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REF: VTU/BGM/PEC-CSE(Cs IoT CBT)/707/2024-25/ 6059

DATE: 22 FEB 2025

CIRCULAR

Subject: Additional professional Elective Courses are added to 2021 scheme Architecture program

Reference: Chairperson approval vide email dated 19.02.2025
The Hon'ble Vice-Chancellor's approval dated 22.02.2025

This is reference to the subject cited above, the additional following courses are added to the professional elective courses group at 4th semester and 6th semester level, the syllabi of the same are now made available.

Sl. No.	Title	Credits
01	21ARC485- Post Modern Art Practices	02
02	21ARC685- Architectural Atmospheres	02
03	21ARC686-Contemporary reading on public spaces and their experience	02

All Directors of School of Architecture under the ambit of university are hereby informed to update the content of the circular to all concerned

Enclosure: Syllabus

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22/02/25 BE
REGISTRAR
[Signature]

To,

- The Directors of School of Architecture and planning under the ambit of the university.

Copy to:

- The Chairperson BoS in Architecture VTU Belagavi for information
- The Registrar (Evaluation) VTU Belagavi for information and needful
- The Special Officer, QPDS VTU Belagavi for information and needful
- The Director, ITI SMU VTU Belagavi for information and to make arrangements to upload the syllabus on the VTU web portal
- Office Copy

IV Semester 2024-25

Elective-2 (PostModern Art Practices)

Course Code	21ARC485	CIE Marks	100
Teaching Hours/Week (L:T:P:S)	2:0:0:0	SEE	--
Total Hours of Pedagogy	28	Total Marks	100
Credits	02	Exam Hours	--

Course Objectives

- 1) To examine the relationship between artistic forms and architectural development across different societies.
- 2) To raise students' awareness of postModern attitudes in art & allied fields.
- 3) To explore the material & formal representations in postmodern times.
- 4) To identify the salient features of Postmodern tendencies in the given historical context.
- 5) To correlate the architectonic features and extended practice of art

Teaching Learning Process (General Instructions)

- 1) The course will incorporate visual presentations to explore the evolution of artistic development.
- 2) Interactive discussions will be encouraged between students, peers, and faculty to enhance learning.
- 3) Hands-on experiences will be provided to help students grasp concepts through real-world application.
- 4) The course will feature visits to museums and exhibitions to provide hands-on experience with originality and spatial design.
- 5) The course will prioritize critical thinking to analyze and resolve issues or complex concepts

Assessment Details (CIE)

The weightage of continuous Internal Evaluation (CIE) is 100% and there is no semester End Exam (SEE). The student has to obtain a minimum of 50% marks in CIE & is conducted for 100 marks. Based on the CIE marks grading will be awarded.

Continuous Internal Evaluation:

Methods suggested:

1. methods of CIE need to be defined topic wise i.e.- Studio/Classroom/Tutorial discussions, reviews, time problem, test, seminar or micro project.

- The class teacher has to decide the course of learning for the Elective subject, in the beginning only the teacher has to announce the methods of CIE for the subject in advance in writing.

Semester End Examination:

- There is no Semester End Exam (SEE) the CIE marks list generated is to be signed by the internal examiners & submitted to VTU as per the procedure through the principal of the institution.

Course Outcome

- Students will be able to recognize the simultaneous evolution of artistic practices.
- Students will be able to explore the interconnections between different artistic forms.
- Students will be able to assess the challenges and opportunities within various artistic practices.
- Students will be able to place artistic practices within their historical, ideological, and philosophical contexts.

Course Title: PostModern Art Practices

Week :1 -Modernism: Precursor to the PostModern

Modern Avant Garde Movements

Week :2- Post Modernism: Meaning & Philosophy

Theoretical definitions

Week :3- Post Modern Trajectories

Neo-Dada & Pop Art, Institutional Critique, Public Art,

Week :4- Installation Art

The Italian Arte Povera artists, The Black Arts Movement, Brutalism, Deconstructivist architecture, Earth Art, East Village Art, Environmental Art

Week:5 -Conceptual Art

The practice of Conceptual art asserted that an idea could stand in place of a traditional physical work of art. The aim was to create a concept that obliged people to consider the nature of art itself. Fluxus.

