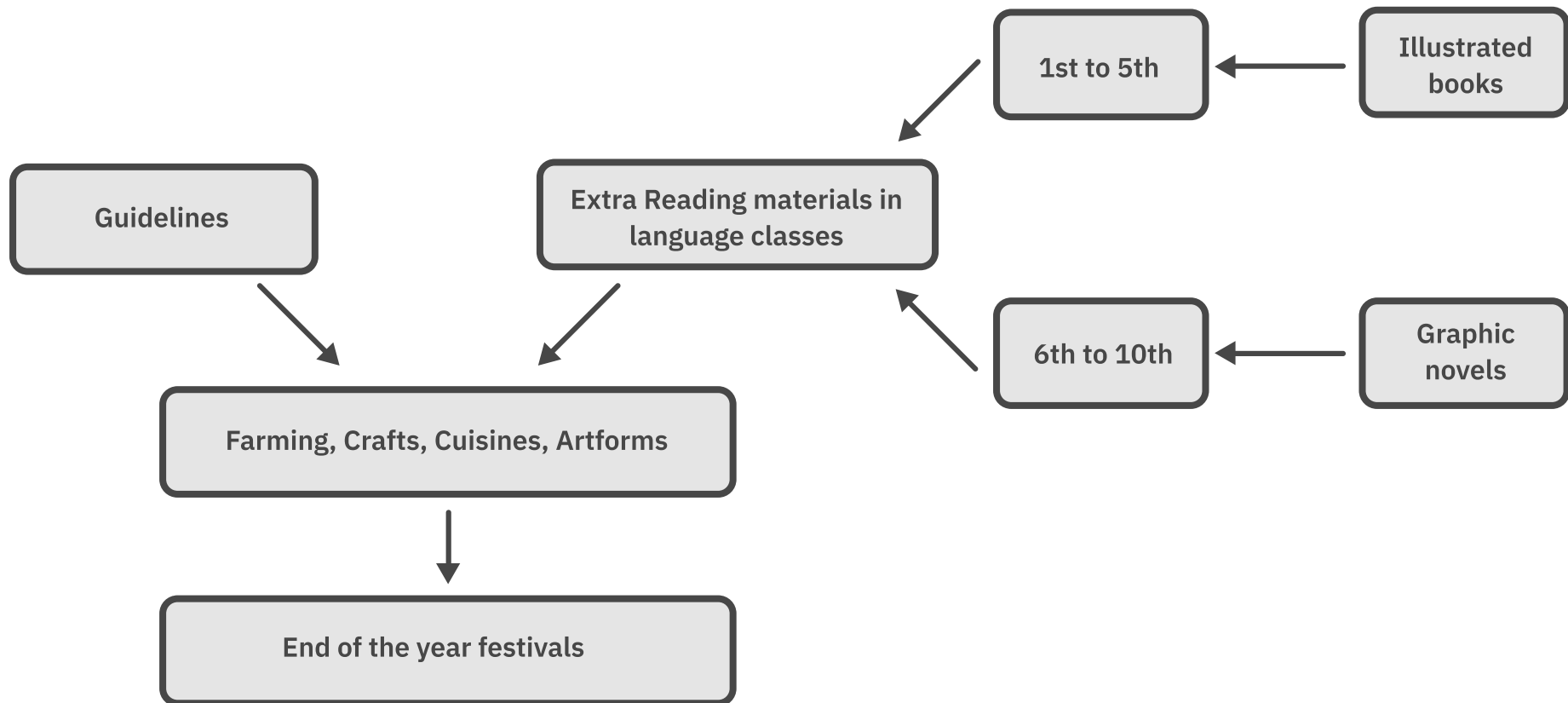
	A	B	C
Impact	1	3	2
Reach	2	1	3
Cultural Value	1	3	2
Execution Ability	2	1	3
Ease of Adoption	2	1	3
Final Score	11	10	15

## Final Idea

We decided to combine both the ideas A and C for a more holistic concept that is focused on strengthening the cultural foundation in Keralites from a young age, by creating an atmosphere of cultural learning in both their curricular as well as leisure activities, we hope to help them appreciate their culture.

# How it works

Farming, Crafts, Cuisine and Artforms are implemented in the current system to both promote cultural knowledge from a young age as well as help develop essential skills for the students. Along with this, we also have folklores and kerala history being told in the form of graphic novels for the students to enjoy. Having influence from both their curricular as well as leisure activities through comics will help in cultivating a society with a better understanding of their cultural identity.



