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Embrace creativity as your most powerful tool and let your imagination soar. The opportunities are vast—you just need the courage to seize them.

*Mr K Kumar - Founder & Chairman
Image Group*

Royal Hues and Modern Looks

One of our talented students has successfully designed an exclusive fashion collection inspired by the timeless elegance and vibrant cultural heritage of Rajasthan. Titled “*Reet aur Pratibimb*”, the collection draws inspiration from the state’s majestic forts, colourful festivals, bustling bazaars, and golden desert landscapes. It beautifully captures the essence of Rajasthan’s artistic identity by incorporating traditional textiles, intricate block prints, handcrafted fabric-covered buttons, mirror work, embroidery, and heritage-inspired motifs into every design. Each garment has been thoughtfully crafted to tell a unique story, reflecting the traditions, craftsmanship, and cultural richness that define Rajasthan.

Every detail, from the choice of fabrics to the finishing elements, has been carefully selected to preserve the authenticity of the region’s design language while showcasing exceptional creativity and technical skill. Traditionally, Rajasthani-inspired garments are recognized as ethnic or heritage attire. However, this collection redefines that perception by presenting these timeless elements through a contemporary Indo-Western lens. Traditional fabrics and handcrafted embellishments are seamlessly blended with modern silhouettes, innovative tailoring, and versatile styling, resulting in garments that appeal to today’s fashion-conscious generation without

compromising their cultural significance.

The collection is a remarkable example of how heritage can be transformed into contemporary fashion while retaining its originality and artistic value. It reflects extensive research, thoughtful experimentation, and a deep appreciation for India’s rich textile traditions.

This outstanding achievement stands as a testament to the student’s creativity, dedication, and design excellence, demonstrating how traditional Indian craftsmanship can be reimaged into sophisticated, globally relevant fashion that celebrates cultural identity while embracing modern aesthetics.



Reet aur pratibimb

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Theme: 1 of 7 Anime
Characters

• Hero • Heroine • Villain
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Leadership Spotlight

We always relate creativity with artists and artistic medium. But ICAT helps students to understand that creativity is much more than art. It actually makes them feel art as an integral part of one's life itself.

In fact life is an amazing creation in this universe and everything that we think and do is creative.

Approaches of higher-level learning and practices make any one more creative and dynamic.

ICAT has dedicated to serve high standards of industry relevant education in the area of art & design and visual culture, with internationally recognised educational practices and standard benchmarks.

In this world of constant and upward progression, Digital Media has grabbed the forefront and is shining through phenomenally. From small baby steps to bigger exploratory attempts, the medium has evolved into a powerful force that has captured the imaginations of millions, inspiring creativity, innovation, collaboration, and limitless possibilities across industries worldwide. 19 years ago, when the world was talking about the future being digital, we began Image Infotainment Ltd. With expert foresight, we realized the

potential for growth in this field and we began our development of Digital Media in India.

Through these years, we have faced several challenges, especially in keeping up with the constant need for knowledge building and infrastructural enhancement.

Thankfully, we have been adept in staying ahead of the trends, which has resulted in tremendous success.

Now, many years later, we stand today not only as one of the most successful companies in the field of Digital Media but also as an institution with more than a decade of experience in providing internationally recognized, industry-focused, high-quality education in Creative Design.

We have also branched out into varied aspects of creative development at ICAT College of Design & Media, addressing the evolving needs of the creative industry in India and nurturing future-ready professionals to make their presence known to the global audience through innovation, collaboration, and excellence. As you read further, you will discover what ICAT Design & Media College can offer to your career and your future.

More importantly, you will be sure to realize the potential that the Creative World has to offer and the possibility of you being part of this ever-growing industry along with us.

With warm wishes,

Mr K Kumar
Founder & Chairman
Image Group



Mr K Kumar
Founder & Chairman



Mrs Lakshmi Kumar
Director & Dean

Director & Dean's Message

“

Don't just read Kampus 360°—be a part of it. Write, create, inspire, and let your creativity leave a lasting impression.

Dear Students, Faculty, Alumni, and Creative Minds, It gives me immense pleasure to present the inaugural edition of Kampus 360°—a platform created to celebrate the creativity, talent, and voices of our students.

At ICAT, we believe every student has a story worth telling and every creative mind has something unique to share.

Creativity is not limited to a classroom or a studio; it comes alive through ideas, imagination, curiosity, and expression.

Kampus 360° is your canvas. Whether you are a poet, storyteller, illustrator, animator, photographer, designer, filmmaker, game artist, fashion enthusiast, or someone with an idea waiting to be expressed, this is your space. Share your poems, short stories, comics, cartoons, sketches, animation frames, photography, design projects, creative articles, travel experiences, reviews, campus moments, achievements, and innovative ideas.

Every contribution adds a new perspective to our creative community.

I encourage each one of you to participate with confidence and originality. Don't wait for perfection—start creating.

The sketch you draw today, the story you write, or the idea you share could inspire countless others tomorrow.

Let Kampus 360 become a vibrant archive of our campus life, our creativity, and our journey together.

My heartfelt appreciation goes to the editorial team, faculty members, and every student contributor who made this first edition possible.

I look forward to seeing many more voices, talents, and dreams come alive in

With warm wishes,

Mrs Lakshmi Kumar
Director & Dean
ICAT College of Design & Media



Dr I Arul Aram
Principal

Principal's Message

It gives me great pleasure to welcome you to the first newsletter of ICAT College of Design and Media, Chennai, presented in a tabloid format. This publication marks an important step in sharing ideas, celebrating achievements, and showcasing our vibrant creative spirit.

Francis Baker famously said, "Reading makes a full man, speaking a ready man, writing an exact man." In a college like ours, imagination, innovation, and expression are central to learning. Reading broadens our outlook, while writing gives form to thought, power to storytelling, and life to imagination. When combined with strong visuals, words become even more impactful, and this newsletter provides the perfect platform for that creative blend.

