

NID DAT Aptitude

Sample Paper – 8

Duration: 45 Minutes

Maximum Marks: 30

Instructions

- This paper contains **22 Multiple Choice Questions** (Single Correct Answer), modelled on the Aptitude (Part A) section of the **NID DAT** entrance examination.
- **Questions 1–14** carry **+1 mark** each; **Questions 15–22** carry **+2 marks** each.
- There is **no negative marking** for incorrect or unattempted answers.
- Only **one** option is correct per question.
- Syllabus: Visual Reasoning, Logical Reasoning, Design Awareness & GK, Design Theory & Principles.
- Use of mobile phones, calculators, or electronic gadgets is strictly prohibited.

SECTION A — Visual Reasoning (Q1–Q8) [1 Mark Each]

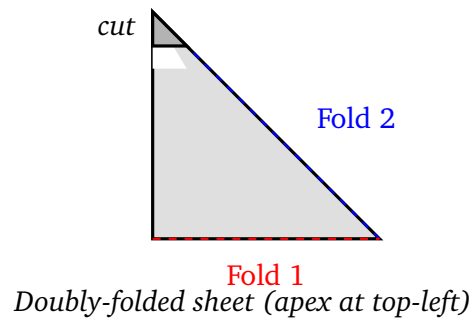
Q1. Shapes appear in the repeating cycle: Circle, Square, Triangle, Circle, Square, Triangle, ... What is the **13th shape** in this sequence?

- (A) Circle
- (B) Square
- (C) Triangle
- (D) Diamond

Q2. A square sheet of paper is folded **diagonally** (corner to corner), then folded **diagonally again**. A small triangular piece is cut from the **apex**

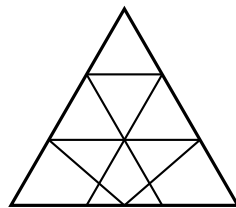


(the tip where all corners meet). When fully **unfolded**, which pattern appears?



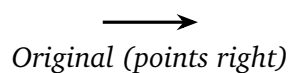
- (A) One central triangular hole
- (B) Two holes along one diagonal
- (C) Three holes in a row
- (D) **Four holes arranged in a diamond pattern**

Q3. A large equilateral triangle is divided into 9 smaller equilateral triangles by lines parallel to each side (as shown). How many **upward-pointing triangles** of **all sizes** are there in total?



- (A) 6
- (B) 9
- (C) **10**
- (D) 13

Q4. The arrow shown below is rotated **90° clockwise**. Which option correctly shows the result?



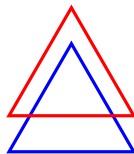
- (A) Arrow pointing **right** (unchanged)
Right

- (B)  **Arrow pointing down**
Down
- (C)  **Arrow pointing left**
Left
- (D)  **Arrow pointing up**
Up

Q5. In the matrix below, each shape has **one more side** than the shape to its left in the same row. Which shape fills the **missing cell** (bottom-right, marked ?)?

		
		
		?

- (A) Triangle (3 sides)
 (B) Square (4 sides)
 (C) Pentagon (5 sides)
 (D) **Heptagon (7 sides)**
- Q6.** Two equilateral triangles of equal size overlap to form the **Star of David** pattern shown below. What shape is formed at the **centre** where the two triangles overlap?



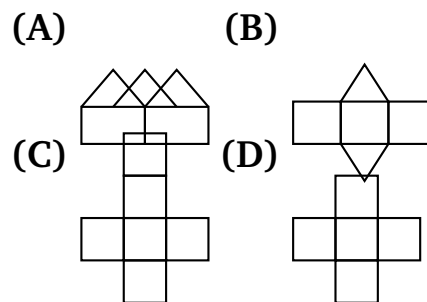
Star of David (hexagram)

- (A) Square
 (B) Triangle
 (C) **Regular hexagon**
 (D) Pentagon
- Q7.** Which of the following regular polygons **cannot** tile a flat surface without any gaps or overlaps?



