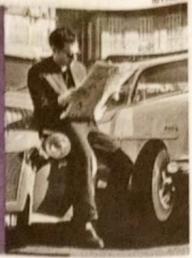


Richard Linklater's 'Nouvelle Vague', which premiered at Cannes, is an ode to the French New Wave. It imagines the making of one of the most influential films in cinema history, Jean-Luc Godard's 'Breathless'.

SEE PAGE 11



**TRUMP'S IPHONE WARNING WEIGHS ON TRADE DEAL TALKS | PAGE 16**

# DESI DECO

ART DECO ARCHITECTURE, WHICH MARKS ITS CENTENARY THIS YEAR, HAS GONE ONLINE WITH ARCHITECTS IN DIFFERENT CITIES STARTING SOCIAL MEDIA-PAGES TO SHOW HOW EACH PART OF INDIA MADE THIS MOVEMENT ITS OWN



**TASTE**  
How bars are flipping the menu for zero-proof drinks

**SPORTS**  
*Open season at Roland Garros*

**PAUSE**  
Disfrutar vs Noma: A tale of two Michelin meals

**BUSINESS LOUNGE**  
*Meet Roy Kapur Films' Siddharth Roy Kapur*

# Indian Art Deco goes online

Even as Art Deco buildings in Indian cities get torn down, digital archival projects including social media pages documenting the style may be our only reminders of its once robust influence

Avantika Bhuyan  
avantika.bhuyan@theicon.com

Summer vacations always meant long breaks at my maternal grandmother's home in Lucknow. Even though it would be hot and sultry, we would walk around Chowk, Bada Imambara, Qasr Bagh, Rumi Darwaza and the areas near Lucknow University to satiate the history buff in me. I considered myself fairly well informed about the city's heritage until I came across the Instagram page of Lucknow Art Deco, run by conservation architect Nishant Upadhyay, earlier this year. In all the time I'd spent in the city, I had been unaware of the deep inroads that this 100-year-old movement of architecture and design had made in Lucknow. It also shattered the belief that heritage was something that needed to be several centuries old, with tales of a distant past echoing through silent monuments. Rather, it could be a living, breathing repository of stories of how modern Indian landscapes were shaped by a confluence of local design sensibilities and international influences.

For as long as the term Art Deco has been in my consciousness, the style has always been synonymous with South Mumbai. The fact that glimmers of it could be found in Lucknow and Delhi had never occurred to me. Just like the Lucknow Art Deco handle, it was the website and Instagram page of Deco in Delhi, started in 2020 by architects Geetanjali Sayal and Prashansa Sachdeva, that led me to an alternative view of heritage. In Delhi too, the depth and scale of the Art Deco movement—which marks its centenary this year—has come as a surprise. These aren't lone initiatives; in cities across India, architects, conservationists, heritage enthusiasts and urban evangelists are working on inventories, documentation projects, Instagram handles; they are conducting walks, and having talks and events to popularise this 100-year-old form of architecture, which combines form and functionality in such an artistic way.

Some noteworthy projects include the Art Deco Mumbai Trust, Heritage of Belgium, Goenchi Deco, Art Deco Madras, Art Deco Hyderabad and Calcutta Art Deco. Each of these has come up in the course of the past decade—the earliest being the Art Deco Mumbai Trust founded by Atul Kumar in 2016—to document and create awareness about how different parts of India made this architecture and design movement their own.

This style of architecture emerged in France in the 1910s, based on principles of sleek design and rhythmic geometry, and gained popularity after the 1925 industrial arts exposition in Paris.

A far-reaching impact of Art Deco could be seen in furniture, jewellery, fashion, book jackets and typography. The clean lines, curvilinear forms and geometric patterns became popular in India by the 1930s. It combined elegant motifs with changes in technology and machinery by bringing in new-age materials such as concrete and steel.

In India, it was embraced wholeheartedly by cities such as Mumbai as it allowed for faster, more efficient town planning, and suited the local climate. One of the biggest attractions of Art Deco was its versatility to adapt to local design sensibilities. The movement arrived in India as a result of migration and travel. Rich men would travel to Europe, observe trends and ask their architects to incorporate elements into the buildings they constructed back home. Such design became a visual expression of their aspiration and modern outlook.