# Guidelines

Farming, Crafts, Cuisine as elective choices introduced schools.

2 hr of theory and practical classes every week.

Classes about the suitable crops to farm in Kerala's weather conditions and the importance of farming and farming techniques.

School provides facilities and equipment to practice at school and at home.

Students are asked to do activities in schools or home and record the process.

Visits to farms and craftsmen to gain experience from experts

End of year exhibition of the products to give confidence and to inform guardians

Food fests in school with the cultivated crops prepared as part of the cuisine course

Schools with limited land for farming, homeworks are done as a group project with 5 students practicing together.

**Government providing resources for schools to implement**

**Experts are brought to teach the traditional and modern methods in the field.**

**Similar to food festivals , harvest festivals and craft exhibitions are conducted in schools and the products are sold to the visitors.**

**Different farming styles to be included like plant based, fish farms, poultry and dairy farms etc.**

**Schools can choose to implement the various types of farms and crafts based on available resources.**

**Organising events on the harvest day from the learnings of traditional arts and crafts.**

# Personas

# Persona 1

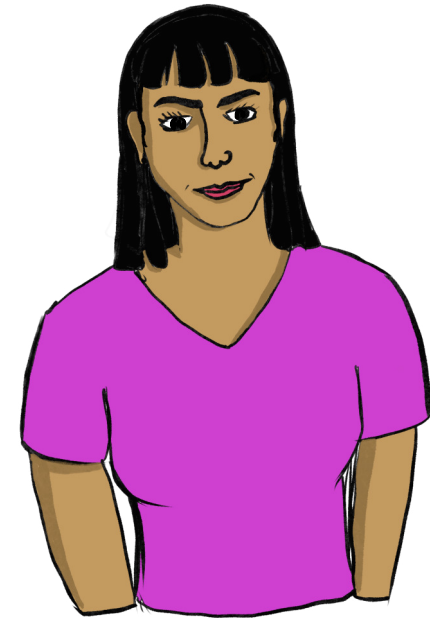
- ◇ Krishnan Kutty
- ◇ Age 11
- ◇ Studies in class 6 A
- ◇ Government Model Boys, Thrissur
- ◇ From Thrissur, Kerala
- ◇ Lives in a Nuclear Family with his parents and grandmother
- ◇ Father is a Daily wage laborer in farms
- ◇ Mother also works in the same farm.
- ◇ Krishnan Kutty aspires to be a footballer
- ◇ His father wants his son to have a high earning job.
- ◇ Other include are football, helping his dad with work and listening and telling stories.
- ◇ Krishnankutty loves to spend night time with his grandmother listening to folktales and mythological stories.



