

# ZINE PRESS READING ROOM



CROXLEY  
SUPREMACY



[zinepress.unboxfestival.com](http://zinepress.unboxfestival.com)  
[unboxfestival.com](http://unboxfestival.com)



ziz  
b  
g  
R  
09



n  
is





Graphic design - locopopo  
Screenprinted @ Printlab  
3:30 pm 9th feb



— Spoon — for  
@ lunch time  
3 pm 8th













## Why a Fanzine?



Teal Triggs  
New Delhi, India  
9 February 2013

Fanzines are a conflation of ‘fan’ and ‘magazine’ and can be defined as self-published, limited edition ‘amateur’ publications whose producers take a subject or theme they are passionate about with a view to disseminate to other like-minded individuals. Zines are uncensored, ‘do-it-yourself’ spaces for exploration and exchange of ideas and images. This may be done through interviews, feature stories, collages, photographic essays, illustrations, reviews, etc. The approach to zine production is as varied as the producers themselves. Zines range from photocopied and stapled, printed works to more ephemeral digital spaces.

Zines bring people together. They are vehicles for collaboration. They are platforms for starting conversations. The Zine Press team had lots of amazing conversations with each other and importantly with UnBox participants. Some of these are captured within these pages.

We hope you enjoy this UnBox Zine. And, by taking a copy of this zine, we ask only that you make sure the conversations continue...\*

\*Watch the story unfold at Zine Press: [zinepress.unboxfestival.com](http://zinepress.unboxfestival.com)



### Meeting in person, and asking questions



Mohor Ray  
New Delhi, India  
9 February 2013

On the sunny afternoon of 7th February, the Zine Press team finally met at the festival venue. We had all been exchanging notes over email over the past 3 weeks, so the team could jump straight into the most important questions - Why are we doing this? Who will read this? What does this mean in terms of a record, a conversation or an artefact? The interesting thing to note is that in most of the virtual conversations between this team of designers and design writers, ideation around techniques and materials were prominent. However, when they met in person, the conversation took cues from personal experiences and backgrounds to re-examine and question the very purpose of this mini-project.

From the point of view of someone who is part of the Festival organising team, this is exciting. It does mean that we haven't jumped into the 'making' despite our limited time. But more importantly, it has started a conversation about the very effort of writing and recording experiences in the context of larger issues like identity, location and point-of-view. This conversation is now bound to significantly alter our notion of what this zine will ultimately be: 'something' beyond and larger than this moment now at UnBox.



An author, designer, thinker, educator, observer and renowned expert on uncovering action at the intersections. The founder of Doors of Perception, he produces opportunities around the world for communities to co-imagine sustainable futures — and take practical steps to realize them.

In 2008 he was one of the commissioners for the City Eco Lab, a significant part of the Biennial of International Design in Saint Etienne. He commissioned a project to share the phenomenon of Indian cycle commerce with a French audience. Velowala was the result of this collaboration.

# VELO V





A management consultant for a range of clients who has worked in a variety of environments around the world.

Today he is the founder of Shuruat Mobility — an organisation launched in 2011 with the goal of leveraging product design and technology innovation to serve semi-urban and rural India. He works to design and distribute mobility aids and has recently developed a cycle that can be used for commerce by disabled people.

# VALLAS





Interview:  
**John  
Thackara**

What was your motivation to create this project?

JT: It started with my coming as a visitor to India and being entranced by people with curious businesses that I'd never seen on bicycles in my home country. I was curious about the sounds they make and also wondered, "what is the story behind some guy selling feather dusters on a bicycle outside my bed-and-breakfast?" That was the starting point.

What do you say is the central premise of the Velowala project?

JT: I was given the job of commissioning this biennial in France called City Eco Lab, which is all about sustainable daily life solutions for France. At that point I felt I really must tell the story of the global velowalas of Delhi, because it isn't something you'd know unless you'd been here. In France, even five years ago they were very keen on the subject of bicycle commerce in cities, because they wanted to de-motorise cities.

How did you find partners to put your interest into action?

JT: I was introduced to Quicksand. They made this very amazing, very fast project of rich media: sound, film, still pictures and some illustrations were put onto a website ([www.velowala.org](http://www.velowala.org)) and then they came and installed it in our space in France. That was five years ago and every time I had an activity of talking to city managers and people involved in the future of the city, I'd always tell them that they had to have say, velowalas and velo commerce as part of their ambition for the city because otherwise it would just be filled with motorised vans.

What are the opportunities that this project presents?

JT: I think it frames the opportunity very clearly for lifestyle and quality-minded people. Which is completely not what you'd do for a city planner or a transport planner: those are people who are systematic and technically minded.

Transport planners are functionaries who have to deal with what policy-makers want. What policy-makers want is to cut the atmosphere and get to the state of mind of their voters. If the voters have got it into their minds that cycle commerce is actually beautiful, rather than a sign of being backward, then that influences policy. But it's all multi-directional and so therefore one needs to do different things. For designers it's about being more relaxed and not being worried about fixing the problem in one hit.

Earlier you mentioned the importance of translating awareness to activity and the role that design can play in this process.

Where do you think Velowala is on that scale?

JT: So apart from kind of telling people about it, I would say it's a very good way of making people aware of the opportunities. It's all very nice to have opportunities mapped and lists made, plans created, but now I'm more interested in saying, "now we know what would be good. What are the conditions under which they could be good and happen?"

That's where I'm learning from the world of systems, scientists and planners and I've understood that you need to have an ecosystem approach to the question, and not just a product approach. It's not just a service about designing a bicycle it's about designing a service that intervenes into an ecosystem in which these things already exist. It's not complicated when you break it into bits. If you've got a problem about X, you figure who in the world knows what to do about X and bring them into it.

What has been the response to your project?

JT: Over the last two years in Europe, and now in North America, the subject of freight on bicycles is exploding in the sense that people have done some proper studies. The European Union for example, calculates that a part of the packages delivered by vans in cities could be delivered by bicycles. So if you could find a way to remove those vehicle movements from the cities, it would really transform things. The whole thing is becoming much more serious.

When I was advised to re-visit India, I wanted to see what the story is. In terms of what I know from my visits here, there is a general hostility on the part of municipal authorities, public opinion, the press, and designers: there isn't a general enthusiasm for bicycles in cities as there is in Europe and America. I wanted to know about the state of place.

What does the future look like?

JT: I think we're all heading towards a tipping point. In nature ecologists talk about an ecological shift and in science about a paradigm shift and I believe it's the same in culture: at this moment people are all saying that this is not where we should be headed, that the planet is going to end if we don't stop doing what we're doing. Nobody knows quite what to do about that. I just personally believe that there will be a build-up of expectation and there will certainly be a point where people decide that we have to do something different. It's not that people are scared; it's just that it's not very obvious what we're supposed to do. There will come a moment when it's easier to change than to stay the same.



Handicap Cycle Home  
(a mobile home)  
Fort, Mumbai  
by Sameer Kulavoor



What was your motivation to create this project?

AM: Initially I was very interested in applying product design, technology and communication design to social challenges. The first opportunity that I found through an NGO in Bombay was to use specialised three-wheelers for supporting the physically challenged and in the process imparting both mobility and financial independence to them. This sort of a challenge evolved into a very specific solution: cycle commerce for the physically challenged.

