



School of Planning and Architecture, Vijayawada
(An institution of National Importance under the Ministry of Education, Government of India)
Sy.No. 4/4, I.T.I Road, Vijayawada, AP – 520 008

DEPARTMENT OF ARCHITECTURE

Course: ARC311 - Architectural Design V **III Yr. VSem. B.Arch, 2026-27 A.Y (Sec - A & Sec - B)**

Contact Hours : 12 (as per Timetable)		Credits: 12
Internal Assessment: 50% External Assessment: 50% (Jury) Total : 100%	Passing Marks: 40% each in Internal assessment & External assesment	Attendance: 75% Minimum
Faculty: Sec A: Prof. dr Amitava Sarkar, Dr Prashanti Rao, Dr Siva Prasad and Ar Pushpendra Kumar Sec B: Prof (HAG) Dr Iyer Vijayalaxmi Kasinath, Prof. Dr Janmejoy Gupta , Ar Karthik CH and Ar Monisha V		
Course Outline: The course involves the students to study and understand the characteristics of the built environment in an urban context having significant and distinctive architectural feature. Through site visits and studio exercises, students are to be exposed to the sense of the place, social and physical relationships and cultural milieu. The students are expected to bring design with connectivity, openness, and publicness, alleviating isolation, fosters tolerance, and gives pleasure and meaning to places. In a broad level this studio should investigate contextual response and place-making in architecture, responding to, 1) the disintegration of urban fabric; 2) the ineffective use of space; and 3) the lack of a coherent urban strategic plan.		
Course objectives: - To enable the students to observe, document, interpret and appreciate the conditions of a site and its context (social, cultural, heritage, physical and so on) as prime generators of design; - To enable students to build building and site level strategies as a contextual response in line with urban strategy; - To enable students to identify, design and speculate common spaces and public expressions;		
Learning outcome: The students completing this course will be able to: - Understand and demonstrate characteristics of built environment, - Comprehend aspect like Sense of belongingness, effectiveness of space utilization in an urban context. - Understand and be equipped with techniques to handle urban issues relating to the built environment.		

A COLLEGE OF FINE ARTS AT AMARAVATHI, ANDHRA PRADESH

1. Introduction

Amaravathi is not a blank canvas. It is a palimpsest — a two-thousand-year-old Buddhist seat of learning and craft, once home to the Amaravathi Mahachaitya and the school of sculpture that gave South and Southeast Asia one of its most influential visual languages, now overlaid by a twenty-first-century planned capital city grid. Within a few kilometres of your site stand the Amaravathi Stupa (Mahachaitya) and Amaravathi Archaeological Museum, and the 125-ft standing

Buddha statue on the banks of the Krishna river — both charged sites of pilgrimage, scholarship and living craft practice (stone carving, metal casting, Kalamkari, Leather puppetry/Tholu Bommalata and other regional art forms still practised in villages around Guntur and the Krishna delta). Into this setting, the Government of Andhra Pradesh proposes to establish a College of Fine Arts — an institution for the education of painters, sculptors, applied artists, art historians and conservators — on a five-acre parcel of land within the Amaravathi capital region, deliberately sited close to (but not upon) the protected stupa and Buddha statue precincts.

You are the architect commissioned to design this campus.

This is not a request for a building that quotes stupa domes or ashokan pillars in fibreglass. It is a request that you read the region's heritage — its geometry, materiality, climate response, craft techniques, spatial hierarchies of the sacred and the everyday, and the relationship of built form to water, procession and shade — and translate that reading into a contemporary institutional campus for the making and teaching of art.

2. THE INSTITUTION

Name: State College of Fine Arts, Amaravathi Affiliation: State University (deemed equivalent to a UGC-recognised institution offering BFA/MFA programmes; AICTE norms to be referenced for built-environment/design-adjacent departments where applicable, e.g., Applied Art/Visual Communication) Programmes offered:

- Bachelor of Fine Arts (BFA) — 4 years — Painting, Sculpture, Applied Art/Visual Communication, Printmaking
- Master of Fine Arts (MFA) — 2 years — in two of the above disciplines (students may propose which)
- A Diploma/Certificate wing in Traditional & Regional Art Practices (stone sculpture, Kalamkari, metal repoussé, terracotta, traditional mural/fresco techniques) run in collaboration with local master-craftspersons (karigars) — this is the studio's opportunity to embed intangible heritage into the pedagogical programme itself, not just the architecture.

