BIBLIOPHILE'S BULLETIN

THE HALF-YEARLY NEWSLETTER OF KMC, NID, ASSAM
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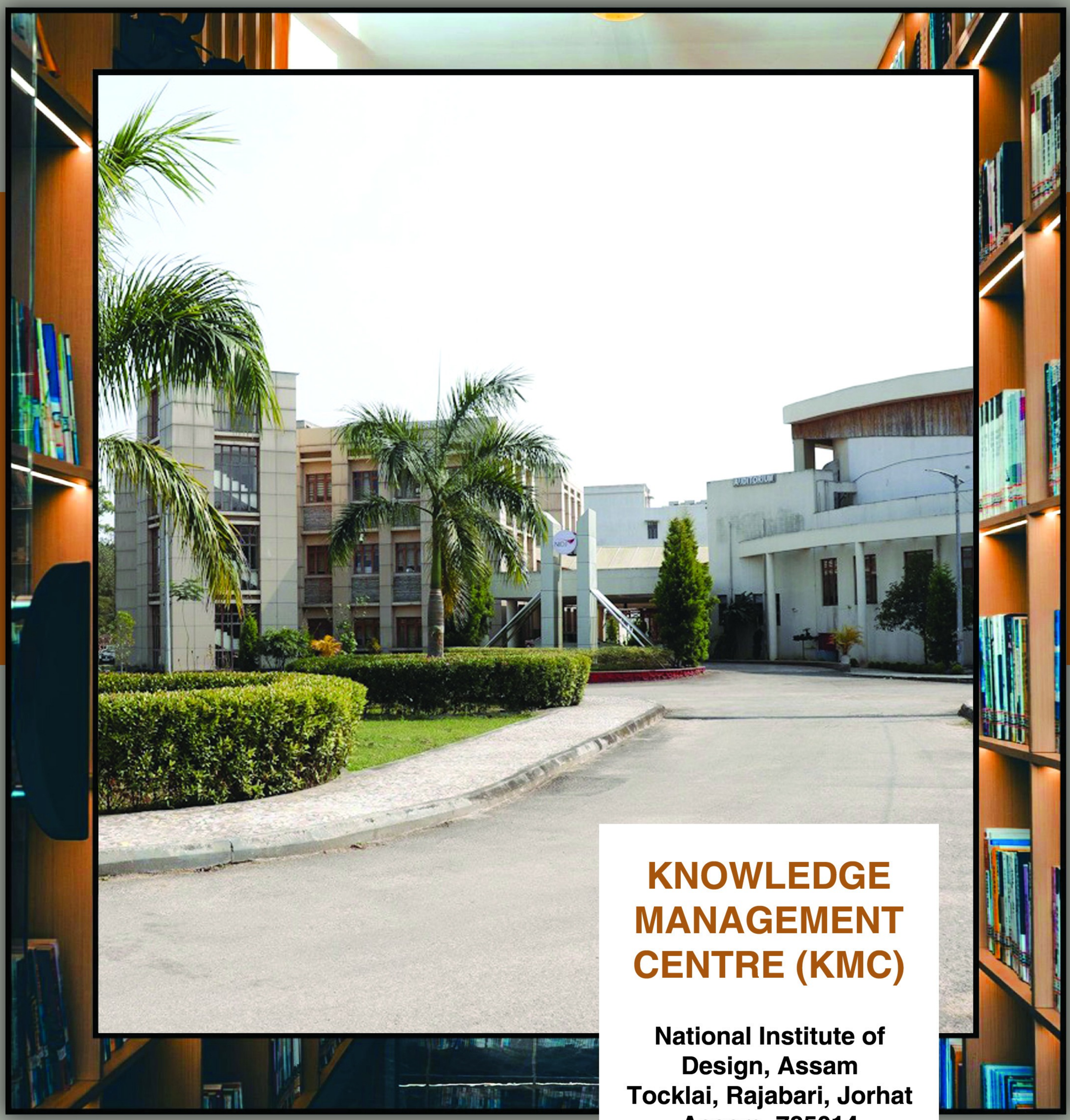

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Editorial

Dear Readers,

The Editorial Team of Bibliophile's Bulletin: The Half-Yearly Newsletter of KMC NID Assam is pleased to present the first issue of the second volume of the newsletter.

This issue seeks to reflect the intellectual energy of our Institute by providing a platform for scholarly thought and creative expression. As reader we invite you to engage with the ideas presented here, and participate actively in shaping the future of our academic community.

This issue comprises of various topics related to design education, highlighting the relevance of the India Report (1958) in contemporary contexts. Key subjects include the exploration of natural fiber ecosystems in North-East India and their potential for material innovation, design motifs in historical architecture such as the Talatal Ghar in Assam, and the integration of artificial intelligence within the design industry. Additionally, it touches on contemporary design movements, digital asset security, the significance of the golden ratio, and the impact of workshops in materializing design ideas, alongside the cultural practice of mask making in Majuli.

In the Interaction segment, we have Mr. Priyoum Talukdar,an accomplished freelance printmaker and painter from Assam with formal training in Graphic Art and printmaking (BFA & MFA, First Class) in this issue. This issue also highlights the events and activities organized by KMC, NID Assam from July 2025 to December 2025, as well as the institute's noteworthy achievements.

The Knowledge Management Centre at NID Assam is committed to upholding the institution's vision and objective by offering, locating, conserving, and disseminating knowledge to the community. This newsletter aims to assist the community by providing enhanced collections and cutting-edge services, with the hope that this edition of the 'Bibliophile Bulletin' will contribute to this noble goal.

We are excited to share this edition with our readers as we continue our journey of knowledge, creativity, and community engagement. Enjoy reading the Bibliophile's Bulletin in its current form.

Dr. Tonmay Sabhapandit
(Editor in Chief)

Contents...

Relevancy of the India Report (1958) in the present context of Design Education

Dr. Dinamani Thakuria
Deputy Registrar, NID Assam

The term "Design" is not confined to aesthetics or decoration. Design is a strategic discipline that involves problem-solving, innovation, and the creation of systems, products, and environments that support societal progress. After independence, India had to face several challenges for rebuilding its economy, strengthening its industries, and improving the quality of life of its citizens. The Government of India extended an invitation to two prominent American designers, Charles and Ray Eames, to visit the country. Their purpose was to assess India's design requirements and examine how design could play a role in nation-building, as well as to determine the type of design education that the country needed. The findings from this study were compiled into the India Report (1958). The report provided a master plan for how design could guide India's development. The report demonstrated how design could serve as a central tool for nation-building.

The India Report, published in 1958, is a landmark document in the history of design education in India. The report laid the foundation for introduction of design education in India. Although the Report was made six seven years ago, it continues to hold exceptional relevance in the present context. An attempt has been made to throw a light on the contemporary significance of the India Report and its contribution to how design is taught and practiced today.

The India Report advocates for human-centered and need-based design. The Report revealed that the design education must respond to genuine human needs rather than superficial trends or market pressures. In the present-day design education system, human-centered design has become a pivotal principle. Areas such as UX/UI Design, Service Design, Healthcare Design, Information Design, Media Design, Strategy Design Management, Sustainable Design and Social Innovation etc heavily depend on empathy, user research, and need assessment. The importance given by the Report on understanding the user within their cultural and social context line up with modern pedagogical approaches such as design thinking, participatory design, and co-creation. As a result, the India Report continues to guide design students towards producing solutions that genuinely improve lives of the common people.

The India Report affirmed that good design must be culturally grounded. Further, the India Report observed that India's rich traditions of craft, vernacular design, and symbolic aesthetics provide a unique foundation for design innovation. Instead of copying western styles, designers were urged to learn from India's own heritage and context.

In the era of globalization, the line of thinking reflected in India's Report is more important than ever. The rapid spread of global brands and digital interfaces have brought challenges to homogenize design. However, the contemporary design education in India, therefore, continues to emphasize the importance of cultural sensitivity, inclusive design, and solutions tailored to local contexts. Courses on traditional crafts, cultural studies, and ethnographic research reflect the continuing influence of the India Report. The report ensures that Indian design retains originality and relevance by encouraging designers to deeply engage with the cultural and social landscape around them.

Although the term "design ethics" was not common in the 1950s, the India Report contains strong ethical undercurrents. The India Report warned against external design solutions driven by consumerism, imitation, or mass production without having specific purpose. The India Report emphasized honesty in materials, clarity of function, and responsibility toward society. Today, ethical concerns in design have become central due to the rise of digital technologies, AI, big data, and sustainability challenges. Modern design education struggles with issues such as privacy, dark patterns, accessibility, environmental impact, and responsible innovation. The principles embodied in the India Report reaffirm strongly with these concerns by promoting integrity, transparency, and a commitment to societal well-being. The ethical vision as

incorporated in the India's Report continues to guide contemporary designers in driving the complex moral landscape of present-day design practice.

The India Report exemplifies an early awareness of sustainability through its emphasis on appropriate materials, durability, and environmentally sensitive production methods. Long before sustainability became a global agenda, the India Report advocated for designs that respect local resources and avoid waste. The line of thinking of the India Report has become especially relevant today as climate change, pollution, and excessive consumption challenge the design industry. Design education now emphasizes sustainable materials, circular design, eco-friendly production processes, and lifecycle thinking. The India Report's insights help students recognize the value of designing responsibly and making choices that reduce environmental harm. The concept of minimalism, efficiency, and resource sensitivity reflected in the India Report remains essential to address contemporary ecological concerns of the modern world.

The India Report also advocated for a holistic approach to design education that integrates art, science, technology, and craft. The India Report visualised the designers as problem-solvers who draw knowledge from multiple fields to create meaningful solutions. This interdisciplinary perspective has become a defining feature of modern design education. Today's designers must understand psychology, engineering, business strategy, cultural studies, digital tools, and systems thinking. The India Report's recommendation for broad-based learning is reflected in the curriculum of design institutions across India and globally. It reinforces the idea that good design emerges from the intersection of diverse disciplines and mindsets.

The India Report (1958) shall remain as a backbone of design education in India and continues to hold profound relevance in the present context. Its emphasis on human-centered design, cultural grounding, ethical responsibility, sustainable thinking, and interdisciplinary learning continues to shape the philosophy and pedagogy of modern design institutions. The principles articulated by the India Report serve as a guideline for the holistic development of the design education in India. The India Report not only shaped the past and present of Indian design education but will continue to inspire future generations of designers to create meaningful, responsible, and contextually relevant solutions.

