

NID DAT Drawing

Sample Paper – 5

Duration: 135 Minutes

Maximum Marks: 70

Instructions

- This paper contains **4 Drawing Tasks** (subjective), modelled on Part B of the **NID DAT** (Design Aptitude Test) Prelims. **This is Paper – 5.**
- Marks for each task are indicated at the start of the question. **Total: 70 marks.**
- There is **no negative marking**. Attempt all questions.
- Use the drawing space provided. You may use rough space on the reverse for thumbnails.
- Preferred medium is **pencil**; use of colour is permitted where specified. Neatness, proportion, and idea clarity are evaluated — not artistic finish.
- Evaluation criteria: **Idea clarity & relevance to prompt | Composition & proportion | Originality & visual communication | Execution quality.**
- Mobile phones, reference books, and electronic devices are strictly prohibited.

Q1. [15 Marks | Medium: Pencil | Suggested time: 25 min]

Type: Observation and Memory Drawing

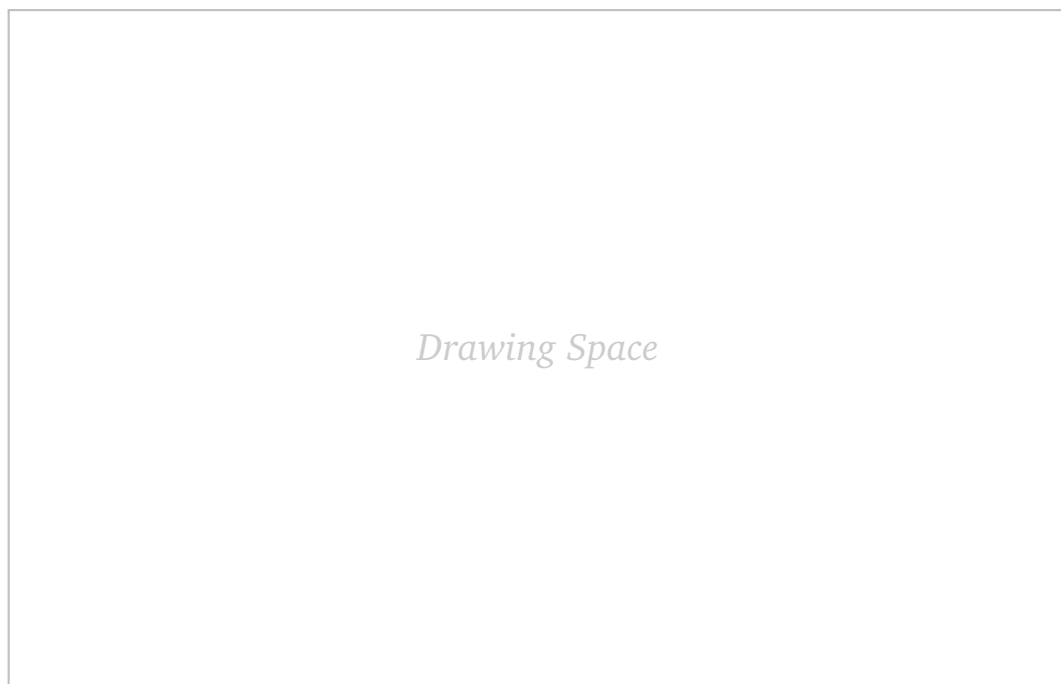
Study the scene described below carefully, then reproduce it from memory. You may **NOT** refer back to the description once you begin drawing.

Scene: A busy railway platform at dawn. A red-and-grey diesel locomotive stands at Platform 2, steam drifting from the undercarriage. A coolie (porter) in a red uniform carries a large trunk on his head, leaning slightly forward for balance. A chai vendor moves between passengers with a tray of small



clay cups. Near the bench on the left, two passengers sleep slumped together, surrounded by luggage — a big suitcase, a bedroll tied with rope, and a cloth bag hanging from the bench arm. A station clock on an iron pillar shows 5:15. A departing train blurs in the far background.