- (A) **Regular pentagon**
- (B) Equilateral triangle
- (C) Square
- (D) Regular hexagon

Q8. A **triangular prism** has 5 faces: 2 triangular faces and 3 rectangular faces. Which of the four nets below, when folded, correctly forms a triangular prism?



- (A) Net with 2 rectangles and 3 triangles
- (B) **Net with 3 rectangles in a row plus 2 triangles on top and bottom of the middle rectangle**
- (C) Net that forms a rectangular box (cuboid)
- (D) Net with 4 squares in a cross shape (incomplete)

SECTION B — Logical Reasoning (Q9–Q13) [1 Mark Each]

Q9. What is the next number in the series? 3, 7, 13, 21, 31, ____

- (A) 35
- (B) 39
- (C) 41
- (D) **43**

Q10. What comes next in the series of letter groups? BDF, GIK, LNP, ____

- (A) OPQ



- (B) QSU
- (C) MNO
- (D) RST

Q11. Given the statements: (1) All birds can fly. (2) Penguins are birds. What is the **logical conclusion** from these two statements alone (ignoring real-world knowledge)?

- (A) The two statements are contradictory
- (B) Penguins can swim but not fly
- (C) **According to the given statements, penguins can fly**
- (D) Penguins are not actually birds

Q12. Riya's current age is **three times** her daughter's current age. In **6 years**, Riya's age will be **twice** her daughter's age. What is Riya's **current age**?

- (A) 18
- (B) 21
- (C) 24
- (D) 27

Q13. Mohan starts at a point and walks 5 km **East**, then 4 km **North**, then 5 km **West**. Where is he now relative to his starting point?

- (A) 5 km East
- (B) 5 km West
- (C) **4 km North**
- (D) 4 km South

SECTION C — Design Awareness / GK (Q14–Q18) [Q14: 1 Mark | Q15–18: 2 Marks Each]

Q14. The **De Stijl** art and design movement — associated with Piet Mondrian, Theo van Doesburg, and the use of primary colours with black and white in geometric compositions — originated in:



(A) **The Netherlands**

(B) Germany

(C) France

(D) Italy

Q15. Finnish architect and designer **Alvar Aalto** is most celebrated for furniture designs using which primary material?

(A) Stainless steel and glass

(B) Moulded concrete

(C) Rattan and bamboo

(D) **Bent and laminated birchwood**

Q16. The **Memphis Group**, the post-modern Italian design collective known for bold colours, clashing patterns, and playful forms that rejected Modernist ‘good taste’, was founded in 1981 by:

(A) Charles Eames

(B) **Ettore Sottsass**

(C) Philippe Starck

(D) Ron Arad

Q17. The elegant typeface **Bodoni** — widely used in luxury fashion branding and magazine mastheads — is named after:

(A) A German type foundry located in Bodoni, Bavaria

(B) Its distinctive geometric body proportions

(C) **The 18th-century Italian type designer Giambattista Bodoni**

(D) The northern Italian town of Bodoni

Q18. The Japanese fashion brand behind the innovative **Pleats Please** line — celebrated for its heat-pleated polyester garments and the iconic ‘three-dot’ logo — is:



- (A) Comme des Garçons
- (B) **Issey Miyake**
- (C) Yohji Yamamoto
- (D) Kenzo

SECTION D — Design Theory & Principles (Q19–Q22) [2 Marks Each]

Q19. The Gestalt principle of '**Closure**' refers to:

- (A) Elements placed near each other being perceived as a group
- (B) Elements that look alike being perceived as related
- (C) The eye following smooth continuous lines
- (D) **The mind's tendency to perceive incomplete shapes as whole and complete by filling in the missing information**

Q20. In colour theory, a '**tint**' of a colour is created by:

- (A) **Adding white to a pure hue**
- (B) Adding black to a pure hue
- (C) Mixing two complementary colours
- (D) Adding grey to a pure hue (which creates a tone)

Q21. The design principle that ensures all elements in a composition feel connected and work together as a coherent, unified whole is called:

- (A) Contrast
- (B) Rhythm
- (C) **Unity**
- (D) Emphasis

Q22. In typography, '**leading**' (pronounced 'ledding') refers to:

