



School of Planning and Architecture Vijayawada

(An Institute of National Importance under the Ministry of Education, Govt. of India)
S.No. 4/4, ITI Road, Vijayawada – 520008, Andhra Pradesh, India

Department of Architecture		
Course:	ARC211: Architectural Design - III	Class: II Yr. B Arch III Sem. A.Y. 2025-26
Faculty:	Dr. S.V Krishna Kumar Ar. Pushendra Kumar Dr. P. Siva Prasad (1 Hr.) Ar. MSR Srinivas (5 Hrs.) VF	Dr. Amitava Sarkar Dr. RNS Murthy Dr. D. Jagath Kumari (1 Hr.) VF
		Int. Assessment: 50 M (50% Passing Mark) Ext. Assessment (Jury): 50 M (50% Passing Mark) Aggregate: 100 M (50% Passing Mark)
Contact Periods / week:	10	Total Marks: 100
Class schedule:	Thursday & Friday, as/Time table	Credits: 10 (2L+1T+7S)
Attendance: 75%	Min. Passing Marks: 50% each in Internal & External Assessment	
Objectives To explore, understand, and respond to the spatial, cultural, and socio-economic challenges of an Art and Craft Village in India. The project aims to sensitise students towards vernacular traditions and community needs while fostering innovative architectural responses that are socially relevant and environmentally responsible. Detailed objectives are as under: <ul style="list-style-type: none">• To apply the learning on function and aesthetics acquired during the previous semester. The studio helps to develop an Architectural expression which is responsive to the people and environment.• To enable the conceptualization of form, space and structure through creative thinking and to initiate architectural design process deriving from architectural principles.• To involve the students in choosing appropriate examples (case studies) and train them in formulating and critical analysis of concepts and architectural program.• To enable the presentation of concepts through various modes and techniques that will move constantly between 2D representation and 3D modeling.• To explore the spatial organization related to small span, spaces with simple movement predominantly horizontal and simple function public buildings of small scale. The thrust area for the design studio shall be on the principles of climatic responsive architecture.		
Expectations and Outcomes <ol style="list-style-type: none">1. The students shall understand the basic functional aspect of designing simple building type and its relevant spatial organization.2. The students shall be learning to reciprocate and sensitize the design/concept to the environment and the design skill of the project.		

Lesson Plan:

Week	Date	Topic of Class and Discussion
1	24-07-2025 <i>Thursday</i>	Introduction to Design Problem Phase I
	25-07-2025 <i>Friday</i>	Discussion on work progress
2	31-07-2025 <i>Thursday</i>	Discussion on work progress
	01-08-2025 <i>Friday</i>	Interim Review
3	07-08-2025 <i>Thursday</i>	Review of Phase I
	08-08-2025 <i>Friday</i>	Review of Phase I
4	14-08-2025 <i>Thursday</i>	Introduction to Design Problem Phase II and Start of Desktop study
	15-08-2025 <i>Friday</i>	Independence Day
5	21-08-2025 <i>Thursday</i>	Hands on Workshop on Andhra Pradesh Handicrafts
	22-08-2025 <i>Friday</i>	
6	28-08-2025 <i>Thursday</i>	Review of Literature and Desktop Study
	29-08-2025 <i>Friday</i>	
7	04-09-2025 <i>Thursday</i>	Study Tour
	05-09-2025 <i>Friday</i>	
8	11-09-2025 <i>Thursday</i>	Review of Case Study Presentation & Introduction to Site and Concept
	12-09-2025 <i>Friday</i>	
9	18-09-2025 <i>Thursday</i>	Discussion on Site Analysis and Concept
	19-09-2025 <i>Friday</i>	Presentation on Site Analysis and Concept
10	25-09-2025 <i>Thursday</i>	Discussion on Single Line Design
	26-09-2025 <i>Friday</i>	
11	02-10-2025 <i>Thursday</i>	Holiday (Dussehra, Gandhi Jayanti)
	03-10-2025 <i>Friday</i>	Presentation on Single Line with Block Model
12	09-10-2025 <i>Thursday</i>	Double Line and Detail Model Development and Discussion
	10-10-2025 <i>Friday</i>	

Week	Date	Topic of Class and Discussion
13	16-10-2025 <i>Thursday</i>	
	17-10-2025 <i>Friday</i>	
14	23-10-2025 <i>Thursday</i>	Preliminary internal Submission and review with Model
	24-10-2025 <i>Friday</i>	
15	30-10-2025 <i>Thursday</i>	Studio Work and Discussion
	31-10-2025 <i>Friday</i>	
16	06-11-2025 <i>Thursday</i>	Final Submission
	07-11-2025 <i>Friday</i>	Internal Final Marks

