



SCHOOL OF
ECONOMICS AND
MANAGEMENT

“I Refuse to Rush”

A Study of How Online Communities Construct and Negotiate the Meaning of
Slow Living

by

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Abstract

Purpose: This study explores how slow living is given meaning within online communities. It focuses on how people understand slow living in relation to everyday experiences of time pressure, digital distraction, and the feeling of constantly needing to keep up.

Research question: How do online communities construct and negotiate the meaning of slow living in relation to the pressures of accelerated everyday life?

Theoretical framework: The study is informed by theories of social acceleration, consumer identity projects, the extended self, consumer resistance, myth-making, and disconnectivity. These perspectives are used to understand why slow living becomes appealing, how it is made visible through routines and objects, and why its meaning often remains unstable when it is shared and discussed online.

Methodology: This study adopts a qualitative, dual-method research design combining netnography and semi-structured interviews. The netnographic data collection examined slow living content and discussions on TikTok, while six semi-structured interviews provided deeper insights into how individuals interpret and relate to slow living in everyday life.

Findings: The findings show that slow living is not understood as a fixed lifestyle but as an ongoing process of negotiation. Participants framed it as a response to acceleration, digital fatigue, and the pressures of everyday life, while online communities played a central role in constructing its meaning. Discussions frequently revolved around authenticity and accessibility, particularly when slow living appeared as curated social media content. Rather than representing a complete escape from acceleration, slow living emerged as a form of everyday consumer resistance in which participants created temporary pockets of escape before repeatedly re-entering the conditions they sought relief from.

Contributions: The study contributes theoretically by developing a process model of how slow living is constructed and negotiated within online communities. While grounded in slow living, the model provides a framework for understanding how lifestyle trends more broadly are collectively shaped and sustained through social media. Additionally, it contributes managerially by showing how social media influences consumers' perceptions of desirable ways of living, highlighting its role in shaping everyday values and aspirations beyond purchasing decisions.

Keywords: Slow Living, Social Acceleration, Consumer Culture, Consumer Resistance, Disconnectivity, Pockets of Escape

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1. Introduction

This thesis explores the phenomenon of slow living. While slow living is often presented as a way of creating distance from the pressures of accelerated everyday life, it has also become highly visible on social media platforms where these pressures are frequently experienced. Examining how slow living is discussed and interpreted online offers an opportunity to better understand how contemporary consumers make sense of time, attention, and alternative ways of living in digital culture.

1.1 Background and Problematization

Contemporary everyday life is increasingly shaped by competition for attention. Messages arrive while we are already responding to others, platforms are designed to keep content moving without pause, and even quiet parts of the day are easily filled with notifications, recommendations, or background media. In this environment, time often appears as something to manage efficiently rather than something to move through slowly. Rosa (2013) describes this broader development as social acceleration, where technological change and social expectations increase the pace of everyday life. As more information, activities, and social interactions compete for attention, individuals are expected to remain responsive and continually shift between different tasks and demands. Everyday experiences can therefore feel increasingly fragmented, with attention moving rapidly between messages, responsibilities, and sources of information.

In response to these conditions, practices associated with slowing down have become increasingly visible. Concepts such as slow living, going analog, and intentional living have gained popularity as ways of responding to the pressures of accelerated everyday life. These practices emphasize reduced speed, intentional routines, and forms of attention that feel less interrupted by digital demands. They can be understood as part of a wider response to what Honoré (2005) describes as the “cult of speed,” where efficiency increasingly shapes how everyday experiences are organized and valued. Within this context, slowing down is often presented as a way of regaining a sense of presence and control over time that feels difficult to maintain in accelerated environments (Osbaldiston, 2013).

Many of these attempts to slow down take the form of relatively ordinary activities. Journaling, film photography, preparing food by hand, reading physical books, or limiting phone use during parts of the day are often presented as ways of creating moments of calm within otherwise busy routines. This renewed interest in slower and more tactile forms of engagement can also be understood as part of a broader analog revival. Beverland, Fernandez, and Eckhardt (2024) describe how consumers increasingly choose older and more demanding legacy technologies over automated digital alternatives. In a world built around convenience and efficiency, physical objects that require effort,

patience, or manual involvement can offer a sense of agency and connection that some consumers feel is missing from highly automated digital environments.

The growing interest in these practices does not appear limited to niche communities. Journalists have pointed to a renewed popularity of physical media and so-called “grandma hobbies” such as knitting, crafting, and crosswords, alongside increasing searches for analog hobbies in retail data and Google Trends (Bero, 2026). Similarly, Dazed has suggested that 2026 may mark a broader return to offline practices among younger users who have grown up with continuous connectivity and are now experimenting with slower routines alongside digital media use (Maskell, 2026).

Seen together, these developments suggest a broader desire to create some distance from the demands of digital life. Practices such as digital detoxes and internet-free holidays point in a similar direction, suggesting that many consumers experience constant connectivity as something that needs to be actively managed rather than simply accepted (Syvertsen, 2020; Kharpal, 2016). Research on consumer deceleration likewise shows how individuals seek temporary interruptions to the pace of everyday life through practices intended to create moments of slowness within accelerated environments (Husemann & Eckhardt, 2019). This helps explain why slower ways of living have become appealing and why many consumers increasingly seek alternatives to highly connected digital experiences.

What makes this development particularly interesting is that many of these practices have become highly visible on social media. Under hashtags related to slow living and analog life, users share videos of quiet morning routines, handwritten journals, home-cooked meals, analog hobbies, and moments spent away from screens. Through repetition across thousands of posts, these routines gradually form a recognizable image of what a slower everyday life might look like. Social media has therefore become an important place where ideas about slowing down are shared and discussed.

The visibility of slow living online also introduces a tension. Many of the practices associated with the lifestyle are framed as responses to the feeling of always being connected and rarely having undivided attention. Yet they gain visibility through platforms designed to capture and hold attention. The same device that is often described as a source of distraction may also be used to watch videos about reducing distractions. Users scroll through content encouraging them to spend less time scrolling, discover analog hobbies through algorithmic recommendations, and use social media to learn how to spend less time online. Experiences of acceleration and attempts at deceleration therefore increasingly emerge from the same place.

Hesselberth (2018) describes a similar tension through the concept of disconnectivity, arguing that attempts to disconnect are often negotiated within the same culture of connectivity they seek to resist.

Slow living appears to reflect this dynamic. Rather than solely developing outside digital culture, the desire to slow down increasingly takes shape through digital participation itself. As users share routines, react to content, and discuss what slowing down should look like, social media becomes an active site where the meaning of slow living is continuously constructed and negotiated.

Yet visibility alone does not create a shared understanding of what slow living means. A slow morning routine, a handwritten journal, or a decision to spend less time on a phone may seem like straightforward examples of the lifestyle. Looking more closely, however, reveals that people often interpret these practices differently. What one user sees as a genuine attempt to live more intentionally may be viewed by another as a carefully curated performance. Comment sections frequently contain discussions about privilege, authenticity, and whether the routines being presented are realistic for ordinary people. What appears to be a recognizable lifestyle from a distance becomes much less settled when viewed through the conversations surrounding it.

These disagreements suggest that slow living may be less stable and clearly defined than it first appears. Rather than representing a shared understanding of how to live more slowly, it seems to take shape through ongoing discussions about what slowing down should mean and who gets to participate in it. Its meaning is continuously revised as users respond to, question, and reinterpret the content they encounter.

While existing research helps explain why consumers seek slower ways of living, less attention has been given to the social processes through which slow living becomes meaningful within online communities. Rosa's (2013) work on social acceleration helps explain why many people experience a growing need to slow down, while research on consumer deceleration has examined how individuals create moments of slowness in response to these pressures (Husemann & Eckhardt, 2019). Studies of disconnectivity similarly explore attempts to manage or resist constant connectivity (Hesselberth, 2018), and earlier work on slow living emphasizes the conscious negotiation of time and the cultivation of more attentive everyday practices (Parkins, 2004). Together, this research provides important insights into why slower ways of living have become appealing in contemporary society. Less attention has been given, however, to how the meaning of slow living is collectively constructed and negotiated within digital environments. We know comparatively little about how users themselves define what counts as slow, authentic, or desirable while participating in the same online spaces that many associate with acceleration in the first place.

Understanding slow living in this way shifts attention from the lifestyle itself to the social processes through which it becomes meaningful. Rather than asking what slow living is, it becomes relevant to ask how people within online communities describe, interpret, and negotiate its meaning, and how

these understandings are reinforced, challenged, or reworked through interaction. Examining these processes can contribute to a deeper understanding of how contemporary consumers make sense of slowness, authenticity, and alternative ways of living in relation to the pressures of accelerated everyday life.

1.2 Aim and Research Question

This study aims to explore how the meaning of slow living is constructed and negotiated within digital environments where the idea of slowing down often appears in tension with the speed and visibility of social media platforms. On TikTok in particular, routines centered on calm mornings, analog objects, and intentional habits circulate widely, even though they are shared through formats shaped by constant updates and algorithmic attention. Rather than approaching slow living as a clearly defined lifestyle with stable characteristics, the study treats it as a phenomenon that takes shape through interaction, interpretation, and repetition in online communities, and looks at how the values behind the lifestyle are built, negotiated, and sometimes contested. The study is guided by the following research question:

- *How do online communities construct and negotiate the meaning of slow living in relation to the pressures of accelerated everyday life?*

1.3 Research Purpose

The purpose of this study is to contribute to the understanding of slow living as more than a lifestyle trend. By studying how it is presented and discussed online, the thesis considers what the popularity of slow living may reveal about wider changes in how people relate to time, consumption, digital media, and the experience of acceleration in digital consumer culture.

The study is especially interested in the meanings people attach to slowness when they encounter it through social media. This includes why slow living appears desirable, what kinds of routines and objects come to represent it, and how people distinguish between versions that feel genuine and versions that feel staged, unrealistic, or commercialized. In this sense, the study looks at slow living as both a response to accelerated everyday life and as a cultural idea shaped by the digital environments where it circulates.

By focusing on these tensions, the study aims to add insight into how consumers use online communities to make sense of pressure, aspiration, authenticity, and alternative ways of living. Rather than treating slow living as a complete escape from acceleration or consumer culture, the purpose is to understand how people imagine, evaluate, and negotiate the possibility of slowing down within them.

The findings suggest that slow living is best understood as a reaction to experiences of acceleration rather than a fixed lifestyle trend. Rather than representing a clear break from everyday pressure, it emerged as a way of creating temporary pockets of escape, before participants repeatedly returned to the accelerated rhythms they sought relief from. Its meaning remained continuously negotiated, in within online communities, with questions of authenticity and accessibility returning throughout. A central tension running through the findings is that social media functioned simultaneously as a source of pressure and as the space where people searched for relief from it. Theoretically, the study contributes a process model illustrating how slow living is collectively constructed and negotiated online, which may also offer a broader framework for understanding how lifestyle trends take shape through social media.

1.4 Delimitations

This study is limited to slow living as it appears and is discussed in relation to social media, with TikTok as the main digital setting. It does not aim to examine slow living as a full lifestyle movement across all contexts, or to evaluate whether participants actually live according to slow living principles offline. We do acknowledge that a substantial offline community exists where people practice slow living, analog routines and active disconnection without ever documenting or engaging with it online. This offline community falls outside the primary scope of this research. However, their implicit presence is relevant, as the study also explores how everyday social media users, who may practice slow living offline, interpret, negotiate, and critique this highly visible online trend. Examining this online community is particularly interesting, as it allows us to see how the desire to slow down is negotiated within the very platforms that drive digital acceleration. Therefore, the focus of this study is how slow living becomes meaningful through content, comments, and user interpretations.

The empirical material is also limited to selected TikTok posts, comment sections, and a smaller number of semi-structured interviews. Because of this, the study does not aim to represent all slow living content or all users who engage with it. The material was chosen because it offered rich examples of how slowness is presented, admired, questioned, and connected to everyday life.

Furthermore, the study also does not analyse TikTok's algorithm in a technical sense. While algorithmic visibility is relevant to how slow living circulates, the analysis focuses on the meanings that become visible in the selected content and interview material rather than on how the platform distributes or ranks posts.

1.5 Outline of the Thesis

The thesis is structured as follows. Chapter 2 presents previous research on social acceleration, slow consumption, consumer identity projects, consumer resistance, myth-making, and disconnectivity, before synthesizing these into a theoretical framework that guides the analysis. Chapter 3 describes the methodological approach, grounding the study in a social constructionist perspective, including the interview material and netnographic observations. Chapter 4 presents the empirical findings and analysis, organized around four interconnected themes: experiencing acceleration, constructing slowness, negotiating slow living, and living the paradox, which together form a process model of how slow living is constructed and negotiated online. Chapter 5 discusses these findings in relation to the theoretical framework, situating the process model as the study's main theoretical contribution. Chapter 6 concludes the thesis by summarizing the research aims, outlining practical implications for managers and policymakers, and reflecting on limitations and directions for future research.

2. Literature Review

This chapter reviews research that helps place slow living in relation to broader changes in contemporary consumer culture. Since slow living does not appear out of nowhere, it becomes meaningful in a context where everyday life is often described as rushed, fragmented, and shaped by constant connectivity. Therefore, it is useful to begin with literature on acceleration and the increasing pressure on time in modern consumer society, before turning to slow consumption, deceleration, and identity projects, focusing on how slow living becomes recognizable through spaces, routines, objects, and the extended self in a digital world. The chapter then discusses consumer resistance, myth-making, escape, and disconnectivity, with particular attention to the tension between withdrawing from the market and returning to it, before concluding with a synthesis of how the study brings together social acceleration, identity projects, and myth-making through the broader concepts of disconnectivity and consumer resistance.

2.1 Acceleration, Time Pressure, and the Desire to Slow Down

To understand why slow living has become appealing, it helps to begin with the wider experience it seems to respond to. A recurring idea in research on contemporary life is that time feels increasingly scarce, especially in societies filled with technologies that are supposed to save time. Many everyday activities have become faster and easier to carry out, yet people still often describe daily life as rushed, overloaded, and difficult to control. This sense of always having to keep up is central to Rosa's theory of social acceleration.

Rosa (2013) argues that acceleration is not just about machines becoming faster or communication becoming more immediate. It also affects how people experience everyday life. He describes modern society as shaped by technological acceleration, the acceleration of social change, and the acceleration of the pace of life. The first concerns transport, communication, and production. The second refers to how quickly norms, trends, routines, and expectations change. The third concerns lived experience, especially the feeling that there is never quite enough time. Even when technologies reduce the time needed for certain tasks, new expectations often fill that space. People may gain efficiency without necessarily feeling freer.

This matters for a study of slow living because it helps explain why slowness begins to carry cultural value. If everyday life is experienced as fragmented and hurried, then practices that signal pause, repetition, or attention can start to seem meaningful in new ways. A quiet morning routine, making coffee by hand, leaving the phone in another room, or choosing film photography over a smartphone camera can all be understood as small attempts to create a different rhythm. Husemann and Eckhardt (2019) conceptualize these efforts as consumer deceleration, a process where individuals deliberately try to reduce the volume of their daily activities, choices, and technological engagements to achieve a slower experience of time. By actively curating their everyday consumption habits, people attempt to set boundaries on the accelerated rhythms of modern society to regain a sense of temporal abundance.

Recent consumer research also connects this desire for slowness to individual motivation. Sager et al. (2023) develop the concept of need-for-deceleration, which they define as a person's motivational ability to engage in activities aimed at slowing down the perceived fast passage of time. Their study is useful because it moves from social acceleration as a broad societal condition to the individual desire to slow down. They also show that need-for-deceleration is connected to areas such as wellness, mindfulness, simplicity, and work-life balance, which are all relevant to how slow living is presented online. Sager et al. (2023) also make it clear that deceleration is not only a rejection of consumption. It can also be reached through consumption choices, including what people adopt and what they avoid. This is important for this thesis because slow living on social media often appears through both refusal and selection. A person might avoid constant scrolling, but also buy a paper planner. Slowness therefore becomes part of consumer culture even when it is framed as a response to its pressures.

Research on speed as a cultural value also helps explain why slowing down can feel like a meaningful act. Gottschalk (1999), for example, shows how advertising has often linked speed with attractiveness, competence, and modernity. Speed is therefore not only something people experience structurally. It is also something they learn to value. Fast replies, packed schedules, and constant productivity can become signs that someone is managing life properly. In this context, slow living can appear as a softer refusal of these expectations, even when it is expressed through small everyday practices.

2.2 Slow Consumption, Identity Projects, and Everyday Self-Presentation

If acceleration helps explain why slowness becomes appealing, consumer culture research helps explain how slow living turns into something people can recognize and describe as a lifestyle. Slowness rarely appears as an abstract idea on social media. Instead, it becomes visible through routines, objects, and small everyday choices that signal a certain relationship to time. A handwritten to-do list, a quiet breakfast without a phone nearby, or a short video showing someone developing film photographs can all suggest that a different rhythm of life is possible. These kinds of moments are ordinary in themselves, but when they are repeated and shared online they begin to take on a recognizable meaning.

Research on consumer identity projects is useful here because it treats consumption as one of the main ways people shape and communicate who they are. Larsen and Patterson (2018) describe identity as something that is formed through ongoing choices about what people use, value, and present to others in everyday life. From this perspective, slow living practices can be understood as part of how people position themselves in relation to speed, productivity, and digital availability. Choosing analog tools instead of advanced technology and setting aside time for slow routines, can become ways of expressing what kind of person one wants to be. These choices do not need to be dramatic to be meaningful. They often work through repetition and recognition rather than clear statements.

