NIDJ

Editorial

Dear Readers,

With great pleasure, the Editorial Team of Bibliophile's Bulletin: The Half-Yearly Newsletter of KMC NID Assam presents the first volume and second issue of the newsletter.

This issue explores 'design perspectives' as its broad topic offering diverse insights and reflections on the discipline. The Design Act of 2000, The History of Design Education in the Indian Context and its Spread in Assam, and Sustainable Goals in Fashion are some articles that address the subject. The newsletter also includes articles on the Knowledge Management Centre, NID Assam, and the simple access to its e-resources, as well as the implementation of IT in libraries. Furthermore, it is imperative that we put our own needs first. Articles like "Be yourself" and the poem 'मैं हूँ राही'are included in this issue and will undoubtedly inspire the readers. The article on Kalaripayattu provides readers with insight into the art form, highlighting its role in promoting overall physical and mental well-being and its techniques in self-defense and combat. Prof. (Rtd.) Rajani Kanta Barman, a respected veteran in the Library and Information Science discipline and former professor and Head of the Department at Gauhati University, was featured in the Interaction segment, sharing his valuable insights and experiences. This issue also highlights the several events and activities that KMC NID Assam have organised during January 2025 to June 2025. This volume also includes several noteworthy achievements of the institute.

The Knowledge Management Centre promises to uphold NID Assam's vision and objective by offering, locating, conserving, and disseminating knowledge to the community. The newsletter is published to assist the community by providing improved collections and cutting-edge services. It is hoped that this edition of the 'Bibliophile Bulletin' will help achieve this admirable goal.

We are delighted to share this edition with our readers, continuing our journey of knowledge, creativity, and community engagement. Enjoy reading the Bibliophile's Bulletin in its present form.

Dr. Tonmay Sabhapandit
(Editor in Chief)

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Sustainable Goals in Fashion:
A Design Vision for a Responsible Future

Edited by Dr. JP Sampath Kumar
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Designing today is being reimagined through sustainability, ethics, and social equity. It is essential to share how design can and must play a central role in shaping a more responsible future for fashion.

Why Sustainable Fashion Matters

The global fashion industry contributes nearly 10% of total carbon emissions, consumes vast amounts of water, and produces a staggering amount of textile waste. Furthermore, the industry is often criticised for its exploitative labour practices and lack of transparency. These issues directly impact our planet, our people, and the principles of design integrity. Sustainability in fashion is no longer a trend. Still, it is a necessity that should align closely with the United Nations Sustainable Development Goals (UN SDGs), which provide a blueprint for achieving a better and more sustainable future for all.

United Nations Sustainable Development Goals

The United Nations Sustainable Development Goals (UN SDGs) are 17 interconnected global goals adopted by all UN Member States in 2015 as part of the 2030 Agenda for Sustainable Development. They provide a shared blueprint for peace, prosperity, and sustainability for people and the planet. These 17 Sustainable Development Goals (SDGs) are listed as follows:

1. No Poverty: End poverty in all its forms everywhere.

2. Zero Hunger: End hunger, achieve food security and improved nutrition, and promote sustainable agriculture.

3. Good Health and Well-Being: Ensure healthy lives and promote well-being for people of all ages.

4. Quality Education: Ensure inclusive and equitable education and promote lifelong learning opportunities for all.

5. Gender Equality: Achieve gender equality and empower all women and girls.

6. Clean Water and Sanitation: Ensure availability and sustainable management of water and sanitation for all.

7. Affordable and Clean Energy: Ensure access to affordable, reliable, sustainable, and modern energy for all.

8. Decent Work and Economic Growth: Promote sustained, inclusive, and sustainable economic growth, full and productive employment, and decent work.

9. Industry, Innovation and Infrastructure: Build resilient infrastructure, promote inclusive and sustainable industrialisation, and foster innovation.

10. Reduced Inequalities: Reduce inequality within and among countries.

11. Sustainable Cities and Communities: Make cities and human settlements inclusive, safe, resilient, and sustainable.

12. Responsible Consumption and Production: Ensure sustainable consumption and production patterns.

13. Climate Action: Take urgent action to combat climate change and its impacts.

14. Life Below Water: Conserve and sustainably use the oceans, seas, and marine resources for sustainable development.

15. Life on Land: Protect, restore, and promote sustainable use of terrestrial ecosystems, forests, and biodiversity.

16. Peace, Justice and Strong Institutions: Promote peaceful and inclusive societies, provide access to justice, and build effective institutions.

17. Partnerships for the Goals: Strengthen the means of implementation and revitalise the global partnership for sustainable development.

Understanding Sustainable Fashion

Sustainable fashion is not just about using organic cotton or reducing waste. It is a holistic approach that

includes responsible design, ethical production, mindful consumption, and regenerative disposal practices. It calls for innovation, systemic thinking, and cultural sensitivity skills that lie at the heart of design education.Students in the design education field should think beyond aesthetics. Design must respond to real-world challenges like climate change, inequality, resource scarcity and create solutions that are as thoughtful as they are functional.

Key Sustainable Goals in Fashion

In the fashion industry, the following few SDGs can be considered.

1. **Quality Education (SDG 4):** Awareness is the first step to change. Consumers must be educated about the impacts of their choices. Design education should integrate sustainability into the curriculum, encouraging students to explore projects that combine ecology, equity, and design thinking.

2. **Decent Work and Economic Growth (SDG 8):** People make fashion. Ethical labour practices like fair wages, safe working conditions, and empowerment of marginalised communities are integral to sustainable design. Transparency in the supply chain is vital, and certifications like Fair Trade and SA8000 offer meaningful benchmarks.

3. **Reduced Inequalities (SDG 10):** Sustainable fashion celebrates inclusivity in reviving indigenous crafts, supporting local artisans, and creating opportunities for diverse communities. Design is not just a profession but a tool for social transformation.

4. **Responsible Consumption and Production (SDG 12):** From eco-friendly fabrics like bamboo, hemp, and recycled fibres to low-impact dyeing methods and zero-waste pattern making, the industry is shifting toward cleaner, circular systems. The designers must think about the entire life cycle of a product or garment, right from sketch to landfill.

5. **Climate Action (SDG 13):** Design choices have environmental consequences. Synthetic materials like polyester contribute to microplastic pollution and climate change. Alternatives can be applied wherever possible in product development, such as organic cotton, Tencel, and Piñatex (pineapple leather), which represent the kind of material innovation needed to champion.

Design, Technology, and the Circular Future

New technologies are opening exciting possibilities:

- **3D printing** reduces material waste in prototyping.

  AI helps forecast demand and reduce overproduction.

- **Blockchain** brings transparency to global supply chains.

- **Biotechnology** is giving rise to lab-grown leather and biodegradable fabrics.These innovations, however, must be used with intention. Technology alone cannot solve systemic problems unless guided by human-centred values and design ethics.

Challenges and the Role of Designers

While the road to sustainable fashion is promising, it is not without obstacles:

- Sustainable materials can be expensive.

- Greenwashing misleads consumers.

- Regulations are inconsistent or absent.

Designers are required to possess and learn not only design skills but also aim to become design leaders or individuals who can challenge existing systems, collaborate across disciplines, and design for the planet, not just the product.

Quotations

"The people who are crazy enough to think they can change the world are the ones who do."

                                           - Steve Jobs (Entrepreneur, USA)

Nothing in life is to be feared, it is only to be understood.

                                           -Marie Curie (Scientist, Poland/France).

Significance of the Design Act, 2000 in the field of Design Education in India

Dr. Dinamani Thakuria
Deputy Registrar, NID, Assam

The practice of design education has existed in India since ancient times. During the British period, several design schools were set up at Madras, Kolkata and other places in the country. However, the formal design education in India began in 1961 after the establishment of the National Institute of Design at Ahmedabad. The concept of design and ethics is complementary to each other. Design is an inherent ethical activity for a designer. It is believed that designers should understand ethics and learn to incorporate the values or principles of ethics in their design work.

In India, the design education system has been framed to make itself more relevant to industry needs. As such, the designers engaging themselves in the world of design education should know the fundamentals of the ethical aspects of the design developed by them. In the entire journey of the design education, if a designer is aware of the concept of design from the ethical point of view, which is incorporated in the Design Act, 2000, the designers may avoid facing any challenges, particularly in protecting their creations and avoiding infringement.

The concept of protection of design work first emerged during the 18th century. The first enactment in this regard was the Designs and Design Protection Act, 1872, with an aim to protect inventors for a limited period, along with granting some exclusive rights to make and sell the designs by the inventors. Subsequently, several Acts were introduced to protect the design works since the 18th Century, and finally, the Design Act came up in our country in the year 2000, which is still prevailing.

The Design Act, 2000, is very clear about the elements that constitute the concept of design. The term design in the eye of law means only the features of shape, configuration, pattern, ornament or composition of lines or colours applied to any article whether in two dimensional or three dimensional or in both forms, by any industrial process or means, whether manual, mechanical or chemical, separate or combined, which in the finished article appeal to and are judged solely by the eye. But the Design Act excludes the following works from the parameters of the term "design"

- Any mode or principle of construction

- Anything which is in substance a mere mechanical device.

- Any trademark as defined in the Trade and Merchandise Marks Act, 1958.

- Any property marked as defined in the Bharatiya Nyaya Sanhita (BNS).

- Any artistic work as defined in the Copyright Act, 1957.

The concept of design registration as incorporated in the Design Act plays a significant role in protecting and promoting designs' uniqueness and commercial value of designs. The protection given by the act encourages creativity and helps to protect the interests of consumers as well as manufacturers. By registering a design under the Design Act, 2000, designers/creators may ensure protection of their design/creation from unauthorised copying.

The design process embodied in the Act is a legal process of obtaining exclusive rights and protection for the visual appearance of a product or article. The very objective of the Design Act is to promote creativity, encourage innovation, and safeguard the commercial value of unique designs. Under this Act, once design registration is done, the owner gets the exclusive right to use the registered design and prevent others from copying, imitating, or using the design without permission. By registering a design, designers in India may protect their original creations, enhance marketability, and establish a distinct product identity.

The Act also sets some prior requirements before registering a design by the designers:

- The design must be novel and original, i.e., produced for the first time and unique.

- The design sought to be registered should not have been published previously.

- The design developed is always subject to morality and order, or any prohibition by the Government of India.

The Design Act, 2000 grants copyrights in the design that is registered under the Act for 10 years, which can be further extended for five more years by applying for it along with the prescribed fees. Here, one has to understand that the copyright and design registration are not the same. The concept of copyright protects original literary, artistic, and musical works, which cover expressions of ideas and creativity, while the concept of design protection applies to the visual appearance or aesthetics of an article. It safeguards the appearance, ornamentation, or shape of a product.

As the concept of design education prevailing in our county encompasses the teaching and learning of design principles and practices across various disciplines focusing on skills and understanding of design's role in the world, it is expected that by understanding the fundamental concept of design under the legal framework, designers may better prepare themselves to lead the design industry by protecting their work along with the practices of design ethics.

