



# THE KOGILU WAY



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# ACKNOWLEDGEMENT

I would like to express my gratitude to all the people who saw me through the books, to Sudebi Thakurata and Mahesh Bhat for guiding me throughout the journey. The book was only possible because of the contributions by the people of Yelahanka Old Town, without whom it would have been impossible to map this journey. I would also like to dedicate this book to Bhaskar, Uday, Lokesh and all the kids who kept me motivated.





## INITIAL THOUGHTS

My initial line of inquiry was to observe the aesthetics of the shops.

How do the locals design their shops?

How were some of the concepts of visual merchandising embedded in their shop displays?

These shop owners haven't had a course or any prior training in retail and space design yet they somehow know what to place where. Their aesthetic sense arose deep curiosity and so I began investigating the matter.

## DISCOVERY EPIPHANIES

The more I explored the streets of Yelahanka, the more I realized that it wasn't just about the aesthetics and the beauty of the area and the shops but a lot of it was as a result of the innate design sense that people possess.

As designers we follow a process and the products follow a life cycle.

These processes could be observed everywhere, even in the little everyday activities.

Be it the rangolis that the women would create rigorously every morning or a man setting up his shoe repair shop.

## MY INQUIRY

**Everyone has an innate design sense and irrespective of their professions, they are all designers!**

**My line of inquiry was to draw similarities between the design processes and to my observation about Yelahanka old town, its people, livelyhood, industries and shops.**



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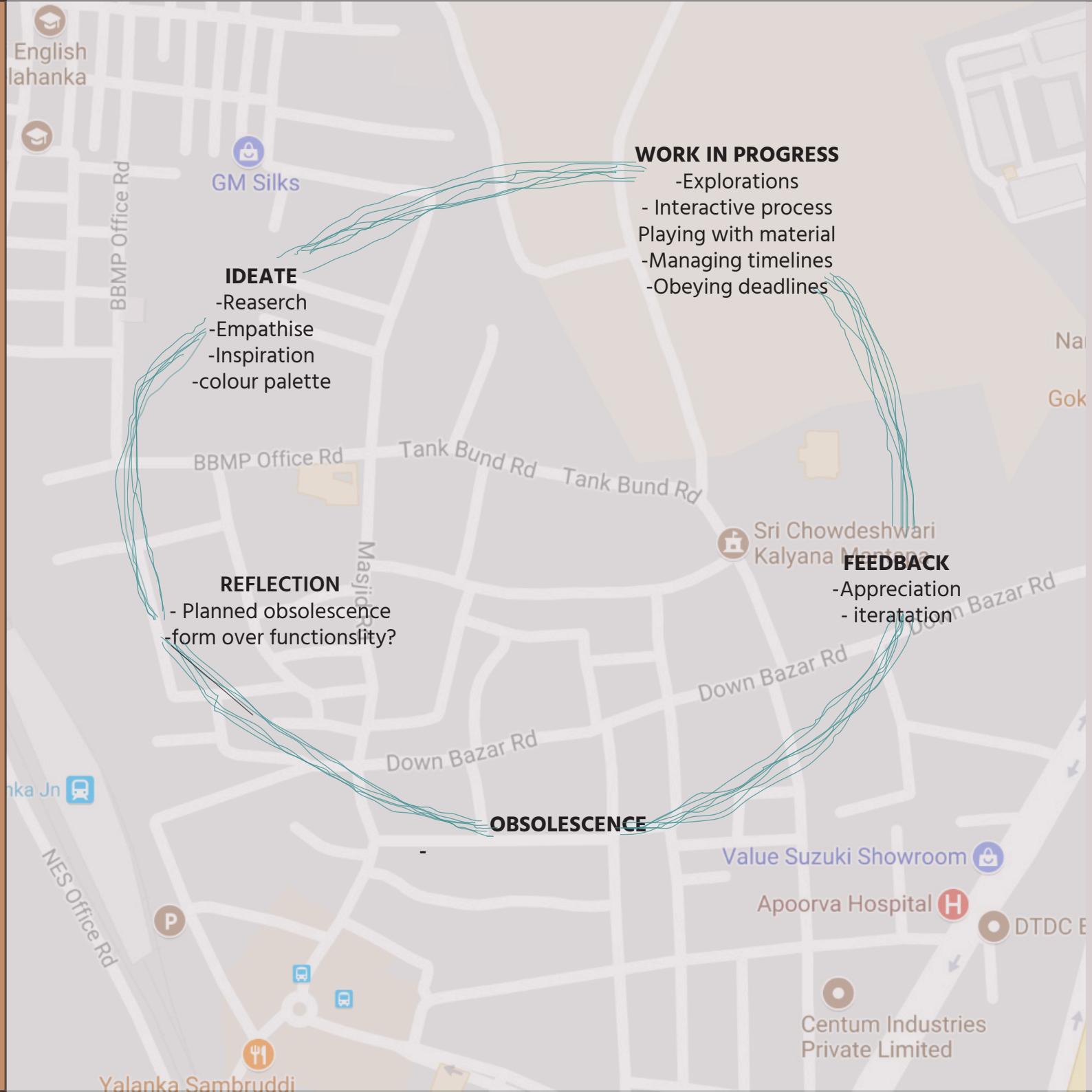
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# THE DESIGN PROCESS