The question of how authenticity is evaluated within these identity projects is also relevant for this study. Beverland and Farrelly (2010) show that authenticity in consumption is not a fixed property of objects but something consumers actively construct by focusing on cues that align with their personal goals and desired sense of self. Depending on what a person is seeking, whether a sense of control, connection, or moral coherence, the same object or experience may feel genuine to one viewer and performative to another. This helps explain why slow living content is so often contested: its authenticity is not settled in the object itself, but negotiated through the values and expectations the viewer brings to it.

This becomes easier to see in studies of consumer deceleration. Husemann and Eckhardt (2019), for example, describe how people sometimes try to change their experience of time through adjustments to everyday consumption. In their study of pilgrimage travel, participants slowed their movement, reduced their use of technology, and limited the number of activities they planned each day. These changes made time feel less pressured and more open. What stands out in their work is how slowness appeared through practice rather than intention alone. It was something people did, not simply

something they believed in. When similar practices appear on social media, such as preparing food carefully, walking without headphones, or leaving space between activities, they can function in a comparable way. They show what slowing down might look like in everyday life.

Similarly, earlier work by Belk and Costa (1998) shows a study of historical reenactment communities, where participants created temporary spaces that allowed them to experience different rhythms of life without leaving modern society behind. Slow living content online sometimes creates a comparable effect. A short video of a quiet morning does not change the structure of everyday life, but it can still make another way of living feel imaginable, even if only briefly.

Ideas about space and atmosphere also seem to matter here. Osbaldiston (2013) suggests that slowness is often connected to environments that feel separate from everyday pressures, such as natural landscapes or quieter domestic spaces. Even when people remain in ordinary urban settings, they sometimes recreate these associations through lighting, sound, or routine. A video showing someone opening a window, watering plants, or writing at a wooden desk can create a similar impression. These moments do not remove someone from digital culture, but they can still suggest distance from its usual pace. When they circulate online, they contribute to a shared sense of what slow living might involve.

At the same time, research on alternative consumption practices reminds us that these expressions of slowness do not exist outside consumer culture. Binkley (2008) points out that practices connected to simplicity, authenticity, or resistance are often shaped through the same cultural and market systems they appear to question. Slow living routines frequently include recognizable objects and aesthetics that already carry associations with care, sustainability, or intention. In this way, slowness becomes something that can be assembled from existing cultural resources rather than invented from scratch. This idea can also be understood through the concept of the aestheticization of everyday life. Drawing on Featherstone (1991), Szmigin (2006) argues that the boundaries between art and everyday consumption have become increasingly blurred, so that ordinary objects can be experienced as aesthetic and meaningful rather than merely functional. As consumer goods are embedded in cultural narratives and visual representations, they come to signify particular lifestyles, values, and identities. This helps explain why seemingly mundane objects such as notebooks, ceramic mugs, or reading accessories can feel like statements about how one chooses to live.

There is also this foundational idea that our possessions and objects has a big role in shaping these experiences, and can be understood as an extension of ourselves, meaning that people choose to surround themselves with objects that are not just tools, but works as an extension of defining and expressing their identity to others (Belk, 1988). Building on that, Beverland, Fernandez, and Eckhardt

(2024) describe the analog revival, meaning that people sometimes choose older or more demanding technologies, such as vinyl records or film cameras, even when digital alternatives are more convenient. These choices often involve extra effort, but participants described them as more engaging and more deliberate. A notebook placed beside a cup of coffee, a record player in the background of a morning routine, or a carefully arranged kitchen workspace can suggest attention, patience, and intention without needing explanation, and could offer a way for individuals to anchor their sense of self with their surroundings. Over time, these details start to function almost like visual and emotional shortcuts for slowness. However, relying on these specific objects to communicate intention also introduces boundaries around the lifestyle. As Skeggs (2004) points out, the ability to construct and present a specific version of the self is deeply tied to social and material conditions. This means that engaging in this analog revival requires a level of access to cultural and financial resources that is not equally available to everyone.

Since parts of this study collect empirical data through netnography, it is necessary to consider how people curate identity projects on digital spaces, especially when the lifestyle in question seems fundamentally tied to possessions and absence from these digital spaces themselves. While the original formulation of the extended self focused on how people use material possessions to anchor their identity, the transition to social media platforms changes this relationship significantly. Belk (2013) updated this framework by explaining that digital platforms allow people to extend their sense of self not just through possessions, but through their digital representations and the online meanings generated around them as they are shared with others. Therefore, today's digital platforms create a collaborative co-construction of self, where the authenticity of an object is built collectively through the feedback, comments, and shared recognition of the community. This conceptual shift explains why an online community perspective is vital for our study. It shows that the value of slowness is not an inherent quality of certain objects, routines and aesthetics themselves, but a social meaning that digital communities must actively construct and negotiate through their daily interactions on the platform.

Seen from this perspective, slow living starts to look less like a clearly defined lifestyle and more like a shared set of signals that people recognize and respond to in slightly different ways. These signals often appear through routines that are easy to repeat and easy to film, which may be one reason they circulate so widely on social media. What they mean, however, is rarely settled in advance. Their meaning develops through interaction, comparison, and interpretation across different users and communities. For that reason, it becomes useful to look more closely at research on escape, resistance, and disconnectivity, where attempts to step back from acceleration are often described as temporary, negotiated, and closely connected to digital environments.

2.3 Consumer Resistance, Myth-Making, Escape, and Disconnectivity

Slow living is often presented as a way of creating distance from the pressures of accelerated and connected life. Logging off earlier in the evening, leaving the phone in another room, walking without headphones, spending more time outdoors, or choosing slower hobbies are often framed as attempts to step back from constant availability. Because of this, slow living can be understood in relation to consumer resistance. It is not necessarily resistance in a confrontational or activist sense. More often, it appears as everyday resistance: small changes in routines, objects, and habits that suggest a different way of living.

Consumer resistance is especially useful here because it helps explain why slow living often contains both critique and participation. Bekin et al. (2005) describe voluntary simplicity as a way for consumers to challenge corporate power and redefine their relationship to the marketplace. Their participants sought a less frantic and more principled life by withdrawing in various ways from a traditional marketplace-based lifestyle. However, the study also shows that such withdrawal is rarely complete. Certain goals remain difficult to fulfill, and practical problems emerge, such as transport and mobility. This supports the idea that resistance often happens in degrees rather than as a full exit.

Kozinets' (2002) study of Burning Man is especially important for this thesis because it directly asks whether consumers can escape the market. His ethnography shows how Burning Man participants created a temporary antimarket space through communal discourses, alternative exchange practices, and the positioning of consumption as self-expressive art. At the same time, the event still depended materially on the wider market. Kozinets therefore argues that escape from the market, if possible, should be understood as temporary and local rather than complete. This is central to analysing slow living online, where people may try to escape digital and market pressures while still relying on platforms, products, and visibility. This tension can be seen in many slow living practices. A creator may post about spending less time online, but the post still needs the platform to circulate. Someone may frame a morning routine as a return to presence, but the routine may include purchased objects that carry cultural value, such as candles, journals, linen bedding, or specialty coffee. The point is not that slow living is false because it uses the market. Rather, the meaning of slow living seems to depend on this movement between withdrawal and return. It gains emotional force from the promise of stepping away, but it becomes socially recognizable when it is shared, repeated, and sometimes consumed by others.

Myth-making helps explain how this promise becomes meaningful. Belk and Costa's (1998) study of modern mountain men shows how consumers can use invented traditions, objects, clothing, and shared rituals to create a temporary consumption enclave based on a mythic past. Participants did not

literally leave modern society behind, but they created a bounded time and space where another reality could be performed and felt. Their study is useful for slow living because it shows how consumers can use material practices to imagine and temporarily inhabit an alternative way of life.

Slow living content often works in a similar, though much smaller and more mediated, way. It creates scenes of a calmer life through repeated images: the slow morning, the quiet home, the walk without a phone, the book instead of the screen, the handmade meal, the analogue photograph. These scenes do not necessarily describe a complete lifestyle. They create a shared image of what a slower life might feel like. In this sense, slow living can be understood as a form of myth-making. It offers a story about returning to presence, simplicity, nature, domestic calm, or a more authentic self.

Holt's (2003) discussion of myths adds another layer to this. He argues that myths provide culturally meaningful stories that help people make sense of themselves and the world around them, while also offering ideals to aspire to. Similarly, Tillotson and Martin (2015) suggest that myths should not be understood simply as false stories. Instead, they can function as frameworks that help people make sense of social realities and cultural tensions. Together, these perspectives suggest that myths are not only symbolic narratives but also resources people draw on to interpret everyday life. Applied to slow living, this means the phenomenon can be understood as more than an aesthetic trend or set of consumption practices. It may also be viewed as a cultural narrative through which ideas about wellbeing, time, technology, and everyday life are given meaning. Importantly, such myths are not only produced by brands or commercial actors but can also emerge through the practices and interactions of communities, creators, and consumers.

The digital context makes this especially complicated. Research on disconnectivity shows that attempts to reduce media use usually happen within a culture that still expects connection. Hesselberth (2018) describes disconnectivity as paradoxical because withdrawal from digital media often takes place through the same systems that make disconnection desirable. Syvertsen (2020) similarly shows that digital detox has become a widely discussed response to concerns about distraction, attention, and presence, even though complete withdrawal from digital life is rarely realistic.

Preece and Skandalis (2024) develop this further by showing that contemporary escape is increasingly restorative rather than transformative, brief interruptions woven into ordinary routines rather than complete breaks from everyday life. Rather than requiring a permanent exit from acceleration, escape tends to offer temporary relief before everyday rhythms resume. This is useful for thinking about slow living, where participants rarely describe wanting to leave modern life entirely but instead search for smaller moments of respite within it.

Slow living on TikTok therefore sits inside a contradiction. It may encourage people to log off, reduce screen time, or return to slower routines, but it circulates through a platform built on speed, visibility, and attention. This does not make it irrelevant as resistance. Instead, it suggests that resistance is partial and negotiated. Slow living can be a way of creating distance from acceleration and connectivity, while still depending on the market and the platform to make that distance visible.

2.4 Synthesis of Theory

This study uses social acceleration (Rosa, 2013), consumer identity projects within consumer culture theory (Arnould and Thompson, 2005; Larsen and Patterson, 2018; Belk, 1988; Belk, 2013), and myth-making (Belk and Costa, 1998) as its main theoretical framework. These are brought together through the broader concepts of consumer resistance (Kozinets, 2002) and disconnectivity (Hesselberth, 2018; Syvertsen, 2020), which help explain some of the tensions that appear when slow living is shared on TikTok. The idea is to use these perspectives in relation to each other, since slow living seems to take shape across different levels at once. It responds to a wider sense of time pressure, it becomes visible through everyday practices, and it gains meaning as these practices are repeated and interpreted by others online.

Social acceleration provides a starting point because it helps explain why slow living carries meaning in the first place. When everyday life is experienced as fast and difficult to keep up with, even small moments of pause can stand out (Rosa, 2013). A slow morning routine or time spent offline becomes noticeable because it contrasts with an expectation of constant activity. This gives the thesis a way to situate slow living within a broader context of time pressure. Still, this perspective mainly explains the background conditions. It says less about how slow living actually appears and becomes recognizable in practice.

To understand that, it helps to look at slow living as part of consumer identity projects. On TikTok, slowness is not presented as an abstract idea but through routines, objects, and repeated scenes. Journaling, reading physical books, preparing food slowly, or arranging quiet domestic spaces all start to signal a certain way of living. Over time, these details become familiar enough that others can recognize them as part of the same style or orientation. In line with Arnould and Thompson (2005) and Larsen and Patterson (2018), these practices can be seen as ways of expressing values and positioning oneself in relation to norms like productivity and constant availability. The reliance on specific materials connects directly to Belk's (1988) concept of the extended self, as possessions like a physical book or a ceramic mug act as tangible anchors to one's sense of self. What matters here is not only what people do, but how these actions are made visible and shared.

Looking at these practices more closely, many of them carry a sense of stepping back or doing things differently, which brings in the idea of consumer resistance. When this happens on social media, Belk's (2013) idea of the digital extended self helps explain how this resistance becomes a shared project, where users co-construct their identities through feedback, comments, and shared recognition of the community. This does not usually mean leaving the market altogether. Kozinets (2002) points out that what looks like escape is often temporary and still relies on market structures. This is particularly relevant for slow living on TikTok. A creator might talk about using their phone less, yet the content itself depends on the platform to exist and circulate. The same applies to the objects that appear in these routines. They often signal simplicity or intention, while still being part of consumer culture. Resistance, in this sense, is something that happens within the system rather than outside it.

As these routines and signals appear across many accounts, they begin to connect into a broader picture. This is where myth-making becomes useful. When similar images and practices repeat, such as quiet mornings, analogue tools, or time spent offline, they form a shared idea of what a slower life might look like. Research on consumer mythology suggests that shared symbols, practices, and narratives can create meaningful social worlds that consumers collectively participate in and identify with (Belk and Costa, 1998). While slow living on TikTok is less bounded than the community studied by Belk and Costa (1998), it still creates a recognizable image of a different rhythm of life. This does not remove the tensions already mentioned. Rather, as Tillotson and Martin (2015) suggest, myth helps make those tensions easier to live with by bringing them into a more coherent story.

Finally, we have to account for the physical and digital space where all of this is actually happening. The concept of disconnectivity places this process within a digital setting. Attempts to step back from media are usually partial and shaped by the same systems that make them feel necessary (Hesselberth, 2018; Syvertsen, 2020). Slow living content reflects this clearly. It often shows moments of being offline or less available, yet these moments are shared through a platform that depends on visibility and interaction. This makes it difficult to draw a clear line between withdrawal and participation.

Seen together, these perspectives make it possible to understand slow living as something that develops through this overlap. Social acceleration explains why slowing down becomes meaningful, identity projects show how it's important for the individual's sense of self and how slow living becomes visible through everyday practices, and myth-making explains how these practices form a shared understanding. Consumer resistance and disconnectivity help explain why this process remains uneven, since attempts to create distance from speed, consumption, or digital life still take place within those same conditions. This combination of theories is useful for the thesis because it allows slow living to be studied both as something people do and as something that takes shape collectively as it circulates online.

3. Method

This chapter outlines the methodological choices that guide the study. It begins by presenting the research approach and the philosophical perspective on which the study is based. It then describes the overall research design and explains how the empirical material was collected through a combination of netnography and semi-structured interviews. After that, the chapter presents how the material was analysed and how questions of research quality, limitations, and ethics were handled.

3.1 Research Approach

This study is informed by a social constructionist perspective. From this point of view, slow living is understood as something that takes shape through interaction rather than as a clearly defined lifestyle with stable characteristics (Easterby-Smith et al., 2021). Instead of treating slowness as a fixed set of practices, the study examines how it becomes meaningful through routines, captions, hashtags, and discussions on social media. For example, a morning routine filmed without a phone nearby may be described as calming in one comment section, while another viewer might see the same routine as staged or unrealistic. These different interpretations are treated as part of how slow living takes form online rather than as disagreements about what it “really” is.

The study also draws on a relativist ontological position. In practical terms, this means that slow living is approached as something that can appear differently depending on who encounters it and in what situation. A creator presenting a slow routine, a viewer describing it as inspiring, and another user questioning whether it is accessible in everyday life may all be responding to the same content while attaching different meanings to it. The analysis therefore focuses on how these meanings develop across interaction instead of trying to identify a single definition of slow living. (Easterby-Smith et al., 2021).

This perspective also shapes how knowledge is produced in the study. The aim is not to decide whether particular routines count as slow living, but to examine how they come to be recognized as such. Posts, captions, hashtags, and interview reflections are treated as places where ideas about presence, pressure, authenticity, and everyday expectations become visible and are discussed. In this way, the study approaches slow living as something that develops through shared interpretation rather than as a lifestyle that exists independently of the situations in which it appears (Easterby-Smith et al., 2021).

3.2 Research Design

The study follows a qualitative research design combining netnographic observations with semi-structured interviews. This approach made it possible to examine slow living both as something that appears publicly on social media and as something people interpret in relation to their own everyday routines. Since the research question focuses on how meanings are constructed and negotiated, the study does not aim to measure how widespread slow living content is, but to understand how it is described, recognized, and discussed in practice (Easterby-Smith et al., 2021).

To answer this question fully, relying on only one method would have left the analysis incomplete. The two methods were chosen because they generate different kinds of knowledge that build upon one another. Netnography captures how slow living is visually constructed and collectively discussed online. It reveals the visuals that are shared, the language that circulates, and the tensions that emerge when creators and audiences interact in comment sections. Semi-structured interviews were included to create space for longer reflections. They allow participants to describe how they encounter slow living content, what it means to them personally, and how it connects to their everyday experiences of acceleration. Bringing these two datasets together creates a dialogue between the public discourse of slow living and the reality of attempting to live it.

Netnography formed the starting point of the empirical work. Observing public posts and comment sections on TikTok made it possible to identify recurring ways of presenting slow routines, as well as situations where viewers questioned whether these routines felt realistic, desirable, or difficult to maintain in everyday life. These initial observations helped shape the themes later explored in the interviews. The interview guide was developed in relation to patterns that had already become visible during the netnographic phase. This made it possible to move between how slow living is presented online and how it is interpreted by people who encounter this content as part of their everyday media use. Working across both datasets in this way, supported a more detailed understanding and comparison between different perspectives within the same phenomenon of how meanings of slowness develop between creators, audiences, and platform environments (Kozinets, 2019).

