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Amrit Mahotsav



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Department of Fashion & Lifestyle Accessory Design
National Institute of Fashion Technology
Hyderabad, India

Reinvigorate '22

LIFESTYLE PRODUCTS AND ACCESSORIES

Editors

Dr. G Chiranjeevi Reddy

Dr. Prithwiraj Mal

Dr. Shivkumar M. Belli

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LIFESTYLE PRODUCTS AND ACCESSORIES**

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Preface

The National Institute of Fashion Technology (NIFT) is committed to academic excellence in fashion education. The vision of the institute embraces challenges and provides the impetus in setting the highest academic standards. NIFT has expanded to over 17 professionally managed campuses across the country offering programmes in design, management, and technology for over 35 years. Ranked among the top 10 fashion schools in 2021, NIFT Hyderabad has been at the vanguard of providing professional human resources to a number of fields like textile and apparel industry, lifestyle and décor products, digital products, media and communications, user research, management and innovation.

NIFT Hyderabad's Department of Fashion and Lifestyle Accessory Design organized the Rein vigorate '22-International Conference on Lifestyle Products and Accessories to bring forward the new ideas and approaches into the creative world for a better tomorrow. This conference is a unique interdisciplinary forum focusing on the presentation of concepts of design innovation, sustaining culture and business management digital intervention in the field of lifestyle products and accessories. This volume is the collection of papers presented in the Rein vigorate'22 during 28th & 29th January 2022 at NIFT, Hyderabad Campus.

I am sure this book of full paper proceedings specific to Lifestyle Products and Accessories will stimulation new research and encourage development in the areas of personal accessories, home products and furniture, crafts, packaging design, visual merchandising, UI/UX, home, garden and seasonal décor.

I acknowledge the contribution of all the authors under the tracks: Creativity, Innovation and Intervention; Crafts, Culture and Arts; Technology, Management and Promotion in the area of Lifestyle Products and Accessories. I am thankful to the Conference Committee Members and the reviewers for their assistance in compiling this impressive volume.

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Craft, Culture and Arts in LPA

Evolving Societies and the Role of Indian Craft Communities

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Abstract

The Covid-19 pandemic has led to an exponential shift in human lifestyles resulting in a complete realignment of priorities within individuals and communities. We have woken up to the problematic nature of our current way of life and have begun looking at our pre-existing social structures from a critical lens. As a part of our ongoing search for resilient, evolved, and inclusive structures to replace the current defunct ones, this paper suggests lessons from Indian craft communities for sustainable development.

For years, as Indian crafts have found prestige across countries, the craft community has led a self-sufficient life in harmony with nature and their surroundings. In their empathetic, mindful, and sensitive worldview lies the answer to our current impediment. In the past, researchers, scholars, and appreciators have looked at crafts from the lens of the resultant product, rarely venturing beyond the material into the intangibles that underpin the practice. This research focuses on bringing out stories and unheard voices from the centre of a cultural universe and sheds light on the mindset, values, and lifestyle of the craftspeople, deriving lessons for a reinvigorated post-pandemic society.

Through a series of personal interviews and objective observations from Indian artisans across a variety of craft clusters and geographies, learnings are drawn and put into the context of our current societal conditions. With these, the paper concludes with a suggestive blueprint for the future, outlining concepts and mechanisms that can serve as catalysts for the much-needed change.

Keywords: Indian craft, kalamkari, kawad, patola, sustainable structures, value systems, colloquial voices, post-pandemic society

1. Introduction

1.1 Defining craft community

The origin of the word craft comes from the German word Kraft meaning 'strength'. In the fifteenth century ships were built to endure harsh weather conditions, which necessitated a high level of expertise and accuracy. The term 'craft' then came to mean skill, acquired from the skill of ship making.