As a designer, we follow a certain process, which could be a series of steps. These steps have been realized after continues back and forth, reflection and observation. As I wandered the streets of Yelahanka, I could relate the day to day activities of the locals with principles of design that were being taught.

The connection seemed obvious.





English lahanka

GM Silks

### WORK IN PROGRESS

- Explorations
- Interactive process
- Playing with material
- Managing timelines
- Obeying deadlines

### IDEATE

- Reaserch
- Empathise
- Inspiration
- colour palette

BBMP Office Rd

Tank Bund Rd

### REFLECTION

- Planned obsolescence
- form over functionslity?

Sri Chowdeshwari Kalyana Mantapa

### FEEDBACK

- Appreciation
- iteration

Down Bazar Rd

Down Bazar Rd

### OBSOLESCENCE

Value Suzuki Showroom

Apoorva Hospital

DTDC E

Centum Industries Private Limited

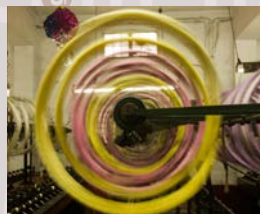
Yalanka Sambruddi

hka Jn

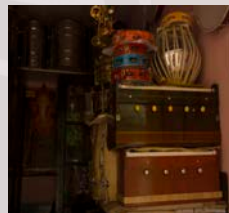
NES Office Rd



Vijaya Jyothi English  
School - Yelahanka



Silks



**GROWTH PEAK**

**BIRTH**

BUILD

FLORISH

**ITERATE**

DECREASED

FUNCTIONALITY

**DESTRUCTION  
DECAY**

OLD

Sri Chowdeshwari  
Kalyana Mantapa

Value Suzuki Showroom

Apoorva Hospital

Centum Industries  
Private Limited

Yelahanka Jn

NES Office Rd

Down Bazar Rd

Down Bazar Rd

Down Bazar Rd

## YELAHANKA & DESIGN

In the first map, I have jotted down the design process in relation to what I observed. Using the tool "I SEE, I THINK and I WONDER" I have conceptualized a second map. The X axis of the map represents a timeline while the Y axis denotes the growth. This is a linear map that commences with BIRTH and ends at DECAY of the products concerned, while the first map is a cycle.



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# 1

## IDEAS







# RESEARCH

It is essential to know what the market wants and what the people need.

Yelahanka is a unique market with its own customs. Though the people are walking the path of modernism they are still holding on to their root and traditions.

In order to open a shop here one needs to have a total understanding of the local market and a deep connection with the people. The image on the right is that of Harish. He feels that the temple goers are his primary consumers. Every lane of Yelahanka would have a temple and thus he would never run out of business, An average of 150 customers come to him daily to buy marigolds. Thus by selling flowers, Harish is tapping on the primary needs of the residents. Just selling any flowers would not be enough. He also knows every custom, every festival in order to manage his supplies.





# EMPATHIZE

## JOINT FAMILY & THE CONCEPT OF SHARING

Unlike town, the concept of nuclear family is still alien to the residents of Yelahanka old town. Laxmi stays with her mother, her aunt and five other family members. The concept of sharing is very prevalent here. She sleeps in the kitchen with her siblings and she shares her clothes and study material with her sisters.