Draw the complete platform scene showing **at least 7 specific elements**. Focus on: proportion and scale relationships, overlapping elements for depth, atmospheric morning light (suggest low-angle shadows), and the sense of activity vs. stillness.



Q2. [20 Marks | Medium: Pencil | Suggested time: 35 min]

Type: Object Transformation and Design Thinking — 4-Stage Sequence

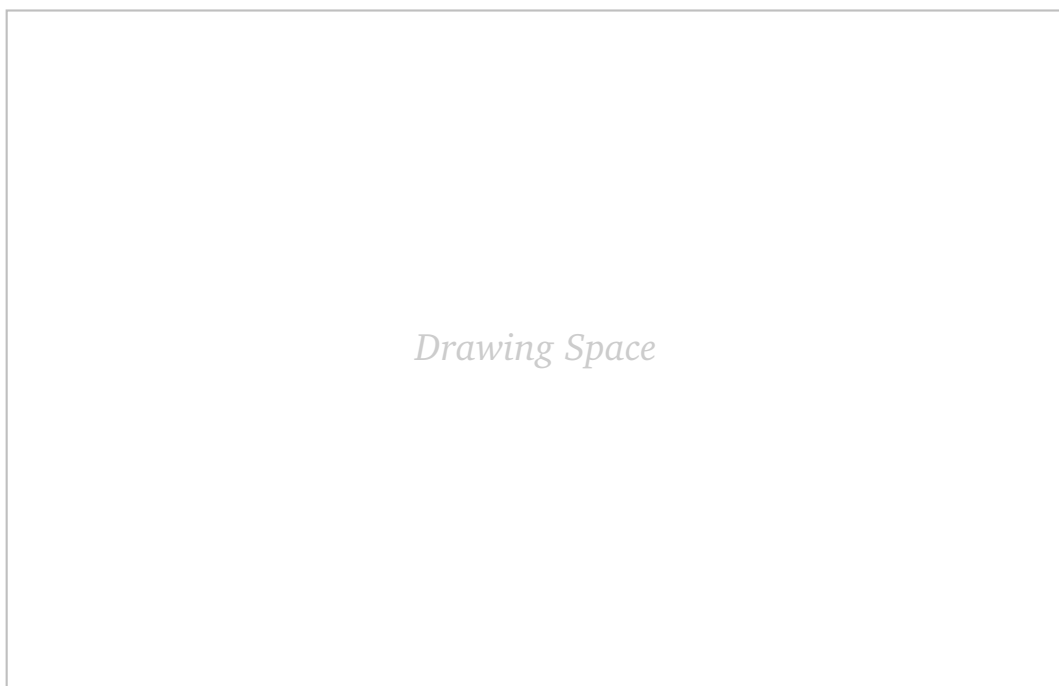
Starting object: a simple **BICYCLE**. Design a **4-stage horizontal transformation sequence**:

- **Stage 1:** Realistic bicycle (front 3/4 perspective). Show frame, wheels, handlebars, pedals, chain.
- **Stage 2:** Bicycle wheels become clock faces — the spokes become clock hands and hour markers; the frame remains bicycle-shaped but gears become cogwheels of a clock mechanism.



- **Stage 3:** The clock-bicycle flattens and tilts to become a horizontal sundial — wheels become the sundial dial plates, the vertical seat-post becomes the gnomon (shadow-caster); a shadow arc is shown.
- **Stage 4:** The sundial transforms into an open architectural pavilion — the circular dial becomes a circular roof plan; columns replace the wheel rims; the gnomon becomes a central sculptural finial. Show isometric view of the pavilion.

