



POLITECNICO
MILANO 1863

Supervisor Expression of Interest MSCA - Marie Sklodowska Curie Action - (PF) Postdoctoral Fellowship 2022

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Department Name:	Dipartimento di Architettura e Studi Urbani
Research topic:	Urban studies
MSCA-PF Research Area Panels:	<input type="checkbox"/> CHE_Chemistry <input type="checkbox"/> ECO_Economic Sciences <input type="checkbox"/> ENG_Information Science and Engineering <input type="checkbox"/> ENV_Environmental and Geosciences <input type="checkbox"/> LIF_Life Sciences <input type="checkbox"/> MAT_Mathematics <input type="checkbox"/> PHY_Physics <input checked="" type="checkbox"/> SOC_Social Sciences and Humanities
Politecnico di Milano Areas:	<input type="checkbox"/> Cultural Heritage <input checked="" type="checkbox"/> Smart Cities <input type="checkbox"/> Horizon Europe Missions <input type="checkbox"/> Health <input type="checkbox"/> Industry 4.0
Brief description of the Department and Research Group (including URL if applicable):	<p>The Department of Architecture and Urban Studies - DASTU is a thematic and interdisciplinary research structure of the Politecnico di Milano established in January 2013.</p> <p>The Department carries out research, design experimentation and training in the fields of architectural and urban design, spatial planning and territorial government, urban policies, conservation and intervention in the built and natural heritage, and the historical-critical interpretation of architecture and the city.</p> <p>It is one of the most important research structures in Italy in the field of the disciplines of the city and the territory, located in a solid international network of centres of excellence and open to forms of cooperation with institutional and social actors at local, national and international level.</p> <p>https://www.dastu.polimi.it/dipartimento/</p>



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Title	Documentary Filmmaking and New Creative Tools for a Decolonized Planning
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Brief project description:
(max 1 page)

Planning, and specifically Italian planning, has shown in recent decades a critical inattention to the instances and capacity for change expressed by marginalized, yet increasingly important components of evolving urban society, such as new generations. In the face of such crisis, evident in the lost ability to have purchase on reality and stay in touch with crucial problems due to often anachronistic technical and theoretical tools, it is necessary to decolonize planning, by reappropriating a *pense autrement* of the territory in the folds of its neglected materialities and stories. Decolonizing means creating the conditions for different and minority points of view to multiply the places of enunciation of the present so to foster a shared creation of the future. In other words, it means changing the dominant gaze, learning to look from the margin.

This implies an epistemological shift for urban planning drawn on the embraced challenge of constructing undisciplined and enabling (cognitive) alliances to trigger visions and actions that can redistribute privileges, address needs, and nurture aspirational capabilities.

An important methodological contribution can come from documentary filmmaking, that not only shows but makes people feel the unequal geographies of the present as embodied by those enduring them. Films as experimental and collaborative endeavours, can make minority perspectives finally visible to the majorities, as well as harbour and spread neglected needs, capabilities, and aspirations.

The present research proposal revolves around the research question of how the hermeneutic of creative practices such as documentary filmmaking — particularly able to attend to spatial and temporal disjunctures and uprisings from below — can be an instrument to capture and put into circulation dispersed pieces of knowledge and imaginaries, and so contribute to decolonize planning.

The point of engagement chosen to this purpose is a focus on the ways in which new Italian urban generations live the present and imagine the future. In Italy, there are one million and 316 thousand second-generation minors - equal to 13% of the total underage population (Istat 2018). Many feel Italian, but are not formally so. Others do not even ask themselves the question any more. The majority of both do not want to remain in Italy, joining the same young Italians who want to live abroad. This happens because, while new transnational forms of *italianità* are constantly in the making, they keep being disregarded by politics and policies. Italian citizenship is still assigned according to the biological principle of the *ius sanguinis*, rather than as the result of the birthplace, habitation, and residence (*ius soli*). “New young Italians” raise a strong question of citizenship while they are actually redefining it in the interstices opening up between law and everyday practices. This makes the Italian context -- historically characterized by emigration but recently facing the most current processes of transformation resulting from immigration -- an interesting laboratory for the construction of multicultural citizenship, to be taken on by a "creative" planning, namely one that is able to stay in touch with disenfranchised youth and to involve intermediate social bodies to end no more acceptable systemic violence and latent conflicts of a divided society frayed by escalating socio-economic inequality.

In continuity with the candidate’s expertise both in urban research on migration issues and in documentary filmmaking, with two films to her credit about the relationship between urban economies and people at the margins (“Radio Riders”, 2020 and “Io non vedo il mare” 2021), the proposed project aims to strengthen the interdisciplinary approach of using filmmaking as a method for urban research, by networking the DASTU -- the largest department of urban planning in Italy in one of the cities most vividly marked by rapid processes of social transformation -- with non-academic contexts of film training and production (such as the [Atelier Varan](#) in Paris) and interdisciplinary research centres (such as [the Working Group “Critical Geographies of Global Inequalities”](#) of the University of Hamburg and [the Centre for Research and Education in Arts and Media](#), University of Westminster). The objective is an audiovisual investigation on the present and future Italy as seen by the new generations, documenting at the same time the process of confrontation between traditional planning instruments and artistic methodologies to mobilize the emotional intelligence and imaginative capability needed for a multicultural citizenship.