Theoretical concepts were introduced gradually as the material was gathered. The analysis followed an inductive logic in the early stages of the study. Instead of beginning with predefined categories, recurring patterns in routines, captions, comments, and interview accounts were allowed to shape how slow living was interpreted as the material was collected and reviewed (Easterby-Smith et al., 2021). At the same time, the analysis gradually moved into dialogue with earlier research on social acceleration, consumer identity projects, and disconnectivity. These perspectives helped place the observations in a broader context and made it easier to understand why particular routines and objects appeared meaningful in the material. In this sense, the study developed through an abductive process

where interpretation moved back and forth between empirical observations and theoretical ideas (Dubois & Gadde, 2002).

TikTok was chosen as the main setting for the netnographic material because it is a central platform for lifestyle content where everyday routines are often presented through short and carefully edited videos. The platform's structure encourages continuous scrolling and rapid transitions between clips, which makes it an interesting environment for studying a phenomenon that emphasizes slowing down. Practices such as preparing coffee by hand, writing in notebooks, or spending time away from screens are frequently presented through short sequences that highlight atmosphere and pacing. Observing how these routines circulate within a fast-moving platform environment made it possible to examine how ideas about slowness become visible and recognizable in relation to everyday experiences of acceleration. TikTok has also played an important role in shaping the visibility of lifestyle trends more broadly, which makes it a relevant setting for studying how shared meanings develop around emerging routines and practices online (Kozinets, 2019). Having established the overall design, the following sections detail the practical steps taken to collect the empirical material.

3.3 Data Collection Method

3.3.1 Netnography

Since slow living is largely produced and circulated through social media, netnography provided a suitable way of studying the phenomenon in the environment where it becomes visible and discussed (Kozinets, 2019). The material consists of TikTok videos, captions, hashtags, and the comment sections connected to the selected videos. Because TikTok is a highly visual platform, attention was also given to how slowness was communicated through aesthetics and non-textual data. We conducted a visual analysis of elements such as pacing, camera framing, lighting, ambient sound, and the repeated appearance of objects like notebooks, plants, film cameras, or coffee-making tools. These details often made routines recognizable as examples of slow living even when the term itself was not used directly, which made interpreting the visual content a necessary part of understanding how the lifestyle takes shape online (Easterby-Smith et al., 2021).

To locate this material, posts were identified through searches using the hashtags #slowliving, #analoglife, #slowness, #slowingdown, and #analog. These hashtags were selected during an initial exploratory phase in which they repeatedly appeared across videos showing routines such as journaling, preparing coffee by hand, reading printed books, limiting phone use, or spending time outdoors. Using hashtags as entry points made it possible to locate material where slow living was already circulating as a recognizable shared idea rather than being defined afterwards by us. From these searches, a final dataset of 30 TikTok posts was gathered. We deliberately included videos that

varied in visibility, ranging from viral content with hundreds of thousands of views to smaller, niche uploads. Larger posts showed how slow living was discussed when it reached a broader, sometimes skeptical audience, while smaller posts gave insight into conversations among viewers already familiar with the lifestyle. Across both sizes, preference was given to posts that either clearly presented everyday slow routines or explicitly discussed the phenomenon in relation to hustle culture, burnout, and digital exhaustion, as these types of videos generated the most reflective discussions which was important for the analysis.

The 30 posts generated approximately 4,000 comments, from which around 450 were selected for closer analysis using a purposive sampling strategy (Easterby-Smith et al., 2021). Since the aim of the study was to understand how slow living was interpreted and negotiated, rather than to measure how common certain opinions were, we excluded brief reactions such as emojis or one-word affirmations. Instead, we prioritized comments that expressed reflection, critique, or personal connection. This included responses where users related the video to their own experiences of stress and digital fatigue, as well as comments questioning the authenticity, accessibility, or commercialization of the routines shown. Interactions from users who did not explicitly identify with slow living were considered equally relevant, since encountering and reacting to this content is also part of how the community's boundaries are formed and challenged.

As the collection continued, new posts and comments increasingly repeated themes that were already visible in the material. Similar ideas about rushing, screen time, calm routines, aesthetic pressure, and authenticity kept returning across different posts and comment sections. This suggested that the dataset was sufficient for identifying recurring ways in which slow living was constructed and negotiated within the selected setting, corresponding to thematic saturation (Saunders et al., 2018). While the netnographic material provided insight into public discussions around slow living, the interviews were used to explore these meanings in more sustained individual reflections.

3.3.2 Semi-Structured Interviews

In addition to the netnographic material, the study includes six semi-structured interviews with individuals who regularly encounter and/or participate in creating slow living content online. Participants were recruited through purposive sampling. Some were selected because they regularly engaged with slow living content as viewers, while others had experience producing similar content themselves. Including both content creators and audience members made it possible to explore not only how slow living was represented online, but also how these representations were interpreted and experienced by those engaging with them. Since the research question concerns how meanings of slow living are constructed and negotiated, it was important to examine how viewers and content

creators relate these routines to their own experiences of time, pressure, and everyday expectations. Participants were familiar with lifestyle content on TikTok as part of their everyday media use.

To protect the privacy of our informants, all six participants were assigned pseudonyms. Further background information about them is presented in Table 1. The interviews lasted between approximately 40-90 minutes and were conducted in Swedish or English depending on participant preference. The interviews were conducted separately between us two researchers. This decision allowed us to speak with a wider variety of participants within our timeframe and ensured a comfortable, one-on-one environment for the informants to share personal reflections. A semi-structured format made it possible to maintain a shared thematic structure across interviews while allowing participants to describe their experiences in their own terms (Easterby-Smith et al., 2021). To ensure consistency across the data, a shared interview guide was used and regular debriefing sessions were held after each interview to discuss early findings and ensure the questioning styles remained aligned.

The interview guide was developed from patterns observed during the netnographic phase. Recurring discussions about authenticity, everyday pressure, and expectations around routines influenced the themes explored during the interviews. Participants were therefore asked questions about how they usually encounter slow living content, what kinds of routines they associate with slowing down, whether these routines feel realistic in their own lives, and how social media affects their sense of time and attention. These questions helped connect visible platform practices to participants' own reflections on everyday life.

The interviews added perspectives that were less visible in the platform material alone. In some cases, the interviews confirmed themes that appeared prominently in the netnographic material. In other cases, they diverged in useful ways. Netnographic material often showed slow living being celebrated and/or visually curated, while interviews sometimes revealed a more ambivalent relationship to the same content, including frustration, guilt, or the sense that the lifestyle was aspirational. These moments of divergence were analytically important because they showed that public comments do not always capture the full complexity of how people relate to this phenomenon privately. Once both the netnographic and interview data were collected, the material had to be organized and interpreted.

Pseudonym	Age	Nationality	Gender	Occupation	Interview length
Eva	23	Swedish	Female	Student	52 min

Chiara	22	Italian	Female	Student, Waitress	39 min
Linnéa	25	Swedish	Female	Student	38 min
Nora	26	Korean/USA	Female	Marketing & Comms Specialist, Content Creator	45 min
Christie	26	USA	Female	Content Creator	48 min
Derek	26	Finland	Male	Student, Bartender	93 min

Table 1: Informant Table

3.4 Data Analysis

The empirical material was analysed using thematic analysis in order to identify recurring patterns in how slow living was described and interpreted across both the netnographic dataset and the interview material (Braun & Clarke, 2006). This approach made it possible to work with visual routines, written comments, and spoken reflections within the same analytical process.

The analysis began with a phase of familiarisation with the material. The selected videos were viewed several times and captions and comment sections were read repeatedly in order to identify recurring routines, objects, descriptions and tensions connected to slowing down. Interview recordings were transcribed and read in the same way. During this stage, attention was given to situations where slow living appeared as calming, desirable, unrealistic, or difficult to maintain in everyday life. Notes were taken throughout this process in order to keep track of early impressions and possible connections between the two datasets (Braun & Clarke, 2006).

The next step involved coding segments of the material. Some codes stayed close to the language used by commenters and participants, such as *feeling overwhelmed/overstimulated*, *doomscrolling*, and *constant rush*. Other codes reflected broader interpretations that became visible across several examples, including *questioning authenticity*, *performative slowness*, *unrealistic expectations*, and *falling back into old habits*. Additionally, some codes were explicitly visible, such as *slow morning routines*, *vinyl*, *gardening*, *reading*, *journaling* and *cooking slowly*. Coding was carried out across both datasets at the same time so that similarities and differences between platform discussions and interview reflections could be compared throughout the process. To illustrate how these initial codes were organized into a cohesive structure, a coding tree is presented in Figure 1. This visual map demonstrates the hierarchical relationship between the raw codes, subthemes, and final overarching themes (Naeem et al., 2023). Due to the large volume of data generated, the figure does not contain

every single code, but instead displays a representative sample to show how the interpretation developed.

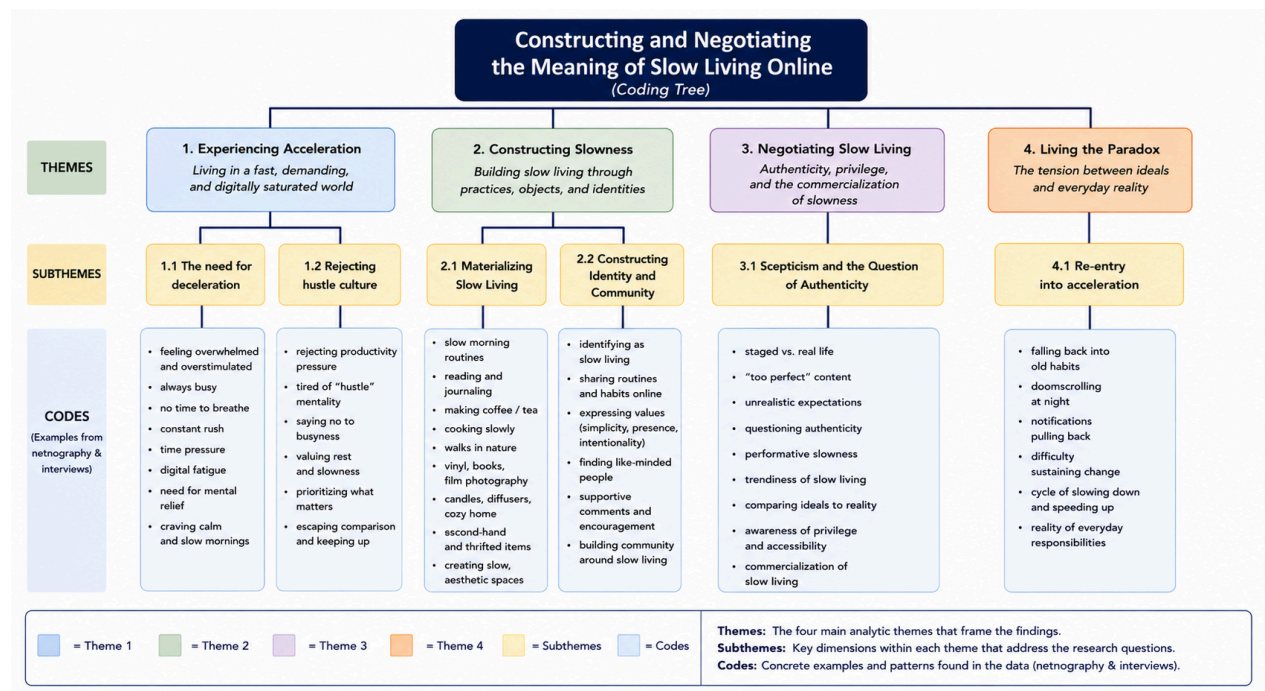


Figure 1. Coding tree illustrating the themes, subthemes, and codes identified in the analysis of how online communities construct and negotiate the meaning of slow living.

As the analysis continued, related codes were gradually grouped into broader themes. This process involved moving back and forth between individual examples and the developing interpretation of the material as a whole. For example, comments describing slow routines as calming often appeared alongside interview reflections about feeling pressured to make everyday life appear meaningful. In other situations, routines presented as simple or accessible in videos were described by participants as difficult to adopt within existing work schedules. Paying attention to these kinds of tensions helped shape the themes that later structured the analysis chapters. Structuring the themes in this way also made it easier to connect our empirical findings to existing research.

This analytical process also developed in dialogue with the theoretical perspectives introduced earlier in the thesis. Theoretical concepts were introduced gradually as the material was gathered. Ideas about social acceleration helped make sense of why routines connected to time and attention appeared so frequently in the material, while research on consumer identity projects helped clarify how objects and everyday practices became recognizable as signs of slowness. Work on disconnectivity helped interpret situations where slow living appeared as a response to digital pressure while still circulating through social media environments. In this way, the analysis followed an abductive process that moved between empirical observations and theoretical interpretation rather than following a fixed

sequence from one to the other (Dubois & Gadde, 2002). We did not just apply theory to the data, but let the data refine our understanding of the theories. For example, the visual patterns we sorted in the videos helped us understand how identity projects and the extended self are signaled through material objects, while some critical comments helped us argue for a more nuanced view of consumer resistance in digital spaces.

Since the study focuses on the ongoing negotiation of meaning, differences within the material were treated as analytically important. Comments and interview responses that questioned whether slow living was realistic or accessible were therefore considered alongside those describing it as calming or meaningful. These variations helped make visible how the meaning of slowness developed through interaction instead of appearing as a stable lifestyle with fixed characteristics.

3.5 Research Quality

The quality of this study is considered in terms of trustworthiness rather than statistical reliability, since the aim is to examine how meanings of slow living develop within specific online environments rather than to measure how widely these meanings are shared. Attention was therefore given to how the material was selected, how interpretations developed during the analysis, and how the different types of data supported each other (Saunders et al., 2018).

Credibility was strengthened by working with both netnographic observations and interview material. For example, routines that appeared calming in videos were sometimes described in interviews as difficult to maintain alongside work or study schedules. Where the two datasets pointed in the same direction, the interpretation was more grounded. Where they diverged, it prompted further analytical attention. Reading these materials together made it easier to notice where meanings overlapped and where they shifted across contexts.

Transparency has also been an important part of the research process. The chapter has described how posts were located through hashtag searches, how comment sections were selected, and how interview participants were recruited. The steps of the thematic analysis have also been outlined in order to show how the interpretation developed gradually through repeated engagement with the material (Braun & Clarke, 2006). Making these decisions visible allows the reader to follow how the study moved from observation toward interpretation.

Dependability relates to how consistently the material was handled during the analysis. Coding was carried out across both datasets at the same time rather than treating the netnographic material and interview accounts as separate stages. This made it possible to compare how similar routines appeared

in different contexts and helped ensure that the themes reflected patterns across the material rather than isolated examples.

Confirmability concerns how interpretations are connected to the material itself. Because the researcher's own perspective naturally influences the analysis, trustworthiness also depends on acknowledging and reflecting upon that influence.

3.5.1 Reflexivity

In qualitative research, us as the researchers ourselves act as instruments in interpreting the data. As students and active participants in digital culture, we approached this study with our own baseline understandings of time pressure and digital fatigue. Because we actively use TikTok in our own daily lives, we entered the study with an insider perspective on the platform's specific language, visual aesthetics, and fast-paced environment. Furthermore, because we share a similar demographic and everyday reality with our interview participants, we could relate to their personal accounts of digital exhaustion and the desire to slow down.

At the same time, this familiarity occasionally placed us in an outsider role as academics. During the interviews, there was a risk that our theoretical knowledge about social acceleration could lead us to over-interpret everyday actions. For instance, a participant might describe a simple preference for reading a physical book, and we had to be careful to avoid automatically labelling this as an ideological resistance against digital culture without grounding it in their actual words.

There was also a risk that our personal experiences or desire to disconnect might influence how we interpreted the participants' accounts or the comments we read. To manage this, reflexivity formed a continuous part of the analytical process. Ideas about what appears calm, intentional, or staged were treated as something that developed through interaction between the us, the material, and the theoretical perspectives used to interpret it (Easterby-Smith et al., 2021). Because the interviews were conducted separately, our regular debriefing sessions became an essential space to challenge each other's assumptions. By actively discussing why one of us felt a certain video or account seemed "authentic" while the other found it "staged," we worked to ensure that our conclusions were anchored in the material and the participants' own words. This ongoing reflection helped clarify the boundaries between our personal desires for a slower pace and the actual lived experiences of the community. Reflecting on our own interpretations is closely tied to how our findings might be understood by others in different contexts.

3.5.2 Transferability

In qualitative research informed by a social constructionist perspective, transferability replaces the need for statistical generalizability (Easterby-Smith et al., 2021). It refers to providing a thick description of the research setting so that others can evaluate its relevance. We aimed for transferability by describing the platform setting, the selected posts, and the interview situations closely enough for readers to consider whether similar patterns might appear in other social media environments where lifestyle content circulates. In this sense, the value of the study depends heavily on how clearly these situations are presented (Easterby-Smith et al., 2021; Saunders et al., 2018).

While the specific visual presentation of slow living online may change over time, the underlying tensions observed in this study connect to broader concepts within consumer culture research, such as social acceleration and disconnectivity. For example, the material reveals a clear contradiction between desiring boundaries to reduce screen time and still relying on fast-paced algorithmic platforms to find inspiration for those routines and habits. This dynamic illustrates how individuals attempt to resist market expectations by using the very tools provided by the market. By presenting the contexts and interpretations clearly, readers are given the necessary context to apply these theoretical insights to future iterations of digital lifestyle content. Beyond evaluating the quality of the research, conducting a study involving both public platforms and human participants requires careful ethical consideration.