ভাৰতীয় প্ৰেক্ষাপটত ডিজাইন শিক্ষাৰ ইতিহাস আৰু অসমত ইয়াৰ প্ৰসাৰ

টিটু মিলি
অধ্যাপক, যোগাযোগ ডিজাইন বিভাগ

ভাৰতবৰ্ষৰ স্বাধীনোত্তৰ কালৰ শৈক্ষিক জগতৰ ইতিহাসৰ পাত লুটিয়ালে, ডিজাইন শিক্ষাৰ আৰম্ভণি বহু পুৰণি বুলি দাবী কৰিব পৰা নাযায়। দেশ স্বাধীনতাৰ পৰৱৰ্তী কালত উদ্যোগীকৰণৰ গুৰু দায়িত্ব আহি পৰাত, কিছু সচেতন ব্যক্তিৰ উৰ্ব চিন্তাৰ ফলস্বৰূপে ডিজাইন শিক্ষাৰ প্ৰাৰম্ভ কৰাৰ কথা বিবেচনা কৰা হয়। তেওঁলোকৰ ভিতৰত পুপুল জয়কাৰৰ দৰে এগৰাকী বিশিষ্ট লেখিকাৰ নাম উল্লেখ নকৰাকৈ নোৱাৰি।

তেওঁ ভাৰতৰ কুটিৰ শিল্প বিষয়ত লেখা প্ৰস্তুত কৰাৰ উপৰি হেণ্ডলুম এণ্ড হেণ্ডিক্ৰাফ্ট এঅপোৰ্ট কাউন্সিলৰ প্ৰতিষ্ঠা কৰি থৈ গ'ল। ১৯৫৫ চনত, তেওঁ নিউয়ৰ্কৰ মডাৰ্ন আৰ্ট মিউজিয়ামত চাৰ্লস এইমচ্ নামৰ খ্যাতিসম্পন্ন আমেৰিকাৰ ডিজাইনাৰ গৰাকীক লগ পায় আৰু ডিজাইন শিক্ষাৰ সম্পৰ্কে বিষদ আলোচনা হয়।

সেই সময়তে ভাৰতবৰ্ষত উদ্যোগীকৰণৰ কাম তীৱ্ৰ গতিত চলি থকাৰ বাবে ডিজাইন প্ৰতিষ্ঠানৰ প্ৰয়োজনীয়তাক চৰকাৰী তৰফৰ পৰাও অনুপ্ৰেৰণা যোগায়। তাৰে ফলস্বৰূপে, ১৯৫৭ চনত তেতিয়াৰ চৰকাৰে ফৰ্ড ফাউণ্ডেশ্বক চাৰ্লস আৰু ৰে এইমচ্ক ভাৰতলৈ আমন্ত্ৰণ জনোৱাৰ দায়িত্ব দিয়ে। এই দুই বিচক্ষণ ব্যক্তিয়ে ভাৰতলৈ আহি সৰু-বৰ সকলো গাওঁ-চহৰ ভ্ৰমণ কৰে। তেওঁলোকে শতাধিক ফটো সংগ্ৰহ কৰে আৰু বুদ্ধিজীৱী ভাৰতীয়ৰ সতে মত বিনিময় কৰে। তাৰে ভিতৰত লেখক, কুটীৰ শিল্প কাৰিকৰ, বৈজ্ঞানিক, স্থাপত্যবিদ, উদ্যোগপতি, শিক্ষাবিদ দাৰ্শনিক আদিয়ে প্ৰধান।

এইমচ্ দম্পতিয়ে, ১৯৫৮ চনৰ ৭ এপ্ৰিলত, ভাৰতৰ চৰকাৰক 'ডি ইণ্ডিয়া ৰিপোৰ্ট' নামেৰে এখন প্ৰতিবেদন দাখিল কৰে। এই প্ৰতিবেদনত ন্যাশনাল ইনস্টিটিউট অৱ ইণ্ডাস্ট্ৰিয়াল ডিজাইন (NIID) প্ৰতিষ্ঠা কৰাৰ বিষয়টোক গুৰুত্ব দিয়া হয়, য'ত ডিজাইনৰ সমস্যা-সামাধান কৰাৰ পদ্ধতি সাৰমৰ্ম ৰূপে লৈ হাতে-কামে লাগি ডিজাইন শিক্ষণ হ'ব লাগে বুলি মত প্ৰকাশ কৰে। ইয়াৰ ডিজাইনাৰসকলে ভাৰতীয় পৰম্পৰা আৰু আধুনিকতাৰ মাজত থকা ব্যৱধান কমাই আনি সবলীকৰণৰ বিকল্প পথ উদ্ভাৱন কৰিব লাগিব বুলিও উল্লেখ কৰে।

সেই প্ৰতিবেদন মৰ্মে, ভাৰত চৰকাৰে ফৰ্ড ফাউণ্ডেশ্বন আৰু গুজৰাটৰ ছাৰাভাই পৰিয়ালৰ সহযোগিতাত, ১৯৬১ চনত নেচনেল ইনস্টিটিউট অৱ ইণ্ডাস্ট্ৰিয়াল ডিজাইন আৰম্ভ কৰে। গৌতম ছাৰাভাই আৰু গীৰা ছাৰাভাই অশেষ যত্ন আৰু শ্ৰমৰ বিনিময়ত NIID গঢ়ি উঠে। গৌতম ছাৰাভাই গতানুগতিক শিক্ষা ব্যৱস্থাৰ ব্যতিক্ৰমী BAUHAUS ডিজাইন দৰ্শনৰ পৃষ্ঠপোষকটা কৰে য'ত কাৰ্যকৰী শিক্ষা প্ৰণালী গ্ৰহণ কৰা হয়। সেই একে শিক্ষা দৰ্শন আজিও সকলো NID তে প্ৰযোজ্য হয়।

সেই সময়ত ডিজাইনৰ ডিগ্ৰী থকা শিক্ষক নথকাৰ বাবে প্ৰায়, বিদেশৰ ডিজাইনাৰ সকলে NIID ত শিক্ষা প্ৰদান কৰিবলৈ আহিছিল। তাৰে ভিতৰত উল্লেখযোগ্য - এড্ৰিয়ান ফোৰ্টিগাৰ, আৰ্মিন হফমেন, হেনৰী কাৰ্টিয়েৰ ব্ৰেচন, জন কেগ, প্ৰেই অটো, লুই কাণ্ট আৰু জৰ্জ নাকাশিমা। পাছলৈ তেওঁলোকৰ ছাত্ৰসকলে NIIDৰ লগত জড়িত হৈ পৰে আৰু সেৱা আগবঢ়াই। নেচনেল ইনস্টিটিউট অফ ইণ্ডাস্ট্ৰিয়াল ডিজাইন (NIID) নামটো পাছলৈ সলনি কৰি নেচনেল ইনস্টিটিউট অফ ডিজাইন (NID) কৰা হয়।

আৰম্ভণিতে NIDত আজিৰ দৰে ডিগ্ৰী দিয়া হোৱা নাছিল। তেতিয়া ছাত্ৰ-ছাত্ৰীয়ে কেৱল ডিপ্লমা পাইছিল। ২০১২ চনৰ পৰাহে যেতিয়া NIDক নেচনেল ইম্পৰ্টেন্স ইনস্টিটিউট হিচাপে ঘোষণা কৰা হয়, তাৰ পাছৰে পৰা NID যে স্নাতক আৰু স্নাতকোত্তৰ ডিগ্ৰী প্ৰদান কৰে।

NID ৰ পাছত, ১৯৬৯ চনত IIT বোম্বাই ইণ্ডাষ্ট্ৰিয়েল ডিজাইন চেণ্টাৰ (IDC) ভাৰত চৰকাৰৰ দ্বাৰা প্ৰতিষ্ঠা কৰা হয়। IDC আৰম্ভণি কৰাৰ দায়িত্বত থকা ব্যক্তিসকলৰ ভিতৰত সুধাকৰ নাদকাৰ্নি নামটো উল্লেখযোগ্য। ১৯৮০ চনত IDC ত ডিজাইনৰ স্নাতকোত্তৰ ডিগ্ৰী পাঠদান প্ৰাৰম্ভ কৰে। বৰ্তমান IDCত ডিজাইনত স্নাতক ডিগ্ৰীও দিয়ে বুলি জানিব পৰা গৈছে।

১৯৯৯ চনত গুৱাহাটীত অৱস্থিত IITত, সৃষ্টিশীল উদ্ভাৱনৰ লক্ষ্য আগত ৰাখি ডিজাইন পাঠ্যক্ৰম আৰম্ভ কৰে। ইয়াত প্ৰযুক্তি আৰু ডিজাইনৰ সমন্বয় ঘটোৱাৰ ওপৰত বিশেষ গুৰুত্ব দিয়া হয়। ২০০১ চনত ডিজাইন বিষয়ত পিএইচডি (PhD) আৰু ২০০৭ চনত স্নাতকোত্তৰ ডিগ্ৰী পাঠদান প্ৰাৰম্ভ কৰে।

কোকৰাঝাৰত অৱস্থিত CIT, ২০০৯ চনত ডিপাৰ্টমেণ্ট অফ এনিমেশন এণ্ড মাল্টিমিডিয়া টেকনলজি বিভাগ আৰম্ভ হয়। পাছলৈ ইয়ে পূৰ্ণাংগ ডিজাইন বিভাগৰ ৰূপ লে আৰু ক্ৰমাৎ স্নাতক ডিগ্ৰী ২০১৬ চনত, আৰু স্নাতকোত্তৰ ডিগ্ৰী ২০১৯ চনত প্ৰদান কৰে। বৰ্তমান পিএইচডি (PhD) ডিগ্ৰীও আৰম্ভ হ'ল বুলি জানিব পৰা গৈছে।

২০১৯ চনত তেজপুৰ বিশ্ববিদ্যালয়ত অভিযান্ত্ৰিক বিভাগে ডিজাইনত স্নাতক। যুগ্ম ডিগ্ৰী (স্নাতক-স্নাতকোত্তৰ), স্নাতকোত্তৰ ডিগ্ৰী আৰু পিএই চডি (PhD) ডিগ্ৰীও আৰম্ভ কৰে।

২০১১চনত ভাৰতৰ দ্বিতীয়খন NIDৰ বাবে যোৰহাটত আধাৰশিলা স্থাপন কৰা হয় আৰু ২০১৯ চনত সম্পূৰ্ণ হৈ উঠে। NID অসমৰ ডিজাইন স্নাতক পাঠ্যক্ৰম তিনিটা বিভাগত প্ৰদান কৰা হয়, কমিউনিকেচন ডিজাইন, ইণ্ডাষ্ট্ৰিয়েল ডিজাইন আৰু টেক্সটাইল এণ্ড এপেৰেল ডিজাইন। ইয়াত নামভৰ্তি কৰিবলৈ সৰ্বভাৰতীয় পৰ্য্যায়ৰ বাচনি পৰীক্ষা DAT (Design Aptitude Test) পাছ কৰিব লাগিব।

ইয়াৰ উপৰি সৰু বৰ প্ৰতিষ্ঠানে নিজাববীয়াকৈ মূলতঃ গুৱাহাটীত ডিজাইন শিক্ষাৰ জাগৰণ অনা পৰিলক্ষিত হয়। ৰয়েল গ্লোবেল বিশ্ববিদ্যালয়ে গুৱাহাটীত ডিজাইনৰ বিভিন্ন বিভাগৰ পাঠ্যক্ৰম অন্তৰ্ভোক্ত কৰে। এই সকলো প্ৰতিষ্ঠানে ডিজাইন শিক্ষাৰ এক সুন্দৰ পৰিৱেশ অসমত গঢ়ি তুলিবলৈ সক্ষম হৈছে বুলি আমাৰ বিশ্বাস হয়।