At ICAT, learning extends beyond the classroom to observation, exploration, experimentation, and reflection. Through this newsletter, we hope to bring together the voices of our students, faculty, alumni, and creative collaborators. It will serve as a space to showcase projects, share ideas, highlight events, and celebrate the talents that make our campus unique. The visual culture reflected in these pages represents the spirit of our institution. This newsletter reminds us that creativity flourishes where knowledge and expression meet. Across graphic design, animation, photography, multimedia, visual media, interior design, fashion, user experience, and game design, every discipline contributes to our shared story of artistic excellence.

I am confident that this publication will become a meaningful platform for communication and foster stronger academia-industry collaboration in the years ahead. I congratulate everyone involved in bringing out this inaugural issue and encourage every member of the ICAT family to contribute with enthusiasm. May this newsletter continue to grow as a reflection of our collective creativity and commitment.

Dr I Arul Aram
Principal

DRAO's Message

In today's rapidly changing world, education is about more than earning a degree. It is about developing the ability to think, adapt, solve problems, and create meaningful solutions. Design and media education stands apart by encouraging students to think creatively and approach challenges with confidence.

Unlike conventional education, design learning begins with understanding people, identifying problems, exploring possibilities, and refining ideas through feedback.

This process, known as design thinking, prepares students to solve real-world problems while building creativity and confidence.

A key lesson in design education is iteration. Students learn that the first idea is rarely the best. They sketch, experiment, receive feedback, and improve continuously. This strengthens critical thinking, patience, resilience, and a mindset that embraces challenges. These skills extend beyond the classroom. Whether in animation, gaming, filmmaking, graphic design, UI/UX, VFX, or digital marketing, professionals must constantly learn, adapt, collaborate, and solve problems creatively. Design and media education also promotes holistic development. Alongside technical expertise, students build communication, teamwork, presentation, research, time management, and professional ethics. Industry projects, workshops, internships, and portfolio development prepare them to contribute confidently from the start of their careers.

The creative industry is evolving rapidly. Technologies such as Artificial Intelligence, immersive experiences, virtual production, and digital content creation are reshaping the way we work and communicate. To stay relevant, creative professionals must continuously learn new tools, upgrade their skills, and remain curious.

Mr G Thulasiraman
DRAO



Mr G Thulasiraman
DRAO



ALUMNI CORNER

For Gokul T (Batch 2023–2026), Product Designer at AgriPal, UI/UX Design was the perfect intersection of technology, creativity, and problem solving.

Driven by a passion for creating meaningful digital experiences, he chose ICAT College of Design & Media for its industry-focused curriculum, practical learning environment, and emphasis on design thinking. Reflecting on his time at ICAT, Gokul fondly recalls collaborative design projects and insightful critique sessions that taught him to view every solution through the eyes of the user.

One of the defining milestones of his academic journey was winning the Best Project Award in the UI/UX Department for his project Swift Smart Cart, a user-centered solution that reimagined the supermarket shopping experience by reducing billing queues, improving navigation, and enabling seamless checkout.

Even before completing his degree, Gokul stepped into the professional world as a UI/UX Design intern at Infinite Design Studio before joining AgriPal as its Sole Product Designer.

Today, he leads the complete product design process, from user research and wireframing to prototyping, design systems, and developer handoff.

He credits much of his growth to the mentorship of his faculty who introduced him to the technical aspects of product development. According to Gokul, successful design is never about aesthetics alone it is about balancing user needs, business goals, and technical feasibility to create meaningful and scalable solutions.

Looking ahead, Gokul is excited by the rapid evolution of UI/UX Design, particularly the growing influence of Artificial Intelligence, conversational interfaces, and intelligent design systems.

He believes aspiring designers should focus on developing strong problem solving abilities, empathy, user research, and communication skills while building portfolios that clearly demonstrate their design process rather than simply showcasing polished screens.

His advice to student is to embrace continuous learning, seek constructive feedback, and work on real world projects whenever possible.



With aspirations of becoming a Senior Product Designer and contributing to innovative AI powered products, Gokul leaves the ICAT community with a simple yet powerful message: remain curious, design with empathy, and never stop learning, because meaningful design has the power to improve people's everyday lives.

Mr Gokul T
Visual Designer

Animation possesses the unique ability to tell compelling stories that transcend the barriers of language.

For M. Guru, a dedicated Animation graduate from ICAT College of Design & Media, this art form became a powerful medium to create social awareness and inspire deep empathy.

Currently thriving as an Animator at Phantom FX Studios in Chennai, Guru has successfully navigated the challenging transition from an award-winning student filmmaker to a polished industry professional who actively contributes to major feature film productions.

During his formative years at ICAT, Guru took on the ambitious challenge to conceive, write, and direct *The Silent Scream*

This thought-provoking animated short film deeply explores the emotional and psychological devastation that war inflicts upon innocent civilians.

Rather than focusing on the action heavy scenes of a traditional battlefield, his film bravely highlights the untold, humanizing stories of fear, forced displacement, profound loss, and human resilience.

Through highly expressive visuals and emotionally driven storytelling,

The Silent Scream clearly demonstrates how animation can serve as a meaningful tool for social awareness, extending far beyond mere entertainment.

Reflecting on his educational journey, Guru passionately credits ICAT for cultivating an environment that meticulously nurtured both his artistic creativity and technical excellence. From concept development and storyboarding,

all the way through the complex pipeline of animation, lighting, rendering, and final production, every stage of his project was strengthened.

This was made possible through continuous, hands-on faculty mentorship and invaluable constructive feedback. He expresses heartfelt gratitude to the faculty, particularly highlighting the Senior Director, whose unwavering encouragement inspired him to elevate the project to professional standards.

The department's support, which included granting access to campus lab facilities beyond regular academic hours, played a crucial role in bringing his creative vision to life.

The immense dedication poured into the *Silent Scream* eventually earned the project widespread acclaim and well-deserved international recognition.

Today, working as an Animator at Phantom FX Studios, Guru continues to apply and refine the artistic and technical skills he developed during his college years. He felt especially encouraged when the studio's top leadership, notably the CEO, personally appreciated *The Silent Scream*, hailing it as an outstanding example of high-tier student filmmaking.

For Guru, this prestigious professional recognition strongly reaffirmed the importance of creating stories with genuine purpose.

His advice to aspiring animators remains simple yet profoundly powerful: stay endlessly curious, willingly embrace difficult challenges, keep learning continuously, and never underestimate the ability of animation to spark meaningful change.