## THE PREFERENCE TO OPEN SPACES





After trying hours of driving around, the bus drivers and the bus conductors prefer a strong cup of coffee or some steaming hot chai. For them, they love to sit on a pavement and will choose it over an indoor stall any day. People of Yelahanka enjoy open spaces and they love watching their busy markets..



## THE FONDNESS FOR PHSYICAL GAMES

Uday and Bhaskar love outdoors. They love a physical games involving a lot of jumping and running around. For them technology is only a momentary distraction. Uday and his gang are different from the city kids who'd be glued to their video games and mobiles.

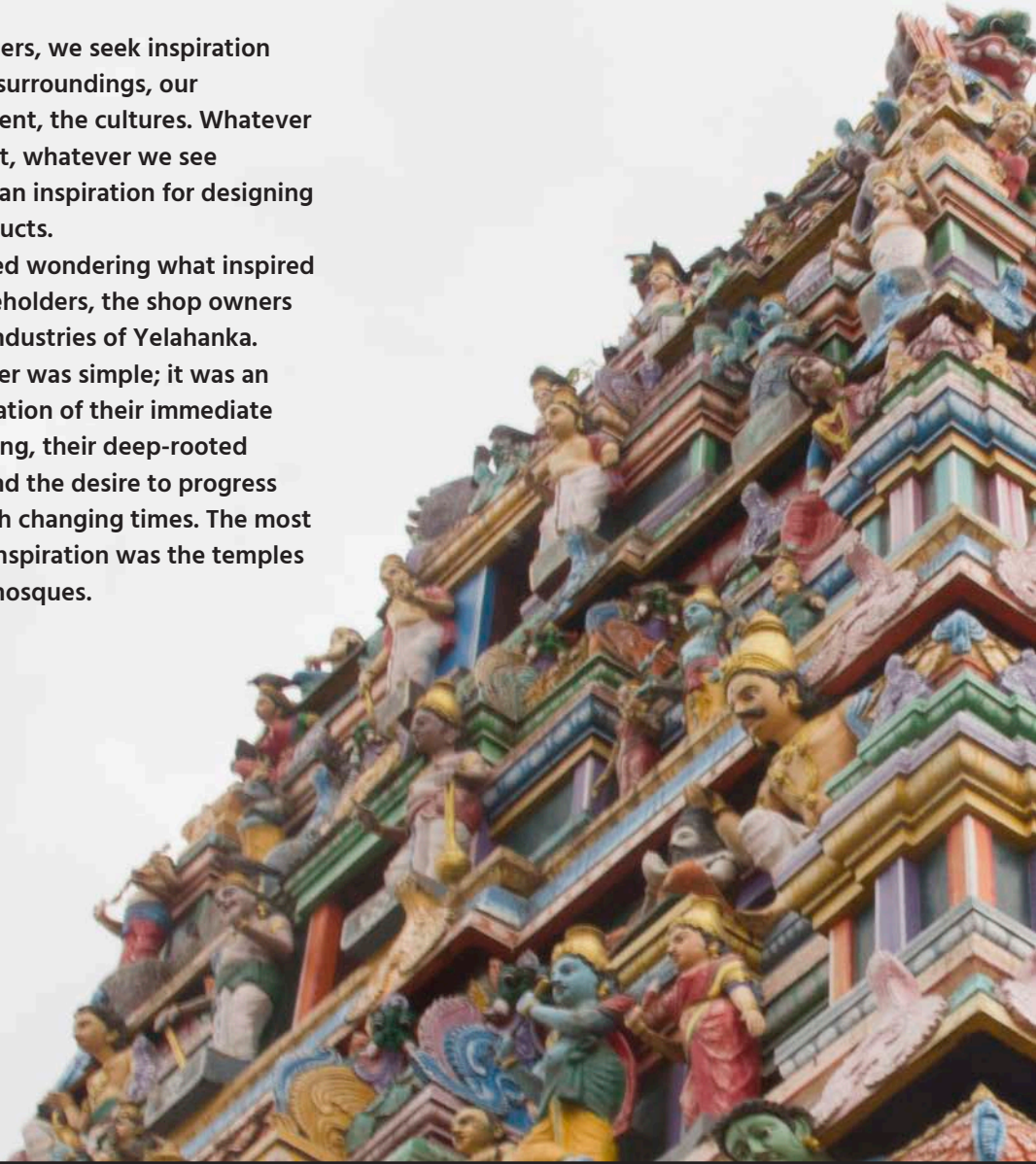


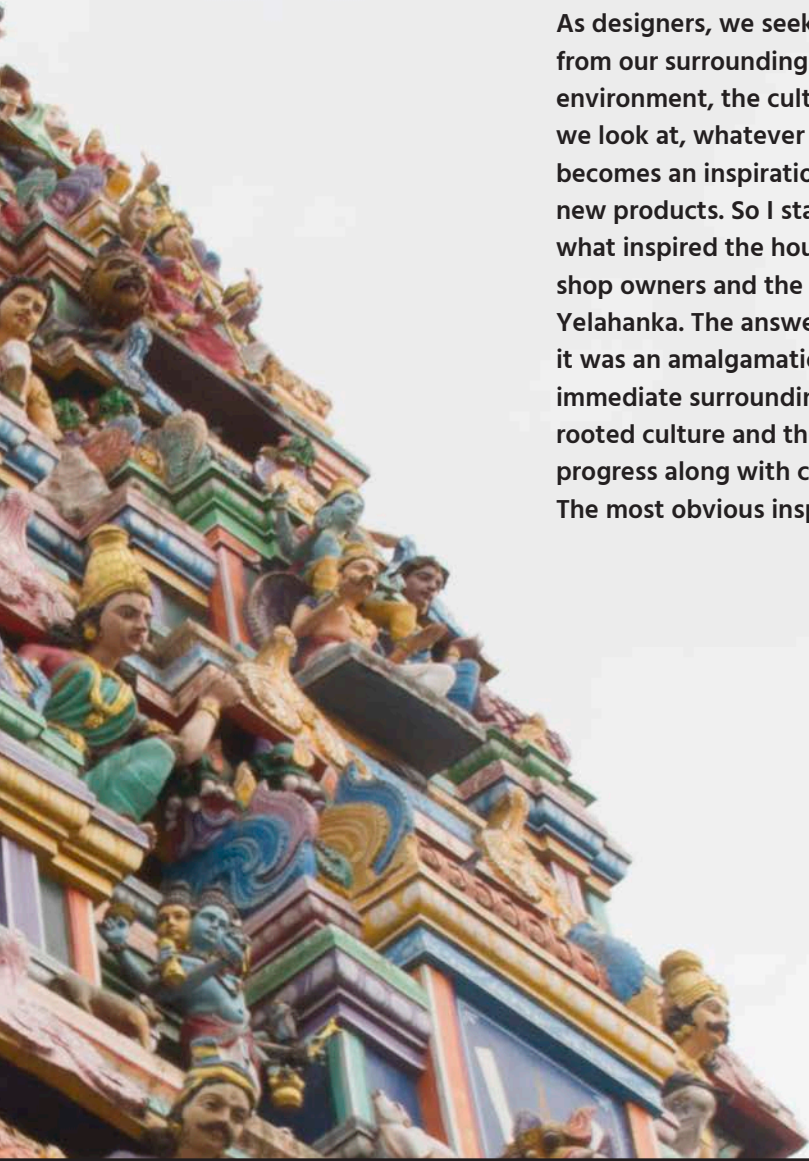
# INSPIRATION

As designers, we seek inspiration from our surroundings, our environment, the cultures. Whatever we look at, whatever we see becomes an inspiration for designing new products.

So I started wondering what inspired the householders, the shop owners and the industries of Yelahanka.

The answer was simple; it was an amalgamation of their immediate surrounding, their deep-rooted culture and the desire to progress along with changing times. The most obvious inspiration was the temples and the mosques.