So how would you define the central premise of the initiative?

AM: So we have created, I would say a concept model for providing opportunities to the physically challenged youth to enable them to become successful mobile business vendors primarily in semi-urban and rural India. We provide them with tricycles, we provide them with attachments that enable the tricycles to be used for business purposes. We provide them with training and we help them connect with local suppliers to provide supplies.

How did you find partners to put your interest into action?

AM: The NGO is a family endeavour. I have known them well for a long time and have been involved on and off on projects in their camps. So it seemed like the very natural next step forward for a real shared project. I came at it to do something innovative with a design angle and they came at it with a very concrete real problem. We had a challenge on hand. We wanted to provide people with something better or more effective or more impactful in their life than just giving them mobility.

What are the opportunities that this project presents?

AM: I think the vision is sort of to really develop an ecosystem for mobile vehicles and to perceive a cycle and three-wheelers as more than just mobility vehicles and to see them becoming an intricate part of the distribution and delivery models along with a means to provide employment in a more institutionalised and formalised way. So right now this whole industry of cycle vendors could become a lot more effective if it was done in a more systematic organised way from a training perspective, as well as a design and production perspective. Potentially I think there is one opportunity to really institutionalise a lot of this un-organised sector using improved design and improved production. I think the vision can be seen from different people's eyes. I think when everyone sees the vision in a slightly different way, it is good thing to bring in the many different perspectives to address and approach it.

Earlier John mentioned the importance of translating awareness to activity and the role that design can play in this process. Where do you think Shurut is on that scale?

AM: For us, it's been more cyclical. I think we have gone through cycles of understanding or awareness as you call it through to testing through to activity, and then back to learning and understanding. I think we have covered a fair amount of parts on the action as well as on the awareness side of it. Convincing people to believe in the idea, buy into it and work with us was a challenge.

Getting the prototyping done, manufacturing done was a challenge, getting on the field, finding field partners and working with them was a challenge and I think that's when it went from the design which is a lot more pure as compared to the actual execution which becomes more about managing people, involving people, getting projects on time, working with funding and budgets; a lot more operational. But then the thing is one of the learnings that feeds back into design comes from having executed it because you really learn how to then re-design better.

What does the future look like?

AM: I'm looking for the answer to that as well. I think this Festival and this sort of an event and more meetings like this will help to answer that better. It's a fairly involved operation.

There are a lot of different activities that need to go on, a lot of these different pieces of the puzzle need to come together to make this work well. I think it's important at this stage to get more people excited and to get the right people involved. It's a good time to see what other people can bring to the table and take over the vision as well and share that vision or perhaps even adapt it to their own interests, adapt it to their own ways of seeing the world.

It's important to recognise a need and then a stronger reason to do things. With events like this the tendency is to forget these discussions and get back into your daily routines. So I would say the challenge is how one can embed these discussions to make them a part of everyday and push them to the next level. How do you keep people motivated to sustain and take the next steps when these invisible relationship start to emerge amongst people in different parts of the globe?

What has been the response to your project?

AM: I think we are literally just at the stage where it is going on the field this month. We will be launching in two locations. It will take us a few weeks to get proper feedback so I think it's a better question at that stage when we've got them around and they are rolling.

After hearing John and Arjun converse in Velo Alley and then speaking to them individually, two very different approaches addressing the same idea surfaced. Sameer on the Zine Press team had his GhodaCycle zine on display in the reading room. He seemed to be exploring and expressing the varied uses of a cycle in an Indian context through his powerful illustrations which we shared with John. A string of potential transformative networks and connections emerged. Everyone had a role to play. We simply connected the dots.

Talent-spotting, looking into real social environments, making a habit of connecting with people, franchising ideas and trying stuff out — as John summarised, this is the way forward. It all came a full circle at UnBox.

- Ruchita Madhok & Deshna Mehta





# SMALL BUSINESS

Rohan Patankar

This happy yellow afternoon, the second day of UnBox, on the lawns of Zorba, as we sat together for a Vino Picnic lunch consisting of yummy sandwiches, salads, sangria and cake, blaring Bollywood music from a family party in the neighbouring farmhouse gave us some surprising company. We turned to our *firang* friends with embarrassing smiles. “Hey, welcome to India: this crazy mash up of juxtaposed realities that we smile at irrespective of what side we’re on!” But how would it be if even our neighbours were playing progressive EDM and classical music collaborations between the harp and the Indian cello. Hipsters would never remain hipsters if there were too many of them, would they?

Cities are crucibles of transactions and hence, opportunities. Wikipedia tells me they are “large centres of high density”. It is often in this largeness of the city that people turn into numbers on census data and volumes on the Metro and buses. In the busy business of urban life, we often forget about all the opportunities of conversation that this density brings and, in contradiction, yearn for the little easy place ‘back home’.

Does it reveal something about creative professionals that they are often found seeking joy in the bylanes of transforming urban villages of Delhi?

Is this where we see the potential of positive urbanity harnessed at the right scale? Nostalgia for what home would have been like, or an inkling of what home must be like. What is this elusive comfort in the smallness of things that fills the void in our everyday urbanity?

UnBox, among many other things, sparks local and global conversations that are possible only in the physicality of this pop village of people. Insulated as it might want to be in this urban oasis of a farmhouse, the Bollywood music next door only puts us back in context and reminds us that this conversation could be very every day, everywhere.

The Festival doesn’t grow any bigger every year. Rather,

it triggers a million other UnBoxes that could potentially spring up in neighbourhood parks and street intersections every day; local surprises that we could uncover every day in our little big buildings, in our small city homes, in cities that could become large homes.