#1 Craft is making something skilfully; it's just that simple. But from that basic definition, infinite complexities arise. It is the most effective means of materialising beliefs, transforming the world around us and controlling others. ~ Glenn Adamson, Curator and Historian (Adamson, 2007)

#2 Traditional craftsmanship in our country has meant far more than skill with materials, more than manual dexterity in manipulating tools. It has meant a total operation involving the emotions, mind, body and the vibrant that such coordination generates.~ Kamla Devi Chattopadhyay, Activist(Chattopadhyay, 1980)

Term 'crafts' widely associated with productivity is limited, in contrast to 'craftsmanship', the quality ingrained in the creation. Richard Sennett explains craftsmanship as "an enduring, basic human impulse, the desire to do a job well for its own sake."(Sennett, 2009) It is regarded as an inherent trait that propels human growth. Sennett's mix of skilled confidence and cooperation is regarded as a recipe for true workmanship.

Crafts have been a language of communication in our civilisations for ages. Ancient traditions have been handed down since generations, shaping people, communities and society around. What started as a functional response for making their lives efficient, over time became a way of life for the artisans. As they created every piece, instilling it with parts of their own self, expressing through it their own ideas, the craft shaped them too. Together, the craft and the craftsmen, create a sense of harmony, a consonance that imbibes in itself undiluted beauty and elegance. Thus, the expansion of the craft community is a sign of progress toward a richer existence, with them we can always find better ways to be human.

1.2 Pandemic

The covid 19 virus outbreak shook the world, with over 240 million recorded infections and 5 million fatalities worldwide. Several people lost their jobs as a result of a lack of access to food, housing, and medication. The virus has altered the path of existence in more ways than one for every living being. Social institutions failed to give medical assistance, while individuals suffered mental and physical challenges since the pandemic began.

The virus's influence is reported to be unequally distributed among individuals. Gender, economic status, age, and disability status have all been identified as factors of varied treatment. The illness exacerbated the society's existing intersectional and intergenerational inequities. Reports by Plan International suggest (Plan International, 2020), 49 percent of girls and young women responded favourably to the negative impact of the government's viral containment measures causing a major shift in their lives. Domestic violence has increased as a result of the global health crisis, and education and income for the majority of the females has become inaccessible. Estimates predict that ten million girls will drop out of school as a result of the outbreak. Mental health issues have harmed more people than the virus itself. According to studies, individuals have

suffered signs of psychosis, anxiety, trauma, suicidal thoughts, and panic attacks. Social isolation is one of the disturbing causes of mental and emotional trauma.

Table 1

Highlighting maxim share of participation of women in handloom sector (Office of the development commissioner of handlooms, 2019)

S. No	Gender	Rural	Urban	Total
1	Male	26%	42%	28%
2	Female	74.5 %	58%	72.3%
3	Transgender	0%	0%	0%

Future is uncertain and challenging for everyone. Previous epidemics and breakouts have resulted in humans disrupting old habits and establishing newer learnings and institutions. Building social, communal, and individual structures for a resilient and sustainable future has become a responsibility of everyone, not just those in positions of power. This outbreak necessitates the same. The times in which this paper is written serves as a link between the past world and the future.

2. Methodology

2.1 Data Collection

This research paper analyses the values guiding the craft communities, their origin, effects and causes; and proposes qualitative structures for a sustainable post-pandemic society, drawn from these values. This layered investigation is further backed with case studies of crafts and craftsmen from across India, highlighting the conceptual insights and illustrating real-life implications.

Individualized assistance was provided by artists, community clusters, and craft-based research organisations in writing of this research paper. Case studies in collaboration with Textile Factorij, a textile-based research organisation in the Netherlands were developed through online interviews with the artisans. This observational study focuses on qualitative data derived from extensive literature review and case studies rather than quantified experimental results. Visits to craft clusters of Pethapur and Patola and interaction with communities of Copper bell, Agate, Kalamkari, Kala cotton, Pattachitra and Kawad supported real time analysis of existing literature.

2.2 Aim

The study advances the stories, voices, and lifestyles of craft practitioners and draws ideals entrenched in the process of producing commodities. The research discovers common traits that distinguish craft as a life skill that is transferable to various other communal groups. It articulates

the applicable insights craftsmanship provides for improved societal structures. This paper is open for an audience of multiple backgrounds of varying economic status, age, occupation and interests.