3.6 Limitations and Ethical Considerations

The material analysed in this study consists partly of publicly accessible posts, captions, and comments on TikTok. Because this content is shared openly on accounts visible to a broad audience, it is treated here as public discourse. At the same time, the public nature of these spaces does not remove the need for ethical care in how material is quoted and represented (Kozinets, 2019). The analysis therefore focuses on broader patterns in how slow living is discussed and avoids centering on the identities of specific users. When comments are included as examples, they are used to illustrate recurring themes. Usernames and identifiable personal details have been removed so that the emphasis remains strictly on the cultural meanings being produced.

The interview material required a different kind of ethical consideration. Participants were informed about the purpose of the study before the interviews took place and consented to the recording and use of their responses for research purposes. Since the interviews included reflections on everyday routines and personal experiences of social media, anonymity was maintained during transcription and

analysis. In cases where excerpts were translated, attention was given to preserving the meaning of the original phrasing as closely as possible.

Some limitations follow from the choice of methods and material. The netnographic dataset was collected through selected hashtags and searches, which means that the material reflects a particular subset of how slow living appears on TikTok. Because visibility on TikTok is shaped by algorithmic recommendation, the posts encountered during the collection process cannot be treated as neutral representations of the phenomenon. Instead, they show how slow living becomes visible within certain streams of content.

The number of interviews also places some limits on the study. With six participants, the aim was not to capture a wide range of demographic perspectives but to explore how meanings of slow living are described in more detail. The findings therefore depend on how these participants encountered and interpreted slow living content within their own everyday media use. A larger sample might have made different interpretations visible.

There are also limits connected to the interpretive nature of the analysis itself. Since the study focuses on how objects, routines, captions, and comments are understood as meaningful, the results reflect one specific reading of the material. The intention has instead been to describe these interpretations clearly enough that readers can consider whether similar patterns appear in other contexts where slow living circulates.

3.7 Chapter Summary

This chapter has describes the methodological framework used to investigate how the empirical material was collected and analysed. Grounded in a social constructionist perspective, the study combined netnography and semi-structured interviews to capture both public platform discourse and personal reflections. Starting with TikTok observations made it possible to identify the presentation and discussions surrounding slow routines. These initial findings directly shaped the interview questions, creating a bridge between what is presented online and how individuals actually experience it.

The empirical material was analysed using thematic analysis. By moving through the stages of familiarization, coding, and theme development, we were able to read the netnographic data alongside the interview transcripts. This process highlighted how meanings of slowness shift across different contexts. Finally, evaluating the research process through reflexivity, transferability, and ethical care ensured our interpretations remained credible and anchored in the participants' own words.

4. Analysis

This chapter examines how the meaning of slow living is constructed and negotiated within online communities. Across both the netnographic material and the interviews, slow living emerged as an ongoing process shaped through everyday experiences of pressure, the experience of acceleration, and the need for deceleration. Participants described slow living as something they aspired, struggled with, partially practiced, and continuously redefined. Analysis of 30 posts, approximately 450 comments, and six semi-structured interviews pointed toward a common observation: slow living becomes meaningful through ongoing negotiation.

Four interconnected themes emerged from the material: experiencing acceleration,, constructing slow living, negotiating slow living, and living the paradox. Together, these themes form a process through which participants make sense of and enact slow living, illustrated in the model below.



Figure 2. Model of How Slow Living is Negotiated and Constructed Online.

The model depicts slow living as a circular and ongoing process rather than a linear progression. Participants frequently moved between experiences of acceleration, efforts to slow down, the construction of routines and identities, and ongoing negotiations about authenticity, privilege, and

digital engagement. These dimensions often occurred simultaneously and were continually reshaped through interaction within online communities.

The chapter begins by examining experiences of acceleration that make slow living appealing. It then explores how participants construct slowness through routines, objects, and community ties, before turning to the tensions and contradictions that appear around authenticity, privilege, and digital participation. The chapter concludes by returning to the process model to show how participants continuously navigate between digital exhaustion and attempts to create pockets of escape.

4.1 Experiencing Acceleration

When participants talked about wanting a slower life, they were often also talking about rushing, distraction, overstimulation, and the feeling that everyday life was moving faster than they could comfortably keep up with. Slow living was rarely described as a self-contained lifestyle. Instead, it emerged through participants' attempts to create distance from these experiences. Acceleration therefore formed an important backdrop to how slow living was understood and practiced.

These experiences closely resemble what Rosa (2013) describes as social acceleration, where everyday life becomes increasingly organized around speed, efficiency, and continuous activity. Although technologies are often promoted as tools that save time, many participants described the opposite effect. Rather than creating more free time, digital technologies often seemed to intensify the feeling that attention was constantly being pulled in different directions. Under these conditions, slowness became valuable because it promised moments of relief from an everyday pace many experienced as exhausting.

Several examples from the netnographic material illustrate this. Across TikTok posts connected to #slowliving and #analoglife, creators and commenters frequently describe life as difficult to slow down. In Post 5, where a creator presents a slow morning routine alongside the caption *"I refuse to rush,"* many commenters describe rushing almost like an automatic state they no longer fully control. One person writes: *"I swear I do nothing but rush! I can't seem to stop!"*, while another comments: *"I'm rushing as i watch this.. how do i slow life down... 🙄 it was just august... now its December"*



Figure 3: dana. (2024). "We won't find time to take it slow, we must make time" [TikTok video]. TikTok.
<https://www.tiktok.com/@danamnajib/video/7444999723809033518>.

Multiple comments describe time as slipping away too quickly to hold onto. One commenter writes that they feel "*forced to rush*," while another explains that "*unlearning to rush is the most difficult thing*." What appears throughout these comments is a feeling that acceleration has become embedded in everyday expectations and the pace of life is experienced as something participants struggle to step outside of, even when they actively want to.

At the same time, not all commenters frame deceleration purely as an escape. One commenter writes: "*this is something i wanna practice for 2025. i wont rush, procrastinate, or watch videos in 1.5x speed. i wont rush anymore. i will take things like how they normally are*." This is a subtle but important distinction. The desire here is not necessarily to make everything slower, but to return things to their natural pace, to actively stop compressing time. Husemann and Eckhardt (2019) describe consumer deceleration as involving deliberate choices to reorganize everyday habits in order to change one's relationship to time. This commenter's reflection captures exactly that: the goal is not to remove activity but to stop accelerating it beyond what feels human.

Fragmentation runs through these descriptions as a specific and recurring phenomenon. In this context, fragmentation refers to the experience of attention being continuously broken apart, pulled between notifications, "doom scrolling", and being constantly connected online, such that concentration becomes difficult to maintain. It is not simply a matter of having too much to do. It is a

qualitatively different experience of time, in which the self feels scattered rather than present. Rosa (2013) connects this to the broader acceleration of everyday cognitive life, as the volume of inputs increases, attention becomes difficult to anchor, and even quiet moments feel unstable. Several creators in the netnographic material describe this kind of scattered attention as "brain rot," "doomscrolling," or "disassociative." Slower activities such as reading, crafting, journaling, or cooking by hand are then framed as ways of recovering a sense of focus and presence that feels increasingly difficult to maintain, not because those activities are inherently superior, but because they do not fragment attention in the same way.

This feeling appeared when participants talked about social media use more specifically. Several described platforms as environments where attention becomes scattered across notifications, media consumption, comparison, and constant stimulation. Eva explained that she had become increasingly frustrated with how much time scrolling seemed to consume:

"I felt like I was very much on social media. It took a lot of time away from other things I wanted to do. Like reading or being with friends. [...] I don't get the same things out of social media that I get out of reading. But I still prioritize social media over reading. That's something I want to break."

Later in the interview, Eva explained that she often ended up "stuck on Instagram for two hours" before bed despite originally intending to read instead. Linnéa mentioned having the exact same experience. What becomes visible here is not only frustration with social media itself, but frustration with how attention and time begin to feel difficult to control. The issue is not simply screen time, it is the feeling that attention continuously drifts away from activities participants experience as more meaningful.

Something similar appeared throughout the netnographic material. In Post 17, a creator shares "*media I consumed instead of doomscrolling*," presenting books, essays, podcasts, and long-form content as alternatives to rapid scrolling. The post frames certain forms of attention as calmer and more immersive. Participants do not simply label digital media as entirely negative; they continuously evaluate which forms of media use feel intentional and which feel mentally exhausting.

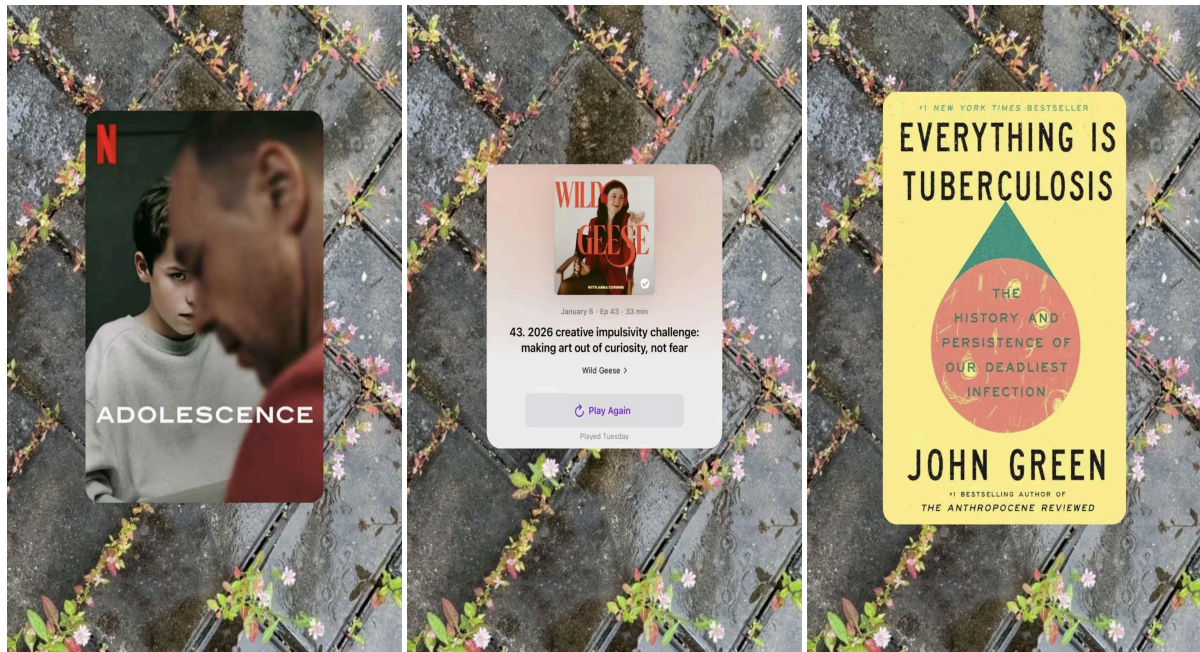


Figure 4: christina_meier. (2024). "Media I consumed instead of doomscrolling" [TikTok photo post]. TikTok.
https://www.tiktok.com/@christina_meier/photo/7595712168193019167

The same tension appeared in Post 18, titled "The Irony of the Analog Trend." In the video, the creator reflects on how media consumption increasingly overlaps with everyday activities: *"We are not just scrolling. We are scrolling and working, grocery shopping, even watching TV. It feels gross to admit, but for many of us, one screen is not enough."* The creator later contrasts this with activities such as knitting, reading, or running, where *"the outside world melts away because we are so present."* Acceleration is described here less through physical speed and more through the feeling that attention is constantly divided. Multitasking becomes a default state, where several activities happen simultaneously without generating much presence.

The idea of protecting attention from outside influence became especially clear in Chiara's interview. She explained that mornings are intentionally kept separate from her phone because she feels social media affects her mental state before the day has properly begun:

"The morning for me is very important. It kind of sets the tone of the day. So if I start the day by watching news or reading messages or going through social media then I feel like my mind gets already kind of poisoned by it and influenced by it."

She later continues:

"I literally for me it's like a sacred rule. Even text messages, sometimes I don't look at them until two hours after I'm awake. [...] It's also a way for me to not get distracted and give myself time to be like, 'Okay, how does this day feel? What do I want to do today?' So it gives me more mental space."

What Chiara describes, and what also appears repeatedly in the video content, is not a rejection of digital life as such, but an attempt to protect a particular window of the day from its accelerating and fragmented effects. Many creators frame mornings as protected spaces disconnected from notifications and outside demands. This practice will be discussed further in section 4.2 Constructing Slowness, where it becomes part of how slow living is actively constructed. For now, what matters is that the morning routine reflects the same underlying desire visible across the broader material: to reclaim moments where attention feels less scattered.

The same feeling of acceleration also appeared in how participants talked about comparison and emotional pressure online. Eva reflected on this while discussing certain lifestyle creators: *"If it's too close personally but too far away in experience then it becomes stressful. Or you feel inadequate."* Similar frustrations appeared throughout comment sections, where viewers frequently described feeling *"behind," "unproductive,"* or unable to live up to highly aestheticized routines. Several participants therefore talked about actively curating their feeds toward content that felt calmer or emotionally safer. Chiara explained that she once created an entirely new TikTok account in order to avoid what she described as *"intoxicating"* content:

"I literally personalized my feed in order to only see this positive content. And that really was helpful for me throughout the days sometimes when I would feel kind of low or bored. [...] It motivated me to go back and do other things with a more positive attitude."

Across the empirical material, slow living content functions as a direct form of emotional relief from constant overstimulation. Viewers frequently describe certain videos as “comfort content,” using the quiet sounds, analog objects, and minimal editing to counter the fragmented rhythms of algorithmic feeds. This aligns with Husemann and Eckhardt (2019), who describe consumer deceleration as a proactive, everyday response to the demanding rhythms of modern life. Participants make deliberate choices to reorganize their relationship with time, securing temporary distance from an everyday reality that already feels too fast.

4.1.1 The need for deceleration

The previous section showed how participants repeatedly describe everyday life as accelerated, overstimulating, and difficult to slow down. Looking more closely at the material, another question

becomes important as well: what kinds of emotional responses and coping strategies emerge when everyday life starts feeling continuously accelerated?

Feelings of anxiety, burnout, exhaustion, restlessness, and difficulty relaxing appeared repeatedly throughout both the interviews and the netnographic observations. Several participants described reaching a point where rest no longer felt restorative and where even quiet moments became difficult to fully settle into. Within this context, deceleration becomes closely tied to recovery, emotional regulation, and the attempt to make everyday life feel manageable again. This appeared especially clearly in Christie's interview. When talking about the period before she became interested in slow living, she described feeling physically unable to relax even when there was no immediate pressure around her: *"My body was stuck in fight or flight mode for a few years. I would wake up feeling extremely anxious and always felt rushed, even though there was no urgency at play."*

Christie's description points toward how acceleration can become internalized over time. The feeling of urgency remains present even when nothing specific is demanding attention in that moment. Rather than stress being connected to one isolated responsibility, the pressure begins to feel constant and difficult to switch off. Rosa's (2013) discussion of social acceleration helps explain this shift, where acceleration gradually moves beyond institutions or technologies and starts shaping how time is experienced emotionally and even bodily. Several participants struggled to identify one clear source of stress because the pressure instead seemed woven into ordinary routines, habits, and expectations. Rest no longer automatically felt restful.

A similar feeling appeared throughout the netnographic material. In Post 13, a creator shares a montage of quiet scenes at home, with the in-video text *"if only you knew the storm it took to find this place,"* accompanied by the caption: *"a calm, drama-free life is so underrated. no unnecessary stress, no constant ups and downs. just peace, stability, and the quiet enjoyment of simple moments. waking up without anxiety, having coffee in silence, and talking to people without tension. real happiness is usually in the small, uneventful things."* The reference to a "storm" frames calmness in relation to emotional struggle or exhaustion that came before it. Peace is therefore not presented as something natural or automatically available, but rather as something that feels especially meaningful after periods of stress, anxiety, or overwhelm.