Natural Fibre Ecosystems of North-East India: Design, Sustainability, and the Future of Material Innovation

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Mr. Pranab Panda (Faculty, NID Assam)***; Mr. Anmol Xaxa*** (Faculty, NID Assam)***;***
Mr. Dibyendu Nag (Faculty, NID Assam)

The textile and material sector remains one of the largest contributors to global environmental degradation, owing to intensive energy consumption, chemical processing, and large-scale waste generation. As awareness around climate change and ecological responsibility grows, natural fibres are being re-examined as renewable, biodegradable, and culturally embedded alternatives for future design possibilities.

In this context, India's North-East region holds immense yet underutilised potential. Comprising eight states (Astha Lakshmi) characterised by high biodiversity, abundant rainfall, extensive forest cover, and strong indigenous knowledge systems, the region supports a wide spectrum of natural fibres derived from agriculture, forests, and wetlands. Historically, these fibres formed the backbone of self-sustaining material cultures and local economies. In contemporary markets, however, their role is gradually diminishing and is often overlooked or taken for granted, prompting a reimagining of these materials through sustainable, circular, and design-led development frameworks.

Natural Fiber Ecosystem of North-East India:

-Fibre Diversity and Availability: The region hosts both protein and cellulosic fibres. Protein fibres include Muga, Eri, and Mulberry silk, while cellulosic fibres encompass bamboo, banana fibre, pineapple leaf fibre (PALF), ramie, nettle, areca leaf fibre, and water

hyacinth. Muga and Eri silk enjoy global recognition for their uniqueness and cultural value, whereas agro-waste and wild fibres remain largely underutilised despite their abundance.

- **Grassroots Livelihood Systems:** Fibre-based livelihoods in the North-East are predominantly decentralised and community-led, involving women, tribal groups, and smallholder farmers. While participation levels are high, income generation remains low due to limited processing capacity, weak market access, and seasonal employment patterns. Most fibre activities continue at a subsistence level, restricting economic mobility and long-term sustainability.

- **Value Chain and Institutional Challenges:** Across fibre systems, several structural constraints persist such as-

- Fragmented and informal production networks
- Lack of standardisation and quality benchmarking
- Inadequate processing, storage, and common facility infrastructure
- Limited access to design, technology, and innovation inputs
- Weak integration with industrial, institutional, and export markets

Government schemes related to textiles, handloom, MSMEs, and rural development often operate in silos, reducing their cumulative impact. As a result, raw fibres are frequently transported outside the region for value addition, leading to the loss of local employment, skill development, and industrial growth.

-Sustainability, Circularity, and Heritage Textiles: Traditional fibre practices in the North-East inherently align with circular economy principles. They rely on renewable resources, low-energy processes, minimal chemical intervention, and complete biodegradability. Agro-waste fibres such as banana and pineapple leaves, along with invasive species like water hyacinth, offer strong opportunities for waste-to-value material systems.

Simultaneously, heritage silk and handloom traditions represent high-value cultural assets. When supported by contemporary design, improved processing, and market access, these traditions can generate enhanced economic value while preserving regional identity.

- **Design-Led Development and Application Potential:** A design-led approach is critical to unlocking the region's fibre potential. Here, design extends beyond aesthetics to encompass material research, process innovation, product-system thinking, and market relevance. Natural fibres from the North-East can find applications across sustainable fashion, interiors, architecture, healthcare textiles, packaging, and bio-composites.

Natural Fibres of North-East India: Availability, Current Use, and Product Diversification Potential:

Fibre	Indicative Availability / Scale (NE India)	Current / Traditional Uses	Future Product Diversification Potential
Muga Silk (raw silk)	~200–220 tonnes/year (Assam-dominated)	Traditional sarees, mekhela-chador, ceremonial garments, ethnic wear, high-value textiles	Luxury fashion garments (blouses, jackets, dresses) using natural golden hue; premium interior décor (upholstery, wall-hangings, luxury home textiles); heirloom gift products for conscious luxury markets; blended textiles with cotton, wool, or plant fibres for climate-appropriate heritage-fusion fabrics
Eri Silk (raw silk / Peace silk)	~5,400–5,500 tonnes/year	Sarees, shawls, jackets, blankets, quilts, curtains, bedcovers, children's clothing	Casual and everyday apparel (shirts, kurtas, jackets); home textiles and soft furnishings (cushions, curtains, wall-hangings); sustainable blended fabrics with cotton, jute, bamboo, banana fibre; ethical / cruelty-free silk fashion for global conscious markets

Fibre	Indicative Availability / Scale (NE India)	Current / Traditional Uses	Future Product Diversification Potential
Mulberry Silk (raw silk)	Small-scale (tens of tonnes annually)	Limited traditional silk weaving	Niche silk products, blended fabrics, supplementary silk for small-scale luxury and craft-based interventions
Banana Fibre (agro-biomass)	Significant biomass availability from pseudo-stems	Mats, rugs, ropes, sacks, simple handwoven fabrics, craft and packaging items	Sustainable apparel (summer wear, resort wear); eco-accessories (bags, belts, clutches); home textiles and décor highlighting zero-waste narratives; non-woven and technical textiles; fibre boards, packaging, and eco-material composites
Pineapple Leaf Fibre (PALF)	High regional concentration; largely untapped	Limited craft and experimental textile use	Apparel textiles, accessories, home furnishings; non-woven and industrial textiles; fibre composites, acoustic panels, eco-packaging
Ramie	Localised cultivation clusters (Assam, Meghalaya)	Handwoven fabrics, traditional textiles	Apparel textiles, blended yarns, summer wear; home textiles; industrial and technical textiles
Areca Leaf Fibre	Substantial agro-waste resource	Disposable plates, simple craft items	Scalable waste-to-value products: packaging, disposable tableware, fiberboards, biodegradable consumer goods
Water Hyacinth Fibre	Abundant seasonal biomass; largely informal use	Baskets, mats, handbags, decorative items	Home décor and furnishings (rugs, lampshades, woven furniture); fibre boards and composite panels; biodegradable packaging and consumer goods; blended textiles; environmental utility products such as erosion-control mats and filtration fabrics
Bamboo (biomass)	Multi-million tonne biomass availability	Baskets, mats, scaffolding, traditional furniture, crafts	Sustainable furniture, interior panels, lighting, hybrid eco-construction materials; fibre composites, insulation and acoustic panels
Cane / Structural Fibres	Widely available forest-based material	Furniture, baskets, mats, utilitarian crafts	Modern sustainable furniture, interior décor elements, hybrid eco-furniture combining natural-fibre composites; eco-construction materials; lifestyle storage and utility products

- Looking Ahead: Designing with Place, People, and Purpose: In the contemporary context, North-East India's fibre ecosystems remain significantly underutilised. Yet what makes them especially relevant today is their deep alignment with sustainability, circularity, and cultural continuity. The region does not need to imitate global sustainability models—it already embodies them.

What is required is recognition, investment, and a design-led vision.

Establishing fibre innovation centres, common facility centres, and design incubation hubs can enable experimentation, skill development, prototyping, and entrepreneurship at the local level. Design institutions, research bodies, and policy frameworks must work collaboratively to support these ecosystems.

For design students and practitioners, the North-East offers a powerful lesson: innovation does not always begin in laboratories; it often begins in landscapes, communities, and traditions. By integrating design thinking with natural fibre ecosystems, materials can be reimagined not merely as products, but as systems of culture, ecology, and inclusive growth.

With strategic integration of design, industry, and policy, North-East India has the potential to emerge as a national and global hub for sustainable natural fibre innovation—demonstrating how traditional knowledge and contemporary design together can shape resilient and responsible material futures.

Interaction

Mr. Priyoum Talukdar

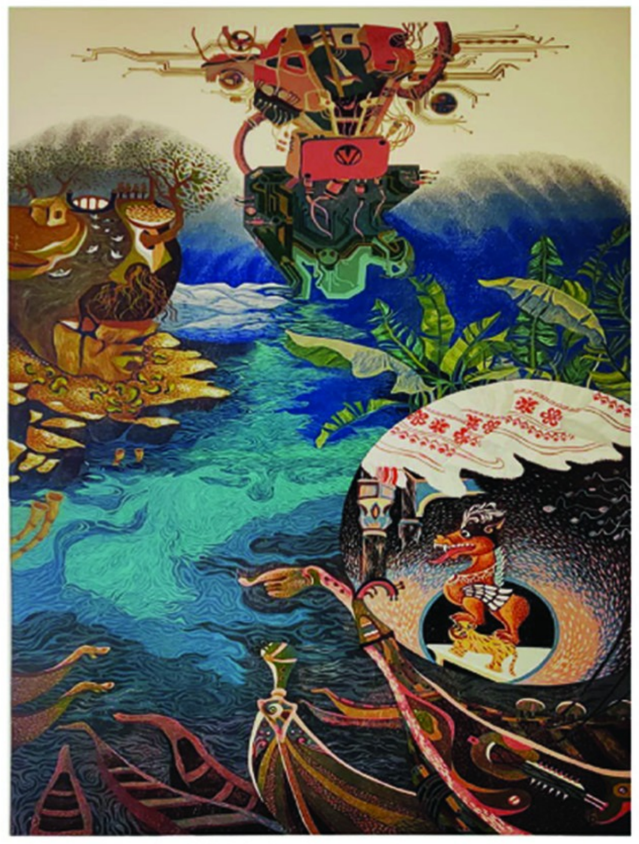
(Renowned National Awardee,
Freelance Printmaker and Painter)

Title - " Foundation of Life "
Medium - Multiblock woodcut print.
Artist prize - 100000/- (One Lakh only.)
Size - 150 x 650 cms
Year - 2011.

Medium - Woodcut Print.
Size - 150 x 100 cms
Title - "Struggle for Survival; Since 1449 A.D."
Year - 2020.

Woodcut Print " The Freshness of My Culture; Since 1449 A.D." Size - 120 x 120 cms
Priyoum Talukdar. Year - 2019.
Artist prize - 100000 (One Lakh)

Title - " Garun ; The Protector "
Medium - Hand Tinted Woodcut Print.
Name - Priyoum talukdar.
Size - 100 x 70 cms.
Year - 2024.



Title - Domination for Self Satisfaction ; Since 1449 A.D.
Medium - Woodcut print.
Size - 150 x 100 cms.
Year - 2021.

Mr. Priyoum Talukdar, is an accomplished freelance printmaker and painter from Assam with formal training in Graphic Art and printmaking (BFA & MFA, First Class). His works have been showcased at prestigious international platforms such as the 18th International Triennial of Small Graphic Forms in Poland and the International Exhibition of Prints and Artist's Books in Croatia, along with numerous biennials and triennials across Europe and Asia. A recipient of the National Award from Lalit Kala Akademi at the 63rd National Exhibition of Art, New Delhi, he has consistently earned accolades for excellence in graphics and printmaking over the years.

