



ZiNE PRESS READ IN ROAD

GROXLEY
SUPRISE



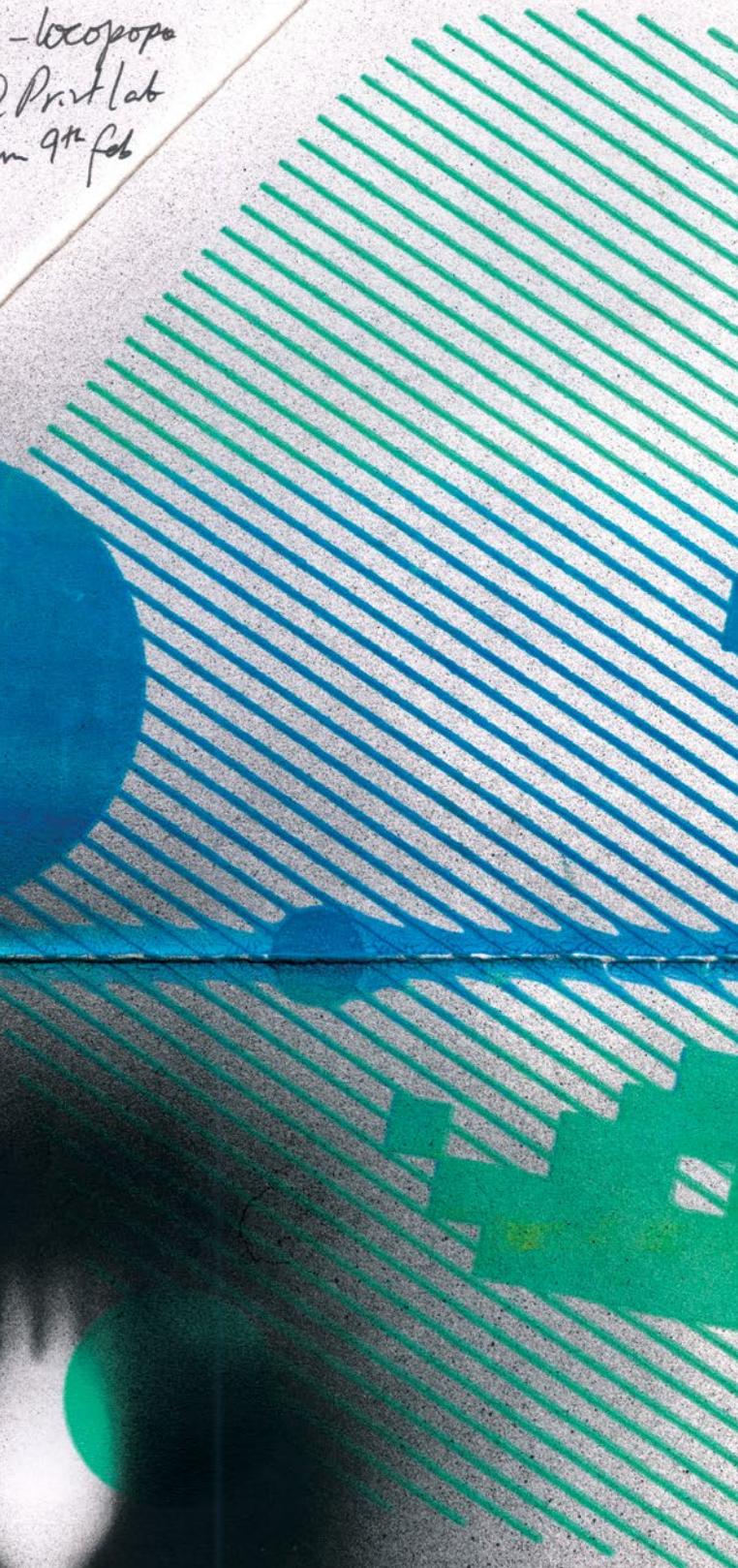
zinepress.unboxfestival.com
unboxfestival.com



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is



Graphic design - locopopo
Screenprinted @ Print Lab
3:30 pm 9th Feb



Spoon - fo
@ lunchtime
3:pm 8+



Parton, Compton Ltd
1220206974

Bottom Panel Removal Screw
3 x 18mm BH, P, BC

SPECIFICATIONS

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...*

Meeting in person, and asking questions

Mohor Ray
New Delhi, India
9 February 2013



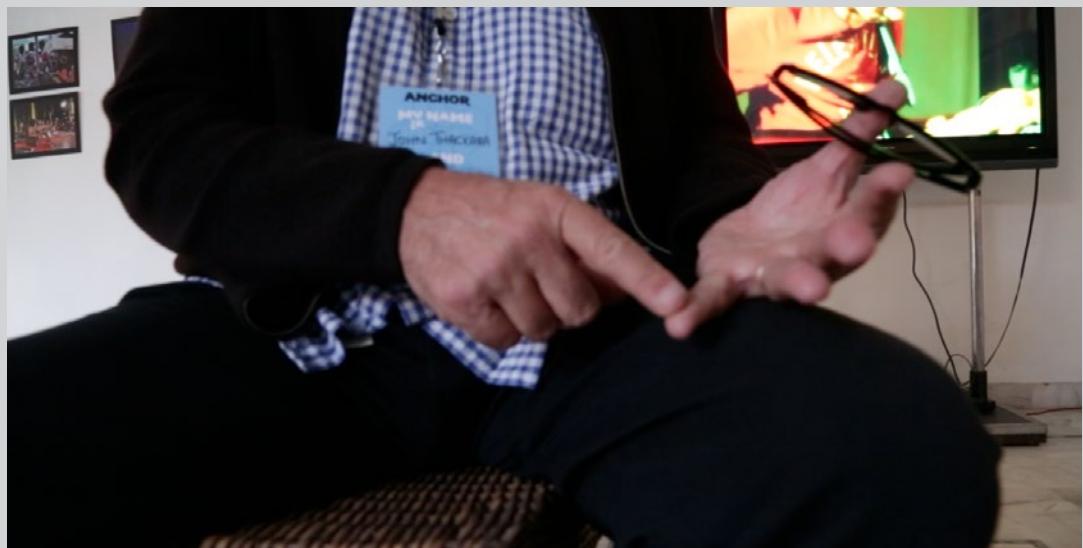
On the sunny afternoon of 7th February, the Zine Press team finally met at the festival venue. We had all been exchanging notes over email over the past 3 weeks, so the team could jump straight into the most important questions - Why are we doing this? Who will read this? What does this mean in terms 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.