- (A) Making certain text bold to lead the reader's eye



- (B) **The vertical spacing between consecutive lines of text**
- (C) The horizontal spacing between words in a paragraph
- (D) The overall column width of a body of text



Answer Key**Questions 1–10 (1 mark each):**

Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8	Q9	Q10
A	D	C	B	D	C	A	B	D	B

Questions 11–14 (1 mark each):

Q11	Q12	Q13	Q14
C	A	C	A

Questions 15–22 (2 marks each):

Q15	Q16	Q17	Q18	Q19	Q20	Q21	Q22
D	B	C	B	D	A	C	B

Answer distribution: A = 5 B = 6 C = 6 D = 5

Detailed Solutions

Sol. 1.

Solution

Concept — Shape Cycle (Period 3): When a sequence repeats with a fixed period, the position of any term is found by taking the remainder after dividing by the period.

Step 1 — Identify the period: The cycle is Circle(1), Square(2), Triangle(3) — period = 3.

Step 2 — Find the 13th position:

$$13 \div 3 = 4 \text{ remainder } 1$$

Remainder 1 corresponds to position 1 in the cycle = **Circle**.

Why other options are wrong:

- Option B (Square): Square occupies remainder 2 positions (e.g. 2nd, 5th, 8th, 11th, 14th).
- Option C (Triangle): Triangle occupies remainder 0 positions (e.g. 3rd, 6th, 9th, 12th).
- Option D (Diamond): Diamond does not appear in this cycle at all.

Final Answer: The 13th shape is Circle $\Rightarrow$ A

Answer: (A) [Go Back to Q1](#)

Sol. 2.

Solution

Concept — Double Diagonal Fold and Corner Cut: Each diagonal fold doubles the number of layers. Cutting at the apex (common meeting point of all corners) removes one layer from each of the four layers.

Step 1 — First diagonal fold: Folding corner-to-corner diagonally creates 2 layers; the paper is now a triangle.

Step 2 — Second diagonal fold: Folding diagonally again creates 4 layers; the paper is now a smaller right triangle. The apex is where all four original corners converge.



Step 3 — Cut at apex: Removing a small triangle at the apex cuts through all 4 layers simultaneously.

Step 4 — Unfold: Each cut layer unfolds to reveal a separate triangular hole. The four holes are located symmetrically at the four corners of the original square, forming a **diamond pattern** (rotated square arrangement centred on the sheet).

Why other options are wrong:

- Option A (one hole): Would result only if the paper had 1 layer — but two folds give 4 layers.
- Option B (two holes along one diagonal): Would result from a single diagonal fold with an edge cut.
- Option C (three holes in a row): Does not correspond to any standard double-fold geometry.

Final Answer: Four holes in a diamond pattern $\Rightarrow$ D

Answer: (D) [Go Back to Q2](#)

Sol. 3.

Solution

Concept — Counting Upward Triangles in a 3-Row Subdivision: Count upward-pointing triangles of each size systematically.

Step 1 — Unit (size-1) upward triangles: The 3-row subdivision creates 6 small upward-pointing unit triangles (3 in the bottom row, 2 in the middle row, 1 at the top). **Count: 6.**

Step 2 — Size-2 upward triangles (spanning 2 rows): Three medium upward triangles can be found, each formed by 4 unit triangles:

- Bottom-left group (rows 1–2, left half)
- Bottom-right group (rows 1–2, right half)
- Middle group (rows 2–3, centre)

Count: 3.

Step 3 — Size-3 upward triangle (whole figure): The entire large equilateral triangle itself. **Count: 1.**

Grand total: $6 + 3 + 1 = 10$ upward-pointing triangles.



Why other options are wrong:

- Option A (6): Counts only unit-size triangles; omits medium and large.
- Option B (9): Counts total small triangles (both up and down) but misses medium and large upward.
- Option D (13): Counts all triangles of all orientations, not only upward-pointing ones.

Final Answer: 10 upward-pointing triangles $\Rightarrow$ C

Answer: (C) [Go Back to Q3](#)

Sol. 4.

Solution

Concept — Rotation of an Arrow: Rotating an arrow 90° clockwise turns it from its current direction to the direction that is 90° clockwise on a compass.

