

## **National Institute of Design Admissions 2016-17**

### **About Design Aptitude Test**

Design Aptitude Test (DAT) seeks evidence of Knowledge, Comprehension, Analysis, Reasoning, Problem Solving and Creativity in the applicant.

There will be ONE question paper of 3 hours duration.

The question paper will be in English.

The question paper will carry a total of 100 marks, out of which Section A carrying 70 marks will be of multiple choice objective type questions and Section B carrying 30 marks will be of subjective type questions.

All questions are compulsory.

There will be no negative marking.

Few sample questions are provided for reference only.

## Section A

Total: 70 marks

Multiple choice objective type questions varying from 0.5 marks to 4 marks each.

A1. Knowledge based questions test the candidates ability to remember and recall factual / general knowledge.

### Example A1.1

Given below is a black-and-white picture of the flag of:



- i. Bhutan
- ii. Nepal
- iii. Sri Lanka
- iv. Maldives

### Example A1.2

Which among the following is NOT a function associated with Indian Space Research Organization (ISRO)?

- i. Remote sensing
- ii. Meteorological application
- iii. Nuclear power generation
- iv. Tele-communication

### Example A1.3

The following art form is called \_\_\_\_\_

The Indian state that it hails from is \_\_\_\_\_



A2. Comprehension based questions test the candidates' ability to understand, explain, compare, infer, summarize, classify, exemplify or interpret.

Example A2.1 (add the text from question)

In reference to the Indian tradition of art, the author implies:

- The British encouraged Indian art through various art schools in India.
- Institutions of artistic learning failed to recognise Indian conditions & thus failed in objective.
- The British banned Indian art traditions throughout the country.
- The teachers who learnt in the art schools in India were very good teachers.

The author refers to cultural exchange between Indians and British as:

- Indian tropical climate's impact on British led to new designs suited to local conditions.
- Indians adapted well to British customs and developed superior quality western goods for use.
- The cultural exchange helped in reinforcing traditional values in Indian society.
- The class divisions were removed because Indians adapted mass manufactured British goods.

With reference to the experimental education in Bengal, the author states:

- It strongly supported imitating the British way of life.
- It sought to adapt old cultural values to requirements of the generations then.
- It was receptive to global influences and welcomed them with open arms.
- None of the above.

Referring to Gandhian influence of design, the author strives to emphasise that:

- Gandhi was the first designer in the country.
- Gandhi designed khadi and the bethak to demonstrate good design principles.
- Kurta, pyjama, cap & chappals was declared as the official uniform of freedom fighters by Gandhi.
- Gandhi through his call for self sustenance triggered a movement in design for self needs.

## Example A2.2

Read the following extract carefully and answer all the 5 questions given at the end of the extract.

**Tick the correct answer in each.**

Design as an act of fashioning things to suit human needs has been there ever since the existence of man on earth. But it is only recently, that design has come into being as a specialised profession. In the West, design emerged as a reaction to mass production but in India the story is quite different. Modern Indian industrial and graphic design may be traced back to the concept of industrial art which originated and prevailed in the countries of Western Europe during the post-Industrial Revolution period. New and rapidly developing industries deeply felt the need to apply artistic concepts to mass production and therefore, sought to effect a transition from individually-crafted, traditional objects to the new machine-made products. The term industrial art later on became “Design” so as to encompass a wider field. The arts and crafts movement which began in Europe laid the foundation of modern “Design.” Ornamentation was the major aspect at that time.

A very clear and surprisingly rational role of ornamentation is articulated in Indian “kala” and in many other cultural traditions of Asia and Africa. By the mid-eighteenth century, as the British consolidated their political power over major portions of the Indian subcontinent, their cultural influence on Indian traditions increased substantially. Awareness of industrial art spread through India in the second half of the nineteenth century when the formal teaching of arts and crafts, based on methods practised in European schools was introduced. The major commercial centres of Calcutta, Bombay and Madras, established art schools. These institutions failed to co-ordinate their teaching objectives with Indian conditions and thus achieved no constructive purpose. They failed to take note of the tradition of “Kala” and passed this confusion to their Indian students some of whom later became teachers in the same schools.