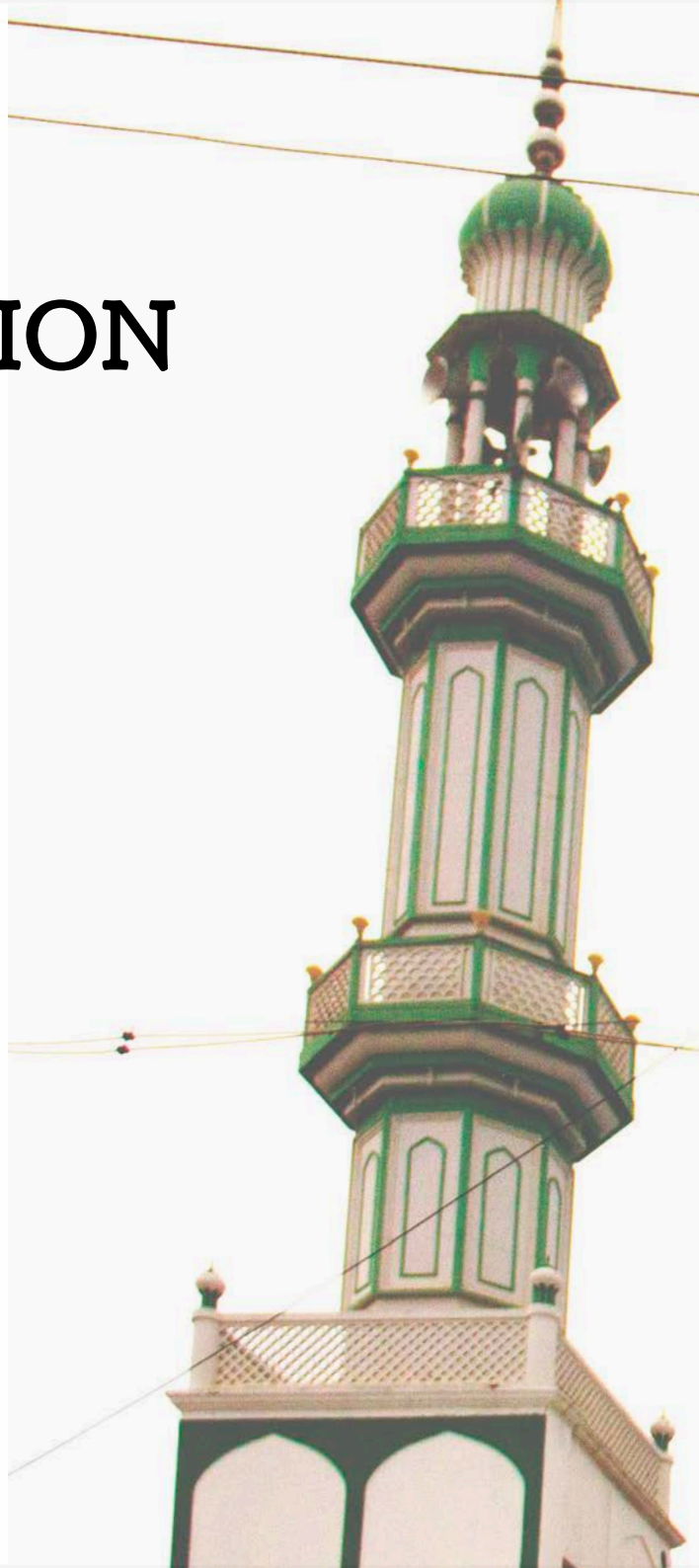
Since temples are the epicenter of old town most of the activities revolve around the temple and its ritual.

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temples and the mosques. Since temples are the epicenter of old town most of the activities revolve around the temple and its ritual. The colours used in the temple are also the colours found on shops, stalls, and houses. Yellow, blue, teal green and cream are the colours found everywhere. Other than the colours there are industries thriving around the temples. There are street stalls that exclusively sell leaves that are meant for offerings. These leaves are packed in bunch of 20 or 50 depending on the buyers wants.

# INSPIRATION

I have also come to understand that unity is also such an important feature of Old Yelahanka. Not only do the people stay in complete harmony, they have temples and mosques in the same lanes! Manjunath, a tailor, tells me that there have been no communal riots here in the last fifty years. Isn't that something? Here Hindus and Muslims celebrate all the festivals together. My first thoughts were that as designers we must encourage further interaction between the communities, bridge the divide rather than increase it further. To my surprise, this was exactly what I saw on the streets. I met a Muslim lady selling flowers that are primarily offered to the Hindu gods. I also observed that people of different communities were setting up shops next to each other.