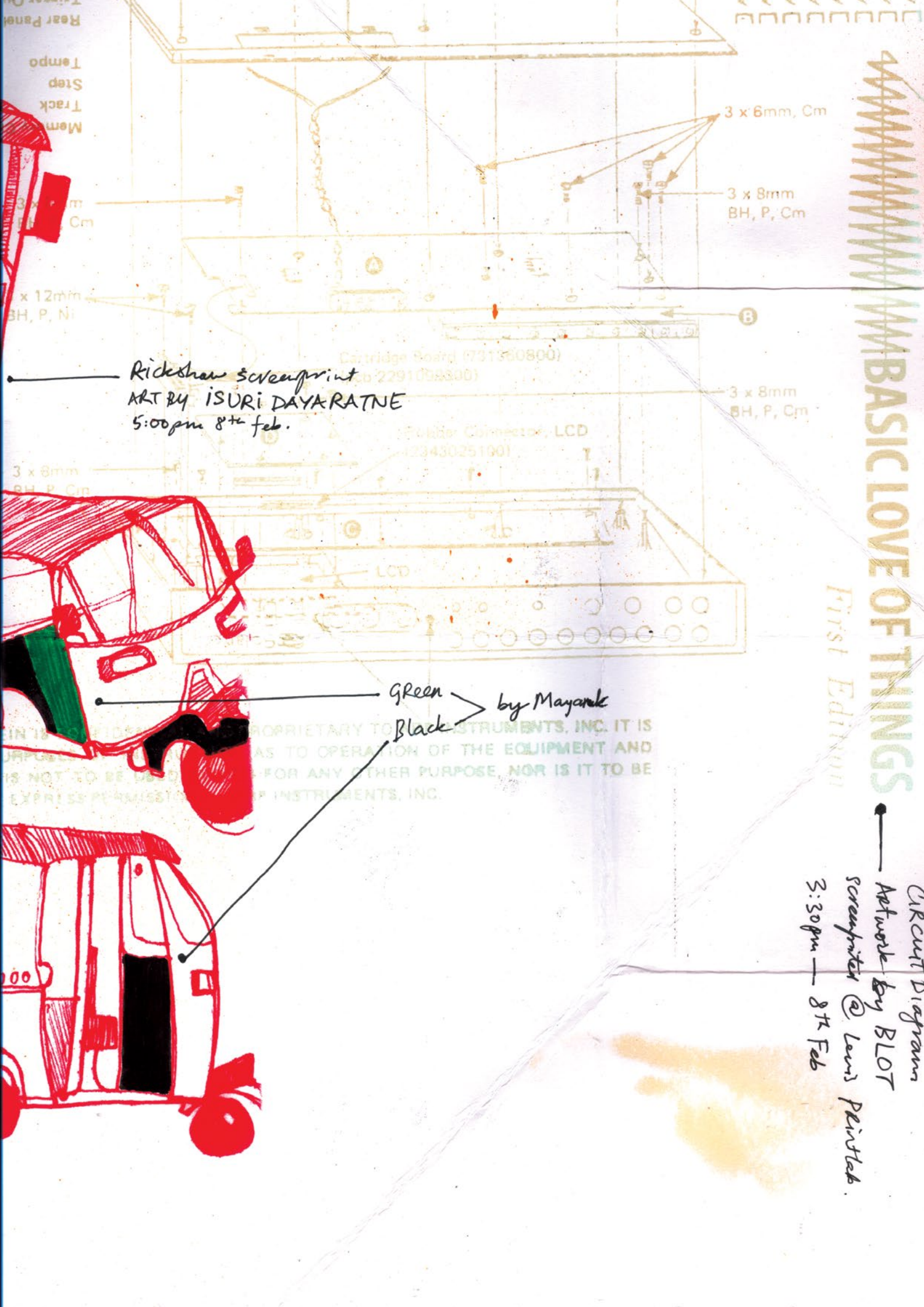
*Rohan Patankar is a final-year student of architecture from SPA, Delhi. He participated in the Writing for Design workshop led by Teal Triggs at the UnBox Festival 2013.*



# BASIC LOVE OF THINGS

First Edition

Circuit Diagram  
Network by BLOT  
Screenprints @ Louis Plintak.  
3:30pm — 8th Feb



Rideshow Screenprint  
ART BY ISURI DAYARATNE  
5:00pm 8th feb.

Green  
Black by Mayank



# WALK

Print lat leftovers  
9th feb 7:30 pm

COME

has beautiful semi-open spaces

3

THERE IS A VIOLIN  
we did not know that  
sound was air going  
like this

laser cut  
leftovers  
stencilled

I need 5 people who pay  
to come to Urbox  
every year

it's very abstract  
could the paper be  
talking back at you

could bookmarks be  
interactive footnotes

This means  
'Sophisticated'  
in Hindi

intricate laser cut  
leftovers - stencilled  
7:35 pm 9th feb

Can I use  
your \*  
shaboodle?





### Why I volunteered?

"As a spatial designer, I was keen to volunteer here to get an understanding of how things work behind the scenes. I asked the organisers if I could work with them before the Festival, and started getting in touch with vendors. It gave me an idea of how an event actually shapes up".

*Shruti Gupta, Freelance Designer*

"I am in my internship period, and have always wanted to go to a design festival. I find being here very exciting as I can be in workshops and meet new people, while also being in the behind-the-scene action".

*Aditi Veena, Architecture Student + Singer (Ditty + Mark Band)*



The living are soft and yielding  
the dead are rigid and stiff.  
Living plants are flexible and tender  
the dead are dry and brittle.



Those who are stiff and rigid  
are disciples of death.  
Those who are soft and yielding  
are the disciples of the living.

The rigid and stiff will be broken.  
The soft and yielding will overcome.  
*Tao Te Ching, chapter 66*

The UnBoxing Museums workshop led by Flow India asked the participants to reflect on their morning at Sanskriti Museums. Envisioned as a home for terracotta arts, textiles and everyday crafts, the space functions as a living eco-system that nourishes arts practice and offers visitors a refreshing alternative to the museum experience. Sanskriti : culture.



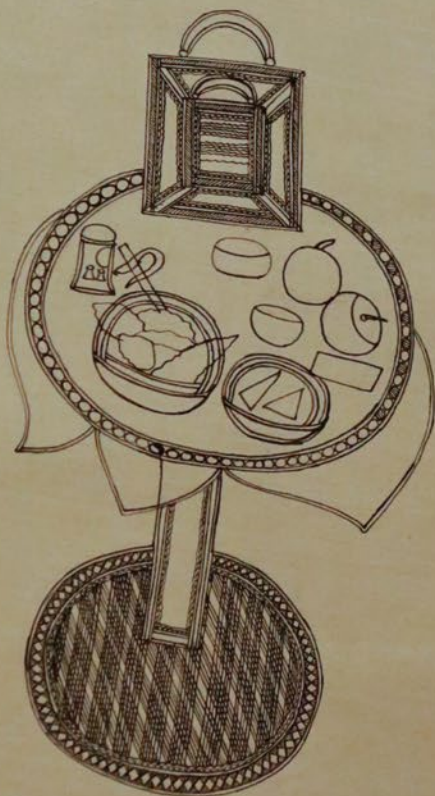
A Gora in Delhi



by JOLEAF @mrjoleaf joleaf.com







Mr. Kumar, a Madhubani artist, reflects on his experiences at UnBox, particularly the shared picnic lunch we all enjoyed so much.



Madhubani (Mithila) Painting

**CHANDRA BHUSHAN KUMAR (ARTIST)**

**National Award Winner - 2003**

by Govt. of India

**State Award Winner - 2008**

by Govt. of Bihar

**Member : All India Anti Corruption & Crime Cell**

Member: Elected Member of Shilp Rupank Chayan Samiti in 2006  
by Upendra Maharati Shilp Anusandhan Kendra DiggahPatna (Udyog Vibhag, Govt. of Bihar)

Add: C/o Sh. Krishnanandan Lal Das, Vill./Post: Rashid Pur  
Via-Kaluahi, Distt. Madhubani (Bihar) Pin No.: 847229 India

Mobile: 09213995770, 9631315821, 8130253

E-mail: chandrabhushan60@gmail.com

# iDENTITY

Gauri Sanghi

*"The first person with a 'specific design' tag in two days. The world ought to be like that."*

This is one of my log entries at the end of the second day of the UnBox Festival which is a three-day festival bringing together practitioners who work in social, the political and the economic spheres. Walking into the Festival

I actually left behind a group of people back home in Alwar, a small town in Rajasthan, asking me every second, "What is it that you are doing? What did you specialize in at design school? What did you become by the end of all that work and "money" put into your education? What kind of design you do?"