His artistic research has been supported through esteemed fellowships, including the Lalit Kala Akademi Research Scholarship and the Junior Research Fellowship in Visual Arts. Actively engaged in artist residencies, public art projects, workshops, and seminars, his practice reflects a strong commitment to contemporary discourse and cultural exchange. His works form part of prominent national and international collections, including the National Gallery of Modern Art, New Delhi, and esteemed collections across Europe, the USA, and the UK, establishing him as a distinguished and inspiring voice in the field of contemporary printmaking and visual arts.

1. What inspires your artistic style, and how has it evolved over time?

I am deeply inspired by nature. My surrounding environment also enhanced my creativity. My artistic style is inspired by the fusion of my cultural richness, contemporary elements, and my imaginary mindscapes.

2. Can you describe your creative journey from the initial idea to the finished artwork?

It often begins with a fleeting thought, visualization of any regular images from my surroundings, a memory or even a question like "what if.....? After that, draw some rough quick sketches or write notes to capture the essence before it slips away. After completing the basic process, I am trying different layouts, perspectives, experiments with patterns to see how they shifted the mood. After all the final layouts I started to develop my final work in my main subject of Printmaking medium.

3. How do you handle the criticisms or periods of low inspirations in your work?

I don't think every criticism or critique is important or useful, but every critique is data. I try to hear it fully before deciding what's constrictive. The art is being critiqued, not the person. These simple thoughts help keep the ego out of the way. I think criticisms sharpen skills, and low inspiration teaches patience. Both are signals one pointing to areas for growth, the other reminding us to nurture creativity.

4. How can libraries support fine artists in terms of access to art literature, visual resources, and research materials?

Libraries can play a vital role in supporting fine artists by serving as hubs of knowledge, inspirations and resources. Libraries can curate specialized collections, rare & archival materials; digital databases and also provide image databases, multimedia collections and some libraries also host art exhibitions. Mainly libraries act as gateway to knowledge and inspirations, offering fine artists literature and visual resources to grow their creativity.

5. In your opinion, how do art libraries and archives contribute to the preservation and promotion of fine arts?

Art libraries and archives are the backbone of fine arts preservation and promotion. They safeguard cultural heritage through collection and digitization, while also fostering creativity and public engagement by making art knowledge accessible. Art libraries and archives act as cultural custodians; without them, much of the fine arts world would risk being forgotten or misinterpreted. They bridge the past and present, ensuring that masterpieces and their stories remain alive, accessible, and relevant.

6. What advice would you like to give to aspiring artists or designers who want to build a professional career in the field of art and design?

Building a career in art and design is both exciting and challenging. It's about balancing creativity with professionalism. Mastering your fundamentals, like strong skills in drawing, composition, colour theory, and design principles are the foundation of any career. Develop a unique voice. Don't just follow trends. Cultivate your own style and perspective that sets you apart. Stay curious. Explore different mediums, techniques, and cultural influences to expand your creative toolkit. Also build a strong portfolio, network actively, seek mentorship, embrace digital tools, promote yourself online and stay resilient. A career in art and design is not just about talent, it's about persistence, adaptability, and the courage to share your vision with the world.

This interaction has been conducted by Dr. Krishna Das, Senior Assistant Librarian, KMC, NID-Assam, on 15th December 2025.

Short Motivational Quotes from Famous Personalities

Ms. Rajani Rajkhowa Bharali, Security Personnel, NID Assam

- Just one small positive thought in the morning can change your whole day. - *Dalai Lama*
- Opportunities don`t happen, you create them. - *Chris Grosser*
- Love your family, work super hard, live your passion. -*Gary Vaynerchuk*
- It is never too late to be what you might have been. - *George Eliot*
- Spread love everywhere you go. Let no one ever come to you without leaving happier. - *Mother Teresa*
- It hurts because it matters. - *John Green*

Walls that Speak: Motifs and Designs of the Talatal Ghar, Assam

Dr. Sumita Choudhury (PhD)
Senior Faculty (Textile & Apparel Design), NID Assam

The *Talatal Ghar*, literally meaning the "Underground House," stands as one of the most significant and enigmatic architectural legacies of the Ahom dynasty in Assam. Located at Rangpur in present-day Sivasagar, this grand palace-fort complex was constructed in the mid-eighteenth century (circa 1751–1769 CE) during the reign of Ahom King Rajeswar Singha. Conceived as both a royal residence and a fortified military base, the *Talatal Ghar* reflects the political strength, strategic foresight, and refined aesthetic sensibility of the Ahom rulers.

Figure 1: view from terries

Architecturally, the structure is remarkable for its seven storeys—four above ground and three subterranean levels, most of which are now sealed. The underground chambers were ingeniously connected through secret tunnels leading to the Dikhow River and nearby regions, enabling discreet movement and escape during times of conflict. This fusion of defence system and design highlights the Ahoms' advanced understanding of architecture as a tool for both power and protection.

Beyond its strategic importance, the *Talatal Ghar* is also a silent canvas of artistic expression. The palace interiors and walls were once adorned with intricate motifs and decorative elements that conveyed symbolic meaning and cultural identity. Floral patterns such as stylized lotus petals and creeping vines were commonly used to evoke purity, continuity, and prosperity. Geometric borders framed arches and niches, lending rhythm and order to the architectural surfaces, while also reflecting a balance between structure and ornamentation.

Figure 2:
Lotus motifs along with bel

Figure 3:
Border or creeper design

Animal and mythological motifs played a significant role in the visual language of the palace. Figures of elephants, peacocks, lions, and serpent deities (*nagas*) appeared in various decorative forms, symbolizing royal authority, fertility, vigilance, and divine protection. These motifs reveal a syncretic design vocabulary that seamlessly blended indigenous Assamese traditions with Mughal-influenced aesthetics—an outcome of cultural exchange, diplomacy, and evolving artistic practices during the Ahom period.

The decorative surfaces of the *Talatal Ghar* were enhanced through stucco work and wall paintings, believed to have been executed using natural pigments derived from minerals and organic sources. Dominant hues of red, yellow, and black were employed to accentuate motifs, lending visual contrast and symbolic depth to the interiors. Although much of this artwork has faded due to time, weathering, and neglect, traces of these pigments still hint at the once-vibrant visual environment of the palace.

Figure 4:
A relief with florals in a pot

Figure 5:
Riding horse by two humans

Today, the *Talatal Ghar* largely reveals its monumental brick masonry and lime-surkhi plaster, emphasizing mass, strength, and durability. Yet, historical records, archaeological studies, and surviving fragments suggest that the structure was originally enriched with elaborate decorative detailing. Even in its weathered state, the remaining motifs and architectural elements continue to speak of a sophisticated design ethos—one that valued symbolism, craftsmanship, and contextual relevance.

For designers, historians, and students at NID Assam, the *Talatal Ghar* serves as an invaluable source of inspiration and learning. It reminds us that walls are not merely structural boundaries but storytellers—carrying narratives of power, belief, cultural exchange, and artistic ingenuity. Revisiting and documenting such heritage not only deepens our understanding of Assam's rich visual culture but also encourages contemporary design practices to draw meaningfully from history, materiality, and place.

Our Universe, My Universe

Mr. K. Harish Singh
Faculty (Communication Design), NID Assam

OK... this is one understanding hypothesis, of a complex system of systems- OUR Universe. It has always existed in SYSTEMS at various levels. So, here I would share my understanding and this interesting meditative Q and A, helped me... make it easier for us to understand this complex structure. That's it.

No rocket science! We look at it and see that the universe started with a simple CELL, which later developed into a collection of cells and made a TISSUE. Collection or a system of tissues developed and made an ORGAN. Organs later performed different bodily functions and developed into systems, namely the RESPIRATORY SYSTEM, the DIGESTIVE SYSTEM and so on. This formed an Organism.

An organism itself had so many systems inside itself, all operating at different paces with one motive: to keep the organism MOVING. But did the process stop here?

No! An organism had a mother, a sibling, a spouse and kids. It got into a FAMILY SYSTEM.

The family system grew into a COMMUNITY SYSTEM, and over a period, grew into a SOCIETY.

This later grew into a CITY system and then a COUNTRY. The country developed onto CONTINENTS. From the continents, we zoomed out to a big planet called the EARTH. From the planetary system, we moved onto the SOLAR SYSTEM. This is where our astronomy came in and physics told us that the universe goes on INFINITE.

It is here, where we need to stop imagining and look around us.

This is how the universe works. If there is any problem, at any level, the universe starts wiping that problem (Homo sapiens) for some time, with something which is 'HUGE', yet little!

We start realising that things or entities like the community or the society are something which is man-made and are not really that important for a healthy life. They are there to be heard and respected, but you, as a human being, had a mind or say of your own.

I was still lost in these thoughts and in 2020, things changed.

This is when things like Covid 19 came into the picture and the universe or nature... BALANCED things! Suddenly, I experienced peace. Anyway, I continue yoga everyday now. With more doubts about the pronunciation of AUM or the Kundalini yoga or various other formats, I keep exploring more Q and A sessions between nature and myself, I continue exploring. So, in this peaceful mess called life, I love being trapped, happily!

Continue exploring.

Artificial Intelligence in the Design Industry: Redefining Creativity, Process, and Responsibility

Mr. Pranab Panda
Faculty (Textile & Apparel Design), NID Assam

Introduction

The design industry has always evolved alongside technology from hand tools to industrial machines, from CAD software to digital fabrication. Today, Artificial Intelligence (AI) marks the most significant shift yet, not merely as a tool but as a collaborator in the design process. AI is transforming how designers research, ideate, prototype, produce, and communicate. Its growing presence across fashion, product design, graphic communication, UX/UI, architecture, and craft systems raises critical questions: Is AI replacing creativity, or expanding it? Does it democratize design or centralize power? And how should design education and ethics respond to this technological turn?

This article explores the role of AI in the contemporary design industry, examining its applications, opportunities, challenges, and implications for the future of design practice.

Understanding AI in the Design Context

Artificial Intelligence refers to computational systems capable of performing tasks that typically require human intelligence, such as learning, pattern recognition, prediction, and decision-making. In design, AI manifests through machine learning models, generative algorithms, computer vision, natural language processing, and data-driven optimization systems.

Unlike traditional software, which follows explicit instructions, AI systems learn from vast datasets. This allows them to generate design variations, predict user behaviour, automate repetitive tasks, and even simulate creative outputs such as images, patterns, layouts, and forms.

Importantly, AI does not operate in isolation. Its outputs are shaped by the data it is trained on, the objectives set by humans, and the interpretive decisions made by designers.