At the social level, attempts by Indians at duplicating European dress, environments, artefacts and manners were, by and large, little more than inferior imitations of the original versions. The earlier habits of working and eating at floor level gradually faded as chairs, dining tables and kitchen platforms began to appear in Indian homes. New devices for cooking and serving were incorporated. In some sectors of society, Indians fully or partially adopted Western dress, on the cultural front these changes undermined old values, while on the social front they only made class distinctions more glaringly evident, on the other hand, the Indian

environmental conditions also had their effect on the life-styles of those foreigners residing in India, and a number of totally new products and graphic forms evolved.

The turn of the century witnessed a strong reaction among Indian intellectuals against excessive imitation of the British and the drastic changes in tradition that were taking place in India. The profound thought and forceful action of the reaffirmation movement not only created awareness, but more importantly a reaffirmation of certain important aspects and values of a culture still very much alive. Rabindranath Tagore made important educational contributions to the Indian reaffirmation movement by establishing an experimental Visvabharati University in Shantiniketan in Bengal. The university sought to gear the ancient traditions of learning to the needs and aspirations of the present generation. Although he was receptive to external influences, Tagore urged his countrymen to exercise caution and discrimination.

The real impetus surfaced from a different quarter. That was India's struggle for independence. As part of this struggle, the Swadeshi ("that which belongs to our own country") movement propagated by Mahatma Gandhi, soon became the driving force of the national struggle for freedom. With his revolutionary concept of self-reliance and self-sufficiency, Gandhi awakened the multitudes to several home truths and indirectly initiated a process of "redesign" that extended from pandals the open tent-like structures that seated a million listeners, to chappals a simple pair of sandals that adorned a million feet. Gandhian thought sparked a fresh visual idiom that based itself on economic as well as human values. It transformed the Indian environment with products and graphic forms such as the pandal as well as the homespun, hand-woven cloth known as khadi and the low level seating – bethak. The simple khaddar dress of kurta, pyjamas, cap and chappals became the standard uniform for freedom fighters.

**Q 2a)** In reference to the origins of design in India, the author refers to the origins to be:

- Design emerged as an Indian response to mass production of British goods.
- British exploited Indian markets and thus Indians had to design things for themselves.
- Aesthetics needed to be applied to machine made goods, facilitating the change from hand made goods to goods of mass manufacture.
- Machine made products were better than the Indian art driven objects.

A3. Analytical and Reasoning based questions test the candidates' ability to select, compare, separate, distinguish or differentiate, deconstruct.

#### Example A3.1

An amount of ₹ 1700/- deposited in your bank for a period of one year gives you returns of Rs 1802/- at an interest rate of

- (a) 6.5%                      (b) 6%  
(c) 8%                         (d) 8.5%

#### Example A3.2

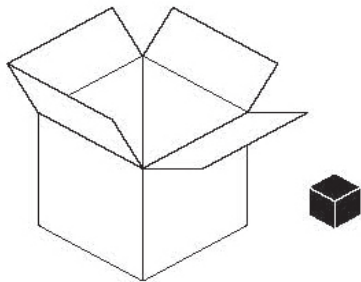
The size of a plot is 30' x 40'. A house can only be built of the half of the area.

What are the approximate dimensions (length and breadth) of floor of the house such that it has same proportions as that of the plot?

- (a) 21' x 28'                      (b) 30' x 20'                      (c) 15' x 40'                      (d) 24' x 25'

#### Example A3.3

How many boxes can be put in to the container?