Intake (for area calculation purposes):

- BFA: 40 students/year/discipline × 4 disciplines × 4 years = 640
- MFA: 15 students/year/discipline × 2 disciplines × 2 years = 60
- Diploma in Traditional Arts: 60 students (mixed duration cohort)
- Total student strength: approx. 760
- Teaching faculty: approx. 90 (full-time + visiting/master-craftsperson faculty)
- Non-teaching/administrative/support staff: approx. 60

3. SITE

Location: A five-acre (approx. 20,235 sq.m.) site within the Amaravathi Capital Region, Guntur district, positioned such that the Amaravathi Stupa/Museum and the riverside Buddha statue are within easy reach (walking/short drive) but the site itself lies outside any archaeologically protected buffer.

- Students shall establish (through site visit, published APCRDA master plan documents, satellite imagery and secondary research) the actual context: relationship to the Krishna river, existing village fabric and agrarian landscape of the Amaravathi/Thullur villages, prevailing wind direction, solar orientation, water table, soil type, and visual/axial relationships to the stupa mound and the standing Buddha statue.
- Topography: Assume a largely flat, low-lying deltaic site (typical of the Krishna river floodplain) with the possibility of a seasonal water body/canal edge — students are encouraged to identify and use a real or plausible such edge condition, as water management is central to both the ecology and the historic culture of this landscape.
- Access: Assume a primary road on one side (institutional/civic scale) and a secondary/service road, with the possibility of an informal edge toward agricultural or village land that can be treated as a "soft" cultural boundary rather than a hard compound wall.

Students must produce and submit a site analysis drawing set (contours/assumed levels, sun-path, wind-rose, existing

vegetation, view corridors toward the stupa/Buddha statue, and surrounding land use) as Stage 1 of the studio, prior to any built-form proposal.

4. THE DESIGN CHALLENGE — WHAT IS BEING ASKED OF YOU

1. Contextual reading, not literal mimicry. Study the Amaravathi School of sculpture, the stupa's plan geometry (the vedika, the ayaka platforms, the circumambulatory path/pradakshina patha), the drum-and-dome section, and the region's vernacular built fabric (agraharam house-forms, courtyard typologies, the use of local limestone and brick). Your design vocabulary should be derived from principles found here — procession, threshold, courtyard, circumambulation, modularity, ornament-as-narrative, shade and water — rather than reproduced as pastiche.
2. A campus as a landscape of making. Fine art education is fundamentally about the hand, materials, light and mess. Studios for sculpture (stone/metal/clay) have very different servicing, structural and environmental needs from painting or digital media studios. Design each cluster from its craft-process outward.
3. Public and sacred thresholds. Consider how a visitor arriving from the stupa precinct might experience the college — should there be a public gallery/exhibition spine open to pilgrims and tourists, distinct from the more introverted teaching studios? How do you sequence public, semi-public and private zones, echoing the layered thresholds of sacred precincts in the region?
4. Craft and community. The Diploma wing for traditional arts should be conceived to allow visiting master-craftspersons and possibly local community members to engage with the campus — consider open workshops, a craft bazaar/exhibition court, and residencies.
5. Climate-responsive design appropriate to the hot-humid coastal Andhra climate — courtyards, verandahs, deep shade, cross-ventilation, water bodies for passive cooling, appropriate orientation, and use of local/regional materials (brick, limestone, laterite, timber, terracotta) with contemporary construction logic.
6. Sustainability and services — rainwater harvesting (critical given the delta context and any monsoon flooding risk), solid and hazardous-waste management (art studios generate chemical/solvent waste requiring particular handling), passive and active environmental strategies, and integration of building services (electrical, plumbing, fire, HVAC where required, structured cabling/AV for digital media studios) into the architectural expression rather than as afterthought.
7. Universal accessibility and safety as per NBC and applicable barrier-free codes.

5. REGULATORY & NORMATIVE FRAMEWORK

Your design must demonstrably comply with, or make a reasoned and stated departure from (with justification), the following:

- Andhra Pradesh Building Rules, 2017 (G.O. Ms. No. 119, dated 28.03.2017, MA&UD Department) — commonly referred to as "GO 119" — governing FAR/FSI, ground coverage, setbacks, height, parking, open space and other development control parameters applicable to institutional (educational) buildings within the APCRDA/Amaravathi capital region jurisdiction, including subsequent amendments (G.O. 401, G.O. 223, G.O. 180 and later amendments as applicable). Students must state the FAR, coverage and setback norms they have adopted for an institutional-use plot of this size and cite the basis.
- National Building Code of India (NBC 2016, as amended) — for occupancy classification (Educational/Assembly-mixed use), means of egress, fire and life safety, structural design basis, building services, and accessibility (Part 3 and the Harmonised Guidelines/Space Standards for Persons with Disabilities).
- UGC norms for minimum built-up area, library, and infrastructure standards applicable to art/fine-art institutions (UGC Minimum Standards of Instruction and other relevant UGC infrastructure guidelines) — to be used to derive minimum areas for library, seminar rooms, staff rooms and administrative spaces.
- AICTE space norms — to be referenced comparatively where the programme includes design/applied-art or visual-communication components with a design-pedagogy character, for benchmarking studio and support-space areas (note: AICTE governs technical education; here it is used as a comparative area-standard reference rather than a strict statutory requirement, since Fine Arts is typically a UGC-governed discipline — students should note this distinction in their area-programme justification).
- Relevant fire safety, structural safety and accessibility codes as cross-referenced by NBC.

Students are expected to build their own area programme using the above as a base, adjusted with reasoned design

judgement — this is a design studio, not a compliance-checking exercise, but every major space must be traceable to a norm or a stated design rationale.

6. INDICATIVE AREA PROGRAMME

(Figures below are indicative gross carpet-area guidance derived from typical UGC/AICTE space-norm ranges for art & design studios; students must verify and adjust based on their researched norms, and are expected to add efficiency/circulation factor of approx. 35–40% for the overall built-up area.)

A. Academic — Painting Department

- Painting studios (life study, easel work): 4 studios @ 90–120 sq.m each
- Print-making studio with press area: 1 @ 150 sq.m
- Materials store / canvas-stretching workshop: 60 sq.m
- Critique/display wall spaces (can be corridor-integrated)

B. Academic — Sculpture Department

- Stone-carving open/semi-covered yard with overhead crane/hoist provision: 200–300 sq.m
- Wood/metal sculpture workshop (with fume extraction, welding bay): 150 sq.m
- Clay-modelling studio + wet area + kiln yard: 150 sq.m
- Casting/mould-making workshop (plaster, bronze) with ventilation: 120 sq.m
- Material and finished-work storage/stockyard: 150 sq.m

C. Academic — Applied Art / Visual Communication

- Design studios: 3 @ 80 sq.m
- Computer/digital media lab: 100 sq.m
- Photography studio + darkroom: 80 sq.m
- Animation/AV lab: 80 sq.m

D. Diploma Wing — Traditional & Regional Arts

- Kalamkari/textile studio (dyeing yard, drying yard, block-printing tables): 150 sq.m + open drying court
- Traditional stone-sculpture workshop (linked/shared with Sculpture Dept yard): shared
- Metal repoussé/terracotta workshop: 100 sq.m
- Master-craftsperson demonstration court (semi-open, community-facing): 150 sq.m

E. Common Academic Support

- Central Library (per UGC norms, approx. 0.5–1.0 sq.m/student minimum, scaled to strength): 500–600 sq.m
- Art History/Theory classrooms: 4 @ 60 sq.m
- Seminar/lecture halls: 2 @ 100 sq.m + 1 @ 200 sq.m (multipurpose)
- Central exhibition/degree-show gallery (public-facing, adjacent to entrance): 400–500 sq.m
- Art conservation & framing workshop: 80 sq.m
- Auditorium (multipurpose, 300–400 seats): 500–600 sq.m incl. green room, stage
- Digital/media resource centre: 100 sq.m

F. Administration

- Principal's office, admin offices, staff rooms (dept.-wise), HOD cabins, accounts, examination cell, admissions: approx. 500 sq.m total
- Board room/committee room: 60 sq.m

G. Student & Staff Amenities

- Cafeteria/dining (open + covered, courtyard-linked): 300–400 sq.m
- Student common rooms (gender-segregated as per norms), indoor recreation: 150 sq.m
- Health/first-aid room, counselling room
- Faculty lounge
- Hostel provision (optional, if brief scope extended by studio faculty) — boys' and girls' hostels for approx. 25% of strength, to be sited with independent access and privacy from academic zone

H. Outdoor & Landscape (not part of built-up area but critical to design)

- Open-air sculpture court / sculpture garden — a key design opportunity to stage student and craftsperson work in dialogue with landscape, echoing the open display traditions of the region
- Amphitheatre/performance lawn
- Craft bazaar / community exhibition court (linked to the Diploma wing)
- Water body/tank — for passive cooling and as a cultural/symbolic device (tanks and stepped water bodies are a recurring feature of the region's historic and temple architecture)
- Landscaped circumambulatory walk or contemplative path — a deliberate, gentle gesture toward the pradakshina tradition of the nearby stupa, reinterpreted for a secular academic campus
- Parking (as per GO 119 ECS norms for institutional use), vehicular and service access, fire tender access and turning radii as per NBC

Suggested Approximate total built-up area (all departments, before landscape): in the range of 9,000–11,000 sq.m, to be arrived at and justified by each student through their own area-programme workings against a 5-acre (20,235 sq.m) site, keeping ground coverage and FAR within GO 119 limits for institutional use and reserving generous open/landscaped area consistent with the campus's cultural and climatic ambitions.