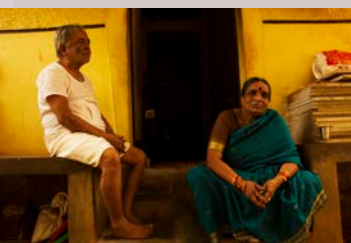






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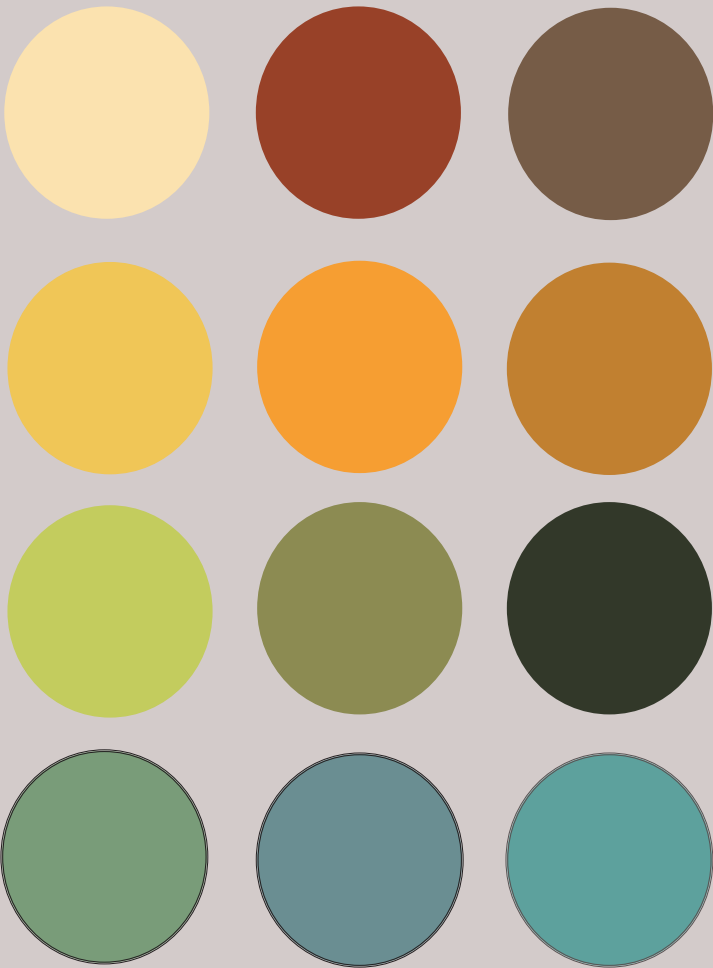


As designers we pick colours that we associate with. Each color has a mood and emotion attached to it. Here in Yelahanka, blue, yellow are considered auspicious for some kundlis. Some colours protect their owners from unforeseen accidents. Yellow brightens up their shops and

C O L  
P A L

likewise some colours are considered lucky for minting money. Yellow, blue, teal, reds, earthy creams were the colours predominantly found in shops and peoples dresses, houses and public spaces. The light colours also brighten up the narrow alleys and bylanes that usually get less sunlight

# O U R E T T E



2



WORK IN  
PROGRESS

2



# EXPLORATION

It is simple. I had to keep my shop on the main road so that I could be the primary seller for people approaching the market from the main road.

Also, my bangles are for everyday use, they aren't as expensive as gold ones. Keeping it next to a jewelers store would have made no sense. Secondly, women buying fruits and vegetables can spot me immediately







Visibility plays a key role in deciding your product placement. It is essential to be spotted first. It is a matter of subconscious buying since it is an article of a marginal price compared to gold or other expensive bangles, people shopping for bananas would not think twice before buying these bangles.

Your shop is next to the vegetable vendors' stalls, its in an odd place right in the start of the lane.

Others have moving stalls, stalls next to the temples or stalls near jewelry stores

So how do you decide where to place your shop?



# EXPLORATIONS





He walks with his stall the whole day and sets it up in crowded areas. He usually chooses the railways station or the areas outside temples. A sheet that suggesting a rind for people under the same star sign, lines at his hands reach . The rings are organised according to the sizes and the price. His display is clutter-free Many of the stalls here are easily movable

As designers flexibility is one of the most important feature that we have to keep in mind. while designing our products, How flexible is your design? Can it adapt to the changing markets..