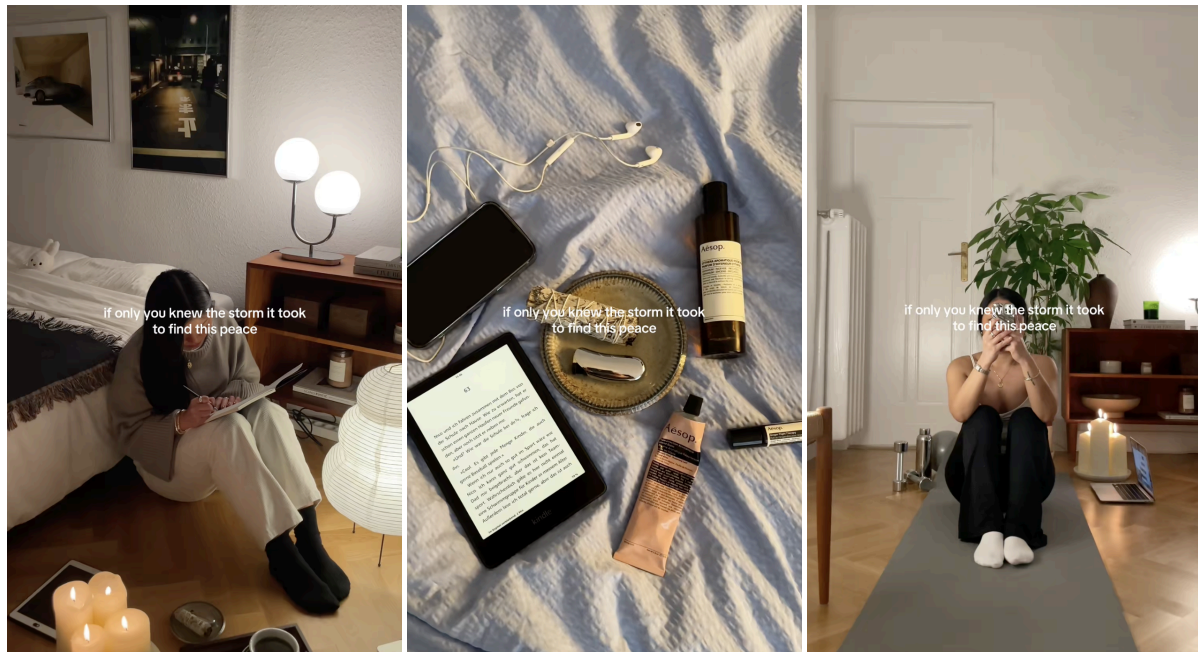


Figure 5: Anh Thy. (2025). "a calm, drama free life is so underrated." [TikTok video]. TikTok.

<https://www.tiktok.com/@anhthy030/video/7466522178603765014>

The comments reinforce this interpretation. One commenter writes *"still in the middle of the storm,"* while another responds: *"this looks like such a peaceful life and I hope you know that you got through all your silent battles to reap the best rewards on the other side."* Users write things such as *"commenting to stay on this side of TikTok"* and *"this vibe is so calming i looove."* The language used suggests that calmness is not experienced as something automatic, but rather as something viewers actively search for within digital spaces. Deceleration therefore becomes tied not only to rest, but to the attempt to create emotional stability and distance from the stress associated with accelerated everyday life.

This emotional dimension appeared throughout several other posts as well. In Post 2, a creator shares a montage of books, coffee, sunsets, mountains, and quiet everyday moments alongside audio where a woman says:

"I am such an incredibly, stupidly, sensitive person. That everything that happens to me, I experience really intensely. I feel everything very deeply and when you feel things deeply, and think about things a lot and think about how you feel, you learn a lot about yourself."



Figure 6: letiziasammaritano. (2025). “living for the simple pleasures” [TikTok video]. TikTok.

<https://www.tiktok.com/@letiziasammaritano/video/7543278375389990166>

The audio is interesting because it frames slowness less as productivity or self-improvement and more as a response to emotional intensity. Rather than presenting sensitivity as weakness, the video associates it with introspection, reflection, and the need to experience life more gently. This sentiment also seems to strongly resonate with viewers. Several commenters describe identifying with the idea of “feeling things deeply” and connect this emotional sensitivity to the desire for a slower and calmer way of living. One commenter writes: *“People don’t realize that in today’s age to have the time to sit down and read a book without worrying about anything else is a real luxury,”* while another comments: *“Finally captured the essence of life.”*

What specific activities are shown in the video is perhaps not the most important here, but the emotional atmosphere surrounding them is. Reading, drinking coffee, doing sudoku, or sitting quietly outdoors become meaningful specifically because they are framed as softer and less emotionally demanding ways of moving through everyday life. The comments suggest that many viewers experience contemporary life as emotionally noisy, overstimulating, or difficult to process at a slower pace. The sensitivity described in the audio therefore seems closely tied to the appeal of deceleration itself. Several viewers appear to identify with the feeling that acceleration affects them intensely, making slowness feel emotionally protective or regulating.

Phone use entered the discussion in similar ways throughout the interviews. Several participants described turning to their phones instinctively when they felt tired, overwhelmed, or unable to focus. Scrolling appeared as a way of temporarily escaping pressure because it required very little effort. Yet the relief scrolling initially provided often seemed to turn into another source of pressure. Eva describes how social media slowly takes over most of her evenings: *"stuck on Instagram for two hours. Until two in the morning."* She reflects on this contradiction directly: *"I don't get the same things out of social media that I get from reading. But I still prioritize social media over reading."*

This creates an important tension throughout the material. Phone use is often described as both the symptom and the attempted solution to everyday pressure. When life feels emotionally overwhelming, scrolling becomes a quick way to disconnect for a while. Yet the same habit also contributes to the fragmented attention and difficulty resting that participants later describe trying to escape through slow living practices. Husemann and Eckhardt (2019) describe consumer deceleration as requiring active restructuring of everyday habits, not simply a mental decision to slow down, but deliberate changes to the rhythms and conditions of daily life. Eva's attempts to avoid her phone during school hours, and Chiara's protected mornings, reflect exactly this kind of intentional restructuring. Yet as Eva also acknowledges, *"I've mostly just moved the problem"*, she avoids her phone during the day, but spends the same number of hours on it at night. Complete deceleration, in practice, proves elusive.

Attempts to create boundaries around media use appeared repeatedly in the interviews. What these accounts collectively reveal is that deceleration requires ongoing effort and negotiation rather than a single solution. The desire to slow down gradually turns into concrete practices and intentional choices, and it is within this shift that slow living starts becoming something participants actively construct in everyday life.

Her reflection captures another recurring tension throughout the material. Participants rarely describe complete disconnection as realistic or even desirable. Instead, they describe partial, negotiated, and often inconsistent attempts to create boundaries around media use. Hesselberth's (2018) and Syvertsen's (2020) discussions of disconnectivity are useful here because they describe withdrawal from digital media as temporary and negotiated rather than absolute. Participants continue relying on platforms such as TikTok or Instagram while simultaneously trying to protect themselves from the pressures those same platforms create.



Figure 7: notshaughnessy. (2026). “8 ways i’m going analog in 2026” [TikTok video]. TikTok.

<https://www.tiktok.com/@notshaughnessy/video/7591339174465162504>

The desire to intentionally slow things down became especially visible in Post 6, where a creator shares “8 ways i’m going analog in 2026,” describing her decision as “*opting out of convenient living and choosing things that slow me down on purpose. here’s to a new me*” The video includes replacing Spotify with an iPod, listening to the radio instead of using screens in the morning, journaling physically, using a landline, and prioritizing in-person activities. In the comments, one viewer explains: “*I just feel like I get super overstimulated with all the internet access nowadays. #gettingourtimeback,*” while another writes that these practices seem to “*turn down the noise of the world.*” What makes these analog practices meaningful is partly that they introduce friction into routines otherwise shaped by speed and convenience. Several creators explicitly frame slower practices as ways of becoming more intentional, emotionally present, or less overstimulated. Deceleration appears through attempts to create boundaries and ways of moving through everyday life that feel calmer and easier to manage.

As these attempts to decelerate turn into concrete boundaries, participants inevitably find themselves confronting the broader cultural expectations that drive this exhaustion in the first place.

4.1.2 Rejecting hustle culture

Following these emotional consequences of accelerated everyday life, the discussion naturally shifts toward the culture surrounding that fast pace. The material suggests that slow living extends beyond a simple desire for rest or recovery. Several participants also describe becoming uncomfortable with

broader expectations surrounding productivity, ambition, and constant self-improvement. Slow living therefore becomes more than just an occasional break, it acts as a way of stepping back from lifestyles and values that no longer feel sustainable or emotionally fulfilling.

This tension appeared repeatedly throughout both the interviews and the netnographic material. Participants often described feeling frustrated with expectations that time should always be used efficiently or productively. Hobbies, rest, creativity, and even social relationships were sometimes described as becoming increasingly tied to improvement and performance. Several participants expressed a desire to step away from these expectations, even if only partially.

This became especially visible in Post 30, where a creator repeatedly whispers: "*the more you slow down the faster you go.*" Throughout the video, slowness is connected to "*creating space,*" "*stillness,*" and "*regulating the nervous system,*" while hustle and urgency are associated with "*desperation,*" "*ego,*" and "*grind.*" Calmness becomes associated with presence and emotional balance, while hustle culture appears draining and disconnected from well-being. The comments make this tension clear. Several viewers respond with relief, writing things such as "I needed to hear that," "*This is sooooo true! You don't have to burnout,*" and "*Slow and steady wins the race.*" Others reveal how difficult slowing down feels. One commenter writes: "*me when everyone tells me i'm a slow paced person and i need to be faster,*" while another comments: "*If I go slower, I go backwards.*" These reactions suggest that many viewers recognize themselves in the pressure the video describes, while also revealing how deeply ideas surrounding speed and productivity shape people's sense of self-worth.



Figure 8: john.hillstead. (2024). "The more you slow down the faster you go" [TikTok video]. TikTok.

<https://www.tiktok.com/@jon.hillstead/video/7372311814207589675>

Similar frustrations appeared throughout the interviews. When reflecting on what slow living means to her, Nora explains that it reminds her that "*not everything is a rat race*" and that it is acceptable to pause and take care of oneself. She describes how her understanding of slow living originally came from conversations with her great grandmother, who spent decades working and postponing rest until retirement: "*There's this societal view that only once we retire do we get to do things we enjoy and truly rest, and my great grandmother made me realize it doesn't have to be that way.*" What becomes interesting in Nora's reflection is that the pressure to postpone rest is described almost as something culturally inherited and normalized across generations. Slow living therefore appears connected not only to contemporary social media culture, but to broader assumptions surrounding work, productivity, and deservingness.

Several participants also describe feeling disconnected from dominant ideas surrounding what young adulthood is supposed to look like. Eva explains that when she told people she had spent a weekend "*reading three books*," she often felt perceived as strange. She describes slow living as meaningful because it challenged expectations surrounding productivity and achievement during one's twenties: "*Slow living was more that it was okay not to force yourself into situations just because it was what you were supposed to do.*" Her reflections suggest that slow living functions partly as validation for routines that fall outside more socially celebrated forms of visibility or constant activity. Several

participants describe relief in seeing others online who also preferred quieter routines, staying home, reading, or choosing slower forms of everyday life.

Questions surrounding productivity and self-worth became especially visible when participants reflected on social media culture more broadly. Eva connects her interest in slow living directly to the online ideals she grew up around:

“When I found slow living, I had just burned out for the second time... when we grew up, there was a lot of ‘girl boss’ culture and everyone was supposed to become a CEO. That put a lot of pressure.”

Her description places slow living in relation to a particular online culture where entrepreneurship, self-branding, and constant self-improvement were heavily celebrated. The pressure participants describe is therefore not only connected to schedules or lack of time, but also to cultural expectations surrounding ambition, success, and personal worth. Rosa’s (2013) discussion of acceleration helps explain this because acceleration also shapes how people imagine their futures and evaluate themselves in the present. Several participants describe feeling as though they should always be improving themselves, achieving more, or using time more efficiently.

The same tension appeared repeatedly throughout the netnographic material. Many videos intentionally foreground activities that appear slow, repetitive, or economically unproductive: watering plants, preparing breakfast carefully, reading physical books, knitting, baking bread, journaling, or sitting outside without headphones. Several creators explicitly criticize pressure to monetize hobbies or turn personal interests into side hustles. Comment sections frequently contain responses from viewers expressing relief at seeing routines that feel “*normal*,” “*gentle*,” or “*human*.” The appeal of slow living content therefore seems closely tied to the feeling that these activities exist outside constant performance and optimization, even if only temporarily.

Eva points toward an important tension in how slow living has evolved online. Because she works full-time with content creation and social media, she is particularly aware of how online trends become commercialized and monetized. She explains: “*In the beginning slow living was very anti the typical influencer. It was very much use what you have, do what you like, be yourself. And that doesn't really work long-term if you want to make money.*” This reflects something visible throughout the material more broadly, slow living is often framed as resistance to pressure and performance culture, yet it still circulates on platforms structured around visibility, branding, engagement, and monetization.

Her reflection points toward an important tension within slow living spaces online. While slow living is often framed as resistance to pressure, overconsumption, and performance culture, these ideals still circulate on platforms structured around visibility, branding, engagement, and monetization. Several participants describe frustration with what they perceive as increasingly performative or consumer-oriented versions of slow living, where digital detoxes, journaling, or calm routines become tied to shopping, aesthetics, and expensive products instead of simplicity itself.

Another pattern that became noticeable throughout both the interviews and the netnographic material is how work itself often remains outside the visible frame. Work pressure, burnout, and exhaustion are constantly described as the reasons people become drawn to slow living, yet videos seldom show deadlines, emails, meetings, or financial anxiety directly. Attention instead shifts toward quieter moments surrounding work, like making coffee before opening a laptop, evening walks after work or reading before bed. Work remains present throughout the material as the underlying source of pressure that slow living reacts against, even when it is not directly shown. One reason for this may be that work has become so normalized within accelerated everyday life that it no longer needs explicit representation. Another possibility is that showing work too directly would disrupt the calm atmosphere slow living content is trying to create. The emotional appeal of these videos partly depends on the temporary suspension of productivity culture, even if that same culture remains the condition that gives slow living meaning in the first place.

This is where myth-making becomes a useful analytical concept. Belk and Costa (1998) describe how consumers can collectively construct symbolic worlds that allow participants to temporarily step outside dominant social realities and imagine alternative ways of living. Myths are not necessarily false but rather, they function as meaningful narratives that organize desires, frustrations, and collective longings into recognizable forms. In their study of historical reenactment communities, shared rituals, objects, and practices connected to simplicity, freedom, and closeness to nature created a temporary fantasy space that felt emotionally meaningful because it contrasted with modern life. The myth that slow living constructs is not the promise of a completely different life, but the promise that everyday life could feel emotionally manageable, grounded, and meaningful, organized around human pace rather than efficiency. This myth gains its emotional force precisely because the reality it responds to, acceleration, hustle culture, fragmented attention, remains so present. The same images repeat across different accounts: quiet kitchens, books, handmade food, analog hobbies, slow mornings. These fragments gradually form a recognizable story about another way of living, one that becomes collectively meaningful through repetition and shared participation online (Belk and Costa, 1998).

4.2 Constructing Slowness

The previous sections established why slow living becomes appealing: acceleration is experienced as exhausting, hustle culture feels unsustainable, and participants crave something calmer and more emotionally manageable. But desire alone does not produce slowness. What the material makes visible is that participants do not simply decide to slow down and then feel slower. They build structures around themselves, through specific objects, routines, and digital environments, that make a different relationship to time feel more achievable in practice. The myth of deceleration identified in the previous section provides the motivation and this section examines how that motivation is translated into concrete everyday life.

One of the clearest findings across the interviews is that slowness requires effort and does not arrive on its own. Christie explains that slow living means "*forcing yourself to move throughout your daily routines in a calmer manner*," and describes how reading alone was not enough: "*I felt I needed something that forced me to slow down, not just escape*." Linnéa knows exactly which practices help her, morning mindfulness, breathing exercises and limiting her phone, but still finds them difficult to maintain because scrolling is always faster, easier, and more immediately rewarding. Derek's interview adds another layer. He recalled a housemate who, during lockdown, "*just didn't know what to do with himself*" once the external structures that had always kept him moving were removed. Derek described having to help him "*sit down and be okay with his own thoughts and emotions, to feel in his skin and be content*." Stillness, in that moment, felt genuinely unfamiliar, something that had to be introduced rather than rediscovered. What Christie, Linnéa, and Derek all point out, in different ways, is the same underlying finding: slow living does not emerge naturally from everyday life, even when the desire for it is genuine. It has to be built, practiced, and in most cases actively learned.

This is where the analysis moves from motivation to materialization. The following two sections look at how that construction takes shape, first through the physical objects, routines, and spaces participants use to create slower rhythms, and then through the identity work and community recognition that give those practices broader meaning.

4.2.1 Materializing Slow Living

The most visible way participants construct slowness is through deliberate material choices. Rather than describing slowness as a mindset or the need to slow down in abstract terms, participants describe reaching for concrete, tangible objects. A reading tablet, collecting DVDs, switching to vinyl records instead of streaming, picking up knitting, a landline phone, a homemade meal. These are material decisions, and they tend to share the same logic. The object chosen is slower, more

demanding, or more limited than the digital alternative it replaces. This limitation and friction is not accidental, it is exactly the point.

Eva purchased a Kobo specifically to stop reading on her phone. The Kobo does one thing. It cannot send notifications or open social media. By replacing her phone with a single-purpose device, she structurally removes the option of drifting toward faster content and getting distracted. Christie collects DVDs because *"the setup takes longer"* than opening a streaming service, and that longer setup is what makes the experience feel more deliberate. Derek values vinyl because *"you don't jump from one song to another; you stay with an album, you listen to something complete."* In Post 14, a commenter named Darcy puts it plainly: she seeks out *"single-purpose products"* because they *"reduce the tendency to multitask."*

What Eva, Christie, and Derek describe is a desire to use objects as tools to reorganize their relationship to attention and time. This aligns closely with Beverland, Fernandez, and Eckhardt's (2024) research showing that consumers utilize demanding technologies because the physical labor required to operate them makes the experience feel uniquely deliberate and agentic. Friction ceases to be an inconvenience and instead functions as a boundary. By binding everyday routines to material, analog objects that cannot be accelerated by an algorithm, consumers use the market's own commodities to anchor their attention in the present moment. This is also a form of deceleration in the sense Husemann and Eckhardt (2019) describe, a restructuring of everyday habits to change one's relationship with time. The Kobo or the vinyl record does not remove the user from consumer culture, it reorganizes their engagement with it in ways that feel calmer and less fragmented.

