

AMBEDKAR UNIVERSITY DELHI

SCHOOL OF DESIGN

Admission Test for MDes (Social Design) Programme, 1 July 2018

TOTAL MARKS: 50

Time: 10:30 am to 1:00 pm

ROLL NUMBER:.....

SIGNATURE OF INVIGILATOR :.....

IMPORTANT INSTRUCTIONS

1. All questions are to be answered in English in the question paper itself. Please use both sides of the paper. No extra sheets will be provided.
2. Question No. 2 will require you to go around the AUD Campus. You are not allowed to take the question paper outside the Hall at any time during the test.
3. After completion, please return the entire test paper to the invigilator

Note: This test paper is designed to help you gain a better understanding of the nature and content of the MDes (Social Design) programme and to evaluate your aptitude for the programme.

We hope that you will enjoy this test and join the programme with greater clarity, conviction and motivation to do something extraordinary in your life as well as in the society around you.

For Official Use only:

Question 1: 10 Marks

Out of the objects displayed on the table, please select ONE. Imagine TWO completely new uses for the selected object by changing the object's size or material or orientation or in any other manner. Sketch the new uses visualized by you and describe each one in a few sentences.

Question 2: 10 Marks

Go out of the examination hall and interview ONE person in or around the campus. You can choose a local vendor, rickshaw driver, sanitation worker, security guard etc. Find out the problems and challenges they face in daily life and how they find their own solutions; find out their hopes and aspirations; find out the changes they would like see in the city.

Write your findings below. You could accompany your answer with sketches and diagrams.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

Question 3: 20 Marks

Read through the article below and answer the questions that follow:

WHAT HAPPENS IF YOUR TOWN RUNS OUT OF WATER?

“Day Zero,” when at least a million homes in the city of Cape Town, South Africa, will no longer have any running water, was originally scheduled for April. It was recently moved to July 2018. It is facing Day Zero due to increased water demands from population and economic growth in combination with a three-year drought that’s severely limited the water supply. Yet what many people don’t realize is that typical home use of water—for washing, flushing, and cooking—represents only about three percent of humanity’s total water consumption. Agriculture uses the lion’s share, 80 to 90 percent, followed by energy production and industry.

The Cape Town region is the heart of South Africa’s wine country, which exported 113 million gallons (428.5 million litres) of wine in 2016 to Europe and the U.S. Yet this export represents a much bigger amount of water that was used to grow and process the grapes. It takes between 26 to 53 gallons (100 to 200 liters) of water to grow the grapes and process them into one five-ounce (125 ml) glass of wine. In other words, the net amount of water used to grow or make something, be it a lemon, cellphone, or glass of wine, is the product’s water footprint.

Brazil’s São Paulo, a megacity of 20 million, faced its own Day Zero in 2015. The city turned off its water supply for 12 hours a day, forcing many businesses and industries to shut down. In 2008, Barcelona, Spain, had to import tankers full of freshwater from France. Droughts have also become more frequent, more severe, and affecting more people around the world. Fourteen of the world’s 20 megacities are now experiencing water scarcity or drought conditions. As many as four billion people already live in regions that experience severe water stress for at least one month of the year, according to a 2016 study in the journal *Science Advances*. Nearly half of those people live in India and China.

What’s happening in Cape Town could happen anywhere.

(Adapted from Stephen Leahy: “From Not Enough to Too Much, the World’s Water Crisis Explained” <https://news.nationalgeographic.com/2018/03/world-water-day-water-crisis-explained/>)

(A) What changes in lifestyle can people bring about that can help control the rising shortage of water? You could accompany your answer with sketches and diagrams. (10 marks)

.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....
.....

Question 4: 10 Marks

Read the passage below and give a one-page response.

There are professions more harmful than industrial design, but only a very few of them. And possibly only one profession is phonier. Advertising design, in persuading people to buy things they don't need, with money they don't have, in order to impress others who don't care, is probably the phoniest field in existence today. Industrial design, by concocting the tawdry idiocies hawked by advertisers, comes a close second. Never before in history have grown men sat down and seriously designed electric hairbrushes, rhinestone-covered file boxes, and mink carpeting for bathrooms, and then drawn up elaborate plans to make and sell these gadgets to millions of people. Before (in the 'good old days'), if a person liked killing people, he had to become a general, purchase a coal-mine, or else study nuclear physics.

Today, industrial design has put murder on a mass-production basis. By designing criminally unsafe automobiles that kill or maim nearly one million people around the world each year, by creating whole new species of permanent garbage to clutter up the landscape, and by choosing materials and processes that pollute the air we breathe, designers have become a dangerous breed. And the skills needed in these activities are taught carefully to young people. In an age of mass production when everything must be planned and designed, design has become the most powerful tool with which man shapes his tools and environments (and, by extension, society and himself). This demands high social and moral responsibility from the designer. It also demands greater understanding of the people by those who practice design and more insight into the design process by the public. Not a single volume on the responsibility of the designer, no book on design that considers the public in this way, has ever been published anywhere.

In February 1968, Fortune magazine published an article that foretold the end of the industrial design profession. Predictably, designers reacted with scorn and alarm. But I feel that the main arguments of the Fortune article are valid. It is about time that industrial design, as we have come to know it, should cease to exist. As long as design concerns itself with confecting trivial 'toys for adults', killing machines with gleaming tailfins, and 'sexed-up' shrouds for typewriters, toasters, telephones, and computers, it has lost all reason to exist.

Design must become an innovative, highly creative, cross-disciplinary tool responsive to the true needs of men. It must be more research oriented, and we must stop defiling the earth itself with poorly-designed objects and structures.

(Excerpt from preface to DESIGN FOR THE REAL WORLD by Victor Papanek, 1971)

