



Bangalore University

# Bangalore University

## BVA – Traditional Sculpture & Temple Architecture

Under NEP Curriculum

**Lecture : Tutorial :Practical (L:T:P)Pattern(TS&TA)**

Foundation

**Foundation Course/Certificate Course (TS & TA) /1st Year****1st Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hours
1	Shilpa Shastra 1	DSC -IC-1	3	1	0	4	4	3 hrs
1	Shilpa Shastriya Rekha Chitra 1	DSC -IC-2	0	1	3	4	8	Display
1	Prayogika Shilpa 1	DSC -IC-3	0	1	3	4	8	Display
1	Fundamentals of Art and Its History 1	DSC -IC-4	2	0	0	2	4	2hrs
1	English Communication	AECC(L1-1)	3	1	0	4	4	3hrs
1	Kannada	AECC(L2-2)	3	1	0	4	4	3hrs
1	Environmental Studies	AECC	2	0	0	2	4	2hrs

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**2nd Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hours
2	Shilpa Shastra 2	DSC -IC-5	3	0	0	4	4	3 hrs
2	Shilpa Shastriya Rekha Chitra 2	DSC -IC-6	0	1	3	4	8	Display
2	Prayogika Shilpa 2- Decorative Motifs	DSC -IC-7	0	1	3	4	8	Display
2	Fundamentals of Art and Its History 2	DSC -IC-8	2	0	0	2	4	2hrs
2	English Communication	AECC(L1-2)	3	1	0	4	4	3hrs
2	Kannada	AECC(L2-2)	3	1	0	4	4	3hrs
2	NSS/Red Cross	AECC	1	0	1	2	2	2hrs

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## Lecture : Tutorial :Practical (L:T:P)Pattern(TS)

### Traditional Sculpture

#### Diploma Course /2nd Year 3rd semester

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
3	Pratima Rupa Lakshana 1	DSC-1	3	0	0	3	4	3 hrs
3	Shilpa Shastriya Rekha Chitra 5, Classification of Icons	DSC-2	0	1	3	4	8	Display
3	Prayogika Shilpa	DSC-3	0	1	3	4	8	Display
3	Indian Constitution	OE-1	3	0	0	3	4	3hrs
3	English Communication	AECC(L1-3)	2	1	0	3	4	3hrs
3	Kannada/Sanskrit	AECC(L2-3)	2	1	0	3	4	3hrs
3	AUTOCAD -2D	SEC-1	1	0	3	4	8	Submission
						24	40	

#### 4th Semester

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
4	Pratima Rupa Lakshana 2	DSC-4	3	0	0	3	4	3 hrs
4	Shilpa Shastriya Rekha Chitra 6, Uttama Dasha thala	DSC-5	0	1	3	4	8	Display
4	Prayogika Shilpa 6	DSC-6	0	1	3	4	8	Display
4	Epigraphy	OE-2	3	0	0	3	4	3hrs
4	English Communication	AECC(L1-6)	2	1	0	3	4	3hrs
4	Kannada/Sanskrit	AECC(L2-6)	2	1	0	3	4	3hrs
4	AUTOCAD -2D	SEC-2	1	0	3	4	8	Submission
						24	40	

#### Degree Course/ 3rd Year

#### 5th Semester

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
5	Pratima Rupa Lakshana 3	DSC-7	3	0	0	3	4	3 hrs
5	Shilpa Shastriya Rekha Chitra 5, Classification of Icons	DSC-8	0	1	4	5	12	Display
5	Prayogika Shilpa	DSC-9	0	1	4	5	12	Display
5	History of Indian Philosophy & Religion	DSE -1	2	0	1	3	4	2hrs
5	AUTOCAD -3D	SEC-3	1	0	3	4	4	Submission
5	Agama 1	OE-3	3	1	0	4	4	3hrs
						24	40	

#### 6th Semester

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
6	Pratima Rupa Lakshana 4	DSC-10	3	0	0	3	4	3 hrs
6	Shilpa Shastriya Rekha Chitra-8, Uttama Dasha thala	DSC-11	0	1	3	4	12	Display
6	Prayogika Shilpa 8	DSC-12	0	1	3	4	12	Display
6	Aesthetics	DSE -2	3	0	0	3	4	2hrs

6	AUTOCAD -3D	SEC-4	0	1	2	3	4	Submission
6	Agama 2	OE-4	3	0	0	3	4	3hrs

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**Degree Honours Course/4th Year**

**7th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
7	Creativity in Prathima Shilpa-1	DSC-13	2	0	6	8	12	3 hrs
7	Regional School of Temples-1	DSE -4	2	1	0	3	6	Display
7	Internship	DSE -5	0	2	4	6	12	Viva
7	Temple Administration, HR &RE	OE-5	2	1	0	3	4	3hrs

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**8th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
8	Creativity in Prathima Shilpa-2	DSC-14	2	0	6	8	12	3 hrs
8	Regional School of Temples-2	DSE -6	2	1	0	3	6	Display
8	Project work	DSE -7	0	2	4	6	12	Display
8	Conservation	OE-6	2	1	0	3	4	3hrs

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**Lecture : Tutorial :Practical (L:T:P)Pattern (TA)****Temple Architecture****Diploma Course /2nd Year****5th semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
3	Prasada Lakshana, Principles of Temple Architecture 1	DSC-1	3	0	0	3	4	3 hrs
3	Architecture Design & Drawing 1 , Temple Plan & Upapitha, Adhistana Drawings	DSC-2	0	1	3	4	8	Display
3	Studio Practice 1 -Model ofPeetha &Adhistana	DSC-3	0	1	3	4	8	Display
3	Indian Constitution	OE-1	3	0	0	3	4	3hrs
3	English Communication	AECC(L2-5)	2	1	0	3	4	3hrs
3	Kannada/Sanskrit	AECC(L1-5)	2	1	0	3	4	3hrs
3	AUTOCAD -2D	SEC-1	1	0	3	4	8	Submission
						24	40	

**4th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
4	Prasada Lakshana, Principles of Temple Architecture 2	DSC-4	3	0	0	3	4	3 hrs
4	Architecture Design & Drawing 2 Bhatti-alankaara	DSC-5	0	1	3	4	8	Display
4	Studio Practice 2, Model of Bhatti Varga (Wall Decoration)	DSC-6	0	1	3	4	8	Display
4	Epigraphy	OE-2	3	0	0	3	4	2hrs
4	English Communication	AECC(L1-6)	2	1	0	3	4	3hrs
4	Kannada/Sanskrit	AECC(L2-6)	2	1	0	3	4	3hrs
4	AUTOCAD -2D	SEC-2	1	0	3	4	8	Submission
						24	40	

**Degree Course/ 3rd Year****5th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
5	Prasada Lakshana, Principles of Temple Architecture 3	DSC-7	3	0	0	3	4	3 hrs
5	Architecture Design & Drawing 3, Ekathala Vimana	DSC-8	0	1	3	4	12	Display
5	Studio Practice 3, Ekathala Vimana	DSC-9	0	1	3	4	12	Display
5	Building Construction & Materials- 1	DSE -1	3	0	0	3	4	2hrs
5	AUTOCAD -3D	SEC-3	3	0	0	3	4	Submission
5	Agama	OE-3	3	0	0	3	4	3hrs
						20	40	

**6th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
6	Prasada Lakshana, Principles of Temple Architecture 4	DSC-10	3	0	0	3	4	3 hrs

6	Architecture Design & Drawing 4, Up to Panchathala Vimana	DSC-11	0	1	3	4	12	Display
6	Studio Practice 4, Thrithala Vimana	DSC-12	0	1	3	4	12	Display
6	Structural Engineering	DSE -2	3	0	0	3	4	2hrs
6	AUTOCAD -3D	SEC-4	0	1	2	3	4	Submission
6	Agama 2	OE-4	3	0	0	3	4	3hrs
						20	40	

**Degree Course/4th Year**

**7th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
7	Studying Hoysala Temple Architectural Style-1	DSC-13	2	0	6	8	12	3 hrs
7	Regional School of Temples-1	DSE -4	2	1	0	3	6	Display
7	Internship	DSE -5	0	2	4	6	12	Viva
7	Temple Administration, HR &RE	OE-5	2	1	0	3	4	3hrs

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**8th Semester**

Sem	Course	Course Type	L	T	P	Total Credits	Work Hrs/ Week	Examination Type & Hrs.
8	Studying Hoysala Temple Architectural Style-2	DSC-14	2	0	6	8	12	3 hrs
8	Regional School of Temples-2	DSE -6	2	1	0	3	6	Display
8	Project work	DSE -7	0	2	4	6	12	Display
8	Conservation/Construction Management	OE-6	2	1	0	3	4	3hrs

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**foundation Course - Traditional Sculpture (TS) & Temple Architecture (TA)**  
**First Year/ Certificate Course**