Step 1 — Original direction: The arrow points **right** (East, 0° or 3 o'clock position).

Step 2 — Apply 90° clockwise rotation:

Right (East) $\xrightarrow{+90^\circ \text{ CW}}$ Down (South)

A 90° clockwise turn from East points the arrow **downward** (South / 6 o'clock position).

Why other options are wrong:

- Option A (right): No rotation applied — identical to original.
- Option C (left): Would require 180° rotation (half turn), not 90° .
- Option D (up): Would require 90° *counter-clockwise* rotation, not clockwise.

Final Answer: Arrow pointing down $\Rightarrow$ B

Answer: (B) [Go Back to Q4](#)



Sol. 5.

Solution

Concept — Matrix Pattern (Sides Increasing by 1 per Column): Identify the rule operating across each row and apply it to find the missing element.

Step 1 — Verify the row rule:

- Row 1 (top): Triangle(3) → Square(4) → Pentagon(5) — each adds 1 side.
- Row 2 (middle): Square(4) → Pentagon(5) → Hexagon(6) — each adds 1 side.
- Row 3 (bottom): Pentagon(5) → Hexagon(6) → ?

Step 2 — Find the missing shape: Following the +1 side rule: $6 + 1 = 7$ sides = **Heptagon**.

Why other options are wrong:

- Option A (Triangle, 3 sides): Would break the increasing pattern.
- Option B (Square, 4 sides): Does not follow the column pattern either.
- Option C (Pentagon, 5 sides): Pentagon appears in column 1 of the same row; repeating it violates the rule.

Final Answer: Heptagon (7 sides) $\Rightarrow$ D

Answer: (D) [Go Back to Q5](#)

Sol. 6.

Solution

Concept — Star of David / Hexagram Geometry: When two congruent equilateral triangles overlap with one pointing up and one pointing down, their intersection forms a regular hexagon.

Step 1 — Analyse the overlap: The upward triangle and downward triangle intersect along six edges, creating six interior intersection points that form the vertices of a regular hexagon.

Step 2 — Identify the central shape: The region common to both triangles is bounded by six equal straight sides at equal angles — this is a **regular hexagon**.

Why other options are wrong:

- Option A (Square): A square has 4 right-angle corners; no square is formed



in a hexagram.

- Option B (Triangle): A single triangle forms each point of the star, not the centre.
- Option D (Pentagon): A pentagon has 5 sides; the central overlap region has 6 sides.

Final Answer: Regular hexagon $\Rightarrow$

Answer: (C) [Go Back to Q6](#)

Sol. 7.

Solution

Concept — Regular Polygon Tiling: A regular polygon tiles the plane without gaps only if its interior angle divides 360° exactly (i.e. $360 \div \theta$ is an integer).

Step 1 — Calculate interior angles:

- Equilateral triangle: 60 ; $360 \div 60 = 6 \checkmark$ (tiles)
- Square: 90 ; $360 \div 90 = 4 \checkmark$ (tiles)
- Regular pentagon: 108 ; $360 \div 108 = 3.33 \dots \times$ (**does not tile**)
- Regular hexagon: 120 ; $360 \div 120 = 3 \checkmark$ (tiles)

Step 2 — Conclusion: Only the **regular pentagon** (interior angle 108°) cannot tile a flat surface because $360/108$ is not a whole number, so pentagons leave gaps when arranged around a vertex.

Why other options are wrong:

- Options B, C, D: Equilateral triangles, squares, and regular hexagons all tile the plane perfectly.

Final Answer: Regular pentagon $\Rightarrow$

Answer: (A) [Go Back to Q7](#)



Sol. 8.

Solution

Concept — Net of a Triangular Prism: A triangular prism has exactly 5 faces: 2 triangles (bases) and 3 rectangles (lateral faces). Its net must contain precisely these 5 shapes arranged so adjacent faces share an edge.