References:

1. Edward, S. and Maisel, J. (2004). Universal Design. New York: Taylor & Francis.
2. Preiser, W. (2001). Towards universal design evaluation. New York: McGraw-Hill.
3. Seidle, J. (1996). Barrier-free design. 1st Ed. New York: Routledge.
4. Story, M. F., Mueller, J. L. and Mace, R. L. (1998). The universal design file: Designing for people of all ages and abilities. North Carolina : North Carolina State University Press.
5. Jain, K. and Jain, M. (1992). Mud Architecture of the Indian Desert. Ahmadabad : Aadi Centre.
6. Muthiah, S., Meyappan, M., Ramswamy, V. and Muthuraman, V. (2000). The ChettiarHeritage. Chennai : Chettiar Heritage.
7. Oliver, P. (1997). Encyclopedia of Vernacular Architecture of the World. Cambridge: Cambridge University Press.
8. Pramari, V. S. (1989). Haveli-Wooden Houses and Mansions of Gujarat, Ahmedabad: Mapin Publishing.
9. Rappaport, A. (1969). House, Form & Culture. Eaglewood : Prentice Hall Inc.

Sd/-
Signature of Faculty

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Signature of Head of the Department

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Design Studio Project: Art and Craft centre, Kondapalli, A.P., India

Introduction:

India is a land of immense cultural diversity, where art and craft form the very essence of our traditional heritage. Across centuries, this creative expression has shaped the identity of communities, particularly in rural regions, where art and craft are not just cultural practices but vital means of livelihood. These traditional occupations ranging from pottery, weaving, painting, woodwork, metalwork, and textile crafts have a deep-rooted history that reflects the socio-cultural fabric of our country.

Rural areas, often seen as custodians of India's artistic legacy, are renowned for their unique and region-specific crafts. In many of these villages, the production and sale of handcrafted goods remain the primary source of income. These Art and Craft Villages are not merely clusters of houses; they are living ecosystems of creativity, craftsmanship, and community bonding. Their architectural layouts are deeply influenced by the functional needs of artisans featuring dedicated workspaces, raw material storage, cleaning and preparation areas, and display zones where finished products are showcased or directly sold.

The built environment in such villages has evolved organically, responding to generational shifts in techniques, materials, and trade practices. Over time, as craft traditions passed from one generation to the next, the spatial requirements of these settlements also adapted blending vernacular construction with the demands of craft-based economies. However, despite their cultural richness, many of these villages face significant challenges, including lack of modern infrastructure, limited access to markets, healthcare, and digital platforms.

India boasts a vast and varied cultural heritage. And because of its beauty, dignity, form, style, and aesthetics, India's artisan culture's legacy always holds a particular position among its diversity. Approximately 10% of all jobs in the decentralised sector are created by rural industries. Thus, after agriculture, the handicrafts and rural artisans of Andhra Pradesh make up one of the main industries with the highest employment rates. Certain regions of Telugu states appear to be at the forefront of particular distinctive talents, drawing tourists from all over the world. In other locations, various arts have flourished and spread throughout the world.
Source: <https://ntr.ap.gov.in/one-district-one-product/>

Understanding the architecture of Art and Craft Villages not only provides insight into traditional construction practices but also offers valuable lessons in contextual design, sustainability, and community-oriented planning. As future architects, exploring these settlements equips students with the sensitivity to design for real-life users while preserving cultural identity and promoting economic empowerment.

Case Study:

1. Site Analysis
2. User profiling of artisans, buyers, tourists, locals
3. Infrastructure mapping
4. Built-form and material palette
5. Craft workflow from raw material to finished product
6. Current sales/distribution system
7. Challenges - Economic, spatial, environmental

Focus Areas:

- Spatial layout and built form
- Vernacular architecture, materials, and techniques
- Community structure and social life
- Types of crafts and artisan lifestyles
- Infrastructure gaps (health, skill development, digital access, etc.)
- Tourism and its impact
- Challenges faced by the artisan community

Deliverables:

- Analytical drawings - Site plan, sections, sketches
- Photographic documentation
- Interviews or secondary research on artisans'
- Socio-cultural analysis
-

Phase 1: Understanding Traditional Indian Art Forms Through Spatial Interpretation, Context & Objective

India is home to a rich and diverse cultural heritage, expressed through a wide range of traditional arts and crafts such as **painting, stone sculpting, weaving, block printing, terracotta pottery**, and many others. These age-old practices are not just forms of artistic expression, but are deeply rooted in India's history, philosophy, and way of life. They represent the soul of Indian civilization and carry valuable knowledge systems passed down through generations.

