

No. 3398



राष्ट्रीय डिज़ाइन संस्थान
NATIONAL INSTITUTE OF DESIGN

2013-14
design aptitude test

Graduate Diploma Programme in Design (GDPD)

CANDIDATE ID AS WRITTEN ON YOUR HALL TICKET

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INVIGILATOR'S SIGNATURE

TOTAL TIME: 3 HOURS

TOTAL MARKS: 100

INSTRUCTIONS FOR THE CANDIDATE

- Read all the questions carefully.
- You may attempt the questions in any order you like.
- Do NOT write your name anywhere in the booklet.
- Follow the instructions given by the invigilator.
- Any candidate found copying or receiving assistance or giving assistance during the examination is liable for disqualification.
- On completion of the test, you must hand over this booklet to the invigilator before leaving the examination hall.

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	MARKS OBTAINED	MAX MARKS	EVALUATOR'S SIGNATURE
Q 1		25	
Q 2		10	
Q 3		15	
Q 4		25	
Q 5A		10	
Q 5B		15	
TOTAL		100	

CUT/TEAR THE SEAL ALONG THIS EDGE

Question 1.

(10 subquestions - 25 marks)

Answer all the following questions:

Q 1a) The artist who created the following artwork is _____

(2 marks)

The place the artist belongs to is _____



Q 1b) The following art form is called _____

(2 marks)

The Indian state that it hails from is _____



Q 1c) Name of the notable Indian lyricist, musician, singer, poet and film-maker from Assam who received the Padma Vibhushan is?

(1 mark)

Q 1d) Earthenware pots keep water cool through the process of? Tick the correct option (1 mark)

- Insulation
- Evaporation
- Induction
- Distillation

Q 1e) Which of the following light sources is the most energy efficient and holds the promise of a sustainable future? Tick the correct option. (1 mark)

- Light emitting diodes
- Florescent Light
- Tungsten Bulb
- Bio Gas Light

Q 1f) Though the use of paper bags is relatively better than plastic bags, it does lead to? Tick the correct answer (1 mark)

- Afforestation
- Global Warming
- Denundation
- Deforestation

Q 1g) Match the following. Indicate the corresponding numbers in the box given on the right hand column (3 marks)

- | | | |
|-----------|--------------|--------------------------|
| 1. Pickle | Stimulation | <input type="checkbox"/> |
| 2. Wood | Distillation | <input type="checkbox"/> |
| 3. PDF | Baking | <input type="checkbox"/> |
| 4. Wine | Fermentation | <input type="checkbox"/> |
| 5. Pizza | Seasoning | <input type="checkbox"/> |
| 6. Tea | Compression | <input type="checkbox"/> |

Q 1h) Given below is an image of a famous dancer. (2 marks)



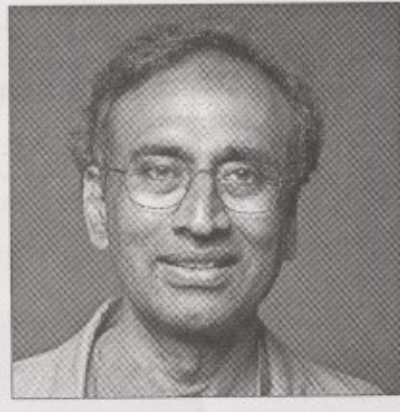
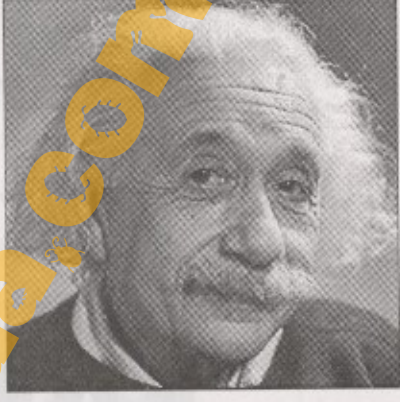
Name of the dancer is _____

The dance form shown is called _____

Q 1i) Given below are the images of nine famous personalities. (9 marks)

Out of the following words given below, find a matching word for each of the personalities and write it in the space provided below each image.

- Chemistry, Flute, Kathak, Operation Flood, Relativity,
- Green Revolution, Poet, Facebook, The Gold Rush.



Q 1j) Given below is a film poster.

(3 marks)



The director of this film is _____

Other than films, the director has also contributed in the following four fields of design:

- (a) _____
- (b) _____
- (c) _____
- (d) _____

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Question 2.

(2 marks x 5 = 10 marks)

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.

Q 2b) 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.