(Students must show their own area statement as a table in the final submission, cross-referenced to the norm/source used for each space.)

7. DESIGN CONSIDERATIONS — SITE PLANNING

- Zoning: Clearly articulate public (gallery/auditorium/craft bazaar), semi-public (academic/library), and private (administration/hostel, if included) zones, with a legible circulation hierarchy connecting them.
- Orientation & climate: Respond to solar path and prevailing coastal breeze; sculpture yards and workshops generating noise/dust/fumes should be sensitively located relative to painting/theory studios and any residential edge.
- Approach & procession: Consider how the sequence of arrival — gate, forecourt, gallery, courtyards — can be choreographed to evoke (without imitating) the layered approach experienced at the stupa and museum precinct nearby.
- Views and axes: Where feasible and permissible, consider a deliberate visual or symbolic axis toward the stupa/Buddha statue direction as an organizing device — treated abstractly, not as a gimmick.
- Vehicular/pedestrian separation, service access for material delivery (stone, timber, clay, chemicals) distinct from academic pedestrian circulation.
- Universal design — barrier-free access throughout, including to studios, galleries and auditorium.

8. EXPECTED SUBMISSION (Studio Deliverables)

1. Site analysis sheet (contours, sun-path, wind-rose, context, heritage-context study of Amaravathi stupa/Buddha statue precinct and regional craft traditions)
2. Concept note (500–800 words) articulating the cultural-contextual design philosophy and how the "nuanced" (non-literal) reading of heritage informs the design
3. Area programme statement with norm citations (UGC/AICTE/GO 119/NBC)
4. Site plan (1:500) showing zoning, landscape, water bodies, parking, services
5. Floor plans, minimum two sections, and elevations of the complete campus (1:200)

6. One department cluster (e.g., Sculpture, or Traditional Arts Diploma wing) developed in detail at 1:100, including structural and services integration
7. Views/perspectives — minimum one showing the relationship of the college to its landscape/heritage context
8. Physical model, walkthroughs, etc

Schedule

Week	Exercise	Submissions	Marks
1	Introduction of Problem , Context	Discussion	
2.	Literature Study	Discussion	
3	Literature study	Presentation	5
4	Site Visit to Amravati Town		
5	Site Analysis, Perception Study and preparation Of Area Programing	Discussion	
6	Site Analysis, Perception Study and preparation Of Area Programing	Presentation	7.5
7	Field Visit To Bhopal		
8	Case study sheets	Presentation	7.5
9	Concept 1. Site level concept development 2. Building level concept development Bubble diagram, Proximity Chart, Site Zoning at building and site level.	Discussion	
10	Midsem Evaluation		
11	Stage-1 1. SitePlan 2. Building layout 3. Elevation 4. Section and Model 5. Services 6. Interior views 7. Landscape plan	Discussion	
12	Stage-2 1. SitePlan 2. Building layout 3. Elevation 4. Section and Model 5. Services 6. Interior views 7. Landscape plan	Discussion	
13	Pre Final Presentation		15
14	Final Presentation End Semester		15
		Grand Total	50

Note: Total Internal Marks will be converted to 50. Total marks will be 100, including internal and External 50. All are requested to adhere to the submission dates strictly.

References:

1. Cullen, G. (1961). The Concise Townscape. New York : Van Nostrand.
 2. Giedion, S. (2009). Space, Time and Architecture, rev. Ed. Cambridge : Harvard University Press.
 3. Rossi, A. (1989). Architecture of the city. Massachusetts : The MIT Press.
- Detailed Syllabus for B. Arch
with effect from A.Y. 2019-20 onwards

4. Schulz, N. C. (1988). Architecture: Meaning and Place - selected Essays. 1st American Ed.

New York : Rizzoli.

5. Schulz, N. C. (1991). Towards a Phenomenology of Architecture. New York : Rizzoli.

6. Steele, J. (2005). The Architecture of Rasem Badran - narratives on people and place. Thames & Hudson.

7. Thomas, D. (2002). Architecture and the Urban Environment-A vision for the new age. Oxford : Architectural Press.

8. Lynch, K., Popelová, L., & Huťa, J. (2004). Image of the city.