3. Social structures: Building cultural ecosystems

3.1 Beginning of crafts

Crafts have been integrated in the fabric of human society since prehistoric times. Making was practised long before language evolved as a way of communication. Societies first learned to decorate their everyday items, followed by weaponry, clothes, and then the surroundings. The material culture is represented through pottery, seals, and sculpture from the Indus Valley Civilisation highlighting the value it held. Communities have always managed to create vibrant crafts in the face of adversity, finding solace in the ways of craftsmanship.

Majority of craft-making practises have been found in the countryside, where people lived in close proximity to natural ecosystems. Incorporating the rhythm of the environment, seasonal variations, and vocational demands, life grew around nature. Reverence for natural surroundings was reflected in every human activity. Observations of changes in their environment lead to folklores, stories, and myths that were delicately woven into their daily lives. As a corollary, no craft is operated in isolation from the natural ecosystem, on the other hand crafts reflect and are build upon it.

Craft activities in a community have been primarily driven by religious, social or utilitarian purposes rather than commercial desires. Bungas, or mud homes of Kutch, are commonly embellished with mirrors, not for decoration, rather for illumination in remote communities with limited access to electricity. Most crafts are perceptive, ingenious responses to the current needs of the surroundings. The craft of Kantha had a humble beginning. It began in villages of Bengal with residents sewing layers of rags and waste clothes together to make quilts for families. Thus, ensuring warm protection from winter, whilst prolonging the life of their clothes. Over the years, while the crafts might have undergone the process of evolution, one thing that remains consistent is the integration with nature.

Thus the craft practice is by virtue, an inventive, resolute and extremely sensitive system that responds to the requirements of the present whilst harmoniously integrating itself with the natural ecosystem. It also remains as a manifestation of the cluster's emotions, beliefs, and values.