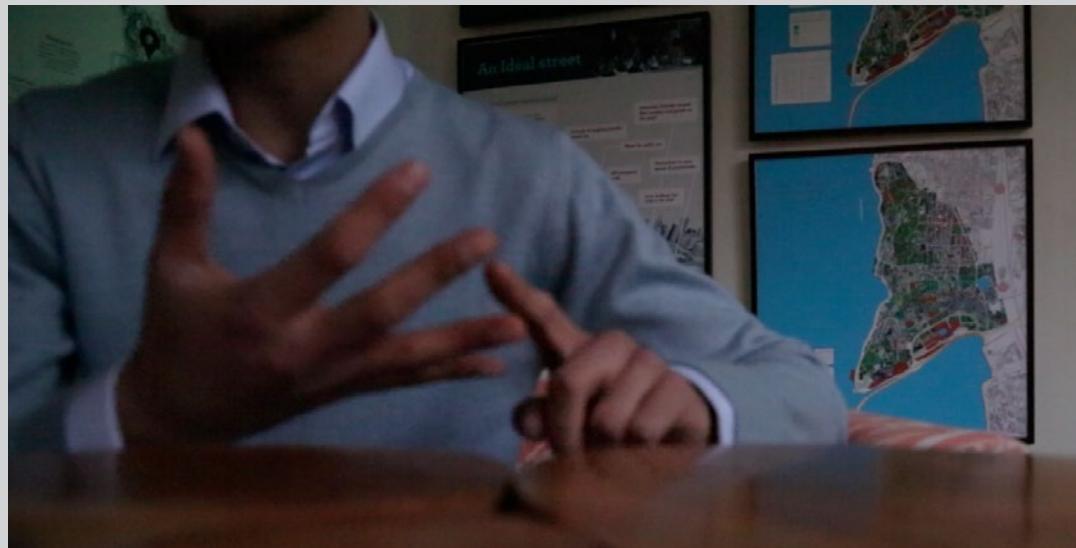
VELO W



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) 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 Shuruat 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



SMALLNESS

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 Trig at the UnBox Festival 2013.