This phase of the design assignment aims to deepen the students' understanding of a traditional Indian art form by exploring the **process, tools, materials, spatial needs**, and **environmental factors** associated with its practice. Based on their understanding, students will design a compact and efficient **work space (studio/workshop)** that supports the production of the chosen art form, keeping in mind the **functional, ergonomic, and environmental requirements**.

Chronology of Tasks:

Step 1: Art Form Selection and process Study

Every human has an inkling toward life in general and in this context, an art form; the art form may be categorised under theatre 'n' performing arts, applied art, sculpture and the like. The inkling may be due to native intelligence, acquired intelligence, inspiration, general vibe-match or any other factor which is grounded and is a vital part of subconscious memory. When the human being gets subjected to the right environment, the subconscious link to the said art form gets bred and becomes part of the conscious quest for pursuing the art form. Subsequently, the human mind and heart harbours relevant emotions and thus leads oneself into the cumulative acquisition of and excellence in, the chosen art form.

Thus, the creative psyche in each one of us prompts us to align the self with an art form directly or indirectly (mere appreciation without active participation in the pursuance). In a nutshell, the human being identifies the self as an expression of art by the very behaviour, indulgence and day-to-day interaction with people around and the surrounding environment. With this in the core background, its appropriate to reflect that art form which is close to the heart.

The chronology of the self-discovery can be as under:

- a) Choose one traditional Indian art form (e.g., block printing like Kalamkari, painting, sculpture, weaving, painting, toy making, pottery, **etc.**).
- b) Conduct a **literature study and additional secondary studies** to understand the complete workflow from beginning to end.
- c) Identify and document the **step-by-step process**, tools used, materials required, typical workspace conditions, and artisan involvement.

Step 2: Visual Representation of the Process

- a) Create a **process map visual** art form showing all the key stages from initiation to completion.
- b) Present this on an **A3 size sheet**, using sketches.
- c) This should include:
 - o Each major activity
 - o Materials/tools used in each stage
 - o Role of artisanat each step

Step 3: Research, analysis and documentation

Preparation of a brief report (3 - 4 pages) covering the following:

- a) **Introduction to the selected art form**
- b) **Duration:** Time taken for each phase and total duration
- c) **Materials & Tools:** Description and source of raw materials
- d) **Associated Spaces:** Types of areas typically used during each stage (e.g., drying zone, storage, workbench)

- e) **Environmental Conditions:** Lighting (natural/artificial), ventilation, ideal temperature and humidity for optimum results
- f) **Anthropometry & Ergonomics:** Postures, working heights, space required for comfortable movement, number of artisans involved, etc.

Step 4: Spatial Design of Artisan's Workspace (Design Challenge)

- a) Based on your research, design a **dedicated workspace of 20 sq. meters** (can be in any shape) that supports the complete art making process efficiently.
- b) Students are allowed to **modify the level height from Ground**.
- c) Ensure that the space accommodates:
 - I. Work zones as per the stages of the process
 - II. Appropriate furniture and equipment
 - III. Proper lighting and ventilation
 - IV. Material storage
 - V. Movement and circulation
- The design should reflect a sensitive response to the cultural, environmental, and functional aspects of the chosen art.

Step 5: Physical Model and Drawings

- 1. Build a **physical scale model** of your designed space at **1:50 scale**, showcasing furniture layout and interior arrangements.
- 2. Prepare the following architectural drawings on **A1 sheet**:
 - a) **Plan view** (with furniture and zoning)
 - b) **Four side elevations**
 - c) **Two sectional views** (through significant zones of activity)
 - d) **3D perspective view** (interior or exterior)

Submission Requirements:

- a) **A3 Sheet:** Process map or step-by-step illustration of the art form.
- b) **A1 Sheet:** Architectural drawings as listed above.
- c) **Research Document:** Printed or handwritten, clearly written summary of research (1–2 pages).
- d) **Physical Model:** 1:50 scale model with detailed interior arrangements.

Phase 2: Design of Art and Craft centre, Kondapalli / Vijayawada, A.P

Andhra Pradesh is home to many art forms and toy making traditions like Kondapalli toys, Kuchipudi dance, Kolattam folk dance, brassware and bronzeware handicrafts at Ajjaram, Etikoppaka toys, Kalamkari block printing at Pedana, Bidri work, Mangalagiri handloom fabric, and many more.



