

キャンパス通信・学生創刊

ISSUE #3
SEP-OCT'26

キャンパス
KAMPUS
360°

ICAT COLLEGE OF DESIGN & MEDIA

誌

K A M P U S 3 6 0°

CHENNAI · BANGALORE · HYDERABAD



The VFX Department takes on Sathyabama University's four-day creative summit - battles, masterclasses, and industry connect.

19-22 AUG
SATHYABAMA UNIVERSITY

01

Creative Battles

Round One

AdVerse, Post Perfect, The Art of Illusion, Melody Makers, and Script Writing — entries from every year, including four from 1st Years.

02

Masterclasses

Round Two

Cinematic Storytelling, Music for Media, VFX & Motion Design, Live Ad Production, and Prosthetic Makeup.

03

Comms Summit

Round Three

Screenwriting, Journalism, the Creator Economy, Industry Connect, a Live Podcast Studio, and Photography.

04

Film Showcase

Final Round

Digital performance, content creation, independent filmmaking, and a jury-reviewed Film Showcase & Valedictory.

DEBRIEF

Across the four days, students from 1st Year through PGPP pushed beyond the regular VFX curriculum — into advertising production, prosthetic makeup, podcasting, and independent filmmaking — while watching first-hand how a jury evaluates creative work. A combination of competition experience, practical learning, and industry interaction that reflected the department's creativity, teamwork, and readiness to apply classroom learning on a bigger stage.

RESULTS BOARD

1

PGPP — Ad Film

Shruthi K (Director), Aswin Muthu, Naveen Joye S, Akhil Anand, Achuth Krishna, Andriela Nixon

1

2nd Year — Script Writing

Prem

2

3rd Year — Ad Film

Gokul Sundar Raja H, Kiruthigasri K, Prem Sivasankaran S, Abhinesh K P, Puppala Jayendra Surya Sai Balaji

3

3rd Year — Script Writing

Sachin · plus 4 entries submitted by 1st Year

Field Report

SIGNAL FROM THE RUNWAY

Six transmissions from the fashion industry, 2026 — decoded for the studio floor.

FILE // 2026

FILE 01

Value-Driven Fashion

Consumers want quality and design value, not just low price — opening space for affordable-premium brands.

FILE 02

AI & Digital Fashion

AI now drives trend forecasting, virtual sampling, and try-ons. Digital fluency is now core to the job.

FILE 03

Sustainability & Circular Fashion

Recycling, upcycling, and traceability move sustainability from marketing claim to production reality.

FILE 04

Contemporary Indian Fashion

Handloom, khadi, embroidery, and regional craft reimagined for modern, global-facing apparel.

FILE 05

Gen Z & Digital Consumers

Individuality, authenticity, and storytelling — sold direct through social and D2C platforms.

FILE 06

Future Fashion Skills

Design, AI, sustainability, business, and communication — the combined skill set employers now expect.



TRANSMISSION ENDS

The fashion industry is moving towards technology-enabled, value-driven, sustainable, and culturally relevant fashion. For India, the opening lies in contemporary Indian design, D2C brands, sustainable products, AI-enabled fashion, and craft modernisation — strengthening the country's position in the global fashion industry.

— MR SALMAN AHMED SHARIFF, DEPT.OF FASHION DESIGN

Sensei

メモ — memo

Look for clues
everywhere.

THE THINKING BEHIND THE **WORK**

A design master shares not just the outcome of a project — but the process that got him there.

LESSON 01

Design Is Not Decoration

A successful design isn't just visually attractive — it communicates clearly, solves a real problem, and connects with its audience.

LESSON 02

Observation Is a Skill

Bierut looks for clues and inspiration everywhere — conversations, sketches, typography, architecture, and everyday objects.

LESSON 03

Ideas Are Built, Not Born

Ideas rarely appear instantly. They develop through exploration, questioning, testing, and refinement — project after project.

LESSON 04

Sketch Before You Build

His extensive notebooks show how simple, low-tech methods develop and communicate ideas before digital production begins.