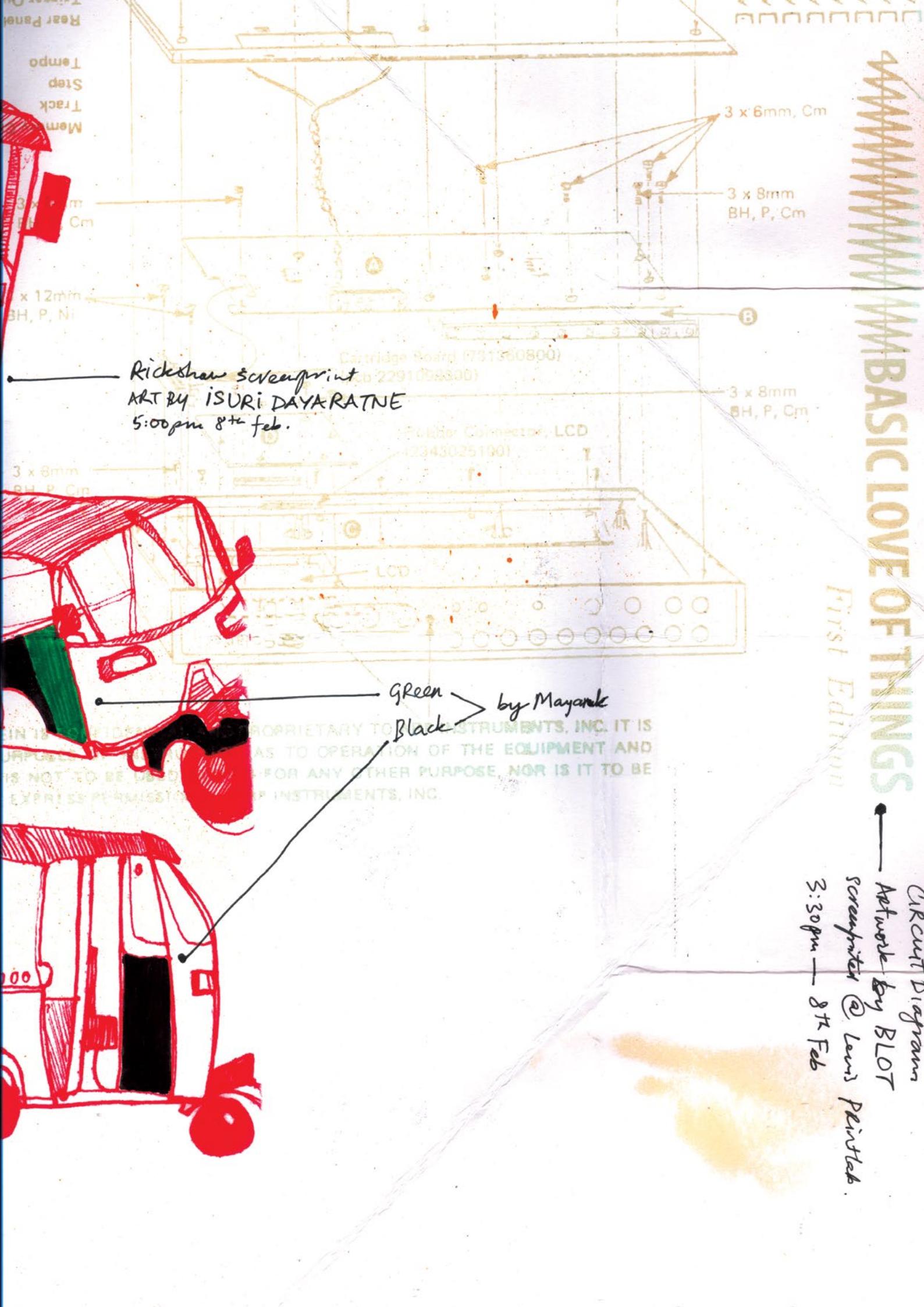
W^WW BASIC LOVE OF THINGS

First Edition

CIRCUIT Diagram
Artwork by BLOT

Screener @ Lewis Printlab

3:30pm — 8th Feb



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

Cartridge Board (731350800)
cb-229100800

Color Connector, LCD

23430251001

LCD

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WALK

Print last left overs
9th feb 7:30pm

COME

has beautiful semi-open spaces

3

THERE IS A VIOLIN

we did not know that sound was air going like this

laser cut
left overs
stencilled

I need 5 people who pay to come to Unbox 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
left overs - stencilled
7:35pm 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.

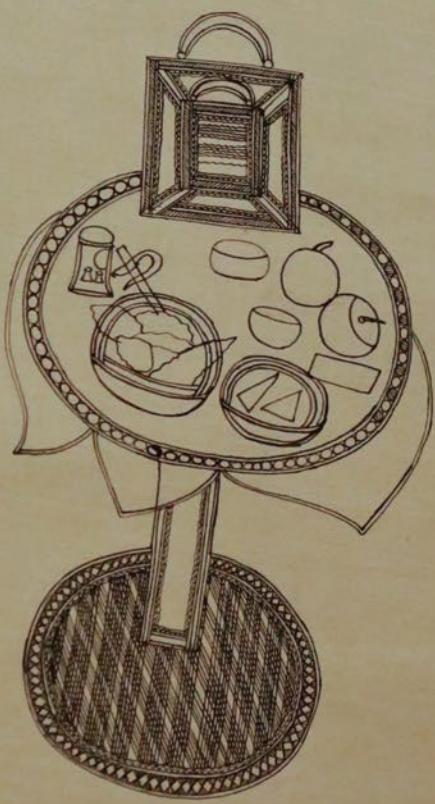


Those who are stiff and rigid
are disciples of death.
Those who are soft and yielding
are the disciples of the living.

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.





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 Mahari 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**

IDENTITY CRISIS

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 associates 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

being frugal

@ ZINE PRESS Room

Teals 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!"