***Krishnan Kutty***

# Persona 2

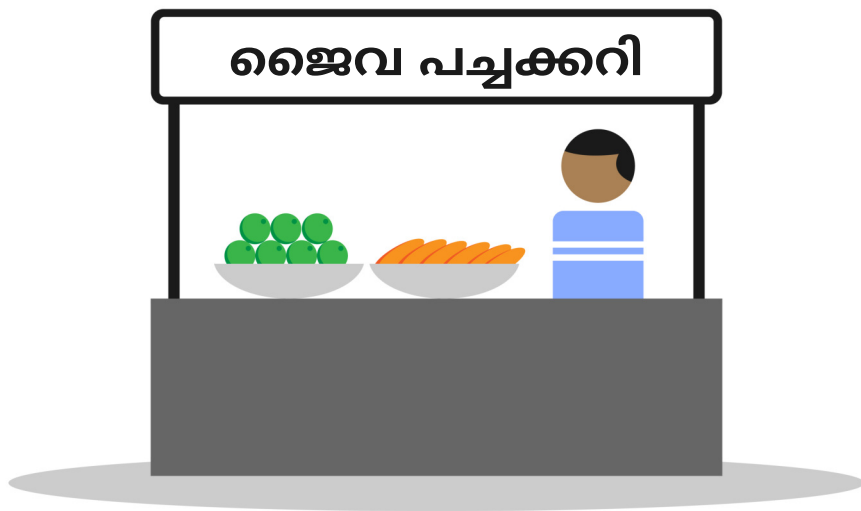
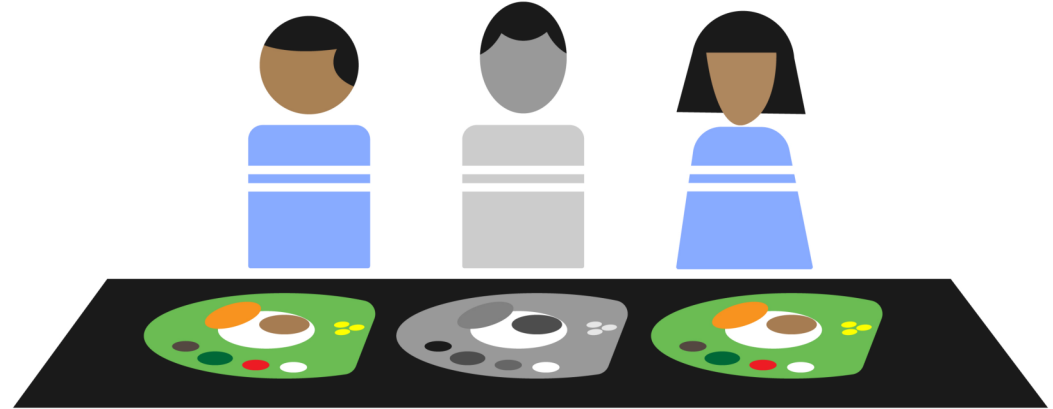
- ◇ Hanna Haris
- ◇ Age 15
- ◇ Studies in Class 10
- ◇ Girideepam Bethany Central School, Kottayam
- ◇ From Kottayam, Kerala
- ◇ Lives in nuclear family with her parents
- ◇ Her father works in the municipal corporation
- ◇ Her mother teaches biology in the same school
- ◇ Hanna aspires to be a doctor
- ◇ Her other interest include drawing, classical dancing and social media
- ◇ Hanna really wants do her degree abroad and settle there.



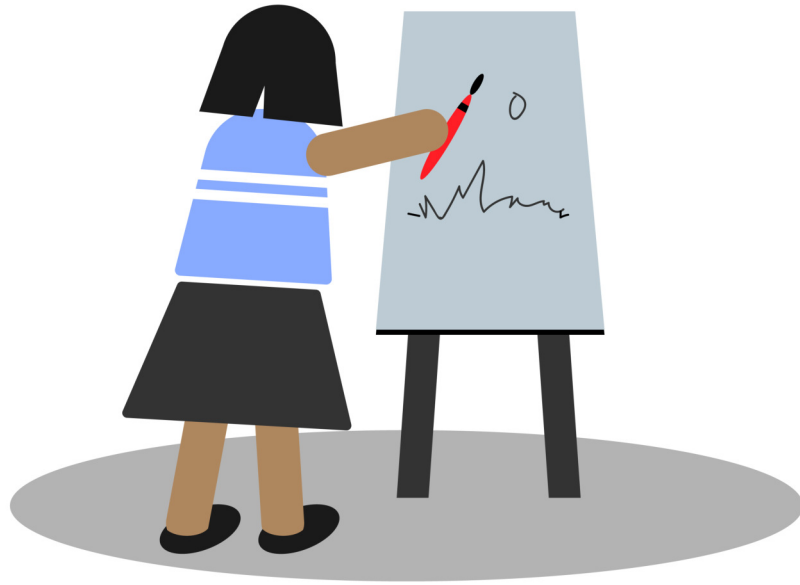
***Hanna Haris***

# Scenarios





In the first scenario, A school organises an elaborate onam festival ie, a harvest festival in school where the Krishnankutty is able to prepare a feast with crops that he cultivated with his friends for a more involved communal celebration. He is also able to sell his surplus products to visitors who attend for a reasonable cost, helping with both encouraging a healthy diet and also giving him a small income stream.