**Semister -1**

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/Pass	Examination Type & Hrs
		C1	C2	C3	C1	C2	C3			
Shilpa Shastra 1	DSC -IC-1	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 1	DSC -IC-2	0	0	0	10	10	80	100	80	Display
Prayogika Shilpa 1	DSC -IC-3	0	0	0	10	10	80	100	80	Display
Fundamentals of Art and Its History 1	DSC -IC-4	5	5	40	0	0	0	50	40	2 hrs
English Communication	AECC(L1-1)	10	10	80	0	0	0	100	40	3 hrs
Kannada	AECC(L2-2)	10	10	80	0	0	0	100	40	3 hrs
Environmental Studies	AECC	5	5	40	0	0	0	50	20	2 hrs
<b>Total</b>								<b>600</b>		

**Semister -2**

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Shilpa Shastra 2	DSC -IC-5	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 2	DSC -IC-6	0	0	0	10	10	80	100	80	Display
Prayogika Shilpa 2- Decorative Motifs	DSC -IC-7	0	0	0	10	10	80	100	80	Display
Fundamentals of Art and Its History 2	DSC -IC-8	5	5	40	0	0	0	50	20	2 hrs
English Communication	AECC(L1-2)	10	10	80	0	0	0	100	40	3 hrs
Kannada/ Sanskrit	AECC(L2-2)	10	10	80	0	0	0	100	40	3 hrs
NSS/Red Cross	AECC	5	5	40	0	0	0	50	20	2 hrs
<b>Total</b>								<b>600</b>		

## Course - Traditional Sculpture (Degree Honours Course)

### Second Year / Diploma Course TA

#### Semester -3

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Pratima Rupa Lakshana 1	DSC-1	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 5, Uttama Panchathala	DSC-2	0	0	0	20	20	160	200	80	Display
Prayogika Shilpa 5-Different forms of Vinayaka Shilpa	DSC-3	0	0	0	20	20	160	200	80	Display
Indian Constitution	OE-1	10	10	80	0	0	0	100	40	3 hrs
English Communication	AECC(L1-5)	10	10	80	0	0	0	100	40	3 hrs
Kannada/Sanskrit	AECC(L2-5)	10	40	0	0	0	0	50	40	3 hrs
AUTOCAD -2D	SEC-1	0		0	10	40	0	50	20	Submission
<b>Total</b>								<b>800</b>		

#### Semester -4

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Pratima Rupa Lakshana 2	DSC-4	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 6, Uttama Panchathala	DSC-5	0	0	0	20	20	160	200	80	Display
Prayogika Shilpa 6	DSC-6	0	0	0	20	20	160	200	80	Display
Epigraphy	OE-2	10	10	80	0	0	0	100	40	3 hrs
English Communication	AECC(L1-6)	10	10	80	0	0	0	100	40	3 hrs
Kannada/Sanskrit	AECC(L2-6)	10	40	0	0	0	0	50	40	3 hrs
AUTOCAD -2D	SEC-2	0		0	10	40	0	50	20	submission
<b>Total</b>								<b>800</b>		

### Third Year Degree Course

#### Semester -5

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Pratima Rupa Lakshana 3	DSC-7	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 7, Classification of Icons	DSC-8	0	0	0	20	20	160	200	80	Display
Prayogika Shilpa 7	DSC-9	0	0	0	20	20	160	200	80	Display
History of Indian Philosophy & Religion	DSE -1	10	10	80	0	0	0	100	40	3 hrs
AUTOCAD -3D	SEC-3	0	0	0	20	80	0	100	20	Submission
Agama 1	OE-3	10	10	80	0	0	0	100	40	3hrs
<b>Total</b>								<b>800</b>		

#### Semester -6

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Pratima Rupa Lakshana 4	DSC-10	10	10	80	0	0	0	100	40	3 hrs
Shilpa Shastriya Rekha Chitra 4, Uttama Dasha thala	DSC-11	0	0	0	20	20	160	200	80	Display
Prayogika Shilpa 5	DSC-12	0	0	0	20	20	160	200	80	Display
Aesthetics	DSE -2	10	10	80	0	0	0	100	40	3 hrs
AUTOCAD -3D	SEC-4	0	0	0	20	80	0	100	20	submission
Agama 2	OE-4	10	10	80	0		0	100	40	3hrs
<b>Total</b>								<b>800</b>		

### Fourth Year Degree Honours Course

#### Semester -7

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Creativity in Prathima Shilpa-1	DSC-13	10	10	80	10	10	80	200	80	3 hrs & Display
Regional School of Temples-1	DSE -4	10	10	80	0	0	0	100	40	3 hrs
Internship	DSE -5	10	40	0	10	40	0	100	40	Viva



Temple Administration, HR &RE	OE-5	10	10	80	0	0	0	100	40	Display
<b>Total</b>								<b>500</b>		

**Semister -8**

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Creativity in Prathima Shilpa-2	DSC-14	10	10	80	10	10	80	200	80	3 hrs & Display
Regional School of Temples-2	DSE -6	10	10	80	0	0	0	100	40	3 hrs
Project work	DSE -7	0	0	0	10	10	80	100	40	Display & Submission
Conservation	OE-6	10	10	80	0	0	0	100	40	3hrs
<b>Total</b>								<b>500</b>		

## Course - Temple Architecture (Degree Honours Course)

### Second Year Diploma Course TA

#### Semester -3

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Prasada Lakshana, Principles of Temple Architecture 1	DSC-1	10	10	80	0	0	0	100	40	3 hrs
Architecture Design & Drawing 1 , Temple Plan & Upapitha, Adhistana Drawings	DSC-2	0	0	0	20	20	160	200	80	Display
Studio Practice 1 -Model ofPeetha &Adhistana	DSC-3	0	0	0	20	20	160	200	80	Display
Indian Constitution	OE-1	10	10	80	0	0	0	100	40	3 hrs
English Communication	AECC(L1-5)	10	10	80	0	0	0	100	40	3 hrs
Kannada/Sanskrit	AECC(L2-5)	10	40	0	0	0	0	50	40	3 hrs
AUTOCAD -2D	SEC-1	0		0	10	40	0	50	40	Submission
<b>Total</b>								<b>800</b>		

#### Semester -4

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Prasada Lakshana, Principles of Temple Architecture 2	DSC-4	10	10	80	0	0	0	100	40	3 hrs
Architecture Design & Drawing 2 Bhatti-alankaara	DSC-5	0	0	0	20	20	160	200	80	Display
Studio Practice 2, Model of Bhatti Varga (Wall Decoration)	DSC-6	0	0	0	20	20	160	200	80	Display
Epigraphy	OE-2	10	10	80	0	0	0	100	40	3 hrs
English Communication	AECC(L1-6)	10	10	80	0	0	0	100	40	3 hrs
Kannada/Sanskrit	AECC(L2-6)	10	40	0	0	0	0	50	40	3 hrs
AUTOCAD -2D	SEC-2	0		0	10	40	0	50	40	Submission
<b>Total</b>								<b>800</b>		

### Third Year Degree Course

#### Semester -5

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Prasada Lakshana, Principles of Temple Architecture 3	DSC-7	10	10	80	0	0	0	100	40	3 hrs
Architecture Design & Drawing 3, Ekathala Vimana	DSC-8	0	0	0	20	20	160	200	80	Display
Studio Practice 3, Ekathala Vimana	DSC-9	0	0	0	20	20	160	200	80	Display
Building Construction & Materials- 1	DSE -1	10	10	80	0	0	0	100	40	3 hrs
AUTOCAD -3D	SEC-3	0		0	20	80	0	100	40	Submission
Agama 1	OE-3	10	10	80	0	0	0	100	40	3 hrs
<b>Total</b>								<b>800</b>		

#### Semester -6

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/ Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Prasada Lakshana, Principles of Temple Architecture 4	DSC-10	10	10	80	0	0	0	100	40	3 hrs
Architecture Design & Drawing 4, Up to Panchathala Vimana	DSC-11	0	0	0	20	20	160	200	80	Display
Studio Practice 4, Thrithala Vimana	DSC-12	0	0	0	20	20	160	200	80	Display
Structural Engineering	DSE -2	10	10	80	0	0	0	100	40	3 hrs
AUTOCAD -3D	SEC-4	0	0	0	20	80	0	100	40	Submission
Agama 2	OE-4	10	10	80	0	0	0	100	40	3 hrs

<b>Total</b>					<b>800</b>	<b>40</b>	
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#### **Fourth Year Degree Honours Course**

##### **Semester -7**

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Studying Hoysala Temple Architectural Style-1	DSC-13	10	10	80	10	10	80	200	80	3 hrs & Display
Regional School of Temples-1	DSE -4	10	10	80	0	0	0	100	40	3 hrs
Internship	DSE -5	10	40	0	10	40	0	100	40	viva
Temple Administration, HR &RE	OE-5	10	10	80	0	0	0	100	40	Display
<b>Total</b>								<b>500</b>		

##### **Semester -8**

Subject	Course Type	Theory		Exam	Practice		Exam	Max Marks	Min/Pass	Examination Type & Hours
		C1	C2	C3	C1	C2	C3			
Studying Hoysala Temple Architectural Style-2	DSC-14	10	10	80	10	10	80	200	80	3 hrs & Display
Regional School of Temples-2	DSE -6	10	10	80	0	0	0	100	40	3 hrs
Project work	DSE -7	0	0	0	10	10	80	100	40	Display & Submission
Conservation/Construction Management	OE-6	10	10	80	0	0	0	100		Display
<b>Total</b>								<b>500</b>		