His journey serves as a beacon of



inspiration to future designers, proving that raw passion, steady perseverance, and the right mentorship can transform a humble student project into a highly recognized achievement.

As he continues to grow within the competitive animation industry, Guru remains committed to creating visually compelling narratives that leave a profound and lasting impact.

By seamlessly combining his artistic vision with sharp technical expertise, Guru perfectly exemplifies how dedicated learning and meaningful storytelling can successfully shape fulfilling careers while making a remarkably positive impact on society through the beautiful art of animation.

Mr Guru M
3D Animator

STUDIO TO START-UP



My journey at ICAT has been about learning, exploration, and growth. After I completed my B.Sc. in Media Technology, I worked in the industry for two years.

Then, I returned to ICAT to pursue my Master's in Multimedia. I wanted to broaden my creative horizons and explore various disciplines while gaining real-world experience.

During my postgraduate studies, I worked as a freelance designer for brands like Norwood Electronics, Lacco Stationery, and Village Rice. Balancing my studies with industry work strengthened my skills and gave me insights into the creative field from different angles.

Recently, I started Double Positive Creative Studio. One of my proudest moments was hiring two juniors from ICAT. Since then, I've worked with brands including Radisson Blu Hotels, Hi-Focus, Trends, Kalaniketan, and ATOM. I help businesses create strong visual identities and marketing campaigns.

A major confidence boost for me came from being part of ICAT's design team. Designing for cultural and college events and hearing people say, "Dharshan ta kudunga, paathupaan" made me feel very confident. Watching my designs come to life across campuses was an unforgettable experience.

Collaborating with students from departments like VFX and Visual Media also expanded my perspective. Besides working with brands, I designed posters for pilot films, created music cover art, and contributed to various creative projects. These experiences pushed me beyond corporate design and helped me become a more versatile designer.

What truly made ICAT special was not just the education but the people. The support from faculty and friends, and collaborations across departments helped me grow both personally and professionally. Looking back, ICAT gave me the confidence to explore, create, and eventually transition from student to entrepreneur. While this journey has been rewarding, I believe I'm still learning, growing, and just getting started.

Mr Dharshan Karunanithi
Alumni of the Department of Multimedia



Mr Dharshan Karunanithi
Winner of the Best Project Award at the Graduation Showcase 2025

CAMPUS BUZZ



Seminar on AD Film Making

Award-winning filmmaker K Devabalan inspired students with practical insights into filmmaking, pitch decks, and storytelling.



Seminar on Matte Painting & Concept Art

Seminar on Matte Painting and Concept Art offered practical filmmaking insights through live storyboard demonstrations and industry expertise.



Educational trip to Police museum

Educational visit to Chennai Police Museum enhanced community design skills through real-world observation and practical design thinking.



Photo Walk at Santhome Church visit

Educational visit to Santhome Basilica strengthened visualization skills through architectural study, observation, and creative documentation.



Construction, Architecture & Interior Design Expo

Students Visit the CAI Expo - Exploring the latest innovations, materials, and emerging trends in construction, architecture, and interior design.



AV Architect & Interior Expo 2026

Students explored the Architect & Interior Expo, gaining industry insights through exhibition stalls, brochures, and networking opportunities.



From the DESIGNER'S PERSPECTIVE

“ Fashion is my canvas to celebrate heritage while embracing the future. Every fabric, motif, embroidery, and silhouette in Reet aur Pratibimb reflects the timeless spirit of Rajasthan.

My vision is to preserve its rich cultural legacy while reimagining it through contemporary Indo-Western designs that connect with today's generation, creating a meaningful blend of tradition, innovation, elegance, and enduring identity.

”
Mr Pavan K

COVER STORY

Reet aur Pratibimb is a contemporary fashion collection by Pavan K that celebrates the rich cultural heritage of Rajasthan through a modern design perspective.

Inspired by the state's majestic forts, royal palaces, vibrant festivals, bustling bazaars, and golden desert landscapes, the collection captures the essence of Rajasthan while presenting it through contemporary fashion.

The collection beautifully integrates traditional Rajasthani craftsmanship with modern Indo-Western silhouettes.

Intricate block prints, mirror work, handcrafted embroidery, fabric-covered buttons, and heritage-inspired motifs are thoughtfully combined with structured tailoring and refined styling.

This harmonious fusion demonstrates how traditional artistry can remain relevant and appealing in today's evolving fashion industry while preserving its cultural authenticity.

The title *Reet aur Pratibimb*, meaning “Tradition and Reflection,” reflects the philosophy behind the collection. Reet symbolizes Rajasthan's enduring customs, artistic traditions, and cultural values, while Pratibimb represents their reinterpretation in contemporary fashion.

Each ensemble becomes a visual narrative that honors heritage while embracing innovation and modern aesthetics.

Extensive research into Rajasthan's textiles, architecture, crafts, and design philosophy forms the foundation of the collection.

Rich colour palettes inspired by royal architecture, festive celebrations, and desert landscapes further enhance its visual identity.

Every garment showcases meticulous craftsmanship, thoughtful detailing, and refined aesthetics that celebrate India's artistic legacy.

Beyond presenting fashion, Reet aur Pratibimb offers an immersive cultural experience by highlighting Rajasthan's textiles, motifs, artisanal techniques, and folk traditions.

Through exceptional creativity, careful research, and compelling storytelling, Pavan K demonstrates how fashion can successfully bridge the past and the present.

The collection stands as an inspiring example of preserving India's cultural heritage while reinterpreting it for a global audience, proving that tradition continues to evolve without losing its identity and remains a timeless source of inspiration for future generations of designers.



Mr Pavan K
Alumni of the Department of Fashion Design

INDUSTRY PULSE - INTERIOR DESIGN

Alumni Interview

Chirag Jain, founder of Morpho Spazio, Chennai, believes interior design is about creating meaningful, functional spaces that enrich everyday life. A 2025 graduate of ICAT College of Design & Media, he credits the institution's industry-oriented curriculum, site visits, and supportive faculty for building a strong professional foundation. His journey from an intern in Hyderabad to managing projects and freelance assignments has been driven by continuous learning and practical experience. Among his proudest achievements is designing cabin interiors for an Income Tax Commissioner in Chennai. Chirag believes the future of interior design lies in sustainable practices, smart technologies, wellness-focused spaces, and AI-assisted visualization. He advises aspiring designers to develop portfolios that showcase their creative process, gain hands-on experience through internships, and remain curious throughout their careers. His vision is to deliver innovative, high-quality design solutions while embracing lifelong learning.