Place all 4 stages in a single **horizontal composition** with flowing morphing lines between stages. **Label each stage briefly.**



Q3. [15 Marks | Medium: Pencil | Suggested time: 25 min]

Type: Perspective Drawing — One-Point Perspective

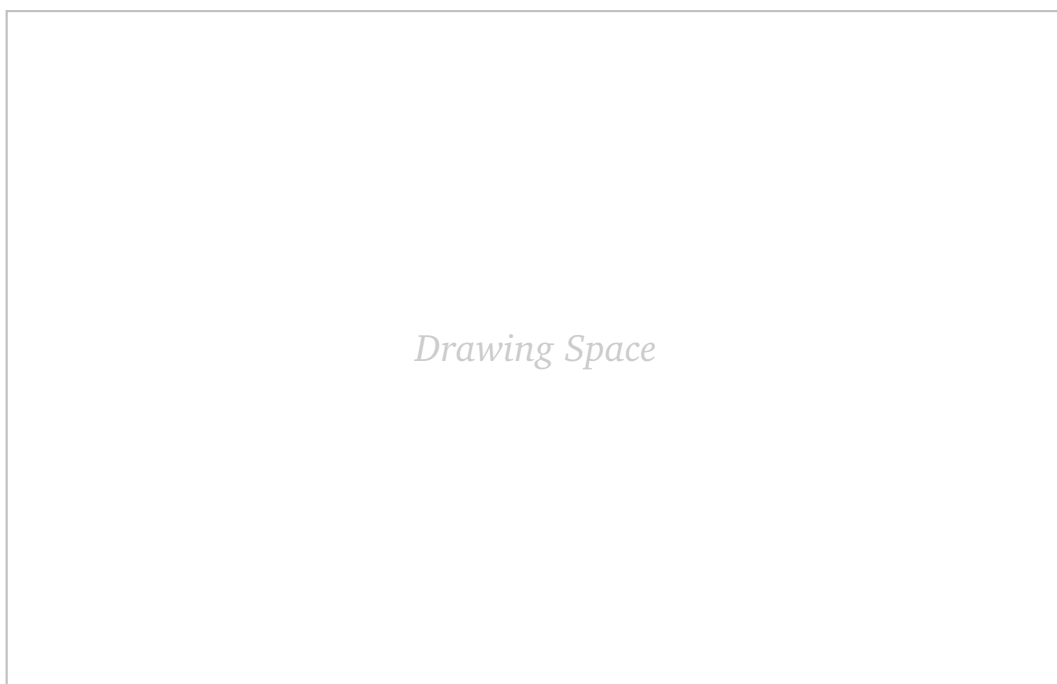
Draw a **long arched corridor** (inspired by a 19th-century Indian railway station or colonial-era building) using **one-point perspective**. Requirements:

- A single vanishing point at the far end of the corridor, placed slightly left of centre
- Arched ceiling repeating into the distance with correct recession
- Cast iron columns on each side with decorative brackets, reducing in apparent height



- A figure walking away from the viewer in mid-distance for scale
- Dusty afternoon light entering through high side windows, creating alternating bands of light and shadow on the floor (show with parallel hatching / tone)
- At the far end: a large arched doorway opening onto bright exterior light (represent with lighter tone)

Establish the **vanishing point** and **horizon line** clearly. Show at least **5 arch repetitions**.



Q4. [20 Marks | Medium: Pencil + Colour optional | Suggested time: 35 min]

Type: Storyboarding and Narrative Drawing — 4 Frames

Create a **4-frame storyboard** (2×2 grid) telling the story of a **SEED** that finds its destiny:

- **Frame 1 — Underground:** Cross-section of soil. The seed lies in darkness surrounded by stones and earthworms. A faint thread of roots begins to emerge. *Title: “Beginning”*.
- **Frame 2 — Sprouting:** The seed cracks open; a pale green shoot pushes through cracked dry earth toward a rain-filled sky. Raindrops fall around the shoot. *Title: “Breaking free”*.



- **Frame 3 — Growing:** The sapling has grown into a young tree on a hillside. Birds rest on its branches; a child plays in its shade below. A bustling village is visible on the horizon. *Title: “Belonging”*.
- **Frame 4 — Legacy:** A massive ancient banyan tree with a hollow trunk used as a tiny school. Children sit inside and around the roots. The tree fills the entire frame. *Title: “Legacy”*.