Q 2c) 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.

Q 2d) 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.

Q 2e) 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.

Question 3.

(2.5 marks x 6 = 15 marks)

Answer the question based on the following description

In an ancient land, the king decided to build a new summer retreat on a 7 grid square plot near the forest. Summoning his ministers, the king gave specific instructions for the design of the palace.

He said, "Build me a place whose walls are thick enough to stop the most ferocious of beasts and men. I want a one by one grid balcony that diagonally faces west, from which I can enjoy the magnificent sunsets, above the forest. I want my personal chambers, joined to my balcony, of four by two grids to face the woods and the animals thereof, that I so adore. I would like a fountain in the middle of my palace", said the king and ministers immediately noted a single square grid in the exact centre of the palace. Wary of his enemies, the king instructed his team to build one square grid watchtower in the eastern corner. The wise ministers immediately added that, since the entrance of the palace faced the ancient temples of Marikau, it was advisable to build the stables at right angles to the entrance, with horses having easy access to the entrance. "We must station our soldiers next to the armoury" they said, and decided to build starting at the corner, a stable of three by half grid and armoury of one and half square grid, adjoined together, along the length of the wall. "Finally", said the king, "build me the greatest court anyone has seen. Fill it with the finest silks, precious metals and best art", he exclaimed. The ministers interpreted this as a five by two grid court, placed at the other end of the palace, exactly opposite to the entrance of the retreat. They joined the court and the king's personal chambers, such that the king could retire from the court into his chambers directly.

Given on the facing page, is the plot that the ministers had to work with.

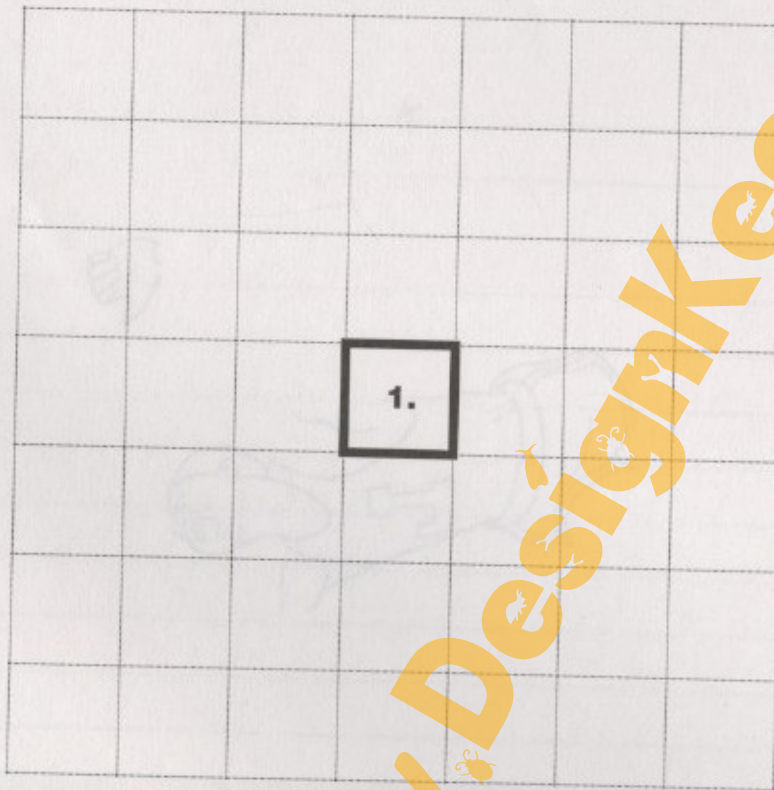
Read the design instructions in the above passage carefully and mark the spaces 2 to 7 as named below.

Mark the outlines of the spaces with a thick pencil / pen and number the spaces, on the plot. Do not colour or shade the squares.

Answer 1 (Fountain) has already been marked for your reference. Each correct plotting carries 2.5 marks.