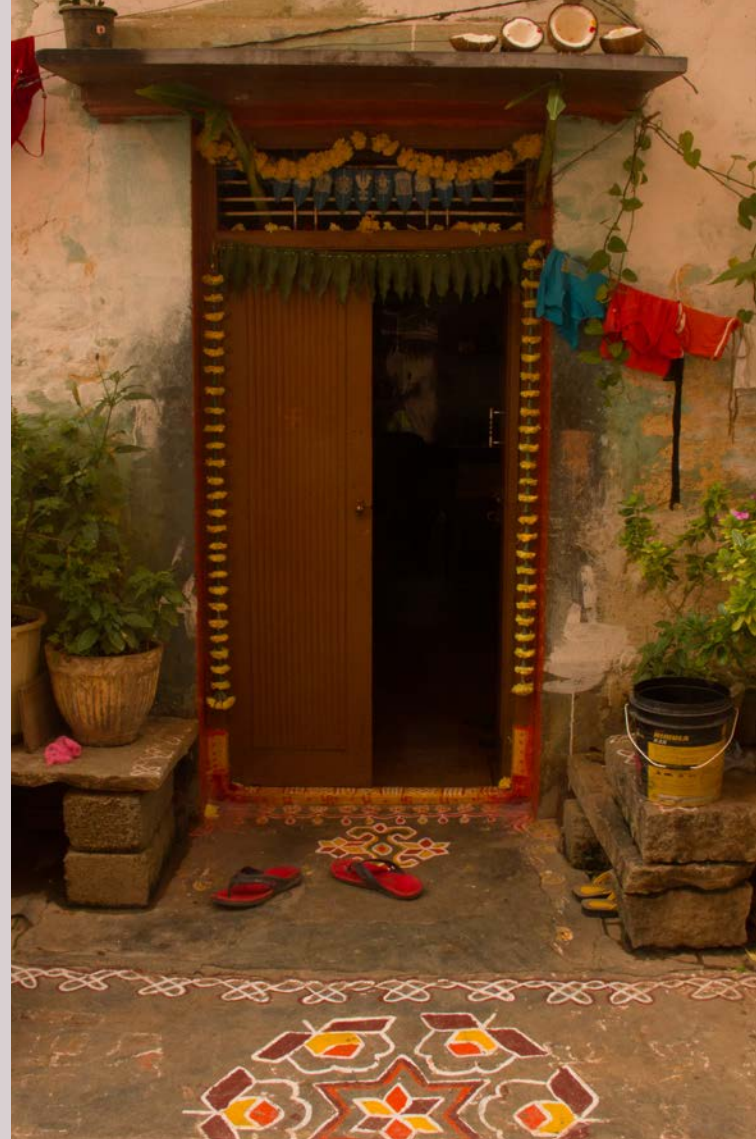


# PLAYING WITH MATERIALS

Materials are the building blocks to a good design. Finalizing the right material can be equated to selecting a your favorite ice cream. You can't just buy it by knowing the flavor or by merely looking at its colour.

On a cold Friday morning in Yelahanka, I met Manju and Smitha. Both of the ladies were absorbed creating elaborate rangoli patterns to adorn their homes.

I was immediately compelled to ask them about their choice of the material. Manju experiments with rice and dry floor as a base. To make it natural she uses vermillion ( sindoor) and haldi. On other days she uses brick powder, chalks or flower petals depending on the time at hand. These designs have been passed down through generations. Just like a design process, she first cleans the floor, layers it with cow dung or white chalk and then starts to draw. She has been doing this from the last thirty years.







# MANAGING TIMELINES

Design is a collaborative process. It involves working under pressure and a strict timeline. There were ample of examples on the street that validated the above statement. Construction sites have timelines; they are answerable to the builders, investors and the buyers. If there is one delay a chain reaction of delays follow.







# AS AN INTERACTIVE PROCESS







The Goldsmith Rameshbahi used to work in a large workshop in Bombay. It dawned upon him that the value and respect of his profession was something that was not achieved behind closed doors and closed quarters. If this journey had to be a fulfilling process he felt the need to interact with his customers. For him, interaction was a key to good design. He could cater to individual needs far better at his Yelahanka store and his clients were no longer random people but people who he developed a relationship with.



# WORKING WITH DEADLINES

Today is day 22.

The Bahubali themed Ganpati would be bought from Mysore.

Ganesh Chaturti happens on 25th

August. The team has set up the basic stalls and now they have 7 days to set up the whole thing. As I spoke to them the workers told me a lot of planning was required to set the whole thing up. Right from inception of the idea, working on the theme, printing banners, to the final touches it took about 30 days. They were all contractual day wagers and every delay would cost the stall owners.