"Good design is not simply about making things look better — it is about using creativity to communicate, solve problems, influence behaviour, and create meaningful experiences."

— MICHAEL BIERUT, DESIGN TALKS

DESIGN / THINKING / IMPACT

Michael Bierut

GRAPHIC DESIGNER
EDUCATOR
PROBLEM SOLVER

*"Design is not just
about how something
looks, but about how
it works, communicates
and makes a difference."*

— MICHAEL BIERUT



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Alumni Feature

FROM
DESIGN
STUDENT
TO
ENTREPRENEUR

Manav P. Shah, Founder & Interior Designer at MS Interiors, Chennai, on the leap from ICAT classroom to his own studio.

Manav P. Shah

FOUNDER, MS INTERIORS

"Great design is not just about creating beautiful spaces — it is about improving people's lives through thoughtful design."

01

Discovering Design

Drawn to how spaces change the way people live and feel — he chose ICAT for its practical, industry-focused curriculum.

02

Learning at ICAT

Design projects, jury presentations, and faculty feedback built the skills, confidence, and eye for function over appearance alone.

03

Starting MS Interiors

Launched while still completing graduation — clients, sites, contractors, and execution, learned in real time.

04



MS INTERIORS

Designing Spaces. Defining Style.

05

Designing With Purpose

A residential project built entirely around one client's lifestyle — material selection through to final execution.

06

Skills for Young Designers

Communication, technical drawing, space planning, material knowledge, and site experience — not creativity alone.

PHOTOGRAPHY CONCLAVE

DEPT. OF VISUAL MEDIA & PHOTOGRAPHY

The "ICAT Photography Conclave" provided students with a valuable opportunity to learn directly from renowned photography professionals and gain insights into the creative industry.

Sports photography is the art of capturing powerful moments of action, emotion, determination, and victory, freezing unforgettable sporting moments in a single frame.

Wildlife photography is the art of capturing animals in their natural habitats, showcasing their beauty, behavior, emotions, and the wonders of nature.

Ms RATHIKA RAMASAMY

Mr SESHADRI SUKUMAR



Fashion photography is the art of showcasing clothing, style, beauty, and personality through creative compositions, lighting, poses, and visual storytelling.



Mr PALANIAPPAN SUBRAMANYAM

Field Journal

Notes from Out
There

教室の外で — a sketchbook page from this month's field trips and workshops

**Outdoor Learning**

Graphic Design students during their outdoor photography visit at Tholkapiar Eco Park.

**Field Study**

Students exploring ways to use outdoor spaces for effective visual content.

**Hands-on Practice**

Students applying their learning through outdoor photography activities.

**Creative Discussion**

Resource Person Lakshmi discussing outdoor photography and content development.



and then...

**Industry Interaction**

Students exploring professional creative processes through direct interaction with industry experts.

**Learning in Action**

Graphic Design students and faculty during the industry visit to Ting Creative Ad Agency

Field Report

Tamil Nadu's AVGC - XR
Opportunity: **Are We Ready for it?**

What happens when the skills we're learning in college meet a State, that wants to build an industry around them?

IMAGINE

You are a first year student. You spend your day learning Perspective Drawings, Game Design, Animation, Programming, VFX, UI/UX or Digital Media. You make a few projects, survive deadlines and perhaps hear this sarcastic question from your relatives "So..... What exactly can you do with that degree?" What **exactly** can you do with a degree in Game Art, Animation, VFX, Programming, UI/UX or Digital Media? Video Games? Anime? Manga? Films? Animation? VFX? XR?

The list goes on.

And increasingly, these worlds overlap. A character can begin as a sketch, become a comic, appear in an animated series or game, and eventually reach the **BIG SCREENS**.

POLICY

The Tamil Nadu AVGC-XR Policy aims to turn the State into a major hub for creative technology.

It focuses on building an ecosystem around **Animation, Visual Effects, Gaming, Comics and Extended Reality**, bringing together education, industry, technology and creativity.