**Visual Arts (Traditional) Syllabus Proposal for National Education Policy**  
**Course Credit Structure (CBCS) of BVA-Traditional /Eight Semesters/4 Year Program.**

**First year/ Certificate Course ; 48 Credits**

	Sem	Core , Introduction		Electives				Ability Enhancement Courses				Total Credits
		DSC- IC		DSE (Descipline Elect		OE (Open Elective		SEC		AECC		
		Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Crdrts	
<b>Certificate Course</b>	1	DSC-IC-1	4							AECC (L1-1)	4	24
		DSC-IC-2	4							AECC(L2-1)	4	
		DSC-IC-3	4							AECC	2	
		DSC-IC-4	2									
	2	DSC-IC-5	3							AECC (L1-2)	4	24
		DSC-IC-6	4							AECC(L2-2)	4	
		DSC-IC-7	4							AECC	2	
		DSC-IC-8	2									

**Second year / Diploma Course ; 96 Credits**

	Sem	Core		Electives				Ability Enhancement Courses				Total Credits	
		DSE		DSE (Descipline Elect		OE (Open Elective		SEC		AECC			
		Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Crdrts		
<b>Diploma Course</b>	3	DSC-1	3			OE-1	3	SEC-1	4	AECC (L1-5)	3	24	
		DSC-2	4							AECC(L2-5)	3		
		DSC-3	4										
	4	DSC-4	3				OE-2	3	SEC-2	4	AECC (L1-6)	3	24
		DSC-5	4								AECC(L2-6)	3	
		DSC-6	4										

**Third Year / Degree Course ; 136 Credits**

	Sem	Core		Electives				Ability Enhancement Courses				Total Credits
		DSE		DSE (Descipline Elect		OE (Open Elective		SEC		AECC		
		Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Crdrts	
<b>Degree course</b>	5	DSC-7	3	DSE -1	3	OE-3	3	SEC-3	3			20
		DSC-8	4									
		DSC-9	4									
	6	DSC-10	3	DSE -2	3	OE-4	3	SEC-4	3			20
		DSC-11	4									
		DSC-12	4									

**Fourth Year/ Degree Honours Course;176 Credits**

	Sem	Core		Electives				Ability Enhancement Courses				Total Credits
		DSE		DSE (Descipline Elect		OE (Open Elective		SEC		AECC		
		Course	Credits	Course	Credits	Course	Credits	Course	Credits	Course	Crdrts	
<b>Degree Honours Course</b>	7	DSC-13	6	DSE -3	4	OE- 5	4					20
		Research Methodology &		6								
	8	DSC-14	6	DSE -4	4	OE-6	4					20
				Project	6							

**BANGALORE UNIVERSITY**  
**BVA (Traditional Sculpture and Temple Architecture) SYLLABUS**

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**Amended to Read as**

under *Eligibility* head replace 'Traditional Sculpture' by '**Traditional Prathima Shilpa**' rest remains unaltered

to be added after 2

3. Candidate who has passed PUC or 12th Exam may be admitted to *2nd year of Foundation* ie., IIIrd semester. He should also pass in entrance aptitude test.
4. If the Candidate has already passed Degree exam in Visual Arts or Architecture and desirous of studying traditional Shilpa may be admitted to 3 year (ie., V Semester). Candidates may be exempted from studying papers already passed in previous Degree, if they found to be on par with present study.

**Duration of the Courses**

BVA in Traditionl Sculpture to be corrected as **Traditional Prathima Shilpa**.

Total **Ten** Semester to be split and written as:

**Common Foundation** - 4 semesters and **Degree course**-6 semesters for each specialisation.

*to Add*

**Eligibility for Exam**

(g)Candidates who have passed PUC with Language papers are exempted from appearing language papers of Foundation Course (first FOUR semesters only).

## **BVA (FOUNDATION) - FIRST YEAR SYLLABUS (CERTIFICATE COURSE)**

### **FIRST SEMESTER**

#### **AECC(L2-1) : KANNADA/HINDI/SANSKRIT**

Text prescribed by Karnataka PUC Board for 1 Year PUC has to be taught (*only first half*).

#### **AECC(L1-1) : ENGLISH**

Text prescribed by Karnataka PUC Board for 1 year PUC has to be taught (*only first half*)

#### **DSC-IC 1 : INTRODUCTION TO SHILPA SHASTRA-1**

##### **Part A :**

##### **Contents of Shilpa Texts (Salient Features)**

General nature of Shilpa Texts-Availability-Shilpa Texts Published in Sanskrit, English and other regional Languages-Salient features of Manasara, Kasapya Shilpa, Shilpa Ratna, Mayamatam, Saraswatiya Chitrakarma Sastram-Brahmiya Chitrakarma Sastram - Vishwakarmiya Vastu Sastram - Sakaladhikaram - Maya Sastram - Pratima Mana Lakshnam - Silpa Prakasam - Salagrama Sastram - Collections of Sutradhara Mandana - Rajavallabha - Devata Murti Prakarana - Sri Tattava Nidhi - Shiva Tattva Ratnakara (Chapters related shilpa) - Matsya Purana - Vishnudharmottara Purana - Marichi Vimanarchana Kalpa etc., - Contents of these texts have to be introduced. Overview only.

Measurement in Shilpa Shastra-Abharanas-Ayudhas of Devas, detailed descriptive study with drawings.

##### **Shilpa in Agama Texts**

**Part A :** Aim of Agama Sastra and importance of Pratima and Temple. Details available in Agamas relating to Pratima, Temple etc. Shilpa aspects in Agamas such as Kamika, Karana, Makuta, Athri Samhita, Marichi Vimanarchana Kalp, Satvata Samhita, Kumara Tanktra, Vaikhana Samhita, Padma Samhita etc.

##### **Part B :**

Shilpa Tattva - Explanation to few basic terms to understand the concept of traditional Shilpa (a) Shilpa (b) Vak (c) Yajna.

#### **DSC-IC-4 : FUNDAMENTALS OF ART AND ITS HISTORY-1**

1. What is Art? Discussion about origins of Art - necessity of art - examples of art with life - purpose and function of art-entertainment-communication.
2. Fundamentals of Indian Sculpture-frontality-narration-freeze Icon-evolution of iconography-Mudras.
3. Fundamentals of Indian Architecture - Rock cut caves-structural temples.
4. Fundamentals of Indian Painting - Ajanta Murals and techniques, themes.
5. Art and Experience  
Perception and awareness, looking and doing visual thinking-Art and Beauty-Visual communication-Form and content.
6. Characteristics of Indian Miniature paintings.  
Themes-narration-painting as illustration-as historical document-murals of Karnataka.
7. Idealism, movement in sculpture - Chola bronze, concept of frontality, monumentality.
8. Mughal and Islamic Architecture - styles and types.
9. Indian Art and Ideas with special emphasis on Aesthetics.
  1. Study of Indian Aesthetics and creative ideas through ages based on texts like shadanga sutra from Kamasutra, Vishnu dharmottarapurana etc.
  2. Study of visual languages of Ajanta Murals.
  3. Rasa theory and Bharata's Natya Shastra.
  4. Dhvani, Alankara and Sadharanikarana.

### **DSC-IC-2 : SHILPA SHASTRIYA REKHA CHITRA-I**

*Student should maintain a separate and independent sketch book (journal) and draw sketches on daily basis under guidance of the Master.*

1. Study of Basic lines, texture, shape, designs, flower motifs, creepers, leaves, fruits, birds etc.
2. Drawings of all Ayudhas and Abharanas used in Shilpa Shastra
3. Drawings of man made objects, vegetables, drapery etc.
4. Preparation and use of Traditional scales. Talamana Drawings Keerthi Mukha, Hamsa.
5. Parallel perspective, Principles of solid Geometry.
6. Line Drawings of Vahanas as per talamana measurements-  
(i) Mayura (ii) Gaja (iii) Ashwa (iv) Vrishabha
7. Details of Uttama Panchatala (both horizontal and vertical) Measurements applicable to Vinayaka.
8. Drawings of FIVE different forms of Vinayaka studied as dhyana Shlokas.

*Note : Sessional assesement should be based on sketch book containing above drawings.*

### **DSC-IC-3: PRAYOGIKA SHILPA-I**

1. Converting raw stone/wood into a block of required size and thickness.
2. Sculpting/Carving simple designs and Decorative motifs.
3. Preparation of oblong, square, circle, cornerpiece etc., designs and filling them with suitable decorative motifs.
4. Sculpting/Carving of Keerthi mukha and Hamsa.
5. Students should try to convert the Drawings drawn under IF.2.1 into a 3D Shilpa. Painting.
6. Student should convert atleast TWO Vahanas and ONE Gangapathi into 3D Shilpa/painting in the media selected by him.