# 3

## FEEDBACK







# ITERATIONS

Criticism has to accept with a lot of grace. If something isn't working, if it isn't fitted It is my duty to rework on it. I sew clothes for a lot of men working in the military, BFS, air force department, etc

They are hard taskmasters. Shirts have to be perfectly in shape while the pants have well shaped, Just because I sew and stitch since the last twenty-five years but that doesn't mean I am the best, I need to keep looking out for new patterns and the latest trends. Iterations aren't just restricted to my work but as a tailor, I adjust myself to different situations and different people. I can speak fluent Hindi, Marathi, Kannada, and bits of Telugu and Marwari

When you design a product, mistakes are bound to happen and correction not only improves your product but helps build a better customer relationship.





APPRECIATION



My conversation with Raja briefly revolved around appreciation. Though he was of the opinion that too much of validation makes a person over confident and self-absorbed, he also agreed to the need of being appreciated. Appreciation gives you the satisfaction of a job well done. It validates you, your existence and your purpose. It lets you believe that your product is worth it and well thought of. Sometimes it instills in you the desire to work on something greater, more challenging in nature. Raja has been a barber for three years now and though he does not own this store, he has built a loyal customer base for himself. There was a time when he shifted workplaces yet his customers, so accustomed to his way of cutting, always came back to him.



4

An abstract ink splash or watercolor blot in shades of purple, magenta, and blue, with some lighter blue and white areas. The splash is irregular and textured, with some fine lines and droplets extending from the main body. It is positioned on the right side of the page, partially behind the text.

**OBSOLESCENCE**

**4**



# CREATIVE DESTRUCTION & THE DEATH OF PCOs

When we humans don't last forever how can we be so pretentious that our designs would?

After a long successful run of being functional, the products reach a stage of reduced usability. Obsolesce in design is mainly attributed to technological advances. Back in the old days, it was very hard to make phone calls in India, except your own landline. Coin-operated pay phones were rare and mostly didn't work. Even if one it





did work a long distance call would be impossible. You booked a trunk call from home and waited for the operator to get through.

In 1987, entered a brilliant idea -- the STD/ISD booth. DoT forced standardization of the equipment at every STD booth, so you were assured that calls would be metered and priced correctly. However, the STDs are now driven to extinction As I spoke to the shop owner who owns two PCO

booths, he only agreed to my views. There were a day and time when he would make more than one thousand five hundred rupees a day and now it barely touches two hundred rupees. An average call would cost around five rupees. The advent and popularity of portable phones and mobiles marked the early death of the PCOs. Now his clientele comprises of people who need to use the booth for emergencies and only a small part of it is attributed to people who don't own cell phones.

PCOs may be marching towards their graves, however, they haven't completely died out! Unlike the metro cities where spotting a PCO would be a tedious task, Yelahanka still owns a bunch of them

5



REFLECTION

5





FORM OVER  
FUNCTIONALITY?





Is visual design important?

Is aesthetics so important that we generally neglect the functionality of the product?


Form follows function is a principle associated with modernist designers of the 20th century. The form or the placement of a product should be primarily based on the function of the product.

Srinivas is a shoe vendor who innately select functionality over aesthetic beauty He places his tools closest in such a way that they are all near his hands reach. His placements have a lot to do with his style of working. He calls his shop a multi-purpose shop. He can repair shoes, fix broken umbrellas and mend broken bags. Through his workspace, he wants to show the products he uses such as the strong glue and the thick threads. The rest of the products and the shoes are all at his hand's grab thus allowing him to sit and work without getting up. We spend a lot of resources in the design that in the process we get carried away and compromise on the functionality. Srinivasan, however, likes to keep it simple!



DOES PLANNED  
OBSOLESCE  
REALLY EXIST?





Products available in the 90's are no longer available today. I have always wondered if all this was a planned phasing out? Planned obsolescence is a purposefully implemented strategy that ensures the current version of a given product will become out-of-date or useless within a known time period. This guarantees that consumers will demand replacements in the future, thus naturally supporting demand. In some instances, this can even motivate multiple sales of the same object to the same consumer. Obsolescence can be achieved through introduction of a superior replacement or a product design meant to cease proper function within a specific window, or by cultivating desirability of new versions over older ones. Though one would rarely find an old CRT TV in the city, Yelahanka has been slow in terms of phasing it out. There are still a couple of shops that sell these TVs but on the other hand some of the richer shop owners have adapted to LCDs.