Week:6 - Minimalism
Minimalism emerged in the 1960s in response to the gestural and autographic excesses of Abstract Expressionism. Many practitioners constructed huge geometric objects, serial structures, and/or simplified gridded planes. The Düsseldorf School,
Week :7-Video Art
Beginning in the 1960s, artists and innovators have expanded art into new, and sometimes virtual, worlds, and incorporated progressive technologies, like television, computers, a/v software, and the internet, into their art.
Week :8- Performance
Performance art, which emerged in the 1960s, emphasizes the experiential and the relationship between performer and audience. Performance art is closely related to Conceptual art and Institutional Critique, with artists offering their own bodies, movements, and actions in place of a constructed art object. Body Art, Feminist Art, Happenings.
Week :9- Trends in Contemporary Art
Anecdotes from various contemporary art practitioners
Week :10- Conceptualising art ideas
Mind mapping: history, culture & Archive
Week :11- Conceptualising art ideas
Mind mapping: history, culture & Archive
Week :12- Prototyping Exhibition Design
Sketching, modeling etc
Week :13- Preview of Exhibition
Display -feedback
Week :14- Final Exhibition
Open Exhibition-responses

References:

- Geeta Kapur, *When was Modernism*, Tulika Press, New Delhi, 2000
- Partha Mitter, *Art and Nationalism in Colonial India, 1850- 1922: Occidental Orientations*, Cambridge University Press, Cambridge 1994
- Tapati Guha-Thakurta, *The Making of a New 'Indian' Art: Artists, Aesthetics and Nationalism in Bengal, c.1850-1920*, Cambridge University Press, South Asian Series, 1999
- John Berger. *Ways of Seeing*. Penguin, 1972.
- Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations* (Ed. Hanna Arendt), repr. London, Pimlico, 1999
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- Danto, Arthur C. (2013). *What Art Is*. New Haven: Yale University Press, ISBN 978-0300205718
- Desai, Vishakha N., ed. (2007). *Asian Art History in the Twenty-first Century*. Williamstown, Mass.: Sterling and Francine Clark Art Institute, ISBN 978-0300125535

- Esplund, Lance (2018). *The Art of Looking: How to Read Modern and Contemporary Art*. New York, N.Y.: Basic Books, ISBN 9780465094660
- Fullerton, Elizabeth (2016). *Artrage!: The Story of the BritArt Revolution*. London: Thames & Hudson Ltd, ISBN 978-0500239445
- Gielen, Pascal (2009). *The Murmuring of the Artistic Multitude: Global Art, Memory and Post-Fordism*. Amsterdam: Valiz, ISBN 9789078088394
- Gompertz, Will (2013). *What Are You Looking At?: The Surprising, Shocking, and Sometimes Strange Story of 150 Years of Modern Art* (2nd ed.). New York, N.Y.: Plume, ISBN 978-0142180297
- Harris, Jonathan (2011). *Globalization and Contemporary Art*. Hoboken, N.J.: Wiley-Blackwell, ISBN 978-1405179508
- Lailach, Michael (2007). *Land Art*. (Uta Grosenick, ed.). London: Taschen, ISBN 978-3822856130
- Martin, Sylvia (2006). *Video Art*. (Uta Grosenick, ed.). Los Angeles: Taschen, ISBN 978-3822829509
- Mercer, Kobena (2008). *Exiles, Diasporas & Strangers*. Cambridge, Massachusetts: MIT Press, ISBN 978-0262633581
- Robertson, Jean; McDaniel, Craig (2012). *Themes of Contemporary Art: Visual Art after 1980* (3rd ed.). Oxford: Oxford University Press, ISBN 978-0199797073
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- Stiles, Kristine and Peter Howard Selz, eds. *Theories and Documents of Contemporary Art: A Sourcebook of Artists' Writings* (1996), ISBN 0-520-20251-1 2012 edition edited by Kristine Stiles.
- Strehovec, Janez (2020). *Contemporary Art Impacts on Scientific, Social, and Cultural Paradigms: Emerging Research and Opportunities*. Hershey, PA: IGIglobal.