This idea of using objects to impose slower rhythms also appears in how participants describe tactile hobbies. Christie describes picking up cross-stitch and knitting because reading alone did not create the deceleration she needed:

"It's not something you can rush. You have to be incredibly patient, and the reward is that you'll eventually become good at the skill, and be able to make something with your hands. The repetitive motions of cross stitching and knitting helped me quiet my mind."

The craft imposes its own pace. You cannot speed it up by scrolling faster or skipping ahead. Christie's hands have to move slowly, repeatedly, and patiently, and that physical constraint gradually pulls her mental state in the same direction. Derek describes cooking in similar terms: spending three or four hours in the kitchen, making tzatziki from scratch because the homemade version feels *"more grounded, more tangible."* The word tangible keeps appearing in his reflections, carrying a specific meaning, a sense of connection to the process through which something is made, rather than simply

receiving its finished form. When time and effort are visible in the object itself, the experience of time changes.

These material choices also extend into domestic space. In Post 19, a design creator recommends specific furniture, a vinyl player, vintage lamps, large plants, to create what he calls "*intentional analog spaces*" in the home, in response to what he describes as "*digital overwhelm at an all-time high*." One commenter on Post 19 notes that the room "*looks like a place where time finally stops*," reinforcing Osbaldiston's (2013) suggestion that slowness often needs to be physically anchored in environments that feel separate from everyday pressure.



Figure 9: hanslorei. (2024). "Digital overwhelm is at an all time high and folks are craving analog spaces in their homes" [TikTok video]. TikTok. <https://www.tiktok.com/@teawitheenie/video/7359988790749973803>

In Post 16, a creator pans slowly across her kitchen showing a landline phone on the counter with the caption "*girlbossed too hard, the world got too loud, ended up with a home phone again*." The phone here is not primarily a communication device, it is a boundary object, a material response to the overstimulation of constant digital connectivity.



Figure 10. kylie.cooper.cyrus. (2025). "girlbossed too hard, the world got too loud, ended up with a home phone again." [TikTok video]. TikTok. <https://www.tiktok.com/@kylie.cooper.cyrus/video/7581268778395241759>

Returning to the morning routine discussed in the previous chapter and what Chiara described as protecting mornings from digital input, takes a new meaning here. The protected morning space is itself a kind of material, temporal structure, not built from objects but from a deliberate management of time and attention. Post 4, where a creator presents "*the morning routine that quieted my anxiety*" consisting of "15 deep breaths," "15 sips of hot water with lemon," and "15 minutes outside," illustrates the same logic. The routine is small and ordinary, but becomes valuable as a protected space disconnected from notifications, outside demands, or constant stimulation. Commenters respond: "*my life has gotten crazy the last few months and i needed this reminder and encouragement to connect with myself and nature before i connect with society.*" The practice becomes meaningful because it interrupts the faster rhythms participants associate with everyday digital life.

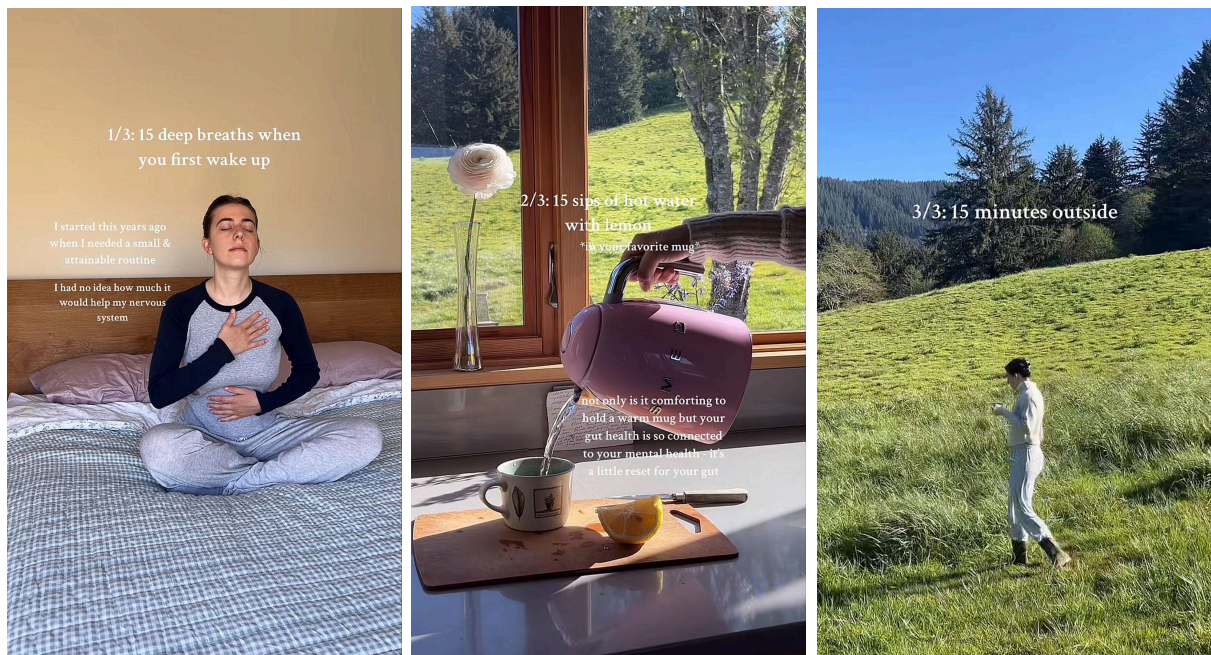


Figure 11: *teawitteenie*. (2024). “A routine that feels easy on tough days – under 20 minutes and so simple” [TikTok video]. TikTok. <https://www.tiktok.com/@teawitteenie/video/7359988790749973803>

What this visual accumulation suggests is that analog objects are not just chosen because of their inconvenience that make us feel more engaged and meaningful (Beverland, Fernandez and Eckhardt, 2024). They are also forming a shared aesthetic through which slowness becomes recognizable to others. Belk's (2013) updated framework of the extended self describes how identity in digital spaces is constructed not only through physical possessions but through the meanings that form around those objects when they are shared and responded to within communities. A vinyl record or a handwritten journal does not carry its slow living associations on its own, those associations build up over time as these objects appear repeatedly across many accounts, receive recognition in comment sections, and become familiar enough that viewers can immediately read them as signals of a particular way of life. It is through this collective recognition that individual material choices become part of a shared myth, one that associates certain objects and practices with calmness, authenticity, and intentional distance from acceleration. The objects, routines, and aesthetic choices participants make are therefore doing two things simultaneously: helping them personally to slow down, and communicating to others that they have chosen to.

4.2.2 Constructing Identity and Community

The objects and routines discussed in the previous section do more than helping to slow someone's day down. They also communicate something about who that person is and what they value. But what becomes interesting across the interview material is that slow living identity does not always work the way consumer identity projects are usually described. Larsen and Patterson (2018) frame identity

projects as active constructions, where people use consumption to build and express a sense of self. For several participants, however, the encounter with slow living felt less like construction and more like recognition. Eva describes discovering slow living and realizing she had been living it already:

"I was living slow living without even having a name for it... I like being alone, I have no problem going to a café by myself and sitting there all day reading and writing. That's what slow living was from the beginning."

When she found slow living content online, she had not changed anything about how she lived. What changed was that she now had a term for it, and could see others valuing the same things. As she puts it, *"it was a type of validation. I'm not alone in this, there are others... I don't need to pretend to be more social than I am, or I can be more myself because I see that people already like it."* Slow living did not tell Eva what to aspire to, it told her that who she already was was acceptable, even desirable. This finding adds nuance to Larsen and Patterson's (2018) framework as how identity projects are active constructions, where people use consumption to build and communicate a sense of self. Eva's experience suggests that slow living can also function as a form of recognition, where you find a community that names, validates and maybe even amplifies an identity that was already there, rather than one that needs to be constructed.

Because participants seek this sense of validation, the active curation of their social media feeds becomes a crucial part of their identity work. Chiara describes creating an entirely new TikTok account to curate her feed from scratch, deliberately engaging with only positive and calming content to change what the algorithm recommended. What Chiara describes here is the feed as an extension of her preferred emotional state. Belk's (2013) updated framework of the extended self describes exactly this dynamic, where identity in digital spaces is constructed not only through physical possessions but through the meanings generated by what we choose to engage with online. Setting boundaries on one's feed becomes, in a sense, a curated version of the self one wants to inhabit.

The slow living community becomes especially visible in comment sections. In Post 1, a morning routine video generates responses ranging from deep emotional identification to gentle skepticism, with one commenter writing *"I've been in such a bad winter depression rut and seeing your beautiful home makes me want to clean up and start fresh,"* while another notes *"another beautifully staged bedroom scene I'll never be able to replicate in real life."* Both responses are forms of engagement with the identity the video presents, the first finding something aspirational and motivating, the second negotiating the distance between the curated image and their own reality.



Figure 12: momentsabloom. (2025). "waking up the house - slow morning routine." [TikTok video]. TikTok.

<https://www.tiktok.com/@momentsabloom/video/7605258628936764694>

Across the netnographic data, viewers frequently respond in ways that signal a sense of social connection. Comments such as "*found my people*" (Post 7) and "*your account is my safe place*" (Post 5) appear repeatedly under videos of tranquil routines or analog hobbies. Even though the content itself is highly individualistic, usually depicting a single person alone in their home reading or making coffee, it manages to create a shared emotional space where people feel understood. Belk (2013) argues that in digital spaces, the meaning of objects and practices is built collectively through the feedback, recognition, and shared interpretation of a community. The value of slow living as an identity is therefore not only produced by individual creators but continuously reinforced through these interactions.

However, there remains an interesting tension between finding community online and the actual desire for offline connection. For some participants, the digital community is a safe space of its own. Nora explains, "*I do love the internet community we've built around books... I've had great conversations and made connections.*" But for others, the online community instead creates a yearning for slower living in "the real world", such as Chiara who connects the "true" meaning of slow living directly to offline socialization, defining it as "*actually creating space for community gatherings... where you spend time together with no productive goal.*" The online community therefore serves a dual purpose, where it acts as a digital sanctuary for those seeking calm, but also highlights a desire for unstructured, slow-paced physical communities that many participants feel are missing in their accelerated everyday lives.

What emerges across the material is a picture of slow living identity as something that is both constructed and discovered, developed in the movement between personal practice and collective interpretation, between what someone does in their own daily life and how that gets reflected back to them through the screens they keep returning to.

4.3 Negotiating Slow Living

The previous themes have shown how slow living becomes meaningful through experiences of acceleration, and how it is then constructed through routines, objects, spaces, and identity practices. What changes in this section is the focus. Rather than asking why participants are drawn to slow living, or how slowness becomes visible online and for participants, this section looks at how participants position themselves toward the different versions of slow living they encounter. Across the material, slow living is not simply accepted as one stable lifestyle, it is interpreted, adjusted, questioned, and sometimes rejected. This becomes important because the same practices that made slow living recognizable in the previous theme also create uncertainty. A slow morning routine can feel calming, but it can also feel staged. An analog object can create distance from digital acceleration, but it can also become another product to buy. A carefully curated home can symbolize peace, but it can also make slow living feel expensive and difficult to access. Participants therefore do not only ask whether slow living appeals to them. They also seem to ask what kind of slow living feels believable, useful, realistic, and worth bringing into their own lives.

This also connects back to the identity work discussed in the previous section. If slow living becomes a way of expressing who someone is, or who they would like to become, then participants also have to decide which versions of that identity they can actually recognize themselves in. Arnould and Thompson's (2005) discussion of consumer identity projects and Belk's (1988) framework of the extended self is useful here because slow living is not only consumed as content, but used to think about the self, routines, and values. Yet this process is not smooth. Participants do not identify with slow living as a whole, but with particular versions of it that feel emotionally and practically compatible with their own lives.

The netnographic material shows similar forms of negotiation. In Post 3, the creator explicitly states that *"analog is a mindset and not the things that you own."* She encourages viewers to go on walks, repeat outfits, spend time with friends, play, use what they already have, and become more intentional in their everyday lives. This post is important because it directly addresses a tension that appears throughout the material: whether slowness is something one practices, or something one purchases. The creator argues that "going analog" is a practice, it's about repurposing your attention and habits, and shall be protected from becoming only an aesthetic or commercial trend. In the comments,

viewers respond positively to this framing, with one writing that analog living is about “*moving with purpose*” rather than doing something “*for performance*.” Here, the meaning of slow living is being negotiated within the community itself.

Participants also negotiate slow living through their own emotional responses. Linnéa describes how the same kind of calming content can feel helpful on one day and irritating on another. When she is receptive to it, a video about breathing or slowing down can really have a relaxing impact on her, make her pause and relax her shoulder. On a more stressful day, however, the same message can feel almost insulting to her, as if someone is suggesting that “*all my goddamn problems will be solved by sitting down and breathing for three seconds*.” This is useful because it shows that slow living content does not have a fixed emotional effect, its meaning depends partly on the viewer's mood, needs, and situation in that moment.

Questions of authenticity also run through these negotiations. Participants are generally aware that slow living content is curated, but they do not automatically dismiss it for that reason. Eva reflects on morning routine videos by pointing out that the creator has probably woken up, set up the camera, and then filmed themselves “waking up” again. Still, she says some morning routines feel realistic and inspiring even when she knows they are staged. For her, authenticity is therefore less about whether the content is untouched by performance, and more about whether it feels emotionally genuine in the context of the creator's broader online presence.

This is where negotiation becomes visible. Participants often describe slow living through a form of selective acceptance. They take inspiration from some routines while distancing themselves from others. They may value the emotional atmosphere of slow living content while still knowing that it is edited, stylized, or posted for the sole reason of going viral or being profitable. Eva's reflections show this quite clearly. She explains that she connects more strongly with creators who appear to share a similar pace of life, such as people who study, stay home, read, or take things slowly. As she puts it, when she sees someone whose routine resembles her own, she can think: “*yeah, that's something I could do too.*”

4.3.1 Scepticism and the Question of Authenticity

As slow living becomes more visible online, participants do not simply consume the content uncritically. Across both the interviews and the netnographic material, people continuously evaluate whether certain representations of slow living feel believable, emotionally genuine, or overly constructed. Questions of authenticity therefore become central to how slow living is interpreted and negotiated. Participants are often fully aware that much of the content they consume is curated,

aestheticized, and shaped for visibility online. Yet this awareness rarely leads to complete rejection. Instead, participants seem to move back and forth between attraction and doubt, asking themselves when slow living still feels emotionally meaningful and when it begins to feel too polished, too commercial, or too detached from everyday life.

This uncertainty appears clearly when participants talk about highly curated routines and aestheticized lifestyles online. Nora, for example, explains that *"when content is too curated, or when what they claim to do feels too ambitious, it can come across as less authentic."* Her reaction is interesting because it is not really about whether the creator is literally telling the truth. The problem emerges when the lifestyle begins to feel too complete and frictionless, almost sealed off from ordinary reality. The routines stop looking lived-in and start resembling idealized scenes designed mainly to be consumed visually.

Eva reflects on this contradiction in particularly detailed ways. Because she both consumes and creates content herself, she describes becoming increasingly aware of the invisible construction behind seemingly effortless routines online. She explains: *"Content in itself is performative because it's edited and staged. Even a vlog, you cut it. It's not real time."* What Eva points toward here is not simply deception, but the impossibility of separating authenticity from performance within social media environments. The issue is therefore not whether content is staged, but how that staging is experienced emotionally. Eva later explains that some morning routines still feel "realistic" to her despite knowing they are carefully constructed, what decides whether something feels performative is *"more a feeling"* connected to the creator's overall tone and consistency over time.

This complicates more simplistic ideas of authenticity online. Participants are not naive viewers who mistake TikTok for unfiltered reality. Rather, they actively interpret different forms of performance and decide which ones still feel emotionally sincere. Beverland and Farrelly's (2010) discussion of authenticity becomes useful here because they describe authenticity less as objective truth and more as something consumers evaluate through personal meaning, emotional resonance, and alignment with desired values. The slow living material reflects this quite strongly. Participants do not necessarily search for raw realism. They search for signs that the creator genuinely believes in the life they present.

That evaluation becomes more complicated once slow living starts circulating as a recognizable commercial trend. Skepticism grows stronger when slowness starts looking less like an experience and more like a curated lifestyle package. Eva describes feeling distanced from what she calls *"Amazon consumerism"* and *"shop my LinkTree"* culture, specifically trends such as *"analog bags"* or *"digital detox baskets,"* where creators present carefully organized tote bags filled with journals,

colouring books, books, pens, and Kindles. Her frustration is not directed toward the objects themselves. What troubles her is the feeling that disconnection increasingly becomes something people are expected to purchase correctly: *"There are probably people who have done digital detoxes with things they already own. You don't need a new tote bag with four colouring books and pens, eight books and a Kindle even though you never read."*

The criticism here runs deeper than simple anti-consumerism. Eva seems uncomfortable with the way slow living becomes translated into visible identity markers and aesthetic consumption practices. The analog objects begin functioning almost like proof that someone belongs to a certain lifestyle category. Seen through consumer identity projects (Arnould & Thompson, 2005), these objects become symbolic resources people use to construct identities tied to slowness, reflection, and authenticity. Yet this symbolic function also creates tension because the market quickly absorbs those same signs and turns them into repeatable lifestyle aesthetics.