*Students may use clay, POP, stone, sheet metal, wood, cement, POP or canvas of their choice as media for their practical work. Student should continue in the same medium till the end of the IVth semester.*

**BVA (FOUNDATION) - FIRST YEAR (CERTIFICATE COURSE)**  
**SECOND SEMESTER**

**AECC-L2-2 KANNADA/HINDI/SANSKRIT**

Texts prescribed by Karnataka PUC Board II year PUC has to be taught. (*only first half*)

**AECC-L1-2 ENGLISH**

Texts prescribed by Karnataka PUC Board for II year PUC has to be taught. (*only first half*)

**DSC-IC-5 SHILPA SHASTRA-II**

**Part A :**

1. Vahana roopa lakshanas with talamana details-Mayura, Gaja, Ashwa, Vrishabha.
2. Details of Uttama Panchatala applicable to Vinayaka.
3. Dhyana slokas relating to first 8 forms of Vinayaka- (i) Bala (ii) Taruna, (iii) Bhakta (iv) Veera (v) Shakti (vi) Dwija (vii) siddha (viii) Ucchista.
4. Vahana roopa lakshanas with talamana details-Simha, Garuda, and Nandi.
5. Details of Uttama Panchatala applicable to Skanda.
6. Dhyana slokas relating to 8 Vinayaka forms - (i) Vighna (ii) Kshipra (iii) Heramba (iv) Lakshmi (v) Maha (vi) Vijaya (vii) Nritta (viii) Urdhwa.
7. Preparation of Pralamba Phalaka and its usage.

**Part B :**

1. Explanation of some basic terms : (a) Desha-kala (b) Sristi Tattva (c) Prathima
2. Explanation of some basic terms : (a) Akriti (b) Abhasa (c) Pratika (d) Ayatana.
3. Epistemology of some icons- (a) Keerthimukha (b) Form & content of Vinayaka Icon.

**DSC-IC-8 DEVELOPMENT OF INDIAN ARCHITECTURE & SCULPTURE**

1. Art of Indus Valley -Architecture, Sculpture, Seals, Pottery.
2. Vedic culture.
3. Post-Vedic religious streams and philosophied. Buddhism, Jainism, Charvaka as Nastika Schools, Shaivism, Shakta, Vaishnavism, Saura, Ganapathya, and likely others as the Astika Traditions.
4. Evolution of iconography, style, naturalism, narration.
5. Mauryan Art–Sunga/Satavahana-Kushanas.
6. Evolution of Rock cut Architecture.
7. Development of Rock cut Architecture.
8. Styles of Indian Structural temples-Nagara, Dravida and Vesara.
9. Development of Iconography & narration.



### **DSC-IC-6 SHILPA SHASTRIYA REKHACHITRA-II**

1. Line Drawings of Vahanas as per talamana measurements-  
(i) Mayura (ii) Gaja (iii) Ashwa (iv) Vrishabha
2. Details of Uttama Panchatala (both horizontal and vertical) Measurements applicable to Vinayaka.
3. Drawings of FIVE different forms of Vinayaka studied as dhyana Shlokas.
4. Line Drawings of Simha, Garuda, and Nandi as per Roopa and Talamana lakshana.
5. Details of Uttama Panchatala (both horizontal and vertical) measurements applicable to Skanda.
6. Line Drawings of any FIVE different forms of Vinayaka studied as dhyana slokas under 4F.1.3(3).
7. Preparation of Pralamba Phalaka for making Ganapathy idol in clay.

*Note : Sessional assesement should be based on sketch book containing above drawings.*

### **DSC-IC-7 PRAYOGIKA SHILPA-II**

Student should convert atleast TWO Vahanas and ONE Gangapathi into 3D Shilpa/painting in the media selected by him.

Student should convert atleast THREE out of FOUR under 4F.2.1(i) and all FIVE Drawing under 4F.2.1(2) into 3D shilpa/paintings under the guidance of the Master and should be capable of explaining how he has maintained talamana measurements in his Shilpas.

*(Note: Performance of the student should be reflected in sessional assessment)*

**BVA Degree – Specialisation : Traditional Prathima Shilpa (Second Year/Diploma Course)**  
**THIRD SEMESTER**

**DSC-1 PRATHIMA RUPA LAKSHANA-I**

**1. Classification Pratimas (icons) - Nishkala, Sakala and Kalakala.**

- (a) Nishkalal Form (i) Shivalinga. Study of Shivalingas as classified in Agama Shastras. Rules to be followed in making Shivalinga and its constituent parts to specified specifications. (ii) Saligrama, a detailed study
- (b) Sakala : All forms with Rupa Lakshanas
- (c) Kalakala : Mukha Linga

**2. Eight Leelavatharas of Shiva-**

- (a) Chandrashekhara Murthy
- (b) Ardhanarishwara Murthy
- (c) Pasupata Murthy
- (d) Kankala Murthy
- (e) Hariharardha Murthy
- (f) Bhikshatana Murthy
- (g) Dakshina Murthy
- (h) Lingodhabhava Murthy

**3. Eight Dwarapalakas, Veerabhadra, Nandi**

**BOOKS FOR REFERENCE**

- 1. Sri Kashyapa Shilpa Shastram (Uttardha) - Dr. G. Gnanananda
- 2. Saligrama Shastra.

**Pratima Mana Lakshana-I**

- 1. (a) Uttama Dasha Tala Vidhi (Purushamana) a detailed study with measurements of Head, Torso, Sleeves, Legs, and also Front, Side Backside views.
- (b) Madhyama Dasha Tala Vidhi (Purushamana).
- (c) Kanistha Dasha Tala Vidhi (Purushamana).

**2. Bhanga Lakshanas (Panchakriyas)**

- (i) Stanaka (ii) Abhanga (iii) Sama bhanga (iv) Atibhanga (v) Sukhasana (vi) Padmasana (vii) Lalitasana (viii) Veerasana (ix) Rajalingasana (x) Utkutika Asana (xi) Yogasana (xii) Swastika Asana (xiii) Garudasana (xiv) Shayana Murthy (xv) Alidhasana (xvi) Prathyalidha (xvii) Ekapada stanaka (xviii) Sama Shayana (xix) Ardha Shayana

–study with detailed drawings

**BOOKS FOR REFERENCE**

Sri Brahmeya Chitra Karma Shastram Vol. 3& 5 - Ed. G. Gnanananda.

**TRADITIONAL HISTORY OF HINDU ICON AND TEMPLE-I**

**Part A :** Evolution of basic structure of icon from Yupa of Yajna Institution - Yupa and its symbolism-Representation of Purusha in Dashakhanda Vidhana-Formation of Khilapanjara

**Part B :** Study of *Vastusutropanishad*.

**BOOKS FOR REFERENCE :**

1. Dr. G. Gnanananda - Paramparika Shilpa : Nele-Hinnele.
2. Ed. Alice Boner - Vastusutropanishad (Motilal Banarasidas)

**BOOKS FOR REFERENCE**

Dr. Devarakonda Reddy Lipiya Huttu Mattu Belavnige  
Prof. S. Shetter Halegannada : Lipi, Lipikara, Lipivyavasaya

**COMMUNICATIVE ENGLISH**

*As per University*

**DSC-2 SHILPA SHASTRIYA REKHA CHITRA - I**

1. Five different Kinds of Shiva Lingas with Peethas
2. Uttama Dasha Tala (Purushamana) - Front, Side & Back
3. Madhyama Dasha Tala (Purushamana) - Front
4. Kanishta Dasha Tala (purushamana) - Front
5. Stanaka Posture - Chandrashekara Murthy, Hariharadha Murthy
6. Asana Posture - Sukhasana Murthy, Dakshinamurthy.
7. Bhikshatana Murthy, Ardhanarishwara Murthy, Lingodhbhava Murthy.

**DSC-3 PRAYOGIKA SHILPA-I**

1. Prepare Two kinds of Shivalingas from Drawings prepared above 1TPS.2.1(1)
2. One Shiva Murthy in Stanaka pasture to 18" size.
3. Ardhanarishwara Murthy and Dakshina Murthy to size 24"

*Note : Pratimas could be crafted in stone, wood, sheet metal, cement, POP or on canvas with colours. The media selected by the student in Vth semester should continue till Xth semester.*

**AECC-L1-5 ENGLISH COMMUNICATION**

1. Pre

**AECC-L2-5 KANNADA/SANSKRIT****SEC-1- AUTOCADD 2D****OE-1 INDIAN CONSTITUTION**

**BVA Degree – Specialisation : Traditional Prathima Shilpa (Second Year/Diploma Course)**  
**FOURTH SEMESTER**

**DSC-4 PRATIMA RUPA LAKSHANA-II**

Different Forms of Vishnu

1. Adimurthy
2. Vyuha Murthies - (a) Vasudeva (b) Sankarshana (c) Pradyumna (d) Aniruddha.
3. Chaturvimshati Murthies - 24 Murthies from Keshava to Krishna and their Shakti forms.
4. Dashavatara Murthies-
  - (a) Matsya (b) Kurma (c) Varaha
  - (d) Narasimha (e) Vamana (f) Parashurama
  - (g) Sri Rama (h) Balabhadra (i) Sri Krishna
  - (j) Kalki
5. Other Forms of Vishnu
  - (a) Mahavishnu (b) Shayana Vishnu (c) Lakshminarayana
  - (d) Hayagriva (e) Trilokya Mohana (f) Anantha
  - (g) Hamsa Murthy (h) Madana Gopal (i) Venkateshwara
  - (j) Yajna murthy (k) Manmatha (l) Dattaatreya
6. (a) Garuda (b) Hanumantha (c) Vishwaksena (d) Dwara palakas

**BOOKS FOR REFERENDCE**

Sri Brahmeya Chitrakarma Shastram Vol 1 to 5. Dr. G. Gnanananda

**OE-2 EPIGRAPHY**

Provenance of Inscription - on stone and metal sheets (Copper plates).