- Thompson, Don (2010). *The \$12 Million Stuffed Shark: The Curious Economics of Contemporary Art*. New York, N.Y.: St. Martin's Griffin, ISBN 978-0230620599
- Thorton, Sarah (2009). *Seven Days in the Art World*. New York, N.Y.: W.W. Norton & Company, ISBN 978-0393337129
- Wallace, Isabelle Loring and Jennie Hirsh, *Contemporary Art and Classical Myth*. Farnham: Ashgate (2011), ISBN 978-0-7546-6974-6
- Warr, Tracey, ed. (2012). *The Artist's Body* (Revised). New York, N.Y.: Phaidon Press, ISBN 978-0714863931
- Wilson, Michael (2013). *How to Read Contemporary Art: Experiencing the Art of the 21st Century*. New York, N.Y.: Abrams, ISBN 978-1419707537
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WebLinks & Video Lectures (e-resources)

Modern to Contemporary Art by prof. Soumik Nandy majumdar

https://www.youtube.com/watch?v=mLVf8bvmF_4&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=12

https://www.youtube.com/watch?v=SmIfJuJ6Zfl&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=13

https://www.youtube.com/watch?v=s9hiGvv0hcY&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=14

https://www.youtube.com/watch?v=VvZlSv2pzKg&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=15

https://www.youtube.com/watch?v=FeV_kJImTZ0

https://www.youtube.com/watch?v=CuJh2qTgRXo&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=16

https://www.youtube.com/watch?v=OoplJekOdMM&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=17

https://www.youtube.com/watch?v=59rV1s0Yaj0&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=18

https://www.youtube.com/watch?v=REHGdBUSnyI&list=PL2Iip9VuFPUOKF_5bKguI_yQ0ropoBwqP&index=19

<https://www.youtube.com/watch?v=k8rKVeAjwVU>

Contemporary artists talk-Chandigarh Lalithakala Academy

<https://www.youtube.com/watch?v=VAeLSpFHO50>

https://www.youtube.com/watch?v=9_1h21OCFc0

<https://www.youtube.com/watch?v=9l6zgy822DU>

https://www.youtube.com/watch?v=4_SJ4V8snZ8

<https://www.youtube.com/watch?v=cZ-BpU6XSk4>

Bloomberg Originals -Brilliant Ideas episodes

<https://www.youtube.com/watch?v=4K5EkD3oCUg&list=PLqq4LnWs3olUpaD8oXCF7IILikGBY7HFg&index=2>

VI Semester

Professional Elective Courses			
ARCHITECTURAL ATMOSPHERES			
Course Code	21ARC685	CIE Marks	100
Teaching Hours/Week (L:T:P: S)	2 Hours	SEE Marks	-
Total Hours of Pedagogy	32 Hours	Total Marks	100
Credits	2	Exam Hours	-

COURSE CONTENT:

OUTLINE:

This course enables an experimental space to learn how architects deal with creating intangible ambiances in space-making through case studies and modelling in architectural design. Students can build a strong foundation in theoretical and practical understanding of *Atmospheres* through early-stage design development, analysis, and representation of architectural spaces. Unlike Climatology which technically analyses responsive climatic factors, Architectural Atmospheres is an upcoming field which studies the experiential aspects of built environments that address intangible characteristics of how to analyse and generate architectural ambiances.

Course Overview:

This course explores the concept of *atmosphere* in architecture, a fundamental yet often elusive quality that influences how we perceive and experience spaces. Atmosphere in architecture goes beyond aesthetics or functionality, encompassing the sensory and emotional responses evoked by spatial environments. Students will study how, materials, colour, scale, and contextual elements combine to create immersive, emotive experiences. We will analyze and engage with theoretical readings, case studies, and design exercises to deepen our understanding of the complex relationships between space, perception, and atmosphere. With an emphasis on language and visualisation, this elective equips students to articulate both visually and textually.