উপসংসাৰ ঃ

অসমলৈ আৰ্থ-সামাজিক পৰিৱৰ্তন আনিব পাৰে। ইয়াতে এটা উদাহৰণেৰে কথাখিনি বুজিবলৈ সুবিধা হ'ব। প্ৰায় ১৯৭৫ চনত ৰাজস্থানৰ আজমেৰৰ ওচৰৰ একন গাঁও জৱাজা, য'ত খৰাং বতৰৰ বাবে দুৰ্ভিক্ষ অৱস্থা হৈছিল। তাকে দেখি সেই সময়ৰ IIM-A ৰ সঞ্চালক ৰবি মিথ্যায় দেৱে, NID

আহমেদাবাদক জৰাজাৰ নিবাসী সকলৰ দৰিদ্ৰতা নিৱাৰণৰ বাবে প্ৰজেক্ট এটা কৰিবলৈ আহ্বান জনাইছিল। যিহেতু তাৰ লোকসকল চামৰাৰ সতে কাম কৰাত পাকৈত আছিল, NIID ৰ ডিজাইনাৰসকলে তেওঁলোকক চামৰাৰ পৰা বিভিন্ন ব্যৱহাৰ যোগ্য সামগ্ৰী তৈয়াৰ কৰিবলৈ শিকায়। পাছলৈ সেই সামগ্ৰীৰ ভিতৰত জৰাজা বেগসমূহ বিশ্বৰ বিভিন্ন প্ৰান্তত বিক্ৰী কৰা হয় আৰু বিখ্যাত হৈ পৰে। এসময়ত যিখন গাঁৱৰ লোকে চামৰাৰ কাম কৰা লোকসকলক নীচ জাতিৰ অস্পৃশ্য বুলি বিবেচনা কৰিছিল, বৰ্তমান তেওঁলোক জৰাজাৰ আটাইতকৈ আৰ্থিকভাৱে সফল ব্যক্তিলৈ ৰূপান্তৰিত হ'ল। এতিয়া ক্ৰমান্বয়ে জাতিভেদ ব্যৱস্থাও শিথিল হৈ অহা পৰিলক্ষিত হৈছে। সেয়েহে এইটো ক'ব পাৰি যে ডিজাইনে কেৱল আৰ্থিক অৱস্থা টনকিয়াল কৰাই নহয় সামাজিক পৰিৱেৰশো পৰিৱৰ্তন কৰিব পাৰে। NIDৰ দৰে ডিজাইন প্ৰতিষ্ঠানে অসমৰ পৰম্পৰাগত শিল্পৰ মান উন্নত কৰাত সহায় কৰি সেই সামগ্ৰীবোৰৰ মূল্য সংযোজন কৰাৰ দৰে গুৰুত্বপূৰ্ণ ভূমিকা পালন কৰিব পাৰে। অসমৰ চাকৰিমুখী যুৱপ্ৰজন্মক স্বনিয়োজিত উদ্যোগী হোৱাৰ বাবে প্ৰয়োজনীয় সমল এনে প্ৰতিষ্ঠানতে দিয়া প্ৰশিক্ষণৰ জৰিয়তে আহৰণ কৰিব পাৰিব।

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Quotations

"Learning never exhausts the mind."   -Leonardo da Vinci (Artist & Inventor, Italy)

"Be the change that you wish to see in the world."   - Mahatma Gandhi (Leader, India)

Humility in Design:
How to Avoid the Trap of Narcissism

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In a field that values originality, aesthetics, and personal vision, it is easy for both young and experienced designers to fall into the trap of narcissism. In design education—particularly within the top institutions in India—the pressure to stand out often blurs the line between confidence and self-importance. However, truly impactful design does not stem from self-obsession but from **humility, empathy, and collaboration**. Humility in design means prioritising the **needs, context, and experiences** of users over the designer's creative pride. It demonstrates empathy, restraint, and a focus on **function rather than self-expression**. Humility in design is founded on several essential principles that can enhance the overall effectiveness and user experience. These are as follows:

● Prioritise the user, recognising that their needs come first.

● Acknowledge that there is always more to learn, and no one has all the answers.

● View design as a continuous learning journey, focusing on growth rather than just displaying your work.

Understanding Narcissism in Academic and Design Settings

Narcissism is characterised by an exaggerated sense of self-importance, a strong need for admiration, and a lack of empathy for others. In academic and design environments, these traits can impact colleagues and the wider community (Wallace et al., 2022).

The Trap of Narcissism

Design narcissism can manifest in several ways:

● Creating designs primarily to enhance one's **portfolio or personal reputation**.

● Disregarding user feedback when it doesn't align with your **creative vision**.

● Designing for' users instead of 'with' them, particularly in rural or underserved communities.

● Seeking validation through awards, praise, or aesthetics rather than focusing on meaningful impact.

In Indian design education, there is an opportunity to shift focus from urban-centric, high-concept designs toward solutions more attuned to the country's rich social, cultural, and ecological landscapes. By embracing this diversity, designers can create more meaningful and impactful work that resonates with various communities across India.

How to Design with Humility

1. **Start by Listening:** To create impactful designs, ask, "Whose perspective is missing from this conversation?" Engage with users, field experts, artisans, and community members. Their insights will enrich your understanding and inform your ideas.

2. **Practice Co-Design:** Embrace the concept of co-design by inviting users to be co-creators in the process. Their experiences can greatly influence and enhance the outcome, ensuring it resonates with real needs.

3. **Share Credit, Not Spotlight:** Recognise that great design stems from collaboration. Celebrate the diverse contributions of artisans, technicians, community members, and others involved. This not only fosters teamwork but also appreciates the collective effort.

4. **Welcome Critique:** View feedback as a valuable opportunity to refine your vision. Encourage constructive input from peers, faculty, and users. This kind of interaction can lead to significant improvements in your design.

5. **Focus on Use, Not Arrogance:** Prioritise functionality over aesthetics. A well-designed design, even if it isn't displayed prominently, is a meaningful success. Conversely, a design that looks good but fails to serve its purpose lacks true effectiveness.

Fostering a Collaborative Culture in Design Institutes

Narcissism can challenge creativity, collaboration, and overall workplace culture, especially in design institutes that value individual talent and recognition. To cultivate a healthier environment, here are some constructive strategies for designers and staff to encourage teamwork and mutual support:

Constructive Strategies to Mitigate Narcissism

For Academic Institutions and Design Organisations,

Cultivate Empathy and Collaboration: Build a culture that prioritises teamwork, mutual respect, and empathy. Celebrate collaborative achievements to inspire collective effort rather than focusing solely on individual accomplishments.

Encourage Healthy Boundaries: Empower staff to establish and respect professional boundaries, creating an environment where all voices are valued, and no one can overshadow or take advantage of others (HTCS, 2024).

Invest in Leadership Development: Provide leaders and managers with essential training to help them identify and address narcissistic behaviours early on. This proactive approach can prevent team disruptions and ensure a harmonious work environment.

Implement Regular Feedback Mechanisms: Create structured processes for feedback that emphasise constructive criticism and support personal growth. This approach encourages development over competition or comparison (Therapy Now SF, 2023).

Establish Conflict Resolution Pathways: Develop clear procedures for addressing grievances and resolving disputes arising from narcissistic behaviours, promoting a culture of open communication and understanding.

Conclusion

Narcissism in design institutions and workplaces can challenge creative environments and individuals.

When self-centred behaviour takes the lead, it can hinder collaboration, overlook diverse perspectives, and prioritise personal gain over collective impact. In these settings, empathy, teamwork, and honest feedback may be diminished, potentially leading to stress, burnout, and talent attrition. However, design fundamentally thrives on empathy, co-creation, and community engagement. By recognising and addressing narcissistic tendencies—such as the pursuit of validation, neglecting feedback, or exploiting others—we can work to uphold and enhance these core values. It's important to acknowledge that these issues impact individuals and the integrity of design education and practice. To foster a vibrant, creative culture, institutions can actively promote humility, respect, and inclusivity. This can be achieved by encouraging collaborative design processes, sharing credit for accomplishments, offering leadership training, and establishing safe spaces for open dialogue. By considering narcissism as a systemic issue and promoting a culture of support and cooperation, we can ensure that creativity blossoms collectively, serving real people, addressing genuine needs, and paving the way for a more just and collaborative future.

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Quotation

"Success is not final, failure is not fatal: It is the courage to continue that counts."

-Winston Churchill (Statesman, UK)

Be yourself

Dulumoni Kalita
Registrar & CAO (I/C), NID, Assam

You may not be the wisest, may not be the brightest, and you may not be the shining star of the universe. But my friend, love what you are, admire what you are, since not everybody is 'you' and 'you' are not everybody.

The world today seems to be running a race with unknown goals—a race for name, fame and wealth. People seem to revolve in their axes around shallowness created by the modern-day norms of society and are always anxious to arrive at the next level in the game. A superficial standard that sets itself with renowned brands, price tags, and accolades on social media is the food for many lives now.

People today are more careful about how they look in a photo than how they are. No development of inner positivity has led to the downfall of the mindset of the society we witness today.

Even the modern education system does not discuss human values and inner growth. Our education system helps us make robots and solve the problems of physics and mathematics, but not the problems associated with life.

To overcome such gaps between body and mind, and to bring back the positivity of mind and soul and the wisdom in men, Western countries have already adopted the age-old, trusted Indian methods.

Our Bhagawad Geeta has become a part of their curriculum and lifestyle. But India, the country which is the mother of all such treasures, has ignored them and is blindly following what the others have already thrown over. This mentality is gradually eroding our minds and health.

It may take some time for us to restore faith in our system, but a day will surely come when the lost values will triumph over the hollowness created by modernisation and learn to feel happiness by acceptance of 'well-being' and not 'well seeing'.

आनंदः अस्ति स्कीकृतिः

Forms of Knowledge Management Centre, NID Assam, and its Collection

Dr. Tonmay Sabhapandit
Head Librarian, NID, Assam

The Knowledge Management Centre (KMC) is the central knowledge management hub of the National Institute of Design, Assam. KMC NID Assam allows students, faculty, and readers to gather educational and research needs. KMC started its functioning from August 2019 and is located at the centre of the institute in an aesthetically built two-story building occupying an area of 673.44 sq m, along with sufficient reading space. The KMC is a fully air-conditioned, CCTV and Wi-Fi-enabled building which is equipped with modern infrastructure with various resources of physical and electronic collections. This knowledge

hub also intends to develop its collections and other resources and expand its services via the Digital Library platform.

The KMC NID Assam exists in five forms:

There are five alternative ways to access the collections of the Knowledge Management Center.

1. **Automated Library:** The KMC of NID Assam has been upgraded with an automatic system integrated with Koha Library Management Software in FY 2019-20. The system was upgraded to an RFID-based system in FY 2022-23 for the smooth functioning of its services. The library is rich in hardware infrastructure and owns a self-issue return kiosk, a self-book drop unit, an OPAC kiosk, and other modern amenities for its automation. KMC also provides a web-based online Public Access Catalogue (OPAC) facility to its users.

