

EMERGENZE /

**Alternative spatial occasions
for the urban agenda**

Politecnico di Torino

Department of Architecture and Design
Master Degree in Architecture Construction City
a.a. 2021/2022

EMERGENZE / INTERFERENZE

Alternative spatial occasions for the urban agenda

Supervisor

Nicola Russi

Co-supervisor

Federico Coricelli

Students

Simona Belluscio

Ahmed Mansouri

Riccardo Masala

ABSTRACT

From *l'Amérique de l'Italie* to an almost non-defined identity, Turin is nowadays shrinking, striving for all sorts of things – to happen – an event, an incoming possibility, a new role – that could awaken it from its state of deadlock. In doing so, the city – as planned – starts from its cumbersome, heavy legacy, perhaps the (only?) big chance of swinging from its industrial past to a new urban condition. With not that many alternatives left, the city tries to rethink itself by starting from an archipelago of large pieces, populating what can be called a *patchwork metropolis*. From these general premises, the research observes and emphasises a kind of internal dualism within the city boundaries. On the one hand the patchwork metropolis, on the other, what seems to be just another patch in the city, once being 'the' city: the *grid*. One bursting with potential urban occasions and populating the public agenda, the other left unquestioned, perhaps for its urban qualities, maybe for the rigidity of its inner structure. The city's urban nature is captured in this dualism, in an increasingly vulnerable equilibrium.

By observing the grid as a neutral background for the exceptional, this work investigates how moments of ladder, contradiction, or exception to the gridiron generate space-implosion phenomena. We can define them as emerged contradictions, or better, emergencies. These events concur to establish unexpected urban conditions, at times becoming moments of maximum urbanity and major vitality of the city, offering support and working as platforms for the daily social practices occurring in the urban milieu. These moments of exception, these emergencies, provide the grid with unexpected, buzzing of life, vibrant, sparkling scenarios. Nevertheless, if emergencies are consolidated urban exceptions, visible, active and vital, there is a world of alternative urban occasions, hidden, latent and waiting. By analysing this constellation of fragments, the research aims at projecting upon them the different urban conditions by which they are surrounded, so as to bring their exceptional status to a consolidated point: from exceptions to interferences.

Due to their intrinsic nature, these interferences bring us to question the very structure of the city, indulging on the possibility of imagining unforeseen, alternative urban, thus spatial, conditions: another possible urban agenda for the city, stimulating further urban occasions to, once again, break the rules.

NOTES FOR THE READER

The following work is composed and divided into two books, with very different natures: the first one **(01)**, more analytical, is a research that attempts in observing the city and its urban grid, trying to describe and narrate them both by using references and images of cities; the aim, here, is that of developing a descriptive, more scientific, objective approach. The first book starts with an analysis and interpretation of the current trends in the city of Turin, paving the way for a more theoretical discourse about the urban pattern of the grid and its historical, morphological, social rationales - comparing various models. Following, the work focuses on the so-called *emergencies*, emerged contradictions, exceptions to the grid - trying to acknowledge most of their features. The theoretical framework structuring and building this piece of work is mostly contained here.

The second book **(02)** is instead differently organized: it is more of a storytelling, a narration, almost a tale. It focuses on the consequences of the first, theoretical research, attempting to explore the potentialities of other, hidden moments of counterpoint - the so-called *interferences* - present in the city, identifying and locating them, thus developing three different projects - three themes, three neighbourhoods, three uses.

The aim of the entire work, however, is that of opening a field of research that could be endlessly deepened, perfected, improved, upgraded - acknowledging this is only one of the infinite possible ways of interpreting the city, particularly that of Turin, and all the urban phenomena related to its grid.

01

01 / STASIS

01	OBSERVING REALITIES	15
02	SHRINKING TURIN / TO SHRINK	18
03	POST-FORDIST TURIN	34
04	EVOLVING TURIN / TO EVOLVE	42
05	CONTEMPORARY TURIN / TO IMAGINE	56
	BIBLIOGRAPHY	60

02 / DOUBLE ECOLOGY

01	THE PATCHWORK	63
02	TURIN PATCHWORK METROPOLIS	68
	industrial	72
	modernist	76
	villas	80
03	TRANSFORMATION	84
04	THE GRID	94
05	TALES OF GRIDS	98
	BIBLIOGRAPHY	126

03 / EMERGENCE

01	WHAT IS AN EMERGENCE?	131
02	CELEBRATION OF THE EMERGENCE	136
03	TURINESE EMERGENCIES	146
04	ESCAPING THE GRID	168
	BIBLIOGRAPHY	176

Turin has arrived in 2020 with an agenda for the future yet to be written (an agenda that, of course, will then have to be verified in reality). Certainly, it must get to know itself better to understand what it can do.

The criteria for observing a city are tricky to define universally, so as to apply them to all cases without introducing contextual and socio-cultural distinctions. Hence, how can a city like Turin be described and observed? This preliminary research is an attempt at urban analysis, not aiming at giving a definitive image of the city, at exhaustively defining a univocal profile of Turin. Rather it tries to interpret its reality in some essential aspects for an overall reading of its urban and socio-cultural context. It stands as an alternative reading of urban phenomena, done by following three approaches: an initial observation described by statistical data that quantify and objectively describe the current state of the city; the presentation of the post-Fordist city and its urban consequences; ultimately, a current depiction of the geographical and socio-cultural context that, through its morphology and urban transformations, unconventionally diversifies within the urban system.



SHRINKING TURIN / TO SHRINK

Turin is one of the Italian cities in which the influence of Fordism has generated an almost deterministic urban development, and whose decline has left traces still visible today and now questioned in different fields¹. A strongly rooted past, that today leads to the description of Turin as a city in stasis, with a general population decrease - from 911,823 inhabitants in 2012 to 861,636 in 2021. During this time span, furthermore, the percentages of the over-50s (from 42% to 46%) and over-70s (from 18% to 19%) have increased, bringing the old-age index from a value of 198.1 in 2012 to a current value of 225.3, as revealed by the Rota 2021 Report². The population aged 18-25 (7%) instead remains unchanged, thus confirming a stagnation under this point of view.

Accordingly, it is interesting to remark how, even though from 2012 to 2020 the number of university students has steadily increased, there has been no positive feedback in terms of demographic growth and younger average age: the city is witnessing a process - albeit slow - of decrease. To use Berta's words, the problem is not about thinking that Turin has become "smaller" compared to the time when it did not suffer the current problems³; in fact, the data are not profoundly altered (varying from around 860,000 inhabitants in 2001 to 861,636 today, although the latter figure represents a significant decrease in comparison to 2012).

The least positive aspect, for the author, is rather



1. Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.
2. Comitato Rota and Centro Einaudi. *Un anno sospeso. 2021*. Ventiduesimo rapporto "Giorgio Rota". Torino: Centro di ricerca e documentazione Luigi Einaudi, 2021.
3. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

4. Ibid.
5. Ibid.

represented by the increase in the average age of the population and income⁴.

The data also show a decline - albeit slow-paced - in the number of foreigners in the area (from 16% to 15%), leading to think that Turin could be experienced almost as a *transition* city.

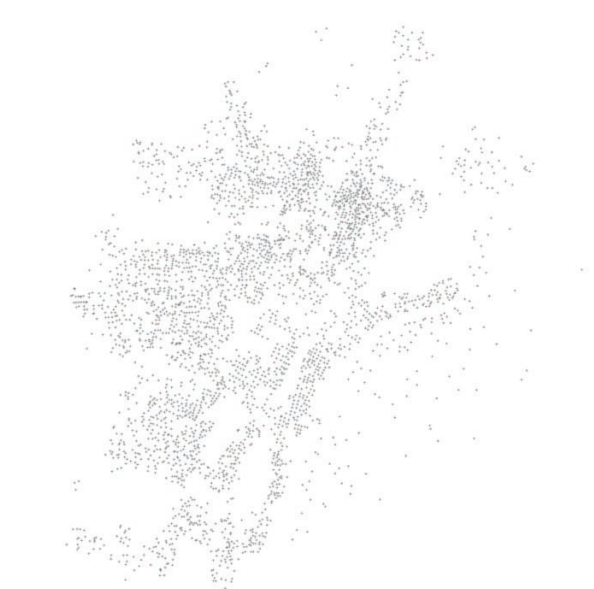
With the city now shrinking, foreign immigration - that previously compensated for this loss in population - is now unable to slow down this process. Even Romanian (-973) and Moroccan (-991) citizens, constituting the two ethnic groups most present in Turin, are now partly leaving the city.

Foreigners' density, however, is unequally distributed in the city (as displayed in the foreign population density map) and it presents substantial social and economic disparities, depending on the area. Even though urban policies have focused on urban renewal and redevelopment - mostly addressing neighbourhoods in a difficult state - substantial differences in living conditions persist within the different neighbourhoods of the city.

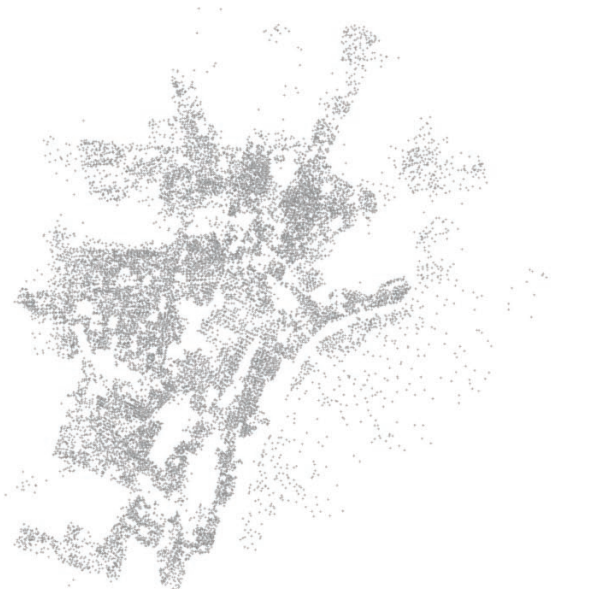
Various data report an evident disparity between the central and northern parts of the city, where ethnographic researchers describe images of inequality and precarious living conditions, forming an increasingly fragmented mosaic on the social level⁵. However, some numbers depict a growing reality under various parameters, such as the increase in the number of active enterprises, the positive figures of many environmental and economic parameters, the aforementioned number of university students; this does not allow for a conclusive and definitive definition of a city in decline, it rather defines a city *fragmented in its contradictions*.

Indeed, these growth figures underline certain inner contradictions, such as the youth employment rate of 28.8%, which is 20.5 percentage points higher than the national average in 2021 illustrated by the Rota Report, a

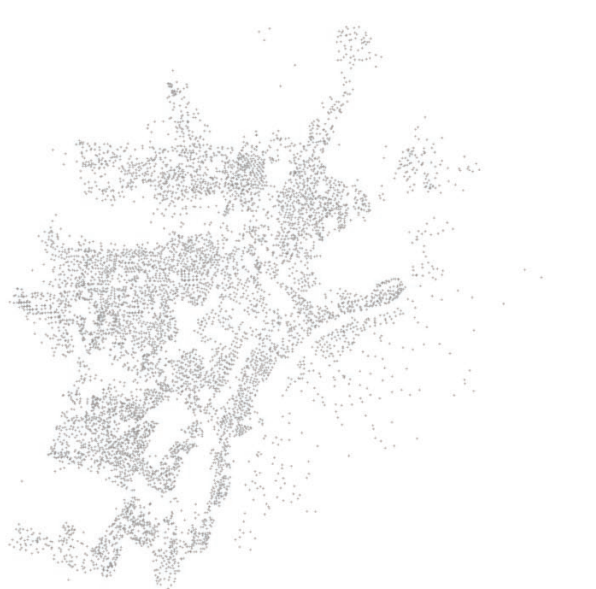




1



2

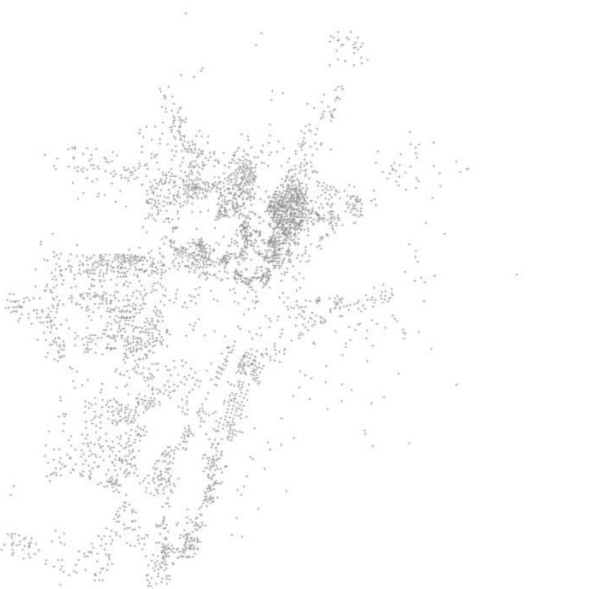


3

1 / 0-14 population density
2 / 15-64 population density
3 / over 65 population density



4



5



6

4 / population density
5 / foreigners density
6 / income density

6. Guccione, Gabriele. *Lo stato della città: l'analisi quartiere per quartiere*. Corriere della Sera, Torino, 2018.

7. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

figure that might seem misleading as the percentage fell by 9.2% if compared to the previous year.

However, the analyses reported by the Centro Einaudi and the Urban Centre describe Turin as an ageing city, where the only reserve of young people is in foreign families, increasingly numerous in recent decades, especially in the northern districts and where, even though the number of graduates among the new generations is growing compared to three decades ago, work is lacking, and unemployment has reached levels of the first metropolis in southern Italy⁶.

The picture that emerges is that of an *atypical city*, especially when compared to the large post-industrial cities of northern Italy- e.g. Turin's unemployment rate increased by +49% in the years between 2004 and 2018, much higher than the national average (+39%). At the same time, concerning youth unemployment, figures are in line with those of the peninsula, only with a slight rise compared to the average of other northern metropolises⁷.

Another slight sign of growth that counteracts this slowdown is given by the statistics describing the education sector. This reports a fairly significant increase, if compared to the percentage of Turin graduates in 1991 (less than 6%), particularly peaking in the city centre and hillside areas. Data are also encouraging for high schools, where the number of students has increased both in the city centre and in the province, thus highlighting a countertrend to the demographic decline.

An overall look at all the data, though, describes a contradictory and complex reality, outlining a fragmented picture that is impossible to read univocally within the urban system, as if the city itself, seen through a lens, contradicts itself the very instant that lens is replaced by a different point of view. The profile that emerges after an initial analysis, considering these aspects, is that of a city that is nevertheless experiencing a critical historical period, aligning itself



8. Comitato Rota and Centro Einaudi. *Un anno sospeso. 2021*. Ventiduesimo rapporto "Giorgio Rota". Torino: Centro di ricerca e documentazione Luigi Einaudi, 2021.

9. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

10. Ibid, p. 56.

with the negative wave of the entire country. This was also confirmed following the 2020 crisis caused by the Covid-19 pandemic⁸. At the same time, comparing these data with the average of other Italian cities, as Arnaldo Bagnasco reports⁹, Turin has a worse performance for most of the indicators in the latest Rota Reports. These data certainly illustrate an urban

«An anomaly that has contributed to the silence on the future of a Turin that is now on the path of deindustrialisation, without, however, having become post-industrial. A Turin that stopped being what it was without becoming something different.»¹⁰

fragmentation that is also described by the data on neighbourhoods offered by the statistics:

These analyses lead one to wonder how the city and its urban structure responded (or tried to respond) to these events and which social and cultural implications followed. However, for an overall understanding and coherent analysis, one cannot abstract these data from an urban and morphological context, deeply marked by the industrial past - that same one defining Turin *the Italian Detroit*, a one-company-town, the national emblem of industrialisation and the example of the Fordist city model in Italy.



2020

866.510

total population

46%

over 50 y.o.

19%

over 70 y.o.

7%

18-25 y.o.

131.256

foreign population

15%

% of foreign population

-1%

decrease of the foreign population*
*compared to 2019

111.562

university students

+18%

increase of university students*
*compared to 2012/2013

2012

911.823

42%

18%

7%

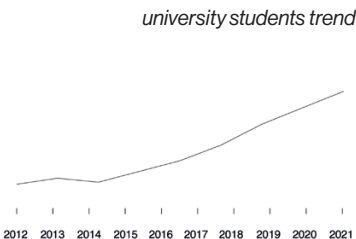
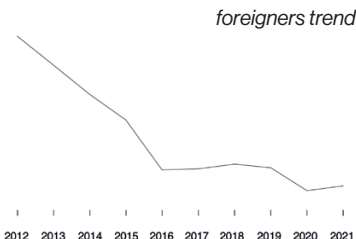
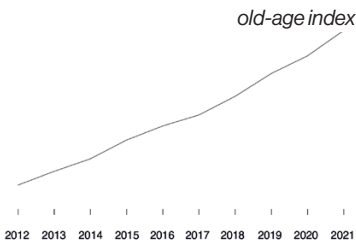
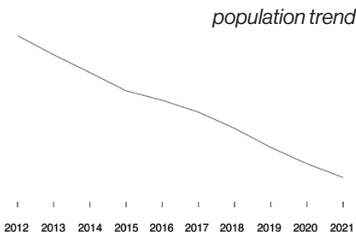
133.137

16%

198,1

old-age index

93.569



186.666

active companies

3%

post-2000 built housing

+7%

n. of active companies*
*compared to 2012

87.442

mc built* in 2019
*residential

750.011

n. of company employees

-56%

decrease of residential construction*
*compared to 2012

8,3%

unemployment rate

150

building permits issued
for new dwellings or extensions

28,8%

youth unemployment rate

30

new buildings
of which 20 related to the industry and 8 to unspecified activities

4.4 mln

n. of tourists

0

public buildings built
last being in 2013

-14%

n. of registered tourists*
*compared to 2018



POST-FORDIST TURIN

productive system with a vertical structure, in which repetitive and intensive production aims at the standardisation of mass consumption. At the urban level, the most evident translation of the Fordist process is the expansion of industrial areas and the construction of large factory buildings, which usually resulted in an urban phenomenon based on the regular and hierarchical structure of the industrial system. Accordingly, the Fordist city can be defined as:

«[...] characterised by conspicuous processes of agglomeration, standardisation of the built environment, nuclearisation of the family, processes of social disintegration [...]. The vast imposition of private mobility (cars) has accompanied a strong differentiation of functional space, characterising phenomena of suburbanisation, the formation of satellite cities, suburbs, the depopulation of certain areas, the death of niche productions and economic activities.»¹¹

Like any process of historical change, Fordism radically transformed the identity and urban structure of many European cities. After its subsequent crisis in the 1970s and 1980s, people began to speak of *post-Fordism*, which brought substantial changes in major industrial cities. This concept was coined in conjunction with other academic expressions such as *postmodern*, *post-industrial* and so forth, which identified the socio-economic crisis of Fordist society as a common thread. To better understand its legacy within the urban structure, however, it is necessary to highlight the key features of Fordism.