And the numbers?

Oh, they are not exactly **shy**.

PLAN

The Policy targets at least **200 AVGC-XR startups, 100 companies** and also aims to capture **up to 20% of India's market** which creates **2 lakh jobs, all by 2030!** India's own market is expected to grow significantly well. And, this is where Tamil Nadu believes it has a head start. The State has **60 universities and more than 2,500 colleges**, while Chennai already has a growing creative and technology ecosystem. The policy also points to Chennai being among India's top three markets for AAA console and PC Games, contributing around **30% of national sales**. The policy proposes **Digital Arts Centres across 300 to 400 colleges**, industry oriented training, annual hackathons and stronger connections between education and the AVGC-XR industry.

LEARNING

The Tamil Nadu Council for Higher Education and the Tamil Nadu Skill Development Corporation will develop **standardised curricula** which identifies **8 major areas** for education and training, they are:

- 2D Art & Animation
- 3D Art & Animation
- Visual Effects
- Game Design
- Game Programming
- Game Art
- Extended Reality
- Media Production & Communication

Sound familiar? **It should.**

These directly overlap with the kinds of skills students are already learning across creative, design, technology and media programs. The Policy also talks about the project based learning, AI/ML applications, research support for bringing industry professionals into education through initiatives like **Professor of Practice** and **Train the Trainer** programs.

OPPORTUNITY

And then, here comes the fun part..... **Drumrolls.....**

The proposed **Tamil Nadu Young Creative Awards**, under **Imagine TN**. Students could compete in categories including **Animated Short, VFX Short, Video Game, Comic Book, XR Content Experiences**, with a proposed **₹1,00,000 for the Winner** and **₹50,000 for the Runner up**.

So yes, the half finished game sitting on your laptop *might* deserve another look, just saying.

Why Should the Students Care?

Hmm, good question. We will see why.

The Policy is essentially saying, “We want the people who create the future of digital entertainment to be present here!”

The Government wants Tamil Nadu to become the hub for original intellectual property, startups, research and creative production. The Policy targets 20% of India's original AVGC-XR content, 20% of national AVGC-XR export revenues, and aims to retain at least 60% of the State's AVGC-XR talent pool within Tamil Nadu.

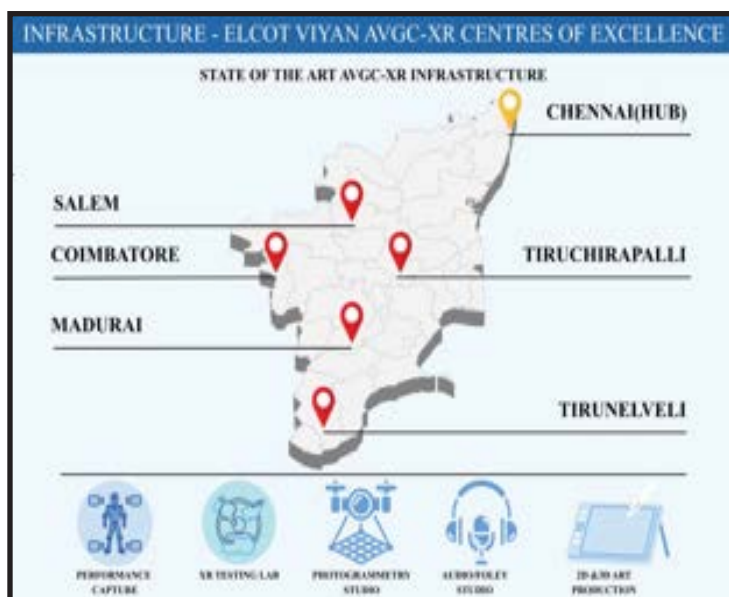
For aspiring entrepreneurs, the policy also proposes access to existing startup funding programs, with support of up to ₹1 Crore per startup through relevant schemes.