Figure 1

Hundred-year-old Block print design sourced from Govind Prajapati

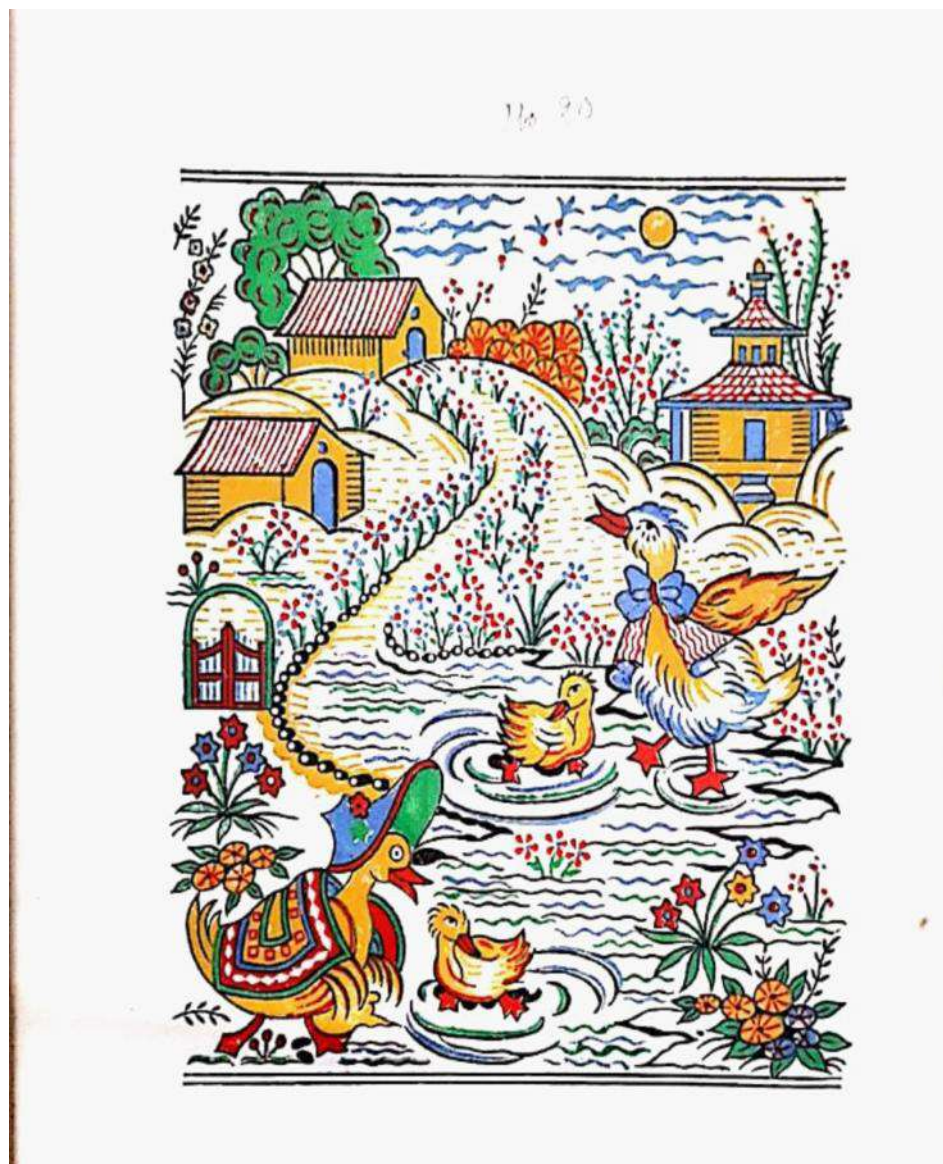


Figure 2

Local hacks with available resources, Pethapur



3.2 Integration with nature; Case study ; Varun Kumar Pitchu

Varun Kumar Pitchu, a third generation Kalamkari business owner hailing from the village of Pedana in Andhra Pradesh, India. A former engineer and current kalamkari practitioner, he grew up amidst the craft and found himself coming back to it after his education. It was his grandfather Mr. P. Veera Subbaiah who introduced this craft in Pedana in the 1970s.

In later years as the demand for Kalamkari increased people shifted from the traditionally block printing process to a much faster and cheaper screen printing one. These screen-printing units not only used chemical dyes and created lower quality products that were extremely harmful to the environment, but they also sold these as original kalamkari creations for a much lower price. Sustaining a craft and its centuries old practices in contemporary times is difficult enough with the added effect of such malpractices. Varun and his family are the few people who have been striving to keep the traditional process alive.

As one of the very few people choosing to continue living in the village while most of his peers left for jobs in cities, he has a different take on life. Kumar believes, from the artisan to the environment; these beautiful products shouldn't come at the cost of depleted livelihoods or natural resources. In his life, near his craft and his practice, in peace with his surroundings, as a part of the natural ecosystem, he believes he has found more peace than he ever could have.

It was the craft of Kalamkari that ignited Varun's interest in sustainable solutions which later took the shape of a newfound passion for natural farming. His shift to full of choices have helped him define a circular lifestyle. For the future, he looks forward to continuing with his passion of natural farming and practice of Kalamkari.

The story of Varun is a reflection of the inherent mindfulness of the artisans who constantly strive for keeping alive a tradition and with it a repository of ancient knowledge and customs. In their efforts to safeguard their natural surroundings and their sensitivity towards the harmonious way of life, artisans present a better way of living our future lives.

Figure 3 and Figure 4

Development of Kalamkari from Varun Kumar Pitchu's unit



4. Family structures: The virtue of adaptability

4.1 Survival of crafts in India

Advent of Mughal rule in India, expanded the growth of the craft industry with regular patronage and appreciation of the skilled artisanal goods. The culture Mughals brought to the country enhanced the existing artistic practices. However, during Aurangzeb's reign, not only was the royal atelier dismantled, but patronage was also withdrawn from the artists. With this collapse, commencing with Aurangzeb's reign, craftsmen found it impossible to maintain their businesses.

However, the real decline of Indian handicrafts started with the industrialised production systems brought in by the Britishers. The new industrial methodology overpowered the existing practices and this led to slow disintegration.