Applications of AI Across Design Disciplines

1. Concept Development and Ideation

AI-powered generative tools can produce hundreds of design options within seconds, offering designers a wide spectrum of visual directions. In fashion and textile design, AI can generate prints, silhouettes, colour palettes, and trend-based variations. In graphic and communication design, AI assists with layout generation, typography pairing, and branding assets.

Rather than replacing ideation, AI accelerates exploratory phases, enabling designers to test multiple concepts rapidly and move faster toward refinement and critical evaluation.

2. User-Centred and Experience Design

In UX/UI and service design, AI plays a major role in understanding user behaviour. By analysing large datasets such as user interactions, navigation patterns, and feedback AI systems can predict preferences, personalize experiences, and optimize interfaces.

Design decisions are increasingly informed by real-time data rather than assumptions, shifting the designer's role toward interpreting insights and balancing functionality with empathy and ethics.

3. Automation and Workflow Efficiency

AI automates time-intensive and repetitive tasks such as image resizing, background removal, prototyping, and technical documentation. In architecture and product design, AI-assisted simulations optimize material use, structural performance, energy efficiency, and cost estimation.

This efficiency allows designers to focus more on conceptual thinking, storytelling, and social impact rather than production-heavy labour.

4. Sustainable and Responsible Design

AI has strong potential in advancing sustainable design practices. By analysing supply chains, material lifecycles, waste patterns, and environmental data, AI helps designers make informed decisions about materials, processes, and systems.

In fashion and product industries, AI can reduce overproduction, forecast demand, minimize waste, and support circular economy models. When aligned with ethical intent, AI becomes a powerful tool for responsible innovation.

AI and Creativity: Threat or Extension?

One of the most debated questions is whether AI threatens human creativity. While AI can generate visually impressive outputs, it lacks consciousness, lived experience, emotional intelligence, and cultural intuition. AI does not "create" in the human sense; it recombines existing data based on probability.

Creativity in design is not just about aesthetics it involves context, ethics, cultural sensitivity, and intent. Human designers frame problems, question systems, and embed meaning. AI operates within boundaries defined by humans.

Thus, AI should be understood not as a creative replacement but as a creative amplifier. The quality of AI-generated design depends on the designer's critical thinking, value system, and ability to guide, curate, and contextualize outputs.

Challenges and Ethical Concerns

Despite its advantages, AI raises significant concerns within the design industry.

1. Data Bias and Cultural Homogenization

AI systems are trained on existing datasets, which often reflect dominant cultures, aesthetics, and power structures. This can lead to biased outputs, erasure of indigenous knowledge, and homogenized global design languages.

For design fields rooted in local craft, tradition, and identity, unchecked AI use risks flattening diversity rather than celebrating it.

2. Authorship and Intellectual Property

Who owns AI-generated designs the designer, the developer, or the dataset source? This remains a complex legal and ethical issue. Designers must navigate questions of originality, plagiarism, and authorship in an era where AI can mimic styles with ease.

3. Skill Dilution and Over-Reliance

Excessive dependence on AI tools may weaken foundational skills such as drawing, material understanding, construction logic, and critical observation. Design education must ensure that AI enhances learning rather than replacing core competencies.

Implications for Design Education

The rise of AI necessitates a shift in design pedagogy. Rather than treating AI as a shortcut, institutions must integrate it as a critical design tool.

Future design education should emphasize:

- Conceptual thinking and problem framing
- Ethical and social responsibility
- Systems thinking and sustainability
- Human-centred and culturally grounded design
- Critical engagement with technology

Designers of the future will be valued not for how fast they generate outputs, but for how thoughtfully they use technology to respond to real-world challenges.

The Future of AI in the Design Industry

Looking ahead, AI will become increasingly embedded in design workflows. The designer's role will evolve from sole creator to curator, strategist, and ethical decision-maker. Collaboration between humans and machines will define the next era of design.

The most impactful designs will emerge not from AI alone, but from designers who understand culture, humanity, and responsibility and use AI as a conscious, reflective partner.

Conclusion

Artificial Intelligence is reshaping the design industry, not by replacing designers, but by redefining how design is imagined, produced, and evaluated. It offers speed, scale, and analytical power, while humans provide meaning, empathy, ethics, and cultural intelligence.

The future of design lies in this balance. As AI continues to evolve, the responsibility rests with designers to guide its use toward inclusivity, sustainability, and social relevance. In doing so, AI becomes not a threat to creativity, but a catalyst for deeper, more informed, and more impactful design practice.

Design Movements and Contemporary Aesthetics

Mr. Anmol Xaxa
Faculty (Textile & Apparel Design), NID Assam

The Industrial Revolution brought a profound transformation in the way design was produced, perceived, and valued. Mechanized production challenged traditional craftsmanship, leading designers to rethink aesthetics, materials, and purpose. This period marked the beginning of modern design thinking, where function, mass production, and visual identity became central concerns.

During the nineteenth century, increased global exchange introduced designers to the decorative traditions of the Near and Far East, expanding visual language and encouraging cross-cultural influences. Textiles emerged as significant design elements, valued not only for decoration but also for their cultural, aesthetic, and conceptual meaning.

The eclectic blending of European historical styles with Asian and Middle Eastern influences laid the foundation for today's globally connected design practices. Movements such as Arts and Crafts reacted against industrial excess by emphasizing craftsmanship, material honesty, and nature-inspired forms principles that remain relevant in contemporary discussions on sustainability, ethical production, and slow fashion. Art Nouveau further shaped modern aesthetics through its organic forms, flowing patterns, and expressive visual narratives.

For design students today, these movements offer essential lessons in balancing tradition with innovation. In a globalized and technology driven design landscape, contemporary aesthetic values continue to reflect the lasting influence of these historic design philosophies.

Digital Assets and Their Security: What Every User Must Know

Mr. Vijay Kumar Rai
Assistant Engineer (IT), NID Assam

In today's digital age, mobile phones have become an essential part of our daily lives. From making calls and sending messages to online banking, digital payments, social media presence, official communication, photo & videography and personal identification (Aadhaar, PAN) almost everything is now possible through a smartphone. With this growing dependence, **securing devices has become extremely important** to protect users from fraud, identity theft, and financial loss.

More than **70% of cyber incidents are triggered by human error**, reminding us that the strongest defense is not advanced technology alone, but an alert, aware and informed user.

Why Is Digital Asset Security Important?

Cybercriminals today do not always "hack" systems—they **trick users**. A single click on a malicious link can result in:

- Financial fraud
- Identity theft
- Data leakage
- Loss of official or academic records
- Reputation damage
- Legal and compliance issues

The average cost of a data breach globally is huge and increasing rapidly, and even small institutions and individuals are frequent targets. Cyber attackers often prefer easier targets rather than highly secured systems.

Common Threats to Digital Assets

1. **Phishing Attacks:** Fake emails or messages pretending to be from banks, government portals, or IT support asking users to click links or share credentials.
2. **Weak Passwords:** Using simple passwords like 123456, password, or reusing the same password across multiple platforms.
3. **Malware and Ransomware:** Malicious software that steals data or locks systems until a ransom is paid.
4. **Unsecured Wi-Fi Networks:** Public Wi-Fi can be easily intercepted by attackers to capture sensitive data.

5. **Lost or Unprotected Devices:** Laptops, mobiles, or pen drives without passwords or encryption pose a serious risk if lost or stolen.

Quick Tips to Protect Your Digital Assets

- **Strong Passwords:** Use long, unique passwords for every account.
- **Two-Factor Authentication:** Add OTPs or biometrics for extra security.
- **Think Before You Click:** Avoid suspicious emails, links, and attachments.
- **Keep Systems & Devices Updated:** Install updates promptly to patch vulnerabilities.
- **Regular Backups:** Save important files on secure cloud or external drives.
- **Avoid Public Wi-Fi:** Don't access sensitive accounts on unsecured networks.
- **Secure Your Devices:** Lock with PINs, biometrics, or with apps like **Mobi Armour**, **mKavach2**, or **Sanchar Sathi**.

Useful Mobile Security Codes Every User Should Know

Mobile phones have built-in USSD codes that help users check and control call forwarding settings. Knowing these codes can help detect unauthorized forwarding of calls or messages.

- **#21#** - This code checks whether calls, messages, or data are being forwarded to another number.
- **#62#** - This shows if calls are being forwarded when the phone is switched off or out of network coverage.
- **#06#** - Displays the phone's unique IMEI (International Mobile Equipment Identity) number. Users should note down this number and keep it safe, as it is essential in case the phone is lost or stolen.
- **##002#** - This is a universal code that disables all types of call forwarding, helping users regain control if any unauthorized forwarding is detected.

Importance of IMEI and CEIR Portal

Every mobile phone has a unique **15-digit IMEI number**, which serves as its digital identity. In case of loss or theft, this number is crucial for **blocking or tracing the device**. You can quickly check your IMEI by dialling ***#06#** on your phone.

CEIR (Central Equipment Identity Register) - https://www.ceir.gov.in/

Itis an official government portal managed by the Department of Telecommunications (DoT), Government of India. Through this portal, users can:

- Block a lost or stolen mobile phone
- Trace the device
- Unblock the phone if it is recovered

Blocking the IMEI prevents misuse of the phone on Indian mobile networks and significantly reduces the chances of fraud.

Cybercrime Helpline & Reporting in India

- In case of any online or financial cyber fraud, 1930 is India's National Cybercrime Helpline, operated by the Indian Cyber Crime Coordination Centre (I4C) under the Ministry of Home Affairs. Calling 1930 immediately helps connect victims, banks, payment gateways, and police in real time to freeze the fraudulently transferred money and prevent further loss.
- Citizens can also report cybercrime online through the National Cyber Crime Reporting Portal at cybercrime.gov.in. This ensures proper registration and action by law enforcement agencies.

Calling 1930 = For Emergency money freeze

Filing an FIR = For Legal proof, investigation, and refund process

Timely reporting is the key to minimizing losses and combating cybercrime effectively.

Role of Users in Digital Security

Technology alone cannot prevent cyber incidents—it is a shared responsibility to keep hackers and fraudsters at bay.

Remember:

"Think of technology as armor—but you're the shield. A few mindful clicks can stop hackers in their tracks."

Stay Alert! Stay Vigilant! Stay Aware!

Do you know what is Golden ratio (Designer's /engineering's secret algorithm)?

Mr. Bhairab Paul
Assistant Engineer (Civil), NID Assam

In every masterpiece — from the spiralling arms of distant galaxies to the graceful curve of a modern bridge — there's a quiet order, a hidden rhythm that ties beauty and balance together. For centuries, artists, architects, and engineers have searched for the secret behind that harmony — the point where art meets mathematics, and emotion meets precision. Somewhere in that search, they found the **Golden Ratio**: a timeless equation that seems to define perfection itself.