And for students from eligible categories, the proposed Naan Mudhalvan AVGC-XR Inclusive Scholarship Program could provide full scholarship for 60 students a year, with tuition support of up to ₹2,00,000 per year, along with partial scholarship for another 110 students a year, with a tuition support of ₹1,00,000 per year.

Put all of this together and the bigger picture becomes pretty exciting.

A first year student reading this should finish thinking, “Wait, I am studying Game Art & Design in Tamil Nadu and the State is actively trying to build an industry around exactly this??”

Yes, indeed, this is your Eureka Moment!



CONCLUDING NOTE

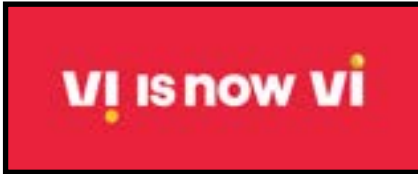
A Government can build infrastructure. It can create funding schemes, training programs, industry connections and opportunities. BUT! It cannot make our portfolio. It cannot come up with your next game. It definitely cannot finish your assignment at 2 AM. THAT PART IS STILL OUR JOB. The opportunity is being created, but the question is....

ARE WE READY TO CREATE SOMETHING WITH IT?

— ARVIND K, I YEAR, B.Sc. Game Art and Design



THE POWER OF PLACEMENT



Mr K Kumar
Founder & Chairman
IMAGE Group

VISION

In design, sometimes the smallest details make the biggest difference. When the Vi brand identity was launched in 2020, I wrote to the management suggesting a simple change: moving the yellow dot from below the 'i' to the top. I felt that this small adjustment could improve the visual balance and harmony of the mark. Seeing the refreshed Vi identity today, with the dot repositioned, is gratifying. More importantly, it reinforces a belief I have always held: good design is not merely about creating something visually appealing. It is about understanding why something works through balance, proportion, placement and purpose. This attention to detail is equally important in visual storytelling.

INSIGHT

Anime, for example, demonstrates how a seemingly small element, such as the framing of a character, the placement of an object, a shift in colour or even a pause in movement, can influence emotion, meaning and narrative.

IMPACT

At IMAGE Creative Education and ICAT College of Design & Media, we encourage our students to look beyond simply making designs and develop the ability to question, observe and understand the decisions behind them. Because in design, nothing is too small to matter. And it is never too late to make a meaningful change.

Leadership in Design

Why Design Education Must Build Leaders, Not Just Designers



Mr Vinoth Rajendran
Department of UI
Design and Development

CONTENT 1

Design education is often judged by portfolios, prototypes, placements, and awards. While these outcomes demonstrate creativity and technical competence, they represent only part of its true purpose.

CONTENT 2

The greatest achievement of design education is its ability to develop leaders, individuals who think critically, collaborate effectively, embrace complexity, and create meaningful change.

CONTENT 3

Unlike traditional learning approaches that often emphasize finding the right answer, design education begins by asking the right questions. Students learn to observe, research, analyse, and understand human needs before developing solutions.

CONTENT 4

This mindset shifts their focus from

"What should I create?" to "Why does this problem exist, and how can thoughtful design improve people's lives?"

Such curiosity forms the foundation of effective leadership, enabling designers to see opportunities where others see obstacles.

**CONTENT 5****“Empathy is another defining strength of design education”**

By engaging with users and understanding diverse perspectives, students learn that successful innovation is not measured by technology alone but by its impact on people.

CONTENT 6

Design thinking encourages professionals to place human experiences at the centre of every decision. Leaders who practice empathy make better decisions, build stronger teams, and create solutions that deliver lasting value.

CONTENT 7**“Design education also teaches resilience through continuous iteration”**

Every prototype, critique, and refinement reinforces the idea that failure is not the opposite of success but an essential part of the creative process. The ability to learn from feedback, adapt to changing circumstances, and continuously improve prepares designers to lead confidently in an increasingly uncertain and fast-changing world.

CONTENT 8**“Equally important is collaboration”**

Today's design challenges extend beyond the boundaries of a single discipline. Whether solving problems in healthcare, sustainability, technology, education, or public services, meaningful innovation requires collaboration among professionals with diverse expertise.