The partition as a social phenomenon and the post-Independent India's eagerness towards industrialisation were not helpful for the craftsmanship in Indian history. This focus on industry led growth exacerbated the harm done to the crafts community by 200 years of colonial control. Economic liberalisation, globalisation, the loss of traditional markets, increased competition from mass-marketers, and falling incomes were catalysts in the declining trade. Along with these problems, there has been a drop in the availability of multiple resources necessary for craft manufacturing, adding upon a decline in the quality of many of the supplies that are still accessible. Over time, handicrafts have not only got submerged under the high rising forces of industrialization but have lost their true perspective. The travesterial positioning of the craftsmen in society as well as economy followed.

A Mithila craftswoman, Shiva Kashyap, bewails that "We may be wage earners but we are still walking on someone else's feet. Because we lack the tools of education and language, we are still dependent."(Sethi, 2012-2013)

Table 2

Decline in handicrafts production over the decades(Amaravathi & Raj, 2019)

S. No	Elements	First census (1987-88)	Second census (1995-96)	Third census (2009- 10)	% of change from 1st census to 2nd census	% of change from 2nd census to 3rd census	% of change from 1st census to 3rd census
1	No. of Handlooms (lakhs)	37.8	34.71	23.77	-8%	-32%	-37%
2	Share of handloom cloth to total cloth production	24%	23%	11%	-4%	-12%	-13%

It is another modern-day difficulty for communities to change at the same rate as the twenty-first century, which is led by technology-driven lives. The rate at which technological advances are adopted is expanding the gap between urban market demands and artisan production.

The Patola of Rajkot is the result of market upheavals brought about by industrialisation. Prakash Makwana, a third-generation Patola weaver, informs about the beginning of Rajkot Patola. Back in the day his forefathers used to weave Khadi in Khadi Sanstha. His grandfather was one of few artisans who were trained in the craft of Patola, an intricate double-ikat technique performed in Patan. On observing the market and understanding its needs, he simplified the technique and started creating single-ikat Patola, also known as Rajkot Patola. With this decision, he opened up the craft to newer markets. Patola now became much more accessible and, with it, their livelihoods, much more secure. Today the same family has four generations of Patola weaving heritage that is being continued.

Despite continued technical, economic, and social obstacles, crafts and craftsmen have adapted to changing times and continue to create opportunities for themselves.

4.2 Evolution of storytelling crafts; Case study; Story of Pattachitra and Kawad artists

Kawad and Pattachitra are Indian storytelling crafts. Through visual portrayal and songs, both crafts communicate stories, folklore, legends, and local traditions to local populations.

Kawad is a five-hundred-year-old storytelling craft that has been performed since the times of Mughals. Hailing from the village of Bassi in Chittorgarh, Dwarka Prasadji has been practicing this craft for the past forty-six years.

What once was a rich practice of door-to-door storytelling, a novel form of entertainment for the common men of the villages, is now being lost to time. The fast-paced world and shorter attention spans have led to the art of Kawad being lost. With the onset of the internet and exponential change in the way we entertain ourselves, this rich medium is now no more a means of storytelling, it has now almost become a decorative piece sold in exhibitions and present in museums. Not just the makers, even the group of storytellers who used to go around narrating these painted tales now have to find employment as construction workers or so.

Stories have also seen a drastic shift to survive and become relevant. Dwarakaji has come up with contemporary stories of social change such as Women empowerment and gender equality. He has found ways to use his craft to influence societal change, create relevant characters and interesting storylines. This contemporary face of Kawad is a long way from the traditional one with the mythological tales, which showcases the amount of evolution a craft can go through to survive, the variety and potential it holds to absorb and grow with time.

Swarna Chitrakar is a fourth-generation artist who informs about the dramatic shift in the themes of the stories over the course of her practice. Artisans have begun depicting problems of

modern day along with guiding corrective behaviours. The craft has almost become like a philosophical guide for people to understand society and their practices.

Swarna is not well educated which made her understand the importance of learning, specifically for women. She enjoys telling the stories of women, their struggles and liberation. What began as a skill of displaying common themes such as legendary stories now has a fresh twist of personalised portrayals for social advocacy. During the epidemic, Bengali artists created 'Gaana,' or songs on the significance of vaccination, and went door to door to inform rural dwellers about the need to act quickly. Stories of the tigers of Sundarbans and wildlife conservation are testaments to the practice's regional development.