Step 1 — Count faces in each net:

- Net A: 2 rectangles + 3 triangles = 5 faces, but the arrangement cannot fold into a prism (triangles are not opposite).
- **Net B:** 3 rectangles in a row + 1 triangle on top and 1 on bottom of the middle rectangle = correct arrangement; the three rectangles form the lateral surface and the two triangles fold to become the two bases. ✓
- Net C: 6 rectangles in a cross — this folds into a *cuboid* (rectangular box), not a triangular prism.
- Net D: 4 squares in a cross — this is a partial net that cannot close into any complete prism.

Step 2 — Confirm Net B: With the middle rectangle as the anchor, the left and right rectangles fold around it to form three lateral faces, while the two triangles fold up/down to seal the triangular ends.

Why other options are wrong:

- Option A: Incorrect face count arrangement (too many triangles relative to rectangles for a prism).
- Option C: Forms a cuboid, not a triangular prism.
- Option D: Incomplete net; missing one face and has wrong shape types.

Final Answer: Net B (3 rectangles in a row with 2 triangles on the middle) ⇒ **B**

Answer: (B) [Go Back to Q8](#)

Sol. 9.

Solution

Concept — Number Series with Increasing Differences: Compute first differences; if they form an arithmetic sequence, the series is a quadratic sequence.



Step 1 — First differences:

$$7 - 3 = 4, \quad 13 - 7 = 6, \quad 21 - 13 = 8, \quad 31 - 21 = 10$$

The differences are 4, 6, 8, 10, ... — an arithmetic sequence increasing by 2.

Step 2 — Next difference: $10 + 2 = 12$.

Step 3 — Next term: $31 + 12 = 43$.

Why other options are wrong:

- Option A (35): Uses difference of 4 (first difference, not the next).
- Option B (39): Uses difference of 8 (repeating an earlier difference).
- Option C (41): Uses difference of 10 (repeating the last known difference, not incrementing it).

Final Answer: $43 \Rightarrow$ D

Answer: (D) [Go Back to Q9](#)

Sol. 10.

Solution

Concept — Letter Group Series (Skip-One Letters, Jumping Groups): Each group contains three alternate letters (every other letter). Groups start 5 letters apart.

Step 1 — Analyse each group:

- BDF: B(2), D(4), F(6) — skip one letter between each. Group starts at B=2.
- GIK: G(7), I(9), K(11) — skip one letter. Group starts at G=7.
- LNP: L(12), N(14), P(16) — skip one letter. Group starts at L=12.

Step 2 — Starting letter pattern: $B(2) \rightarrow G(7) \rightarrow L(12) \rightarrow ?$ Differences: $+5, +5$. Next start: $12 + 5 = 17 = Q$.

Step 3 — Build the 4th group: Q(17), S(19), U(21) = QSU.

Why other options are wrong:

- Option A (OPQ): Consecutive letters, not skip-one pattern; wrong starting letter.



- Option C (MNO): Consecutive letters; M(13) is only 1 letter after L, not 5.
- Option D (RST): Consecutive letters; R(18) is 6 letters after L, not 5.

Final Answer: QSU $\Rightarrow$ B

Answer: (B) [Go Back to Q10](#)

Sol. 11.

Solution

Concept — Syllogism (Valid vs. Sound Arguments): In formal logic, a syllogism is *valid* if the conclusion follows necessarily from the premises, regardless of whether the premises are factually true.

Step 1 — Structure the argument:

- Premise 1: All birds can fly. (Major premise)
- Premise 2: Penguins are birds. (Minor premise)
- Conclusion: Therefore, penguins can fly. (Logical deduction)

Step 2 — Evaluate validity: The argument is **valid** — the conclusion follows logically from the two premises by the standard syllogistic form (All A are B; C is an A; therefore C is a B). We are told to ignore real-world knowledge.

Step 3 — Evaluate soundness: The argument is *unsound* in reality because Premise 1 is false (not all birds can fly), but the question asks only for the *logical conclusion*, not real-world truth.

Why other options are wrong:

- Option A: The statements are not contradictory — they are consistent with each other.
- Option B: Real-world knowledge about swimming; the question asks for the logical deduction only.
- Option D: Premise 2 explicitly states penguins *are* birds, so denying it contradicts the given premise.

