

'Lutyens' New Delhi' wins laurels abroad

By Anita Joshua

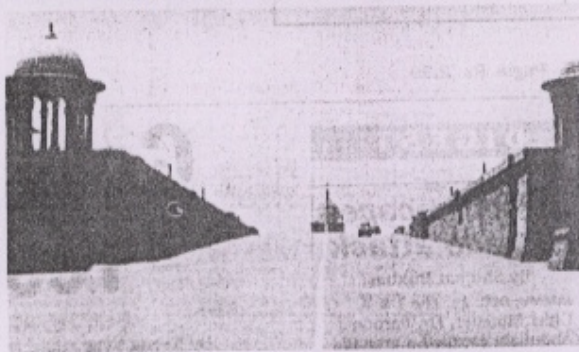
NEW DELHI, DEC. 29. An Indian film found itself among the awards at the 33rd International Festival of Films on Art and Education (FI-FAP) that was held in Paris earlier this month. The Indian film, "Lutyens' New Delhi", was picked for an award from among 160 films entered for the festival by 17 countries.

The Indian film by Manu Rewal bagged the 'Ethnic Archives Award' at the festival organised by UNESCO under the patronage of the French Ministries of Culture and National Education. Of the 160 films entered for the festival, 62 were shortlisted for the competition.

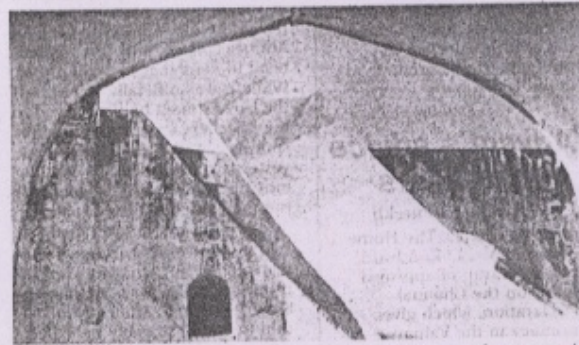
Chosen to compete because of their "remarkable cinematographic production", these films zoom in on artists, art workshops, criticism, history of art, architecture, dance, music and cultural life in general. Only 22 films made it to the awards list and India found a place among the six non-French entries. The other non-French winning entries were from Germany, Canada, Holland, the United Kingdom and Switzerland.

An award at the UNESCO Film Festival on Art and Education is nothing new to young Rewal who bagged the "Prix de L'Information Architecturale", at the 1996 fest for his film "Mandu — The City of Joy". This film also got the Certificate of Honorary Mention at the Columbus Film Festival in Ohio that very year.

A Masters in Film Studies from Sorbonne in Paris, Rewal has to his name eight heritage films. Besides Mandu and Lutyens' Delhi, he has captured on film the archi-



From Manu Rewal's award winning film "Lutyens' New Delhi" (above) and his another documentary "Jantar Mantar - Charting the Heavens" — both produced for the Heritage India series.



tectural marvel of Jaisalmer, Fatehpur Sikri, Udaipur, Dattia and Orcha, and Jantar Mantar. Also, he has made a film on Chandigarh where he has sought to retrace the legendary Le Corbusier's search for modernity.

While showcasing the architectural wealth that India has, Rewal also makes an attempt at present-

ing the heritage site from a particular viewpoint.

In the case of Fatehpur Sikri, he looks at Akbar's vision in stone; in Udaipur, his focus is on romance with nature; in Dattia and Orcha, he wonders at the spirit of innovation; and in his latest celluloid venture on the astronomical observatory at Jantar Mantar, he charts the heavens.