Mr Chirag Jain
Alumni of the Department of Interior Design

Design Economy

India's interior design industry is experiencing remarkable growth, with the market valued at over \$35 billion and expected to exceed \$65 billion in the coming years. Rapid urbanization, real estate expansion, and evolving lifestyle preferences have significantly increased the demand for skilled interior designers.

From residential homes to commercial offices, hospitality, and retail spaces, designers play a vital role in creating functional, sustainable, and aesthetically appealing environments.

With an annual growth rate of 8–12%, the industry offers abundant career opportunities, making interior design one of India's fastest-growing and most promising creative professions, attracting aspiring designers, entrepreneurs, innovators, and globally competitive creative professionals seeking rewarding and impactful careers.

Future Skills

The evolution of AI, smart technologies, and sustainable living has significantly increased the demand for skilled interior designers.

Today's professionals are expected to integrate AI-powered design tools, VR/AR visualization, and BIM workflows while creating wellness-focused, flexible, and environmentally responsible spaces.

As homes and workplaces become more adaptive and user-centric, designers play a crucial role in balancing technology with creativity and human needs.

Their expertise in storytelling, cultural expression, ergonomics, sustainable design, innovative problem-solving, interdisciplinary collaboration, and future-focused design thinking makes them indispensable in shaping innovative, future-ready, sustainable environments across residential, commercial, hospitality, healthcare, and public infrastructure sectors.



Ar Amina Khathun M
Faculty of IDS

Interior Aesthetic Trends of 2026

Interior design in 2026 embraces warmth, personality, and sustainability, moving away from sterile minimalism.

Warm Materials & Colors: Earthy tones like terracotta, sage, and deep blue, paired with natural textures such as wood, stone, linen, and plaster, create inviting spaces.

Comfort-First Living: Soft, oversized furniture and curated interiors filled with books, art, and vintage finds replace rigid, uniform designs.

Handcrafted Details: Custom tiles, textured wall finishes, and textile art add character, depth, and a bespoke feel.

Sustainable Choices: Designers prioritize reclaimed materials, FSC-certified wood, bamboo, eco-friendly paints, and upcycled furniture to create environmentally responsible, energy-efficient, and sustainable interiors.



Ar Annie Madonna J
Faculty of IDS

CREATIVE CANVAS



Ms Ayushmitha, 3rd Year, BSc MDT



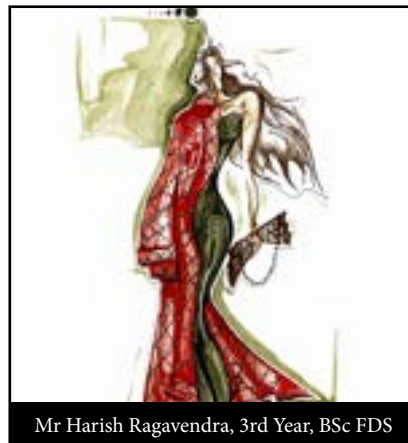
Mr Arjun, 3rd Year, BSc MDT



Mr Guru, 3rd Year, BSc ANI



Ms Zynah Qamarun, 3rd Year, BSc GRD



Mr Harish Ragavendra, 3rd Year, BSc FDS



Ms Ramya, 2nd Year, BSc UID



Mr Bala Hari, 2nd Year, BSc GT

iCats



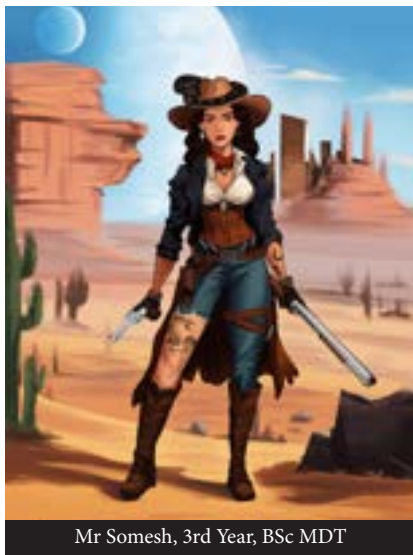
CREATIVE CANVAS



Mr Abishek, 3rd Year, BSc GAD



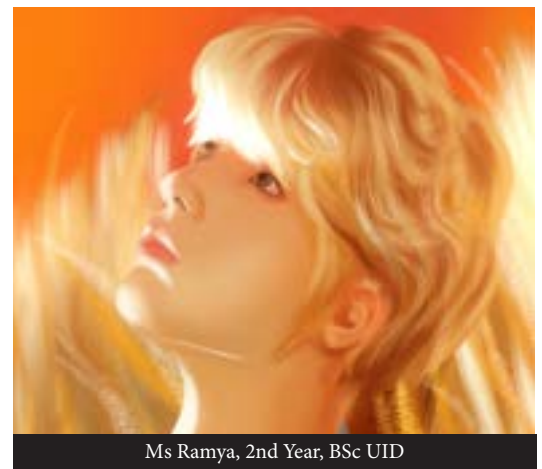
Ms Fatima, 2nd Year, BSc IDS



Mr Somesh, 3rd Year, BSc MDT



Mr Durai Murugan, 3rd Year, BSc GRD



Ms Ramya, 2nd Year, BSc UID



Mr Abishek, 3rd Year, BSc GAD



Mr Guru, 3rd Year, BSc ANI

CARITONS

PSEUDO-METER



Pseudo (Soodo): false; not genuine; resembling or imitating. **Tamil: Soodu** meaning hot (Slang) for tampered. Doctored. **Hot-meter:** So as to display an astronomically excess fare.