Fordism has as its main characteristic a hierarchical

Fordism found fertile ground in Turin, making the city the highest expression of an industrial reality in Italy - on par with other international cities such as Manchester, Birmingham, Detroit. The major transformations Turin underwent during the Fordist years are anything but negligible. This very strong Fordist vocation of the Piedmontese city is due to its close relationship with FIAT, which through its manufacturing organisation has shaped what are still well-known features of the city.

The recognisable points of this phenomenon on an urban level, in the Turinese context, are consolidated and visible, especially in the urban belt, where the process of vertical and hierarchical urbanisation, which

11. Santangelo, Marco, and Alberto Vanolo. *Di capitale importanza. Immagini e trasformazioni urbane di Torino*. Roma: Carocci, 2010, p. 38.

12. Santangelo, Marco, and Alberto Vanolo. *Di capitale importanza. Immagini e trasformazioni urbane di Torino*. Roma: Carocci, 2010.

13. Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.

14. Santangelo, Marco, and Alberto Vanolo. *Di capitale importanza. Immagini e trasformazioni urbane di Torino*. Roma: Carocci, 2010, p. 70.

15. Ibid.

slavishly followed that of the industry/factory, was emphasised. The large industrial areas, located near the freeway, are major manifestations of a repetitive and functional system that has made the urban expansion its main trademark, and which makes Turin's first city belt its greatest translation within the urban system. This expansion has consequently affected the characters of a city that was formed by circumscribing the strong industrial vocation, leading too to a consequent extension not only of the municipality of Turin but also of the neighbouring municipalities¹².

The repetition of this productive system led to the construction of large industrial complexes on the outskirts of the city of Turin, alternating between agricultural and residential areas, given the presence of green areas¹³. This phenomenon affected many of Turin's neighbourhoods - close to the municipal boundaries, hence suburbs - and thus contributed to the general urban expansion, brought about by the industrialisation process.

The neighbourhoods that symbolised this incisive industrialisation in the formation of Turin's urban and social structure were (and still are) Lingotto and Mirafiori, two cases that share a common matrix but with distinct developments. On the one hand, Mirafiori, which can be considered almost a satellite city «expanding over an area of two million square metres, with twenty kilometres of railway lines and two kilometres of underground roads»¹⁴. On the other hand, the distinctive Lingotto district, which took shape because of the (former) factory *par excellence* in Turin, over the years becoming a renowned example of the different processes of regeneration of a disused industrial body. This is due also to the redevelopment plan implemented by architect Renzo Piano and centred on functions purely related to the post-industrial tertiary sector- such as shopping centres, accommodation facilities, an art gallery, an exhibition centre, offices of consulting and brokerage companies¹⁵.



16. Santangelo, Marco, and Alberto Varolo. *Di capitale importanza. Immagini e trasformazioni urbane di Torino*. Roma: Carocci, 2010, p. 52.
 17. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.
 18. Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008, p. 21.
 19. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

«Turin, in the years has certainly experimented a transition from an urban imaginary to something else, strongly different, which we can generally label as postfordist. [...] Torino is not certainly a non-Fordist city: it is rather an evolution of it, which includes elements of continuity and discontinuity.»¹⁶

Once clarified the obvious signs of Fordism within the urban structure, it is legitimate to question how, and where, this has been influenced too by the Fordist crisis. While Fordism has accompanied the evolution of the city and its urban structure since the post-war period, with the post-industrial crisis it has left visible traces of its weakening.

The delocalisation and the differentiation of enterprises - with the subsequent formation of the so-called diffuse enterprises - has increasingly offered a variegated context, made up of autonomous activities that, with the production of services - both to people and to enterprises -, have become more and more complex and difficult to decipher¹⁷.

This radical change in the industrial market, at the urban level, has led to the abandonment of several industrial areas, where production geographies could no longer be concentrated in a single context, giving rise to wide, extended *industrial voids*.

The examples of Lingotto and Mirafiori, above all, describe a city that has undergone a process of profound transformation concerning its Fordist past, which has been at the centre of urban requalification and regeneration processes through a critical reinterpretation of this legacy.

Awareness of one's past is certainly the first fundamental step to beginning a path of restart and transformation, as Bagnasco writes:

«A city, a society, never starts over. In order to innovate, cities too use resources from their past, they select and enhance them by investing them in new directions, while searching for and combining new ones that become necessary.»¹⁸

Indeed Turin, despite the obvious deadlock in which it lies nowadays, seems somehow incapable of taking off from this phase, with an economic expansion that has generally decided to invest in other industrial realities.¹⁹



EVOLVING TURIN / TO EVOLVE

20. Bianchetti, Cristina. *Spazi che contano: il progetto urbanistico in epoca neo-liberale*. Roma: Donzelli, 2016.

The industrial past of the city stood out as the protagonist in the debate on urban transformations and has led, within the field of urban governance, to the establishment of a process of rethinking and regenerating large abandoned industrial areas.

Today, however, the issue remains more actual than ever: various questions are still being asked about the effective success of certain decisions taken on both urban and non-urban matters. Indeed, the question arises as to whether the city has not fallen victim to its past and what relationship can it establish with these macro-systems today.

Even though the city is no longer considered the emblem of the company town in Italy, in the two decades following the Fordist crisis Turin has continued to reason and to consider itself as an industrial city. Thus, the already slow transition towards contemporaneity has undergone further slowdowns over the years; it is precisely this that today places the city in a deadlock: a context divided between socio-cultural policies - increasingly aimed at an international dimension - and a demographic stagnation that describes the city within a rather complicated framework.

The research does not aim at analysing in every aspect, both chronological and thematic, the different steps of the many plans and variations envisaged for the city; it rather tries to illustrate, through brief hints and historical examples, the ambiguity of Turin's urban policies and governance that, despite the more than good intentions for a rosy future, have led the city to its current fragmented and confusing state.

«They are the symbol of a past that is no longer there but which, in an attempt to conceal it, is actually only celebrated. Spaces in which today you can say you have invested too much to abandon them (and consequently continue to invest). These are spaces that matter.»²⁰

In the recent past, urban policies have focused on the various urban transformations while maintaining a common line aimed at increasingly extending the concept of name-branding and marketing of the city, on a national and international level - above all, trying to align with the different realities of Europe's largest post-industrial cities.

The inclusion of Turin within a broader network at the

21. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

national level and beyond, also through the processes of deindustrialisation, was one of the main guidelines of the two regulatory plans (of 1959 and 1995) that radically changed the city's structure and brought it, after the approval of the 1995 plan, to be the first Italian city with a *strategic plan*, becoming the example of change linked to Fordism, and later to post-Fordism²¹.

The 1959 Masterplan was developed under the commission of Giorgio Rigotti; it was the pivotal instrument instituted so as to adapt Turin's urban structure to the new era, hoping to receive a large industry workforce that would contribute to the economic and social changes, on a regional and national level. In 1980, a proposal was adopted and it envisaged various improvements in the social and economic spheres, with enhancements planned for the city's transport and infrastructure system.

Beginning in the 1980s, however, a new political era swept over the global economy, which, by focusing on the market and competition as the main instruments in every political, economic, and cultural phenomenon, caused the proposal of the '59 Plan, carried forward in 1980, to lose authority and *appeal*. This new state of things coincided with the cessation of production in areas, and the expansion of millions of square metres already occupied by Turin's main industries that were already meeting the city's qualitative and quantitative needs.

And it was in this context of new dynamics within urban policies that the basis for what was to be Turin's new Master Plan was formed. In 1995, this was drafted under the commission of architects Gregotti and Cagnardi, constituting the conclusion of a process that began in 1987 and ended after eight years, filled with several vicissitudes mainly linked to unstable politics. Approved during a historical period characterised by the confirmation of the deindustrialisation crisis, its formalisation opened the doors to the beginning of a new economic, political, and urban planning season for



22. Radicioni, Raffaele. 'Torino: tra piano e mercato. Origine e affermazione del PRG del 1995' in *Politiche Piemonte*, IRES Piemonte, Torino, 2015.

23. Ibid.

24. Ibid.

25. Bianchetti, Cristina, 'Spina 3 e i paradossi della politica urbana', in Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.

Piedmont's capital city. To develop a reality that could compete with its main European and other *rivals*, the plan was drafted to have a strong impact on the city of Turin, with the clear idea of providing it with functions that could have a 'high rank' and that until then had been present in a low quantity (commerce, finance, research, tourism, and so forth).

The 1995 Regulatory Plan, as previously mentioned, was mainly based on an urban policy linked to the recovery of abandoned industrial areas, increasing the density of those that could be transformed in order to be able to propose *land exploitation* (through urban marketing) to the various investors and to increase real estate investments²².

Wanting to summarise the plan's main milestones, these could be identified within a system comprising the tertiary sector, real estate development and the previously mentioned urban marketing. From a planning perspective, the main objective was that of connecting different points of the city, by constructing three large parallel axes that could run through it, implementing alternative functions. The three axes were identified in *Corso Marche*, an axis connecting the ring road and the metropolitan area; the *Spina Centrale*, taking advantage of its position above the railway; the *Po axis*, in order to concentrate here services with environmental relevance but also linked to social and cultural aspects.

In particular, the *Spina* has represented, even in recent periods, the main axis around which a great concentration of interest has been developed. The term *spina* has become part of a language, not only common but also related to the main public representatives. The emergency underlined within the Regulatory Plan, related to the reuse of industrial areas, is strongly welded within an urban context that has become unitary in several aspects, not only design-related, precisely through the implementation of the Plan itself. This transformation denotes a stance toward the city's past and its symbolic places, but despite this, in the

implementation of the plan there were, and still are, discordances among various figures in the fields of town planning, social sciences, and so forth, towards the realisation of the Master Plan.

An example²³ is the planned use of the *Spina Centrale* (with an extension of almost three million square metres occupied by the industrial fabric, of which two million square metres of 'gross usable' building area) aiming at the insertion of about twenty-three thousand inhabitants and thirty-six thousand specialists in the tertiary sector, which only later will be replaced by inhabitants due to a demand given by the tertiary sector in Turin. What feels contradictory here is the choice to concentrate in the centre, a congested place, the quantities already reported, but above all the description of the city seems misleading, as it was given by the plan without considering the morphology and the state of facts of the neighbouring territory.

A territory that, despite comprising 15% of the urban extension, is inhabited by only a third of the population and half of the tertiary activities. Furthermore, although the plan had promoted urban policies linked to the recycling of abandoned industrial areas, in those territories these have been demolished to allow the construction of new architecture, almost with the desire of forgetting the city's industrial past²⁴.

A confirmation that proves this discontinuity in the implementation of the Master Plan - especially linked to the *Spina 3* redevelopment project - is illustrated in detail by Cristina Bianchetti²⁵. *Spina 3* is framed in a context defined by the river Dora and the railway in the eastern part, close to the city centre. Compared to the years characterised by a strong industrial presence - 80% of the land was owned by factories such as FIAT, Michelin, Savigliano, Invest and Paracchi, following the privatisation of the properties, which, as previously emphasised, characterised the post-Fordist period - the city has moved to have only 30% owned by industrial properties.



26. Ibid.
27. Ibid., pp. 50-51.

The redevelopment project, in this case, is centred on the transformation of what was just a large meadow into a 45-hectare park, but which, despite the good intentions of the project (with the consequently considerable funding) has not succeeded in its objective of serving as a link to the city's other urban spaces. In fact, the case of *Spina 3* is defined as «an example of the difficulties that urban policies have in acting as a moment of reworking of forms and meanings, proper to the contemporary city»²⁶.

As the most extensive transformation area of the redevelopment project around the PRG central axis, this project has found its expression in a design that has taken up the great urban systems by drawing from the points (linear and otherwise) that have in the past *captured* the city so as to drawing general rules.

Despite this, every premise comes crumbling down in the *Spina 3* urban redevelopment plan, using flexibility as a design tool but *de facto* making this area a point of discontinuity, not communicating with the rest of the city.

The expressed desire to be able to *please everyone* defines what is now a point of bewilderment in the urban fabric, echoed by an *indefinable stillness*²⁷. The idea of transforming this former industrial pole as a new production district of the post-Fordist era is thus shown to be weak, as the main projects that were supposed to highlight this new reading (Environment Park and the Savigliano lofts) do not communicate with each other, increasing the stalemate in the quiet with further silence.

All the proposals to use the area for new attractive locations (the Olympic Village for the 2006 Winter Games, the Science centre, the Museum of the Environment, the extension of the Egyptian Museum, etc.) do not find an effective realisation, preferring other areas and leaving the redevelopment ideas weak in the face of a context as strong and heavy as that left by Fordism.

«In large areas undergoing transformation, no one really seems to know what to do. The choice is disengaged from knowledge-based authority. An authority that is now devalued and is no longer able to guide a decision that has to be made in any case. Thus the choice paradoxically becomes freer. But a freer choice is not liberating.»²⁷

With the two previous plans, an attempt was made to give the Piedmontese capital a new look towards an international basin, and in this sense, the confirmation of Turin's choice as the host city for the 2006 Winter Olympics brought a huge amount of investment, both at the urban and name-branding levels.

While with the regulatory plans of 1959 and 1995 there was a need to make a change, at the level of *urban structure* first and foremost, concerning the Fordist period that shaped the city, in the 2000 and 2006 *strategic plans* urban policies focused above all on raising Turin's name within an international framework, in several respects.

In the first edition of the strategic plan, the policies, not only urban but governance in general, set the goal of internalisation and a common vision for the city's future through operations that could place Turin in a global context, highlighting a strong step forward in terms of branding. Through the Olympics, a communication plan was envisaged aiming at a new identity for the city, not only based on marketing operations at a social level but also involving urban realities in various urban regeneration projects.

The election of the city as the context in which to hold the winter games offered the Piedmontese reality, and Turin in particular, the opportunity to accelerate the

28. Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.

29. Belligni, Silvano, and Stefania Ravazzi. 'Tra due secoli: la politica urbana a Torino: dal 1993 al 2011' in *Politiche Piemonte*, IRES Piemonte, Torino, 2015, pp. 9-10.

30. Bigli, Silvia. 'Torino: tra pianificazione ordinaria e straordinaria. Venticinque anni di programmi urbani complessi: dal progetto urban "the gate" a "Urban Barriera di Milano"' in *Politiche Piemonte*, IRES Piemonte, Torino, 2015.

transformations envisaged by the 1995 Master Plan, while at the same time giving it greater visibility within a broader framework alongside the other European realities²⁸.

Urban policies can be summarised in three different phases through the objectives that have characterised them and that have given different versions of Turin over the last few decades.

The first certainly gave a vision of the city as a *polycentric reality*, i.e. based on the main indications of the 1995 PRG and which made the promotion of Turin at the urban, housing, and infrastructural level its workhorse, intensifying relations with local companies regarding materials (brick, asphalt, etc.) and having the City Council as the main coordinator. The term *polytechnic Turin*, on the other hand, was intended to reinforce the concept that revolved around an economy and society linked to academic innovation, starting from an industrial past but looking towards its overcoming and future, making the strengthening of research and technology the fulcrum of the polytechnic philosophy, to give the city an increasingly international imprint. The third is still dominant in the discussions within today's urban policies and concerns the promotion of the city of Turin under the banner of culture, understood as a set of local cultural resources and assets but also with a strong international outlook²⁹.

Urban strategies to promote growth for the city in various aspects have, however, had to deal with a series of social and environmental dynamics that can be defined as problematic, and this has led to the implementation of various actions to remedy these critical issues.

Since the 1990s, programmes called *Complex Urban Programmes* (PUC) have been put in place to improve the quality of life in the city, to work in parallel with the Master Plan. They are therefore defined in a more specific context of critical issues in particular urban areas, as opposed to the PRG, which instead

envisaged an operation on an extended scale and with an overall vision. In fact, in the years in which the city was beginning to interface with the first urban policies, a strong economic, political and social crisis was affecting it. The parallel work carried out by the two programmes brought the city of Turin an innovation in the field of urban planning that changed its face. A city that in 25 years (1990-2015) has seen some thirty construction sites dedicated to urban redevelopment and regeneration that have shaped a scenario that is still in progress today.

The image of Turin as a *new metropolis* has had to deal with the increasingly evident remnants of its industrial past, the objects of major urban transformations, and an economically, culturally and socially difficult condition. These were the main reasons why, as described above, the Turin Plan focused on the redevelopment of the famous *urban voids* and the central railway axis on which many of these areas spilt. The tertiary and financial sectors were given priority to the detriment of the productive ones, with a tendency to give greater value to small and medium-sized enterprises and craft activities. A second very important point was the recovery of the existing, limiting the expansion of the city and increasing building possibilities to 900 in the transformation area for a total territory of 13,000 hectares³⁰.



CONTEMPORARY TURIN / TO IMAGINE

«Turin is still poised between development and decadence, suspended on an uncertain ridge after a path that has not always been straight, full of lights but also of shadows that have not thinned out, condemned as it is by the global and national crisis, as and more than other Italian cities, to act in highly adverse conditions, tempted by strategies of mere survival.»³¹

Turin has presented various urban programmes aimed at the development and regrowth of the city, it has undergone interventions that have radically altered its urban structure and not only that, but it has also expanded into various contexts (cultural, academic, technological innovation sectors) that have promoted the city by giving it a new and contemporary image. Despite this, observing the city as it is today from a variety of sources - from statistical and social ones to those related to urban policies - discontinuities and contradictions emerge, concerning the images often described to promote Turin.

Compared to the well-known successes, the

environmental aspects have not improved, and on the contrary, polarisation and territorial dualism have grown, in which social and cultural fragmentation has interfaced with an increase in new poverty.

In 2015, the *Torino Metropoli 2025* Strategic Plan was born to propose an agenda for the future, in which the priorities of a metropolitan dimension where business and innovation in various fields are central, are the main point around which the plan revolves.

By setting itself eight objectives, the city's third Strategic Plan takes on the responsibility of intervening, so that the difficulties present at present can become positive opportunities for the future of the Piedmontese city.

The city is described as the city of *being able to do*, where innovation and development become the cornerstones of the plan, which should therefore embrace innovative environmental, social and cultural themes for the city's structure. The implementation of the plan should take place through five strategies that can be summarised with the following objectives: building metropolitan governance, enabling the social-economic system, promoting university and innovation areas, restoring an international vision of the city and, finally, amplifying a social strategy aimed at innovating metropolitan welfare with greater involvement of private activities and the tertiary sector³².

The most recent Metropolitan Strategic Plan 2021-2023, *Torino Metropoli Aumentata*, aims at investigating the city in its most diverse aspects to offer a vision based on six programmatic axes (to be included in the book/map of the six axes) that have the goal of expressing the potential of the metropolitan territory of Torino in multiple points, so that it can apply a change in urban policies; this, by restoring a new centrality to the basic infrastructure³³.

31. Ibid.

32. Associazione Torino Strategica, "Il Piano Strategico 'Torino Metropoli 2025'" in *Politiche Piemonte*, IRES Piemonte, Torino, 2015.

33. Robiglio, Matteo. 'Aumentare Torino. Una visione per la Città metropolitana di Torino' in *Politiche Piemonte*, IRES Piemonte, Torino, 2015.