A Timeless Equation Behind Every Perfect Design:

Have you ever looked at a building, a car, or even a smartphone and thought—it just feels right?

That sense of natural balance often traces back to one simple number: **1.618**, known as the **Golden Ratio** or **phi** (φ).

It's more than a mathematical curiosity. From the spirals of seashells to the wings of aircraft, the Golden Ratio is a blueprint that quietly shapes how engineers and designers create structures, machines, and products that please both the eye and the mind.

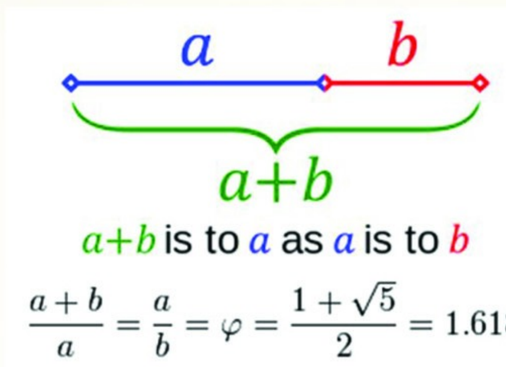
"Nature's own example of the Golden Ratio — the pattern that inspires engineering harmony."

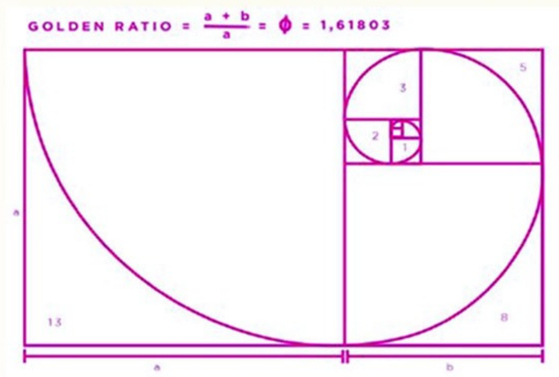
What is Golden Ratio?:

The Golden Ratio describes a special relationship between two quantities. Imagine a line divided into two parts, a and b, where the ratio of the whole line to the larger part equals the ratio of the larger part to the smaller one.

Mathematically, it's written as

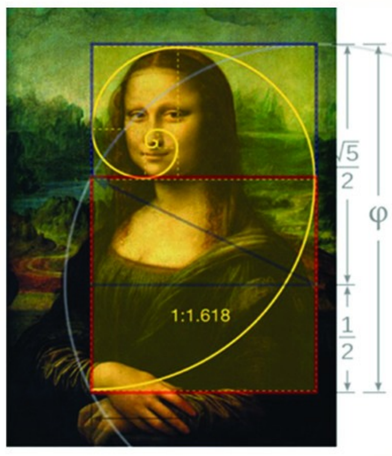
$$\frac{a+b}{a} = \frac{a}{b} = \phi \approx 1.618$$

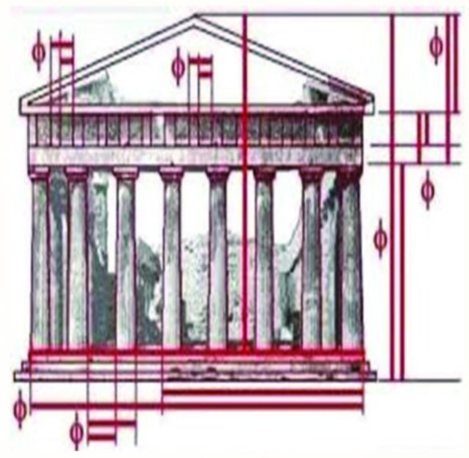




The Beauty of Balance:

A proportion that feels perfectly balanced—neither too long nor too short, too wide nor too narrow. Artists of the Renaissance used it to structure masterpieces like the Mona Lisa and the Parthenon, but its influence has only grown in modern times.





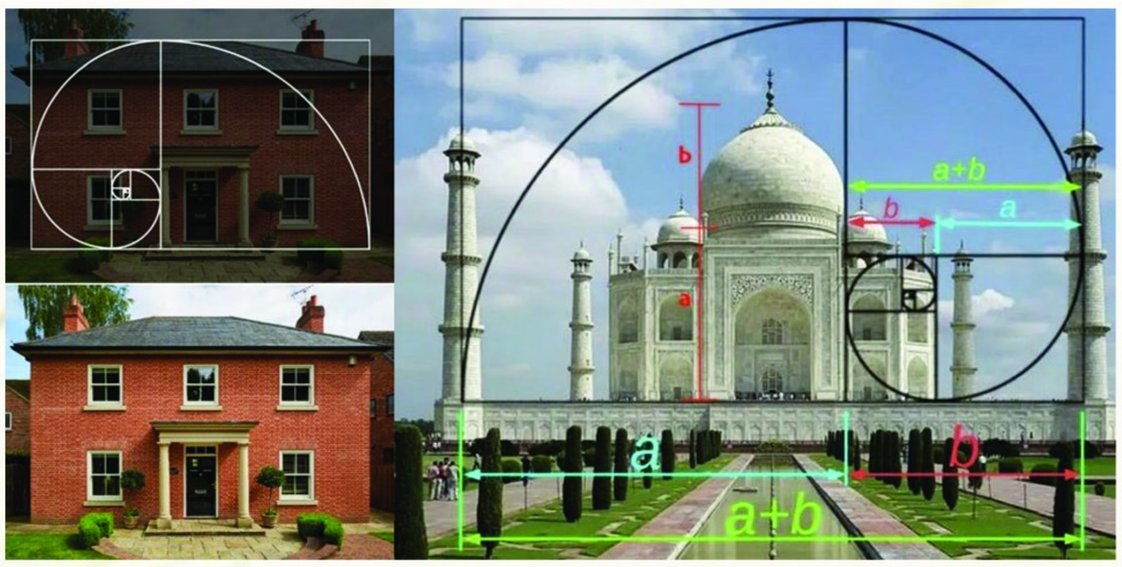
"Architects/Artist use the Golden Ratio to align proportions and achieve visual harmony."

Engineering Elegance:

In the world of engineering, beauty and function often go hand in hand. The Golden Ratio offers a mathematical foundation for designs that are not only efficient but also emotionally satisfying.

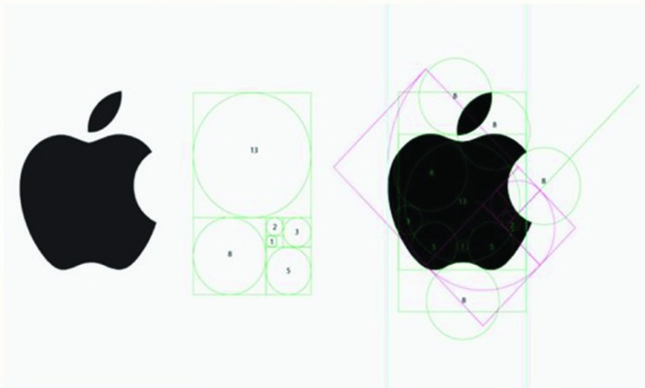
- **Architecture and Structural Design**

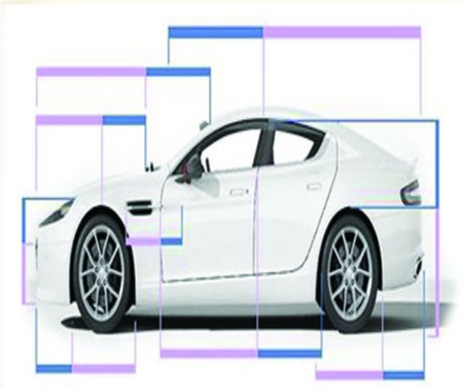
Engineers have long used to determine building proportions, window layouts, and façade spacing. From bridges to stadiums, the Golden Ratio helps maintain balance between visual elegance and structural integrity.



Product, Communication and Industrial Design

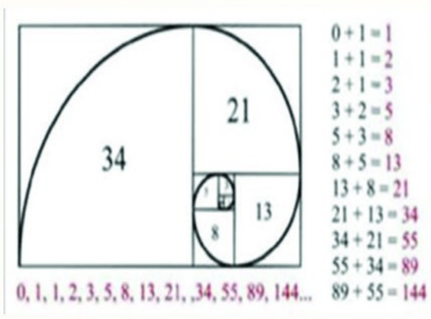
From the curvature of a sports car to the dimensions of a smartphone screen, guides designers toward forms that feel natural to hold and intuitive to use. The ratio even appears in logo design and control layouts subtle cues that influence user comfort.

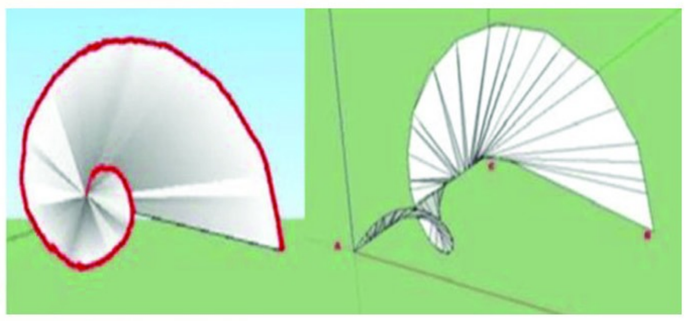




Mechanical and Aerospace Engineering

The curvature of turbine blades, air foils, and propeller designs often follows ratios close to φ. By doing so, engineers can reduce drag, distribute forces evenly, and enhance both performance and durability—all while maintaining an aesthetic sleekness.





Why We Find It Beautiful?:

Scientists/Designers/Engineers believe our brains are wired to recognize the Golden Ratio as harmonious because it echoes patterns found in nature—the spiral of galaxies, the branching of trees, the human face.

When an engineered design aligns with these natural proportions, it feels *right*, even if we can't explain why. That's why Ψ is often called the "language of beauty" —a silent symmetry that connects geometry, biology, astronomy and art.