Each frame must show: clear action, sense of scale, light source, and emotional tone. Use **varied viewpoints** across frames (close-up / wide / low angle / aerial).

Drawing Space



Sample Approaches & Evaluation Guide

Q1 — Observation and Memory Drawing

15 Marks

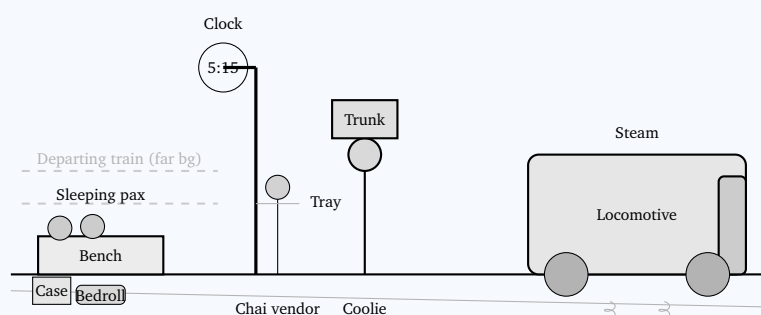
Sample Approach & Evaluation Criteria

Topic: Railway platform at dawn — memory recall, overlapping depth, atmosphere.

Compositional Approach:

- Platform baseline as a thick horizontal rule across the lower third of the page; locomotive at far right, large enough to anchor the composition.
- Coolie centred or slightly left, figure drawn at approximately 6 heads tall; trunk on head as a large rectangular block; slight forward lean conveyed by a slanted spine line.
- Chai vendor placed between coolie and bench — drawn slightly smaller than coolie to imply mid-ground distance.
- Bench at the left with two sleeping figures (simplified overlapping ovals for heads) and a luggage cluster below: suitcase rectangle, bedroll cylinder, cloth bag on bench arm.
- Clock on iron column: circle with roman numerals, hands positioned at 5:15.
- Clock pillar: simple T-shape with a curved decorative bracket at the top.
- Depth achieved through: overlapping figures, diminishing sizes toward the locomotive, diagonal platform edge receding from foreground-left toward background-right.
- Morning light: long low-angle shadows stretching horizontally across the platform floor; hatching on shadow sides of columns and the locomotive body.
- Blurred departing train in far background: suggested with loose horizontal strokes, smaller scale, and reduced detail.

Compositional Diagram:



Marks Breakdown:

Criterion	Marks
Accurate recall of 7+ scene elements	5
Scale and proportion relationships	4
Depth and overlapping technique	3
Atmospheric morning light and line quality	3
Total	15

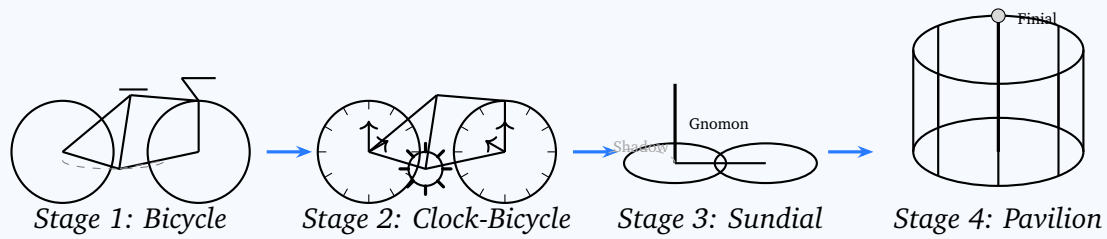
Q2 — Object Transformation and Design Thinking*20 Marks***Sample Approach & Evaluation Criteria**

Topic: Bicycle → Clock → Sundial → Pavilion — object transformation logic.