Final Answer: According to the given statements, penguins can fly $\Rightarrow$ C

Answer: (C) [Go Back to Q11](#)



Sol. 12.

Solution

Concept — Age Problem (Linear Equations): Translate the word problem into equations and solve.

Step 1 — Define variables: Let daughter's current age = D . Then Riya's current age = $3D$.

Step 2 — Write the future age equation:

$$3D + 6 = 2(D + 6)$$

Step 3 — Solve:

$$3D + 6 = 2D + 12 \implies D = 6$$

Therefore Riya's current age = $3D = 3 \times 6 = 18$.

Step 4 — Verify: Now: Riya = 18, Daughter = 6 ($18 = 3 \times 6 \checkmark$). In 6 years: Riya = 24, Daughter = 12 ($24 = 2 \times 12 \checkmark$).

Why other options are wrong:

- Option B (21): Daughter would be 7; in 6 years $27 \neq 2 \times 13$.
- Option C (24): Daughter would be 8; in 6 years $30 \neq 2 \times 14$.
- Option D (27): Daughter would be 9; in 6 years $33 \neq 2 \times 15$.

Final Answer: Riya's current age is 18 $\Rightarrow$ A

Answer: (A) [Go Back to Q12](#)

Sol. 13.

Solution

Concept — Direction and Distance Problem (Net Displacement): Resolve movements along the East-West and North-South axes separately.

Step 1 — East-West displacement:

$$+5 \text{ km (East)} + 0 + (-5 \text{ km (West)}) = 0 \text{ km net East-West}$$



Step 2 — North-South displacement:

$$0 + 4 \text{ km (North)} + 0 = 4 \text{ km net North}$$

Step 3 — Final position: Mohan is **4 km North** of his starting point.

Why other options are wrong:

- Option A (5 km East): The 5 km East walk is completely cancelled by the 5 km West walk.
- Option B (5 km West): There is no net westward displacement.
- Option D (4 km South): Mohan walked North (not South), so the displacement is northward.

Final Answer: 4 km North $\Rightarrow$

Answer: (C) [Go Back to Q13](#)

Sol. 14.

Solution

Concept — Design History (De Stijl Movement): De Stijl (Dutch for ‘The Style’) was a Dutch art and design movement founded in 1917.

Step 1 — Historical facts: De Stijl was founded in **Leiden, the Netherlands**, in 1917, led by Theo van Doesburg and Piet Mondrian. It advocated pure abstraction and universality by reducing art to essential forms: straight lines, rectangular planes, and primary colours (red, yellow, blue) combined with black, white, and grey.

Step 2 — Iconic works: Mondrian’s grid compositions and Gerrit Rietveld’s *Red and Blue Chair* (1917) and *Schröder House* (Utrecht, 1924) are its defining works.

Why other options are wrong:

- Option B (Germany): The Bauhaus design school originated in Germany (Weimar, 1919).
- Option C (France): Art Nouveau and Impressionism originated in France; not De Stijl.
- Option D (Italy): Futurism and Memphis Group originated in Italy; not De Stijl.

Final Answer: The Netherlands $\Rightarrow$



Answer: (A) [Go Back to Q14](#)

Sol. 15.

Solution

Concept — Design History (Alvar Aalto and Bent Wood): Alvar Aalto (1898–1976) was a Finnish architect and designer renowned for humanising Modernism through organic forms and natural materials.

Step 1 — Aalto's material innovation: In the late 1920s–1930s, Aalto developed a technique to bend and laminate **birchwood** (native Finnish timber) into smooth curves without the need for metal joinery. This led to iconic designs such as the *Paimio Armchair* (1932) and the *Stool 60* (1933), produced by Artek (the company he co-founded in 1935).

Step 2 — Significance: Aalto's bent birchwood responded to ergonomics and warmth — he rejected the cold tubular steel championed by Bauhaus designers, preferring a material he felt was more humane and suited to Nordic living.