34. Belligni, Silvano, and Stefania Ravazzi. 'Tra due secoli: la politica urbana a Torino: dal 1993 al 2011' in *Politiche Piemonte*, IRES Piemonte, Torino, 2015.
 35. Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

One wonders, therefore, about what difficulties urban policies have had to date in addressing the questions and issues posed by the contemporary city.

It almost seems as if in several cases the responsibility of designing the city has been left to the market, with the weak results that this entails, since an urban project works when, through questioning and figuring out aspects ranging from the purely social to the cultural, historical, and so forth, it avoids an unconscious flow to overwhelm the city, following a policy of letting things take their course.

If the intention, through the approval and implementation of the master plan, was to evolve the city with a transformation from the epicentre of Italian Fordism to a pole of technological and cultural innovation, the path taken has visibly suffered setbacks. To date, Turin still seems to be strongly tied to its past, even if only in terms of recovery, in a context where it seems that the reinterpretation of the old industrial fabric is the only way to regrow the city³⁴.

This situation of 'standstill', also from a demographic and social point of view, requires a shake-up that perhaps can no longer be given by an urban transformation through the processes of reinterpretation and redevelopment of the large former industrial areas of the past, or at least not the only.

«Turin has arrived in 2020 with an agenda for the future yet to be written (an agenda that, of course, will then have to be verified in reality). It certainly needs to know itself better to understand what it can do. On the one hand, it must avoid looking back to a past that is unrepeatable and irreproducible, but on the other hand, it must not linger in the prefiguration of a merely futuristic tomorrow, which is improbable and nebulous to most.»³⁵

It can be said that Turin, following the major urban transformations that have renewed it, has suffered a slowdown in infrastructure and building policies, which have gradually worsened. The data reported in the previous paragraphs help to consolidate the thesis that the city had difficulties in adapting to the rapidly changing global context around it, showing a *progressive slowdown*.



BIBLIOGRAPHY

Associazione Torino Strategica, 'Il Piano Strategico "Torino Metropoli 2025"' in *PolitichePiemonte*, IRES Piemonte, Torino, 2015.

Bagnasco, Arnaldo. *Torino: un profflo sociologico*. Torino: Einaudi, 1986.

Bagnasco, Arnaldo, and Cristiano Antonelli. *La città dopo Ford: il caso di Torino*. Torino: Bollati Boringhieri, 1990.

Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.

Bagnasco, Arnaldo, Berta, Giuseppe and Pichierri, Angelo. *Chi Ha Fermato Torino? Una Metafora per L'Italia*. Vele 164. Torino: Einaudi, 2020.

Belligni, Silvano, and Stefania Ravazzi. 'Tra due secoli: la politica urbana a Torino: dal 1993 al 2011' in *PolitichePiemonte*, IRES Piemonte, Torino, 2015.

Bianchetti, Cristina. 'Spina 3 e i paradossi della politica urbana', in Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.

Bianchetti, Cristina. *Spazi che contano: il progetto urbanistico in epoca neo-liberale*. Roma: Donzelli, 2016.

Bianchetti, Cristina. *Territorio e produzione*. Quodlibet Studio. Macerata: Quodlibet, 2019.

Bighi, Silvia. 'Torino: tra pianificazione ordinaria e straordinaria. Venticinque anni di programmi urbani complessi: dal progetto urban "the gate" a "Urban Barriera di Milano"' in *PolitichePiemonte*, IRES Piemonte, Torino, 2015.

Cerruti But, Michele, Agim Enver Kercuku, Giulia Setti, Ianira Vassallo, Cristina Bianchetti, and Gabriele Pasqui. *Tensioni urbane: ricerche sulla città che cambia*. Siracura: LetteraVentidue, 2017.

Castronovo, Valerio. "Lo sviluppo economico e sociale", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, pp. 5-11.

Comitato Giorgio Rota, and Eau Vive. *10 Anni per un'altra Torino. 2009*. Decimo rapporto "Giorgio Rota". Torino: Guerini's Associati, 2009.

Comitato Rota and Centro Einaudi. *Un anno sospeso. 2021*. Ventiduesimo rapporto "Giorgio Rota". Torino: Centro di ricerca e documentazione Luigi Einaudi, 2021.

Corsico, Franco, and Attilio Peano. *Torino: metropoli in transizione*. Torino: Celid, 1991.

Gabert, Pierre. *Turin ville industrielle*. Paris: Presses universitaires de France, 1964.

GESCAL. *Quartiere residenziale Mirafiori Sud / Gestione Case per Lavoratori*. Torino: IACP. 1963.

Guccione, Gabriele, *Lo stato della città: l'analisi quartiere per quartiere*. Corriere della Sera, Torino, 2018.

Istituto Cattaneo, *Amministrative 2021. La storia e la mappa elettorale delle grandi città al voto*. Torino, 2021, pp. 7-12.

Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.

Piano Strategico Metropolitano. *Torino: Città Metropolitana*, 2021.

Radicioni, Raffaele. 'Torino: tra piano e mercato. Origine e affermazione del PRG del 1995' in *PolitichePiemonte*, IRES Piemonte, Torino, 2015.

Robiglio, Matteo. 'Aumentare Torino. Una visione per la Città metropolitana di Torino' in *PolitichePiemonte*, IRES Piemonte, Torino, 2015.

Santangelo, Marco, and Alberto Vanolo. *Di capitale importanza. Immagini e trasformazioni urbane di Torino*. Roma: Carocci, 2010.

Semi, Giovanni. *Gentrification: tutte le città come Disneyland?*. Bologna: Il Mulino, 2015.

Spriano, Paolo. *Storia di Torino operaia e socialista*. Torino: Einaudi, 1972.

Torino Urban Lab, Torino Atlas. Mappe del territorio metropolitano. Torino, 2018.

SITOGRAPHY

- <https://www.geoportale.piemonte.it/cms/> (consulted the 04/12/21)
- <https://www.museotorino.it/> (consulted the 16/12/21)
- <http://www.immaginidelcambiamento.it/schede> (consulted the 21/01/22)
- <https://www.rapporto-rota.it/> (consulted the 13/02/22)
- <https://urbanlabtorino.it/> (consulted the 11/03/22)
- <https://full.polito.it/research/torino-metropoli-aumentata/> (consulted 11/03/22)

PHOTO CREDITS

- pp. 16-17 Augusto Cantamessa, *Atmosfere piemontesi*, 1950-60. © Archivio Augusto Cantamessa
- p. 27 Torino anni Settanta. © Torino Sparita
- pp. 32-33 Vivian Maier. *Torino*, 21st July 1959. © Estate of Vivian Maier
- p. 37 Augusto Cantamessa, *Edilizia popolare*, 1973. © Archivio Augusto Cantamessa
- pp. 40-41 Torino anni Sessanta. © Archivi Torino Sparita
- p. 45 PRG comunale di Torino, progetto definitivo (approvato 1995). Schema di struttura. © Gregotti Associati International.
- pp. 48-49 Mirafiori Nord. Via Nitti 6, Torino, 1977. © Torino Immagini del Cambiamento
- pp. 54-55 Torino anni Sessanta. © Torino Sparita
- p. 59 Augusto Cantamessa, *Il muretto*, 1950-60. © Archivio Augusto Cantamessa

DATA SOURCE

- For the maps:
- <http://www.comune.torino.it/statistica/>
 - <https://urbanlabtorino.maps.arcgis.com/apps/webappviewer/index.html>
 - https://www.cattaneo.org/torino-2021_pre/
 - <https://www.rapporto-rota.it/banca-dati.html>
 - <http://geoportale.comune.torino.it/>

The kind of coherence that the metropolis can achieve is not that of homogeneous, planned composition. At the most, it can be a system of fragments.

Looking at the contemporary city, one could attempt to understand the evolution of its construction over time, by trying to specifically divide it into pieces, depending on its history, its morphology, as well as its social and economic rationales. Accordingly, several existing theories spring to mind, in support of these reflections, and many of them are based on one element, the *fragment*; amongst them, the concepts of *patchwork metropolis*¹, as well as the one of the *collage city*² – appear to be truly significant.

However, first of all – in order to acknowledge the adaptability of a theory – one should ask oneself: what is a patchwork metropolis?, and how does it work?

1. Neutelings, Willem Jan. *Willem Jan Neutelings, architect*. Rotterdam: Uitgeverij 010, 1991.
2. Rowe, Colin, and Fred Koetter. *Collage City*. Milano: Saggiatore, 1981.
3. Pisano, Carlo, Paola Viganò, and Giorgio Peghin. *Patchwork Metropolis. Progetto di città contemporanea*. Siracusa: LetteraVentidue, 2018.
4. Venturi, Robert, Denise Scott-Brown, and Steven Izenour. *Learning from Las Vegas*. London: The MIT Press, 1972.
5. Banham, Reyner. *Los Angeles: the Architecture of Four Ecologies*. Harmondsworth: Penguin Books, 1973.
6. Rowe, Colin, and Fred Koetter. *Collage City*. Milano: Saggiatore, 1981.
7. Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978.
8. Vider, Anthony. *Warped Space: Art, Architecture and Anxiety in Modern Culture*. Cambridge: The MIT Press, 2000.
9. Viganò, Paola. 'Città moderna e città contemporanea: la Patchwork Metropolis' in Pisano, Carlo, Paola Viganò, and Giorgio Peghin. *Patchwork Metropolis. Progetto di città contemporanea*. Siracusa: LetteraVentidue, 2018, pp. 7-16.
10. See Lévi-Strauss, Claude. *Il pensiero selvaggio*. Milano: Saggiatore, 1971.

Originally introduced by Willem Jan Neutelings in 1989 as a study and a project for the Dutch *Randstad*, the patchwork metropolis is a concept, a metaphor for the contemporary city, as well as a device employed in the production of space³, part of the theoretical framework of the so-called 'site-specific manifestos' that comprehends works such as *Learning from Las Vegas*⁴, *Los Angeles: the Architecture of Four Ecologies*⁵, *Collage City*⁶, as well as *Delirious New York*⁷. The aim of these works is to interpret some particular urban realities as manifestations of specific modern phenomena.

The patchwork metropolis is, inter alia, a theory based on the notion of the fragment, or *patch* – this one conceived as a matrix, the paradigm of today's urban condition, but also the simplest element composing and colonising the urban space, indispensable to understanding the contemporary city.

This patchwork is intended not as a single entity (a complete unity), but rather as performed by quite different pieces that stand alone, made of different characters, actors, urban matter and morphologies, separately analysed and individually understood. It represents a dynamic and flexible, thus a more volatile and elusive, methodology aiming at a territorial subdivision. However, the concept of 'patchwork' is opposed to the idea of fragmentation as a negative figure; the patch, instead, is seen as the hint of a metamorphosis, a possible future harmony⁸.

In contrast with the modern city, whose aims were continuity, unity and proximity, the most powerful feature of contemporary urban space is its heterogeneity, symbolized by the different patches.

As Paola Viganò⁹ states, the patchwork metropolis is now a historical object, that can be observed and studied from a certain distance. With the attitude of a *bricoleur*¹⁰, thus, one could say that the city is a city of partially finished, accomplished fragments, instead typically expelled in the modern city due to the conflicts they were generating (e.g. industrial areas).

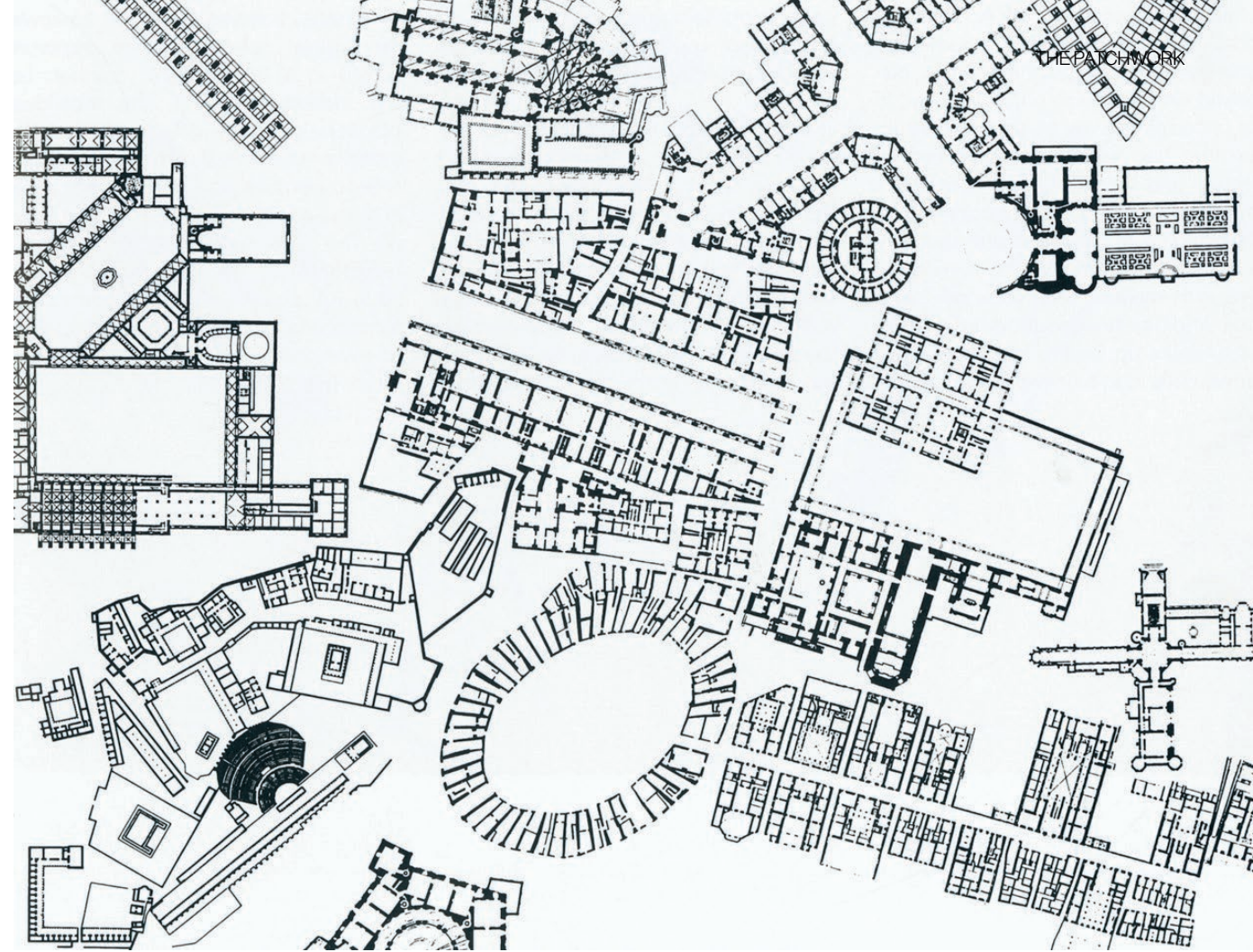


11. Ibid., p. 9.
 12. Rowe, Colin, and Fred
 Koetter. *Collage City*. Milano:
 Saggiatore, 1981, p. 149.

What changes with the contemporary city is that, now, there is no 'outside' where to eject these elements of clash. Thus, they have to be acknowledged and discovered in so far as one attempts to study contemporary urban phenomena. The city cannot be designed anymore by conceiving it as a unique, single entity – rather it can only be designed in its parts, in its pieces.

In this context, the city is not a continuum anymore, meaning everybody is living a different city. Hence, heterogeneity becomes a value, rather than a problematic condition; a heterogeneous landscape is a landscape rich with differences and biodiversity, capable of adapting itself, thus less fragile¹¹. It may be associated with chaos, but it rather is an order of greater complexity and sophistication.

*The city is a metaphorical Villa Adriana*¹².



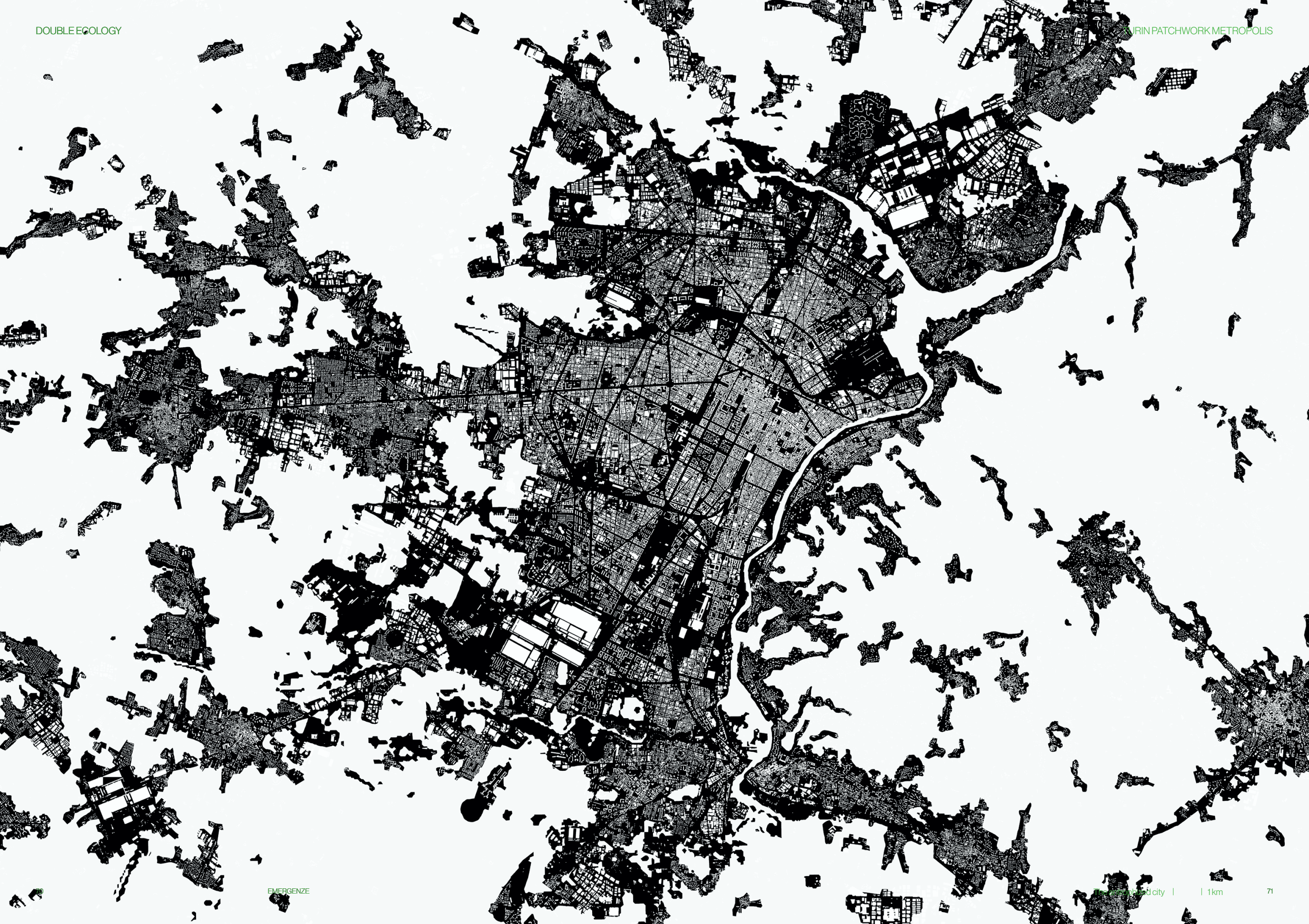
TURIN PATCHWORK METROPOLIS

As a matter of fact, by laying eyes on Turin and its surroundings, one can easily notice the presence of different ecologies. The city appears to be closed and framed by a natural environment, a valley encircled by the mountains, thus mainly marked by the presence of the river Po and its tributaries (the Dora and the Stura).