Collections Available:

1.   Print Books: 4452

2. Periodicals: 29

a. National: 06

b. International: 23

3. Bound Periodicals: 166

4. E-Journal Databases: 5

5. E-Book Database: 1

6. E-Journal (individual subscriptions): 1

7. Bound volume: 166

8. Consortia Membership L: 2

9. Audio-Visual Collections: 210

10. Graduation Project Work: 86

11. Report: 7

12. Newspapers: 5

*(Visit KMC, NID Assam, or Search Web OPAC: http://14.139. 202.114:8090/ for access)*
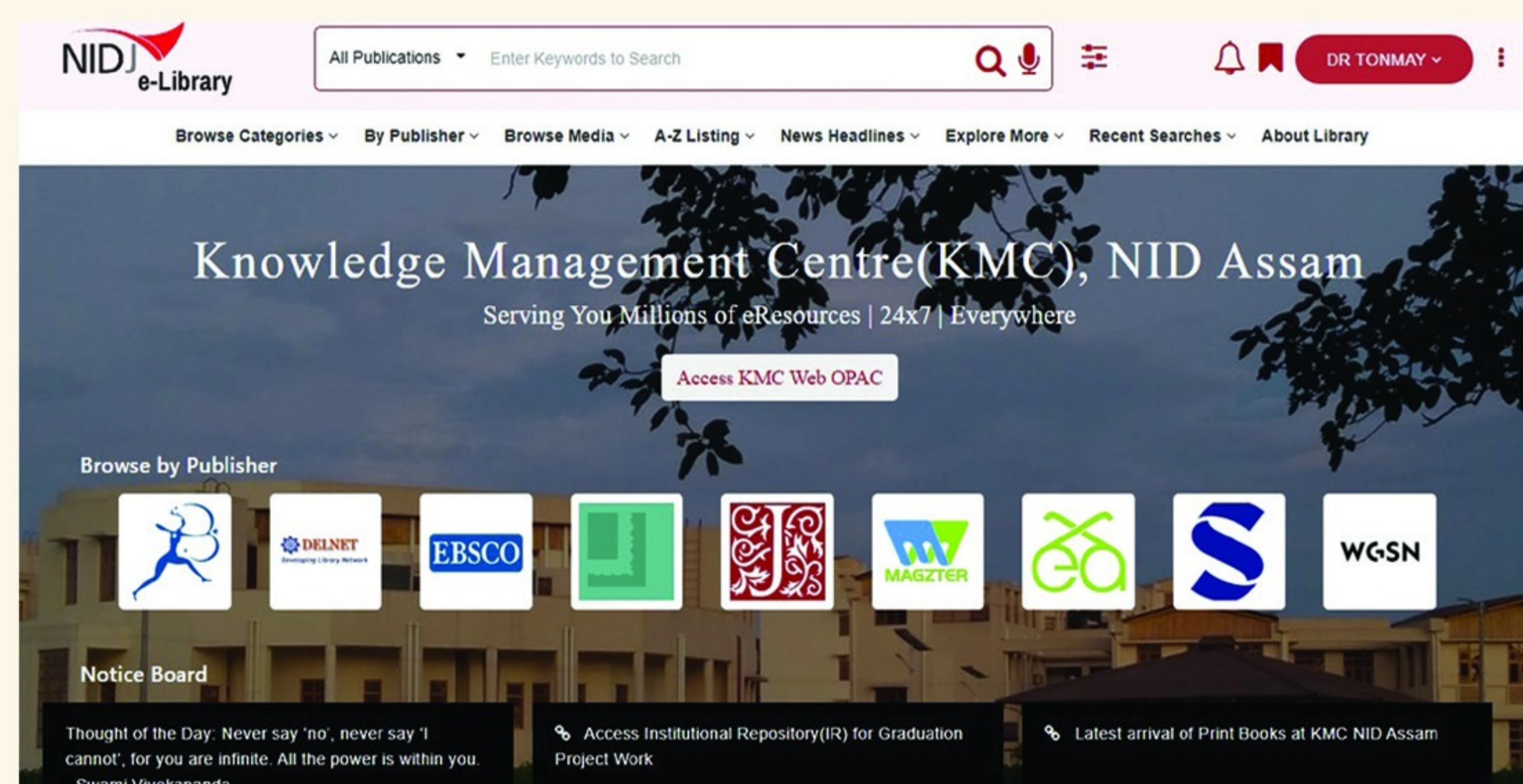
2. **Digital Library:** The digital library, also known as the Institutional Repository (IR) of NID Assam, is the digital platform designed to collect, preserve, and provide access to the intellectual output of the institution. In 2023-24, KMC implemented the Institutional Repository(IR) with DSpace software. It is a centralised and organised repository for scholarly and creative works produced by the institution's faculty, researchers, students, and staff. This digital library ensures a positive impact of an institution's research and the long-term preservation of intellectual resources.

Collections available:

1. Digital form of Graduation Project Works: 86

2. Digital form of material library collection: 107

NID Publication: 1

(Visit KMC, NID Assam, or Access online: http://172.16.4.20: 8080/jspui/)m, or Access online: http://172.16.4.20:8080/jspui/)
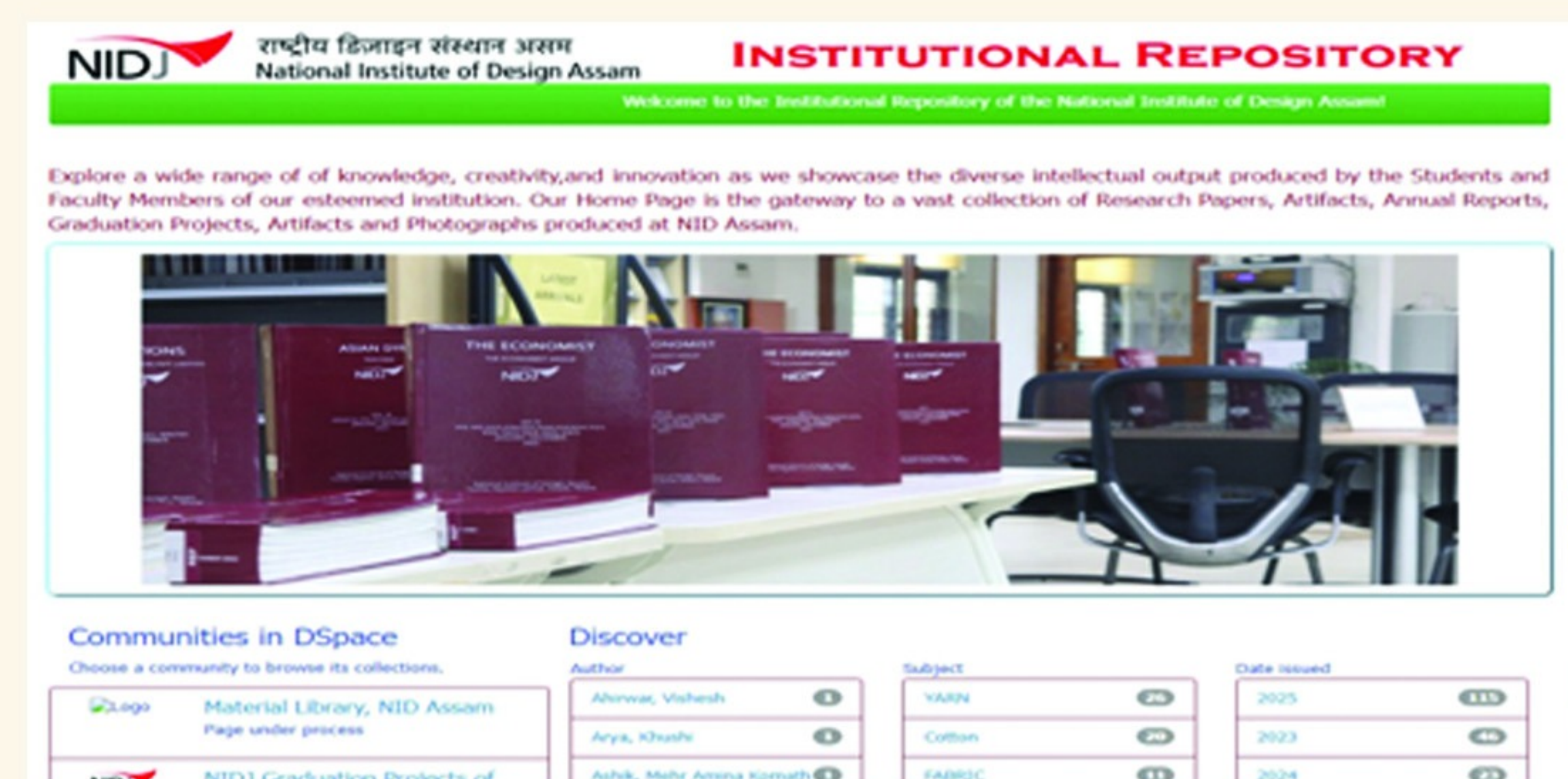
3. **e-Library:** KMC launched the e-library platform in FY 2024-25 that features access to 100K+ e-resources of more than 50 publishers for its users, available 24×7.
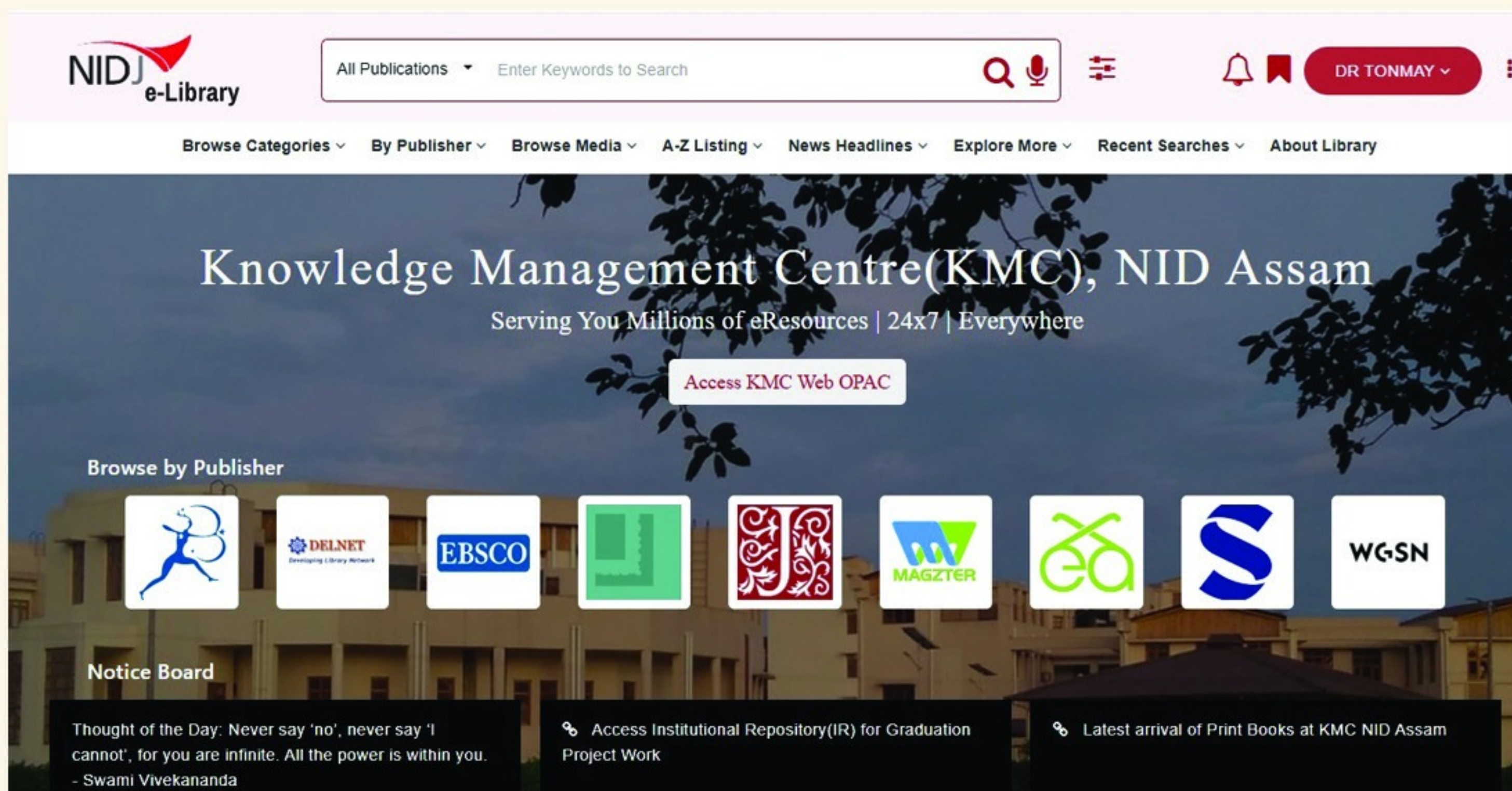
e-Resources available:

1. eBooks: 7000+

2. e-Journals: 4000+

3. Articles: Millions

4. e-Theses & dissertations: 64000+

5. A/V Lecturers: 25000+

6. Expert Talks: 136000

The e-library has been upgraded with various subscribed e-resources.

1. WGSN, Fashion

2. WGSN, Insights

3. Bloomsbury Visual Art Hub (12 Collection)

4. Oxford Grove Art Online

5. EBSCO Textile Technology Complete

6. JStor Archive Journal and Primary Source

7. Magzter

8. DELNET

9. Open Access resources

(Install the NID Assam e-Library mobile app from Android play store or access the e-library of NID Assam online : https://nidassam.refread.com/#/home)

4. **Material Library:** KMC NID Assam has introduced the Material Library in FY 2025-26. The material library is a collection of materials and resources available for study and reference purposes. These samples are available physically in the Material Library Section and digitally in the Digital Library.

1. Material collections: 114

(Visit KMC, NID Assam for access to the Material library or Access online : http://172.16.4.20 8080/jspui/handle/ 123456789/101)

5. **Archival Library:** KMC has a collection of design artifacts (tangible physical design products, prototypes, course outputs, projects, and research outcomes) generated in NID Assam, which are original, innovative, and unique. These collections are archived for future reference, research, institutional display activity, and design patents. The Archival Library is in physical form, and users have to visit KMC NID Assam for access.

(Visit KMC, NID Assam, for access to the archival library.)

The Knowledge Management Center promises to help NID Assam achieve its goals and to find, preserve, and disseminate knowledge to the community being served. KMC takes advantage of continuous technological advancements to provide digital and physical resources and services that are important for outreach, research, education, and publishing. I hope the user community will benefitted from the collections and services offered by the Knowledge Management Centre (KMC) NID Assam.

Implementation of RFID System in Modern Libraries

Dr. Krishna Das
Senior Assistant Librarian, NID, Assam

The invention of new technologies has drastically changed our traditional methods of livelihood, our thinking and even our education system and the Libraries are not so far beyond this change. In the early decades, books were kept in an almirah as a prestigious symbol; later, it became the collection centre of books, and now libraries are regarded as the storehouse of knowledge. In considering introducing any technology into the library, we need to ask ourselves, 'Why?' What is the motivation for libraries to embrace new technologies? The answer to this question may be simple: libraries use new technologies because the conditions in the general environment that led to technology development are also the conditions in which the library operates. As a result, services offered by libraries are updating, including their security system, and new terminologies like RFID, i.e. Radio Frequency Identification, have been introduced. RFID (Radio Frequency Identification) invented in 1969, patented in 1973, first used in harsh industrial environment in 1980s', and standards presented in 2001, is the latest addition of technology to be used in the libraries for a combination of automation and security activities in the well maintenance of documents either inside the library or goes out of library.

RFID- Definition with its brief History:

RFID is a generic term for technologies that identify

any object or human being automatically through radio waves. There are several methods of identification, but the most common is to store a serial number that identifies a person or object, and perhaps other information, on a microchip that is attached to an antenna (the chip and the antenna together are called an RFID transponder or an RFID tag). The antenna enables the chip to transmit the identification information to a reader. The reader converts the radio waves reflected from the RFID tag into digital information that can then be passed on to computers that can use it. Radio frequency identification (RFID) is part of the family of Automatic Identification and Data Capture (AIDC) technologies that includes 1D and 2D bar codes. RFID uses an electronic chip, usually applied to a substrate to form a label affixed to a product, case, pallet or other package. The information it contains may be read, recorded, or rewritten.

(Source: https://www.rfidjournal.com/faq/show?49).

Radar was created in the U.S. in the early 1930s by Scottish physicist Sir Robert Alexander Watson-Watt to warn of approaching planes while they were still miles away. Radar was refined in the 1940s, and RFID was developed as a mixture of radar and radio waves. RFID-related technology was studied in labs in the 1950s. Inventors started to apply radio frequency technology to devices directed at non-military markets during the 1960s. Academic institutions, public laboratories and autonomous scientists were all working in the 1970s to create RFID technology. Work at this moment was directed at collecting electronic tolls, monitoring animals and vehicles, and automating the plant. RFID was fully introduced commercially in the 1980s and 1990s.

The introduction of RFID norms and improved technology led to miniaturisation in the 2000s, and from 2000 onwards, RFID has been used in various sectors, including libraries, to prevent theft.
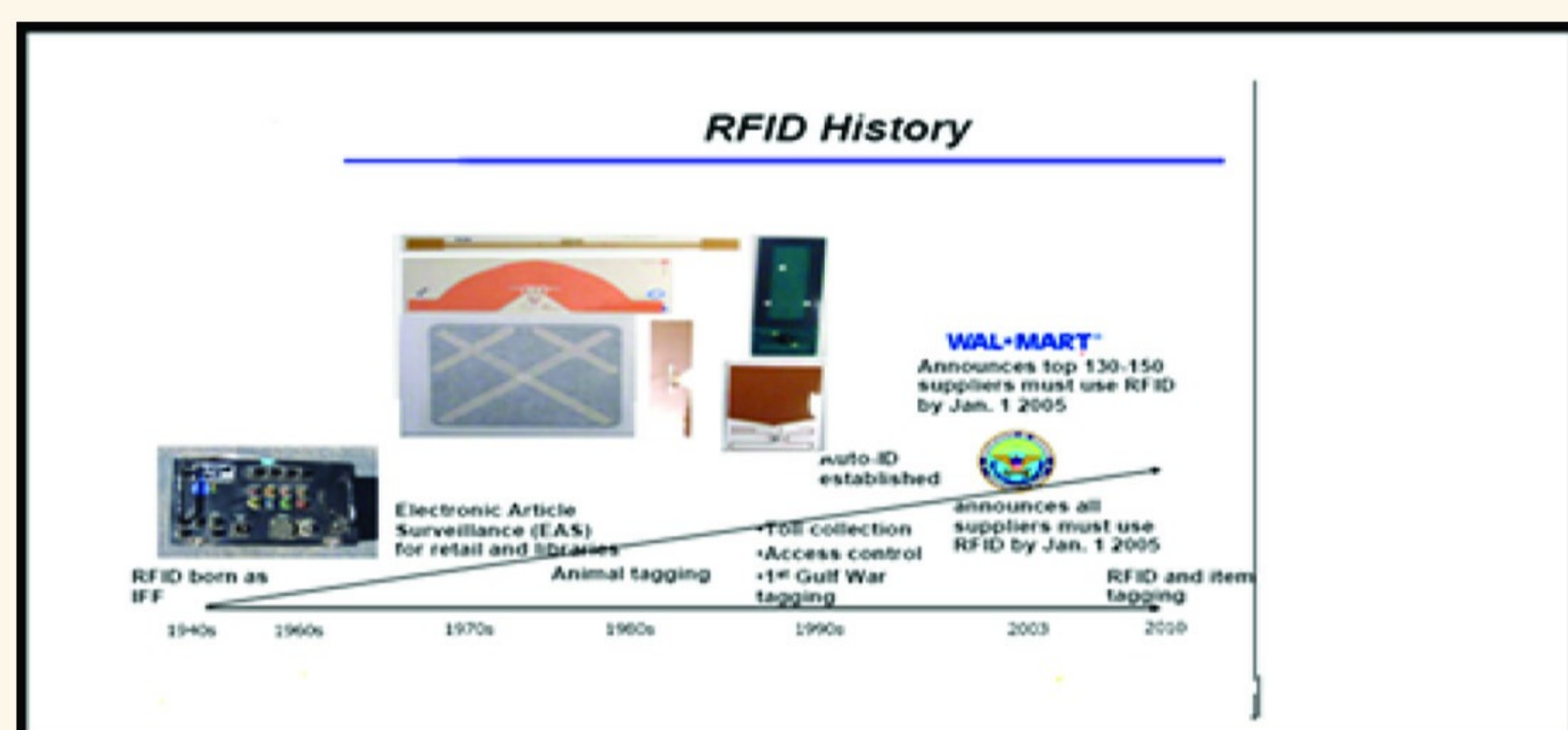

FIG 1: History and development of RFID in chronological order

Components of RFID:

A standard RFID system consists mainly of four parts-

Ø   RFID tags that are electronically programmed with unique information.

Ø   Antenna that provides the vital link between the reader and tag, serving as the medium that moves data back and forth.

Ø   Reader/coupler, which is the link between the RFID tags and the server/ PC.

Ø   Server/PC, which is the link between the Reader and the library automation system.

The process of the RFID library management system:

RFID technology can be implemented in libraries through four phases, viz, Library Security System, Support Library Circulation, Patron Self Check-in/Check-out, and Smart and Quick Inventory. RFID technology in a library can decrease the time needed for circulation duties since more than one tag can be read at a time. Patron checkout stations can additionally free up staff from these duties. The time necessary to complete an inventory of the library collection can be reduced since the inventory can be accomplished with a wand reader as the staff member walks through the collection stacks. In addition to the inventory, this wand can also determine if items have been shelved in the correct order. Conveyor belts and sorting systems can reduce staff time shelving returned items because the items can be presorted.

The library professionals are generally well-trained to deal with this technological setting in RFID enabled library set up. Therefore, library professionals are trained in tagging books. Inside the bound cover, the RFID tags are securely placed and protected to prevent damage, typically concealed beneath the institute's logo labels. Tagging is done by placing the tagged book on the reader, and the book's information is tagged onto the tags using the application of library management software. When the book is issued, the details from the tag are read into the database by placing the book on the reader and then the book is issued. If someone attempts to remove a book without proper issuance, the RFID reader at the entry-exit point triggers an alarm, immediately alerting library staff to the unauthorized activity. This technology has proven effective in significantly reducing book theft.