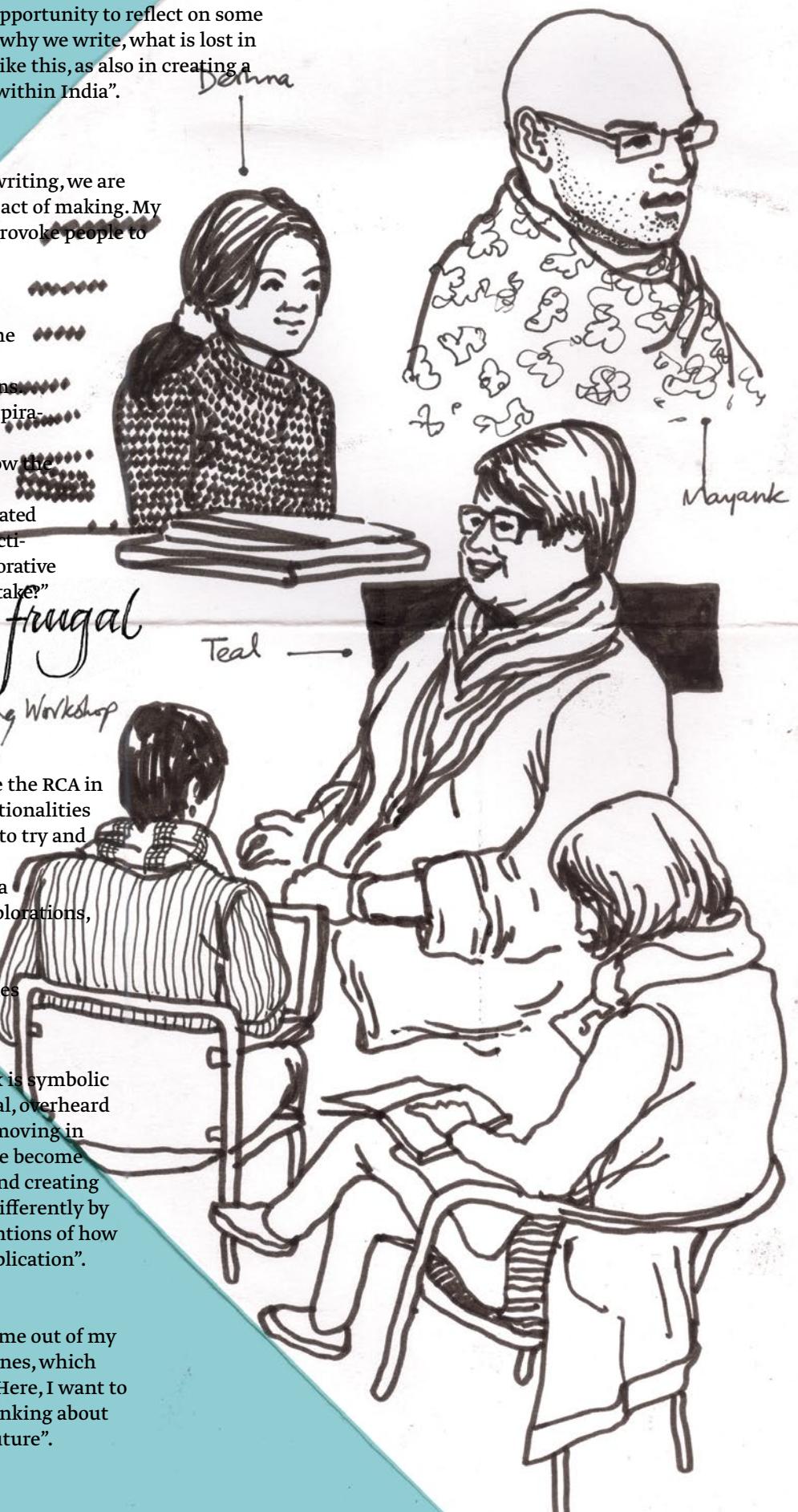
Teal

"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



— 'A' yellow scratch art
Art by ROCKY

the city is a forest

WE WANTED
IT TO BE
NON-LINEAR

no rest for
you, Mohor!

it's sort of
caramel-fy

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

BEING QUITE
RIGOROUS IN
YOUR ANALYSIS *

CELEBRATION
WORKSHOP

4:30 pm 8th feb

HEARTS ON

participation
is curated
can the
place organise
itself

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





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

... money of hours...
in the next couple of hours, my dog can just do this in terms of pragmatics, if we can just do this in the next couple of hours...

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

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

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

you know, in mindlessly in an assembly line ... it was so odd to see how happy it made people and they kept coming and saying how great