Compositional Approach:

- Divide the page into a horizontal strip; place 4 equal-width zones separated by flowing morphing lines (wavy or tapered connecting passages, not hard borders).
- Stage 1: Classic bicycle in 3/4 perspective — two circles (wheels), diamond frame, handlebars, saddle, chain shown as a dashed curve; pedal crank visible on near side.
- Stage 2: Bicycle wheels become clock dials — retain the circular form; replace spokes with 12 hour-mark positions and add two clock hands. The gear at the pedal axle becomes an exposed cogwheel with visible teeth.
- Stage 3: The whole assembly tilts to horizontal — clock discs lie flat as sundial plates; the gnomon rises vertically from where the seat-post was; a shadow arc sweeps across the dial surface.
- Stage 4: Sundial becomes pavilion in isometric view — circular plan; 12 columns (one at each former hour-mark position) support a circular ring beam; the central gnomon/column becomes a decorative finial; hatching suggests the roof underside.
- Connecting morphing lines between each stage convey continuity of form.
- Brief labels placed below each stage in small caps or italics.

4-Stage Transformation Diagram:

**Marks Breakdown:**

Criterion	Marks
Conceptual logic of each transformation stage	6
Drawing quality and detail per stage	6
Flowing transition lines between stages	4
Labels and overall composition	4
Total	20

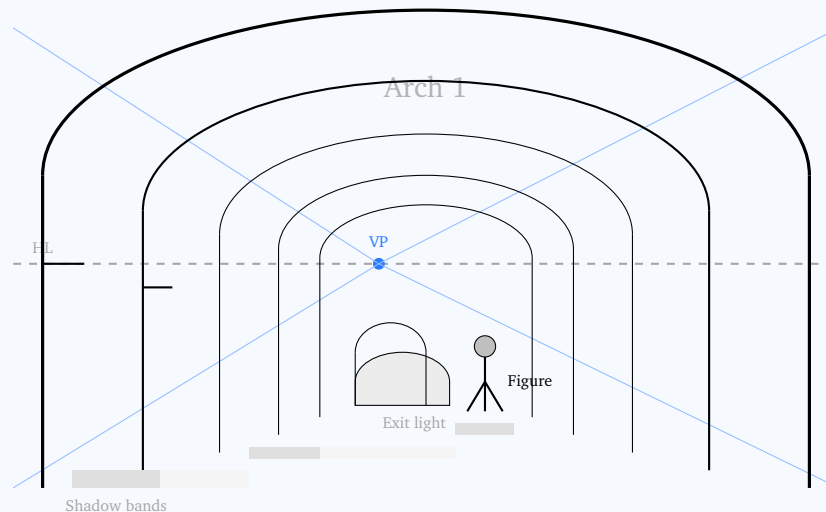
Q3 — One-Point Perspective Arched Corridor**15 Marks****Sample Approach & Evaluation Criteria****Topic:** One-point perspective arched corridor — recession, light, atmosphere.**Compositional Approach:**

- Horizon line at roughly eye level (55–60% up the page); vanishing point (VP) placed slightly left of centre, clearly marked.
- Draw the nearest arch as the largest full arch spanning the full corridor width; all subsequent arches converge toward VP and reduce in size with correct elliptical foreshortening.
- Column centres align precisely on recession lines drawn from the VP; columns diminish in apparent height and spacing toward the VP.
- Floor: two parallel lines receding to VP represent the floor edges; alternating light-and-shadow bands cross the floor horizontally, rendered as diagonal hatching strips perpendicular to the recession direction.
- Walking figure at mid-distance: approximately 25% of the height of the nearest arch for correct scale.
- Side windows: positioned high on the side walls; light shafts enter at a low oblique angle, creating the alternating floor bands.



- Far arch: lighter tone, smaller; behind it, a bright elliptical opening with minimal tone represents the exterior.
- At least 5 arch repetitions must be visible for full credit.