These concerns appear very clearly in Post 12, titled *"Why the 'Going Analog' Trend Is More Style Than Substance."* In the video, the creator argues that analog culture online has become increasingly aestheticized and detached from its original intentions. Wired headphones, vinyl records, DVDs, and nostalgic technologies are described as part of a *"starter-pack aesthetic,"* where disconnection itself becomes visually recognizable and easy to reproduce online. The creator points out the irony that *"the biggest irony of going analog is that you're only hearing people talk about it online, because it's social currency."* The comments reveal that viewers are already highly aware of this contradiction. One commenter writes: *"The offline trend that has to be shown online to be valid. Hilarious."* Another points out that *"TikTok Shop has started selling CD players and mp3 players too."* These reactions resemble Kozinets' (2002) discussion of consumer resistance, practices that begin as attempts to distance oneself from dominant systems rarely remain outside the market for long. Once certain behaviors gain visibility, they can be repackaged, commercialized, and circulated back to consumers as new lifestyle categories.

Yet the comment section also shows why it would be too simple to dismiss slow living entirely as performance. Several viewers still describe a genuine emotional pull toward analog activities and slower forms of engagement. One commenter writes that people are searching for *"more tangible things, from objects to relationships and shared experiences."* Another explains that knitting and crocheting genuinely create *"slow pace, relaxed brain vibes."* Even when viewers recognize the trend as aestheticized or commercially driven, many still describe the underlying longing as real. What seems meaningful is not necessarily the trend itself, but the feeling of tactility, focus, and emotional grounding associated with these activities.

A similar emphasis on tangibility appears in Derek's interview. When talking about cooking, fermentation, vinyl records, and building cabins by hand, he describes slowness as meaningful precisely because these activities resist immediacy and convenience. He values "*seeing how something goes from A to B*" and appreciates activities where "*you put time into it and then you can enjoy it.*" He becomes skeptical when slow living appears too effortless or detached from physical reality. As he puts it: "*It's a funny combination of creating content in the existing social media about slow life... what's the balance of portraying and illustrating slow life while it's also maybe your source of income?*" Rather than fully dismissing these creators, Derek still saves videos about eco-communities and homesteading because they resonate emotionally with him. The contradiction remains visible, but the content continues functioning as an extended self because this is the life he aspires to live. This mixture of critique and longing appears repeatedly throughout the material, participants often recognize the artificiality, privilege, or commercialization surrounding slow living while still remaining emotionally attached to parts of it.

Questions of privilege make this ambivalence more complex. Chiara describes much slow living content as deeply romanticized and economically unrealistic. She specifically critiques videos centered around beautiful gardens, aesthetically dressed children, peaceful homes, and rural lifestyles that appear financially unreachable for most people. What frustrates her is not the desire for slowness itself, but the invisibility of the conditions making those lifestyles possible: "*These people, in order to do that, they need a whole lot of money. It is not affordable for the average person to live that slow life they're living.*"

She contrasts these polished online lifestyles with people she met offline in eco-farms and communal spaces, where those communities still involved struggle, labour, planning, and uncertainty. Their slow living felt more convincing to her because it was visibly difficult and materially grounded rather than aesthetically perfected. This becomes especially important when viewed through myth-making. Earlier sections showed how slow living content collectively constructs symbolic worlds organized around calmness, simplicity, and emotional grounding. What becomes clearer here is that myths only remain persuasive as long as participants still experience them as emotionally believable. Once the mechanisms behind the fantasy become too visible, through sponsorships, excessive consumption, or unrealistic perfection, skepticism begins emerging more strongly. Participants start questioning whether slow living still represents another way of living or whether it has become fully absorbed into the same systems it originally reacted against.

Even so, the material rarely points toward complete rejection. Participants who are highly critical still continue searching for forms of slow living that feel emotionally sincere or personally useful. What emerges across these examples is not a stable distinction between "authentic" and "inauthentic" slow

living. Participants are instead engaged in an ongoing process of evaluating, questioning, and recalibrating what kinds of slowness still feel meaningful within highly commercialized and performative digital spaces. Their scepticism does not necessarily weaken the appeal of slow living. If anything, it reveals how emotionally invested they remain in the possibility that another rhythm of life could still exist, even if only partially, temporarily, or imperfectly within the systems they continue inhabiting.

4.4 Living the Paradox

The previous themes have shown that slow living becomes meaningful through tensions that are never fully resolved. Participants describe wanting distance from speed, overstimulation, constant productivity, and digital exhaustion yet many of the practices used to create that distance remain deeply tied to the same systems they are reacting against. They turn to social media for relief from social media, use consumption to signal simplicity, and search for slowness through highly accelerated digital platforms. An underlying paradox therefore runs through slow living itself.

Christie's interview illustrates this especially well because she occupies both positions simultaneously. She describes herself as someone who genuinely enjoys slower hobbies and calming forms of content, while also depending on social media professionally. "Slow liver" is part of her online identity, yet content creation requires her to spend large amounts of time online editing videos, replying to comments, and remaining visible on platforms. She reflects on feeling guilty when crocheting or doing puzzles without filming it because it felt like she was "*missing content*." Moments that might once have existed outside productivity become folded back into it.

Rather than describing the contradiction as something that makes slow living meaningless, Christie seems to accept it as part of the conditions under which her version of slow living exists. Some routines are shared publicly while others are intentionally protected from the platform entirely. Slowness therefore becomes something she continuously negotiates instead of something she fully achieves. Similar tensions appear throughout the interviews. Participants criticize social media while simultaneously describing how emotionally important slow living communities online have become to them. Eva explains that slow living content gave her reassurance that "it was okay to slow down." Several commenters in the netnographic material describe videos as a "safe place," something calming to return to after stressful days, or a reminder to stop rushing.

The relationship between slow living and disconnectivity therefore becomes more complicated than a simple desire to log off. As discussed in the previous chapter on constructing slowness through community, participants repeatedly described slow living spaces online as emotionally supportive and

validating. In the paradox of slow living, however, that sense of community also becomes dependent on the very social media environments participants often want distance from. Slow living is frequently framed around disconnecting, spending less time online, and creating boundaries around phone use. Yet the communities where participants feel understood, emotionally recognized, and reassured almost entirely exist online. Disconnecting completely would therefore also mean losing access to the communities that make slowness feel socially meaningful in the first place.

Hesselberth (2018) and Syvertsen (2020) argue that disconnectivity today rarely takes the form of total withdrawal. Instead, disconnection often becomes partial, negotiated, and temporary, which closely reflects how participants describe their own attempts to slow down. Very few participants talk about leaving platforms entirely. More often, they describe trying to use them differently by curating their feeds, muting notifications, or replacing faster content or technologies with slower and calmer forms of media. Christie describes longer YouTube videos as comforting precisely because they feel slower and less overstimulating than short-form content. Slowness therefore develops inside digital culture rather than outside it.

The difficulty of slowing down also runs throughout the material. Several participants describe slowness almost as something that has to be relearned or consciously forced into everyday life. One creator writes, *“We won’t find time to take it slow, we must make time,”* while a commenter responds that “unlearning to rush is the most difficult thing.” Slowness is therefore not presented as something naturally available within ordinary routines. Participants repeatedly describe needing to actively create conditions where they can focus, relax, or stop consuming stimulation for a while.

Derek’s interview becomes especially interesting here because many of his strongest associations with “real” slowness are connected to situations where disconnection is almost externally enforced rather than individually chosen. He describes cabin life without electricity or running water, growing up on a farm, and environments where the pace of life felt fundamentally different from urban everyday routines. Chiara reflects similarly when describing her time living in a small community in Lombok, Indonesia, where limited internet access and physical distance from digital infrastructures made her feel that she was *“actually living slowly.”* Complete slowness therefore appears imaginable mainly in spaces temporarily separated from ordinary digital and capitalist routines.

At the same time, participants rarely describe these forms of total escape as realistic long-term alternatives. Derek explicitly contrasts cabin life with apartment living, where he feels people become isolated from each other despite constantly being surrounded by others. The longing for slower spaces therefore does not necessarily reflect a desire to permanently leave modern life behind. It points more toward a need for temporary interruptions from it. Participants seem aware that acceleration is deeply

embedded into work, social life, technology, and everyday routines. Under those conditions, smaller moments of relief start to become meaningful in themselves.

Preece and Skandalis' (2024) discussion of temporary everyday escape becomes useful here because it helps explain why these interruptions still matter emotionally. Rather than imagining escape as something total or permanent, they describe contemporary escape as increasingly woven into ordinary routines and digital life itself. That perspective fits the material closely. Participants talk about reading before bed instead of scrolling, leaving the phone in another room for an evening, or taking walks without headphones. These practices do not remove them from acceleration entirely, but they create temporary spaces where acceleration loosens and attention feels less fragmented.

Consumption adds another layer to the paradox. As detailed in the previous chapter on materializing slowness, slow living is repeatedly communicated through objects tied to calmness and analog living. Participants themselves often seemed conflicted about this. Eva criticizes aestheticized digital detox products because they make slow living feel too connected to "*Amazon consumerism*." Christie similarly reflects on disliking the idea that people need certain products in order to live slowly, while also recognizing that her own content inevitably includes objects tied to cozy hobbies and routines.

Even if participants rarely framed slow living explicitly as consumer resistance, traces of that idea run throughout the material. Several participants describe wanting distance from productivity culture, constant optimization, convenience culture, and the pressure to always be efficient or available. Slowness becomes connected to activities that interrupt those expectations. Reading instead of scrolling, making food slowly, repairing clothes, or choosing analog activities over digital consumption are framed as more intentional ways of spending time. At the same time, participants become uncomfortable when slow living itself starts to feel too market-driven or dependent on consumption. The frustration directed toward aestheticized "slow living products" therefore says something important. Participants are not only reacting against speed itself, but against broader experiences of consumer culture and accelerated capitalist everyday life.

Kozinets' (2002) discussion of consumer resistance becomes useful here because it challenges the idea that resistance must exist fully outside the market in order to matter. Alternative lifestyles often remain dependent on the same commercial structures they critique. Slow living reflects this clearly. Participants continue using social media, consuming content, buying objects connected to hobbies, and participating in digital culture while simultaneously trying to distance themselves from its faster and more overwhelming aspects.

What makes slow living especially interesting in this context is that it does not seem to offer escape from the market so much as a way of surviving within it. Participants are still students, workers, creators, consumers, and social media users. They still participate in accelerated everyday life. Slowness instead appears to function as a way of making that life feel more emotionally manageable. In that sense, slow living can almost be understood as resistance through the market rather than resistance against it. The same consumer culture participants criticize also provides the routines, objects, communities, and aesthetic forms through which they create temporary relief from acceleration. This also helps explain why the contradictions surrounding slow living rarely lead participants to reject it completely. If acceleration is experienced as unavoidable, then complete withdrawal may no longer feel realistic either. Smaller forms of resistance, comfort, and restoration become meaningful precisely because they allow people to continue functioning within accelerated society. Slow living therefore does not necessarily interrupt participation in the market. In many ways, it helps make continued participation emotionally sustainable.

Building on the myth introduced in the earlier sections, the myth of slow living does not work because participants believe they can permanently escape accelerated modern life. Instead, it offers an emotionally recognizable image of another rhythm of life, even if only temporarily. The myth is the collective promise of deceleration, that everyday life could be organized differently, around presence rather than productivity, around pace rather than efficiency, and this promise remains emotionally compelling even when participants are fully aware that their version of it is partial, curated, and commercially entangled. Christie describes feeling drawn toward content that reminds her of childhood and periods before phones became central to everyday life. Similar forms of nostalgia appeared repeatedly throughout both interviews and comment sections. The mediated nature of slow living does not necessarily weaken the myth. In many ways, the mediation itself is what allows it to circulate and become collective.

Nora described something similar. When asked whether slow living content ever creates a genuine sense of calm or pause, she explained: *"I sometimes come across videos of people hiking, and the incredible views they get to see. The clip can be a minute long and a still shot, but it makes me want to ruminate in it. Or I'll see videos of people's cozy gardens, backyards, and homes, and it just evokes a sense of peace and nostalgia. I grew up in the early 2000s, when technology was still not as advanced as it is now. Seeing content like that reminds me of the days I would spend hours playing outside."* What Nora describes is something distinct from simply wanting a break from a screen. The content calls up a time before constant connectivity, and part of the emotional pull of slow living seems to rest on exactly this backward-looking quality.

Across the material, slow living therefore appears less as a complete escape from acceleration and more as a way of enduring it. Participants are not stepping outside social media culture, consumer culture, or digital life completely because doing so no longer seems entirely realistic.

4.4.2 Re-entry into acceleration

The material ultimately suggests that these moments of slowness rarely exist outside acceleration for very long. The pockets of escape participants describe are often temporary and shaped around the realities of work, social obligations, digital communication, and everyday routines waiting outside the moment itself. Slow living therefore appears less as a complete alternative to accelerated life and more as a way of recovering from it.

Several participants describe slower routines as something that helps them cope with overstimulation rather than permanently changing their everyday conditions. Christie explains that offline hobbies and evenings away from social media became increasingly important because her work required her to spend so much time online during the rest of the week. She describes crocheting in the evenings as a way of "*coming back to herself*", a recovery practice rather than a lifestyle transformation. Eva similarly reflects on repeatedly returning to social media even when she experiences reading or offline activities as more meaningful. Slow living becomes something participants move in and out of rather than fully sustain.

In Post 2, a creator shares a montage of quiet everyday moments alongside audio about feeling things deeply and needing to experience life more gently. One commenter writes: "*People don't realize that in today's age to have the time to sit down and read a book without worrying about anything else is a real luxury*," while another notes: "*Finally captured the essence of life*." What these comments reveal is not just appreciation for slowness, but an awareness of its fragility, it is something that requires active protection and can be lost when external demands return. In Post 13, multiple commenters describe still being "*in the middle of the storm*" and returning to the video as a form of temporary relief rather than lasting change.

Preece and Skandalis' (2024) discussion of temporary everyday escape becomes useful again here because they describe escape as restorative rather than transformative. The escape does not necessarily remove people from the structures producing stress or exhaustion. Instead, it offers temporary emotional recovery before everyday life resumes. That movement closely reflects the final stage of the Model of How Slow Living is Negotiated and Constructed Online (see p. 37). Participants experience acceleration and overstimulation, search for slower routines and communities online,

create temporary pockets of escape through intentional practices, and then eventually re-enter accelerated everyday life again.

The circular structure of the model becomes important here. Participants do not appear to move linearly from acceleration into a permanently slower way of life. Instead, the process repeats itself. Feelings of exhaustion or overstimulation lead participants back toward slower routines, online communities, and temporary forms of escape, before everyday responsibilities and accelerated rhythms gradually return again. Slow living therefore does not remove acceleration from everyday life completely. Instead, it seems to make accelerated life feel more emotionally manageable, at least temporarily. The return to acceleration is not presented as a failure of slow living, but rather as part of how this form of slow living functions within contemporary social media culture.

5. Discussion

This study set out to explore how online communities construct and negotiate the meaning of slow living in relation to accelerated everyday life. While existing research explains why consumers experience acceleration (Rosa, 2013), how they express identity through consumption (Belk, 1988; Larsen & Patterson, 2018), and how they engage in temporary forms of escape (Kozinets, 2002), the findings suggest that these processes are not separate. Rather, they form part of a recurring cycle through which slow living is continuously produced and reproduced online. What emerged from the material was not a shared definition of slow living, but an ongoing discussion about the need for deceleration and how that presents itself in the form of slow living we see online.

The findings therefore extend existing discussions of acceleration by showing how it is experienced not only through pressures of speed and productivity, but also through the fragmentation of attention within everyday digital routines. Participants frequently described overstimulation, compulsive scrolling, and difficulty maintaining focus, suggesting that acceleration may increasingly be experienced through attention itself. This also helps explain the appeal of disconnectivity. While previous research has often discussed disconnectivity as an effort to step back from digital technologies and constant connectivity (Hesselberth, 2018; Syvertsen, 2020), participants more often described a desire for temporary relief from notifications, scrolling, and digital distractions than complete disengagement from technology. Disconnectivity, in this sense, appears closely connected to experiences of acceleration.

The practices associated with this relief were often surprisingly ordinary. Reading a physical book, writing by hand, preparing a meal, or leaving a phone in another room became meaningful because they represented a different relationship to time and attention. This was especially visible in the prominence of analogue objects. Previous research has linked growing interest in older technologies to dissatisfaction with highly digitalized forms of consumption (Beverland et al., 2024). The findings support this argument but also suggest that these objects function as cultural symbols of presence, focus, and temporary distance from acceleration.

This symbolic dimension connects to existing work on consumer identity projects and consumer mythology. Belk (1988) describes possessions as extensions of the self, while Larsen and Patterson (2018) argue that identities are shaped through consumption practices. The findings support these perspectives but also show how identities connected to slow living become socially recognizable through repeated circulation online. Journaling, physical books, analogue objects, and time away from screens gradually emerged as recognizable signals of a slower way of living. At the same time, these

symbols contributed to a broader cultural narrative. Belk and Costa (1998) describe how consumers create alternative realities through shared symbols and practices, while Holt (2003) argues that myths provide culturally meaningful stories that help people understand themselves and aspire to particular ways of living. Slow living appeared to function in a similar way. Activities such as reading, journaling, or spending time away from screens are not inherently connected to a slow-living identity.

