

ANNA NAGAR

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A FAMILY'S TRIBUTE TO AN ARTIST

C L Boopathy passed away recently. His family seeks to showcase a less-known but impressive aspect of his work **P3**



CHILDREN SEE THEIR NEIGHBOURHOODS AFRESH THROUGH THE VIEWFINDER

Using photography to help students gain a deeper understanding of the world around them **P6**

Visitors try to 'enhance' Tower's beauty with their brand of 'art'

Recently unwrapped for the public, the facility that lends its character to the Anna Nagar Tower Park has been turned into a scribbling pad



The murals close to the summit; scribblings on the walls; a view from the top. Photos: Padmanabhan Ananthan and Kaarthik Ganesan



The visitors

The Tower is bound to be the talking point in Anna Nagar. The facility however has a magnetism that extends beyond the neighbourhood. It draws people from across Chennai and also dozens of miles beyond the city. While circulating among the visitors the other day, the two of us were face to face with a Bangalorean in two small and separate groups.

In both cases, it was the guest from Bangalore who had persuaded the others to take the road to the Tower park.

the Gen Z parlance, "hearting" it. One group was innovative in how they immortalised their friendship on the Tower: Instead of their names, they scribbled their Insta handles. One soul has recorded their fascination for a route number of MTC - 29E.

GCC's response

A Greater Chennai Corporation official claimed the scribblings on the walls came up in the first two days after the tower was reopened. "When this came to light, visitors were asked to surrender their pens and pencils," the official says, adding that three security personnel have been posted at the facility.

PADMANABHAN ANANTHAN & KAARTHIK GANESAN

As one takes the winding stairs and is about to reach the summit of the just-unwrapped Tower, murals greet the eye. This artwork is frozen. Hard by, on the pillars, an ongoing artwork 'enthalls' visitors. It is a magnum opus: Multiple artists; multiple shifts and, the most impressive part of all, it is art on the move. It is 'art' by visitors and for visitors.

On reaching the summit, some visitors set to work with nothing but their pens, in an ambitious at-

tempt to put the murals in the shade. For anyone familiar with the Tower of yesteryears, it is old times again. Graffiti on the walls of the Tower used to be an indelible feature of the facility before it came under lock and key. Now, even before the fresh paint on the walls has dried, graffiti is back.

There are scribbles all over the walls on the summit.

The graffiti follows the usual trajectory: youngsters putting out a list of their besties, and sealing it with a symbol of love - resorting to