However, casting aside the general environmental system, the particularly striking aspect is the morphological heterogeneity of the city's fabric; along these lines, it is plausible to imagine Turin too as a 'patchwork metropolis'¹³, the result of a *collage* of miscellaneous entities – intended as a strategy to accept reality as a fragment, rather than a totality¹⁴. By attentively observing it, one might in fact distinguish among very different ecologies, relatives of the variety of historical matters that formed and assembled the city.

13: Willem Nassietings, 'Eine Patchwork-Metropole: die städtische Entwicklung des Südrandes von Den Haag, eine Studie (1988-1989)', *Werk, Bauen + Wohnen* 77 (1990), 32-39.

14: Rowe, Colin, and Fred Koetter, *Collage City*, Milano: Saggiatore, 1981, p. 231.



INDUSTRIAL

15. Gabert, Pierre. *Turin ville industrielle*. Paris: Presses universitaires de France, 1964, p. 7.

16. Ibid.

17. Comoli Mandracci, Vera.

Torino. Roma-Bari: Laterza, 1983, pp. 207-238.

18. Passanti, Mario. "Lo sviluppo urbanistico di Torino dalla fondazione all'Unità d'Italia", in Comoli Mandracci, Vera. *La capitale per uno Stato: Torino, studi di storia urbanistica*. Torino: Celid, 1983.

19. Gabert, Pierre. *Turin ville industrielle*. Paris: Presses universitaires de France, 1964.

20. Castronovo, Valerio. "Lo sviluppo economico e sociale", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, p. 7.

21. Gabetti, Roberto and Carlo Olmo. "Cultura edilizia e professione dell'architetto: Torino anni '20-'30", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, p. 19.

22. Gabert, Pierre. *Turin ville industrielle*. Paris: Presses universitaires de France, 1964, pp. 11-12.

23. Comoli Mandracci, Vera. *Torino*. Roma-Bari: Laterza, 1983, p. 231.

24. Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.

25. Comoli Mandracci, Vera. *Torino*. Roma-Bari: Laterza, 1983, p. 238.

Wide areas of the city are marked by its industrial heritage, huge clusters of factories shape the suburbs. Yet why?

As a matter of fact, a significant part of the city's history is strictly tied to the phenomenon of industrialization, a process that started after the 1850s and that rendered Turin one of its protagonists on both a national and international level – in 1964, Gabert defines Turin as «l'Amérique de l'Italie»¹⁵. However, there were a number of reasons that drove this shift towards the recognition of Turin as a fully-fledged *ville industrielle*¹⁶.

In the first years of the decade 1860-70, the image of Turin as the capital city of the new nation led to the consolidation of new urban planning strategies, with the aim of both transforming the city's appearance in order to fit its new role, as well as to progress in the industrial fostering desired by the municipality¹⁷ – with the encouragement of a number of infrastructural interventions, such as the creation of new irrigation channels, new railway lines and, later on, the construction of a new industrial nucleus around Turin. However, with the moving of the capital city from Turin to Florence, the ruling class departed from the city, the market got weaker and the population decreased; in order to keep the economic progress going, the city needed to find an autonomous role in the national economy: not able to compete with Milan's commercial power, Turin decided to focus on its industrial development, alongside some crucial urban transformations¹⁸.

With the industrialization process advancing, great flows of immigrants invaded the city – first from the region's countryside, later on a national level. This phenomenon pushed the city towards the urbanization of new neighbourhoods in the northern and south-western areas of the city. On top of that, during the last decade of the 1800s and the first years

of the 1900s, a problematic matter was the lack of accurate zoning for the industrial fabric: initially closer to the areas richest in the presence of water – close to the rivers Po and Dora –, factories now shifted towards the use of electric energy¹⁹, thus moving towards the suburbs, out from the customs wall – there since 1853. Accordingly, despite the 1908 regulatory plan proposed by the municipality, during most of the 1900s the process of urbanization intensified outside the borders of the customs wall – farther displaced in 1912 – in order to host a new segment of the population, mainly composed of the majority of manufactory workers, proletariat and small-retail businesses fuelled by the workers themselves.

Thus, the phenomenon of new working-class residential suburbs began to break out, with the migratory movement proceeding and intensifying during the Giolitti era (1903-14), in the years of the WWI²⁰, during the 1920s and 1930s – as a place for economic investments for the landowners and as a welfare operation for the institutes of social housing²¹ –, as well as during the 1950s and 1960s, a period in which the active population was composed respectively by 58,99% and 60,3% of factory workers – with an average far higher than the national one²².

However, due to the uncontrollable pace at which the city was growing, these recently developed neighbourhoods – located outside of the borders – were neither following nor were based on actual or previous urban rules: they were the most pragmatic, the quickest answer to the (new) population demand for dwelling.

There is a dominance of the industry on the city: it is the city that adapts to the needs of the factory, never the opposite. Thus, one could state that the industrial reasons were dominating the territorial ones: the capital city was becoming the city of the capital²³.

However, it is in the last years of the 1970s and during the 1980s that a major crisis hit the industrial production, particularly the automotive industry, on a national level^{24,25}: accordingly, in May 1980 the FIAT decided

26. Pace, Sergio. "Condizioni di partenza: architettura e società a Torino negli anni ottanta e novanta" in Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.

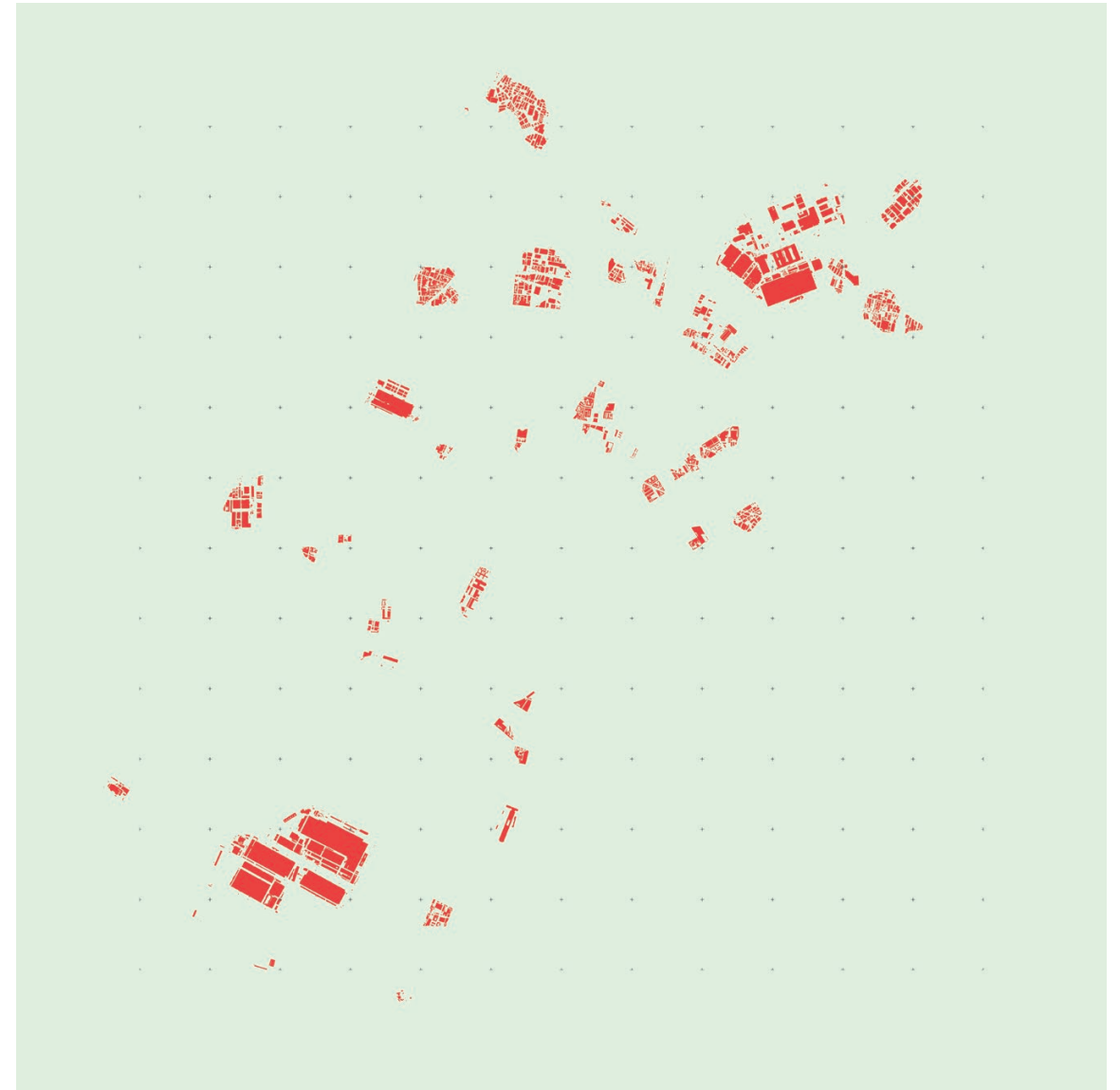
27. Corsico, Franco, and Attilio Peano. *Torino: metropoli in transizione*. Torino: Celid, 1991.

to lay 78.000 employees off²⁶ in order to downsize its production capacity, thus slowly establishing the phenomenon of disposal and abandonment of vast industrial areas.

With this relentless industrial crisis leading to the end of a long, blossoming era, the city began to wonder about its future, introducing a possible rethinking of its identity, deeply marked by the presence of the industry. It is precisely for this reason that, during the 1980s, the municipality began to work on a new regulatory plan that, however, fails to be drawn up due to inner political conflicts.

In 1987 this period of impasse ceased, just when major Cardetti decided to commission the new regulatory plan to Vittorio Gregotti – this one, completed in 1995 (page 45).

Post-industrial regeneration was the idea²⁷.



MODERNIST

28. Bonardi, Claudia, Laura Palmucci Quaglini, Luciano Re, Costanza Roggero Bardelli, and Bruna Biamino. *Torino, ritratto in piedi: nascita di una città*. Torino: Lindau, 1994, p. 82.

29. Ibid., p. 83.

30. Olmo, Carlo. *Mirafiori*. Torino: Allemandi, 1998, pp. 32-33.

As mentioned above, during most of the 1900s, the unrestrainable growth of the city and its population, with strong migration movements, caused the construction of entire peripheral neighbourhoods, almost circling the city and closing it.

Strictly related to the phenomenon of industrialization taking place, together with the problem of post-war reconstruction²⁸, these new urban portions were generally financed by the State (with intervention plans such as INA-Casa), hence examples of social housing that mostly accommodated manufactory workers and the proletariat; here, the modernist approach – the so-called *rationalist impulse*²⁹ – seemed to be the most fitting one in the process of constructing the suburbs³⁰.

Characteristic of these new settlements was the production rationalization, which obviously resulted in the use of repeated modules and pre-fabricated elements generally made of reinforced concrete. Although looking at modernity and Modernism, one could say that these neighbourhoods were the ending point of an international culture, more than their finest examples.

In describing the neighbourhood of Mirafiori, perhaps the greatest example of this phenomenon, GESCAL illustrates its major principles and the elements composing it: residential bars, mainly surrounded by vast green areas – these ones isolating the school complexes too.

In addition to these features, GESCAL also provided sports facilities, strictly connected to the educational buildings, as well as wide car parkings, so as to guarantee selected traffic and a balanced circulation. If one observes the characters of the residential buildings, these are made of prefabricated reinforced concrete

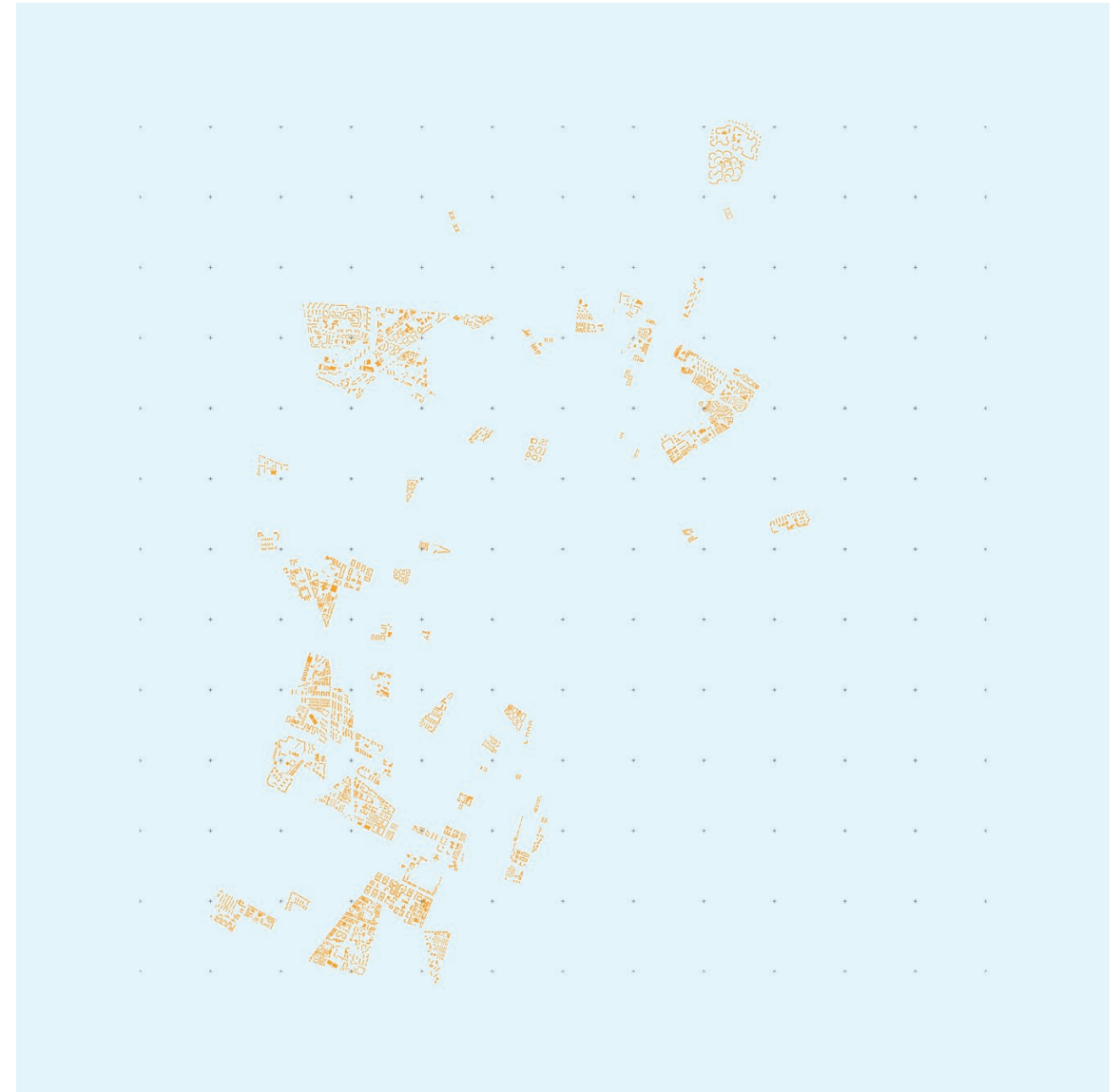


The neighbourhood of Mirafiori built in GESCAL. Over the years, it has been Mirafiori Sud / Costanza Roggero Bardelli, Laura Bonardi, Torino IACP 1963

31. GESCAL: Quartiere
residenziale Mirafiori Sud /
Gestione Case per Lavoratori.
Torino: IACP. 1963.

slabs, and the 798 apartments (2450 for the entire neighbourhood, these first ones only referring to the South side) are generally divided into three typologies – or, three ‘sizes’ – according to the number of rooms and their measurements³¹. This was typically the approach chosen in the construction of the suburbs (i.e. Falchera, Vallette, Mirafiori and so forth).

The industry was the fundamental metaphor of ‘modern’ in architecture.



VILLAS

32. Grigliè, Remo. *Breve guida della collina torinese*. Torino: Automobile Club, 1961.

33. Giuliano, Walter, M. Parenti and Patrizia Vaschetto. *La collina di Torino: materiali per un confronto*. Torino: Pro Natura, 1981.

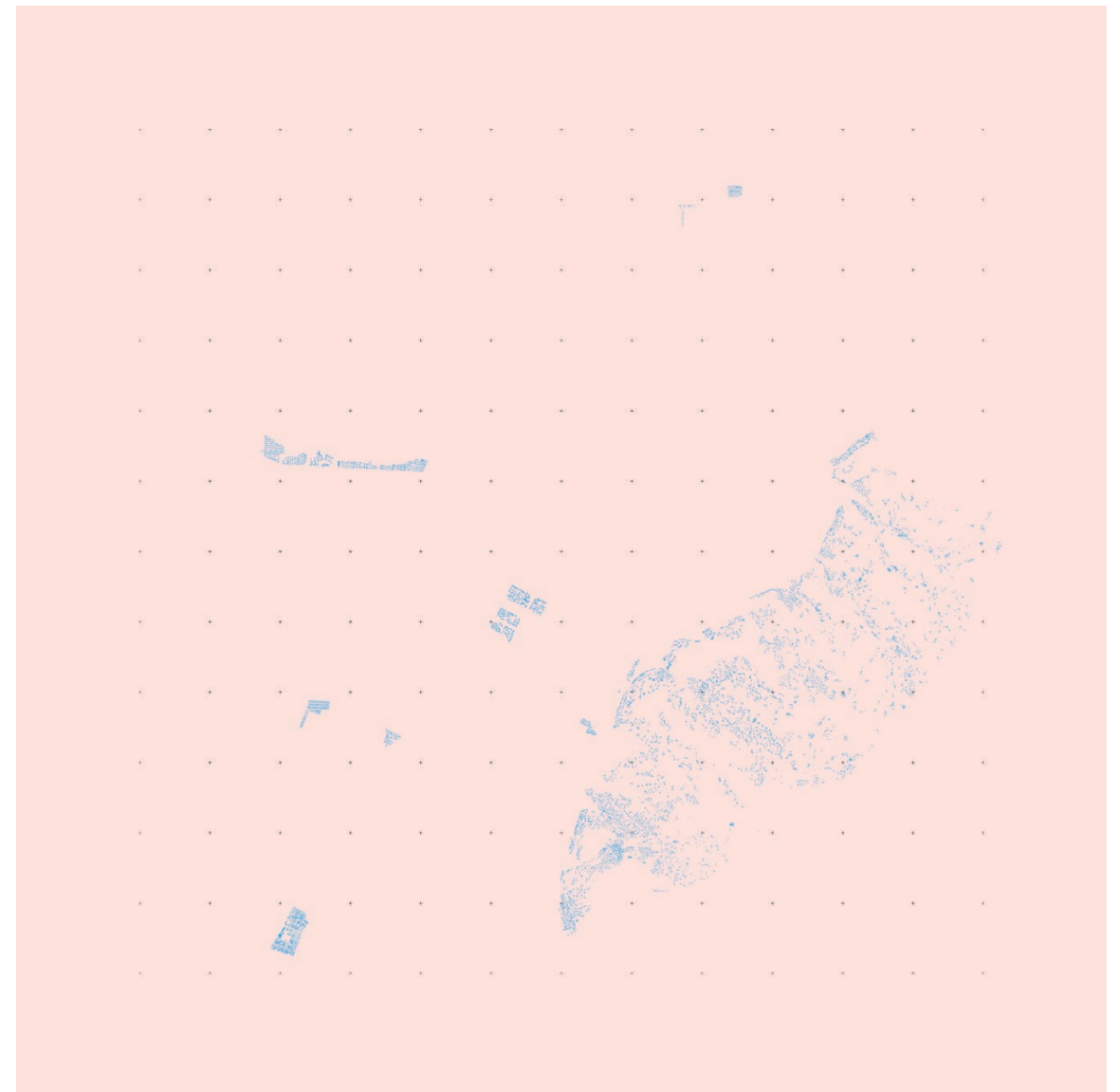
34. Among the most important ones, probably the 1912 building code, as well as the 1918 and 1959 regulatory plans.