Course objectives:

This course will explore how digital tools and design processes can be integrated and applied to understand built environments, focusing on tangible and intangible experiences of atmospheres created by architecture.

By the end of the course, students will:

1. Understand the theoretical framework of architectural atmosphere.
2. Develop a sensitivity to the sensory aspects of built environments (light, colour, texture, etc.).
3. Analyze how atmosphere contributes to architectural meaning and experience.
4. Engage with contemporary and historical examples of atmospheric design.
5. Apply knowledge of atmosphere in studio and design projects.
6. Explore narrative approaches to design through text and visualizations.

KEY CONCEPTS

1) Atmosphere vs. Environment: Defining Architectural Atmospheres

- *Atmosphere* refers to the intangible qualities that evoke emotional or psychological responses.
- *Environment* is the broader physical space; atmosphere shapes how we feel within it.
- Emotional and sensory quality of space.
- Relationship between built form and human perception.
- Holistic experience involving all senses.

2) Phenomenology and Sensory Engagement

- Phenomenology: Study of lived experience in spatial design.
- Importance of multi-sensory design: sight, sound, touch, smell, and temperature.
- Sensory mapping as a tool to analyze spaces.

3) Materiality, Soundscapes and Light

- Tactile and visual impact of materials on user experience.
- Contrast between smooth, rough, reflective, and matte surfaces.
- Emotional response to material combinations.
- Role of acoustics in shaping atmospheres.
- Light as a medium for creating mood and focus.

4) Atmosphere in Digital and Virtual Spaces

- Role of technology in exploring and designing atmospheric qualities.
- Impact of digital renderings on atmospheric perception.
- Immersion and storytelling in virtual environments.

5) Cultural Contexts of Atmosphere

- Cross-cultural differences in atmospheric priorities (e.g., Indian stepwells vs. Japanese Zen gardens).
- Influence of tradition and vernacular architecture on sensory experience.
- Adapting atmospheric design to cultural identities.

6) Techniques for Designing Atmospheres

- Tools: sensory mapping, lighting simulations, 3D modelling.
- Iterative process: from conceptual sketches to material conceptions.
- Integration of sensory elements into design briefs.
- Using AI generative techniques and software

COURSE METHODOLOGY:**Sessional Work: Lectures and Research**

1) Introduction to the theory of Atmospheres through literature, and case studies. Group discussions and readings followed by brainstorming sessions to create groups based on student interests to identify typologies for research.

Sessional Work: Practical knowledge

2) Site visits: Students could work in groups to analyze and produce reports on the tangible (materiality) and intangible (ambience) of real architectural sites.

3) Introduction to necessary software for 2D visualizations and 3D modelling to explore, examine and simulate atmospheres in a pre-design stage.

Sessional Work: Studio-based projects

4) Experimentation: Exercises to understand the part-to-whole relationship between architectural atmospheres and ambiances through early-stage spatial design and materiality.

5) Presentation/report on research and experimentation exploring the role of art and design in architectural spaces: Using modelling and simulation to visualize atmospheres.

ASSESSMENT: The group/individual assignments will be assessed via mock-ups, presentations, and reports.

SOFTWARE:

Students will be introduced to using generative Artificial Intelligence software such as ChatGPT, Dalle, Stable Diffusion and Stablecog among other AI online applications.

Any relevant and appropriate 3D modelling and visualization software can be used for sessional work. For example, SketchUp, Photoshop, Illustrator, etc.

REFERENCE:

1. Zumthor, Peter (2006), "Atmospheres"; Birkhäuser Architecture, 5th Edition.
2. Mallgrave, Henry (2018), "From Object to Experience: The New Culture of Architectural Design".
3. Palasmaa, Juhani (1996), "The Eyes of the Skin: Architecture and the Senses".
4. Bille, Mikkel; Bjerregaard, Peter and Sorensen, Tim (2015) "Staging atmospheres: Materiality, culture, and the texture of the in-between" in Emotion, Space, and Society. Vol 15. 31-38.
5. Bachelard, Gaston, "The Poetics of Space".