CONTENT 10**“Responsibility is another pillar of modern design education”**

Every design decision influences how people interact with technology, communicate, learn, work, and experience the world. Accessibility, sustainability, inclusivity, ethics, and social responsibility are no longer optional considerations, they are fundamental to good design.

CONTENT 9

Design education cultivates the ability to communicate across disciplines, synthesise different perspectives, and guide teams toward shared outcomes. Leadership in design is therefore demonstrated not through authority but through the ability to inspire collaboration and enable collective creativity.

CONTENT 11

True design leadership requires balancing creativity with accountability, ensuring that innovation contributes positively to individuals, communities, and society. As technology and artificial intelligence continue to transform industries, technical skills and digital tools will continue to evolve.

CONTENT 12

However, the human qualities nurtured through design education, i.e, curiosity, empathy, critical thinking, adaptability, collaboration, resilience, and ethical judgment, remain timeless. These are the qualities that enable designers to lead innovation rather than simply respond to change.

Ultimately, the purpose of design education extends far beyond preparing individuals to become skilled designers. Its enduring contribution lies in developing professionals who can lead with creativity, think strategically, solve complex problems, and design with purpose. The true measure of design education is not only the products that are created but the leaders it shapes, individuals who combine innovation with responsibility and empathy to create a meaningful and lasting impact on the world.

FEEL BACK



Anime, manga, and Japanese culture together form one of the most influential creative movements in the world.



Mr Anjan Cariappa MM
DESIGN HEAD, IMAGE GROUP

CONTENT 1

While anime refers primarily to Japanese animated works and manga to Japanese comics and graphic storytelling, both are deeply connected to Japan's history, traditions, imagination, and evolving contemporary society.

CONTENT 4

Japanese culture also places great importance on craftsmanship, discipline, attention to detail, and respect for artistic practice. These values can often be seen in anime and manga production. From carefully observed backgrounds and architectural details to nuanced character development and complex world-building, Japanese creators frequently invest enormous effort in creating believable and emotionally engaging worlds.

CONTENT 6

Being pioneers in creative education and to celebrate our 30th year, our company decided to take up anime as the theme and launched "the GIANT Hunt," the world's largest anime contest.

This month's edition of Kampus 360° also reflects the theme of Manga. I'm sure most of you wouldn't have known that Manga is read "Back to Front," unlike conventional Western books and magazines.

CONTENT 2

Manga has a long and distinctive history in Japan, with visual storytelling traditions stretching back centuries. Modern manga developed into a powerful popular art form during the twentieth century and became an essential part of everyday Japanese culture. It appeals to audiences of all ages and explores subjects ranging from action, adventure, fantasy, and science fiction to romance, history, philosophy, sports, food, and everyday life.

CONTENT 5

At the same time, anime and manga are not simply reflections of tradition. They constantly evolve alongside contemporary Japanese society and global culture. Young creators such as you draw inspiration from gaming, fashion, music, technology, social media, and international art movements. As a result, anime and manga have become increasingly international, creating a shared creative language that connects people across borders.

The influence of Japanese popular culture can now be seen everywhere from cosplay conventions and gaming communities to fashion, illustration, cinema, and digital content creation. Fans around the world do not merely consume anime and manga; many create their own artwork, stories, costumes, films, and communities inspired by them.