"With the use of concrete and cement, Art Deco became an expression of a new world," says Hyderabad-based architect Srinivas Murthy, who also runs Architecture and Design Foundation (India) to create awareness about good design. As part of this, the team has been documenting architecture of all styles, including mid-20th-century modern architectural heritage, such as Art Deco, in the city. "Concrete gave them greater freedom to shape forms in different ways. With Art Deco, curvilinear and free forms started coming up," he explains.

Many factors led to the rise of an indigenous Art Deco language. With the exception of Sir J.J. School of Architecture in Mumbai, there weren't many architecture schools in India, and aspiring professionals travelled to Europe to study. They brought back these styles and together with international architects commissioned by rich patrons, India cre-

ated its own version of Art Deco by incorporating vernacular elements. Kumar cites the example of Master, Sathe and Bhuta, established in 1932 and believed to be the first all-Indian architectural firm, based in Mumbai. "They were heavily invested in local representation. Their bas-relief murals were life-sized and replete with agrarian imagery. So, you will see a man ploughing a field and a woman wearing traditional clothing with a child strapped to her back," he says.

Another prominent Indian architect who created his own style of Indian Art Deco was Laxman Mahades Chitale, who set up his firm in 1932 in Chennai and worked on prominent structures such as the Oriental Insurance Building.

In Hyderabad too, the Asaf Jahi Nizams drew on their immense wealth to commission a mix of foreign and Indian architects, including Mohammed Fayazuddin, Zain Yar Jung, Karl Malte von Leiniz and Eric Marrett, to design buildings such as the State Bank of Hyderabad, Niloufer Hospital and the Osmania University campus.

There was an inherent pragmatism to Art Deco buildings, combining form and function. "It is this aspect that has allowed these structures to continue to exist and remain relevant. The building was flexible enough to coexist amidst different architectural styles in a neighbourhood. There were no complicated *chajjas* or motifs built in," says Upadhyay.

The architecture kept adapting to the local climate as it travelled across India. Typically in the west, Art Deco featured flat slabs of concrete. When it came to Goa, Kerala and Bengal, the elements were incorporated into homes with sloping roofs. "This interpretation of Art Deco is rare in the US or Europe. Interestingly, this style was not confined to buildings but was extended to engineering projects as well," says Murthy, citing the example of a barrage over the Krishna river in Vijayawada, which was designed entirely in Art Deco style.

Most architects, however, don't look beyond Mumbai, thus neglecting the importance of the Art Deco movement across India, a style that shaped a large part of the post-independence landscape in the country between the 1930s-50s.

Today, the understanding of Art Deco in India is largely driven by conservation architects and heritage enthusiasts, who grew up surrounded by this style, and witnessed many of these buildings being razed in the name of development. They started passion projects with a view not just to preserve this built heritage but to make this information accessible to the public.

"We are using Instagram as a gateway to this architecture—design movement. Without getting into elaborate captioning, we simply highlight the aesthetic, colour and style in our posts," says Kumar. The website then builds on the content, allowing for a deeper engagement with heritage.

Art Deco through a well-researched inventory and archive, blog and gallery. From Mumbai and Delhi to Belagavi and Goa, the Art Deco heritage of several cities and towns is represented on social media and websites to document and create awareness about how different parts of India made this movement their own.

## LUCKNOW

Nishant Upadhyay, conservation architect and founder of the firm, Dharatal, which has offices in Diest, Belgium, and Lucknow, runs the Instagram handle Lucknow Art Deco as part of a larger documentation and inventory project. The page has been a source of interesting nuggets about the city's modern built heritage.

Most posts are simple—a photo with a short description—but some like the recent post on Tagore Library of Lucknow University tell a story of urban planning, diplomacy and cultural exchange. The library was designed in the Art Deco style by Walter Burley Griffin, an American architect who had a key role in designing Australia's capital city, Canberra. In 1935, he was commissioned to design the University of Lucknow library and ended up working on several other buildings in the city before he died in 1937.

Having grown up in Lucknow, Upadhyay was fascinated with the linear forms of Art Deco buildings in the Charbagh area. When he could finally set up a studio in Lucknow, he simply had to take up documentation of Art Deco buildings. In the course of the project, he found examples of Art Deco architecture still being maintained, especially in large-scale housing.



In 1938, Maharaja Umed Singh II of Kotah constructed Kotah House in Delhi in the Art Deco style by commissioning Mumbai-based architects Master, Sathe, Bhuta and Company.