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

IT'S KINDA
WHAT HAPPENS
UN
BEHIND
THE SCENES

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

ABSOLUT turmeric

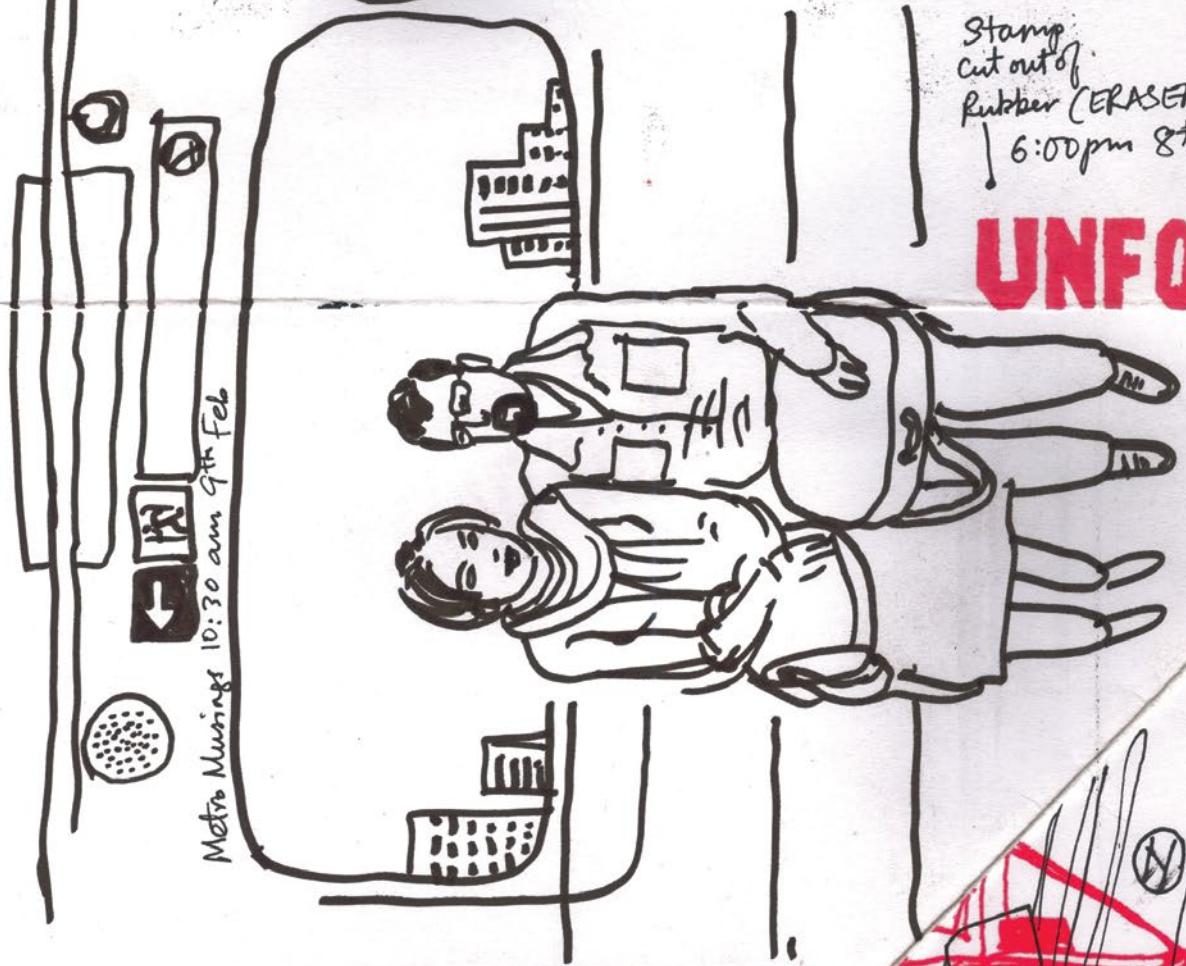
him, this needs some time in it

SULTANPUR METRO STATION
11:15 am

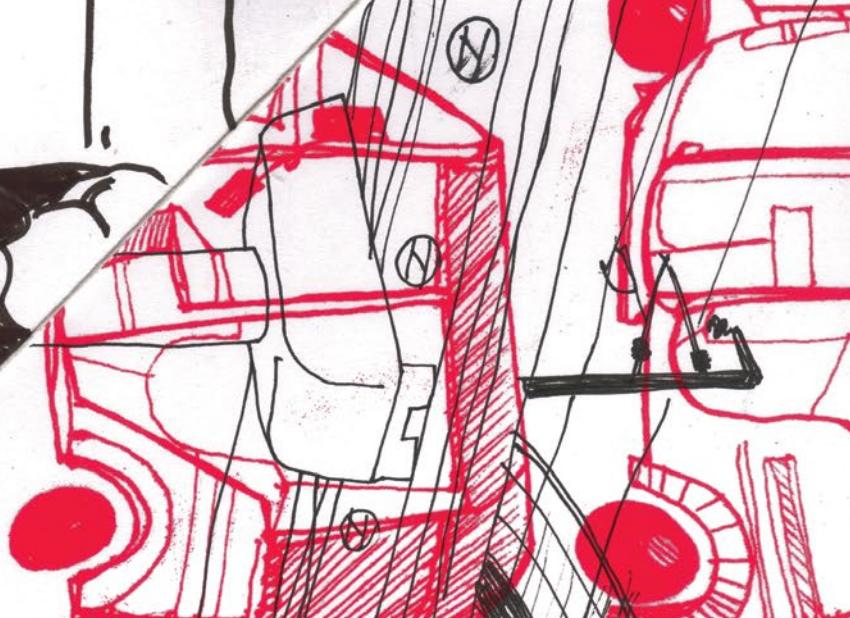


Stamp
cut out of
rubber (ERASER)
6:00pm 8th feb.

UNFOLD



Metro Musings 10:30 am 9th Feb



ABSOLUT BAR KA DVD DE!



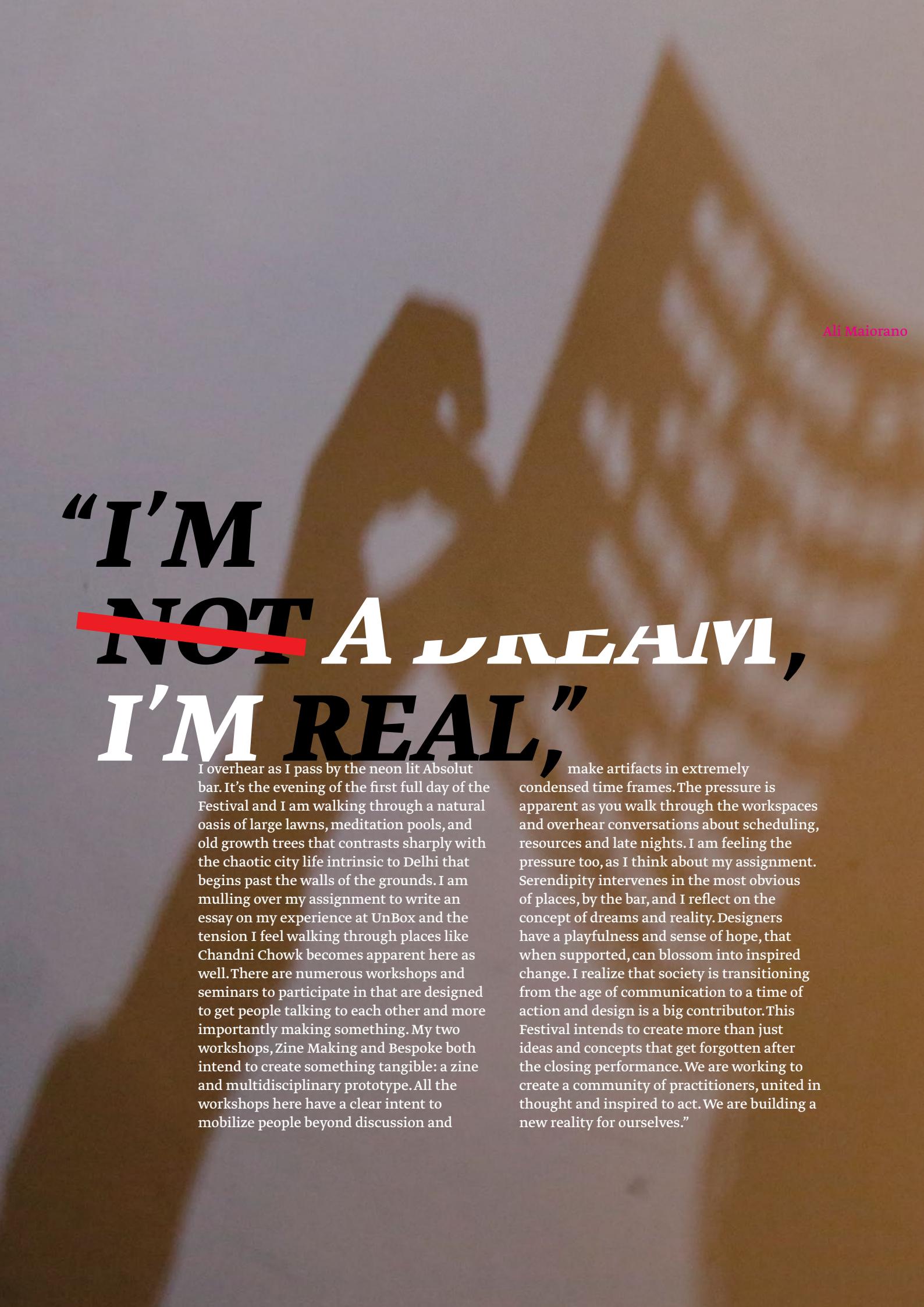
* Uday Shankar
Mishra & party
SUFI and QAWWALI
and sunshine



ASLAM CHICKEN
CHITLI QABAR * CORNER
MATIA MAHAL *







"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."