They don't know a lot about "design" as I understand it today after being in an art and design school for 5 years. I think the way we categorize people into disciplines and specializations requires me to answer these questions. In spending two days here, what caught my attention was the word 'practice'. People here have their individual practices, which might be very specific to a particular geographical location or a particular community, yet can be applied to another context, another space. A team consisting of a singer and a sound recording artist from the Travelling Archives has been travelling in Bengal and Bangladesh for last ten years archiving folk songs from the area. They believe that language is key to their project. Another team of practitioners is trying to work with a group of folk artists from Hariharpur near Banaras, trying to build a school that can double up as a cultural center and act as a local platform for these artists to perform. The Bespoke Project is working on low cost technologies to empower a community by giving them a space for social and political expression. When we look at such practices, the key is not the discipline that these individuals are associated with, but the intent and the creative energy spent on moderating these larger ecosystems. Each of these practices is valuable and relevant in each of the different spaces they are working in. At the same time there is a need and a space for each of these practices to come together: to use each other's skills, borrow methodologies, critique each other's practice, test and try what each other think in our own contexts.

Walking out of the Festival, I would still be in an identity crisis of what is it that I actually became after putting in all the work and money to go to design school, but I would rather choose to live within that identity crisis. I probably need to re-imagine the role of my own practice. It's probably about identifying these spaces for dialogue and about creating networks that can function in and mess around with these larger ecosystems. As I walk out, I know I'm not making it easier for the people back home to navigate through these ideas. But I guess that is a challenge I took on five years ago.

*Gauri Sanghi is an art and design practitioner. She participated in the Writing for Design workshop led by Teal Triggs at the UnBox Festival 2013.*



# WHY are we doing this?

Mayank Mansingh Kaul asks.

"There is such a dearth of design publications and writing in India, that I want to use this opportunity to reflect on some fundamental questions about why we write, what is lost in not documenting something like this, as also in creating a way of a local-local exchange within India".

Mayank

"As practitioners who are also writing, we are engaged with the process and act of making. My hope is that such a zine will, provoke people to reflect on their own practice".

Ruchita

"I am interested in exploring the relationship between Indian designers and their inspirations. While it's obvious how the inspirations inform designers, I am particularly keen on seeing how the dynamic works the other way around. So here, in a simulated atmosphere where creative practitioners come together in collaborative processes, what is the give and take?"

Deshna

@ZINE PRESS Room

Teal's Design writing Workshop

5:55pm 9th feb.

"Teaching in an institution like the RCA in London - with very diverse nationalities of students - creates the need to try and understand the cultures they come from. The zine becomes a way for me to inform such explorations, as well as see how the publication in the context of a Festival like this, also becomes the conversation itself!"

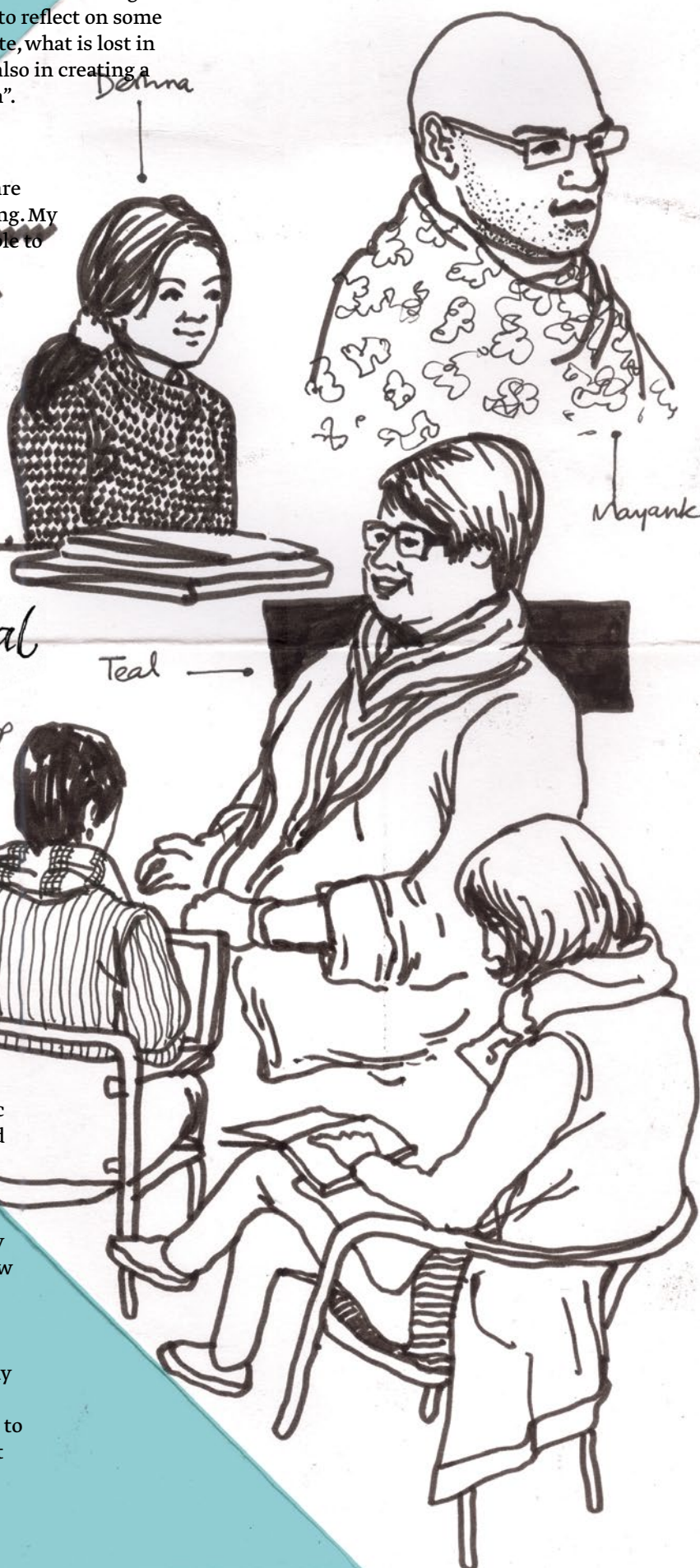
Teal

"My idea of a fanzine for UnBox is symbolic of the Festival itself! Incidental, overheard conversations, the fluidity of moving in and out of situations - all these become ways of capturing moments and creating content that can be received differently by readers, regardless of the intentions of how they are placed within the publication".

Kriti

"I am here to experiment, to come out of my comfort zone. I like to make zines, which bring the unseen to the seen. Here, I want to come up with new ways of thinking about creating publications in the future".

Sameer





more about  
process, not  
product

the city is a  
forest  
WE WANTED  
IT TO BE  
NON-LINEAR

no rest for  
you, Mohor! it's sort of  
caramel-fly

And then you could  
have this random  
conversation and  
what's important is  
how you respond to that  
in your work

'cause if you're not  
enjoying it, you know,  
get out!