## SAVING LIVING HERITAGE

Rampant redevelopment has resulted in both private homes and public buildings from the 1930s-40s being torn down over the years in most Indian cities. One of the biggest roadblocks to conserving this form of architecture lies in sensitising people inhabiting an Art Deco structure to the importance of the building. In Chandni Chowk, it took architects Geetanjali Sayal and Prashansa Sachdeva months of persuasion to enter homes, take photographs and ask questions. "It takes several conversations with owners to convince them that we are not here to take over their residences. Often, the land is involved in legal conflicts. People are not open to sharing information," says Sayal. This makes documentation a slow process but a rewarding one.

How challenging is it to conserve "living" heritage in a metropolis like Mumbai where a burgeoning population adds to the urban pressures? Atul Kumar of Art Deco Mumbai Trust says Mumbai is no different from cities such as New York, Hong Kong or Miami in the housing shortage, commercial considerations and the constant attempts to monetise land assets. It's no wonder then that the last couple of years have seen redevelopment at an unprecedented pace. "There is little regard for the historical context of the neighbourhood or property. When the floor space index is your only matrix for redevelopment, it reduces the focus to extracting all square inches that are usable while disregarding everything else," Kumar says.

The problem lies in the fact that most Art Deco buildings are privately owned and have not been classified as heritage properties, explains Hyderabad-based architect Srinivas Murthy. As a result, they run the risk of being demolished by owners and developers.

Conservation architect Prathyaksha Krishna Prasad concurs. She knows property owners in Chennai who are aware of the value of an Art Deco building but redevelop it as they lack the resources to maintain the structure.

"It is also difficult to find trained artisans to restore elements such as the motifs and terrazzo tiles. The authenticity keeps going away slowly. If the government could appoint people for upkeep, with the owner taking care of part of the cost, it would be better," she says. Prominent buildings have been demolished

in the last seven years. "It's ironic that in the centenary year of Art Deco, the Secunderabad Railway Station, a famous Art Deco building, was demolished in February," says Murthy, whose team found old images and evidence in the debris. They have documented other Art Deco buildings in Hyderabad and are likely to publish a two-volume book on Art Deco of Hyderabad soon.

The change in attitudes is coming about, albeit slowly. "An interesting pivot is that people are approaching us with the idea of getting their buildings graded in order to protect them," says Kumar. "We are working on those suggestions and have written to government organisations... People want to restore these properties to continue inhabiting an Art Deco structure. They appreciate the high ceilings and windows, the flow of natural light and the cross ventilation. Many are realising the charm of Art Deco as opposed to newer developments, which might be a plush building with a fancy lobby and gym, but the layout of the home itself is constrained," explains Kumar.

The Art Deco Mumbai Trust has been having conversations with inhabitants of Art Deco structures on sensitively repairing and restoring their buildings, and has worked on 15-16 such structures so far. "The objective is to preserve the authenticity of the building by suggesting sensitive interventions, appropriate use of materials, and incorporating archival research into the restoration process," mentions the trust's website.

Besides residents, architecture students, heritage enthusiasts and conservators, the Art Deco Mumbai Trust's repository of research and documentation has found a fanbase in film production designers. "Someone wanted a reference of a beautiful elevator cage for their film, which has been the essence of the style in Mumbai... There are interesting linkages between the past and the present being made in the city." — Avantika Bhuyan

The only concern is that the representation is more Western than vernacular and tropical, which has been the essence of the style in Mumbai... There are interesting linkages between the past and the present being made in the city." — Avantika Bhuyan



Art work about Art Deco in Chennai created by urban and illustrator Srishti.

## CHENNAI

Recently, the Instagram page of Art Deco Madras posted an exquisite series of sketches about Art Deco in Chennai created by urban conservation architect Prathyaksha Krishna Prasad and illustrator Srishti. Especially striking are the works depicting nautical and tropical elements, highlighting the cues that tropical modernism took from the local climate with rounded balconies, *aaalis* and overhanging eaves to keep the interiors cool while exuding a maritime flair. "Deco in Madras embraced the tropical note as a limitation but as a design opportunity, letting function and fantasy coexist," states the post.

Prasad launched Art Deco Madras on 22 August 2020 on Madras Day after she moved back to the city from Mumbai, where she had worked as the head of content and research at the Art Deco Mumbai Trust. She realised that some of the buildings she had grown up with had either been demolished or were earmarked for redevelopment. "I saw how 20th-century heritage was overlooked. That was the starting point for me," she says. Prasad started collaborating with a social history group, Nam Veedu, Nam Oot, Nam Kadhai (Our homes, our city, our stories), comprising architects and artists.