Mr Anjan Cariappa M M
Design Head, Image Group

CREATIVE CANVAS



Mr Vimal, 3rd Year, BSc ANI



Ms Vrushti, 3rd Year, BSc IDS



Mr Harish Ragavendra, 3rd Year, BSc FDS



Ms Yashini, PGPP IDS



Mr Gokul, 3rd Year, BSc VFX



Mr Vinodh, 2nd Year, BSc UID



Mr Hariharan, 3rd Year, BSc GAD



Ms Swetha, PGPP IDS



Ms Rohitha, 3rd Year, BSc FDS



Ms Vrushti, 3rd Year, BSc IDS

THE WRITE SPACE

I FORGOT I WAS ENOUGH

A POEM

While seeing them dancing in the rain, being told to fit in, I asked myself is this what it takes to belong, to be enough?

I kept measuring my worth in mirrors I didn't own.
The glass was never mine, yet I believed every reflection.
I didn't want to be them.
I just wished being me didn't hurt so much.

But maybe not all of me was born to dance in storms.
Maybe some parts of me were simply waiting to bloom after them.
Maybe I should stop asking the world for permission to breathe.

Now I will water my own roots,
dance when I feel like dancing,
smile only when I truly want to,
and bloom even when no one claps.

Being perfect was never my job.
Even with scars, flowers still bloom.
The world is far too big for me to spend my life becoming someone else.

I don't want to be more.
I don't want to be different.
I just want to be me.

Today I finally saw her
the girl I used to be so harsh on.
She wasn't angry.
She was just waiting, patiently, for me to love her.

So maybe this wasn't the end of fixing myself.
Maybe it was the beginning of remembering that I was never missing anything.

I just forgot I was enough.

Ms Manali K, 2nd Year, BSc IDS

THE PERSPECTIVE TRAP

I often wonder where negative thoughts come from, and the answer has usually been society, friends and people around us and of course our mind who builds up these thoughts. This is quite natural because people like me who tend to overthink and rely more on appreciation and other's opinion than our own are easily influenced by our surroundings. Self-doubt builds up quickly, and even a small criticism about something I do can make me question my existence.

Comparing ourselves to others and focusing on what they shine in while putting ourselves down never helps. I once read that comparing your behind the scenes with someone else's highlight reel is not worth and is unfair. We often see only the outcome and not the effort, struggles, failures and experience behind it.

In situation like these, the answer cannot be found in overthinking or in other people's opinions. The answer lies within ourselves; the remedy is to learn to appreciate yourself and your work. It's time to change our mindset. Society, friends, and situations are not always to blame, they simply present their perspective. What truly traps us is our own perspective and the meaning we chose to give to those thoughts.

Ms Munira Aliasger, 2nd Year, BSc IDS

BRINGING ANCIENT TAMIL HISTORY TO LIFE THROUGH KEELADI

Presenting my Master's Degree major project, *KEELADI*, at the Graduation Showcase held at Express Avenue Mall, Chennai, was one of the highlights of my academic journey. It gave me the opportunity to interact with visitors, explain our project, and discuss the ideas and technical processes behind our work. The experience also helped me become more confident in presenting my work to a wider audience.

KEELADI is a 3D visualisation of the ancient Tamil civilisation, inspired by archaeological discoveries and historical research. Developed by a team of six, the project recreated different aspects of life in ancient *KEELADI* through environment art, visual storytelling, and the Unreal Engine film pipeline.

My responsibilities included concept art, environment design, and cinematic production. I created concept art for the marketplace, the Vaigai River fishing and shell-harvesting scenes, the gold industry, pottery shards with inscriptions, props, jewellery, and multiple title card iterations. I also designed the concept art for the male, female, and child characters, planned the marketplace layout, created the 3D environments for the marketplace and gold industry, and worked on the cinematic camera animation and colour grading for these scenes.

Alongside the digital work, I contributed to building a realistic miniature model inspired by the *KEELADI* excavation site. I also documented the project's development in my Reflective Visual Journal (RVJ), recording each stage, from research and concept development to the final outcome.

This project helped me understand how ideas developed during the concept stage influence every step of production. It also enhanced my skills in environment design, visual storytelling, teamwork, and presenting creative work in a professional setting.

I am grateful to ICAT College of Design & Media for giving me the opportunity to be part of this project. I would also like to thank our Head of Department and faculty members for their guidance and support. My sincere thanks also go to my teammates for their valuable contributions.

Working on *KEELADI* gave me the opportunity to apply what I learned during my course while contributing to a project based on the history and culture of Tamil Nadu. It is an experience that I will always value as I begin my professional journey.

Ms Sara Ruth, 2nd Year, MSc Multimedia

“

Freedom for a woman is not the rejection of responsibility; it is the recognition of her identity within.

*Mrs Lakshmi Kumar
Senior Director, Image Group*

THE WRITE SPACE

SHE SENT HIM

In a small, peaceful home lived a boy with his father, mother, and elder sister. Their house was always filled with warmth, and the biggest source of that joy was a tiny brown puppy named Toffee. Toffee wasn't just a pet—he was the boy's best friend, his shadow, his comfort.

Every morning before leaving for cricket coaching, the boy would gently stroke Toffee's head and say, "I'll come back soon." Toffee would wag his little tail as if he perfectly understood.

But one early morning changed everything. When the boy returned from cricket, he saw a group of neighbours near the bike parking. His heart began to race. He pushed through, only to see Toffee lying still on the ground... silent... lifeless.

His world shattered in a moment. The days that followed were filled with quiet tears and heavy silence. The house felt strangely empty without Toffee's playful barks and quick footsteps. His family tried to comfort him, but nothing could replace the friend he had lost.

Time passed slowly. His birthday came closer, and he wished for just one thing—a new puppy. Not to replace Toffee, but to fill the emptiness that had taken over his days. He asked his mother, father, and sister again and again, hoping they would understand.

And finally, the next year arrived.

On his birthday, he went to school like always, not expecting much. But when he returned and pushed open the door, he froze.

Right inside the entrance stood his sister. And beside her... was a small, white, fluffy puppy with bright, curious eyes. The puppy wagged his tail and ran straight into the boy's arms.

"This is Winnie," his sister said softly. "He came to our doorstep today... all by himself."

The boy held the little puppy close, his eyes filling with tears. It felt as if the universe had heard him. As if Toffee, from somewhere beyond, had sent Winnie to heal his heart.