Stone inscription - method-initial writing on prepared stone face with styles dipped in redochre subsequent incision by chisel and hammer.

Scripts : Different types of scripts - early Brahmi (Ashoka) Tamil Brahmi - Vattezhuthu, Grantha, Tamil Nagari, Nandi Nagari, their chronological sequence development of the script from century to century.

Plaeography dating as determined by the changing characters of the script.

The importance of inscription-their subject matter-royal deeds donatory inscriptions-their historical and other importance - social, religious-political administrative etc.

A brief study of inscriptions of Kannada belonging to first millinium B.C. Impartance and social history of lipigaras of that era.

Need to preserve insctiptions during repairs and reconstructions of stone structures.

Method of taking estampages of fascimiles.

Practice of preserving and in cases of need, their reengraving in olden times. The practical utility

of the inscriptions in re-construction of the structure, by replacing the fallen stone in position during re-construction of stones structures.

### **AECC-L1-6 COMMUNICATIVE ENGLISH**

#### **DSC-5 SHILPA SHASTRIYA REKHA CHITRA-II**

1. Drawing of Vasudeva, Keshava, Madhava, Govinda, Madhusudana, Trivikrama.
2. Drawings of Vamana, Matsyaanana Hari, Varaha, Narasimha.
3. Drawings of Mahavishnu, Hayagriva, Hamsa murthy, Madana Gopala, Yajna Murthy, Manmatha.
4. Drawings of Garuda, Hanumantha, Dwarapalaka.

#### **DSC-6 PRAYOGIKA SHILPA-II**

Convert following Drawings drawn against 2TPS.2.1 according to suitable talamana measurement to shilpa. Height 18”.

1. Vasudeva, Govinda and Trivikrama
2. Vamana, Matsyanana Hari, Varaha
3. Hayagriva, Hamsamurthy, Yajna murthy
4. Garuda, Hanumantha, Dwarapalaka

*Note : Pratimas could be crafted in stone, wood, sheet metal, cement, POP or on canvas with colours. The media selected by the student in Vth semester should continue till Xth semester.*

### **AECC-L2-6 KANNADA/SANSKRIT**

#### **SEC-2 AUTOCAD**

**BVA Degree – Specialisation : Traditional Prathima Shilpa (Third Year/Degree Course)  
FIFTH SEMESTER**

**DSC-7 PRATIMA RUPA LAKSHANA-III**

1. Mahakali, Mahalashkmi, Mahasaraswati, (Trishaktis).
2. Laskhmi, Viryalakshmi, Arya, Srivatsa, Sridevi, Bhudevi, Neeladevi, Purnadevi, Puskaladevi.
3. Annapurana - Gayatri - Savitri - Saraswati - Shakambari - Tualaj Bhavani - Chandraparameshwari.
4. Saptamatrika Devis - Brahmi, Maheshwari, Koumari, Vaishnavi, Varahi, Indrani, Chandika.
5. Asta Lakshmis - Adilakshmi, Dhanalakshmi, Dhanyalakshmi, Santana Lakshmi, Veeralakshmi, Gajalakshmi, Vijayalakshmi, Aishwaryalakshmi.
6. Shatchakra Devis - Sakini, Kakini, Lakini, Rakini, Dhakini, Hakini, Yakini.
7. Chatusshasti Yoginis - Devis of First Astaka, Devis of Second Astaka, Devis of Third Astaka, Devis of Fourth Astaka, Devis of Fifth Astaka, Devis of Sixth Astaka, Devis of Seventh Astaka, Devis of eight Astaka.
8. Chatusshasti Kaladevis.

**BOOKS FOR REFERENCES**

Shree Tattvanidhi (Shakti nidhi) - Oriental Research Institute, Mysore.

**PRATIMA MANA LAKSHANA-III**

- I (a) Madhyama Dasha tala vidhi (streemana) a detailed study with measurements of Head, Torso, Sleeves, legs and also Front, side, Back-side views.
- (b) Kanistha Dasha tala vidhi (Streemana)
- (c) Sardhanavatala Vidhi (Streemana)
- (d) Sardhanavatala Vidhi (purushamana)
- Sri Bhrameeya Chitra karma shastram vol.5 – Dr.G. Gnanananda.

**DSC-8 SHILPA SHASTRIYA REKHA CHITRA-III**

Using Madhyama Dasatala measurements prepare drawings of any NINE shakti devis described under sl.no.1, 2, and 3 of 3TPS.1.1. indicate the scale used. Use Different sitting, standing postures in drawings you have learnt earlier.

**DSC-9 PRAYOGIKA SHILPA-III**

Out of the drawings prepare 24” height pratima of Mahasaraswati, Lakshmi, Neela Devi, Annapurna.

*Note : Pratima could be crafted in stone, wood, sheet, metal, cement, POP or on canvas with colours. The media selected by the student in Vth semester should continue till the Xth semester.*

**DSE-1 HISTORY OF INDIAN PHILOSOPHY & RELEGION**

**SEC-3 AUTOCAD 3D**

**OE-3 AGAMA-1**



**BVA Degree – Specialisation : Traditional Prathima Shilpa (Third Year/Degree Course)  
SIXTH SEMESTER**

**DSC-10 PRATHIMA RUPA LAKSHANA-IV**

1. Manonmani Devi, Shyamala Devi, Rajamatangi, Baladevi, Bhuvaneshwari, Astabhuja Kali
2. Vindyavasini Durga, Rudraksha Durga, Jaya Durga, Vana Durga, Ripumarini Durga, Agni Durga.
3. Nava Durga Devis - Brahmacharini Durga, Chandakhanda Durga, Skanda mathru Durga, Kushmanda Durga, Kathyayini Durga, Ratri Durga, Gowri Durga, Siddhidayini Durga.
4. Bagala, Indrakshi, Vagishwari, Prathyangira, Aparajita, Renuka, Mahishasuramardini.
5. Uma, Gouri, Sivashakti, Shambhavi, Vishweshwari, Kameshwari, Ambika, Rudramshi.

**BOOKS FOR REFERENCE :**

Shree Tattvanidhi (Shakti Nidhi) - Oriental Research Institute, Mysore University, Mysore.

**PRATHIMA MANA LAKSHANA-IV**

1. Navatalavidhi - Uttama, Madhyama and Kanista (Purushamana)
2. Navatala Vidhi - Uttama, Madhyama and Kanista (Stree mana)
3. Asta Tala Vidhi - Uttama, Kanista (Purushamana)
4. Asta Tala Vidhi - Madhyama (Stree mana)
5. Sapta Tala Vidhi - Uttama, Madhyama and Kanista (Purushamana)
6. Shat Tala Vidhi - Uttama (Stree Mana), Madhyama (Purusha mana) and Kanista (Purushamana)
7. Pancha Tala Vidhi - Uttama, Madhyama and Kanista (Purushamana)
8. Chatus Tala Vidhi - Uttama, Madhyama, Kanista
9. Tritala - Uttama, Madhyama, Kanista
10. Dwitala and E Katala Vidhi.

**Books Recommended :**

Sri Brahmeeya Chitrakarma Shastram-Vol 5-Dr. G. Gnanananda.

**OE-6 CONSERVATION**

Definition, aims and objects - Principles involved - need for perpetuating the structure in its original or pristine state without alteration of its salient character as historical architectural, sculptural, iconographical, evidences for posterity.

Repairs - Reconstruction - renovation - Their scope and need.

**Stone Structure**

Members bearing loads - compression - columns and brackets - Members bridging spaces - Tension - beams - joists etc. Their failure due to over loading beyond their tensile strength spliced pillars broken and cracked carbels of mandapa structures their repairs, and restoration cracked beams, lintels and joists their repairs, restoration, clamps - dowels and suspension from rigid, support above hidden in the terracing. Metal clamps dowels cribs etc., used for bracing joints in stone work at the corner and other places.

**Healing of Cracks**

Grouting - hand and machine grouting - preservation of plaster or stucco covering after clearing by application of preservative coating - use of neutral surface wash when plasters is totally retained use



of cement in moderate proportion with the lime.

### **Timber work**

Causes of deterioration by fungus dry and wet rot-insects like borers, white ants, wasp, etc, treatment by fungicidal, insecticidal coats - solignum creostte, tar mixtures etc.

### **Foundations**

When foundations are affected, the pillars or walls tilt or sink resulting, out of plum pillars and walls, but also cracked beams lintels and corbels owing to the unequal distribution of load.