Ali Majorano







Why you 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 Lynnns, 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 Lynnns, 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



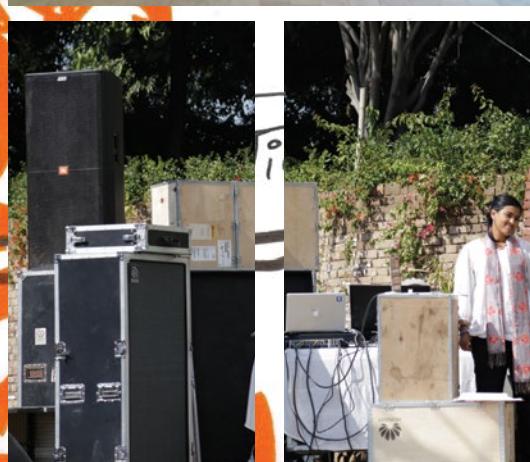
"The inter-disciplinary approach of the Festival has drawn us to supporting it year after year. Also, it is exciting for us to think that initial connections and networks generated here by people can lead to longer impacts".

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



From

the UnBox workshops



AVINASH

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~~ ELSE.

HAPPIEST ACCIDENT

- EVERYONE SEEMS happy .

DREAM FOR UNBOX 2014

- ONE MONTH CAMPUS .

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 ?

- \$

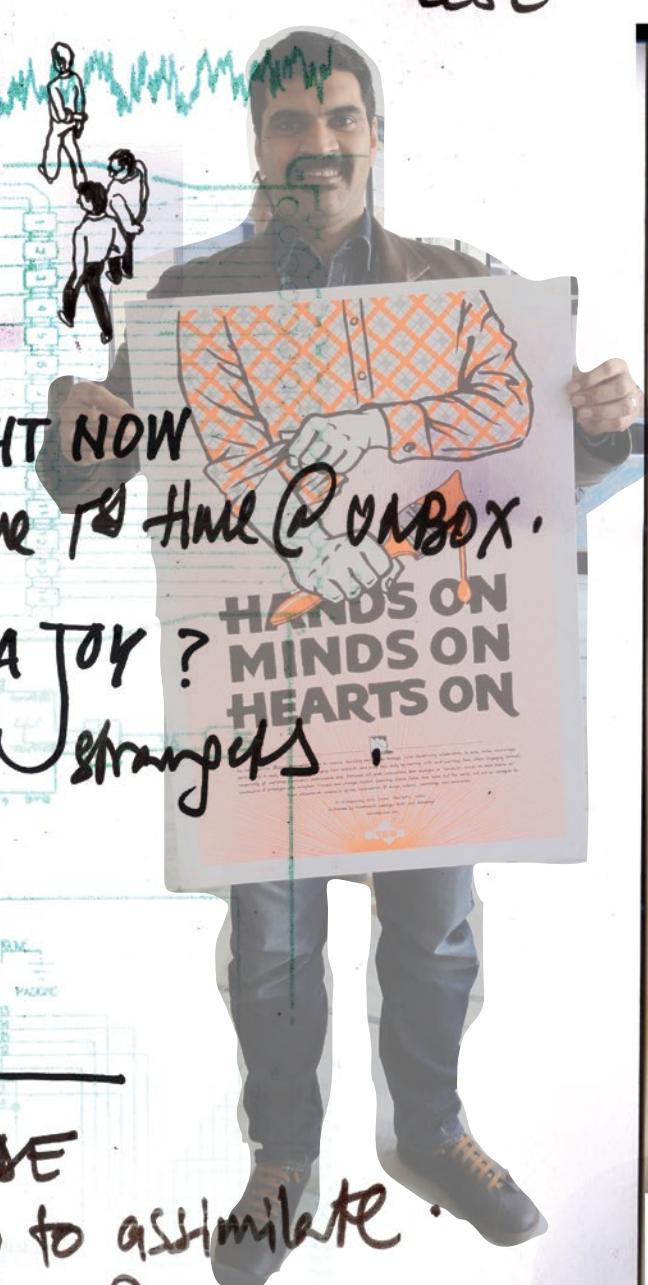
COMPLETE THE EQUATION —

Music + furniture = ~~BUSRISE~~

Craft + printing = tough to assimilate .

Dance + food = ~~DEAN~~ Dennis

Drawing + language = Marriage .



THE COURAGE OF ORGANISING UNBOX

(TO ORGANIZE)

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)

UNFOLD

UNFOLD

UNFOLD

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

COMPLETE THE EQUATION — BACK & ENJOY IT

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 — Ambien chill music —
The pressure on our team begins to mount