The painters' techniques, portrayals, and procedures have evolved as they sought new ways to keep their craft alive. These stories are now sung in schools, organizations, and markets because the topics are more appropriate for the times. The number of individuals who are exposed to the craft has expanded tremendously, and fresh audiences are able to connect with their state's heritage. Even in the age of high-speed networking, adaptation and evolution in crafts have connected communities together and served as moral guides. In their perseverance and willingness to adapt, lies the most relevant lesson for us all.

Nothing better could explain the passion for craft to stay alive than what Iqbal wrote,

Kuch baat hai ki hasti mit ti nahin humari

Sadion raha hai dushman daur-e-jahan hamara (Shankar, 2003)

(There is something about us which refuses to perish through centuries various powers of the world have been our enemies)

Figure 5

Kawad on significance of education by Dwarka Prasad



Figure 6

Pattachitra on Covid - 19 pandemic by Swarna Chitrakar



5. Individual structures: Tacit knowledge and cooperation

5.1 The practice of craft

In 1751, Denis Diderot, started publishing Encyclopédie. Referring to the dignity of craft labour he mentions, "Small trades involve real skills, skills which polite society has ignored or scorned as menial." (Sennett, 2009) American readers of the encyclopaedia concluded that craftsmen made the ideal citizens of the republic because of self-discipline, cooperation with others in shop, and quality mindedness about results.

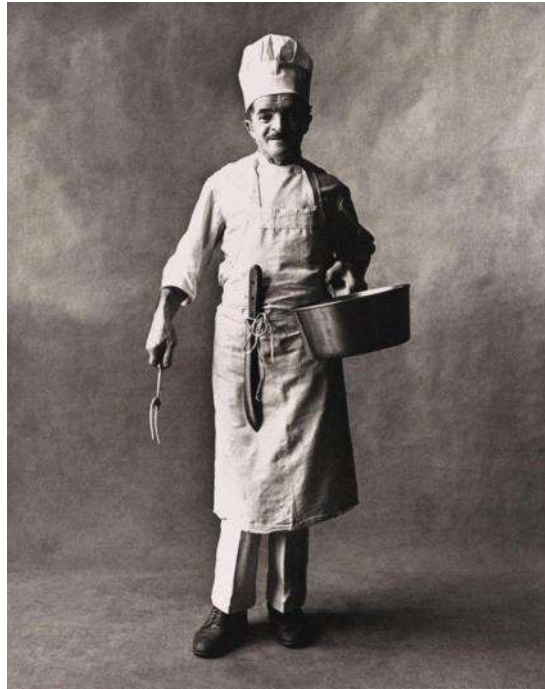
It is crucial to break down the craft practice for understanding the source of strength, resilience and satisfaction that fuels craftspeople. The first factor of hand-made production is acquiring skills of doing something. To be able to obtain expertise, a rigorous practice for years is essential. Craft work is slow and long. Embodying or forming habits by repetition of act ensures tacit understanding of the process by which work needs to be done. A daily routine provides a constant stream of creativity, a maintained sense of liveliness and freshness that negates staleness and monotony. Unconsciously steps flow while newer challenges continue to enrich the products. With change in surroundings, resources, technology and market demands, to name a few, challenges ensure artisans find alternative ways to achieve the same finesse and expertise. With tacit knowledge of the process and exploring new creative paths builds confidence in the maker enabling them to be open to adapt and be persistent. The zest to find answers, to try new alternatives, to develop in best of the capacity makes human life richer and purposeful.

The embodying of habit over 10000 hour or so practice of multiple solutions to the problem, of skinning a cat, a proactive join between problem solving and problem finding, a join in which mastery and anxious curiosity is combined.(Sennett, 2009)~ Richard Sennett, Professor, The craftsmanship

Craftsmanship necessitates on-the-job training. This supports a workshop setting with a tiered structure of operation. Master craftsmen mentor apprentices, who are assisted by other workshop makers. Cooperation develops as a result of inequitable social relationships at work. Cooperation is the voluntary expansion of all at the cost of none. It seeks to develop each individual's personality. It refers to the development of a fully formed collective personality, which is the ultimate goal of all human endeavour. Any challenge can be turned into an opportunity for growth with acquired cooperation with others and tacit knowledge of the work.