Why other options are wrong:

- Option A (stainless steel and glass): Associated with Mies van der Rohe (*Barcelona Chair*).
- Option B (moulded concrete): Used in architecture by Le Corbusier and Tadao Ando, not Aalto's furniture.
- Option C (rattan and bamboo): Associated with mid-century tropical/colonial furniture, not Aalto.

Final Answer: Bent and laminated birchwood $\Rightarrow$ D

Answer: (D) [Go Back to Q15](#)

Sol. 16.

Solution

Concept — Design History (Memphis Group): The Memphis Group was a radical post-modern design collective that upended the prevailing Modernist aesthetic of 'less is more'.

Step 1 — Historical fact: The Memphis Group was founded on 11 December 1980 (first exhibition in 1981) in Milan, Italy, by **Ettore Sottsass** (1917–2007),



an Italian architect and designer. The group took its name from a Bob Dylan song ('Stuck Inside of Mobile with the Memphis Blues Again') playing during the founding meeting. Members included Michele De Lucchi, Nathalie Du Pasquier, and George Sowden.

Step 2 — Characteristic style: Bold primary and pastel colours, postiche patterns, non-functional decoration, and deliberately 'bad taste' forms that challenged Modernism's functionalist dogma.

Why other options are wrong:

- Option A (Charles Eames): American designer; known for plywood and fibreglass chairs; died 1978 before Memphis was founded.
- Option C (Philippe Starck): French designer; post-modernist but not the Memphis founder.
- Option D (Ron Arad): Israeli-British designer; associated with industrial/experimental furniture, not Memphis.

Final Answer: Ettore Sottsass ⇒ B

Answer: (B) [Go Back to Q16](#)

Sol. 17.

Solution

Concept — Typography History (Bodoni Typeface): Bodoni is one of the most recognisable typefaces in the world, characterised by extreme contrast between thick and thin strokes, flat serifs, and a vertical axis.

Step 1 — Origin: The typeface was designed by **Giambattista Bodoni** (1740–1813), an Italian typographer and type designer who served as the director of the press of the Duke of Parma. He published his masterwork *Manuale Tipografico* (1818, posthumously) showcasing the refined modern-style typefaces he had perfected.

Step 2 — Usage today: Bodoni and its many revivals (e.g. Bodoni 72, ITC Bodoni) are widely used in luxury fashion branding (Giorgio Armani, Vogue magazine masthead) owing to their elegant, high-contrast letterforms.

Why other options are wrong:

- Option A: 'Bodoni, Bavaria' is a fictitious location invented as a distractor.
- Option B: 'Body proportions' is a folk etymology with no historical basis.



- Option D: ‘The northern Italian town of Bodoni’ is fictitious; Bodoni worked in Parma, not a town named Bodoni.

Final Answer: The 18th-century Italian type designer Giambattista Bodoni ⇒ C

Answer: (C) [Go Back to Q17](#)

Sol. 18.

Solution

Concept — Fashion Design (Pleats Please by Issey Miyake): Knowledge of landmark fashion innovations and brand identities is tested in NID DAT Design Awareness questions.

Step 1 — Brand identification: Issey Miyake launched the *Pleats Please* line in 1993. The garments are made from specially engineered polyester fabric that is machine-pleated after construction, producing permanent, lightweight, wrinkle-resistant pleats. The brand’s distinctive ‘three-dot’ logo (three circles) became an iconic identity mark in Japanese fashion.

Step 2 — Innovation significance: The pleating process fuses fashion with functional design — the garments pack flat, resist creasing, and need no ironing, making them pioneering examples of design solving real user problems.

Why other options are wrong:

- Option A (Comme des Garçons): Rei Kawakubo’s brand; known for deconstructivist, asymmetric designs — not pleats.
- Option C (Yohji Yamamoto): Known for monochromatic, oversized, draped silhouettes — not pleating technology.
- Option D (Kenzo): Known for bold prints, floral patterns, and global influences — not the Pleats Please innovation.

Final Answer: Issey Miyake ⇒ B

Answer: (B) [Go Back to Q18](#)



Sol. 19.

Solution

Concept — Gestalt Principles of Perception: The Gestalt principles describe how the human brain organises visual information into meaningful wholes.