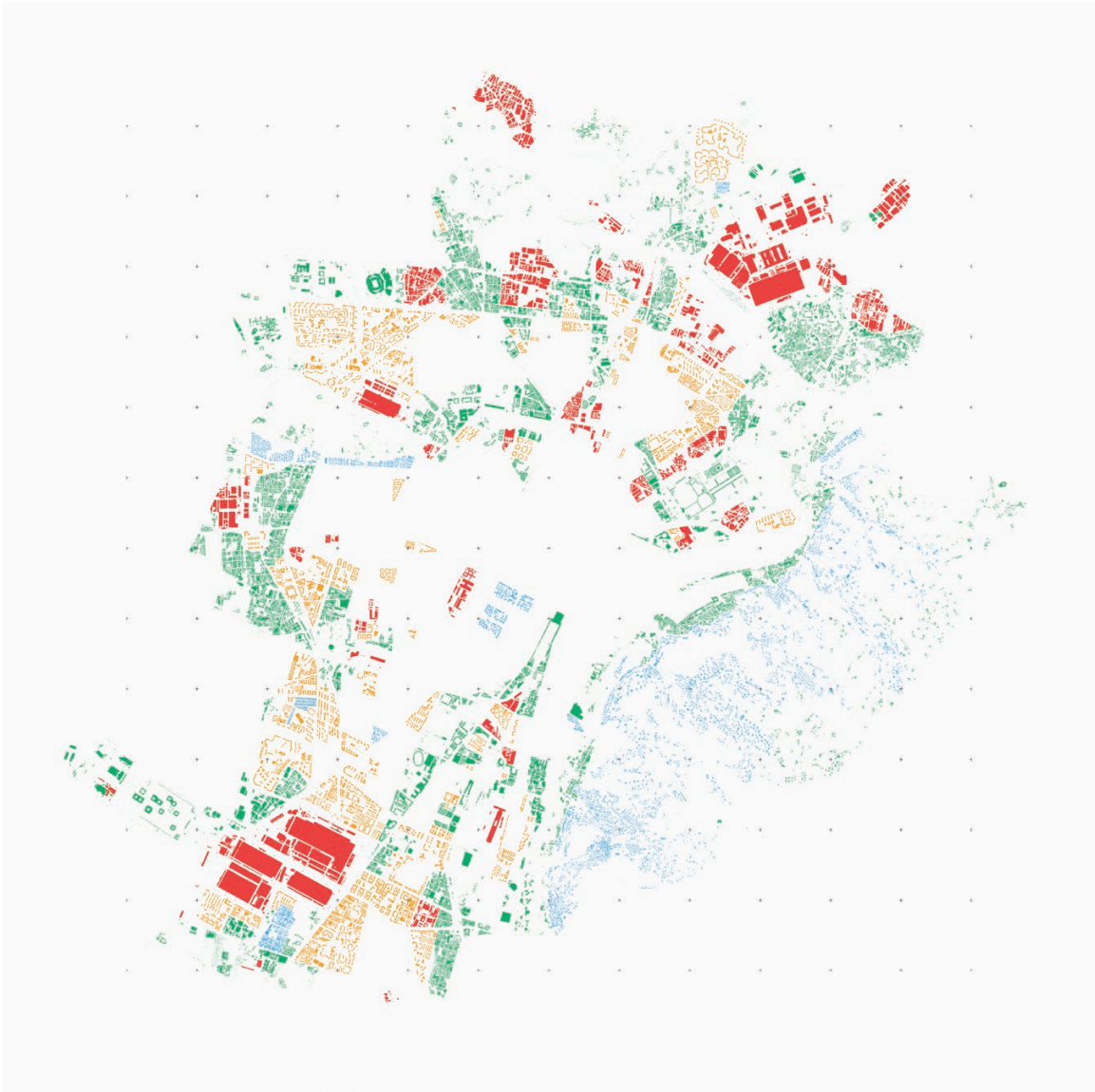
Experiencing the city, one could almost consider the hillside as something unfamiliar, almost alien, an entity which is separate from the other, most urban 'side'.

Its history, however, is still Turinese: a scenario of the endless wars of the Savoy state during the 1600s and the 1700s³², in the same period it witnessed the phenomenon of the *vigne*, patrician residences surrounded by vineyards (hence the name), where lords used to spend the summer months – amongst them, the most celebrated Villa della Regina and Vigna di Madama Reale. The agricultural development and the mostly residential exploitation led to the first urbanization of the hillside that started in the 1600s, and then strengthened in the 1800s. From this moment, the hills became the storage of all the agri-food products consumed in the city; this was at least until the industrial era, which resulted in people living on the hillside migrating to the city in search of a job, and corresponded too with the agricultural crisis – particularly concerning the viticulture³³.

Due to these phenomena, the hillside is assaulted with demand for residential and infrastructural construction, slowly becoming the venue of the richest social stratum. Several were the regulations that tried to govern the hillside building process and its speculation³⁴, particularly during the enormous urban growth that took place during the 1950s and the 1960s – which, however, occurred with little intensity, if compared to the 'urban' side. In this same period, however, the phenomenon of privatization took place, specifically on behalf of the wealthier social classes: inaccessible and closed roads, fences guarding residences and so forth – the possibility of collective uses thus disappears.

The hillside is the private island of the rich.



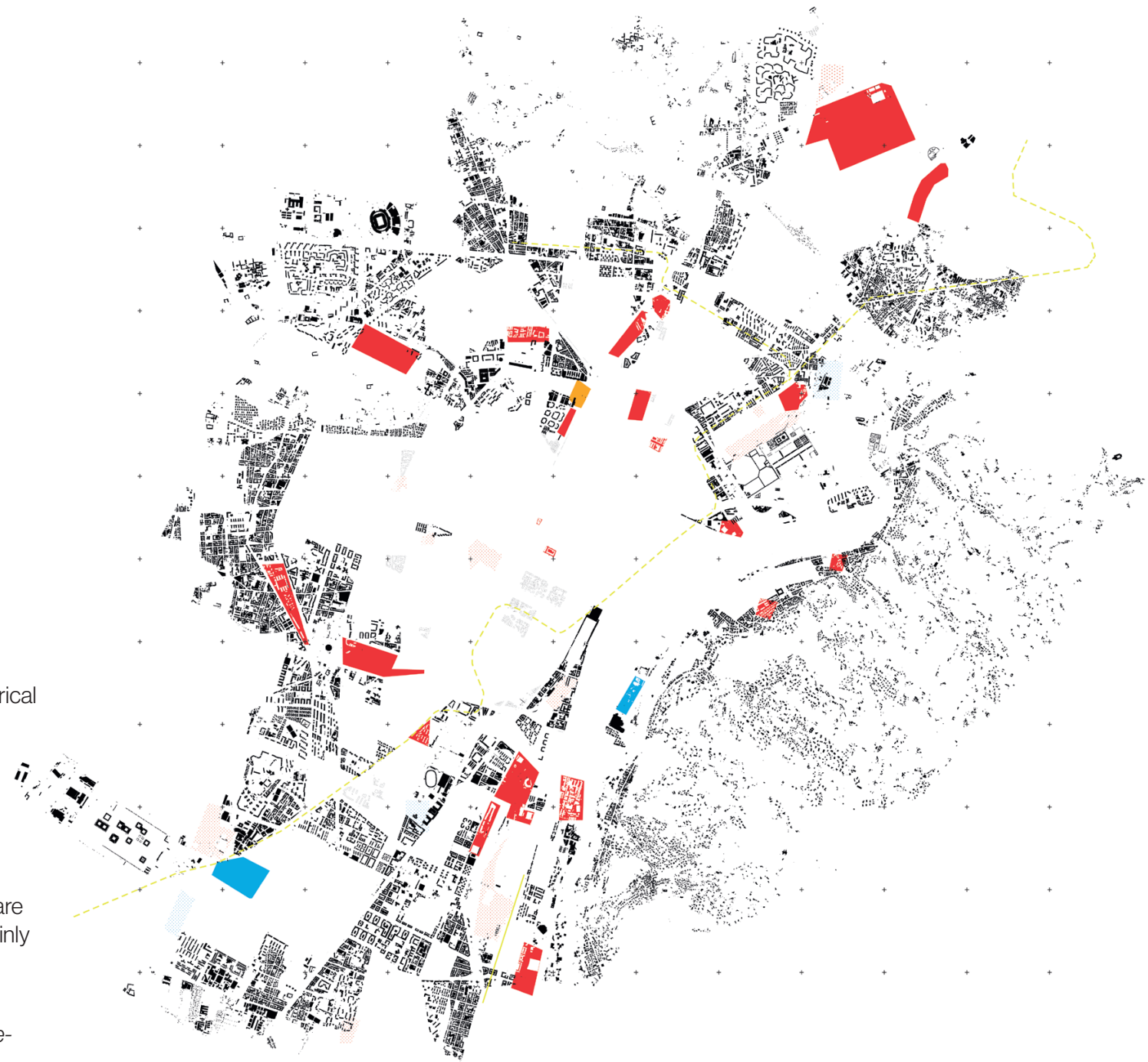


TRANSFORMATION

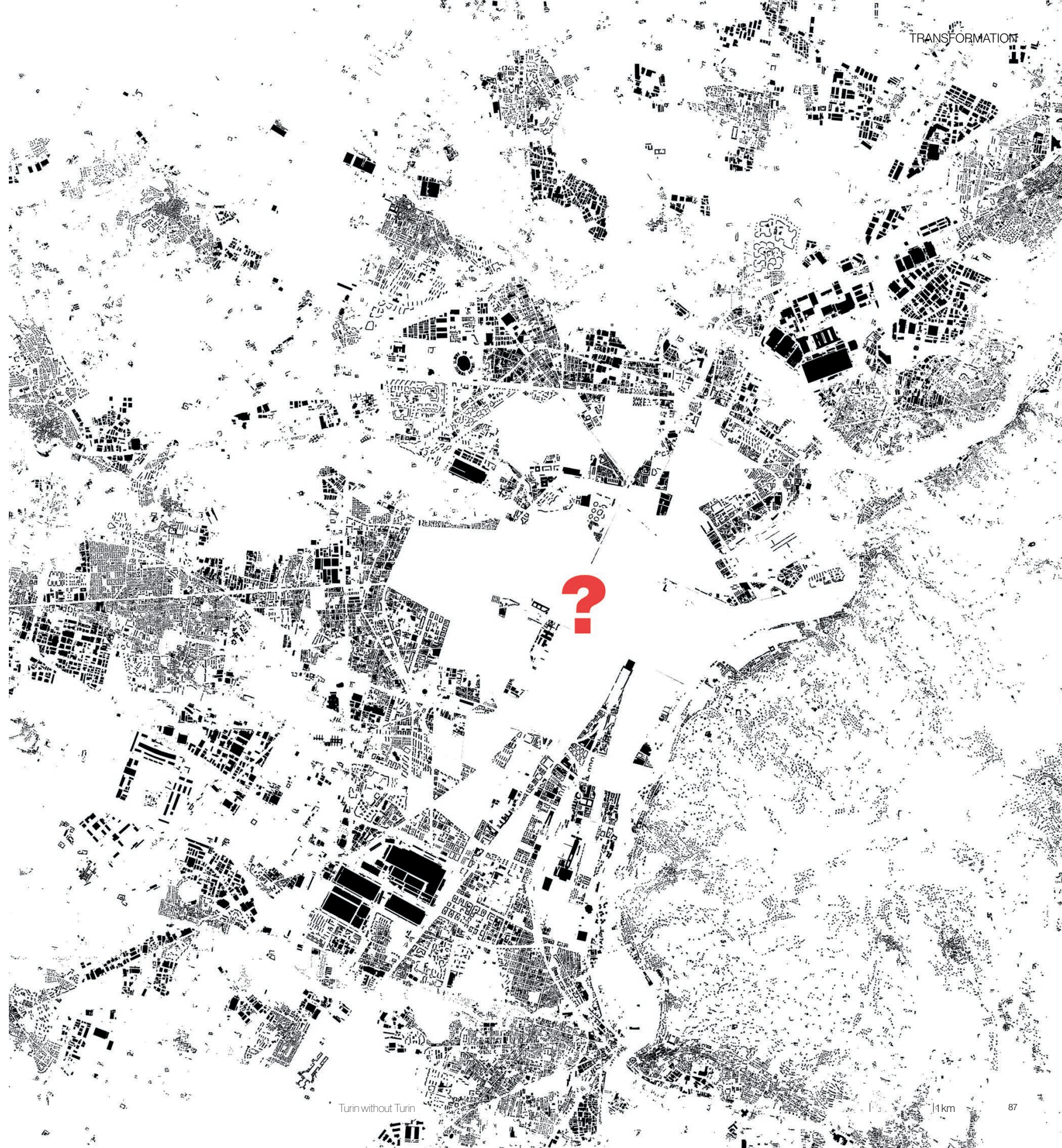
Nowadays, it is precisely the post-industrial peripheral constellation that accounts for the majority of Turin's contemporary architectural heritage. This post-industrial heritage is today subject for debate and discussion, as well as the object for potential redesigning.

Accordingly, if one gives a look at the urban transformations planned by the municipality, these are generally confined to the peripheric belt and are mainly engaging abandoned, former industrial structures – leaving the central core untouched.

Peripheral big-scale intervention is winning over fine-grain, central one³⁵.



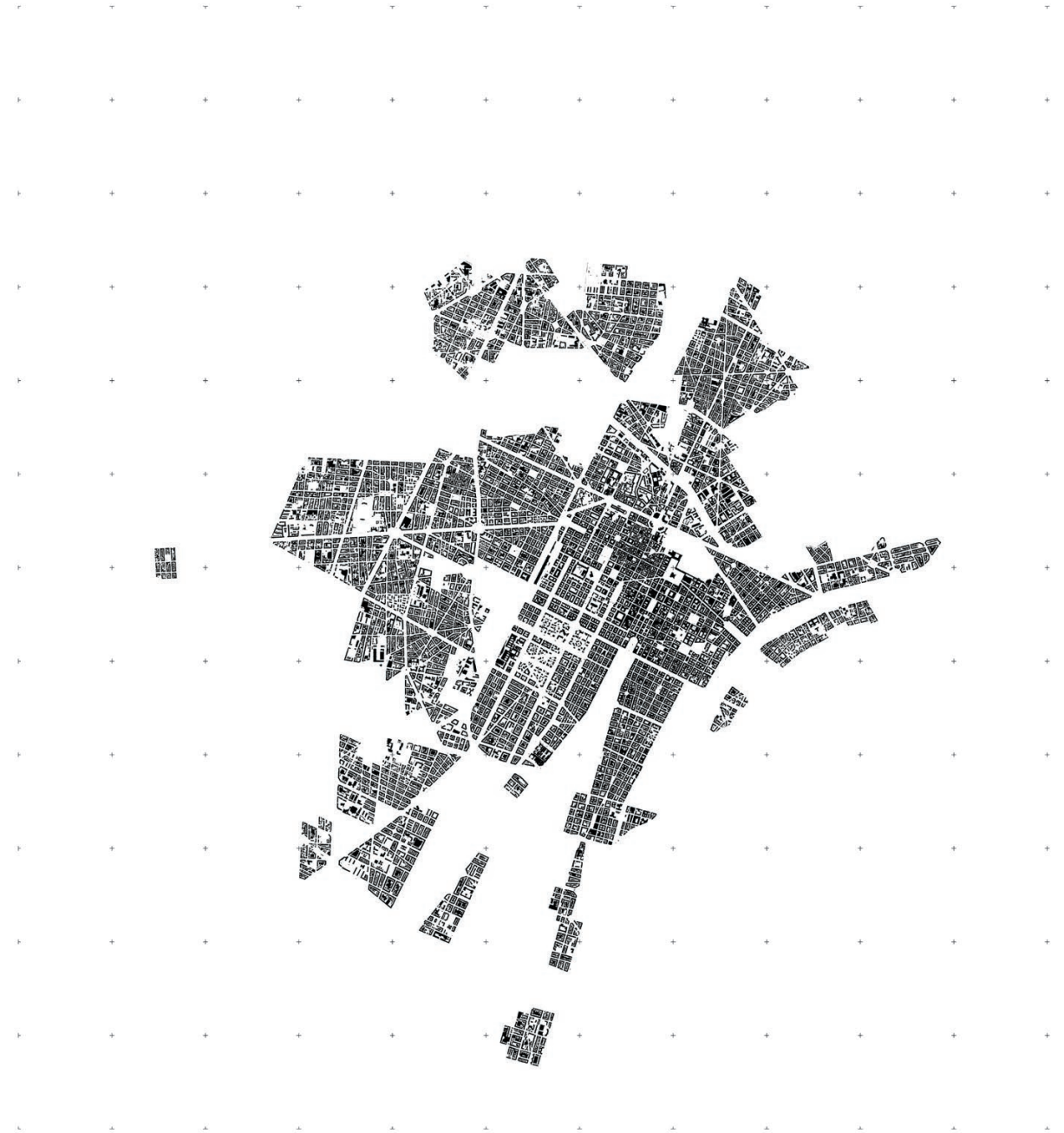
35. Pace, Sergio. "Condizioni di partenza: architettura e società a Torino negli anni ottanta e novanta" in Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.



Is there something else we are failing to account?

What happens in the forgotten, neglected part?

What is Turin without Turin?