Figure 7 and Figure 8
Irving Penn; Small Trades





5.2 The will of one; Case Study; Journey of an artisan in an upcycling venture

Belonging to a small village in Bhuj, Gujarat, Rajiben Vankar has been working on an upcycling practice called recycled plastic weaving. Instead of working in the farm, Rajiben decided to take over the process of weaving on the loom, a task traditionally reserved for men. Young and widowed with three kids, she had to find herself anew. An opportunity from Khamir knocked her door as they employed and trained weavers. It was there that she learned about the craft of recycled plastic weaving. Instantly drawn to this novel idea of creating objects of value out of waste, she became the forerunner in the project. After developing and honing her skills over the years, she started her own work of weaving discarded plastic.

It has been more than two years since the start-up began. Soon more and more women around them got interested as they recognized the importance of the work. She calls them 'behene' (meaning sisters in Hindi) signifying their solidarity. Today about 8 - 10 women weave with them while 20 women help in sourcing materials. Together, they convert something that is entirely left behind, discarded, never to be used again, into a material of value. However, small the practice of collections, processing and weaving discarded plastic into renewed products is their way of making society a better place. Over the last year the project has used up around one lakh kilos of plastic.

"Every time someone asks why I don't weave with traditional fibres like cotton, as the rest of my village, I tell them this is my way of doing my bit for the environment." ~Rajiben Vankar, Weaver and Entrepreneur

Rajiben's story, whilst being a glowing light making the future a brighter place one weave at a time like this, also puts on display the deep-rooted problems in the way we live today. On one hand we see over-privileged urban elites indulging in mindless consumption of everything from fast-fashion to fast-food, on other we see innovations at the grass root level. Sitting in a small village in the middle of a desert, a group of women is building a space for incremental changes.

Her story proves that women with even a small amount of opportunity can overcome every hurdle and drive monumental change. In herself she found strength, and around her she found comrades, women who chose the life of craft. With this choice they found purpose, freedom, sensitivity and belongingness all together. We too can thus bring the ways of craft into our lives by emulating the persistent and disciplined effort, problem solving disposition and developing cooperation with members of the community.

Figure 9 and Figure 10

Rajiben Vankar's workshop





6. Economic structures: Rethinking consumer behaviours

6.1 Gandhian ideology of economic progression; Decolonisation through crafts

Craft today is viewed as a practice against modernity and industrialisation. However, that cannot be farther from the truth. Technology, which is derived from the term techno, refers to the study of skills. Thus it could be said that technology is essentially the study of crafts.

With the need for supplementary work for rural hands, Gandhi introduced khadi as a system of decolonization by practice. It was not only a political movement but also a philanthropic commerce. The political movement was shaped around the practical need of a subsidiary occupation that was simple and accessible for all. By promoting local production, distribution and consumption he brought a new craft-based economic system.

The Khadi movement was not an attempt to build a uniformly dressed society rather it was a larger village reconstruction movement. Gandhi established a divide between those who chose loyalty to British imperialism against the ones who sacrificed for communal good. Through the reconstruction movement, urban India would help revitalize rural communities through economic development, education, sanitation, and community organizing. By rejecting the dialectical approach towards handmade in India, the movement emphasised on a synthesis of preservation of aesthetic purity and modern arguments of economic imperative for a sustainable future.

"India's crafts were to root the modernizing nation envisioned by Nehruvian socialism in the rich, warm tones of cultural tradition."(McGowan, 2009)~ Abigail McGowan, Professor, *Crafting the Nation in Colonial India*

J.C. Kumarappa, a Gandhian economist, calls the model of village reconstruction system as 'Herd type' as distinct from economic systems of 'Pack type'. While the pack type suggests

models where people with common personal interest get along for exploitation of the weaker sections, of which capitalism is the perfect fit, under the herd type people come together not for aggression rather for mutual help for people within and outside their social groups. These philosophical approaches aim at building economies with love and cooperation as ruling forces.