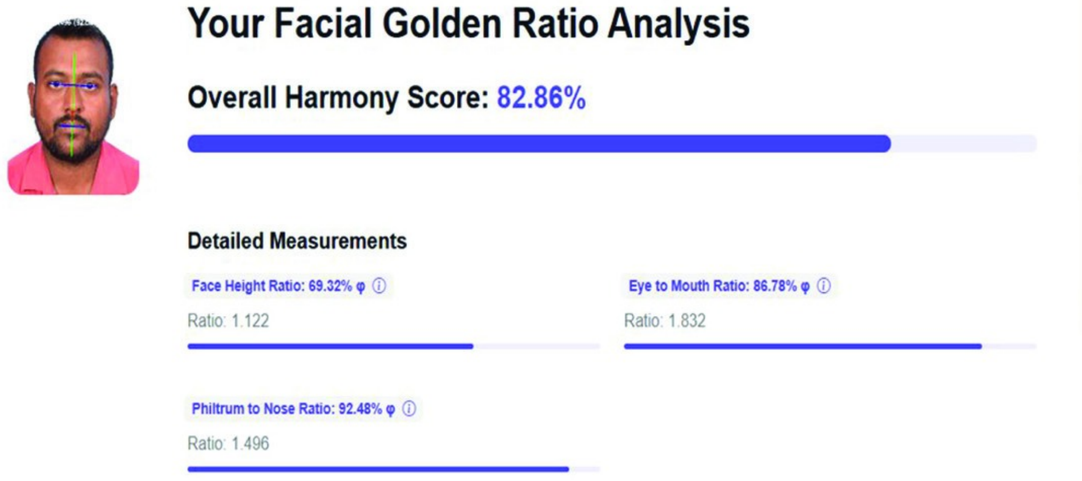
"Nature and Galaxy share the same visual language."

Conclusion:

The Golden Ratio proves that mathematics isn't just about numbers—it's about perception, emotion, and connection. Whether it's the skyline of a city or the interface of your favourite app, reminds us that true engineering excellence lies where logic meets beauty. The Golden Ratio is engineering's secret algorithm—guiding designers and innovators to create structures and products that are not only efficient and precise but also intuitively aligned with human perception.

Application of Golden Ratio in My Face:

My Face score is only 82.86%.



Acknowledgment:

I would like to thank Google for providing the search tools and resources and reference materials used in this work.

Role of Workshops in Transforming Design Ideas into Reality

Mr.Sudipta Ghosh

Technical Instructor (Industrial Design), NID Assam

In a design education system, ideas come to reality when they are transformed into tangible forms. This transition from concept to reality happens primarily in workshops, which play a vital role by offering design students hands-on exposure to materials, tools, and manufacturing processes.

Before entering the workshop, students are introduced to essential safety protocols. Standard practice emphasizes the "Man–Machine–Material (3M)" safety approach, which focuses on minimizing hazards related to people, equipment, and materials through proper training and awareness. A clear understanding of safety

is the foundation that allows students to work confidently and responsibly in a workshop environment.

Once safety awareness is established, students begin exploring different materials. Material selection is a critical aspect of design, and true understanding of material behaviour comes only through physical interaction—by touching, shaping, and experimenting with materials. Whether working with metals, polymers, ceramics, or composites, students must study a material's physical, mechanical, chemical, thermal, electrical, and other properties before selecting it for a product making.

The next stage involves learning about tools. Students are introduced to a variety of hand tools used in carpentry, metalworking, clay, bamboo, and other material practices. Tools vary in size, shape, and surface finish, and selecting the right tool for a task is a skill developed through practice and experience.

As students' progress, they are exposed to power tools, which enable faster, more precise, and efficient work compared to manual methods. This is followed by hands-on experience in machining, where students learn different manufacturing approaches such as subtractive, additive, and formative processes.

Finally, students use inspection and measuring tools to verify whether their fabricated components meet the intended dimensions and quality standards. Through continuous experimentation, mistakes, and refinement, students develop strong problem-solving abilities. This experiential learning process builds confidence, technical competence, and practical understanding— key qualities that shape a professional designer.

When Myth Comes to Life: Majuli's Tradition of Mask Making

Mr. Indranil Chakraborty
Senior Library Assistant KMC, NID Assam

Masks have been widely used to portray characters in theatre. As a powerful literary and performing art, theatre brings life's experiences to audiences through sound and visuals. Masks enrich this experience, expanding expressive possibilities through their unique physical, visual, symbolic, and even metaphysical qualities. Assam, known for its vibrant culture, has a rich tradition of mask-making or *mukha*. Deeply shaped by Shrimanta Sankardeva's Neo-Vaisnavite movement in the 15th century, this art form became a distinctive and cherished part of Assam's cultural and artistic heritage. The sacred environment of the Satras (Vaishnavite monasteries) nurtured diverse art forms created to express and share Vaisnavite ideals. Among these, mask-making held a special place, especially for *Bhaona (Drama)* performances. This mask tradition grew alongside the religious theatre and Vaisnavite dramas introduced by Sankardeva, who composed *Bargits, Ankiya-nat*, essays and *Bhaona plays* (Zaman, 2009).

Majuli is a long and slender river island located in the Brahmaputra River in Assam, India and lies between 26°–27° N latitude and 93°–94° E longitude. It is bordered by the Brahmaputra River to the south and east, the Subansiri River to the west, and an anabranch of the Brahmaputra to the north (Source:Wikipedia, accessed on 10/11/2025). Celebrated as one of the world's largest river islands, it blossomed with the arrival and teachings of Srimanta Sankardeva, becoming the vibrant heart of the Neo-Vaishnavite movement (Deka, 2018)

Since masks are essential to Bhaona, the Satras of Majuli have carefully preserved the craft of mask-making and continue to supply masks for Assamese theatre. They also conduct workshops and seminars across and beyond the state to showcase the significance and techniques of this traditional art. Artisans of Majuli typically craft masks using materials like bamboo, cane, clay, gourd shells, cow dung mixed clay, pith plants, areca-nut leaf sheaths, cloth, wood, and other indigenous materials. The different type of masks that are prepared by the artisans of Majuli are: (i)Mukh-Mukha (Face Mask), a musk that can be worn on head, (ii)Hanging mask, used to depict characters like: demons and large sized animals, (iii)Bor-Mukha (Large sized masks), can be worn on the entire body to depict a particular mythic characters like: Varaha or Narsimha incarnations of lord Vishnu, (iv) Wooden Masks, used to prepare body parts of the characters like: the long beak of the crane-demon (Bakasura), (v) Cloth mask, prepared from fabric used to prepare

artificial hair, moustache, furs, etc (Vaidhya, 2015).

In conclusion, the mask-making tradition of Majuli is not just an art form—it is a living heartbeat of Assam's culture and faith. Born from the teachings of Srimanta Sankardeva and lovingly nurtured by generations within the monasteries (Satras), this craft beautifully blends devotion with creativity. Each mask carries its own story, shaped by the hands and hopes of the artisans who pour their spirit into every detail. These masks are more than any object used in theatre; they are symbols of identity, heritage and community. As the artisans continue to teach, innovate, and preserve this heritage, Majuli stands as a shining reminder of resilience and cultural pride, keeping the sacred art of masks (Mukha) alive for the world to admire.

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Book Review

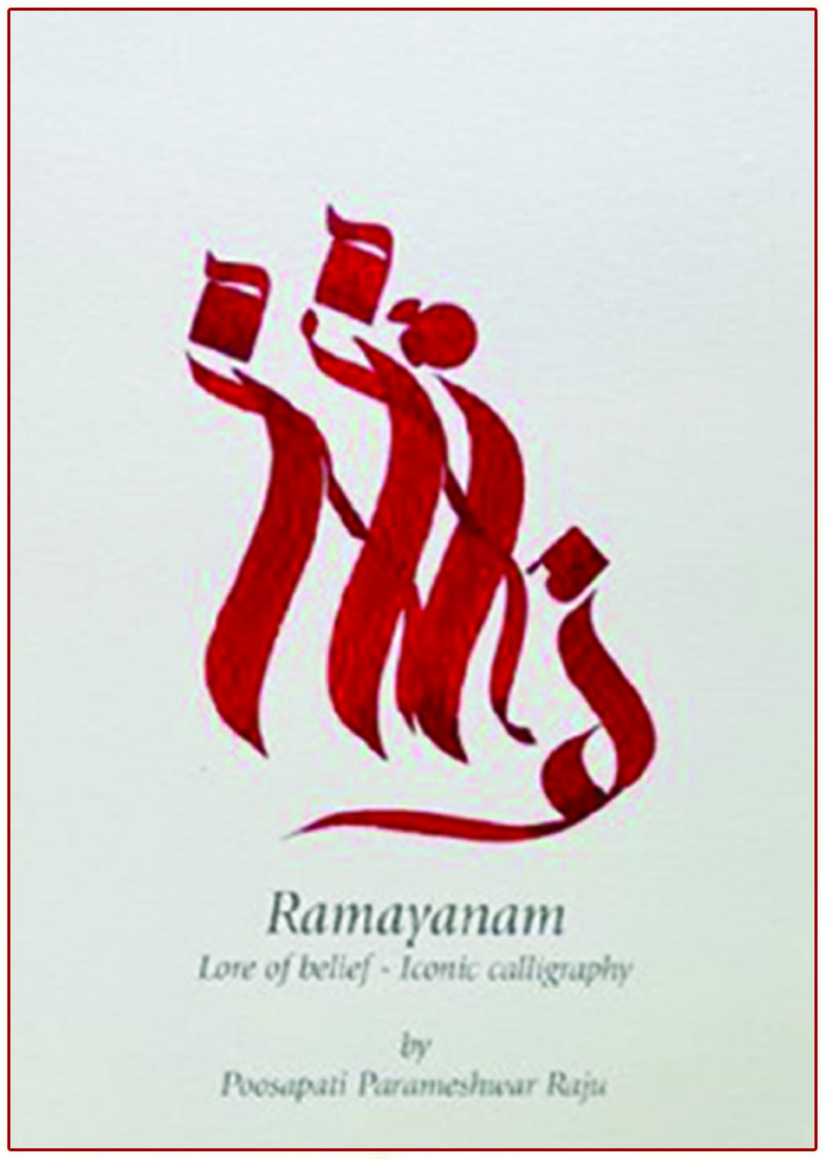
Title of the Book: Ramayanam:

Lore of Belief-Iconic Calligraphy

Artist: Poosapati Parameshwar Raju

Publisher: Pragati Offset Pvt Ltd

ISBN: 978819178440



Poosapati Parameshwar Raju's Ramayanam: Lore of Belief — Iconic Calligraphy is a compact, visually driven meditation on the epic rather than a conventional retelling. The book presents scenes, episodes and characters from the R m ya a through the artist's signature "iconic calligraphy" — disciplined, minimal strokes that combine letterforms, religious symbols and pictorial motifs to evoke narrative and devotion more than literal illustration. This is not a text-heavy volume: the work's strength is purely visual, asking the reader to slow down and read the forms as both script and image.

What makes this book interesting is Raju's method and scholarship: his practice is grounded in long study of Hindu iconography, ritual symbols and multiple scripts, and he transforms those references into compact signs that read as both scripture and pictorial shorthand. Reviewers and exhibition notes describe his work as a blending of iconography, spirituality and modern graphic restraint — a hybrid that both reveres tradition and reinterprets it for contemporary aesthetics. If you enjoy art that sits at the intersection of religion, semiotics and minimal design, Raju's pieces reward careful looking.

