

Course Name- Reading and Reworking Indian Painting Traditions

CODE: INTD-6018

CREDIT: 3

Faculty Name – Supriya K

Faculty Biography - Supriya is an architect and watercolor artist with a master's degree in Interior Architecture and design from CEPT University. Her academic and research interests include material culture, furniture histories, craft practices, and oral histories, with a focus on understanding objects as carriers of cultural knowledge.

Course Description-

This course reimagines Indian painting traditions Madhubani painting, Warli painting, Indian miniature painting, Kalamkari, Gond painting, Tanjore painting as “operative visual systems within design practice”. Students explore how these traditions construct meaning through interconnected systems of line, color, pattern, material, and narrative, unlocking alternative approaches to representation and abstraction.

Delivered through short, intensive modules, the course unfolds in three progressive stages: **decoding, making, and translating**. *Decoding* involves analytical disassembly of each tradition’s internal logic examining spatial hierarchies, narrative structures, and material processes. *Making* shifts to hands-on practice, where students engage with techniques such as controlled linework, surface filling, pigment layering, and material application, developing a tactile and process-based understanding. *Translating* culminates in the **redesign and reinterpretation of the painting itself**, where students rework traditional visual systems into contemporary compositions altering narrative, structure, scale, or material logic while retaining conceptual depth.

The course emphasizes **translation over imitation**: painting is approached not as a static artefact but as a generative design system. It becomes a medium to test ideas of composition, hierarchy, rhythm, and storytelling within a bounded frame, before any extension into spatial practice.

By foregrounding painting as a site of inquiry, the course builds a process-oriented approach that integrates observation, analysis, and iterative making. Students develop the ability to engage with traditional knowledge critically and transform it into contemporary visual languages, moving beyond surface aesthetics toward a more grounded and exploratory design practice.

Prerequisites-

Key Learning Outcomes

Upon completion of this course, the students will be able to:	
LO1	Analyze Indian painting traditions as visual systems by examining their use of line, color, pattern, material, and narrative to construct meaning.
LO2	Experiment with techniques and materials to understand how processes such as linework, surface filling, and layering shape visual outcomes.
LO3	Develop and rework compositions by translating traditional visual logics into contemporary paintings through iterative making. Interpret representations by reflecting on how images are constructed, understood, and transformed through design practice.

Scheme of Evaluation and Grading –

Sr. No.	Name of the Assignment	Weightage %
1	Analytical Understanding (Decoding) Ability to read and interpret visual systems (line, color, pattern, narrative).	200%
2	Material Exploration (Making) Engagement with techniques, materials, and iterative experimentation.	20%
3	Translation & Final Output (Reworking) Ability to reinterpret and redesign paintings with conceptual clarity and strong composition	30%
TOTAL INTERNAL WEIGHTAGE %		70%
TOTAL EXTERNAL WEIGHTAGE %		30%

References:

Jaitly, J. (1999). *Kalamkari: The art of Indian painted textiles*. Lustre Press.

Ranjan, A., & Ranjan, M. P. (2007). *Handmade in India: Crafts of India*. National Institute of Design.



Véquaud, Y. (1977). *The women painters of Mithila*. Thames & Hudson.

Dalmia, Y. (1988). *The painted world of the Warli: Art and rituals of the Warli tribe*. Lalit Kala Akademi.

Jindal, P. (2010). *Gond art: Myths and legends*. Roli Books.

Pallasmaa, J. (2009). *The thinking hand: Existential and embodied wisdom in architecture*. Wiley.