With handmade traditions at the heart of the country's economy, it contains not only the fuel for economic freedom, but also self-reliance and identity. Gandhian ideology sees this local knowledge as an equaliser for wealthy and poor alike. A dialectical opposition between crafts and modernisation has already given enough power to the elite to intervene in the development of lower classes. With brutal labour treatment and inhumane working circumstances, ingenious and local production, distribution, and consumption is a solution for not just the economic emancipation but also for cultural and social growth.

It has thus been an identified power of crafts to reform and reshape the society. It can alter the social fabric with radical empathy, sensitivity and humanity along with other things.

"Thousands of different objects, each made with the time-tested craftsmanship of our workers, each contributing a little more of the grace of the old world to enliven your home of today."(Abraham, 1964)~ Shyam Benegal, filmmaker

Conclusion

John Ruskin, summarizes the interrelationship between crafts and society as "Decorative arts affected the men who produced them." (University of Toledo, 1999) The practice of exercising in conjunction with the environment has been defining in crafts, thus impacting the creators and their families. They gain sensitivity, empathy, discipline and become better versions of themselves.

In speculating the possibilities of post-pandemic social structures, we need to envision a life that follows the principles we learn from these craftsmen.

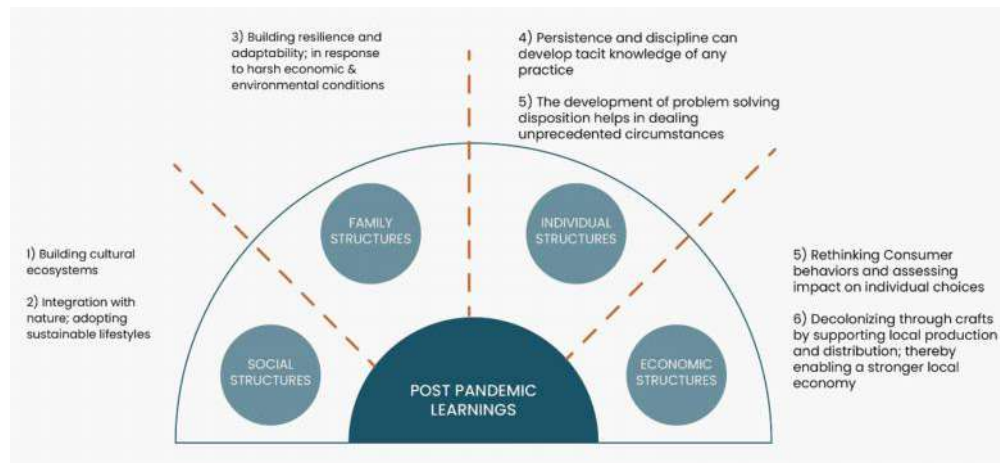
- Living a life of crafts is living in symphony with nature and your surroundings. The pandemic has further exacerbated our growing concerns towards the environment we inhabit and our attitude towards it. In the ways of craft is our lesson and our hope, in it, our chance at redemption.
- Being a craftsman is being resilient, adaptable and ingenious whilst being thoughtful, compassionate and responsive. Pandemic has been a testing time for most people either personally, professionally, financially or mentally. Adaptability is thus a prerequisite now for moving towards a post-pandemic future, combined with a sensitive and solution-oriented worldview, a brighter future can be ensured.
- In craftsmanship is the strength of skill and the stability of discipline. By manifesting the might of continued perseverance, we can incorporate the values and integrate the lifestyle. In doing so, every community can become a craft community and every human, a craftsman.

- Today, as consumers we can choose to make certain choices that ensure continued growth of the craft economy and help craft and the way of life it illustrates alive. By doing so we are taking amplified steps towards a changing society.

To build on these, is to build for a future of harmony.

Figure 11

Post pandemic learnings from craft communities of India



"Vipat pade naValakiye

Valkhe Vipat na jaye,

Vipate udhyam mukediye,

Udhyam vipat ko khaye"

(Worrying in the face of challenges will not result in solutions; rather, progress will only mitigate any hardship and transform difficulties into opportunities.)~ Govind Prajapati, Master craftsman in block making.

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