Step 1 — Define Closure: The principle of **Closure** states that the human mind tends to complete incomplete figures by filling in missing information, perceiving a whole shape even when parts of it are absent. Classic example: a circle drawn with a small gap is still perceived as a circle.

Step 2 — Distinguish from other Gestalt principles:

- **Proximity:** Elements close together are perceived as a group (Option A).
- **Similarity:** Elements that look alike are perceived as related (Option B).
- **Continuity:** The eye follows smooth continuous paths or lines (Option C).
- **Closure:** Incomplete shapes perceived as complete (Option D — **correct**).

Why other options are wrong:

- Option A: Describes the principle of **Proximity**, not Closure.
- Option B: Describes the principle of **Similarity**, not Closure.
- Option C: Describes the principle of **Continuity**, not Closure.

Final Answer: Mind fills in missing parts of incomplete shapes ⇒ **D**

Answer: (D) [Go Back to Q19](#)

Sol. 20.

Solution

Concept — Colour Theory (Tint, Shade, Tone): Three related terms describe modifications of a pure hue.

Step 1 — Definitions:

- **Tint:** A pure hue + **white** → lighter, pastel version (e.g. red + white = pink).
- **Shade:** A pure hue + **black** → darker version (e.g. red + black = maroon).
- **Tone:** A pure hue + **grey** → muted, less saturated version.

Step 2 — Identify the answer: A *tint* is created by **adding white to a pure hue** — Option A.



Why other options are wrong:

- Option B (adding black): Creates a **shade**, not a tint.
- Option C (mixing complementary colours): Creates a neutral/muted mixture; this does not define a tint.
- Option D (adding grey): Creates a **tone**, not a tint (the question even provides this hint in the option text).

Final Answer: Adding white to a pure hue $\Rightarrow$ A

Answer: (A) [Go Back to Q20](#)

Sol. 21.

Solution

Concept — Design Principles (Unity): The seven fundamental principles of design are: Balance, Contrast, Emphasis, Movement, Pattern, Proportion/Scale, Rhythm, and Unity.

Step 1 — Define Unity: **Unity** is the principle that all visual elements of a design work together harmoniously to create a coherent, complete composition. It ensures the viewer perceives the design as a single, intentional whole rather than a collection of unrelated parts. Unity is achieved through consistent use of colour, typography, shape, style, and spacing.

Step 2 — Distinguish from other principles:

- **Contrast:** Emphasises differences between elements to create visual interest (Option A).
- **Rhythm:** Creates a sense of movement and pattern through repetition (Option B).
- **Unity:** Makes all elements feel connected and coherent (Option C — **correct**).
- **Emphasis:** Draws attention to one dominant element or focal point (Option D).

Why other options are wrong:

- Option A (Contrast): Highlights differences, not connectedness.
- Option B (Rhythm): Relates to repetition and movement, not overall cohesion.
- Option D (Emphasis): Creates a focal point, not overall harmony.



Final Answer: Unity $\Rightarrow$

Answer: (C) [Go Back to Q21](#)

Sol. 22.

Solution

Concept — Typography Terms (Leading): Professional typography uses precise terminology for spacing control. ‘Leading’ is one of the three fundamental spacing parameters.

Step 1 — Origin and definition: The term ‘leading’ (pronounced ‘led-ing’) comes from the strips of **lead** that typesetters inserted between rows of metal type to increase line spacing in the era of hot-metal typesetting. In modern digital typography, **leading** refers to the **vertical distance from the baseline of one line of text to the baseline of the next line**.

Step 2 — Related terminology:

- **Kerning:** Adjusting space between specific pairs of characters.
- **Tracking:** Uniform letter-spacing across a range of text.
- **Leading:** Vertical line spacing (baseline to baseline).
- **Measure:** The width of a column of text.

Why other options are wrong:

- Option A (making text bold): Describes font weight, not leading.
- Option C (horizontal word spacing): Describes word spacing or tracking, not leading.
- Option D (column width): Describes the typographic measure, not leading.

Final Answer: Vertical spacing between lines of text $\Rightarrow$

Answer: (B) [Go Back to Q22](#)