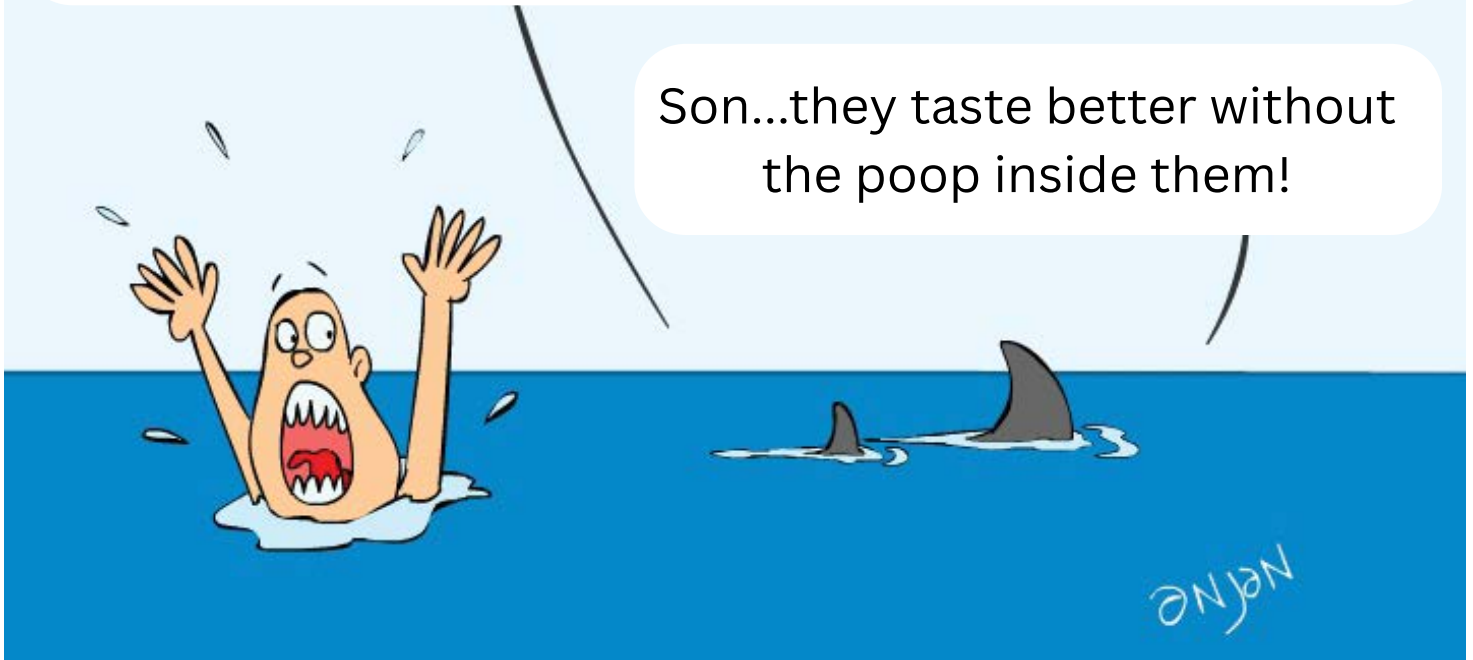
CONTENT 7

We hope you enjoy this edition as much as we all enjoyed creating it. From my end, I have created a Manga version of my strip "iCats" too alongside the regular one. I had fun drawing Kagechiyo after long. For people who are not aware, I directed season 2 of the Ninja Hattori series.

Caritoons

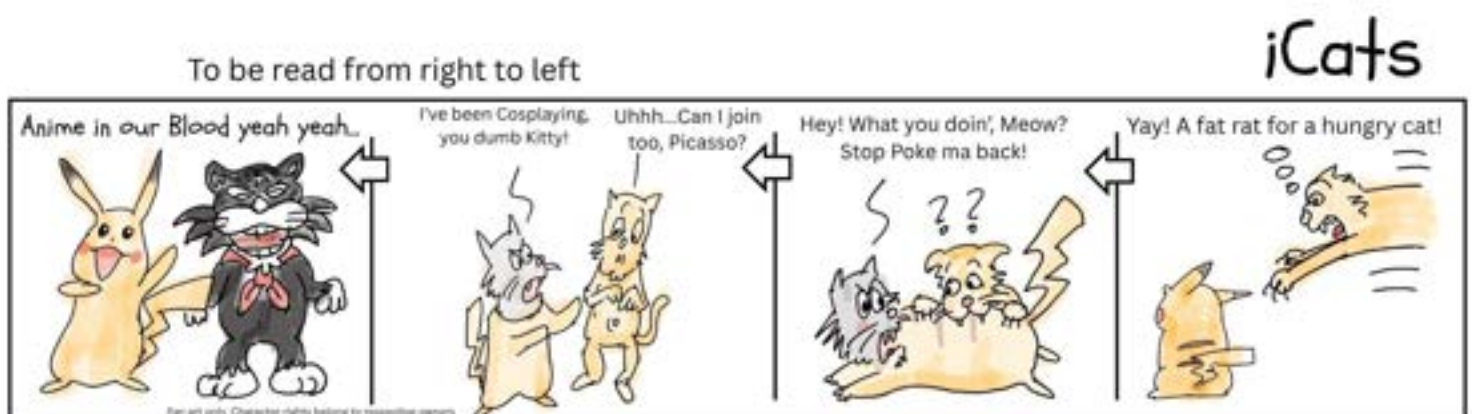
Dad! Why do we always circle people menacingly...with our fins showing before we eat them? Why don't we just go for it?