- (a) 72  
(b) 66  
(c) 70  
(d) 64

#### Example A3.4

Complete the series by adding the two terms appropriately:

**A 1 D 4 H 8 M 13**    \_\_\_\_\_

### Example A3.5

Fill up the blank using one of the options given below:

**CMM, EOO, GQQ, \_\_\_\_\_, KUU**

- (a) GRR    (b) GSS    (c) ISS    (d) ITT

### Example A3.6

Find the odd one out, from the four figures given below:



(a)



(b)



(c)



(d)

## Section B

Total: 30 marks

Subjective Type questions

Problem solving and Creativity based questions test the candidates' ability to judge, evaluate, integrate, hypothesize, design or construct.

### Example B1

You have to make rotis/puris and have no rolling-pin to flatten the dough. State and illustrate four alternative ways, using objects from the kitchen, by which you could make the rotis/puris.

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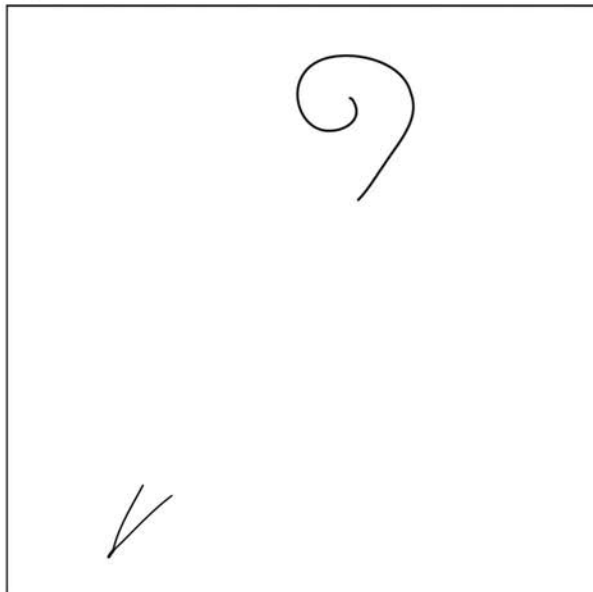
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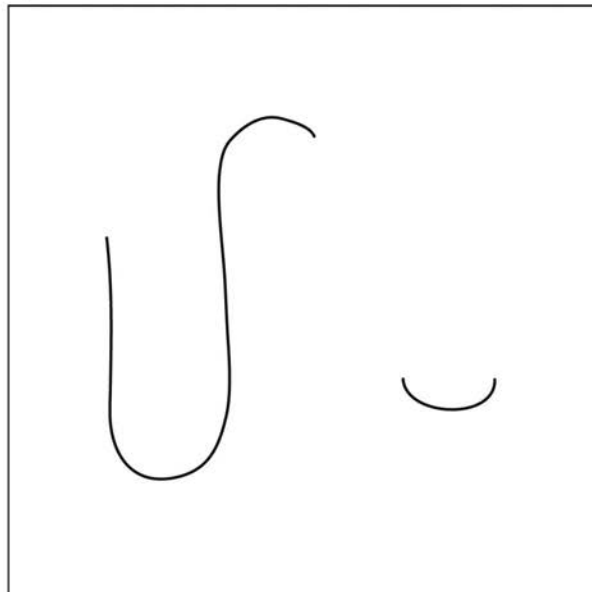
## Example B2

In each of the squares below, complete the drawing (using only pencil lines, no shading), to create an object. Use minimum number of pencil lines. Also write in English, the name of each object in the space provided below each square.

**a)**



**b)**



### Example B3

**The existing buckets are not convenient for use by elderly persons. Sketch/illustrate a bathroom bucket for elderly people with ease of use for bathing, as well as safe and easy to carry when filled with water.**

**Also explain the effectiveness of your idea, in maximum three sentences.**



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## Example B4

Study the given picture carefully. Draw an umbrella in the visual to create a story which is expressing the feeling of either of the following – humour OR disgust.

Mention the title of the story. Communicate your story in ONLY FIVE sentences.



Title: \_\_\_\_\_

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_

4) \_\_\_\_\_

5) \_\_\_\_\_