Within a few months of having started the social media page, Prasad and her family had to shift to the US. She continued posting content and research with help from architecture students in the city. Art Deco Madras has, for instance, documented the architecture in George Town extensively, with its courtyard houses, reminiscent of Chennai's houses, banks, business houses, and more.

## DELHI

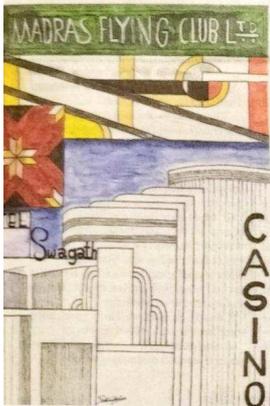
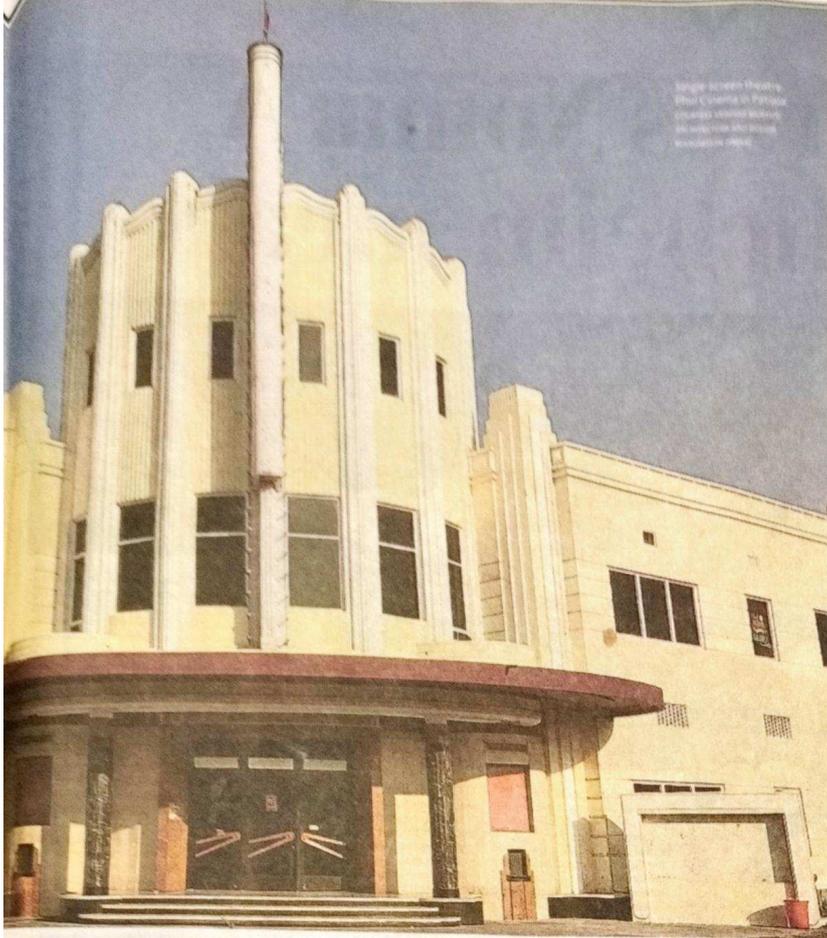
Deco in Delhi is peppered with stories of people—patrons, architects and urban planners—behind the Art Deco movement in the city. Sachdeva and Sayal have classified the structures not just on the basis of their functionality—residential, public and more—but also on the style, ranging from pure to hybrid and influenced. Engaging trivia accompanies the posts, which cover the length and breadth of the city, from Chandni Chowk to Ram Ramp Clock Tower on GT Road and residences in Karol Bagh, Pusa Road and Kamla Nagar.

The Art Deco heritage of several cities and towns is represented on social media to document and create awareness about how India made this movement its own.

"You will find blocks of the same typology in areas such as Naka Hindola. There are super tight alleys where the entire street facade is in Art Deco," says Upadhyay, who has measured the details—photogrammetry and elevation—of such buildings.