FIG 2: Diagrammatic representation of RFID implemented Library

(Source: https://www.rfid-library.com/)

In the end, we just can brief out that though the unique advantages and flexibility of RFID is the good news, the technology is still not yet widely understood or installed in the library environment, and the cost/ROI models are far from established. RFID, its application, standardization, and innovation are constantly changing.

Its adoption is still relatively new and hence many features of the technology that are not well understood by the general populace. Therefore, it is important to educate library staff and library users about RFID technology before implementing a program.

The implementation methodology should be carried out in multiple phases, considering factors such as budget allocation, types of document holdings, total number of volumes, categories of items for circulation, and the size and diversity of the library's user base. It is essential to ensure seamless integration with the existing library automation system when preparing detailed tender specifications. Given that RFID technology is still relatively new in the Indian library landscape, it is advisable to arrange a live demonstration of the system and visit institutions where the technology has already been successfully deployed.

Magzter: e-magazines at your doorstep

Indranil Chakraborty
Sr. Library Assistant, NID, Assam
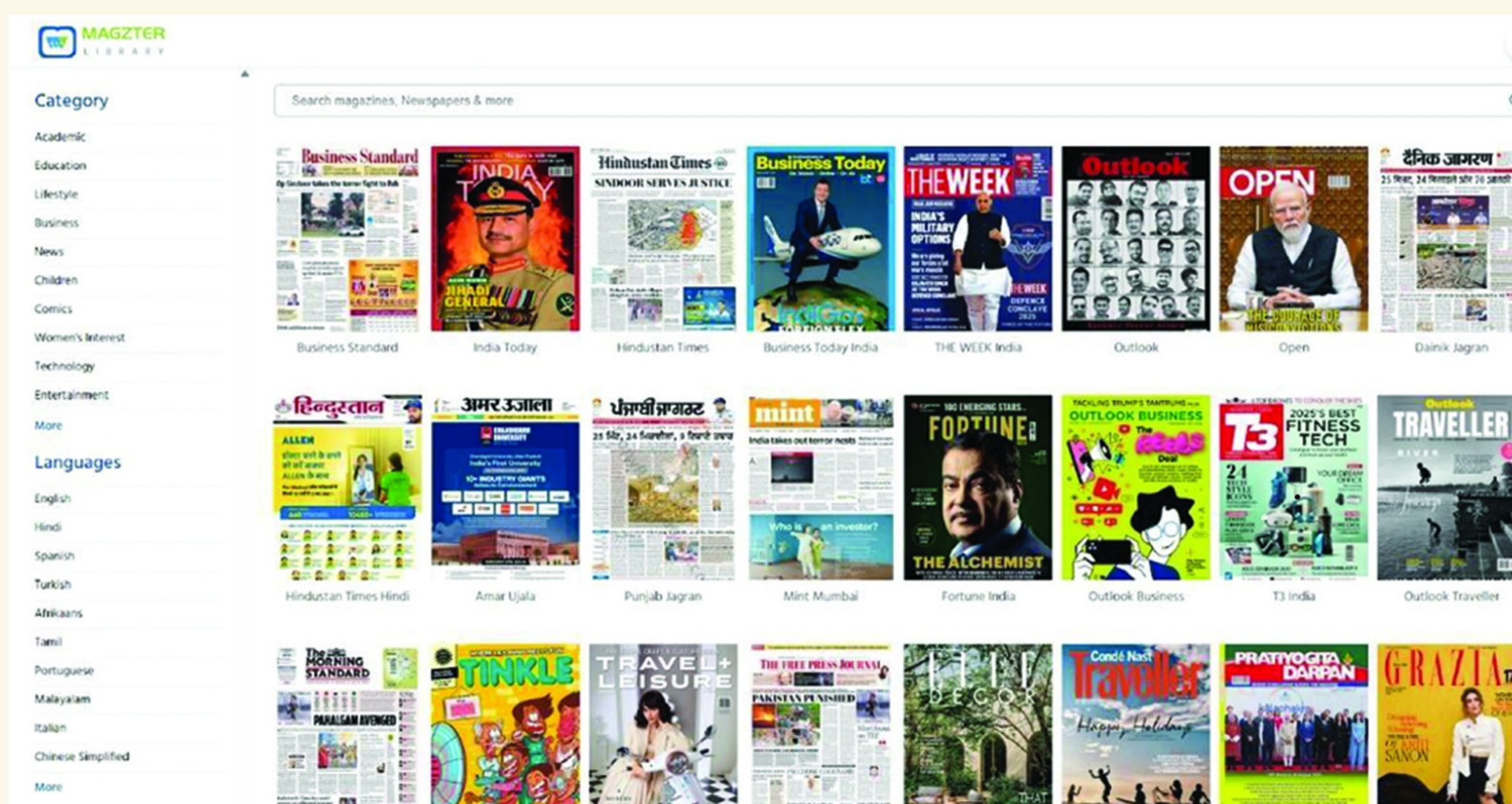
Magzter Inc. is the world's largest and fastest-growing self-service, cross-platform digital newsstand, trusted by over 88 million users since its launch in 2011. With a vast collection of thousands of magazines and newspapers spanning 40+ categories and available in 60+ languages, Magzter brings global content to readers' fingertips like never before. Headquartered in New York, the company has established a strong international presence with offices in Amsterdam, London, Mexico City, Chennai, Mumbai, New Delhi, Bengaluru, and Singapore, and is rapidly expanding into new markets. Founded by visionary entrepreneurs Girish Ramdas and Vijay Radhakrishnan, Magzter empowers publishers around the globe to effortlessly digitize and distribute their content to a worldwide audience.

In addition to its user-friendly website for seamless browser-based reading, Magzter offers a powerful app experience across major platforms including Apple iOS, Android (Google Play), Amazon Appstore, and the Microsoft Store. One of Magzter's standout features is its cross-platform purchase flexibility—users can buy their favorite magazines or newspapers on any device and effortlessly access their content across all supported platforms, ensuring a truly connected and convenient reading experience.

Magzter redefines digital reading with Magzter GOLD, the world's largest "All-You-Can-Read" subscription service, offering unlimited access to over 9,500 magazines and newspapers for one affordable monthly price. Taking the reading experience to the next level, Magzter's revolutionary ezRead 2.0 feature transforms how users engage with content on smartphones and smaller screens. With beautifully formatted, easy-to-read articles enhanced by high-resolution photography and immersive videos, ezRead 2.0 ensures that every story is experienced the way it was truly meant to be.

With magazines and newspapers from more than 50 countries, Magzter has been quickly growing its publisher base, solidifying its position as the world's top publisher and reader choice.

The True Hero

K. Harish Singh
Faculty, Communication Design, NID, Assam

"Who is your true hero?"

Came the narration from the television advertisement, which Raghunath was not paying much attention to. He was thinking about this random question which the commercial had asked. As the advertisement ended, the news continued, and he checked the wall clock. It was 7:25 a.m. He switched off the little TV set, turned towards his wife in the kitchen and shouted, "Lata, I am getting late. Is my lunchbox still not ready?"

Raghunath was a man in his late fifties. He was ready in his freshly ironed security guard uniform. The moment he finished the sentence, his daughter, Priya came out with two steel lunchbox carriages. "Papa, this is your food, and this is mine", said Priya as she held the two lunch boxes. She too was ready in her salwar kameez and her backpack. She gave one lunch box to Raghunath and put the other one in her bag.

"Papa, we are getting our last semester's result today. Pray for me!" As she spoke, she ran out of the main door. As Priya ran out, Raghunath smiled. He turned around and saw Shivam, a young man coming out of the kitchen holding another lunchbox. As Shivam stuffed the lunchbox in his bag, he reminded Raghunath, "Papa, don't forget about the fee amount I told you!" While going out of the door, with a raised hand, he said to Raghuram, "Papa bye, I will meet you in the evening." As a response, Raghuram replied with his hand raised, but spoke no words. With the lunchbox in his hand, he just stood there staring into infinity, lost in a deep thought. As he started moving out, he started thinking about this new problem, which was troubling him since last night. He got on his Atlas cycle seat, hung his lunch box on the handle and shouted, "Lata, I will see you in the evening". He did not wait for Lata's reply, and in deep thought, he started cycling away to his workplace. Raghunath pedalled through the narrow lanes of his neighborhood, the morning sun casting long shadows on the ground. His mind, however, was far from the present moment. The question from the advertisement echoed in his thoughts: "Who is your true hero?" It was a simple question, yet it had stirred something deep within him.

Last night, Shivam had told Raghunath that he had to pay his first year's fee of Rs. 40,000/- by the next week. Such a huge amount in just a week, that too in the middle of the month was a huge problem. As he cycled past the familiar sights—the corner tea stall where old men gathered, the small temple with its bells ringing, and the bustling market where vendors were setting up their stalls—he couldn't help but reflect on his life. Raghunath had always been a man of few words, a man who believed in actions over speeches. He had spent decades working as a security guard, a job that demanded little recognition but immense responsibility. He had never thought of himself as a hero. For

Raghunath, the expectations of the hero had always been tied to his son, Shivam. As he cycled through the streets, his thoughts drifted back to the boy he had raised, now a young man making his way in the world. Shivam had always been the apple of his eye; the one Raghunath had pinned his hopes and dreams on. In many ways, Shivam represented the future—a future Raghunath had worked tirelessly to secure. Raghunath had never had the opportunity to pursue higher education or a prestigious career. Life had demanded that he take up the role of a provider early on, and he had done so without complaint. But for Shivam, he had wanted more. But how would Raghunath be able to manage the fee amount next week? Heroes were the ones in movies, the ones who saved the day with grand gestures. But now, the question lingered, gnawing at him.

At his workplace, a triple-story jewelry showroom building, Raghunath went about his usual routine, spending the whole day checking IDs, ensuring the premises was secure, and greeting the employees with a nod and a smile. He was respected for his dedication, though only a few knew much about his personal life. Today, he was transferred from the main gate to this new location in the elevator. He had to sit in the lift and take the customers up and down the floors. As it was a famous jewellery brand, most of the customers who came were rich. As he saw their posh life silently, his thoughts kept drifting back to Shivam's fee amount. After the customers got down on the first floor, the lift doors closed, and it took him to the ground floor. The elevator doors opened and Shambhu, another guard at the jewelry store, walked in. He asked with a wide smile, "How open are you, Raghu bhai? Any tension?" Shambhulal was roughly Raghunath's age, and they regularly met at the store.

Raghunath lied, "No, no, I am completely fine." Shambhu asked, "How are the kids?" Raghunath heard the question, and with a nod he answered, "The kids are both fine, but I guess I will marry off my daughter soon." Shambhu's smile disappeared as he heard this.