VI Semester

APC : Additional Professional Elective

Contemporary reading on public spaces and their experience

Course Code	21ARC686	CIE Marks	100
Teaching Hours/Week (L:T:P: S)	2 Hours	SEE Marks	-
Total Hours of Pedagogy	32 Hours	Total Marks	100
Credits	2	Exam Hours	-

Course objectives:

In this course, the urbanity of Indian cities is examined from a multidisciplinary perspective. It uses the reference of papers and tales to investigate the nature of experience of Indian cities.

COURSE CONTENT:

OUTLINE: The first section, divided into two sections, looks at essays, papers, and articles that discuss governance, lived experiences, urban issues, and spatial equality in India's changing cities. The writings of Amita Baviskar, Gautam Bhan, Rahul Mehrotra, Solomon Benjamin, and Ananya Roy are essential readings. The second section explores literary works, including modern and classic tales that capture the essence of Indian towns and their streets while expressing social, cultural, and geographical storylines. Critical conversations are sparked by writers such as Srilal Shukla, RK Narayan, and Saadat Hasan Manto. When taken as a whole, these interpretations show the complex dynamics of Indian urbanity.

The intent is to find more suitable lenses through which to talk about Indian cities. The readings will explore on the moving, embodied, active, and appropriated temporalities of the Indian cities that constitute the experience as well as the production of Indian cities.

Section 1 (2 sessions)

Reading of parts from "Whose City Is It Anyway? Bombay's Public Spaces" by Ranjit Hoskote and Rahul Mehrotra.

Focuses on the cultural and historical significance of public spaces in Mumbai.

Section 2 (2 sessions)

Reading of parts from "Gated Communities in India: Class, Privilege, and the Urban Experience" by Ritajyoti Bandyopadhyay.

Examines the rise of gated communities and their socio-cultural impacts.

Section 3 (2 sessions)

Reading of parts from "Planetary Urbanism: Indian Cities" (Various Authors).
A collection of essays exploring contemporary Indian urban challenges.

Section 4 (2 sessions)

Reading of parts from "The Urban Century: India's Cities, Their Future" by Gautam Bhan.
Discusses challenges in Indian urban development, including housing, governance, and social equity.

Section 5 (1 session)

Reading of parts from "Bombay Stories" by Saadat Hasan Manto

Section 6 (1 session)

Reading of parts from "Maximum City" by Suketu Mehta

Section 7 (1 session)

Reading of parts from "City of Djinnns" by William Dalrymple

Section 8 (1 session)

Reading of parts from "The Guide" by R. K. Narayan

COURSE METHODOLOGY:

Students will be exposed to readings where the tutor will read along the critical parts of the text. The exercises are designed in such a way that the students will have to create their own distinct bibliography based on the inferences drawn from each reading.

COURSE OUTCOME:

Students would have created a distinct bibliography of texts that are critical for the understanding of Indian cities. This will comprise of books, essays and papers. They would also have made maps to convey the narrative of a public space.

CIE and SEE

CIE : GRADING SCHEME:

Weekly progressive grades – 50

Short film - 50

SEE : NA

REFERENCES:

List of Books :

1. Whose City Is It Anyway? Bombay Public Spaces - Ranjit Hoskote
2. Gated Communities in India: Class, Privilege, and the Urban Experience - by Ritajyoti Bandyopadhyay.
3. Planetary Urbanism: Indian Cities - Various Authors
4. Learning from Mumbai - Rahul Mehrotra.
5. The Urban Century: India's Cities, Their Future - by Gautam Bhan.
6. Stuck in Transition: Urban Development in Contemporary India - by Partha Mukhopadhyay.
7. Bombay Stories - Saadat Hasan Manto
8. Maximum City - Suketu Mehta
9. City of Djinnns - William Dalrymple

10. Raag Darbari - Srilal Shukla

11. The Guide - R. K. Narayan

List of Authors:

Ritajyoti Bandyopadhyay.

Rahul Mehrotra.

Gautam Bhan.

Partha Mukhopadhyay.

Suketu Mehta

Saadat Hasan Manto

William Dalrymple

List of Film Directors:

Srilal Shukla

R. K. Narayan