BEING QUITE  
RIGOROUS IN  
YOUR ANALYSIS \*

WORKSHOP  
CELEBRATION  
4:30pm 8th Feb

HEARTS ON

participation  
is curated

can the

place organise  
itself

Art by Rocky

MONKEY PAPER STENCIL  
HAND CUT BY  
NARAYAN DAS CHAIN SUKH DAS  
2:30pm 9th Feb





DRAG  
LUCID  
DRINK

# AUGMENT EVENTS

79  
 + orange  
 +  
 Para orange  
 grey hector  
 orange  
 brown

too much  
soften  
proper  
nations  
memory of

divine  
fox and fish -  
tong  
like an aftert  
strong  
chemical lab  
green  
weird  
diamonds B  
made +

maquis repellent

trading smells  +  + 

enhance EXPERIENCE

# EXPERIENCE REQUESTS

PA  
STORIES



WENZ





STOP & THINK  
What are you thinking of?  
LONDON  
FARRINGTON

Four sandwiches  
instead of three

picnic hamper



BEN

Call - Ankit  
Roopani

Berlin

How commercially  
viable is the  
experience  
research work

terox walla zine  
Mixed religions, languages,  
cultures

JAMEER



KRITI

Sunshine  
& Rain  
in DELHI • LONDON • BOMBAY

CHRISTMAS  
DIWALI  
HOLI

TRAVEL  
free of your  
identity

typewritten  
petrichor

SALAD • SANDWICH • SANGRIA  
BANANA • APPLE • CHIPS • DIP  
CAKE in the grass

didn't end up  
going to the museum!

My head is  
fried in the sun  
WHAT DO YOU EAT FOR  
BREAKFAST?



A SHORT FILM ABOUT  
A DAY IN THE LIFE  
of a POLITICIAN

if we can just do this  
in the next couple  
of hours...

timing and  
pacing  
are the most  
important things  
when telling a  
story

Black (Beautiful) ERK

there is conversation that is  
forced on you because  
there's something you're  
sharing

the funny thing is  
that for me, right now,  
Unbox is happening within  
this box of a room

IT'S KINDA  
WHAT HAPPENS  
BEHIND  
THE SCENES

it's how we  
engage with \*  
that, the  
conversations  
across boundary  
walls, that  
are interesting

the juxtaposition that we  
live in, but fail to  
notice and acknowledge

ABSOLUT  
turneric

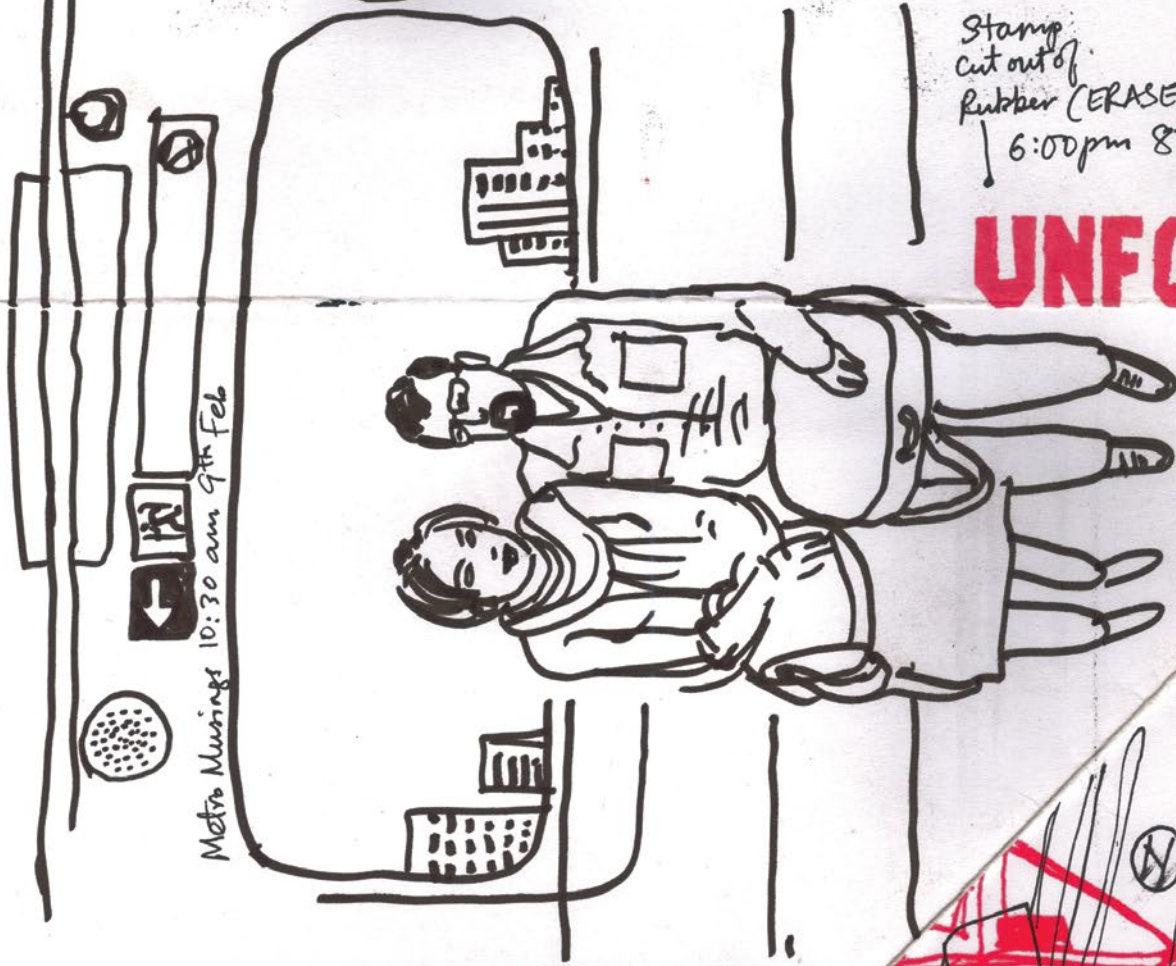
hmm, this needs  
some time in it

we were just  
unboxing cloth  
on the picnic,  
you know,  
kindle, in  
an assembly  
line... it was so  
good to see how  
happy it made  
people and they  
kept coming and  
going  
wow great  
was