The movement influenced not just architecture but also *chikanhatri* and *sardari* work. The evolution of Art Deco in Lucknow can be linked with the rise and fall of its economy. Following the first war of independence in 1857, trade declined as Awwal was perceived as a hostile state by the British. The revival took place only after the 1890s, and eventually, by the 1930s, traders flourished and began commissioning larger mansions and residential blocks in Raja Bazaar, Motinagar, Charbagh and New Hyderabad. The Parsi community also incorporated the style in Arambagh and the Parsi Antaman.

In the initial Art Deco buildings in the 1930s, you will see lotus petals and deities being interpreted in bold lines and minimal styles. Architects such as Walter Burley Griffin were invited to design the Pioneer Press Building, next to the Burlington hotel, which came to be known as one of the most iconic Art Deco buildings in Lucknow. It was demolished later to be replaced by the Karam Square building. But the Tagore Library and many of the private residences have stayed intact," he explains.



Conservation architect Prathyaksha Krishna Prasad  
COURTESY ART DECO MADRAS

Deco in Delhi wanted to expand the way history and architecture is taught in schools and colleges. "The project started as a visual exercise to look beyond the architectural definition of New Delhi from a British, Lutens or Baker lens. This led to the realisation that Art Deco was not limited to the West or to Mumbai. We were clear that even if there are a handful of Art Deco buildings, they should be spoken about," says Sayal.

They walked around Chandni Chowk and Daryaganj to catalogue the Art Deco buildings, but couldn't proceed once the covid-19 lockdowns were in place. So Sachdeva and Sayal switched to rigorous research and started their Instagram page. Soon they were getting responses to their posts about palatial houses and public buildings in Delhi in the Art Deco style. With a grant from India Foundation For The Arts, they spent the next two years finding 100 examples in the city, and created a website, a pocket map and a publication.

They relied on experts such as Prof Mustansir Dali, an architect and trustee of the Art Deco Mumbai Trust, Srikanth Sathre, an architect from the Mas-

ter, Sathre and Bhutta family, among others, for mentorship. "We published 30 exemplars on the site, which offer an understanding of Delhi's evolution between the late 1920s and 1940s," says Sayal.

There is an entire chapter on the Delhi Improvement Trust, set up in 1937 to optimise land usage, and the people behind it. As part of this, different schemes were launched to allow old Delhi to decongest and make space for people migrating to the city in search of opportunities. A large number of Anglo Indian architects in the team opted for the Art Deco style.

Though both the founders have moved on to other work engagements after the project was wrapped up when the grant cycle ended, they have tried to keep the engagement going. "We are now interested in creating something that people feel enabled to contribute to irrespective of our participation," says Sayal.

Sachdeva and she are now contemplating walks

through old Delhi in winter, though the logistics need to be worked out carefully. "The buildings can't accommodate a crowd. We can only open registrations to 10 people or so," they say.

#### MUMBAI

The city made Art Deco its own, adapting it to the climate and local design in the early 20th century and creating a subset called "tropical deco". The Oval Maidan and Marine Drive are best known for their Art Deco buildings, but these gems can be found across the city, in neighbourhoods such as Shivaji Park, Khar, Santa Cruz, Vile Parle, Chembur and Ghatkopar.

In 2018, resident associations, urban planners, activists and architects got together to have an ensemble of 94 buildings in Victorian Gothic and Art Deco styles in Fort and Marine Drive to be declared as a UNESCO World Heritage Site. However, outside of these heritage precincts, Art Deco buildings stand unprotected—something Atul Kumar, founder trustee, Art Deco Mumbai Trust, is trying to change. He has long held a passion for conserving the city's heritage.

After years of engaging with government bodies to protect old neighbourhoods yielded little result, he took matters directly to the public through the trust, which was established in 2016 after the makeover of Marine Drive was announced. The initiative now has a website with an easily accessible archive and an engaging social media presence. It has created Mumbai's only online inventory of 1,505 buildings, making it one of the largest collections of Art Deco in the world.

For the team, the journey with Art Deco has not been without its share of revelations—the biggest surprise being just how far this style extended within the city, reaching the suburbs as well. The style progressed from the south to the north with an increasing vernacular representation.

South Mumbai was very western in its adoption, with the building names—Empress Court, for example—reflecting a colonial aspiration value. In the north, the names started changing to the likes of Bharat Mahal, the fonts on building fronts changed to Gujarati, Devanagari and Urdu. It was seen in healthcare institutions, schools, colleges, public buildings and clubs.