«Idealized or circumstantial,
pedestrian or vehicular, curvilinear
or orthogonal, the grid literally is
the city.»³⁶

«No form has sustained itself
so relentlessly while at the
same time being so impervious to
change.»³⁷

«The grid serves not only as
emblem but also as myth. For
like all myths, it deals with
paradox and contradiction not
by dissolving the paradox or
resolving the contradiction, but
by covering them over so that
they seem (but only seem) to go
away. The grid's mythic power is
that it makes us able to think we
are dealing with materialism (or
sometimes science, logic) while
at the same time it provides us
with a release into belief (or
illusion, fiction).»³⁸

«Despite the complexity and
variation of the structures that
fill it out, the grid itself can
nearly always be seen or felt;
the diagram of the original idea
remains legible.»³⁹

36. Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996, p. 18.
37. Krauss, Rosalind. *Grids*. October, no. 9 (Summer 1979): 50.
38. *Ibid.*, 55.
39. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York. 2012, p. 211.

«The Grid makes the history of architecture and all previous lessons of urbanism irrelevant. [...] The Grid's two-dimensional discipline also creates undreamt-of freedom for three-dimensional anarchy. The Grid defines a new balance between control and de-control in which the city can be at the same time ordered and fluid, a metropolis of rigid chaos. [...] In the single block - the largest possible area that can fall under architectural control - it develops a maximum unit of urbanistic Ego.»⁴⁰

«The city becomes a mosaic of episodes, each with its own particular life span, that contest each other through the medium of the Grid.»⁴¹

«The Grid - or any other subdivision of the metropolitan territory into maximum increments of control - describes an archipelago of Cities within Cities. The more each island celebrates different values, the more the unity of the archipelago as system is reinforced. Because change is contained on the component islands, such a system will never have to be revised.»⁴²

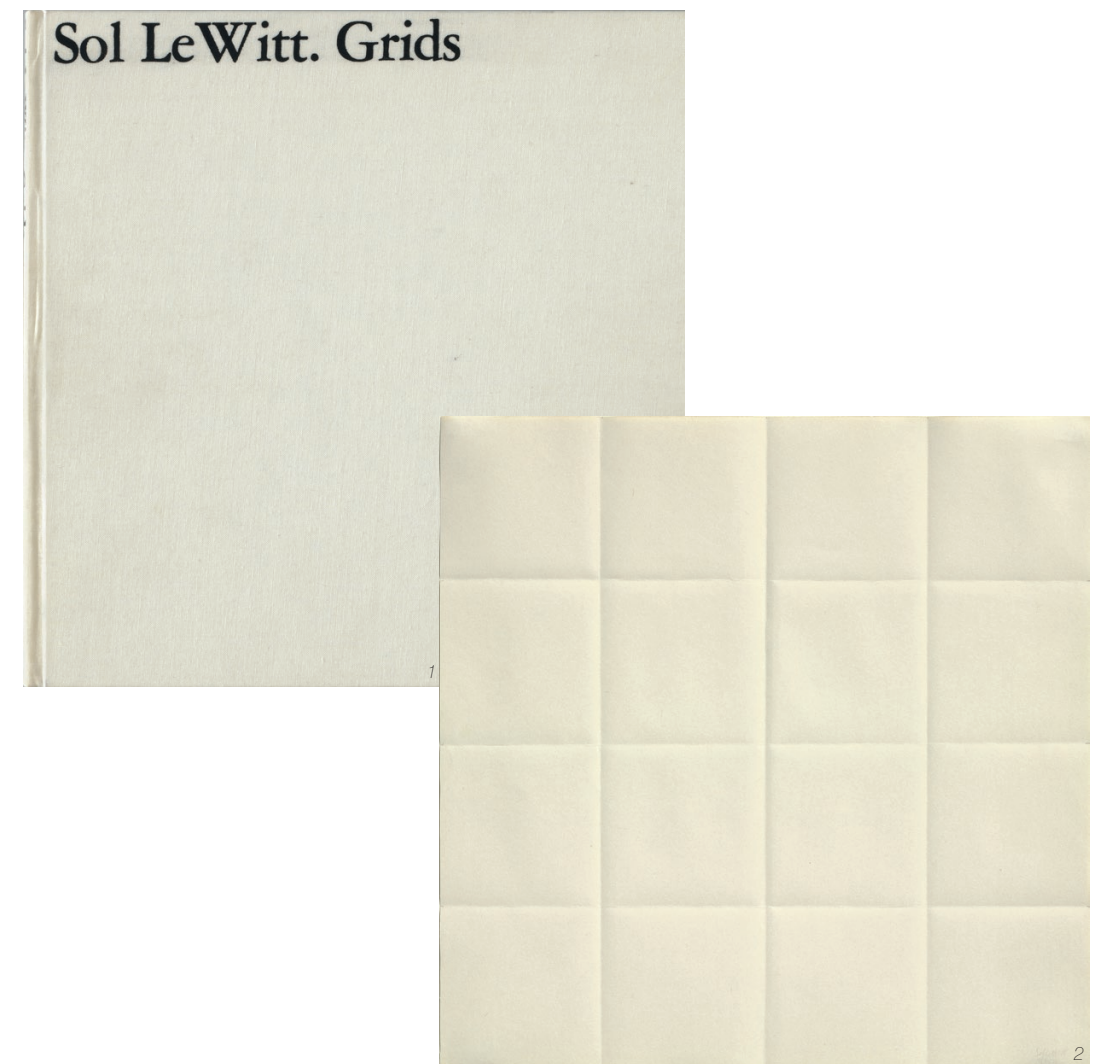
40. Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978, p. 20.
41. *Ibid.*, 21.
42. Koolhaas, Rem, Bruce Mau and the Office for Metropolitan Architecture. *S, M, L, XL*. New York: The Monacelli Press, 1995, pp. 592-596.

THE GRID

Among the different patches that embroider and compose the city, it appears there is one quite forgotten, almost neglected, mostly ignored by Turin's municipality, at least in terms of envisaged interventions – quite clear if we take a look at the foreseen transformations map (page 87). This final patch perhaps embodies the city's oldest identitarian characters, accounting for its origins, nevertheless also akin to the starting point of its unique, long-lasting history: the urban gridiron.

One could consider Turin's grid as a *sui generis* patch, a distinct entity, almost in contrast with the other fragments composing the city – the industrial, the modernist, the villas – due to the striking difference from a morphological point of view. Indeed, by observing Turin, there seems to exist a sort of dichotomy, a polarity, a certain distance between the grid and what's left, the grid and the industrial, the modernist, the villas: the grid... and the patchwork.

Striving to find a balance, at the whim of the inviolable gridiron iconic order, nonetheless endeavoured by the patchwork, at the same time identitarian though generic: the city's urban nature is captured in the dualism. And yet: how much is the grid distinctive? What is Turin without Turin?



1. Sol LeWitt. *Grids, Using Straight Lines, Not-Broken Lines and Broken Lines in all Their Possible Combinations*, 1973 © 2022 Sol LeWitt.
2. Sol LeWitt. *Untitled. Folded paper with pencil*. 1974. © 2022 Sol LeWitt.

43. Aureli, Pier Vittorio. "Appropriation, Subdivision, Abstraction: A Political History of the Urban Grid". *Anyone Corporation* 44 (Fall 2018): 139.

44. As Higgins states, its conceptualization dates back to Hellenic Greece, in Higgins, Hannah. *The grid book*. Cambridge: The MIT Press, 2009, pp. 58-59.

45. Among the possible references, it seems fair to mention Superstudio's 1969 *Monumento Continuo*.

46. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York. 2012, p. 211.

47. Aureli, Pier Vittorio. "Appropriation, Subdivision, Abstraction: A Political History of the Urban Grid". *Anyone Corporation* 44 (Fall 2018): 139.

48. Aureli, Pier Vittorio, and Cynthia Davidson. *The possibility of an absolute architecture*. Cambridge: The MIT Press, 2011.

49. Bava, Alessandro. "City of God: On the Religious Significance of the Grid in North America" in Aureli, Pier Vittorio. *Rituals and Walls: The Architecture of Sacred Space*. London: Architectural Association, 2016, pp. 94-107.

50. Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978.

51. Ibid., p. 175.

52. Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996, p. 18.

53. Krauss, Rosalind. "Grids". *October*, no. 9 (Summer 1979): p. 61.

54. Major, Mark, and Ruth Colroy Dalton. *The syntax of city space: American urban grids*. New York-London: Routledge, 2017.

However, first of all, one should ask oneself: what actually is a grid? Appearing for the first time with the naissance of sedimentary communities⁴³, perhaps the most ubiquitous⁴⁴, enduring spatial apparatus, the grid is a major urban tool and the basic principle employed in the designing of cities and construction of urban images, as well as imaginaries and – sometimes radical – theories⁴⁵.

The grid is the spatial materialization of an abstract vision, a conceptual idea rendered in a concrete form, a «theory that can be found in practice»⁴⁶.

It is a pregnant schema, the manner in which the world is conceived and ordered, a pattern (metaphorical or not) applied to a number of very dissimilar fields – art, architecture, urban planning, design in general, literature, cartography, technologies and so forth.

It is an icon of neatness, and of identity. A system of organization, distribution, orientation and circulation, and more. A symbol of *isonomia*⁴⁷, harmony and rationality (e.g. Greek cities), military control (e.g. the Roman *castra*), colonization⁴⁸, political and territorial subdivision, religion⁴⁹, as well as power and economic speculation⁵⁰.

In cities, this system is often so pervasive that, despite the complexity and mutual conflicts of the urban events, the grid is always recognizable; due to its being so closely related to the urban phenomenon – morphologically, at least – one could claim that, to some extent, the grid emerges as the intrinsic nature of the city itself, the *magic carpet*⁵¹ that covers it, absorbs it, wholly embraces it. And accordingly, by implication, one could assume that «as the grid disappears, so does the city»⁵².

The grid stands out as the fundamental tool for urban development as it is able, starting from a single matrix, to produce an infinite and – even if formally elementary – complex system. Potentially, it has no boundaries, it can endlessly and schizophrenically⁵³ extend.

It is, in fact, the apparent simplicity of this apparatus that renders it possible to support, accept and embrace both social and programmatic heterogeneity.

The grid is an icon of order: it imposes a fixed urban rule for development, thus a regularity that needs to be followed in the process of constructing the city.

But apart from that – and despite what some can define as 'rigidity' – the gridded system is a neutral background⁵⁴, producing a democratic, egalitarian space as it allows for a certain degree of freedom, inclusivity (as well as exclusivity), vagueness, indeterminacy, uncertainty.

TALES OF GRIDS

55. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, p. 13.
56. Ibid.
57. Reps, John. *The making of Urban America: a history of city planning in the United States*. Princeton: Princeton University Press, 1965.
58. Aureli, Pier Vittorio. *Rituals and Walls: The Architecture of Sacred Space*. London: Architectural Association, 2016.

In this regard, the case of Turin is nothing different from New York, or Barcelona, or Buenos Aires, or Athens, or a number of other cities. What in fact unites them all is their fundamental urban language, essential to properly read and understand them: the grid.

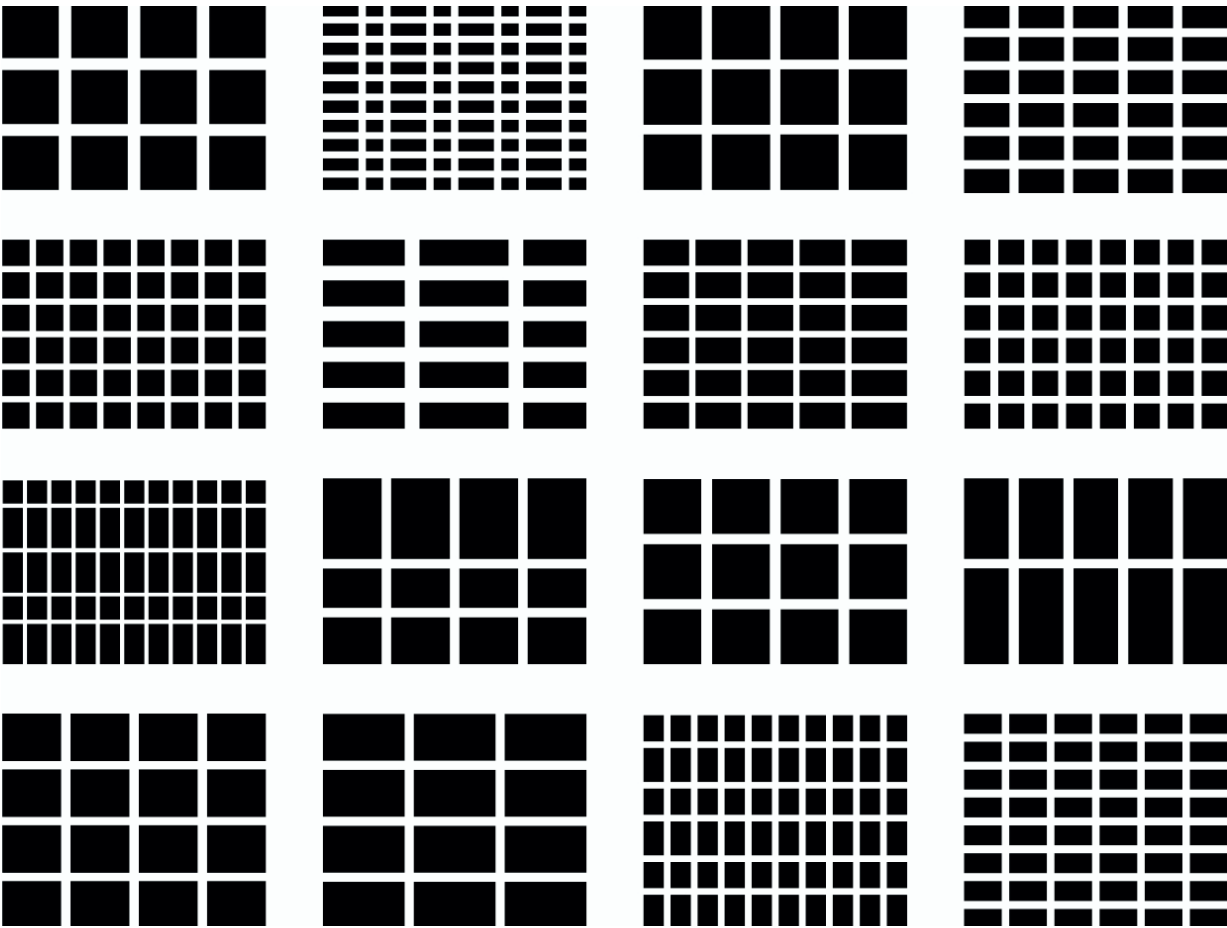
However, there are some cities that more than others stand out for the peculiar characteristics of their gridiron; some cities whose identity is strictly related to the system of the grid, remarkable, famous – or, infamous – examples of how to nicely wear it. But what are their characters?

New York and the culture of congestion

New York, i.e. Manhattan. The capital of the culture of congestion.

Perhaps the most notorious, popular, recited, criticized nonetheless applauded, pervasive, identitarian, iconic, emblematic, literal, unbiased, careless, relentless, contemporary example of the grid. A unique, unrepeatable syntax of urban space.

Defined as the city's «first great civic enterprise»⁵⁵, the history of the Manhattan grid dates back to 1811 – the year in which a fundamental document was produced, the so-called *Commissioners' Plan*. This significant act gave this piece of New York a glimpse of its foreseeable future, a plan for its evolution, an idea for its unique, iconic identity. It laid out a strict rule, a living framework⁵⁶ horizontally (and careless of the land topography) applied to the entire island. Casting aside the economic rationale⁵⁷ – the grid as the basic tool to subdividing the land – or the symbolic speculations – be they religious⁵⁸ or not –, the impact of the Manhattan grid was so powerful that it polarized opinions about it into



59. Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978, p. 20.
60. Ibid., 289.
61. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, p. 13.

convinced supporters and strong detractors.

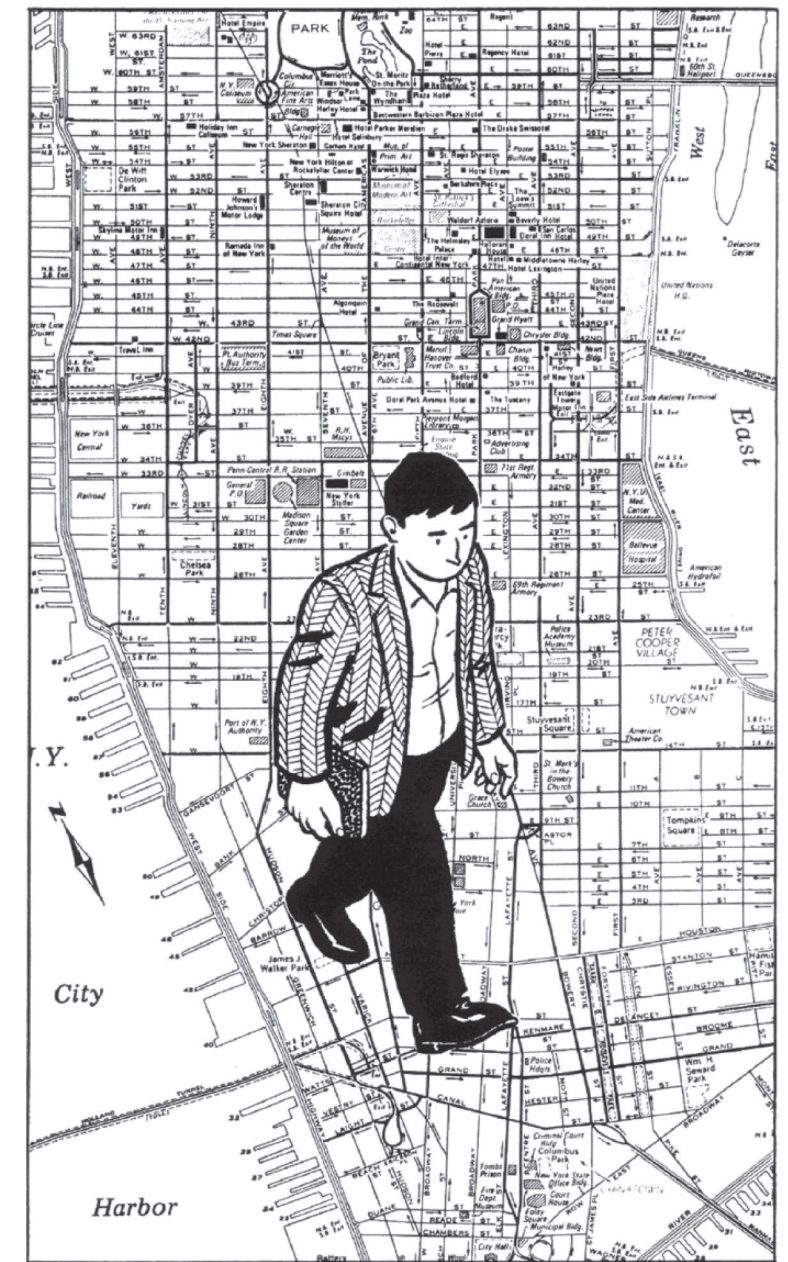
«All blocks are the same; their equivalence invalidates, at once, all the systems of articulation and differentiation that have guided the design of traditional cities. The Grid makes the history of architecture and all previous lessons of urbanism irrelevant.»⁵⁹