One-Point Perspective Diagram:



Marks Breakdown:

Criterion	Marks
Vanishing point and horizon line established correctly	4
Arch recession accuracy (5+ arches)	4
Light/shadow bands on floor and side windows	4
Figure scale and far-end focal element	3
Total	15

Q4 — Storyboarding and Narrative Drawing

20 Marks

Sample Approach & Evaluation Criteria

Topic: Seed storyboard — narrative arc, scale shifts, emotional progression.

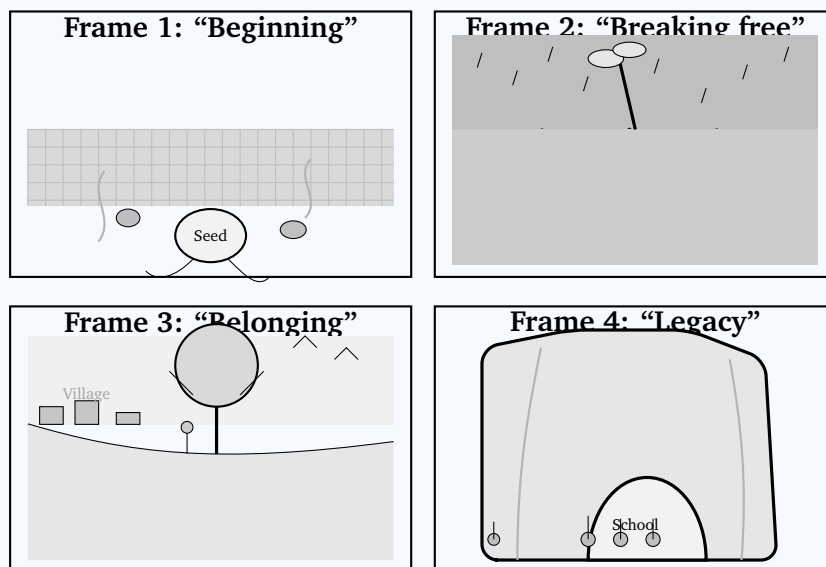
Compositional Approach:

- 2×2 grid with ruled borders; each frame labelled with the title word in the corner or below the frame.
- Frame 1 (underground cross-section): earth layer as hatched mass across the upper portion; seed shown as an ovoid with a visible embryo/cotyledon detail; two

earthworm curves weaving around stones; pale root tendrils emerging from the seed base; viewpoint is a level cross-section through the soil.

- Frame 2 (sprouting): jagged crack in dark earth; pale shoot rising at a slight diagonal; short downward strokes for raindrops; dark, heavy sky above, lighter tone below; low-angle viewpoint looking up slightly toward the crack.
- Frame 3 (growing): wide establishing shot — young tree fills about one third of the frame height; child as a small figure beneath, drawn small to imply scale; birds as simple V-shapes on branches; village silhouette on the horizon; hillside suggested by a sloped ground line.
- Frame 4 (legacy): extreme close-up — massive gnarled roots fill the foreground as large organic shapes; hollow trunk as a tall arched opening framing an interior scene; children inside are drawn small to imply cavernous scale; tree canopy bleeds off all frame edges to convey size.
- Viewpoint rotation: Frame 1 = cross-section (eye level through soil), Frame 2 = low angle (near-ground), Frame 3 = mid-distance wide, Frame 4 = slightly elevated close-up.

Storyboard Grid Diagram:



Marks Breakdown:



Criterion	Marks
Narrative clarity and frame progression	6
Compositional variety and viewpoint changes	5
Environmental context and atmosphere per frame	5
Labels and page layout	4
Total	20



Evaluation Criteria Summary

Task	Type	Marks	Primary Focus
Q1	Observation & Memory Drawing	15	Recall accuracy, depth, morning light
Q2	Object Transformation Sequence	20	Conceptual logic, 4-stage metamorph
Q3	One-Point Perspective Drawing	15	Recession, arches, light/shadow bar
Q4	Storyboarding & Narrative	20	Narrative arc, viewpoint variety, sca
Total		70	