A few caveats for potential readers: because the book privileges form over narrative, those expecting verse translations or a chapter-by-chapter prose R m ya a will find it sparse. The experience is closer to an artist's homage — devotional, interpretive and contemplative — so it suits readers who appreciate visual exegesis rather than literary scholarship. Also, availability appears limited to gallery/bookshop editions and specialised art retailers (it's offered through a few art gallery/online storefronts), and prices reflect its niche, collectible nature.

Reviewed by : Indranil Chakraborty

মৰমৰ জুবিন দা

বিবং জাতাপ
NID, Assam

মৰমৰ জুবিন দা
আকৌ আহা অসমৰ সংগীত জগতলৈ
তোমাৰ অবিহনে নাই সংগীত জগত
আকৌ আহা জুবিন দা।
মাতিছোঁ তোমাক ৰৈ ৰৈ বিনালে চিনেমাখম চাবলৈ
আহা তুমি একেলগে বহি চাম।
তোমাৰ মৌ মিঠা কথাবোৰ আজিও পাহৰা নাই
তোমাৰ প্ৰিয় সংগীত জগতখন জীয়াই
ৰাখিবা জুবিন দা।
তোমাক বাট চাই চাই অসমলৈ ৰাইজো উজাগৰে
দিন কটাইছে...
নিজান ৰাতিৰ বুকুত আহা তুমি জুবিন দা
তোমাৰ প্ৰিয় মৰমৰ সোণালী দিনবোৰলৈ
বৰ মনত পৰিছে জুবিন দা।
অসমৰ চুকে কোনে বাজিছে মায়াবিনী
গীতটি জুবিন দা,
আকৌ আহিবা বুলি বাট চাই আছোঁ জুবি দা
সদাই ৰাখিছোঁ জীয়াই তোমাক
বুকুৰ মাজত।
আকৌ আহা অসমৰ মাতৃ ভূমিত
মৰমৰ নাম এটি জুবিন দা।

জুবিন দাৰ স্মৃতিত

ৰাজ বৰা
NID, Assam

"মা... মই জুবিন দাৰ অনুষ্ঠান চাব যাওঁ...
যা... কিন্তু উৎপাত নকৰিবি।"
এই ভয় আৰু পৰিয়ালৰ নাই।
কোনোটো বহাগত আৰু পুলিচৰ মাৰ নাখাও...
কাৰণ বোকা নৃত্য কৰি উৎপাত কৰিব পৰাকৈ তোমাৰ শৰীৰটো
যে আৰু বহাগৰ বিহুৰ বাবে নাই।।
এতিয়াৰে পৰা আৰক্ষী প্ৰশাসনেও শান্তিত কৰ্তব্য পালন কৰিব পাৰিব, দোভাগ ৰাতি আৰু আমাক কোবাবলৈ খেদি ফুৰিব নালাগে। কাৰণ তোমাৰ শৰীৰটো যে আৰু বহাগৰ মঞ্চৰ বাবে নাই।
মৃত্যুৰ পাছতো চাৰিদিন আমাৰ মাজত থাকিলা, এয়া তোমাৰ আমাৰ প্ৰতি মৰম। আজিৰ পৰা বিদায় দিলোঁ তোমাক দুচকুৰ পৰা, কিন্তু জীৱনৰ শেষ উশাহ থকা লৈকে হৃদয়ৰ মাজত নিগাজীকৈ ৰাখি থ'লোঁ তোমাক জুবিন দা...।।

"তুমি চাগে ওপৰৰ পৰা আমাক চাই হাঁহি আছা ন... তহঁতৰ বাবে ইমান কৰিলোঁ... তহঁতি অকণমান ন্যায় দিব নোৱাৰিলি বুলি।"
দুখ নকৰিবা দাদা... তুমি মাত্ৰ ওপৰৰ পৰা আমাক চাই থাকা। তুমি এদিন ন্যায় পাবা। এয়া আমাৰ অসমীয়া জাতিৰ বিশ্বাস। অসমীয়া জাতি থাকে মানে তুমি সদায় অমৰ হৈ থাকিবা।।
জয় জুবিন দা

জুবিন, সুৰৰ হাঁহি আৰু নীৰৱতা

বুদ্ধেশ্বৰী মাঝি
NID, Assam

মঞ্চত জ্বলিলে সুৰৰ দেউল,
হাজাৰ জনতাত তোমাৰ নাম গুঞ্জৰিল।
তোমাৰ গীতত হাসিলে জীয়ন,
কিন্তু অন্তৰ আছিল নীৰৱ কষ্ট কণ
চকুত হাঁহি, মনত তুফান,
গানেৰে ঢাকিলা জীৱনৰ জঞ্জাল।
প্ৰতিটো শব্দত অনুভৱৰ সুৰ,
জুবিন, তুমি এক নীৰৱ নক্ষত্ৰ হ'লা দূৰ।
ল'ৰা বয়সৰ সপোনে গঢ়িলে জনপ্ৰেম,
আজি সপোনবোৰ হৈ গ'ল নীৰৱ সুৰয।
প্ৰেমৰ গীতত উমি যোৱা বতাহ,
তোমাৰ কণ্ঠত আছিল জীৱনৰ প্ৰৱাহ।
দুখৰ মাজতো তুমি আশা বোৱা,
সুৰৰ পৰা সান্ত্বনা দিয়া হোৱা,
জুবিন, তুমি আমাৰ হৃদয়ৰ স্পন্দন,
যদিও নীৰৱ তুমি, চিৰ সজীৱ নয়ন।

BEST KMC USER 2024-25

Dia Bhandari
(Student Category)

K. Harish Singh
(Faculty Category)

Gautam Kumar
(Staff Category)

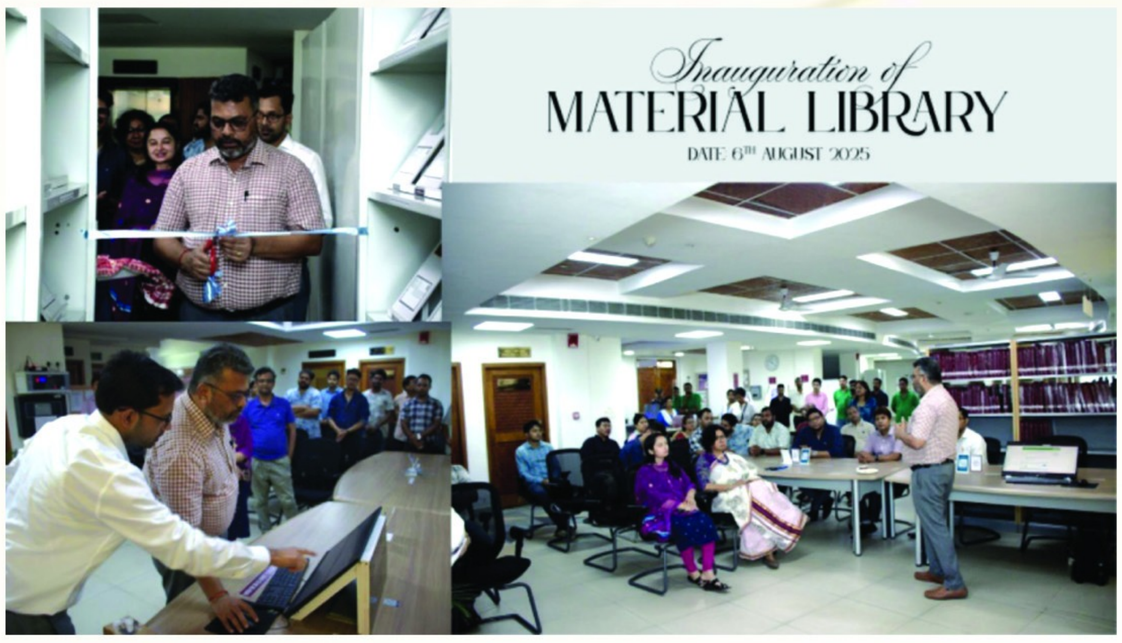
Did You Know?

Ms. Pallabi Gogoi
Assistant, Academic Administration, NID Assam

- The word "strength" is the longest English word with only one vowel.
- Bananas are botanically classified as berries, while raspberries are aggregate fruits that come from the rose family
- A "jiffy" is an actual measurable unit of time, equal to 1/100 th of a second.
- Snakes can predict earthquakes up to five days before it happens.
- Your nose and ears continue to grow throughout your entire life.
- Peanut butter can be turned into diamonds under immense pressure and high temperatures.
- Bananas are slightly radioactive.
- Stomach Acid is strong enough to dissolve razor blade
- Sharks are older than trees, existing over 400 million years ago
- Koalas have unique fingerprints similar to humans
- The shortest war on record was the Anglo-Zanzibar war in 1896, lasting only for 38 minutes
- Acacia trees in Africa communicate with each other by emitting gases to warn nearby trees to produce a toxin that protects their leaves from hungry animals.
- Turritopis dohrnii is an immortal species of jellyfish that can revert to its juvenile polyp stage after reaching maturity, effectively starting its life cycle over.
- Owls don't have eyeballs instead their eyes are tube shaped and fixed, so they turn their heads to see
- Crows remember individual human faces and even hold grudges.
- Hippos cannot swim due to heavy bones and dense body structure.

Events and Activities of KMC NID-Assam

Plantation & Inauguration of the Material Library: (Date : 6th August 2025)



The Knowledge Management Centre (KMC) of the National Institute of Design (NID) Assam witnessed a significant milestone with the inauguration of its Material Library by the Prof. J. P Sampath Kumar,Director, NID Assam on 6th August 2025.The event began with sapling plantation by the employees, symbolizing growth and sustainability. This was followed by the inauguration of both the physical and digital collections of materials.

Special Book Display: (Date : 6th to 12th August 2025)

KMC, NID Assam organized a series of special displays from 6th to 12th August 2025

i. **Display of Bound Volumes:** On 6th–7th August 2025, the library showcased its bound volumes, enabling users to explore the wealth of preserved periodicals, journals, and serial publications.

ii. **Display of Reference Collections:** On 8th–9th August 2025, the library curated a special display of its reference collections, including dictionaries, encyclopaedias, design thesauruses, style guides, and other essential ready-reference materials, research, and creative works.

iii. **Display of Special Collections:** On 11th–12th August 2025, the library presented its special collections, comprising design-related publications, and unique materials relevant to craft, culture, and innovation.