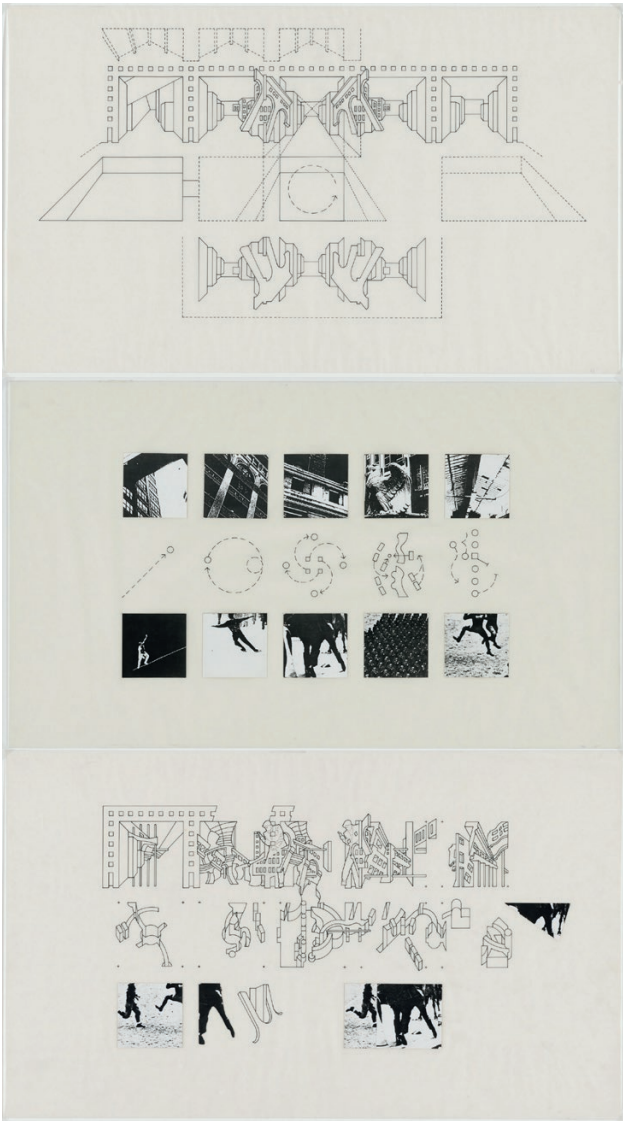
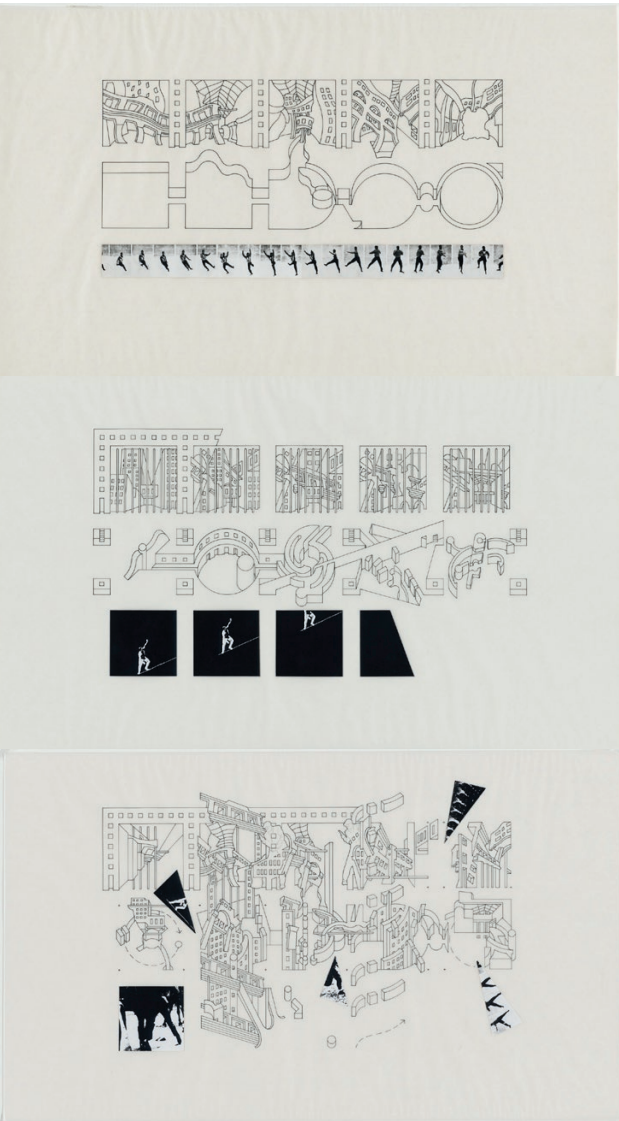
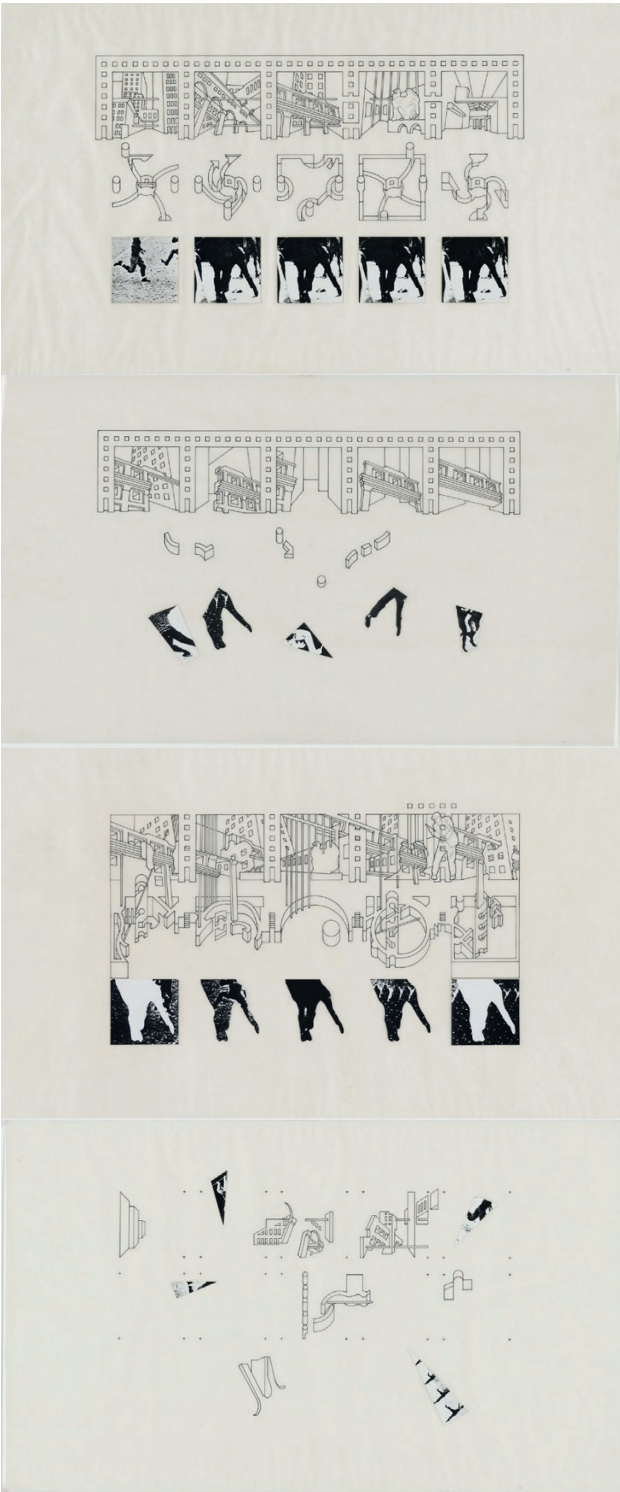
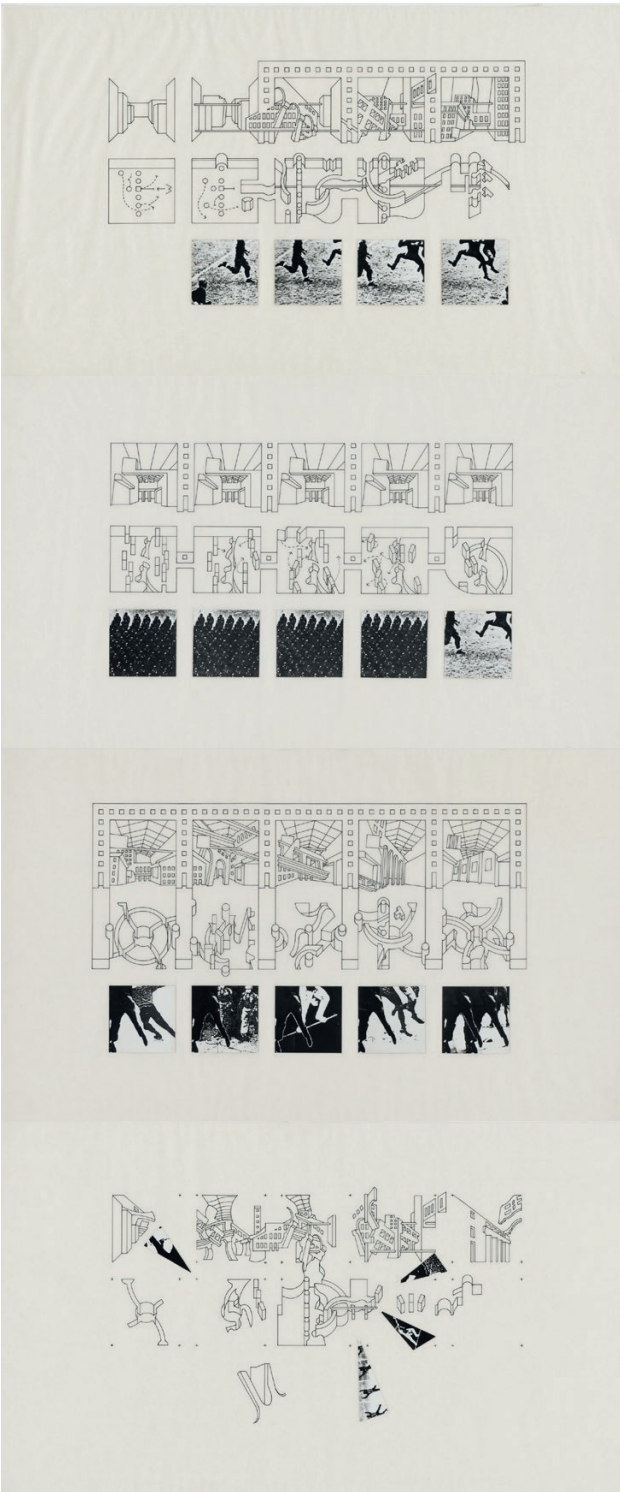
If on the one hand, some conceived the grid as anti-architectural, non-democratic, dull and deeply restricting, others, in fact, praised its characters.

Among the supporters, perhaps the most renowned is Rem Koolhaas, that composed his personal ode to the Grid, sustaining it inaugurated a newfound kind of urbanism – a kind of *laissez-faire* urbanism – at the same time distancing itself from the traditional, typically European conception of urban design. *Delirious New York* enhances Manhattan's *culture of congestion*, calling its density 'poetic'⁶⁰, hence highlighting vertical freedom and its consequences.

Sure enough, in fact, as a two-dimensional system, rigidly drawn on the ground – with the standard measurement of the block being approximately 80 x 274 m – the gridiron inherently lacks in setting and portraying the third, neglected, dimension.

And it is precisely here that the grid shows its more self-evident, obvious possibilities: in over two hundred years of history, the scale of Manhattan architecture changed, passing from three-story-high buildings to skyscrapers⁶¹. The grid is the emblem of democracy – all blocks are identical, nothing is privileged, land division is equitable; it opposes the 'ordinary' to the Haussmannian model and idea of the 'extraordinary' (i.e. free-standing, isolated monuments), it counterposes the 'daily', or 'quotidian', to the 'monumental'.





62. Jacobs, Jane. *The death and life of great American cities*. New York: Random House, 1960, p. 50.

A polemic carried out by detractors, however, involved the occurrence of public spaces; assuming the gridded system did not allow for the design and use of public spaces, they stressed the inadequacy of the gridiron, and its failure in this perspective. Truth is, however, that the grid's fundamental and principal public realm is essentially the street, together with the sidewalks; the same ones applauded and eulogized by Jane Jacobs – not the maximum estimator of New York City's planning policies, but rather a fierce critic of them – as the place of what she defines *sidewalk ballet*.

«Under the seeming disorder of the old city [...] is a marvellous order for maintaining the safety of the streets and the freedom of the city. [...] Its essence is intricacy of sidewalk use, bringing with it a constant succession of eyes. This order is all composed of movement and change, and although it is life, not art, we may fancifully call it the art form of the city and liken it to the dance – not to a simple-minded precision dance with everyone kicking up at the same time, twirling in unison and bowing off en masse, but to an intricate ballet in which the individual dancers and ensembles all have distinctive parts which miraculously reinforce each other and compose an orderly whole. The ballet of the good city sidewalk never repeats itself from place to place, and in any one place is always replete with new improvisations.»⁶²

Lexington Avenue near 110th Street
Harlem, 194



BULLMAN, SPENDING
 LEFT PAGE, CLOSING
 FROM TOP LEFT:
 Third Avenue
 (Welmose Home
 Gerald), 1945;
 Third Avenue
 (Welmose Home
 Bill, Jack, Jim,
 Larry, John), 1945;
 Third Avenue
 (Welmose Home
 Jim & Henry), 1945;
 Third Avenue
 (Welmose Home
 Walker), 1945
 RIGHT PAGE,
 CLOSING
 FROM TOP LEFT:
 Third Avenue
 (Welmose Home
 Joe & Sal, Welmose
 Home Joe), 1945;
 28th Street
 (Welmose Home
 G. Joe), 1946;
 Third Avenue
 (Welmose Home
 Vito), 1945;
 Third Avenue
 (Welmose Home
 Leo), 1945



63. Solà-Morales i Rubió, Manuel de. *Diez lecciones sobre Barcelona: los episodios urbanísticos que han hecho la ciudad moderna*. Barcelona: Actar, 2010, p. 42.
 64. Dierna, Salvatore. *Il 'pla' Cerdà' ed il processo di formazione della città moderna a Barcellona*. Rassegna dell'Istituto di Architettura e Urbanistica, 1975.

Barcelona

A distinct history is Barcelona. Founded by the Romans – as Turin – during the 1st century B.C., the city's organization matrix was ruled by the *cardo* and *decumanus* axes at least up to 1860.

The tracing of these two throughfares on the ground provided the city with a prime gridded pattern, arranging an orientation, nonetheless a direction, later followed in the city's 19th-century urban expansion.

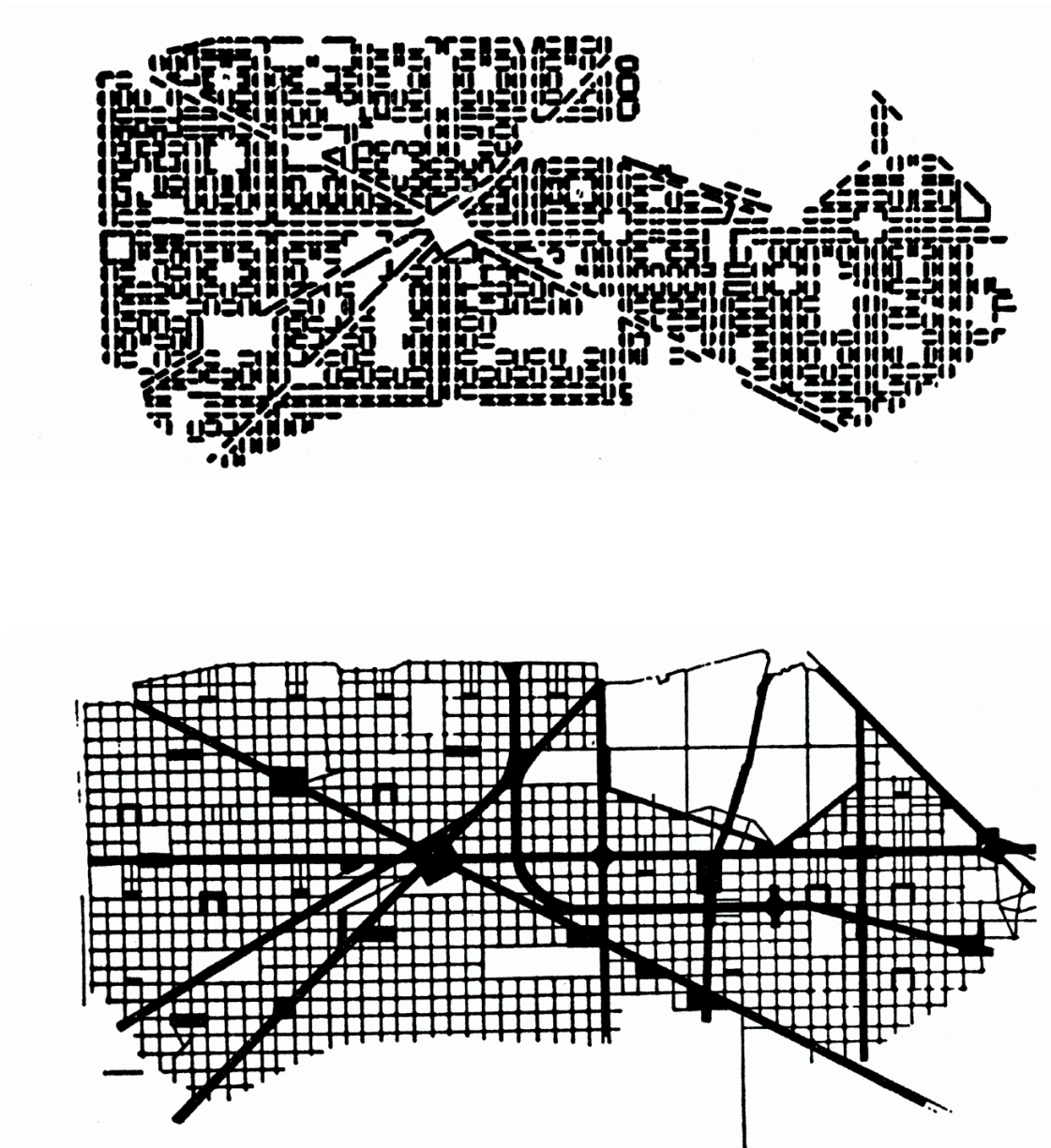
The first glimpse on the intuition of the urban grid is to be found in the tracing of the Carrer de Ferran, a seamlessly rectilinear street, a knife-like incision⁶³ cutting the Gothic core from side to side, enabling the population to traverse the old town.

This schema, this idea, that today appears to be almost self-evident, obvious and manifest, in the 1820s was an absolute novelty, a breakthrough in the manner of conceiving and planning the city; the street, up to that time a casualty – generally obeying to spontaneous and geographical paths, often the leftover of buildings – is now radically designed for the first time.

It is fundamental to acknowledge this upheaval, in order to fully comprehend and appreciate the 19th-century urban planning and the 20th-century development of Barcelona, founded on this crucial intuition of a planned, rectilinear, geometrical street.