Mark the following on the plot below:

- 1. Fountain
- 2. Balcony
- 3. King's chambers
- 4. Court
- 5. Watchtower
- 6. Armoury
- 7. Stables



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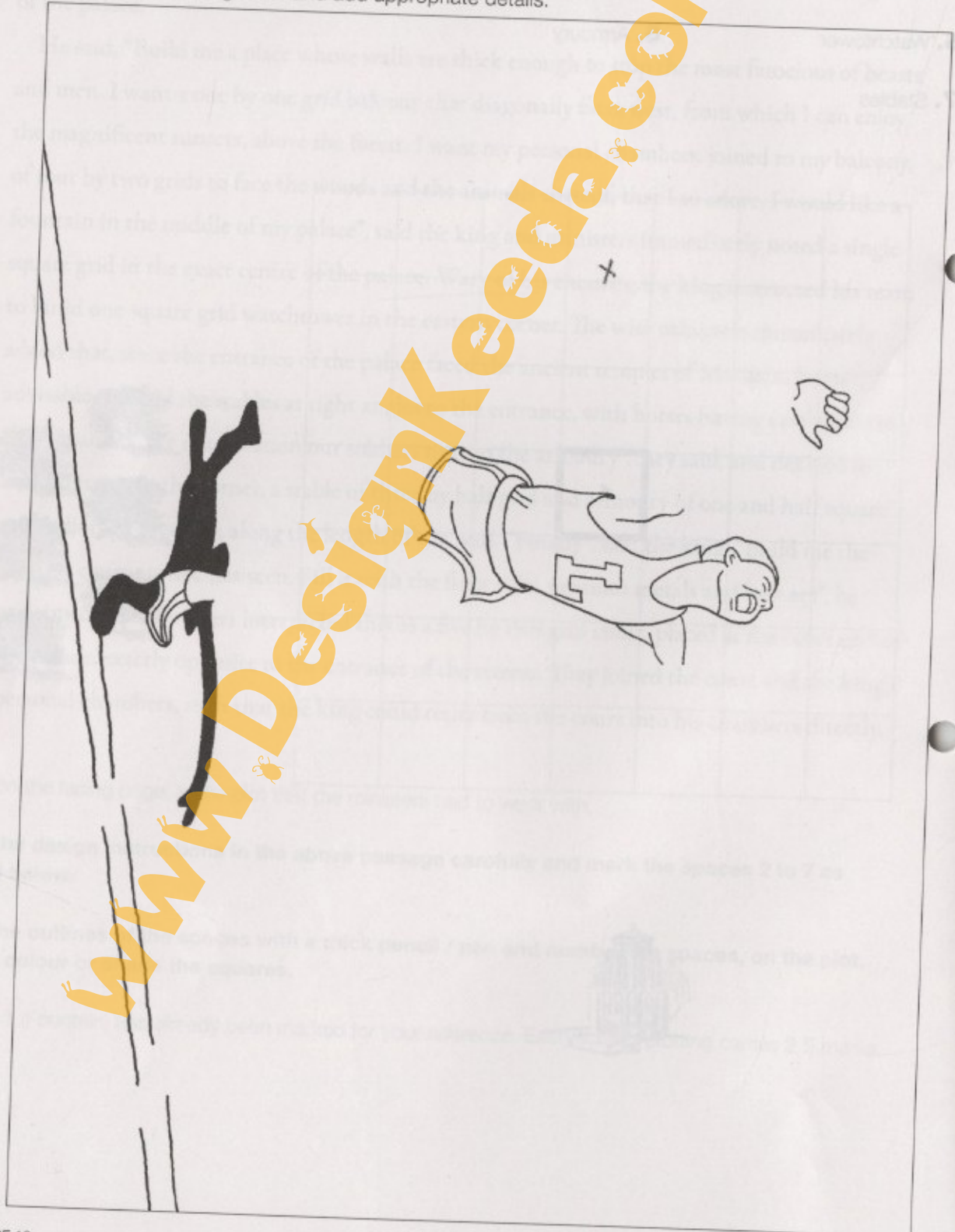
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Question 4.

(10+10+5 = 25 marks)

Given below is an incomplete drawing of a running figure. Do the following using line drawing only. Do not shade or colour.

- Q 4a) Complete the given figure
- Q 4b) Draw a second running figure in proportion to the first given figure, in the place indicated by a cross.
- Q 4c) Complete the background and add appropriate details.



Question 5.

(2 sub-questions = 10 + 15 marks)

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Q 5A) Given below are 15 words. **Select any five by underlining the words.**

(10 marks)

- | | | | | |
|---------|-------|---------|-----------|------------|
| BICYCLE | BLINK | BRIGHT | COLD | CONVERSE |
| DARK | FAN | PUMPKIN | RESIDENCE | SCIENTIFIC |
| SEE | SHOE | SOFT | SPILL | WALK |

Select a single category out of the three mentioned, by underlining it.

- HORROR COMEDY ADVENTURE

In the space provided below, write a story in English in the selected category using 75-100 words. This story should include all of the five selected words.