In fact, Art Deco has a deep link with public infrastructure, particularly healthcare institutions, in the suburbs. One remarkable example of public Art Deco building is the Nanavati Hospital in Vile Parle, which came up towards the decline of the Art Deco movement worldwide in 1950 to cater to a

growing suburban population.

Another example is the Purandare Hospital in Giraon Chowpaty, built in 1937 by architecture firm Gregson, Batley & King.

According to Kumar, the entrance portal is framed by walls clad in black-and-white marble in a symmetrical zigzag pattern, which echoes on to the wooden door panels. Cast in metal, just above the entrance, the hospital name is etched in a distinctive stylised Art Deco font.

Then there is the Sumati Maternity Home, housed in the Sumichha building in Borivali. "It proves that the style wasn't limited to cinemas or city-centre apartments. While this property could easily be categorised under healthcare, we draw attention to the building's name affixed in stylised Devanagari metal letters, which almost appear to be dancing gracefully," states the trust's website. "This is elegant evidence of the Art Deco style adapting to local scripts and languages as it arrived on Bombay's shores."

As the design movement celebrates its centenary this year, the trust is gearing up to participate in the Centennial World Congress on Art Deco to be held in Paris in October 2025 as well. Leading up to the event, the team is planning a host of new walking tours and lectures in Mumbai as well.

#### BELAGAVI

Conservation architect Prajakta Deshpande has been documenting the built heritage of the city through the page, Heritage of Belagavi, which she started in 2019 with like-minded friends. The idea was to bring the heritage of smaller cities and towns into mainstream discourse. The trigger was a series of demolitions of prominent bungalows—the oldest dating back to 1914—along Khanapur Road. "If such important houses were being razed then there was no hope for modest homes in the interior of the town," she says.

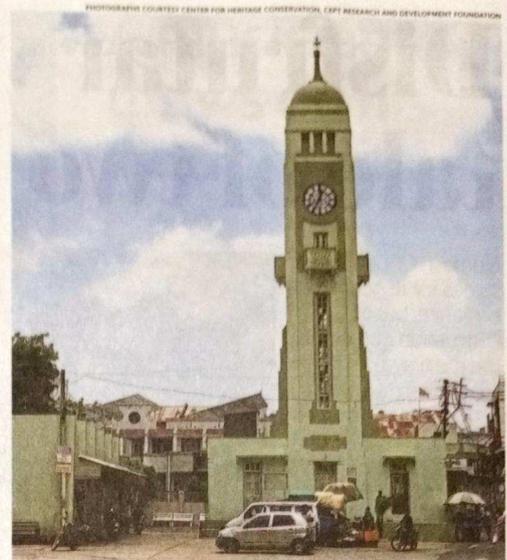
As she walked around the city, she began to look beyond the physical attributes of structures—including Art Deco ones—to find stories of the people associated with it. She didn't have much documentation to rely on. "Art Deco soon became an important part of the project. There are two Tilakwadi areas in Belagavi—old and new. The latter, which started developing in the late 1930s, is dotted with Art Deco bungalows. Since Belagavi was part of the Bombay Presidency, it soaked in influences from the city of Mumbai and hence the period also saw the emergence of Art Deco theatres in Belagavi," says Deshpande.

In the course of the project, she found the first house, Devaki Sadan, to have terrazzo flooring in the area and the story behind it. "One of the daughters

from the family had married into an architect's family in Mumbai. The firm, Patil & Dadarkar Architects, then built this house in Belagavi," she explains Deshpande, who lives and works in both Mumbai and Belagavi.

As she put out regular posts on the Heritage of Belagavi page, she started getting responses from people across the world, adding to the nostalgia and the body of research they were trying to build. Today, she conducts walks in different historic neighbourhoods on Sundays for heritage enthusiasts to keep this passion project going.

As cities give in to population pressures, such documentation projects become even more significant not just as design-architecture efforts, but also as an archive of symbols of modernity that reflect the changing cultural fabric of a society.