Son...they taste better without the poop inside them!



Fun Fact: Sharks circle their prey primarily to assess the target and maximize sensory inputs before striking, rather than out of malice or cinematic tension.

iCats

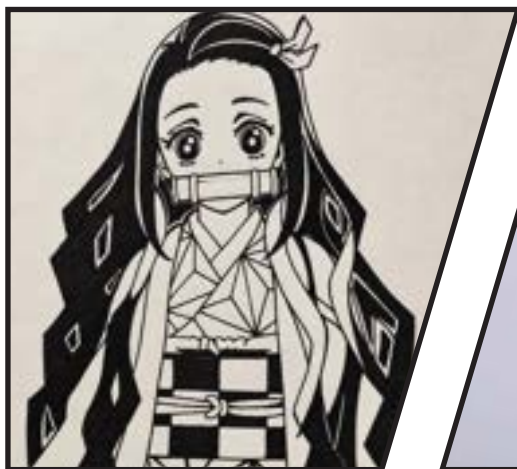


CREATIVE CANVAS





Mr Kailash P, 1st Year, B.Sc Animation



Mr Kailash P, B.Sc Animation



Mr Sangeethraj, 1st year, BSc Media Technology



Mr Arvind K, 1st Year, B.Sc Game Art & Design



CREATIVE CANVAS



Mr B Jashwanth, 1st Year, B.Sc Animation



Ms Sharmadha K, 1st Year, B.Des Interior Design



Mr B Jashwanth, 1st Year, B.Sc Animation



WRITE SPACE

விடையின்றி
குறுஞ்செய்தி ஒன்றில் துளிர்த்ததோர் நட்பு,
இசைத்துளியில் கரைந்தது உள்ளம் மெல்ல மெல்ல,
சென்னை நகர வெயிலின் நடுவே
நேரம் நின்றது கண்ணிமையாது ஒரு கணம்.

கடலைகள் காலடியில் மோதிச் சிரிக்க,
மணல்மீதில் பதிந்தது இரு நிழல்களின் கதை.
மௌனமும் ஒரு மொழியாய் மாறியதே அன்று.

புகைவண்டி புறப்படும் நேரம் நெருங்க,
மறைவான ஒவியம் ஒன்று விட்டுச் சென்றாள்,
நினைவலைகள் நெஞ்சில் அலைமோத விட்டு.

நட்பா இது? காதல் என்னும் பெயரா?
விடையின்றி நெஞ்சம் கேட்டுக் கொண்டேயிருந்தது.

Jagan Nivas,VMD, II Year

*Na use kabhi koi pyaar karne wala mila,
Kabhi bhi usse kisi ka pyaar nahi mila.
Woh pyaar ke liye taras gayi thi,
Phir bhi kabhi use woh pyaar mile hi
nahi.*

*Woh apni zindagi mein bas kisi ka pyaar
chahti thi,*

Lekin woh bhi uski kismet mein nahi tha

Bhuvi Jain, MDT, II Year



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