Winnie wasn't just a birthday surprise. He was a miracle that arrived on four tiny paws. A reminder that love never truly leaves—it simply finds a new way to come back.

And from that day on, the boy believed one thing deeply:

Sometimes, when life takes something away, it also sends something beautiful to take its place.

Mr R Vinay, 2nd Year, BSc VFX

AN UNFINISHED WAR, A NAMELESS GRAVE

In the silence where shadows slither,
A heart fractures, never whole.
The world turns, indifferent, unseeing,
While a hollow frame learns to stroll.

Hope? A whisper lost in dead air,
A fleeting ghost, a cruel disguise.
Each step—a war wages in darkness,
Where battles end but never die.

Empty rooms hum with echoes low,
A soundless scream, a hollow breath.
There is no wound, but a rust-bitten anchor—
Merciless, dragging me through the black tide to death.

Shards of promises buried deep,
Too jagged to remove with ease.
The weight isn't carried—it consumes,
A hunger that will never cease.

They preach of love like it is gold,
But for some, it turns to dust;
A distant dream, forever slipping,
A cruel mirage, a broken trust.

For every hand that lingers hither,
Another pulls away in spite;
For every flame that dares to flicker,
The cold returns to snuff the light.

The heart is stone; blood runs ice,
Seeking the end—rather, an escape from dread.
But their agony would be a masterpiece,
A canvas painted deep in red.

Not by choice, nor love denied,
But by hands that built this cage;
What should have been a warm embrace
Instead became a soul's deepest rage.

And then—vengeance calls, seductive, low.
A voice like fire laced with ice.
It offers justice wrapped in ruin,
A gift adorned with sacrifice.

It does not falter, does not fade;
Its grasp does not pretend to care.
But when the world would watch me break,
The monster whispers, "I am there."

Is the pain worth the price that's paid,
Or is the cost too high, too long delayed?
Is vengeance the answer, or silence the end?
What is the point when there's nothing to mend?

Mr Jonathan William N, 2nd Year, BSc UID

FROM AN IDEA TO AN AWARD-WINNING PROJECT

Months ago, this project began with a question: Can I do this on my own?

From research, scripting, shooting, editing, and storytelling, I wanted to test my limits and see how far I could push myself.

With just a Sony Alpha 7 III, a 24–105mm lens, a microphone, and a tripod, I documented Therukoothu—an art form that lives and breathes under the moon. No crew. No fancy setups. Just persistence, curiosity, and a lot of sleepless nights.

I knew I didn't want this to be a "regular" documentary. I explored different narrative structures, questioned my own ideas, and presented multiple approaches to my faculty and jury. That process gave birth to Allin Aattam—a five-episode documentary series structured around the five phases of the moon, reflecting both the rhythm of the art form and the lives of its artists.

THE WRITE SPACE

Breaking a long documentary into five short episodes turned out to be the turning point. It made the storytelling more immersive, accessible, and impactful.

On February 7, our final-year projects were showcased at Express Avenue Mall, Chennai, and I'm incredibly grateful that Allin Aattam received the Best Project Award from the MSc Multimedia Department.

Dr. Purisai Kannappa Sambandan, a celebrated fifth-generation Therukoothu artist and recipient of national honours, and his daughter, Dr. Gowri, graciously accepted our invitation and joined us as chief

guests.

Thank you, ICAT College of Design & Media, for providing the platform and freedom to explore meaningful storytelling. Most importantly, thank you to my family and friends for standing by me during the chaos, doubts, and late nights. The sleepless nights and the constant self-questioning have paid off. This project didn't just teach me filmmaking. It taught me responsibility, patience, and belief in my own voice.

Mr Architha, 2nd Year, MSc Multimedia

BEFORE THE RAIN

Parthiban waits for his girlfriend, Nila, on a quiet beach, unaware that the evening will change his life forever. After saving her from a speeding car, they spend the day laughing, teasing each other, and enjoying simple moments together. But beneath the happiness lies an unspoken conflict. Nila reveals that she has accepted a job opportunity in Bengaluru. Having grown up watching her mother struggle financially, she dreams of becoming financially independent and proving that a woman should be able to stand on her own. Parthiban, haunted by the pain of losing someone he once loved, cannot bear the thought of losing Nila too. His fear turns into possessiveness as he tries to stop her from leaving.

Just as their conversation ends, thunder rumbles across the sky. Parthiban closes his eyes, only to wake up at the beginning of the same day. He soon realizes he is trapped in a mysterious time loop. Every time thunder strikes, the day resets. No matter what he changes—preventing accidents, avoiding strangers, changing locations, or altering conversations—the loop continues. Worse, Nila dies in every version of the day.

Driven by desperation, Parthiban repeatedly relives the same moments, trying to outsmart fate. Each failed attempt leaves him more exhausted and emotionally broken. Along the way, he encounters strange clues: a fortune teller's cryptic warning, recurring strangers, and repeated events

that seem to point toward a hidden truth. He becomes convinced that escaping the loop has nothing to do with saving Nila physically but with understanding why the loop exists.

Eventually, Parthiban realizes the true problem is not destiny—it is himself. His love has been consumed by insecurity. He has been controlling Nila out of fear of abandonment rather than supporting her dreams. When he finally listens to her without interruption, Nila explains that financial independence is not about leaving him but about fulfilling a promise to herself and her mother. She wants to build a life where she can protect herself, regardless of who stands beside her.

Moved by her honesty, Parthiban confronts his own past and admits that the betrayal in a previous relationship made him afraid to trust again. He apologizes for trying to hold her back and tells her to chase her dreams, promising that he will wait for her, no matter how long it takes. For the first time, he lets go of his fear and chooses trust over possession.

Nila embraces him with tears in her eyes. Thunder echoes once again, but this time, instead of the world resetting, the first drops of rain begin to fall. The endless loop is finally broken. Standing together in the rain, Parthiban smiles as he realizes that love does not mean holding someone back—it means giving them the freedom to become who they are meant to be.