The event attracted significant interest from the KMC user community, including students, faculty, and administrative staff. The display helped users rediscover existing collections and sparked appreciation for the library's extensive holdings.

Awareness Program on Reading Habits: (Date : 11th August 2025)

On 11th August 2025, KMC, NID Assam conducted an awareness programme for all outsourced staff of NID Assam. The session featured a talk by Ms. Dulumoni Kalita, Registrar, NID Assam, who emphasized on the importance of cultivating reading habits, the role of reading in personal growth, and ways to develop a sustained interest in books. The programme aimed to extend the benefits of library engagement beyond the academic community and foster a culture of reading among all members of the institute.

Padmashree Dr. S. R. Ranganathan Memorial Talk: (Date : 12th August 2025)

The Knowledge Management Center of NID Assam organised " Padmashree Dr. S. R. Ranganathan Memorial Talk" on 12th August 2025 in the memory of the pioneer of Library Science in India Dr SR Ranganathan. Insightful speeches were delivered by the guest speaker Prof. Ajanta Borgohain RajKonwar, Vice Chancellor, Assam Women' s University, Jorhat, Assam and Prof. J. P. Sampath Kumar, Director, NID Assam, emphasizing the pivotal role of libraries and reading habits in higher education and design education. This year, KMC, NID Assam, focused on "Regular Library Visits and the Inculcation of Reading Habits" as the central theme of the talk.

Celebration of National Librarians Day 2025

(Date : 12th August 2025)

NID Assam celebrated National Librarians' Day on 12th August 2025 with great enthusiasm, marking the 133rd birth anniversary of Dr. S.R. Ranganathan, the Father of Library Science in India.

The occasion began with the lighting of the ceremonial lamp followed by the welcome speech by Dr. Tonmay Sabhapandit, Head Librarian, NID Assam and address by Prof. J. P. Sampath Kumar, Director, NID Assam, Prof. Ajanta Borgohain Rajkonwar, Vice Chancellor, Assam Womens' University, Jorhat, Assam, Ms. Dulumoni Kalita, Registrar, NID Assam and vote of thanks by Dr. Dinamani Thakuria, Deputy Registrar, NID Assam.

Prizes were distributed for various competitions organized by the Knowledge Management Centre (KMC), including the Letter Writing Competition, Signage Design Competition, To Know Your Books Competition, and Book Review Competition. On this occasion, the Best KMC User Award 2024–25 (Category wise) was also conferred upon K. Harish Singh (Faculty), Gautam Kumar (Staff), and Dia Bhandari (Student) in recognition of their exemplary engagement with library resources.

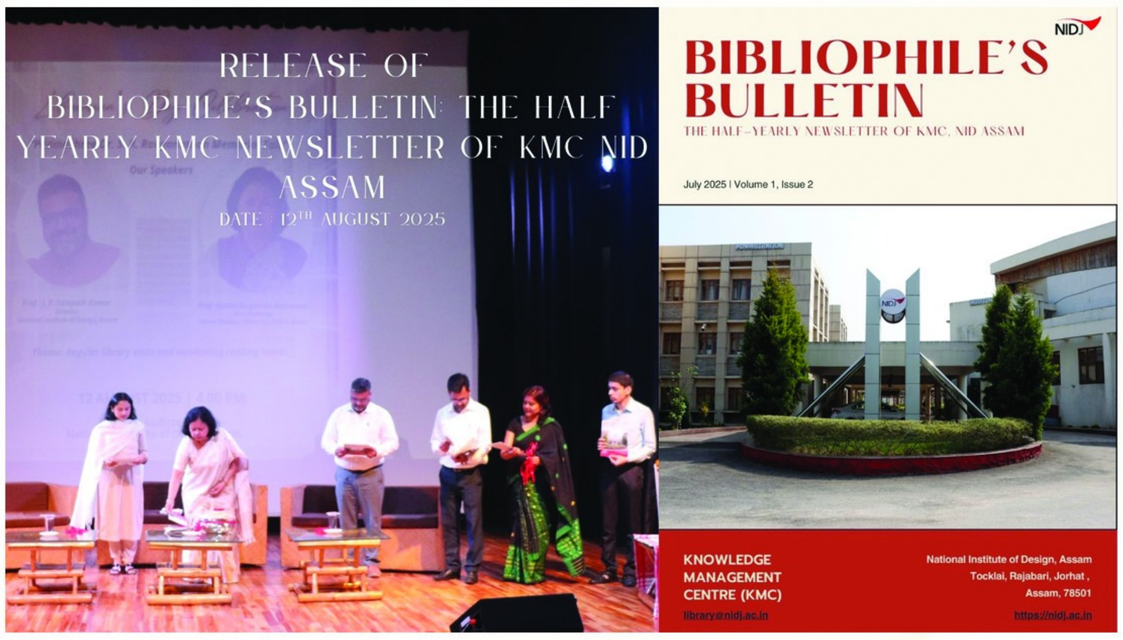
Book Review Competition

(Date : 7th August, 2025)

A Book Review competition was organised by KMC NID Assam on 7th August 2025 among the employees and all book lovers of the Institute. Budheshwari Mazhi (First prize), K. Harish Singh (Second prize), and Elgin Topno (Third prize) were the winners of the competition.

Release of Bibliophiles Bulletin

(Date : 12th August 2025)



The first volume and second issue of Bibliophile Bulletin: the half yearly KMC Newsletter of NID Assam was released on 12th August 2025 on the occasion of Librarian's Day celebration.

Hindi Books Collection Display

(Date : 18th September, 2025)

KMC, NID Assam displayed Hindi Book collection on the occasion of Hindi Pakhwada on 18th September 2025. The initiative aimed to highlight the rich collection of Hindi language books and literature available in the KMC, NID Assam and encourage faculty, students, and staff to explore and engage with this part of the library's resources while appreciating the role of Hindi in education, culture, and research.

Library field visit by students of Joya Gogoi College, Khumtai

(Date : 3rd July, 2025)

On 3rd July 2025, a group of eight undergraduate students from Joya Gogoi College, Khumtai (Golaghat District, Assam), led by the college librarian Dr. Deepa Baruah, visited the Knowledge Management Centre (KMC) of the National Institute of Design (NID) Assam as a part of their Four-Year Undergraduate Programme (FYUGP) of Dibrugarh University.

The Head Librarian delivered an insightful lecture on "Digital Learning and E-Resources", highlighting the growing role of digital content in education, the importance of digital literacy, and the evolving responsibilities of libraries in supporting online and remote learning. The lecture session was followed by a lively and engaging discussion involving the students and Dr. Deepa Baruah, where key issues related to digital access, e-resource management, and academic collaboration were discussed.

Signage Design Competition

KMC NID Assam in collaboration with Literary and Film Activities Committee(LFAC) organised a "Signage Design Competition" among the students of the institute on 15th July 2025 on the occasion of "World Youth Skills Day". Students of the Institute took active participation in the event. Harsh Bika, a student of B.Des Programme was selected as the winner of the competition.

Achievements of NID Assam

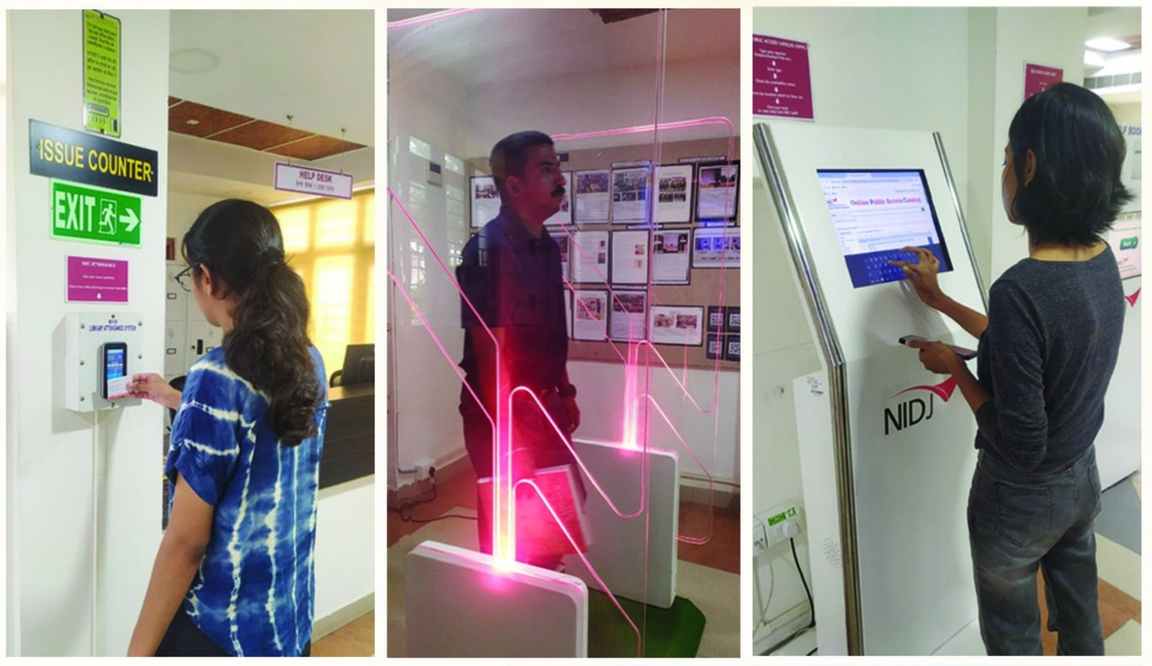
Prof. J.P. Sampath Kumar, Director of the Institute, was awarded the **Lifetime Achievement Award at LEAP 2025** by the London School of Digital Business for his dedication and impactful work in the education industry.

Dr J. P. Sampath Kumar, Director, NID Assam, participated in & quot; Handloom Hackathon & quot; organized by the Ministry of Textiles in coordination with seven other partners, including IIT Delhi and IIHT. His entry won **second place** in the event under the theme, & quot Innovation in Design & amp; Operations & quot;. The entry was out of more than 1000 entries received by the organizers and 310 entries were shortlisted for the final round held on 4th August 2025 at IIT, Delhi. His work in the handloom sector is aimed at improving the productivity of the handloom in a single operation by probably 80 to 100%, which can help reduce the cost of the fabric.

KMC Collection

The KMC collection covers the latest information resources on all areas of Industrial Design, Textiles and Apparel Design, Communication Design, Engineering, Technology, Science, Social Science, Humanities etc. KMC is also providing access to millions of e-resources i.e e-books, e-journals, images, reports, magazines etc. through KMC e-library plateform.

	RESOURCES	NUMBERS
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	2
9.	Audio-Visual Collections	210
10.	Graduation Project Work	86
11.	Report	7
12.	News paper	5



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