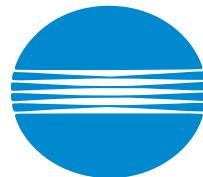


Partners



Sponsors

WHERE CREATIVES MEET
KYORIUS



KONICA MINOLTA

Thank You! Aanchal Sodhani
Ellie Smith
Babitha George
Mohor Ray
Pete Collard

Mentor Teal Triggs

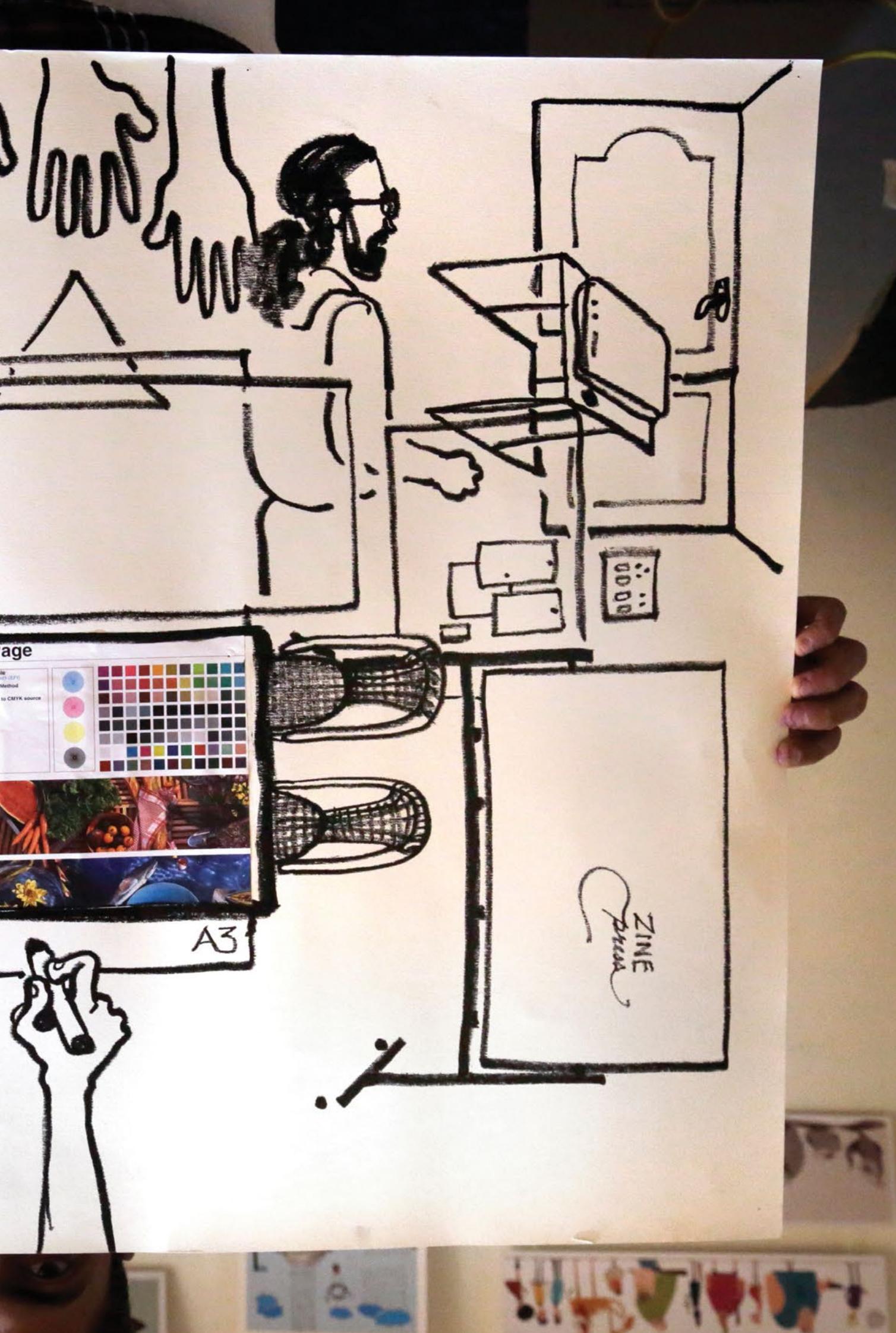
The Zine Team Mayank Mansingh Kaul
Sameer Kulavoor
Ruchita Madhok
Kriti Monga
Deshna Mehta
Abhijith KR

Contributors Gauri Sanghi
Rohan Patankar
Alex Joleaf
Chandra Bhushan Kumar



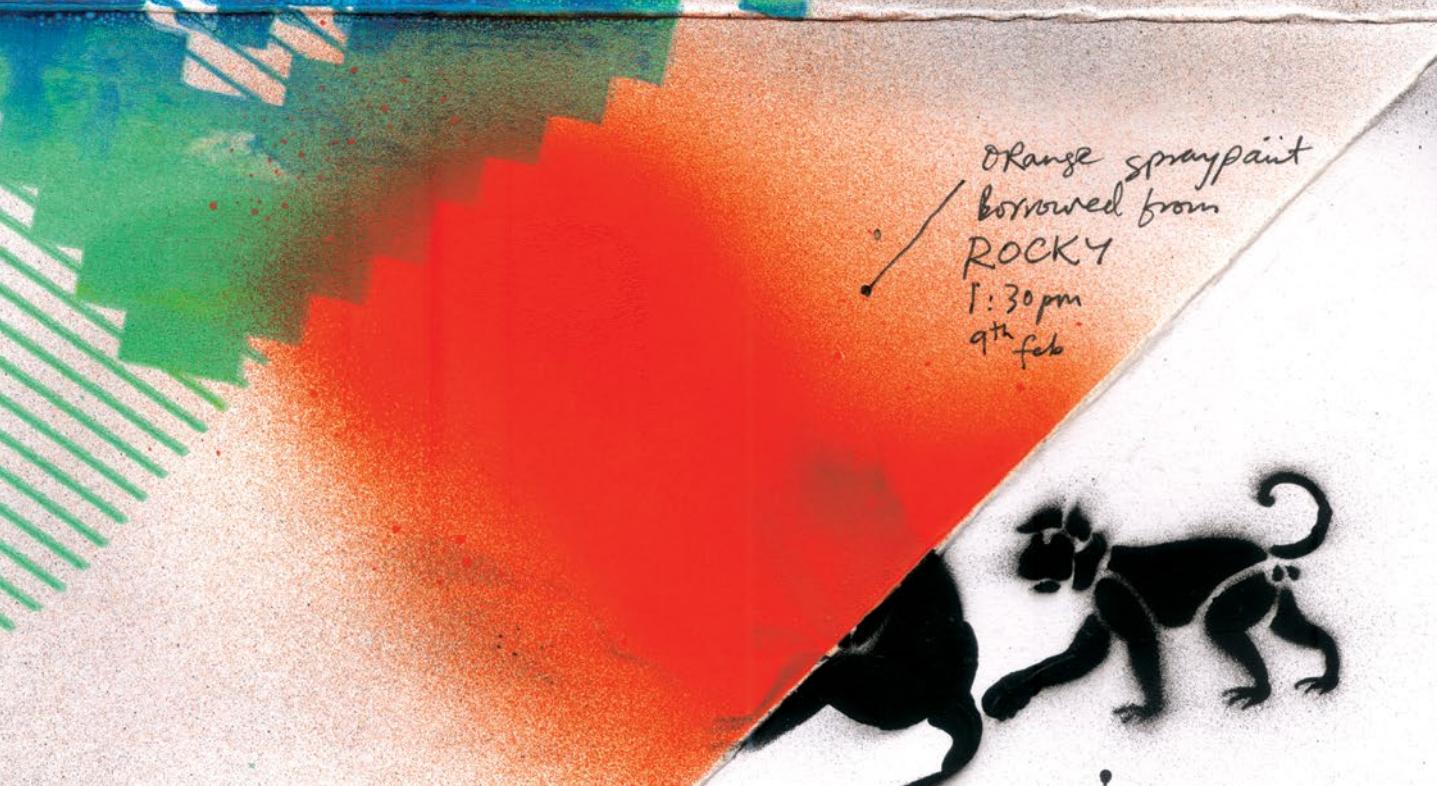
The zine was conceived and produced during the three days of the UnBox Festival 2013.