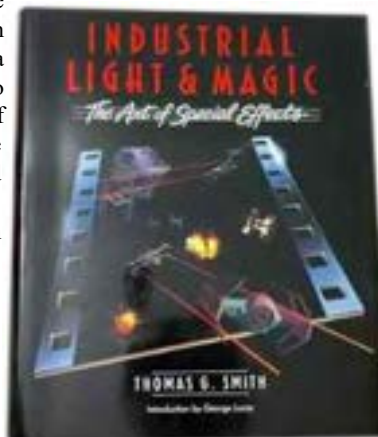
Mr Prem, 2nd Year, BSc VFX

FEEL BACK

My dear students,

Did you know that there is a "Treasure Island" in the ICAT campus that is waiting to be explored? Can you guess where it is? Yes! It's our library where a treasure trove of knowledge and insight is waiting to be harvested! Some of you might know the power of books, but for the others, I invite you to explore the immense information that is capsuled in these printed wonders.

Tangible and straightforward! I agree there is an ocean of information available from other sources such as the internet, video, documentaries and the list goes on. Books have their own charm though. After talking to many of you on the power of printed books, I have seen some of you eagerly exploring these gems. Our library has a very good collection of books from myriad subjects. One such gem is this book that I am showcasing here. "Industrial Light and Magic" is an all-time classic that depicts the origins of visual effects as we know today. This doesn't mean only VFX students would find this useful. It has so much information packed inside it that it can be a guiding light to all of you. It shows how models were painstakingly built by hand...



blood and sweat included. The sheer genius of George Lucas and team who defined VFX itself! The constraints and challenges that they faced.

Everything was basic...the materials available, film cameras, frame speeds, lights...you name it, they had that challenge. Their innovations paved way to modern VFX which we take for granted today with our high-end machines and software. This book is a must-read for all students. On another note, it really breaks my heart to see the book in the condition it is in our library. It is in this torn and tattered state because this "gold" is made available to you free of cost and so easily. That its due respect is not given. The value of our copy is even more since it's a signed copy presented to our chairman. The book cannot be bought easily.

I personally had to wait more than half a year to get my own copy once upon a time. That too at what a lay person might think is an exorbitant price to pay for a book. I have my copy of the book kept on a "pedestal" alongside other classics, because that's

where it truly belongs. If you are new to reading, I urge you to give it a shot, and you will end up a changed person!

*Mr Anjan Cariappa M M
Design Head, Image Group*

AVGC PULSE

Beyond Beautiful Worlds: The Art of Environmental Storytelling Why great game environments are designed with purpose, emotion, and meaning.



WORLDS THAT SPEAK

The most memorable game environments do far more than showcase impressive visuals—they tell stories that players experience through exploration. This approach, known as environmental storytelling, allows designers to communicate history, emotion, and narrative without relying on dialogue or lengthy cutscenes. Instead, architecture, lighting, environmental details, and carefully arranged props become powerful storytelling tools. Every corner of a game world encourages players to observe, interpret, and connect the clues, creating a richer and more immersive experience. By allowing players to discover stories on their own, designers foster curiosity and emotional engagement while making the virtual world feel authentic and alive.



PURPOSE BEHIND EVERY DETAIL

Every single object within a game environment has the unique potential to communicate something deeply meaningful. Simple items like a broken chair, abandoned belongings, faded photographs, worn pathways, or overgrown vegetation can effectively suggest the passage of time, forgotten memories, or the past lives of former inhabitants.

These specific details are never placed randomly by developers. Instead, they cleverly help players understand the world without explicit explanations.

Thoughtfully designed environments create lasting authenticity, encourage active exploration, naturally guide players toward important locations, and ultimately strengthen the overarching narrative and experience.



DESIGNING WITH INTENTION

Successful world building begins long before a single game level is created. Designers must first ask themselves essential questions: Where does this specific story take place? What exactly happened here? When did these key events occur? How will the environment properly communicate them to players? By answering these questions early, creators ensure that gameplay, navigation, and storytelling work together seamlessly.

The careful planning of prominent landmarks, clear pathways, dynamic lighting, and overall composition creates engaging environments that are highly intuitive to explore while powerfully reinforcing the game's overarching narrative and deeply unique atmospheric tone.



CREATING EMOTIONAL EXPERIENCES

Environmental storytelling is truly not only about revealing history; it is also about shaping player emotion. Warm lighting and familiar spaces can easily create lasting feelings of comfort and safety, while dark corridors, abandoned structures, and empty landscapes naturally evoke mystery, loneliness, or tension. Through the thoughtful use of colour, composition, and spatial design, these environments encourage players to form strong emotional connections long before they ever interact with characters or uncover major plot points.



INSPIRATION FROM THE INDUSTRY

Leading game studios have consistently demonstrated exactly how meaningful environments can significantly elevate overall storytelling.

Their meticulously crafted worlds are remembered not simply for their stunning visual realism, but rather for the powerful emotions they inspire and the hidden stories they reveal through player exploration. Furthermore, every single location directly reflects the rich history of the setting, actively supports gameplay mechanics, and deepens the player's personal connection to the narrative.



BUILDING WORLDS THAT MATTER

For aspiring game designers, mastering environmental storytelling is the foundation of immersive world-building, not a finishing touch. When every prop, pathway, landmark, and light source serves a narrative purpose, environments become more than beautiful backgrounds.

They transform into memorable experiences that communicate stories, inspire players, and leave a lasting impression long after the game ends.