Although Hanna was not interested in any of the electives she chose crafts because she enjoyed art. She did not pay attention to the activities in those classes. And did the course with the bare minimum as it was compulsory. But being an artist she was drawn to the extra reading material in language classes. She stumbled upon the colorful mythical tales of Kerala through these graphic novels. Which helps her to embrace her own culture. She is now able to enjoy the harvest festival as well through the cultural events where she can engage in artforms that she read about with her peers

# Prototypes

After our initial discussion we divided the reading materials based on the classes  
Students from class 1st to 5th will have an illustrated book with simple writing telling folktales and showing the connections it have with agriculture and artforms of kerala

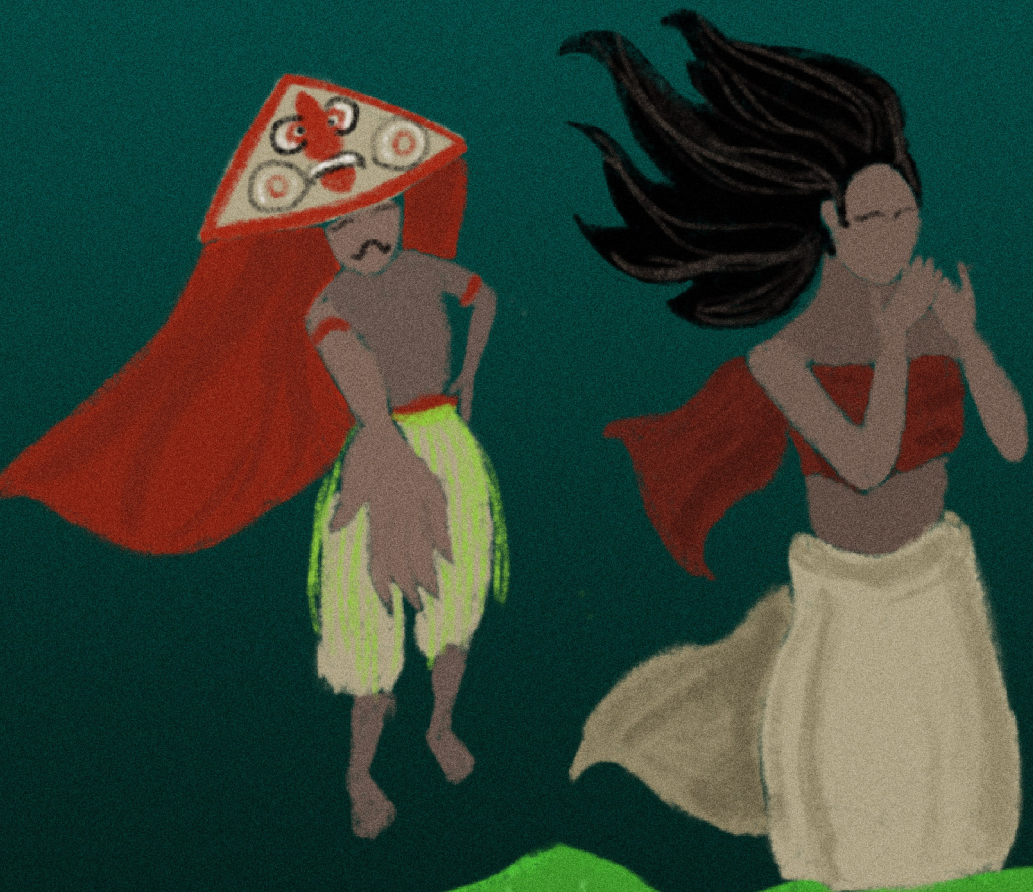
While researching we came across many stories which connected farming and art. One among them is 'parayipetta panthirukulam' an epic of 12 siblings raised in different castes and representing different cultures of the state. Here we tried telling the story of pakkanar, one of the 12 siblings who is heavily connected to agriculture. Another interesting point is that there also exists an art form called pajamas Kali using which we could create the characters for the book and thus the art forms can also be introduced.



All the ten brothers except 'Vayilla Kunnilappan' and the lone sister used to assemble at the house of elder brother Agnihotri's house to perform the yearly ritual for their dead father. During that time each one will bring something which will be used in preparing the feast after the rituals. Once, Packanar brought some Teats of cows on that day.







Agnihotri's wife got shocked to see bleeding teats when she opened the packet. Being a Brahmin, non-vegetarian foods are totally banned there. She threw the teats away but did not mention it to anybody. Packanar asked her what she did with those teats. She replied that she threw it away.

Then Packanar asked her to go and look at the place where she threw the teats. She did so and to her surprise, she saw a plant grown up there with fruits on that which resembles the teats.







Ivy gourds that resemble cow teats are believed to be formed like that. Even now it is believed that there is no need to do yearly rituals for the people who are dead when there are Ivy gourds or cocks in the house.

Pakkanar Kali is considered the dance form of the Paraya community. No other community performs it. A likely reason is that the art form is deeply embedded in the mythos of the Pakkanar and the Paraya community.