SULTAN MUHAMMAD STATION  
11:15 am

paper  
penet

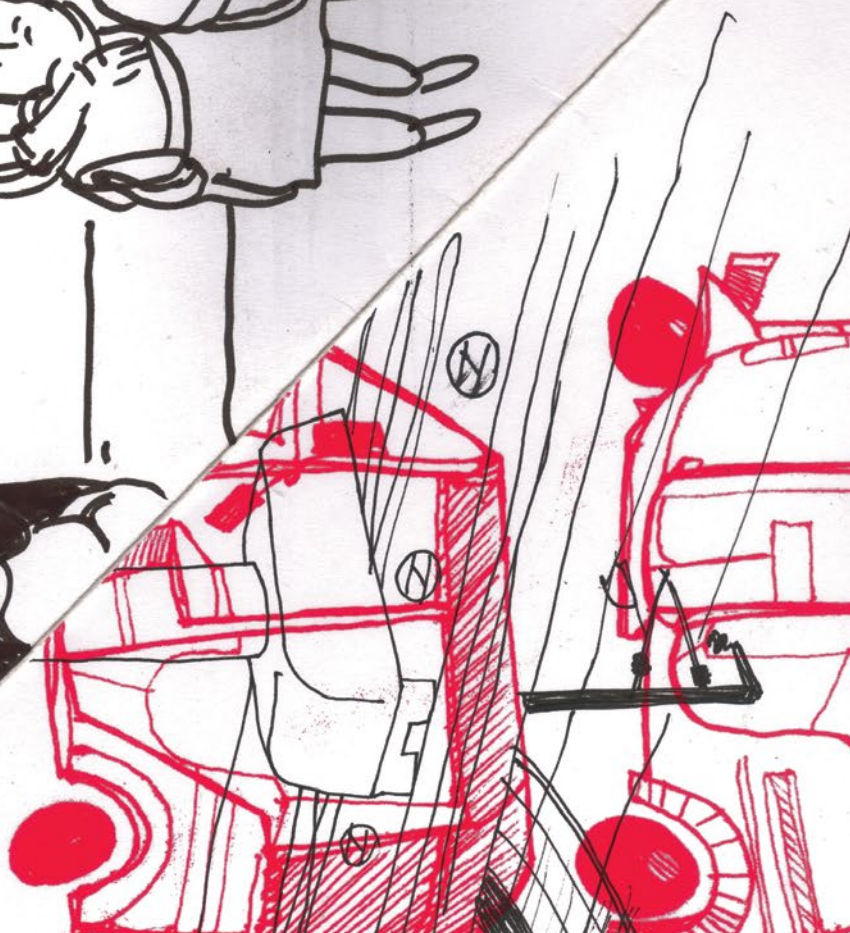




Metro Mornings 10:30 am 9th Feb

Stamp  
cut out of  
Rubber (ERASER)  
| 6:00pm 8th Feb.

**UNFOLD**







Uday Shankar  
& Mishra  
party  
Sufi Qawwali  
and sunshine

translated live into english



ASLAM CHICKEN  
CHITLI QABAR  
MATIA MAHAL  
CORNER

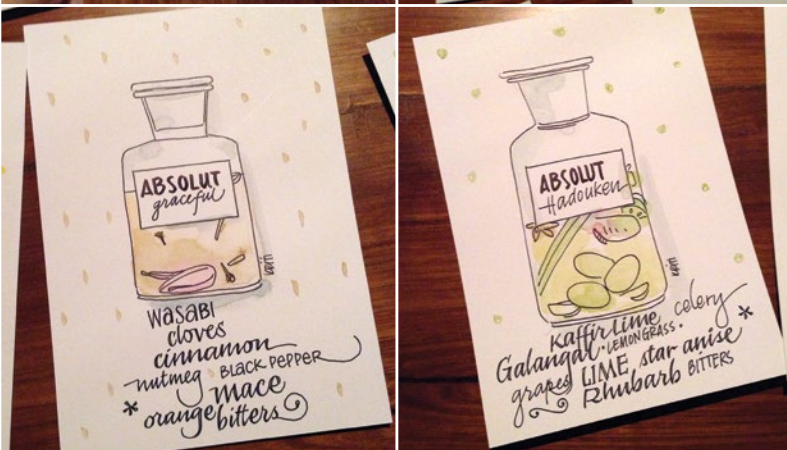
Pandit Uday Shankar Mishra  
Recd. by Govt. of India  
Singer: Shuk, Gazal & Bhajan

Mob: 9935772159

Post: Azamgarh, Dist: Azamgarh 276 001 (U.P.)  
Haridwar, Sangeet Gharana

ABSOLUT BAR KA DVD DE !







# **“I’M ~~NOT~~ A DREAM, I’M REAL,”**

I overhear as I pass by the neon lit Absolut bar. It’s the evening of the first full day of the Festival and I am walking through a natural oasis of large lawns, meditation pools, and old growth trees that contrasts sharply with the chaotic city life intrinsic to Delhi that begins past the walls of the grounds. I am mulling over my assignment to write an essay on my experience at UnBox and the tension I feel walking through places like Chandni Chowk becomes apparent here as well. There are numerous workshops and seminars to participate in that are designed to get people talking to each other and more importantly making something. My two workshops, Zine Making and Bespoke both intend to create something tangible: a zine and multidisciplinary prototype. All the workshops here have a clear intent to mobilize people beyond discussion and

make artifacts in extremely condensed time frames. The pressure is apparent as you walk through the workspaces and overhear conversations about scheduling, resources and late nights. I am feeling the pressure too, as I think about my assignment. Serendipity intervenes in the most obvious of places, by the bar, and I reflect on the concept of dreams and reality. Designers have a playfulness and sense of hope, that when supported, can blossom into inspired change. I realize that society is transitioning from the age of communication to a time of action and design is a big contributor. This Festival intends to create more than just ideas and concepts that get forgotten after the closing performance. We are working to create a community of practitioners, united in thought and inspired to act. We are building a new reality for ourselves.”





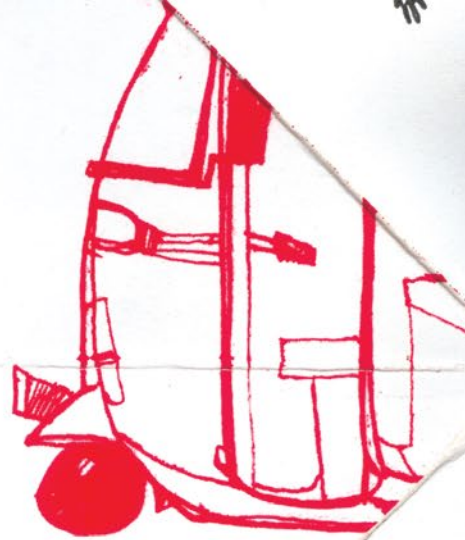






SHAPE  
SHIFTER

Absolute Shape Shifter Spotted at UN80+ Ban



Slogan spotted at  
Levi's Printla  
4:30pm  
8th feb



people lying on  
the lawn  
1:00pm  
8th feb  
Opening Falls





# Why come back to UnBox?

Mayank Mansingh Kaul asks.

"I liked the spirit of the founders when the Festival was started — that if we do not find what we are looking for, then we make it happen! The spirit that: the design festivals in India do not cut it for us, so let's start our own. I like the mix — that it is not a conventional design conference. I come here every year, because this needs to be supported for it to become big, so I pimp the shit out of this festival. This year, I've invited people from educational and technology backgrounds, and the best part is you don't have to be a designer to come here. The workshops are getting better. The next year may all the participants will be doing the workshops! Maybe we will all start owning the Festival. It's all very exciting".

*Hamsa, Pune, OCD Graphic Design*

"This is a much-required alternative space. I am drawn to coming back here every year because there is underlying meaning to the Festival, and that this meaning is beyond design for profit or clients. It is a meeting point for like-minded people. I think it should, moving forward, be scaled up, with the workshops needing to become more intense. I see here peer-action leading up to the cutting edge! The next time could also bring in side events, perhaps such that are facilitated by the Metro train which is so close to this year's venue".

*M P Ranjan, Design Thinker, Ahmedabad*

"Coming here is like mind-expansion, with just the kind of people you want to spend such creative time with. We come here with the entire office which allows us to get out of the regular zone of work. I also think it is a brave festival, since there are no predicted outcomes of the workshops and labs; it is brave because it has a sense of comfort with ambiguity and is process-oriented".

*Ayaz Basrai, Busride Design Studios Mumbai*

"As continuous supporters of the Festival since its inception, it helps us build a conversation between the UK and India by getting out of already established modes of such dialogues. It helps emerge new ideas and thinking, and leads to new partnerships and networks. I think what is very exciting for me is that such spaces can help leapfrog traditional forms in design and creative practices, and finally through the interactions between students, practicing professionals and leaders in different fields — to engage with and impact society at large".