He asked, "Isn't she too young for marriage? Isn't she studying too?" Raghunath replied, "She is, but I don't think she needs to study more. Whatever she has studied is good enough. I can't afford to spend so much on both the kids' education." Shambhu heard it like a silent listener and chose not to react. He knew that college education was getting costlier by the day. And with their little salary, he was in no position to say anything to Raghunath. The elevator stopped and Shambhu said, "Goodnight, Raghu bhai; God will take care of it." Raghunath nodded with a smile and moved out of the lift. It was about 8:00 pm, and his shift was getting over. Tired after the tough day, he signed off for the day and got on his bicycle to ride home. With the hero question still troubling him, he cycled the whole journey silently. He reached home, started taking off his shoes and he saw Shivam with his bag. Raghunath looked at Shivam with the expression, "I am still trying". They were silent and switched on the little tv set. The news channel started airing about the headlines of the day. Breaking the silence, the door banged open, and Priya entered with boundless joy. They were suddenly reminded of the semester result which she had spoken about in the morning.

Raghunath asked, "Did you pass?" Priya replied with overflowing joy, "I just did not pass Papa. I have got a scholarship. I have topped my university. I want to study more now." Shivam jumped in with an excited question, "Scholarship? How much?" Priya beamed with pride as she said, "It's enough to cover your fees and support my further education as well—our futures are secure." The true hero TV commercial appeared again in the background, asking the same question, "Who is your true hero?" Raghunath was both relieved and happy at the same time. He just asked Priya the question which he wanted to ask, "So, when do you plan to get married?" Priya replied with a wide smile, "This is the time for me to study Papa. My marriage can wait!" Raghunath's joy had no words. He just looked at her and said with a smile,

"Beta, you are my True hero!"

Quotation

"Something very magical can happen when you raed a good book." --J. K. Rowling

Interaction

On 1st July 2025, an interaction session was done with **Prof. (Rtd.) R. K. Barman**, Former Professor & HOD, Department of Library & Information Science, Gauhati University, and the following questions have been asked by Dr. Krishna Das, Sr. Assistant Librarian, NID Assam on behalf of the Editorial Team of **Bibliophile's Bulletin.**

Q&A:

1. What is your primary responsibility as an educator?

The primary responsibility as an educator is vast. The first is to spread brotherhood in society, and for that, he has to show the right ways to live in a society with dignity and harmony. In short, he should be a torchbearer in society so that the common people may take him as a role model.

2. As a teacher, what is your greatest achievement?

This is a very tough question for me. Though I have spent my life in the teaching profession for about thirty-six years at the P.G. level, guided fifteen PhD scholars, still I hesitate to claim myself as a successful teacher. So, from the angle of my achievement, I have nothing. But, I do claim that as a teacher, I tried to follow Bertrand Russell's advice "The functions of a Teacher" in his "Unpopular Essays".

3. What are your thoughts on the role that IT plays in libraries?

IT has influenced the entire field of librarianship. The traditional methods are being replaced by IT-based practices. The new generation of librarians must acquire the popular skills and try to adapt the same in their libraries. Then only there will be a smooth flow of information and proper dissemination of information services.

4. Is it preferable to read books in print over electronic format?

The answer is both "Yes" and "No". Everything depends on the contemporary society and its academic, economic and cultural phase of development. While the younger generation with computer background prefers electronic media, the aged one still prefers print media. Both of the media are with their merits and demerits. One thing I must say though electronic media is developing very fast, still, it can't be a substitute for the print media because our root is in print media and that is why Govt. of India, through "National Digital Mission of manuscripts" spending crores of rupees just for preservation of cultural encrypted in old, sacred manuscripts, scattered throughout the country.

5. As library professionals, how can we foster reading habits?

This is a complain that reading habit is declining. But it is fully correct. The real fact , as I feel is that reading habit is changing with arrival of new technology such as social media, mobile technology, internet, YouTube, etc. the earlier habit of going to library for newspaper reading is not seen at present as one get in mobile, YouTube, Tv etc. so now a days readers are collecting their information from different media besides library.

6. What advice would you like to give to the new generations?

You see I am a humble person keeping myself confined to my teaching job and necessary reading for that purpose. Still, I am keeping a close watch on my field i.e librarianship and observing its development and death too. The picture of librarianship in my eyes is not so bright in comparison to what it was during the 1980-90's. Still, I do hope the new generation of library professionals will try to thrive with new technology and library movements that dream of S. R. Ranganathan, (Father of Library Science in India) will be fulfilled.

Quotation

"Books are a uniquely portable magic." --Stephen King

Poems

मैं हूँ राही

शिखा मणि तालुकडार
छात्तावास वार्डन, NID, Assam

राह खुद ही चूनी है
चलना मी है शुद ही
मुलाकात तो होगी ही
काँटों से,
साह सलते सलते युही
हर बार मीठी एहसास हो,
यह सररी नहीं।
महसूस करो चुमन को
अहिमयत दो उसे भी
एहसासो के राहों से जूड़ा
मैं हूँ राही।

Defining the Definition!

Agni Sekhar Kashyap
Assistant, Administration Section, NID, Assam

A boundary marked by four logs,
Are now walls that grew higher.
Expressions that were just two,
Feels like an entire book.
From choosing a toy car,
To picking which mask to wear,
The race is on!

Amidst the familiar, one change stood out
A shift that felt out of place.
On the same street, waiting for the same commute each day,
A four-legged being so precious
Over our own two-legged kind.

Such is the way.
The world is full of consonants,
Yet it is the few vowels
That gives it all the meaning.

Jollywood Rising: A Journey of the Assamese Film Industry

Yashikur Rahman
Assistant, Finance & Accounts Section, NID, Assam

Tucked away in the lush green valleys of Northeast India, Assam holds a vibrant cultural legacy, and its cinema—popularly known as Jollywood—is a remarkable reflection of that heritage. From humble beginnings in the 1930s to gaining international acclaim today, the Assamese film industry has carved its own niche within Indian cinema. Here's a look at its origin, evolution, and what the future holds for this resilient regional industry

The Dawn of Assamese Cinema

The journey of Assamese cinema began with a visionary —**Jyoti Prasad Agarwala**, often hailed as the father of Assamese cinema. In 1935, he wrote, directed, and produced Joymoti, the first Assamese talkie. Though it was not a commercial success, Joymoti was far ahead of its time—it introduced innovative filmmaking techniques like dubbing and location shooting, and focused on themes of courage and patriotism.

This pioneering spirit continued with Indramalati in 1939, also directed by Agarwala, despite limited resources and little support. His efforts laid a strong foundation for what was to become an evolving cinematic tradition in Assam.

The Golden Age: 1950s to 1980s

By the 1950s, Assamese cinema began to flourish. Films like *Piyoli Phukan* (1955), directed by Phani Sarma with music by the legendary **Dr. Bhupen Hazarika**, brought national recognition to the region. Hazarika himself went on to direct *Era Bator Sur* (1956) and *Shakuntala* (1961), with the latter being one of the first Assamese filmed in colour.

The release of the 1969 film *Dr. Bezbarua*, directed by **Brojen Barua**, marked a significant turning point. It was the first successful Assamese thriller and a box-office hit, breaking the belief that Assamese films could not attract a mass audience. It gave rise to a new wave of studio-independent filmmaking.

The 1980s was arguably the golden era of Assamese cinema. Directors like **Jahnu Barua** and **Bhabendra Nath Saikia** brought artistic depth to the medium. Barua's *Halodhia Choraye Baodhan Khai* (1987) won the National Award for Best Feature Film and was acclaimed internationally. Saikia's films—*Agnisnaan, Anirbaan, and Sandhyaraag*—explored complex human emotions and societal changes, setting new benchmarks for storytelling.

A Period of Struggle and Transition

Despite critical acclaim, the 1990s and early 2000s were challenging for Assamese cinema. Limited financial support, piracy, lack of screens, and competition from Bollywood led to a sharp decline in film production.

However, a shift came with the rise of commercial entertainers like *Hiya Diya Niya* and *Kanyadaan*, which attracted younger audiences. These films, led by directors like **Munin Barua** and musicians-turned-filmmakers like **Zubeen Garg**, breathed new life into the industry.

Renaissance in the New Millennium

The last decade has witnessed a dynamic resurgence. Independent filmmaker **Rima Das** took the world by storm with *Village Rockstars* (2017), a coming-of-age tale set in rural Assam. Shot on a shoestring budget with non-professional actors, the film won the National Award for Best Feature Film and was India's official entry to the Oscars.

Das followed it up with *Bulbul Can Sing*—another international festival favorite. Filmmakers like Bhaskar Hazarika (*Kothanodi, Aamis*) have gained critical praise for their fresh storytelling and bold themes.

At the same time, commercially successful films like *Mission China* (2017), *Ratnakar* (2019), and Sri *Raghupati* (2023) have shown that Assamese cinema can be both popular and profitable, breaking regional box office records and crossing the 10 crore mark—once unthinkable for local films.

Looking Ahead: Future of Jollywood

The future of Assamese cinema looks promising. With state support through film policies, revival of institutions like Jyoti Chitraban Studio, and a growing presence on OTT platforms, the ecosystem is maturing.

Filmmakers are experimenting with genres, themes, and formats—blending art with commercial appeal. Modern equipment, digital platforms, and social media marketing have reduced traditional barriers to entry, empowering a new generation of storytellers.

Furthermore, the growing global interest in regional and independent cinema opens opportunities for international collaborations and co-productions.

Kalarippayattu

Mrinal Kumar Saikia
(National Award winner, Coach/ National Player), Housekeeping Staff, NID, Assam

The history of Kalarippayattu is as old as the history of martial arts itself. Derived from the Sanskrit word Khalurika, meaning "battlefield", "threshing floor" or "military training ground", Kalarippayattu is one of the most ancient forms of martial arts still practiced in the world.

Kalarippayattu, the ancient Indian martial art, is believed to have originated in Kerala, with its earliest documented history dating back to 200 BCE. However, some historians place its origins even earlier, between 200 BCE and 600 CE. Mythological accounts attribute its founding to Lord Parsurama, the sixth avatar of Lord Vishnu. The earliest documented evidence of Kalarippayattu is in the form of palm leaf manuscripts with drawings of fighters, found in Kerala c.200BCE, but it is possible it is several hundred years older than that. The Dhanurveda, an ancient Indian text on Military Science, tells us that Kalarippayattu is one of the 64 art forms existing in Indian Mythology. The Dhanurveda is one of the Vedas, the ancient Indian ethical and moral teachings. The Vedas were passed

down in oral form and are thought to have originated in about 1500 BCE, being committed to written form much later. Kalarippayattu has acquired the title, "Mother of Martial Arts." of course fighting styles have existed since time immemorial, but the difference between a martial art and a fighting style is in its focus on self-discipline, respect and its strong connection to a greater spiritual power.

Martial arts show people to retain these values even in the midst of battle so as not to slip into mindless brutality.