zinepress.unboxfestival.com





Screenprinted @ Printlabs
Art/graphic by
LOCOPOPO

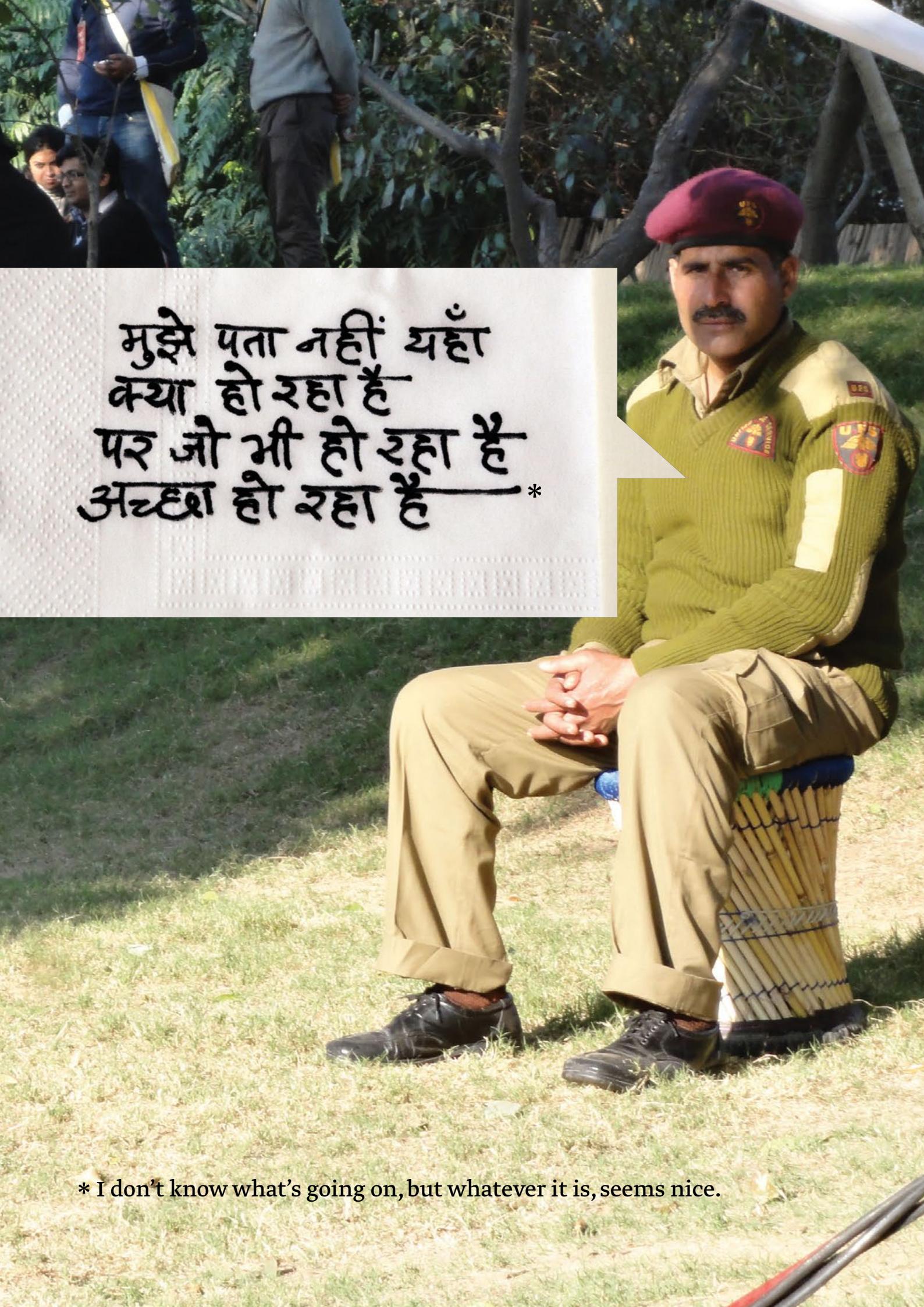


Orange spraypaint
borrowed from
ROCKY
1:30pm
9th feb



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





मुझे पता नहीं यहाँ
क्या हो रहा है
पर जो भी हो रहा है
अचूक हो रहा है.*

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