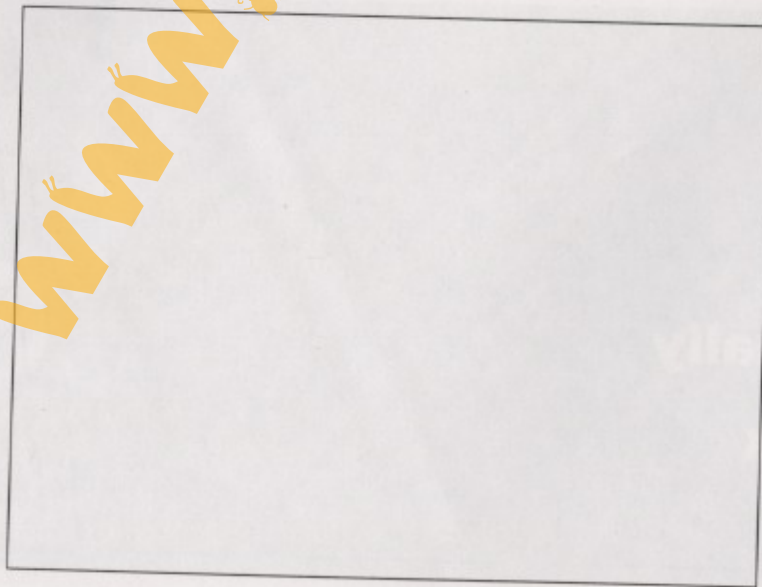
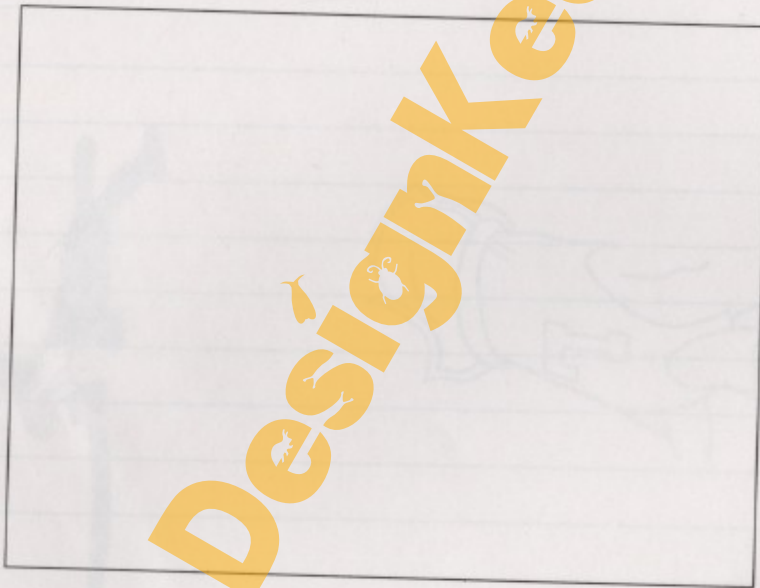
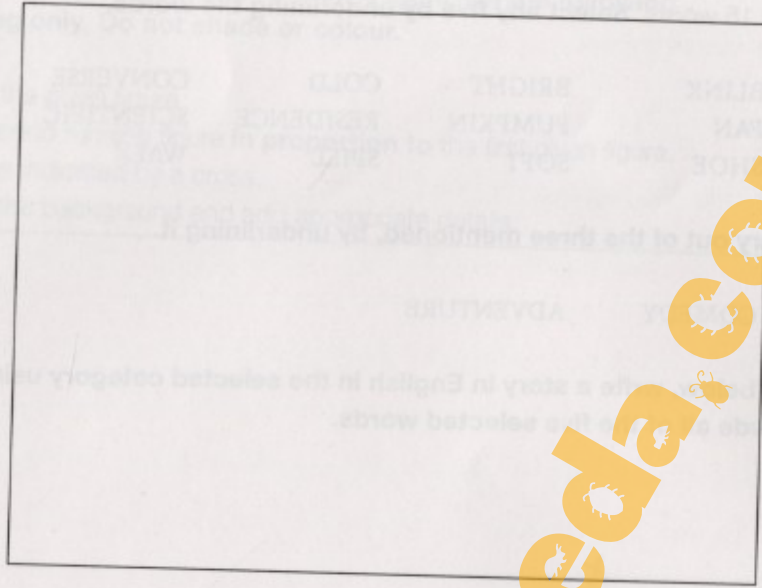
Lined writing area for the story.

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Q 5B) Sequentially illustrate the same story in the three frames given below.

(15 marks)



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