### **Strengthening of Foundations**

Resetting of the pillars in pumb after supporting temporarily the beams of lintels above. In the case of out of plum stone walls, dismantling after proper numbering of the stone and course of the bulged or affected section, re-setting and strengthening for Foundation and re-building to proper plumb.

### **Saline Soils**

Near sea-near back waters etc., after ascent of saline water by capillarity into the wall above and when it dries through the joints leaving the salt to crystallise, in the pores of the fabric, efflorescence weaken the fabric and makes it friable, prevention of entry of saline water at the foundation by building and impermeable outer course and sterilizing the soil in between.

### **Vegetation**

Its effects on the monuments - kinds vegetation - moss lichen - rotting shrubs and trees vegetation close to and on the structures - killing or destruction of remnants by application of chemicals. In case of moss and lichen by medicines and patented tree killers in the larger type vegetation.

Removal of salt cause of efflorescence and exfoliation of the surface, wet paper - pulp treatment.

### **BOOKS FOR REFERENCE**

1. K.R. Srinivasan - Vegetation on monuments
2. Sri John Marshal - Conservation Manual
3. Madras Govt. Museum - Museum Technique and preservation methods.
4. Dr S. Paramasivam - Preservation of paintings.
5. Hari Narayanam - Preservation & Conservation.
6. Anuradha V. Kumar - Conservation of Building Stones.
7. Ed : P.K. Mishra - Museums and Protection of Manuments and Antizuities in India

### **DSC-11 SHILPA SHASTRIYA REKHA CHITRA - IV**

Using Uttama Navatala measurements prepare drawings of any TEN Devis described under 4TPS.1.1 and 3TPS.1.1 (sl.no.4 to 7) use the knowledge of postures you know the make pratima attractive.

### **DSC-12 PRAYOGIKA SHILPA-IV**

Out of the drawings prepare 30" height Pratima of any FIVE Devis.

*Note : Pratismias could be crafted in stone, wood, sheet metal, cement, POP or on canvas with colours in the media selected by the student in Vth semester.*

### **SEC-4 AUTOCAD 3D**

## **DSE-2 AESTHETICS**

### **1. Introduction**

The Indian scheme of values - Dharma, Artha, Kama and Moksha. Its comparison with the Platonic scheme truth beauty and goodness. The place of beauty in the India the significance of beauty - aesthetic and meta aesthetic inquiries.

Note : The above portion is not for Examination, General problems (only general outlines).

1. The subject - matter of aesthetics. Its objective and subjective aspects - beauty and pleasure. The Indian approach to their treatment.
2. Difference between beauty in natural objects and beauty in art, the concept of idealization (Sadharanikarana) in art.
3. Is nature as a whole beautiful? The approach of Sankhya and Vedanta to this problem.
4. The distinction between aesthetics of art and art criticism. The role of the Alankarikas in the study of art.
5. The significance of art creation. The comparison of the artist with the seer (Muni) and the creator (Prajapati).
6. The significance of art appreciation. Art as a mean to kama, art as an end in itself as a means to moksha.
7. The relation between the artist, the work of art and the aesthetic. The concept of Sahridaytva.
8. The concept of rasa :
  - a) The constituents of rasa as explained by Bharata.
  - b) Is rasa one or many?
  - c) The following theories of the process leading to rasa, (a) Theory of enjoyment (Bhakti) of Bhatta Nayaka, and (b) The theory of revelation (abhivyakthi) of Abhinavagupta. The significance of rasa to moksha from the stand point of Sankhya and Vedanta.
  - d) The special significance of Santa and Bhakti rasas to Moksha. The relation between art and religion in classical India.

### **2. The Concept of Dhvani**

- (a) The distinction of the suggested meaning (vyangayartha) from the primary (mukhya) and secondary (lasya) meanings in languages. The importance of Dhvani in poetry in communicating emotions and external phenomena, contrasts of Dhvani-Kavya with citra-Kavya and gunibhla - vyangya-Kavya.
  - (b) The origin and usage of the term dhvani in connection with the sphota theory of the grammarians and the impact of this example on the Alankarikas. An outline of the varieties of Dhvani.
  - (c) The defence of Dhvani against (a) those who deny its existence. (b) those who identify it with secondary meaning and figures of speech, and (c) those who dismiss it on epistemological grounds. The scope of dhvani in the fine arts.
3. Vastu Brahma Vada of Bhoja (Ref : Samarangana Sutradhara)
  4. Art and Brahman
    - (a) The view of line as expressions of Brahman. The influence of Vedanta in this regard.
    - (b) The interpretation of Brhman in terms of fine arts of dance, drama and poetry (rasa-brahma-veda). music, (nada-brahma-veda), and the architecture, sculpture, and paintings (vatu-brahma-veda). influence in this regard of the grammarian's concept of Sabda-Brahman.

### **OE-4 Agama-2**

**BVA Degree – Specialisation : Traditional Prathima Shilpa (Fourth Year/Degree Honours Course)  
SEVENTH SEMESTER**

**DSC-13 CREATIVITY IN PRATHIMASHILPA-1**

1. Brahma - Vishwakarma - Pancha Brahmas - Sadyojatha - Vamadeva - Aghora - Tattpurusha - Eshana - Twashtru - Sanaga - Sanatana - Ahabhuna - Pratna - Suprana - Twashru Brahma - Vishwarupa Bhowvana.
2. 16 forms of Skanda - Jnashaktidhara - Skanda - Devasenapathy - Subramanya - Gajavahana - Sharavanabhava - Kartikeya - Kumara Swamy - Tarakari - Senani - Valli Kalyana sundara Murthy - Balasubramanya - Krounchabhedana - Shikhivahana - Shanmukha - Brahma Sasta.
3. Six types of Shasta.
4. Navagrahas - Surya - Chandra - Angaraka - Budha - Guru - Shukra - Shani - Rahu - Kethu.
5. Asta Dikpalakas - Indra - Agni - Yama - Niruti - Varuna - Vayu - Kubera - Eshana.
6. Asta Bhairavas - Asitanga - RuRu - Chanda - Krodha - Unmatta - Kapala - Bhishana - Samhara.
7. Ayudha Purushas and Ayudha Shaktis.
8. Asta Murthys - Dwadasha Adithyas - Ekadasha Rudras - Asta Vasus - Sapta Rishis - Asta Diggajas - Asta Nagas - Chaturdasha Manus.
9. Gramadevata
10. Budhha and Jina.

**BOOKS FOR REFERENCES**

1. Sri Brahmeya Chitrakarma Shastra Vol 4 - Dr. G. Gnanananda.
2. Prathima Lakshana - Dr. G. Gnanananda

Generally pujaberas are not expected to convey any bhava other than benevalance and affection. There are lot of oppertunities to traditional shilpi to express the bhavas to suit the occassion. Bhagavata, Ramayana, Mahabharatha have such innumarable instances. Student should select one such occassion and make prathima to expressa suitable bhava. Krishna, Rama, Ganesha, Shanmukha, Nataraja offers such oppertunities to express a bhava, even after following all rules of tradition shilpa.

Master should guide and help the student in selecting and executing such Prathima having an expression or conveying a message, and follow talamana measurements.

**DSE-4 REGIONAL SCHOOL OF TEMPLE SCULPTURE-I (Chalukya Temples)**

Student should study sculptures adorning Chalukyan Temples from published works or from a visit, if feasible. He has to copy atleast TEN sculptures and study them for the style, talamana measurement, alankara, expression, and over all impact of the image on the viewer. He should note the salient points.

**DSE- 5 INTERNSHIP**

**OE-5 TEMPLE ADMINISTRATION AND HINDU RELIGIOUS AND CHARTITABLE ENDOWMENTS.**

**Temple Administration (Past and Present)**

Temple as the nucleus of the village or township-the hub of local activity religious, social, educational, health, artistic etc.

Prevalence of the above in Ganga, Kadamba and Rashtrakuta times changes in Vijaya Nagar Periods.

System of Palayagara - its repercussion on temple administration.

Advent of British rule - taking over of the temples and their property and revenue from local rulers and chiefs.

The subsequent making over of these to the hereditary and elected trustees - the machines system.

Temples continue to be State property of the ruler in case of Indian states, their Devasthanam, Devaswam of Muzrai Departments.

Temple Administration - legislation - the H.R. & C.E. Act and Special act like the Thirupati Devasthanam Act.

Administration vested in a Board called H.R.E. Board with a commissioner, H.R. & C.E. becomes a Govt. Department its present set up and mode of administration.

### **BOOKS OF REFERENCE**

Chapters dealing with *relisious and social life of* Dr. T.V. Mahlingam; Administration and social life under Vijayanagar.

HR & CE Act

## **BVA Degree – Specialisation : Traditional Prathima (Shilpa Fourth Year/Degree Honours Course) EIGHT SEMESTER**

### **DSC-14 CREATIVITY IN TRADITIONAL PRATHIMA - II**

Selected composite event should be studied thoroughly and analysed of the event, study of characters regarding their dress, surroundings, placement of characters to suit the event and also their positions. Ultimately the work should be successful in conveying the message to the viewers.