*Robb Lynns, Director - British Council, New Delhi*

"There are no platforms like this in India, where design entrepreneurs can come and hear from the best minds in the field on best practises, how to chart a direction in one's work and so on. Moving forward, we would like to see the Festival finding a balance between talks — which allow one to engage with presented or discussed ideas — and longer workshops that allow us to go deeper into subjects. Bringing case studies in such workshops would also make such synergies between creative and strategic thinking possible".

*Robb Lynns, Director - British Council, New Delhi*

"The Festival links a lot to how I see my own life and work: the attempt to constantly cross-pollinate ideas between communities from areas like the humanities and academics, technology and business".

*Parmesh Shahani, Founder - The Godrej India Culture Lab, Mumbai*

"The inter-disciplinary approach of the Festival has drawn us to supporting it year after year. Also, it is exciting for us to think that initial connections and networks generated here by people can lead to longer impacts".

*Robin Malick, Director of Programmes, Goethe Institut, New Delhi*

# Why you come back to UnBox?

Why  
come  
back to  
UnBox?







From

the UnBox workshops





# THE PERILS OF ORGANISING UNBOX

UNBOX 2013 VISION IN 5 WORDS

— INTIMATE / CO-CREATED / FRIENDLY / MASH-UP /

BIGGEST FAILURE THAT COULD HAVE BEEN AVERTED

— WE COULD HAVE PARTICIPATED MORE AS ~~EVERYONE~~ EVERYONE ELSE.

HAPPIEST ACCIDENT

— EVERYONE SEEMS HAPPY.

DREAM FOR UNBOX 2014

— ONE MONTH CAMPGUS.

WHAT ARE YOU THINKING RIGHT NOW

— THAT I AM RELAXED FOR THE 1ST TIME @ UNBOX.

WHY IS ORGANISING UNBOX A JOY?

— Meeting + colliding with amazing strangers.

WHY IS IT A PAIN?

— \$

COMPLETE THE EQUATION

Music + furniture = BWSRIVE

Craft + printing = Tough to assimilate.

Dance + food = ~~Deen~~ Dennis

Drawing + language = marriage.





THE COURAGE (TO ORGANIZE),  
OF ORGANISING UNBOX

MOHOR

UNBOX 2013 VISION IN 5 WORDS

OPEN, ENGAGING, PERSONAL, EXPLORATORY, QUICK+DIRTY

BIGGEST FAILURE THAT COULD HAVE BEEN AVERTED  
TOO MUCH TO DO + TOO LITTLE TIME

HAPPIEST ACCIDENT

IS UNBOX !!! ('it's true!', she says)

DREAM FOR UNBOX 2014

A UNIQUE JOURNEY PER INDIVIDUAL

WHAT ARE YOU THINKING RIGHT NOW

IF THERE WERE A WAY THAT ONE COULD BE AN  
ORGANIZER & A PARTICIPANT

WHY IS ORGANISING UNBOX A JOY?

BECAUSE YOU ARE NEVER QUITE SURE HOW ALL

WHY IS IT A PAIN? THE PIECES WILL COME  
TOGETHER.

BECAUSE YOU NEVER GET ENOUGH TIME TO SIT  
BACK & ENJOY IT

COMPLETE THE EQUATION

Music + furniture = LULLABY EASY CHAIR

Craft + printing = HANDCRAFTED SURPRISES

Dance + food = MOTION SICKNESS

Drawing + language = STORYTELLING







12:43 on 08.02.13      Sunny amphitheatre —  
A cool breeze ushers the next idea on stage

13:01 on 08.02.13      Lunchtime approaches —  
The trees spread out their shade in  
anticipation

20:37 on 08.02.13      Crisp winter night —  
Tabla, cello and harp dance through the air

21:17 on 09.02.13      Ambient chill music —  
The pressure on our team begins to mount





**18.00-19.00 ELECTIV**

- Pop-Up Brew with Aditi
- Absolut Unique Infusion by Pro
- On Writing for Design by Pro

**18.15-20.00 SEMINAR @Back Stage**

- Forgotten Citizens 1984, Seeking Justice
- Inhabitable Livelihoods from Waste by W
- Generated Cities & Urban Systems by U
- Found: Journeying to the Field by The

**SHIPS PROJECT BRAINSTORMS**

- @Hangar C • UNTILL @The Nook
- @The Pond • UNBUILD @R

**19.00-20.00 OPEN STUDIOS**

- Drop in for a conversation
- Lab / Levi's® PrintLab /

**19.30-20.30 SHOW**

- Screening of
- Bh



**14.00**

**15.00-23.00**

**17.00**

**18.00**

**19.00-21.00**

**21.00-23.00**

**18.00-23.00**

**19.00-23.00**



**17.00-19.00 CLOSING SEMINARS @Back Stage**

- Fellowships Way Ahead
- Zine Press with Prof. Teal Triggs
- Bespoke Project
- New Perceptions with PAN Studio
- John Thackara
- Closing by UnBox Team

**14.00-21.00 Velo Alley**

**14.00-23.00 Absolut**

**17.00-18.00 SHOWCASE PUBLIC EVENT**

- Live the Pool Table by The Busride + BLOT!
- a Social Club
- Waters by Digital Jalebi @Puma Social Club

**19.00-21.00 Indian Ocean**

**21.00-23.00 SoundCamp Ensemble**

**18.00-23.00 Jameson Cin**

**19.00-23.00 Absolut**







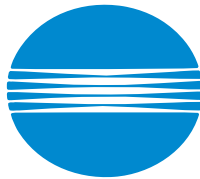
Partners



Sponsors

WHERE CREATIVES MEET

**Kyoorius**



**KONICA MINOLTA**

Thank You!

Aanchal Sodhani  
Ellie Smith  
Babitha George  
Mohor Ray  
Pete Collard

Mentor

Teal Triggs

The Zine Team

Mayank Mansingh Kaul  
Sameer Kulavoor  
Ruchita Madhok  
Kriti Monga  
Deshna Mehta  
Abhijith KR

Contributors

Gauri Sanghi  
Rohan Patankar  
Alex Joleaf  
Chandra Bhushan Kumar



The zine was conceived and produced during the three days of the UnBox Festival 2013.