Proposed Site:

Kondapalli is part of NTR district, situated about 20 Km west of Vijayawada. One of the state's largest thermal power plants, Dr. Narla Tata Rao Thermal Power Station, also called Vijayawada Thermal Power Station (VTPS), is situated between Ibrahimpatnam and Kondapalli. Many industries call it home, including BPCL, HPCL, IOC, Reliance Industries, Lanco Infratech, and Andhra Pradesh Heavy Machinery & Engineering Limited (APHMEL). To the west of Kondapalli stands Kondapalli Fort, sometimes called Kondapalli Kota. Ibrahimpatnam is the nearest locality to Kondapalli. The local artisans are known to be pursuing and promoting Toys made of local light softwoods (Tella Poniki) / Wood since 400 years nearly. **Kondapalli Toys**, also known as Kondapalli Bommalu, are a unique form of Indian wooden toys that originate from the town of Kondapalli in the NTR district of Andhra Pradesh.

The artisans in Kondapalli make the toys in small toy making unit and sell them within their home cum shop presently. Lepakshi Handicrafts Emporium in Vijayawada is a place where Kondapalli toys are sold, in addition to several private vendors across the state. These toys are an integral part of the cultural fabric of NTR district, where they

are used in festivals and celebrations. During the festival of Bommala Koluvu, which is part of the Sankranti celebrations, households display their collection of Kondapalli Toys as a mark of prosperity and cultural pride. The toys are also used in the storytelling tradition of the region, where they serve as visual aids to narrate folk tales and epics.

It is hereby proposed to create a pivotal place to display and promote various art and culture forms of A.P, in line with the aspirations of the Government of Andhra Pradesh (GoAP). This shall take into account the findings of Phase I of the Design studio based on which a few crafts will be chosen for Phase II. The said place shall be a source of inspiration and pride to the Artists, Artisans and respective connoisseurs including interested buyers.

Source: <https://ntr.ap.gov.in/one-district-one-product/>

A site admeasuring about 5 Acre, near Kondapalli Society office, Kondapalli or a site suggested by the GoAP's Tourism / One District One Product arm of the GoAP in Vijayawada. *Precise location will be shared in due course of time.*

Proposed Case Studies:

The study tour is proposed from **31.08.2025 to 06.09.2025**[#] to study the following:

1. *Cholamandal Artists' Village*, Injambakkam, Chennai
2. *Kalakshetra*, Thiruvanmiyur, Chennai
3. *Dakshina Chitra Heritage Museum*, Muthukadu, near Chennai
4. *Mamallapuram*, Chengalpattu district, near Chennai

: Subject to receipt of necessary approvals

Learning Outcomes:

- a) Deeper understanding of traditional Indian art practices and their spatial implications.
- b) Cultural and process-based understanding towards architectural design.
- c) Functionally responsive and environmentally conscious design approach.
- d) Model making and architectural drawing representation skills.

Space programme:

- Reception
- Workshop spaces
- Display and Sales emporium
- Open Air Theatre for 200 persons
- Elements like pedestal / sculpture / mural, symbolising the prose and purpose of the design intervention
- Toilets
- Parking

Submission deliverables:

1. Study Models at concept and design development & detailed model for the final design
2. Drawings showing:
 - i. Site Plan (showing built forms, designed open spaces, circulation, etc.)
 - ii. Building Plans (with Furniture layout)
 - iii. Four side elevations and two Sections
 - iv. Views (interior and exterior)

Submission requirements:

Detailed dimensions and scale for the submission deliverables will be communicated upon completion of Phase I of the Studio project.

Weightage for different phases/stages of the Design Studio*:

S.No.	Phase / Stage	Weightage	Time allocation (incl. intermittent Reviews, excl. Holidays)
1	Phase I: Understanding Traditional Indian Art Forms Through Spatial Interpretation, Context & Objective	20%	3 Weeks
2	Hands-on Workshop on A.P' Handicrafts: during the 3 rd or 4 th week of August 2025	5%	1 Week
3	Phase IIa: Study Tour for Case Study (incl. data collection/documentation, field reviews on Tour and outcome report / drgs.)	5%	2 Weeks
4	Phase IIb: Design of Art and Craft centre, Kondapalli / Vijayawada, A.P	60%	9 Weeks
	Total	100%	

* Tentative

Note: All Students are required to note that Phase I, Study Tour and Phase II are integrally complementary stages of accomplishing the Studio objective/s.

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