Student should select the event and compose the picture with relevant characters and fix their position and posture. He has to build the picture step by step and achieve perfection.

Student should prepare a minimum of THREE sketches during the semester.

### **STUDY OF SHILPA TEXT**

Chapter 64. Sukhasana murthy Lakshana should be studied in detail from Sri Kashyapa Shilpa Shastram (Uttardha).

Student should note how manonmana measurements between Anga pratyanga have been enumerated in the text to bring precision in the posture of the prathima. He should try to follow the same in the Prathimas he makes. He can also use Pralambaphaka to acquire precision, in case where possible.

### **DSE-6 REGIONAL SCHOOL OF TEMPLE SCULPTURE - II**

Student should study Hoysala Temples both for decorative shilpa and prathima shilpa. He should prepare a minimum of FIVE decorative and TEN prathima Shilpas. He has to study them for the style, dexterity, talamana measurement, posture, expression, alankara and overall impact of the image on the viewer. He should note the salient points.

### **DSE-7 PROJECT WORK-III**

Student should select a well known Kavya such as Gokula Nirgamana or Gitagovinda and select an event. First he has to study its background and methods of available for expression. Study the event through Abhinaya and Nritta. Decide the mode of expression. Prepare a few line sketches and select best among them for converting into a shilpa.

It should have all essential qualities of a work of Art. Student has to prepare a minimum of THREE Drawings and one Prathima in the media selected by him. He should prepare a Project Report recording his experiences.

### **OE-6 CONSERVATION**

Definition, aims and objects - Principles involved - need for perpetuating the structure in its original or pristine state without alteration of its salient character as historical architectural, sculptural, iconographical, evidences for posterity.

Repairs - Reconstruction - renovation - Their scope and need.

### **Stone Structure**

Members bearing loads - compression - columns and brackets - Members bridging spaces - Tension - beams - joists etc. Their failure due to over loading beyond their tensile strength spliced pillars broken and cracked capitals of mandapa structures their repairs, and restoration cracked beams, lintels and joists their repairs, restoration, clamps - dowels and suspension from rigid, support above hidden in the terracing. Metal clamps dowels cribs etc., used for bracing joints in stone work at the corner and other places.

## **Healing of Cracks**

Grouting - hand and machine grouting - preservation of plaster or stucco covering after clearing by application of preservative coating - use of neutral surface wash when plasters is totally retained use of cement in moderate proportion with the lime.

## **Timber work**

Causes of deterioration by fungus dry and wet rot-insects like borers, white ants, wasp, etc, treatment by fungicidal, insecticidal coats - solignum creosote, tar mixtures etc.

## **Foundations**

When foundations are affected, the pillars or walls tilt or sink resulting, out of plumb pillars and walls, but also cracked beams lintels and corbels owing to the unequal distribution of load.

## **Strengthening of Foundations**

Resetting of the pillars in plumb after supporting temporarily the beams of lintels above. In the case of out of plumb stone walls, dismantling after proper numbering of the stone and course of the bulged or affected section, re-setting and strengthening for Foundation and re-building to proper plumb.

## **Saline Soils**

Near sea-near back waters etc., after ascent of saline water by capillarity into the wall above and when it dries through the joints leaving the salt to crystallise, in the pores of the fabric, efflorescence weakens the fabric and makes it friable, prevention of entry of saline water at the foundation by building and impermeable outer course and sterilizing the soil in between.

## **Vegetation**

Its effects on the monuments - kinds vegetation - moss lichen - rotting shrubs and trees vegetation close to and on the structures - killing or destruction of remnants by application of chemicals. In case of moss and lichen by medicines and patented tree killers in the larger type vegetation.

Removal of salt cause of efflorescence and exfoliation of the surface, wet paper - pulp treatment.

## **BOOKS FOR REFERENCE**

1. K.R. Srinivasan - Vegetation on monuments
2. Sri John Marshal - Conservation Manual
3. Madras Govt. Museum - Museum Technique and preservation methods.
4. Dr S. Paramasivam - Preservation of paintings.
5. Hari Narayanam - Preservation & Conservation.
6. Anuradha V. Kumar - Conservation of Building Stones.
7. Ed : P.K. Mishra - Museums and Protection of Manuments and Antizuities in India



**BVA Degree - Specialisation : Temple Architecture (Second Year/Diploma Course)**  
**THIRD SEMESTER**

**DSC-1 PRINCIPLES OF TEMPLE ARCHITECTURE-I**

1. Form and Meaning of Temple.
2. Different styles in temple structures.
3. Measurement in Shilpa Shastra.
4. Ayadi Ganitha and Temple.
5. Calculation of Ayadi measurements.
6. Chaturvidha Vastu Purushas and Vastu Mandalas  
-Definitions and applications.
7. Village and Town planning
8. Bhoomi Pariksha - Exhaustive study
9. Upapitha Lakshanam
10. Adhistana Lakshana.

**BOOKS FOR REFERENCE**

1. PK Acharaya, (Munshiram Publication, Delhi) Manasara
2. I GNCA, Delhi Mayamatham
3. Karnataka Shilpakala Academy B'lore Kashyapa Shilpa Sastram  
(2 Vols)
4. Saraswathi Mahal Library, Tanjore Vishwakarmiyam
5. Hampi Kannada University Shilpadarsha (Vol 2)

**DSC-2 ARCHITECTURAL DESIGN AND DRAWING-I**

**Part A**

1. Uppapitha - 14 kinds
2. Adhisthana - 15 kinds

**DSC-3 STUDIO PRACTICE-I**

1. Floral Desings - 2 kinds
2. Creeper Designs - 1 kind
3. Upapitha - 12 kinds
4. Adhisthana - 10 kinds

The above items should be done using stone, brick and mortar or POP.

**OE-1 INDIAN CONSTITUTION**

**AECC-L1-5 ENGLISH COMMUNICATION**



**AECC-L2-5 KANNADA/SANSKRIT**

**SEC-1 AUTOCADD 2D**

**BVA Degree - Specialisation - Temple Architecture (Second Year/Diploma Course)**  
**FOURTH SEMESTER**

**DSC-4 PRINCIPLES OF TEMPLE ARCHITECTURE-II**

1. Shila Lakshana, Dik Nirnaya, Shanku Sthapana
2. Different types of Foundations.
3. Prathamestikanyasa Vidhi
4. Garbhanyasa Vidhi
5. Pada Lakshanam with Bodhika (Different kinds)  
-Detailed study of different types of sthambas including Chitra kantha sthambha and Sundupada sthambha.

**BOOKS FOR REFERENCE**

Dr. G. Gnanananda                      Kashyapa Shilpa Shastram (poorvadhya) Vol II

**OE-5 TEMPLE ADMINISTRATION AND HINDU RELIGIOUS AND CHARITABLE ENDOWMENTS.**

**Temple Administration (Past and Present)**

Temple as the nucleus of the village or township-the hub of local activity religious, social, educational, health, artistic etc.

Prevalence of the above in Ganga, Kadamba and Rashtrakuta times changes in Vijaya Nagar Periods. System of Palayagara - its repercussion on temple administration.

Advent of British rule - taking over of the temples and their property and revenue from local rulers and chiefs.

The subsequent making over of these to the hereditary and elected trustees - the machines system.

Temples continue to be State property of the ruler in case of Indian states, their Devastanam, Devaswam of Muzrai Departments.

Temple Administration - legislation - the H.R. & C.E. Act and Special act like the Thirupati Devastanam Act.

Administration vested in a Board called H.R.E. Board with a commissioner, H.R. & C.E. becomes a Govt. Department its present set up and mode of administration.

**BOOKS OF REFERENCE**

Chapters dealing with *religious and social life of* Dr. T.V. Mahalingam; Administration and social life under Vijayanagar.

HR & CE Act

**DSC-5 ARCHITECTURAL DESIGN AND DRAWING-II**

1. Drawing of Garbha Patra used in Garbha Nyasa
2. Drawings of 8 kinds of Sthambas
3. Vedika and Bodika drawings.

**DSC-6 STUDIO PRACTICE-II**

1. Garbha Patra - 1 (to calculated size)
2. Stambhas - 5 kinds  
to be made to 3feet height by using POP or brick and mortan.

## **OE-2 EPIGRAPHY**

Provenance of Inscription - on stone and metal sheets (Copper plates).

Stone inscription - method-initial writing on prepared stone face with styles dipped in redochre subsequent incision by chisel and hammer.

Scripts : Different types of scripts - early Brahmi (Ashoka) Tamil Brahmi - Vattezhuthu, Grantha, Tamil Nagari, Nandi Nagari, their chronological sequence development of the script from century to century.

Plaeography dating as determined by the changing characters of the script.

The importance of inscription-their subject matter-royal deeds donatory inscriptions-their historical and other importance - social, religious-political administrative etc.

A brief study of inscriptions of Kannada belonging to first millinium B.C. Impartance and social history of lipigaras of that era.

Need to preserve inscriptions during repairs and reconstructions of stone structures.

Method of taking estampages of fascimiles.

Practice of preserving and in cases of need, their reengraving in olden times. The practical utility of the inscriptions in re-construction of the structure, by replacing the fallen stone in position during re-construction of stones structures.