Within these online communities, however, they became part of a shared myth that linked everyday acts of disconnectivity to a slower and more intentional way of life. The findings extend existing research by showing how disconnectivity becomes culturally meaningful through its connection to this broader narrative. Rather than being presented simply as a behaviour or personal choice, disconnectivity was associated with the idea that small pockets of escape from digital demands could help individuals slow down and live more intentionally. This highlights how myths surrounding disconnectivity are reinforced within algorithms on social media through the repeated circulation of symbols and practices.

Because these meanings were collectively produced, they were also continuously questioned. Participants frequently debated whether slow living reflected everyday life or an aestheticized version of it. These discussions were particularly visible when content appeared overly curated, commercialized, or unrealistic. Drawing on Featherstone (1991), Szmigin (2006) argues that the boundary between art and everyday life has become increasingly blurred. The findings extend this discussion and contribute by showing how social media becomes a space where this boundary is actively negotiated. The meaning of slow living was shaped not only by everyday practices themselves, but also by how those practices were presented and debated online.

This helps explain why the findings complicate existing discussions of consumer resistance and disconnectivity. Participants rarely described complete withdrawal from digital technologies or accelerated environments. Instead, they created temporary pockets of escape before re-entering the same conditions they sought relief from. While Kozinets (2002) conceptualizes escape as temporary withdrawal from dominant market structures, the findings suggest that participants were often not seeking complete withdrawal at all. Rather than aspiring to leave accelerated environments behind, they sought recurring pockets of escape that allowed them to continue participating in them. Participants did not reject digital life, ambition, work, or connectivity outright. Instead, slow living appeared to provide temporary relief from the pressures associated with these conditions before everyday routines resumed. In this sense, the findings extend existing discussions of consumer escape by suggesting that the goal is not necessarily withdrawal but the creation of manageable interruptions that make continued participation possible.

Seen in this light, the process model developed in this study represents its main theoretical contribution. Rather than conceptualizing slow living as a stable lifestyle outcome, the model illustrates how meanings of slow living are continuously constructed, negotiated, challenged, and reproduced through interaction. Experiences of acceleration create a desire for deceleration, which becomes expressed through routines, objects, and identity work before being questioned and renegotiated through discussions of authenticity and representation. The re-entry into acceleration is therefore not incidental to slow living but part of the process itself. If moments of deceleration are created through platform-mediated communities, lifestyle aesthetics, and consumption practices, then slow living appears less as an escape from contemporary consumer culture and more as a way of coping with it.

While the model was developed from the context of slow living, its relevance may extend beyond this specific lifestyle movement. Research on digital girl culture shows how social media increasingly organizes identity around recognizable lifestyle archetypes that emerge through trends, memes, and online communities (Karasik, 2024). The findings point to a similar process. Slow living gained meaning through ongoing discussions about what slowing down should look like and which representations felt authentic. The model therefore contributes not only to research on slow living but also to a broader understanding of how lifestyle ideals are collectively constructed, negotiated, and sustained through social media.

Viewed from this perspective, slow living may reveal something broader than a desire for a slower lifestyle. It points to an ongoing search for relief, presence, and alternative ways of living within digitally accelerated environments. Understanding how this desire is collectively constructed offers insight not only into slow living itself, but also into how consumers make sense of contemporary digital life.

6. Conclusion

6.1 Key Insights

At its core, the findings suggest that deceleration is a reaction to experiences of acceleration. Participants described digital overstimulation, fragmented attention, and the pressure to constantly keep up as reasons for seeking slower ways of living. This helps explain both why slow living has become appealing and why people engage with it online. At the same time, slow living remained a negotiated and contested idea rather than one way to live that works for everyone. Questions of authenticity, accessibility, and what counts as "slow" were continuously debated within online communities. Rather than representing a complete escape from accelerated life, slow living often appeared as a way of creating temporary pockets of relief within it.

6.2 Research Aims and Objectives

This study set out to explore how online communities construct and negotiate the meaning of slow living in relation to the pressures of accelerated everyday life. To do this, the study combined observations of slow living content on TikTok with interviews, making it possible to examine both how slow living was presented online and how people interpreted and related to those representations. The findings suggest that this objective was achieved. Rather than uncovering a shared understanding of slow living, the study found that its meaning was constantly being discussed and reinterpreted. Participants were often drawn to the idea of slowing down, but there was no clear agreement about what that should mean in practice. Discussions frequently returned to questions about authenticity, consumption, and whether the versions of slow living presented online reflected something achievable or desirable. Slow living therefore appeared less as a clearly defined lifestyle and more as something whose meaning was continuously negotiated within the community itself.

The study also sought to understand how slow living relates to experiences of acceleration. Here, a clear connection could be seen throughout the material. Participants regularly described feeling overwhelmed by the pace of everyday life and spoke about difficulties disconnecting from digital environments. Many also encountered slow living through the same platforms that contributed to those feelings. One of the study's central findings is therefore the tension at the heart of online slow living. Social media was often described as a source of distraction and pressure, yet it was also where participants searched for inspiration, advice, and community. In this sense, experiences of acceleration and attempts to slow down were often rooted in the same digital spaces.

6.3 Practical Implications

One practical implication of this study is that social media appears to influence more than consumer purchases. Many participants first encountered slow living through TikTok and later used similar content as inspiration when making changes to their own routines. For managers, this suggests that platforms such as TikTok are not simply places where brands compete for attention. They are also places where consumers develop ideas about how they want to spend their time and what kind of lifestyle they find appealing. Understanding these broader conversations may therefore be just as important as understanding individual purchasing decisions.

The study also raises questions about the continued emphasis on efficiency and self-improvement in society in general. Participants were often drawn to slow living because it offered a break from feeling rushed and distracted. This does not mean that consumers no longer value convenience, but it does suggest that faster is not always perceived as better. Managers can use these insights to think more carefully about how products fit into people's everyday lives. In some cases, consumers may be looking for products and services that help them create space, focus, or moments of relief from everyday pressures rather than helping them do more in less time.

The study also highlights the limits of turning slow living into a lifestyle package. Participants frequently questioned content that presented slowness as something that could be achieved through buying the right products. Content that felt overly curated or heavily commercialized was often met with skepticism. At the same time, this skepticism rarely led to a complete rejection of slow living itself. Participants often continued to engage with the content, adopting some ideas while distancing themselves from others. This suggests that consumers do not simply accept or reject lifestyle trends as a whole. Instead, they actively interpret and adapt them to their own circumstances. For brand managers, this highlights the importance of treating consumers as active participants rather than passive audiences. Attempts to sell a complete lifestyle may be met with resistance, whereas products and messages that consumers can incorporate into their own routines may feel more relevant and credible.

The study may also be relevant for policymakers and organizations working with digital wellbeing. Many participants described social media as both a source of pressure and a place where they looked for solutions to that pressure. Several spoke about feeling expected to always be available or productive, even outside work or school. Seen in this light, digital wellbeing appears to involve more than reducing screen time. The pressures participants described were often connected to broader expectations surrounding work, responsiveness, and everyday life, which suggests that these issues cannot be understood solely as matters of individual behaviour.

Finally, the findings point to the role online communities play in shaping how people think about everyday life. Participants used slow living content to reflect on their own habits, discuss alternative ways of spending time, and negotiate what slowing down should actually mean. Social media therefore appears to influence more than consumption alone. It also contributes to ongoing conversations about wellbeing, success, and what people consider a meaningful way of living. For organizations and policymakers alike, understanding these conversations may become increasingly important as social media continues to shape cultural expectations and everyday practices.

6.4 Limitations and Future Research

As with any qualitative study, certain limitations should be acknowledged. First, this study primarily focuses on slow living as it appears on TikTok. Although interview participants frequently described encountering and engaging with slow living across multiple social media platforms, particularly Instagram, the netnographic material was collected from TikTok. The findings therefore reflect a broader social media context while remaining grounded in one primary platform. Future research could examine whether the processes identified in this study appear across platforms such as Instagram, YouTube, Reddit, or other online communities where content formats and patterns of interaction differ.

Beyond the choice of platform, the data collection was limited by its reliance on specific hashtags, including #slowliving, #analoglife, #slowness, #slowingdown, and #analog. This means the study primarily captured users who actively label their routines with this established vocabulary. Because these tags are already tied to a recognizable social media trend, relying on them likely skewed the material toward more curated representations of slow living. Creators using these specific markers are often highly aware of the visual rules of the community and are intentionally branding their routines for an audience. For example, a user who simply posts a video of a quiet morning without categorizing it as "slow living" would not appear in the search results, meaning more ordinary or unbranded attempts to slow down were largely missed. Future research could test a wider variety of search terms to see if discussions around time and pressure change when framed through different labels or languages, or explore ways to study moments of deceleration that happen outside of organized trend cycles.

Building on that, the study focuses on highly visible online representations of slow living. Many people who engage in slower routines, analog hobbies, or forms of digital disconnection may never share these practices online. As a result, this study tells us more about how slow living becomes publicly visible and discussed than about how it is experienced in everyday life more broadly. Future

research could therefore explore the relationship between online representations of slow living and offline practices in greater depth.

A further limitation concerns the scope of the interview sample. While the interviews provided rich insights into participants' experiences and interpretations, the study does not aim to represent all demographic groups or cultural contexts. Future research could examine how experiences of slow living vary across different cultural settings, age groups, or life circumstances.

The findings also point to the importance of nostalgia within contemporary slow living. Participants frequently associated slowness with analog objects, older technologies, and activities that evoked earlier ways of living. While this study discussed these practices in relation to consumer resistance, identity, and the analog revival, nostalgia was not examined as a primary theoretical focus. Future research could explore more directly how nostalgic consumption contributes to the appeal of slow living and how ideas about the past shape contemporary desires to slow down.

Finally, the process model developed in this study is grounded in the empirical context of slow living. While the findings suggest that similar processes may be present in other digitally mediated lifestyle trends, this remains an empirical question. Applying the model to other online communities could help determine whether the patterns identified here are specific to slow living or reflect broader ways in which social media users construct, negotiate, and sustain lifestyle ideals.

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Appendices

Appendix A: AI Usage

Artificial intelligence tools were used throughout the research and writing process as supportive tools for language refinement, formatting, and feedback.

Language and Writing Support

ChatGPT and Grammarly were used to improve clarity, readability, grammar, and sentence structure. The tools were also used to identify improvements, suggest alternative wording, and provide feedback on the overall flow and structure of sections.

Formatting and Structural Support

ChatGPT was also used to assist with formatting-related questions, including the structure of chapters, tables, appendices, references, and other thesis components.

Use and Limitations

Artificial intelligence was not used to generate the study's research question, theoretical framework, methodology, analysis, findings, or conclusions. All interpretations, analytical decisions, and final written content remain the responsibility of the authors. Any suggestions provided by AI tools were critically reviewed, revised where necessary, and evaluated against the empirical material and relevant literature before inclusion in the thesis.

Appendix B: Interview Guide

Everyday routines and digital life

- Could you walk me through what a typical day looks like for you lately?
- At what points during the day do you usually use social media?
 - Probe: how much of your day is spent on social media?
- Which platforms do you find yourself using the most?
- What kinds of content do you usually come across there?
- Has your relationship with social media changed in recent years?

First encounters with slow living online

- Have you heard of the term Slow Living? When did you first come across this idea?
- Was this something you encountered on social media?
- What kinds of posts or videos do you associate with slow living?
- Are there particular creators, routines, or objects that stand out to you?

Meanings of slow living

- When you think about slow living, what does it mean to you personally?
- Is it something that feels connected to your own life in any way?
- Has your understanding of slow living changed since you first encountered it?
- Does slow living feel like something realistic in everyday life, or more like an ideal?

Everyday practices and routines

- Are there things you do in your everyday life that feel connected to slowing down?
- Can you describe a recent moment when you tried to be more intentional with your time or routines?
- Are there habits or activities you would like to do more slowly if possible?

Social media experiences of slowness

- How do you usually feel when you watch slow living content online?
- Are there moments when this kind of content creates a sense of calm or pause for you?
- Do these posts affect how you think about your own routines or daily life?
- Do you ever return to this type of content intentionally?

Pressures and motivations

- Are there aspects of everyday life right now that make the idea of slowing down feel important to you?
- Are there particular expectations or pressures that make slow living appealing?
- Do you think social media plays a role in shaping those feelings?

Authenticity and tensions

- Do you feel the slow living content you see online reflects everyday life realistically?
- Are there parts of it that feel difficult to relate to?
- Who do you think slow living content is easiest—or hardest—for?

Presentation and everyday life online

- Have you ever shared content related to slow living yourself?
- What do you think people choose to show when they post routines like this online?
- Do you think slow living looks different offline than it does on social media?
- Do you think posting changes how these routines are experienced?

Broader reflections

- Why do you think slow living has become so visible on social media right now?
- Do you think social media helps people slow down, or makes it harder?
- Has encountering slow living content changed how you think about your own everyday life?
- Is there anything else you would like to add that we have not talked about but that feels relevant to this topic?

Appendix C: Overview of analysed posts

Post ID	Creator (Username)	Title / Brief Description	URL
Post 1	@momentsabloom	"waking up the house 🦫🌿📖 slow morning routine"	https://www.tiktok.com/@momentsabloom/video/7605258628936764694
Post 2	@letiziasammaritano	"living for the simple pleasures"	https://www.tiktok.com/@letiziasammaritano/video/7543278375389990166
Post 3	@danamnajib	"analog is a mindset and not the things that you own."	https://www.tiktok.com/@danamnajib/video/7611246763751607583
Post 4	@teawitteenie	"A routine that feels easy on tough days"	https://www.tiktok.com/@teawitteenie/video/7359988790749973803
Post 5	@danamnajib	"We won't find time to take it slow, we must make time"	https://www.tiktok.com/@danamnajib/video/7444999723809033518
Post 6	@notshaughnessy	"8 ways i'm going analog in 2026"	https://www.tiktok.com/@notshaughnessy/video/7591339174465162504
Post 7	@janine.jamie	"3 soft wealth hobbies"	https://www.tiktok.com/@janine.jamie/video/7607102733346196750
Post 8	@siececampbell	"Most effective way to make the days human instead of digital pace" (Analog bag)	https://www.tiktok.com/@siececampbell/video/7591284558012763423
Post 9	@laurenfrancesstanger	"slow living diaries episode two"	https://www.tiktok.com/@laurenfrancesstanger/video/7459443003518651681

Post 10	@kriskrechina	"Living my Pinterest board"	https://www.tiktok.com/@kriskrechina/video/7403746268880702752
Post 11	@emilylorants	"cleaning your feed with some quiet, some calm, and some cozy"	https://www.tiktok.com/@emilylorants/video/7607666094580452639
Post 12	@coldestjoel	"Why the '2026 going analog' trend is more style than substance... and how brands are getting involved"	https://www.tiktok.com/@coldestjoel/video/7611247365860756758
Post 13	@anhthy030	"a calm, drama-free life is so underrated"	https://www.tiktok.com/@anhthy030/video/7466522178603765014
Post 14	@bigbooklady	"My tips for an analogue 2026"	https://www.tiktok.com/@bigbooklady/photo/7603458680599629063
Post 15	@idkjustamood	"forgot my phone on purpose"	https://www.tiktok.com/@idkjustamood/video/7595474705780313399
Post 16	@kylie.cooper.cyrus	"girlbossed too hard, the world got too loud, ended up with a home phone again"	https://www.tiktok.com/@kylie.cooper.cyrus/video/7581268778395241759
Post 17	@christina_meier	"Media I consumed instead of doomscrolling"	https://www.tiktok.com/@christina_meier/photo/7595712168193019167
Post 18	@carmscrolls	"The Irony of the Analog trend"	https://www.tiktok.com/@carmscrolls/video/7605416933588061448

Post 19	@hansloreidesign	"Digital overwhelm is at an all time high"	https://www.tiktok.com/@hansloreidesign/video/7368570657904381214
Post 20	@kaitlynventenilla	"the analog trend is just another form of overconsumption"	https://www.tiktok.com/@kaitlynventenilla/video/7593026792101842206
Post 21	@juliannasays	"how I prioritize being an analog girl in a digital world"	https://www.tiktok.com/@juliannasays/photo/7558595231822794039
Post 22	@amiga.marblanc	"2026 HOME AESTHETIC: ANALOG LIFESTYLE."	https://www.tiktok.com/@amiga.marblanc/photo/7590535532241833246
Post 23	@clairekallesen	"what's in my STOP SCROLLING / ANALOG BAG"	https://www.tiktok.com/@clairekallesen/photo/7590076286291250445
Post 24	@momentsabloom	"low dopamine evening routine"	https://www.tiktok.com/@momentsabloom/video/7470588969521057046
Post 25	@karrisnissley	"analoged so hard, I ended up on a remote farm somewhere in Italy"	https://www.tiktok.com/@karrisnissley/video/7633410977114950926
Post 26	@bookfairy21	"How to enjoy life as a slow living person"	https://www.tiktok.com/@bookfairy21/photo/7553002427549535495
Post 27	@melissawoodhealth	"Slow down to speed up"	https://www.tiktok.com/@melissawoodhealth/video/7612778373206641950
Post 28	@samm_yv	"In my slow girl for your nervous system era"	https://www.tiktok.com/@samm_yv/video/7447616791024602401

Post 29	@outdoor.hannah	"Welcome to my life in a cottage in the woods"	https://www.tiktok.com/@outdoor.hannah/video/7557386954074115350
Post 30	@jon.hillstead	"the more you slow down the faster you go"	https://www.tiktok.com/@jon.hillstead/video/7372311814207589675