*Mr Selvaganesh SL
Faculty of GDD Department*

PORTFOLIO CLINIC REVIEW



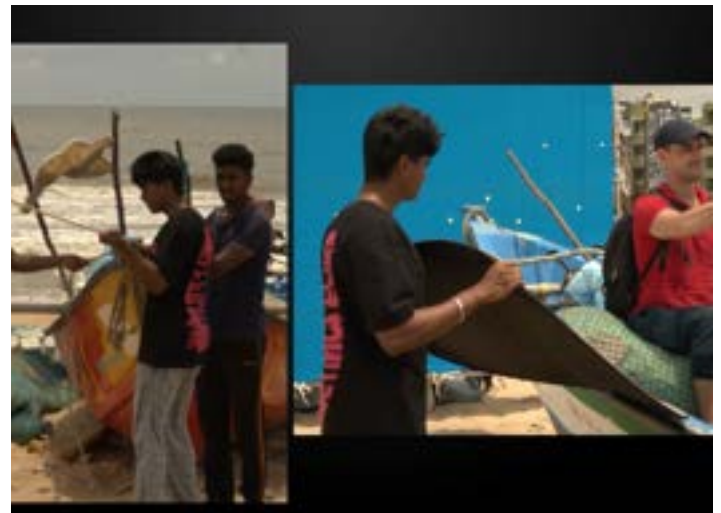
The Portfolio Clinic offered our department an opportunity to closely evaluate students' work and understand how effectively they present technical and creative abilities. Rather than focusing only on visual appeal, the review concentrated on the thought process, production workflow, and technical decisions shaping the outcome. The discussions aimed to help students understand what studios expect from entry-level VFX artists. Portfolios reflected wide interests, covering compositing, CGI integration, matchmoving, rotoscoping, environment creation, lighting, rendering, and simulation effects. However, every project should communicate more than just a final image. Explaining the objective, production stages, software used, and individual contribution makes the work easier for recruiters to evaluate.



During the review, compositing work was assessed based on how naturally CG elements blended with live action footage. Particular attention was given to clean keying, edge treatment, colour consistency, grain matching, lighting continuity, and shadow integration. These specific details often determine whether a visual effect appears convincing or artificial. Lighting and rendering projects demonstrated good artistic potential, while highlighting a need for stronger observation of real world lighting behaviour. Students were encouraged to focus on physically based rendering workflows, material properties, proper HDRI lighting, and texture maps. Likewise, camera tracking, rotoscoping, and simulation projects benefited from valuable feedback on accuracy and very clean project workflows.



An important recommendation throughout the clinic was to clearly document the creative process instead of presenting only the final visual output. Including detailed wireframes, complex node graphs, specific render passes, early simulation previews, thorough lighting breakdowns, and sequential compositing stages gives professional reviewers a much better understanding of the underlying technical skills involved in successfully developing the project. These crucial supporting materials often speak just as strongly as the finished render itself. Furthermore, the clinic highlighted the absolute importance of overall presentation. A concise showreel, logical project sequencing, clear descriptions, and consistent portfolio design create a significantly stronger professional impression. Ultimately, a highly organized portfolio not only showcases technical expertise but also reflects discipline, organisation, and knowledge of industry standards.



These supporting materials often speak as strongly as the finished render itself. A concise showreel, logical project sequencing, clear descriptions, and consistent portfolio design create a stronger professional impression. A well-structured portfolio not only showcases technical expertise but also reflects discipline, organisation, and an understanding of industry standards. The Portfolio Clinic ultimately served as a valuable learning experience for both students and faculty. It encouraged students to refine their existing work, improve technical documentation, and view every project as a reflection of their professional identity. With continued practice and thoughtful presentation, these portfolios have the potential to become strong representations of the talent emerging from the Department of Visual Effects.

Mr Robert Arudco James R
Faculty of VFX Department

DIY CORNER

Shibori Dyeing Techniques Workshop & Creative T-Shirt Design Competition

Shibori is a traditional Japanese resist-dyeing technique that creates unique patterns through folding, binding, stitching, twisting, and clamping fabric before dyeing. This workshop aims to introduce students to sustainable textile surface design practices while encouraging creativity, innovation, and appreciation of handcrafted textile traditions.

Purpose of the Workshop

1. To create awareness about traditional textile crafts and sustainable dyeing practices.
2. To introduce students to contemporary learning.
3. To promote eco-friendly and low-waste design practices.
4. To encourage innovation in fashion and textile product development.
5. To provide practical experience in fabric manipulation and dyeing techniques.

Session : Fabric Sample Development

Students will create two sample swatches on white cotton fabric (10" × 10" each) using:

1. Kanoko Shibori (Binding Technique)
2. Arashi Shibori (Pole Wrapping Technique)

Materials Required

Students are required to bring any cotton T-shirt, shirt, or top if they wish to modify or redesign the style of the garment during the session.

OPEN CALL



Organised By
Fashion Design Department



Time
10:30 AM Onwards



Duration
3 Hours



Date
08th August 2026

HALL OF FAME



The film won the Best Animated Short Film Award at ICAT and earned international recognition by winning the same award at the Dunstan International Short Film Festival, along with the Official Selection – Honor for the Director. Guru's achievement reflects his excellence in storytelling, animation, and technical expertise while showcasing ICAT's commitment to nurturing globally competitive creative talent through industry-focused education.



A Guinness World Record was achieved in Chennai on May 1, 2026, when 888 participants, led by music maestro M.S. Martin and the Madhuradhwani Sangeetha Sabha Trust, performed a 7-minute original theme song on electronic keyboards. Supported by Yamaha Music India, the composition blended multiple Carnatic ragas while promoting awareness against child labor, celebrating musical excellence, cultural heritage, unity, and extraordinary teamwork.

FASHION DESIGN PLACEMENTS



2024



Gayathri P
Jr. Fashion Designer
UG - Fashion Design

2024



Devisree. G
Jr. Fashion Designer
UG - Fashion Design

2022



Neha V
Fashion Designer
UG - Fashion Design

2018



Pratyaksha Sharma
Fashion Designer
UG - Fashion Design

2016



Pooja T
Designer
UG - Fashion Design

2021



V Mathura
Fashion Consultant
UG - Fashion Design

2018



Dharanirasi C A
Style Director
UG - Fashion Design

2015



Nassuh Abdu Nassir
Entrepreneur
UG - Fashion Design

2022



Paluri Sai Eswar
Fashion Designer
UG - Fashion Design

2020



Poornima
Fashion Designer-Intern
UG - Fashion Design

2017



Abdul Wahab A
Fashion Design Intern
UG - Fashion Design

UG & PG Programmes

Animation
 Fashion Design
 Game Art & Design
 Game Design & Development
 Game Programming
 Graphic Design
 Interior Design
 Media Technology (Multimedia)
 Photography
 UI / UX Design
 Visual Effects
 Visual Media

B.Des. Degrees

Fashion Design
 Interior Design

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ISSUE 1, JULY-AUG 2026

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DESIGNER

Mr Vijay Babu S

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(UG II Year - Department of Media Technology)

Mr Santhosh S
(UG II Year - Department of Media Technology)

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