Nathabhai Desai/bhai Patel Clock Tower in Dharmaj

## A village makes the style its own

In villages such as Dharmaj in Gujarat, glimpses of Art Deco can be seen even today, signalling its far-reaching influence

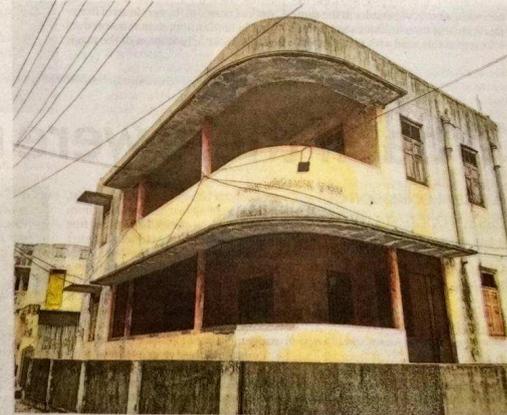
Avantika Bhuyan  
avantika.bhuyan@hivive.com

The Art Deco movement was not restricted to urban centres but permeated to villages as well. "Zamindars, or wealthy landowners, saw Art Deco style come up in cities and got their homes constructed in a similar style. I have seen such instances in rural Andhra Pradesh, Tamil Nadu, Punjab and Rajasthan. That was the kind of spread that this style had," says Hyderabad-based architect Srinivas Murthy, who runs Architecture and Design Foundation India to create awareness about good design. "And when the relatively well-off village residents saw the *sarancha* or *zamindar* turn to Art Deco, they too followed suit."

Dharmaj, a village in Anand in Gujarat, stands as an example of Art Deco architecture and design being a symbol of aspiration and cosmopolitanism in non-urban areas in the mid-20th century. The village has nearly 120 Art Deco buildings dating to the 1930 and 1940s, most of them residences—a large number for a village with a population of just about 11,000 even in the 2011 census.

The Art Deco influence is attributed to migration, particularly within the Patidar community, to Africa, the UK and the US via Mumbai, where they encountered these buildings. Inspired by its association with modernity and sophistication, migrants returning from these places adopted the style in their home towns as a visual expression of their cosmopolitan identity and rising social status. At the same time, the region witnessed technological developments facilitated by the Gaekwad rule in the erstwhile princely state of Baroda. All these enabled the rise of Art Deco in the village.

True to the rest of India, Dharmaj also customised the style. "Typical Art Deco forms and motifs such as chevrons, sunbursts and frozen fountains were overlaid with cultural meaning," says Ashna Patel, project lead, Dharmaj Heritage Collaborative, which was launched in June 2021. So, you will find concrete *jaalis* and iron grilles inlaid with figurative depictions of Lord Krishna, and of Mahatma Gandhi, referencing the involvement of early migrants from Dharmaj in the freedom movement, particularly in South Africa. The advent of RCC (reinforced cement concrete) construction enabled communities to move away from traditional timber houses, which were getting diffi-



Women's Library in Dharmaj

cult to maintain in their absence, and adopt Art Deco features within their homes.

Patel, who is also part of the Centre for Heritage Conservation at CEPT Research and Development Foundation in Ahmedabad, has been working on a programme to help map, safeguard and conserve Dharmaj's cultural heritage. The centre has partnered with a local not-for-profit Avichal Heritage Foundation since 2021. A significant portion of the research on Art Deco in the village was carried out by two master's students from CEPT University, Pranjali Mathure and Priyanka Baghel.

Most of these buildings are in the historic core of the village, particularly surrounding Gandhi Chowk, Mohan Chowk, Navi Pol, Vadi Chowk and the Clock Tower. Many are ancestral properties and lie abandoned. They are rapidly deteriorating due to limited funding for maintenance, inadequate technical resources for maintenance, and declining interest among the succeeding generations.

"Common issues include exposed and corroded reinforcement, cracks, and moisture-related damage to both exteriors and interiors. In addition to these tangible threats, the survival of these buildings is critical in the face of economic and technical challenges in maintaining heritage properties," says Patel.

The studies the teams have conducted have been instrumental in raising awareness among residents and diaspora communities about the architectural and cultural significance of Art Deco buildings in Dharmaj, and the need for their conservation. In 2023, students led a heritage walk and conducted a two-day festival in Dharmaj, which was attended by locals as well as members of the diaspora community who were visiting the village.

Families are also working towards protecting their old homes. "The Kalidas Jethabhai House, supported by the KJH family, has become a platform for academic engagement, research and heritage awareness activities," says Patel. However, more needs to be done to save Art Deco in Dharmaj, she says.



The entrance gateway to Dharmaprakash Kalyana Mandapam, Poonamallee High Road, Chennai.