

Il futuro del mondo passa da qui (City veins)



Year: 2010

Length: 63 min

Directed by: **Andrea Deaglio**

Production: **Niccolò Bruna (Colombrefilm) - Babydoc film**

Supported by: **Piemonte Doc Film Fund**

Development support by: **DocuRegio (2008)**

Log-line.

A no-man's land. A European suburb. A crossroads for stories.

Synopsis.

On an autumn day I took a photograph from a bridge in the outskirts of my city. A great river wound through the landscape. With each snap the view revealed something more about itself leaving me feeling that something in it was breathing and pulsating, hidden from the rest of the world.

Dirt roads that become labyrinths, cities, universes. Men moving through the vegetation suspended between land and water.

Angelo, Gerardo and the other farmers, are claiming the lands they have taken and tended for many years as their own.

Roky, Darius and Jasmina live in an informal settlement on the river bank with over 500 other people.

Frida goes looking for heroin in a huge open-air drug market.

And where all city roads end is where **Reno** has settled after losing his house and his job.

The location.

Early morning, everything is bathed in grey light. The view from a bridge is partially hidden by fog, smoke and steam. As time goes by a landscape is revealed. An old dilapidated tower rises in a clearing surrounded by mounds of earth and woodlands. The skyline is dotted with pylons and we can see blocks of flats in the background. When the fog has completely lifted a flat no man's land comes into view, with a river winding through it like a great pulsating vein.

We are in the North-West of Italy, in Torino, in an area where rivers meet less than 5 Km from the centre of town. For over a century this has been **the industrial city's backyard**. Spent oils and toxic waste have poisoned the land and contaminated the water. Today the remains of that industry are slowly and quietly being covered by vegetation. In this forgotten land close to the waters Nature follows its course.

In recent years the biggest **open-air drug market** in Italy has established itself along one of the river banks. Dealers, hiding in the vegetation and ready to flee in the water, sell *white*, a powerful, instantly addictive substance that is taking over the drug market. The situation soon spiralled out of control: over 1000 buyers at any time of the day or night scoured the scrub above the river. There was a great hustle and bustle, nervous people before, zombies after. To retake control of the area the police

was not enough and the authorities had to use the Brigata Taurinense, one of the main units of the Italian Army. Military jeeps garrisoned the area, combing it non-stop, stopping and identifying whoever they found.

Just separated by the river's waters, hundreds of **travellers, migrants, refugees and people from Eastern Europe shelter on the opposite bank**. They build shacks with corrugated iron and cardboard, improvise tents with plastic sheeting and raise mud-huts. Some are just passing through, some are here to stay, hiding and leaving again, all seeking money and fortune. Their camps border with the buildings of **another generation of immigrants, southern Italians**, who started colonizing the river banks 30 years ago, growing all sorts of things from tomatoes to figs, and who have built small huts among the vegetable gardens to spend the weekend. But it is all illegal, unauthorized.

Far from prying eyes, along the ravines on the banks, come those who have **lost their job or their home** and settle. Italian citizens who have nothing more to give or receive in the world *out there*, where the city is made of central avenues, shop windows and apartment blocks. So it is alienation, solitude, eviction.

The main roads leading to the North-East of the country skirt around the borders of this wasteland. The second line of the city's new underground service will pass through it, and engineers swear that in just a few years high speed trains will flash past connecting the city to the rest of Europe. **Reclamation, renovation, change**. But someone went beyond and presented the Council with a project for a golf course. And those of the local inhabitants who could really imagine a *green* there in the middle of so much urban blight were left stunned, with their mouths open.

Today a solitary orange bulldozer might occasionally be seen on site. It digs and moves a little earth, then disappears. Men with measuring instruments of different kinds sometimes step out of the bush. They survey the area, sample the water, take **samples of insects' larvae**, analyze the quality of the air and water.

Maybe a great change truly is close. But at the moment the old dilapidated tower where wild birds nest still overlooks the great river, indifferent to the plight of men.

Visual approach.

The photographic approach gives the documentary a contemplative feel. Wide, static shots (nature) are combined with hand-held camera shots (the characters' lives). Characters constantly move along the river banks, and their everyday actions give sense to life, as it is *here*. Building a greenhouse, going to fetch water at the fountain, dragging a tree trunk, playing snowballs, or improvising a swing. Or simply wandering among the scrap and ruins. The lives of men and women, young and old, melting inside time and nature.



The *here* of the *future of the world* is the place where Torino has lost its distinguishing marks to become *anywhere* within the vague landscapes of Europe's suburbs. *Here* the decaying industrial architecture is a visible and **concrete sign of the end of a civilization and the crossroads of new stories for man.** We captured the thoughts and words of the men who walk and live on this land, reporting them written with absolute truth on a black screen, suspending them above the location.

Who.

Andrea Deaglio - director

Born in 1979 in Torino where he studied Film and started working in IT. In 2007 he made *Nera - not the promised land*, a documentary about a Nigerian girl forced into a life of prostitution on the street. He currently works as an author on documentaries and video projects for *Mu produzioni audiovisive*.



Niccolò Bruna (Colombre film) - production

Niccolò Bruna, born in Torino in 1974, is an independent film director and producer. He has been experimenting with the expressive tools of film since he attended the EICTV courses in Cuba in 1998. In the last 10 years he has worked on quality productions with human interest, an original angle and a strong emphasis on social issues. He is the founder of the ethical and social documentary network *Documé* and is currently at the heart of *Colombre*, an incubator for social communication content and creative documentary film-making.



Babydoc film (Andrea Parena - Enrico Giovannone) - production

Babydoc film is one of Italy's emerging production houses; it has established itself with *ThyssenKrupp Blues* (2008, by Pietro Balla and Monica Repetto), *Rata Nece Biti* (2008 by Daniele Gaglianone, winner of the David di Donatello for documentary films in 2009) and *Pietro* (by Daniele Gaglianone, the only Italian film competing at Locarno Film Festival 2010)



Credits.

A film by
Andrea Deaglio

Produced by
Niccolò Bruna (Colombrefilm)
Babydocfilm

Supported by
Piemonte Doc Film Fund

Developed with the support of
DocuRegio (2008)

Camera by
Francesco Bordino
Andrea Deaglio
Francesca Frigo
Andrea Parenà

Editing
Enrico Giovannone

Sound post production
Mirko Guerrra

Music
Niccolò *Lindo* Bosio

Contacts.

Andrea Deaglio (andreadeaglio@gmail.com - +39.340.7894626)
Niccolò Bruna (nic.bruna@gmail.com - +39.333.3091992)
Babydocfilm (info@babydocfilm.it - +39.011.8179192)
www.ilfuturodelmondopassadaqui.it - <http://cityveins.blogspot.com/>

www.ilfuturodelmondopassadaqui.it

Since the film was shot a **permanent informal observatory** has been established on the site. A group of photographers, writers, illustrators, and simple citizens, is on site documenting the life and changes of this area with different initiatives and workshops.

The aim is to give the film a trans-media dimension, leading to the publication of a photographic book and the updating of a factual, cross-platform and interactive website.