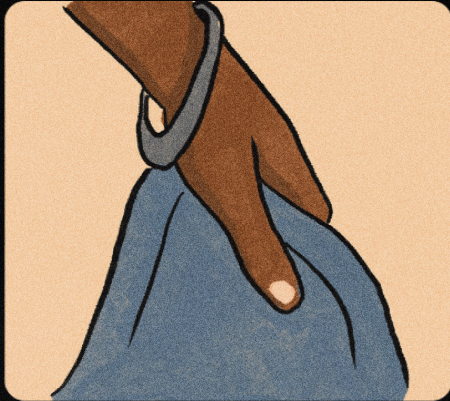
# Kayamkullam Kochunni

For a bigger age group that is students from 6th till 10th will have graphic novels with broader storylines. We identified many folktales and mythologies which have characters connected through stories allowing us to create a universe through these books and similar to the illustrated books we also introduce the artforms, crafts, cuisines, and farming related topics through these books

For the prototyping of the comic book we selected the tales of kayamkulam kochunni a robin hood like character from rural kerala and a few pages of one small incident in his story.







ശർക്കര തിർന്നിരിക്കുകയാണ് മുതലാളി



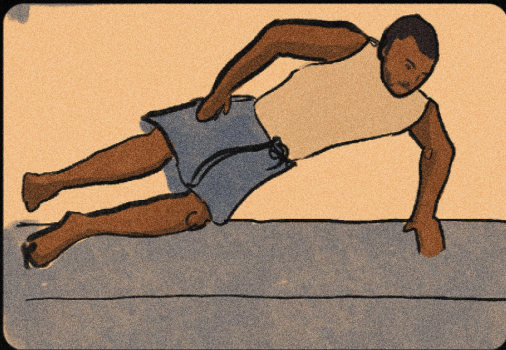
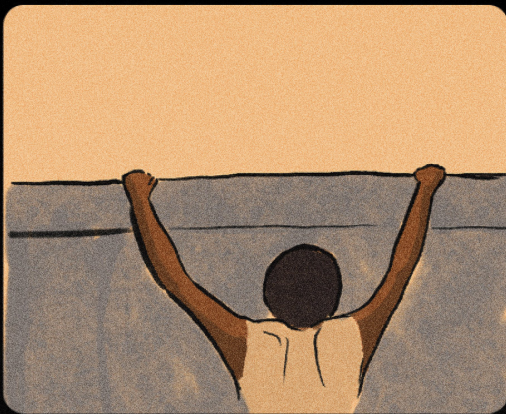
വിടിന്റെ ഇറയത്തു ചവറയിൽ ശർക്കര നിറച്ചതിൽ നിന്ന് മൂന്ന് തുലാം എടുത്തുകൊണ്ടുവന്നു കൊടുക്കുക കൊച്ചുണ്ണി.

ശെരി മുതലാളി



മുതലാളിയുടെ വിടിന്റെ മതിൽകെട്ടിനു പുറത്തു





തുടരും.....



# Feedback on Prototypes

We got feedback from professor shilpa ranade on our prototypes

She suggested that we visualise and explain more about the connection the stories with the artforms in more detail. For example when a food or craft item is introduced in the stories these can be explained on the sides or in the end in detail. She also tasked us to Understand existing Indian narrative styles for example By Finding unique Indian comic style (Temple Mural and Sculpture Narratives). We also need to Identified existing narrative styles and storytellers to study how to visualize these stories in the best way for the most impact

We also got in touch with Mr Jinan K B, an expert in preserving indigenous culture to get his opinions, we have sent him a report on our project and are waiting to get his feedback.

## User Feedbacks

We also got some feedback from our target users

On the illustrated books they said it Will be better to read this instead of the existing reading materials in schools

Although they Understood the story easily because of simple writing and illustration They didnt understand the connection with the artform and with agriculture.

For the graphic novel they were interested to read it because of the teen friendly medium we chose. The style used for prototype 1 was relatable but when we put forward the idea of a completely new narrative style similar to indian mural art and going horizontally they liked the idea cause it was new and and they have ot seen something like that.

# Whats Next?

Work out a unique style appropriate to the culture

Include sections to the graphic novels with information about the artforms, cuisine and other artefacts that appears in the stories

Find more impactful Stories

Revamp existing stories to better suit modern readers

Reach out to schools to understand the possibilities of implementing this system.

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