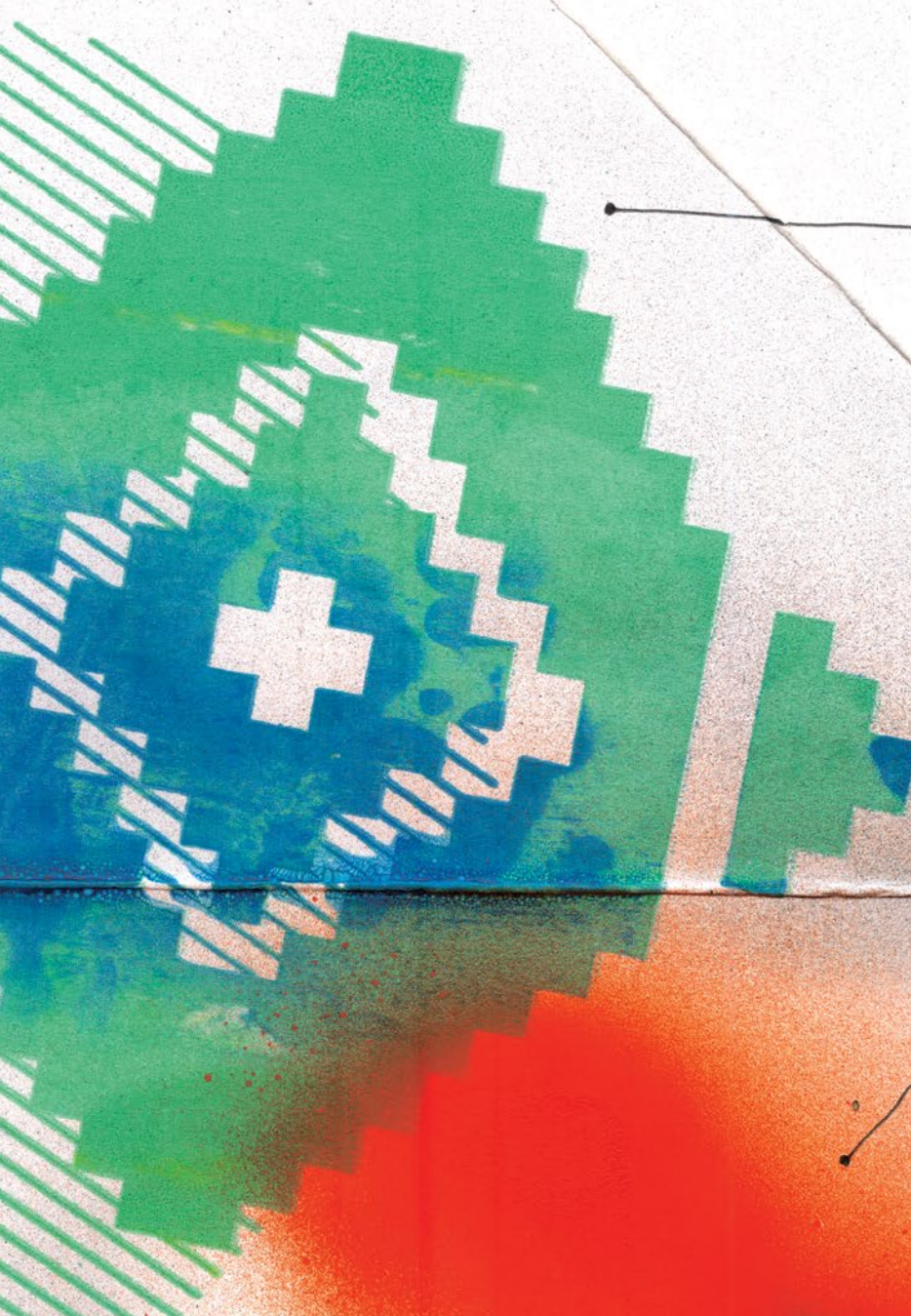
[zinepress.unboxfestival.com](http://zinepress.unboxfestival.com)



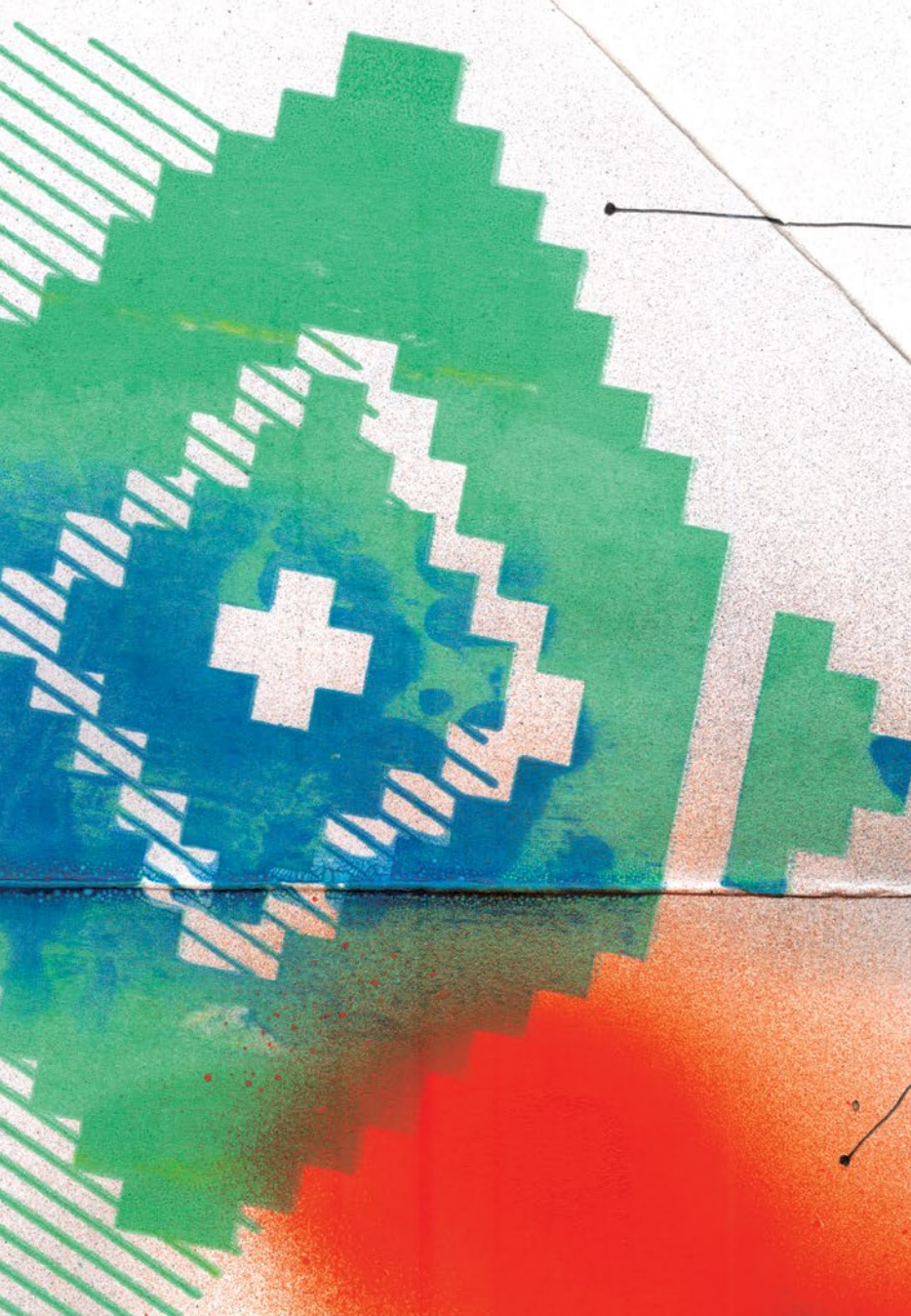


A3






Screenprinted @ Printlabs  
ART/graphic by  
LOCOPOPO



Orange spraypaint  
borrowed from  
ROCKY  
1:30 pm  
9th feb



Monkey Paper stencil  
Handcut by  
Narayan das Chain das  
12:45 pm 9th feb







मुझे पता नहीं यहाँ  
क्या हो रहा है  
पर जो भी हो रहा है  
अच्छा हो रहा है \*



\* I don't know what's going on, but whatever it is, seems nice.