(The Complete Guide to Kerala's Ancient Martial Art)

তিনিৰ মহত্ত্ব

ডিম্পি ফুকন
Security Staff, NID, Assam

১। তিনিটা বস্তুৱে জীৱনত অপেক্ষা নকৰে — জন্ম, মৃত্যু আৰু সময়।

২। তিনিটা বস্তু এবাৰহে পোৱা যায় — পিতৃ, মাতৃ আৰু যৌৱন।

৩। তিনিটা বস্তু সদায় স্মৰণ কৰি চলিব লাগে — কু-সংগ, আত্মস্বাৰ্থ আৰু পৰনিন্দা।

৪। তিনিজনক সদায় সন্মান কৰিব লাগে — মাতৃ, পিতৃ আৰু গুৰু।

৫। তিনিটা বস্তু ওলাই গ'লে ঘূৰি নাহে — শৰ, মুখৰ কথা আৰু প্ৰাণবায়ু।

৬। তিনিটা কথা কেতিয়াও পাৰিব নালাগে — কৰ্তব্য, ঋণ আৰু আত্মসন্মান।

৭। তিনিটা বস্তুৱে জীৱন মহৎ কৰি তোলে — সৎচিন্তা, পৰিশ্ৰম আৰু অধ্যয়ন।

Book Review

Title of the Book: The Wonderful Calligraphy of Poosapati Parameswar Raju

Author: Koeli M. Ghose

Publisher: Pragati Offset Pvt Ltd

ISBN: 788190178433

The book "Wonderful Calligraphy by Poosapati Parameshwar Raju" is authored by Ms. Koeli Mukherjee Ghose. "Wonderful Calligraphy" marks a significant moment in the Indian art landscape, offering readers and art enthusiasts a unique opportunity to delve into the mind of a visionary artist. The artist engages with a distinguished form of expression that traverses both traditional and contemporary terrains. The images are the offspring of an epistemological discernment and the minimalist's aesthetic, resulting from his personalized research of iconography, signs and symbols inherent in the Indian ceremonial culture. The works of renowned calligrapher and artist Poosapati Parameshwar Raju, "Wonderful Calligraphy," is a monumental work that encapsulates four decades of artistic exploration. The book is the first volume of its three-part volume series and presents a curated selection of approximately 436 pages and 457 works from a collection of over a thousand, each piece meticulously crafted and thoughtfully arranged to convey the rich repository of Indian mythology, sacred symbolism, and cultural heritage. "Wonderful Calligraphy" is a visual feast; it is a profound narrative that weaves together the threads of tradition and modernity. The book is enriched by the insightful research of Koeli Mukherjee Ghose. In keeping with his artistic philosophy, Raju has adhered to two self-imposed creative challenges throughout his journey: the strict adherence to the thin-thick-thin principle of calligraphy and the exclusive use of the colour red, symbolizing Shakti, the divine feminine energy. The book is a testament to his mastery of the traditional grid, a meditative framework that infuses his work with a profound sense of order and cosmic balance.
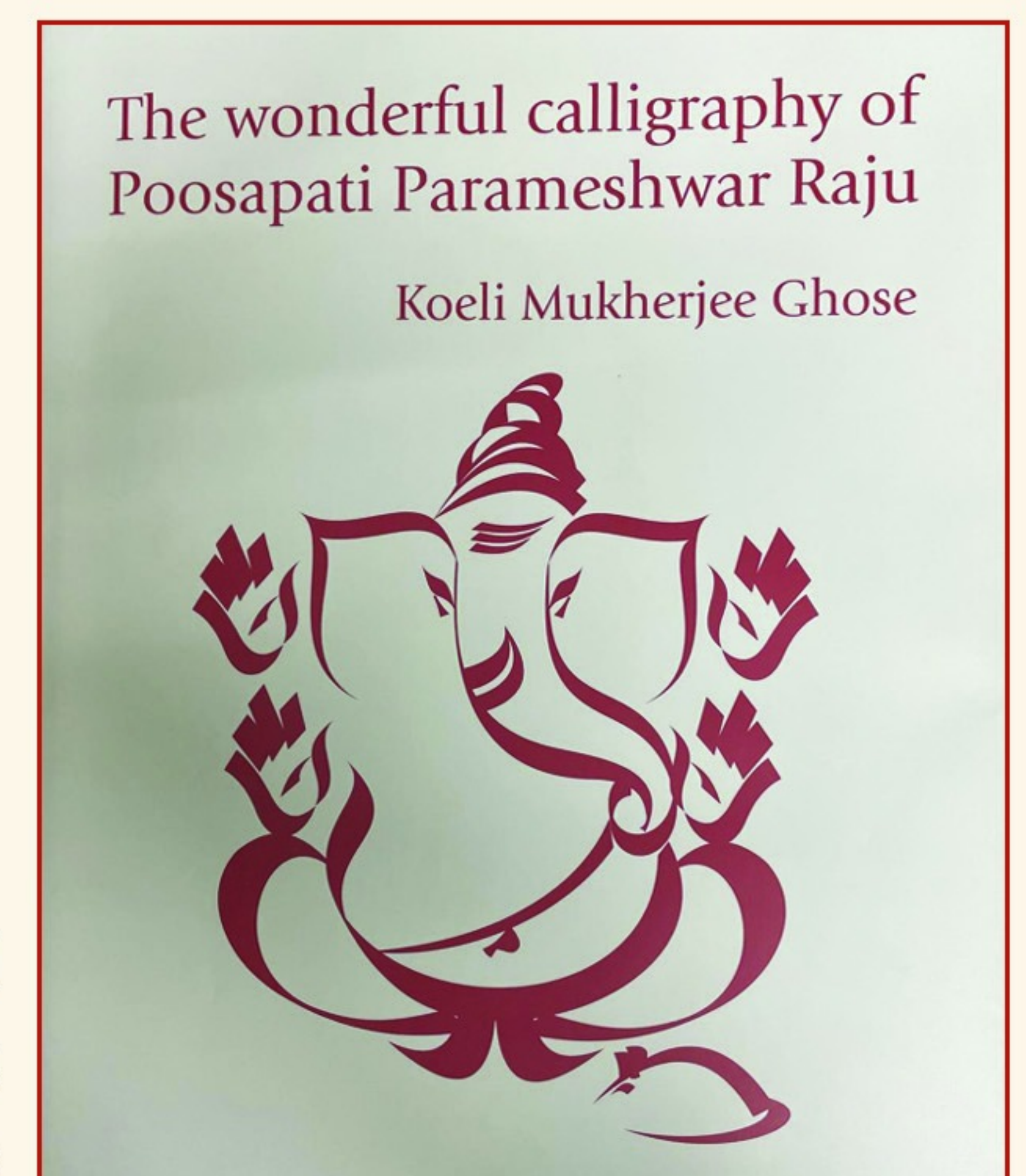
Events & Activities organized by KMC, NID Assam

Release of Bibliophile Bulletin (Vo.1 Issue 1)
(Date: 26ᵗʰ January 2025):

The first volume and first issue of Bibliophile's Bulletin: The Half Yearly Newsletter of KMC, NID Assam, was released on 26ᵗʰ January 2025 by Dr. J. P. Sampath Kumar, Director, NID Assam, along with Dr. Dinamani Thakuria (Registrar (IC), Ms. Dulumoni Kalita (Chief Administrative Officer), Dr. Tonmay Sabhapandit (Editor- in Chief, Bibliophile's Bulletin), Dr. Krishna Das (Editor, Bibliophile's Bulletin) and Mr. Sunil Bania (Head Security Services) of National Institute of Design Assam on the Occasion of the Republic Day Celebration at the Institute.

Letter Writing Competition
(Date: 14ᵗʰ February 2025):

KMC NID Assam organised a letter-writing competition among the faculty and staff to bring back the golden memories of letter-writing on the occasion of International Book Giving Day on 14ᵗʰ February 2025 at Knowledge Management Centre (KMC) NID Assam. Nine numbers of faculties and staff participated in the competition. The programme concluded with awarding the winners with prizes.

Training cum workshop on Oxford Grove Art Online
(Date: 4ᵗʰ March 2025)

The training workshop on the Oxford Grove Art database organized by KMC NID Assam was held on 4th March 2025, at 4 p.m. at the auditorium of NID Assam to raise awareness of the use of electronic databases among students, faculty, and staff.

The Senior Territory Manager Kinsuk Chakraborty of Oxford University Press led the workshop. All facets of the Oxford Grove Art Online database were covered in the session, including its basic and advanced search methods, managing search results, saving and sharing search results, creating alerts and notifications, and using different filters and expanders for full text, peer-reviewed, publications. There were twenty-one participants in the session.

World Productivity Day Celebration
(Date: 20th June 2025)

Knowledge Management Centre (KMC) NID Assam, in collaboration with the Literary and Film Activities Committee (LFAC) of the Institute, celebrated "World Productivity Day" by organising a competition, "To know your books" among the employees of the institute on 20th June 2025. This day is celebrated to inspire all the employees of the institute to boost their productivity by raising awareness of the library in various aspects of life, including the workplace, personal life, and broader societal contexts. "To Know your Book" competition was an attempt to raise awareness of the books available at KMC NID Assam and how, with smarter search strategies, anyone can search and find books. Twenty-two employees of the institute participated in the competition. The winners awarded with prizes.

Achievements of NID Assam

Lavannya, Nithin & Anubhuti for winning the Wisser Innovation Challenge 2.0 organised at BOSCO Institute.

Lavannya Mane for the selection of your poster as one of the winners of the Typography Day 2025 Poster Design Competition hosted by IIT Bombay.

Veda Arvind, a student of 6th Semester of NID Assam, was selected to participate in the District Level Youth Parliament, organised by the Ministry of Youth Affairs, Government of India held on 21st and 22nd March, 2024 at CKB Commerce College, Jorhat

A team of 04 students and 1 faculty member visited the Indian Institute of Packaging (IIP) Kolkata for the "Jute Hackathon" from 16-18th January 2025 and won 2nd prize. (Page 56, sl

National Diary Development Board (NDDB)under the Ready Us Culture Development Technology in the light of make in India initiative selected the logo developed by Bedansu Haloi, the VIII semester students of the Institute.

Quotation

"The person who deserves most pity is a lonesome one on a rainy day who doesn't know how to read."

--Benjamin Franklin

NID Assam at a Glance

Did You Know?

Collected by Vijay Rai
Assistant Engineer IT, NID, Assam

- A cyberattack occurs every 39 seconds on average worldwide.
- Around 95% of cybersecurity breaches are caused by human error. Awareness and training can reduce risk drastically.
- Using multi-factor authentication (MFA) can block up to 99.9% of automated attacks.
- Using public Wi-Fi without a VPN exposes your device to interception by attackers.
- India has a National Cyber Crime Reporting Portal (cybercrime.gov.in or dial 1930) for easy online reporting of cyber fraud, financial fraud, and online abuse.
- Do not pay ransom if attacked by ransomware; report instead.
- For reporting incidents within your organization, contact your IT team or CERT-In.
- Over 80% of hacking-related breaches involve stolen or weak passwords.
- Hackers can guess 90% of 6-digit passwords in under 10 minutes. Use longer, complex passwords for safety.

- Cyberbullying is also a cybercrime and can be reported under the IT Act.
- Ransomware attacks are reported every 11 seconds globally, targeting hospitals, colleges, and small businesses.
- Using the same password across multiple sites increases your risk of hacking by 80% if one site is breached.
- Using "incognito" or "private" browsing does not hide your activity from your internet provider or employer.
- Your webcam and mic can be hacked if you click on malicious links or install unverified apps.
- Regularly logging out of online accounts on shared devices protects your data.
- Hackers often use "urgent action needed" messages to trick you into sharing OTPs or payment information.
- Over 90% of malware is delivered by email attachments. Never open unknown attachments.
- Deepfake scams are rising, where fraudsters mimic your voice or videos to demand money from family or colleagues.

Quotations in this Newsletter are collected by Elgin Topno, Paramedical Staff, NID, Assam.