## **AECC-L1-6 ENGLISH COMMUNICATION**

## **AECC-L2-6 KANNAD/SANSKRITI**

## **SEC- 2 AUTOCAD 2D**

**BVA Degree – Specialisation : Temple Architecture (Third Year/Degree Course)  
FIFTH SEMESTER**

**DSC-7 SCIENCE OF TEMPLE ARCHITECTURE-III**

1. Bhatti Lakshana
2. Kudya sthambha - Jalaka - Torana - Kumbhalatha - Kostha Panjara, Kumbha Panjara, Deva Kostha, Vritta sputitha, Sopana etc.,
3. Dwara Laskhana
4. Prasthara Lakshana
5. Gala bhushana

**DSC-8 ARCHITECTURAL DESING AND DRAWING - III**

Drawings of Vargas specified under 3TA.1.1. to specific Measurements have to be calculated assuming Manasutra by the student. Detailed of calculations have to be enclosed to the Drawings.

**DSC-9 STUDIO PRACTICE - III**

1. Jalakas - 5 Kinds
2. Toranas - 3 kinds
3. Devakostha - 2 kinds
4. Dwara Lakshana - 2 kinds
5. Prasthara and Gala- 2 kinds
6. Kudya Stambha with Kumbhalatha - 2 Kinds

**DSE-1 CONSTRUCTION MATERIALS AND PARCTICE**

**1. Construction Materials**

Stones - Bricks - Tiles- Lime - Wood - Paints and Varnish (Colours) - Cement - Morter - Concrete- miscellaneous materials.

**2. Construction Practice**

Foundation - Doors and windows - roofing and false ceiling - stair case - flooring - stone masonry - Brick masonry - Damp proofing - Arches and lintels - partitions - pointing and plastering - protective finishes - shorting, scaf foldings - Building services - construction equipment - safety measures.

**BOOKS FOR REFERENCE**

Seenivasn Ku - Construction materials and Practice, Deepa Printers-Coimbatore-12.

**SEC-3 AUTOCAD 3D**

**OE-3 AGAMA-1**

**BVA Degree – Specialisation : Temple Architecture (Third Year/Degree Course)  
SIXTH SEMESTER**

**DSC-10 SCIENCE OF TEMPLE ARCHITECTURE-IV**

**Vimana Architecture (inclusive of stupi)**

Five storied Vimana-Determination of the width of the basic wall - part; maximum and minimum widths prescribed by ancient authorities, calculation of suitable height from plinth to finial by applying the formulae. Shantikam, Poushtikam, Jayada, Adbhuta and Sarvakamyaka, proportionate measures of the vertical members of the building, paththi Kalpana introduction of suitable Pathi Bhushanas.

Plan with offsets of architectural members - Vimana Alankaras - Determination of wall thickness with respect to superstructure - Rhythmic repetition of wall of upper stories - Determination of wall thickness and application of corbelling principle - Division of upper stories into suitable paththis for obtaining graceful taper of its exterior mukha - Bhadram and Harabhagam with suitable panjaram, mahanasies and Alpanasikas.

Design of Doors, Door frames and embellishments thereon - Lintels and covering stones for Mukhamandapa and Konavittam and Chatura Vittam for penultimate roof of Vimana.

Structural Details for brick Vimanam and Stone Vimanam of square and oblong plans-Extension of the principle to apsidal structure - Foundation details with reference to a typical hard soil.

2. Stupi Lakshana.

3. Different types of Vimanas - Dravida, Vesara and Nagara.

**DSE-2 STRUCTURAL ENGINEERING**

**Structural Design and Drawing**

**Structural Engineering**

Introduction - Concrete, R.C.C. and Steel - Advantages and Disadvantages - Live Load, Dead load Permissible, Elastic Stress for earthquake, Extracts from L.S. Codes concerning, stresses, loads and reinforcement detail should be given reinforcement bars - Round Square - indented - Twisted bars - Factor of safety modular ratio - effective spans - Minimum reinforcement, cover, spacing and diameter, Barbending Schedule - Bending and placement reinforcement.

**Single Reinforced Beams**

Assumptions made in design - Finding Neutral axis coefficient, lever arm, moment of resistance, area of steel - Balanced - over reinforced and under reinforced sections - Problems in analysis and design of Rectangular sections cantilever and simply supported Beams.

**One Way Slab**

Slab classifications - load - span- bending moment area of steel - spacing - Distribution - steel area and its locations - simply supported and cantilever slabs - continuous slabs.

**Shear And Bond**

Determination of Shearing stress - vertical stirrups spacing of vertical stirrups - Bend up Bars - spacing of bent up bars - Single and multi legged stirrups - Bond Stress - Local and average bond stress - Minimum bond length - Hooks - Over lapping length - Curtailment of bars - Graphical and analytical, Theoretical and actual cut off points - Effect of shear on R.C.C. Beam - Diagonal tension - Limit for the design for shear - Shear reinforcement design - Problems.

## **Doubly Reinforced Beams**

Necessity for doubly reinforced section - Analysis of stress - Economic use of compressive steel - Anchorage of compressive reinforcement - Steel beam theory - Design of doubly reinforced sections - problems.

## **Two Way Slab**

Two way verses one way reinforcement - Design of two way slab using I.S.I co-efficients - conditions of support - simply supported - Torsional reinforcement.

## **Tee Beams**

Development of cross section - Dimensions of Teebeam - Steps to be followed in the design- locations of neutral axis - design and Analysis for simply supported spans only.

## **Columns**

Classification of columns - Permissible Stresses - End condition of columns - Effective - length or height of column strength of short column - Strength of long column Design of square, rectangular and circular column - Sprial reinforcement and lateral reinforcement.

## **Column Footing**

Types of column footing - Isolated footing - Fundamental principles - Area, depth shear stress- Reinforcement - square - rectangular and Circular footings Combined footing - purpost types (Description only no design).

## **Stair Case**

Types-Design of dag legged stairs - Flight slab supported on wall and beam designs.

## **BOOKS FOR REFERENCE**

1. R.S. Khurmi - Strength of Materials
2. V.N. Vazirani and M.M. Ratvani - Analysis of Structures Volume I & II
3. Ramarutham - Theory of Structures
4. V.N. Vazirani and M.M. Ratvani - Concrete Structures
5. Mallick and Rangaswamy - Reinforced concrete design
6. Ramamrutham - Design of reinforced concrete Structures

## **DSC-11 ARCHITECTURAL DESIGN AND DRAWING-IV**

Drawings of Viman with one of five stories with plan and Elevation (Detailed measurements) - All 5 types

Drawings of Stupi with sizes of its parts.

## **DSC-12 STUDIO PRACTICE-IV**

Out of 5 types a minimum of 3 types have to be made in POP or by using brick and mortar.

## **SEC-4 AUTOCAD 3D**

## **OE-4 AGAMA-2**

**BVA Degree – Specialisation : Temple Architecture (Fourth Year/Degree Honours Course)  
SEVENTH SEMESTER**

**DSC-13 STUDYING HOYSALA TEMPLE ARCHITECTURAL STYLE**

**DSE-4 REGIONAL SCHOOL OF TEMPLE**

**DSE-5 INTERNSHIP**

**OE-5 TEMPLE ADMINISTRATION HR & CE**

**BVA Degree – Specialisation : Temple Architecture (Fourth Year/Degree Honours Course)  
EIGHT SEMESTER**

**DSC-14 STUDYING HOYSALA TEMPLE STYLE ARCHITECTURE-2**

**Gopura Architecture**

Five Storied Gopuram-Determination of suitable length and breadth with respect to an assumed Garbhagrha structure. Calculation of Height of substructure with respect to measure of Door opening design of plan with graceful offsets. Arrangement of vertical members of substructure in graceful proportions-Projection of Architectural mouldings suited to the dimension of substructure - Design of lintel and covering slabs - Calculation of the Height of Gopura over the terrace of substructure. Design of upper storeys suited to the sub-structure and to the length and breath already arrived at.

Division (vertical and horizontal) of outer shell to lend an elegant Architectural look for the entire structure.

Technological points in respect of tapering exterior wall surface and corbelling interior of the superstructure. Design of columns, beams and joints for each storey. Study of wall thickness for each storey.

Design of door frame and shutters for the Gopura opening -Roof construction with timber. Embellishments and Sculptural representations on towers. Treatment of Mahanasi and Sala Shikhara.

**BOOKS FOR REFERENCE**

1. Acharya P.K. (1979) : An Encyclopedia of Hindhu Architecture, Manasara Series. Vol III.
2. Bruno Dagens : Mayamatam, IGNCA, New Delhi.
3. Sasthri K.S. : Kasyapa Silpa Sasthram, Saraswathi Mahal Library, 1960, 1968, Thanjavur.
4. Sasthri K.S. : Manasaram II Part, Saraswathi Mahal Library, 1963, Thanjavur.

**DSE-6 REGIONAL SCHOOL OF TEMPLES-2**

**DSE-7 PROJECT WORK**

**OE-6 CONSERVATION/CONSTRUCTION MANAGEMENT**