Constrained by the walls, in the early 19th-century Barcelona was suffering from congestion and high density, leading to a wild, unmanageable, relentless vertical development; in order to solve this issue, the city started to expand out from the city walls – with the first neighbourhood built being Gràcia, planned so as to follow a rule, being systematically, regularly and geometrically arranged: the first standardization of plots. In this period, a number of sector-based plan proposals followed each other, not even a single one attempting to seek a unitarian vision for the city.

This, at least until 1860, the year Ildefons Cerdà's plan for the Eixample was finally endorsed by the municipality⁶⁴. The fundamental character of this plan is, clearly, the



65. Cerdà, Ildefonso, and Antonio Lopez de Aberasturi. *Teoría general de la urbanización*. Milano: Jaca Book, 1985.

general adoption of the gridiron (extending on an area measuring approximately nine kilometres by three) with a street section of approximately 20 meters; the negative of this first layer generates the other fundamental system: the plots, or *quadras*.

These elements – designed with a standard length of approximately 133,3 meters – hold a peculiarity: their corners are thought of as sliced and bevelled at 45 degrees in order to improve visibility and traffic flow. Accordingly, from the encounter of different *quadras* eight-sided, octagonal plazas emerge⁶⁵.

The Ensanche articulated in neighbourhoods nuclei, consisting of a fixed amount of plots (typically twenty-five), destined as residences and organized around a more public block; a market was supposed to be located every four *quadras* – the aim was, obviously, that of homogenously distribute urban services and settlements.

As time went by, however, the city suffered from a dramatic growth in density, which led to a modification in – hence, densification of – the original plots, originally conceived as occupied only on two of the four sides, now completely enclosed towards the street.



66. Passanti, Mario. "Lo sviluppo urbanistico di Torino dalla fondazione all'Unità d'Italia". Torino: *Quaderni di studio* (1969): 60-84.

67. Ibid.

68. Bonardi, Claudia, Laura Palmucci Quaglino, Luciano Re, Costanza Roggero Bardelli, and Bruna Biamino. *Torino, ritratto in piedi: nascita di una città*. Torino: Lindau, 1994, p. 22.

69. Ibid., p. 23.

70. Comoli Mandracchi, Vera. *Torino*. Roma-Bari: Laterza, 1983.

Turin

Compared to other Italian cities, Turin stands out for the great uniformity, linearity and rationality of its spaces⁶⁶ and this is due to its "peculiar fate"⁶⁷ – i.e. its historical urban development. Rising in 44 B.C., during the Roman age the *cardo* and *decumanus* axes were originally traced – the first gesture originating a gridded arrangement.

Almost squared, closed by walls, divided by two main roads reaching the urban gates and arranged as a checkerboard performed by approximately seventy blocks – that is how Augusta Taurinorum formerly presented itself.

Even after the fall of the Western Roman Empire, during the Medieval period, the city still appeared as it was originally planned⁶⁸, although losing the rigorous alignment of its buildings and deforming the pattern of its streets, grown narrow due to a noteworthy density increase.

Yet around this time, particularly at the beginning of the 1400s, the intra-muros settlements were still strongly rural: two-story-high houses arranged on the border of the plots, creating a curtain, with vegetable gardens located on the inside of the blocks – this plot configuration, obviously in a slightly different manner, is still visible nowadays⁶⁹.

By officially replacing Chambéry and turning into the capital of the Savoy state in 1563 due to political and strategical rationales, Turin was accurately tailored to meet this new role: from this moment on, under the guidance of Emmanuel Philibert, Duke of Savoy, a prosperous and blossoming era had started.

Firstly provided with ramparts, ditches and a citadel during the 16th century in order to protect the territory from the enemies, over time the city began to enlarge in three directions – corresponding to three distinct moments of urban expansion, which arrested only at the end of the 18th century⁷⁰.

Each one of these extensions was centred on the establishment of a new axis: the first expansion (began



71. For further information, see <http://www.comune.torino.it/regolamenti/302/302.htm>, section IV, artt. 13-14.

in 1584) on actual via Roma, the second expansion (started in 1673) on via Po, the third and last one (began in 1719) on current via Garibaldi.

The first of the three urban reforms saw the light under the guidance of Charles Emmanuel I, Duke of Savoy, who designated Ascanio Vitozzi and Carlo di Castellamonte as the main figures in charge of the southern extension of the city, along with the construction of the ducal palace – hence, the project of Piazza Castello, via Roma and, evidently, Piazza San Carlo.

The second urban expansion – under the lead of Charles Emmanuel II and with Amedeo di Castellamonte covering the role of *primo architetto* – moved towards the east, seeking to conclude the portion of the city facing the Po river and the hill; in so doing, via Po was founded, together with Piazza Carlo Emanuele II, named after the Duke himself.

The third, and last, urban reform took place under the guidance of Victor Amadeus II, King of Sardinia, and it occurred towards the west, passing through the Porta Susina: this development was marked by the figures of Michelangelo Garove and, needless to say, Filippo Juvarra.

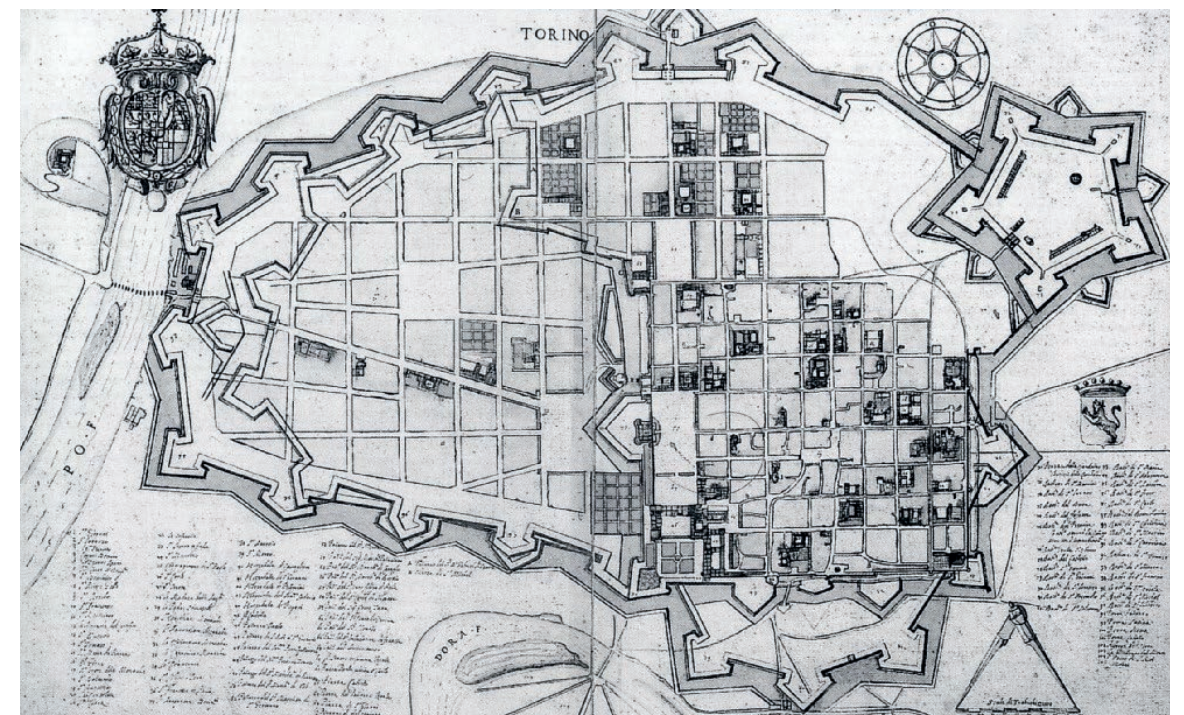
It saw multiple interventions, among which the project of the Contrada di Porta Palazzo and the rectification of via Milano, both designed by Filippo Juvarra, as well as Michelangelo Garove's tracing of the Stradone del Re (currently, corso Francia).

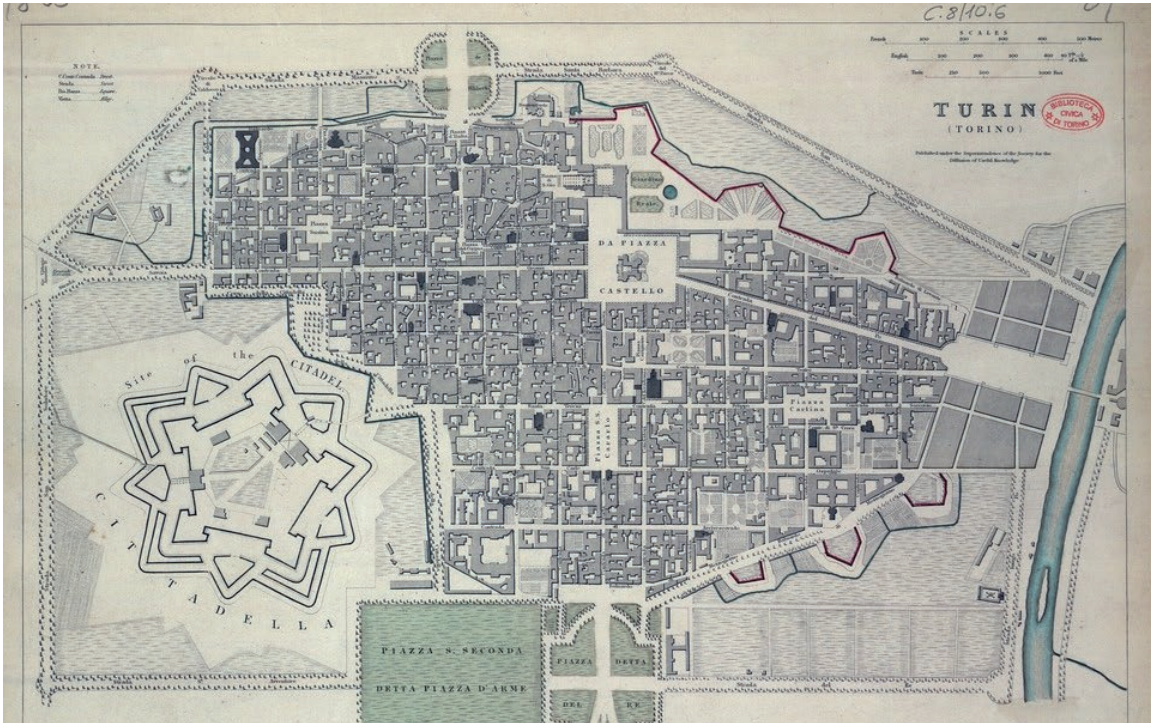
Designing the city, Filippo Juvarra carefully analysed its existing – and foreseeable, possible, future – structure, at all times respecting, confirming and pursuing the urban matrix of the grid, although choosing a different architectural language. During the Napoleonic dominance era, however, Turin witnessed the transition from a walled entity to an open city – with the fortifications being destroyed; nevertheless, this historic period coincided with the design and construction of the *grandes places*, among which Piazza Vittorio Veneto and Piazza della Repubblica.

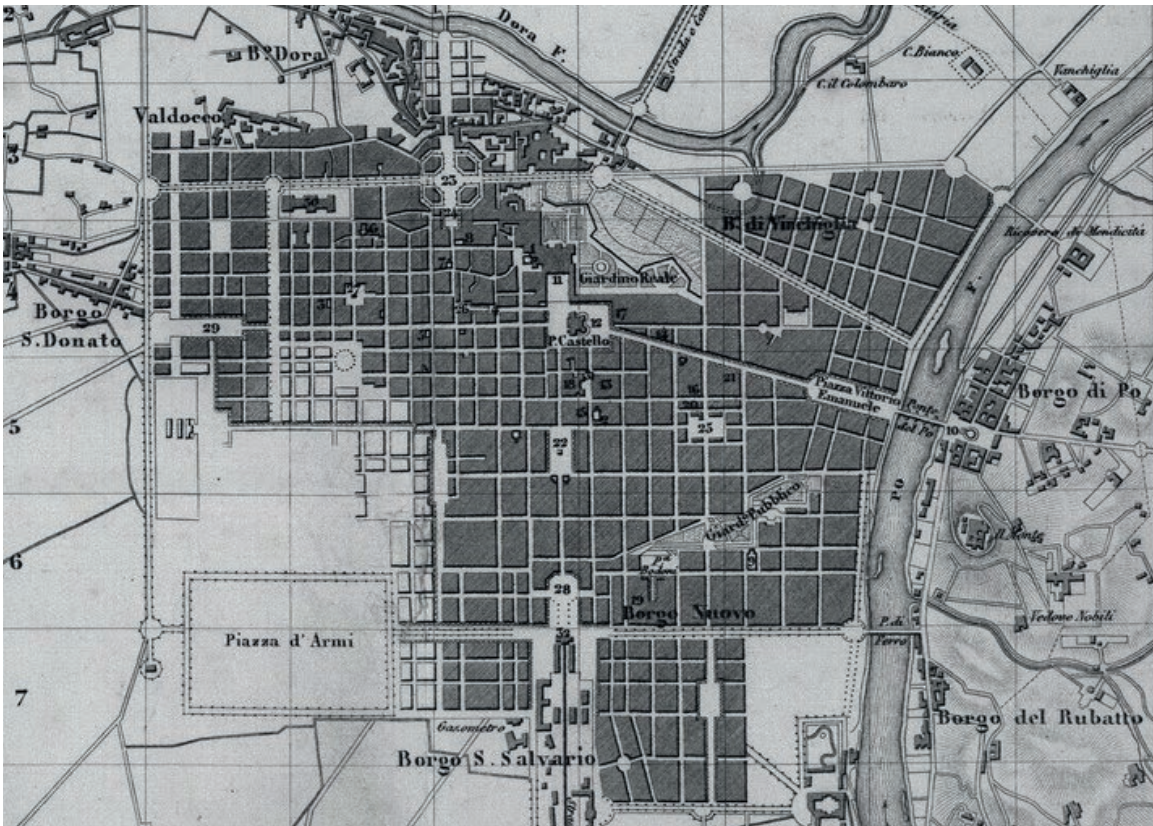
In comparison with New York and Barcelona, the blocks

composing Turin's gridiron feature more flexibility in proportions – them being both squared or stretched rectangles – and even minor dimensions, generally included in a range spanning from 60-70 meters up to 100 meters (60x90... 70x100... 90x90 and so forth). As mentioned before, the deep rigidity and constraints horizontally given by the gridded pattern to Manhattan were overcome and well-balanced by the almost complete freedom vertically permitted; *au contraire*, under this point of view Turin – hence, its municipality⁷¹ – is much stricter, of course not taking into account a couple of exceptional cases.

Thus, Turin's urban grid embodies the city's origins, and its fundamental characters; a symbol of power and control during the Savoy dominance, it nowadays holds the city's identity. It is the inescapable matrix, the unavoidable entity, the ubiquitous pattern, essential when storytelling about this gridded city.











BIBLIOGRAPHY

Aureli, Pier Vittorio, and Cynthia Davidson. *The possibility of an absolute architecture*. Cambridge: The MIT Press, 2011.

Aureli, Pier Vittorio. "Appropriation, Subdivision, Abstraction: A Political History of the Urban Grid". *Anyone Corporation* 44 (Fall 2018): 139-167.

Bagnasco, Arnaldo. *Torino: un profflo sociologico*. Torino: Einaudi, 1986.

Bagnasco, Arnaldo, and Cristiano Antonelli. *La città dopo Ford: il caso di Torino*. Torino: Bollati Boringhieri, 1990.

Bagnasco, Arnaldo, and Carlo Olmo. *Torino 011: biografia di una città*. Milano: Electa, 2008.

Banham, Reyner. *Los Angeles: the Architecture of Four Ecologies*. Harmondsworth: Penguin Books, 1973.

Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York. 2012.

Bava, Alessandro. "City of God: On the Religious Significance of the Grid in North America" in Aureli, Pier Vittorio. *Rituals and Walls: The Architecture of Sacred Space*. London: Architectural Association, 2016, pp. 94-107.

Bonardi, Claudia, Laura Palmucci Quaglino, Luciano Re, Costanza Roggero Bardelli, and Bruna Biamino. *Torino, ritratto in piedi: nascita di una città*. Torino: Lindau, 1994.

Capel, Horacio. *El modelo Barcelona: un examen critico*. Barcelona: Ediciones del Serbal, 2005.

Castronovo, Valerio. "Lo sviluppo economico e sociale", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, pp. 5-11.

Cerdà, Ildefonso, and Antonio Lopez de Aberasturi. *Teoria generale dell'urbanizzazione*. Milano: Jaca Book, 1985.

Comoli Mandracci, Vera. "Torino: Note per una storia delle trasformazioni urbane dell'Ottocento". *Cronache Economiche della CCIAA di Torino*, no. 3-4 (Marzo-Aprile 1976): 3-16.

Comoli Mandracci, Vera. *Torino*. Roma-Bari: Laterza, 1983.

Comoli Mandracci, Vera. *La capitale per uno Stato: Torino, studi di storia urbanistica*. Torino: Celid, 1983.

Corsico, Franco, and Attilio Peano. *Torino: metropoli in transizione*. Torino: Celid, 1991.

Dierna, Salvatore. *Il "pla' Cerdà" ed il processo di formazione della città moderna a Barcellona*. Rassegna dell'Istituto di Architettura e Ubranistica, 1975.

Floris, Joe. 'Broader than Broadway: the anomalies within the grid' in *FAMagazine* (January 2015): 9-14.

Gabert, Pierre. *Turin ville industrielle*. Paris: Presses universitaires de France, 1964.

Gabetti, Roberto and Carlo Olmo. "Cultura edilizia e professione dell'architetto: Torino anni '20-30", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, pp. 11-34.

GESCAL. *Quartiere residenziale Mirafiori Sud / Gestione Case per Lavoratori*. Torino: IACP. 1963.

Giuliano, Walter, M. Parenti and Patrizia Vaschetto. *La collina di Torino: materiali per un confronto*. Torino: Pro Natura. 1981.

Grigliè, Remo. *Breve guida della collina torinese*. Torino: Automobile Club, 1961.

Higgins, Hannah. *The grid book*. Cambridge: The MIT Press, 2009.

Hilberseimer, Ludwig. *La natura delle città*. Milano: Saggiatore, 1969.

Jacobs, Jane. *The death and life of great American cities*. New York: Random House, 1960.

Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978.

Koolhaas, Rem, Bruce Mau and the Office for Metropolitan Architecture. *S, M, L, XL*. New York: The Monacelli Press, 1995.

Koolhaas, Rem, and Gabriele Mastrigli. *Junkspace: per un ripensamento radicale dello spazio urbano*. Macerata: Quodlibet, 2006.

Koolhaas, Rem, and Manuel Orazi. *Testi sulla (non più) città*. Macerata: Quodlibet, 2021.

Krauss, Rosalind. "Grids". *October*, no. 9 (Summer 1979): 50-64.

Lèvi-Strauss, Claude. *Il pensiero selvaggio*. Milano: Saggiatore, 1971.

Llevat Soy, Eloy, and Luis Martin. *Mass production makes a better world! Che fine ha fatto l'utopia fordista nella Torino contemporanea?*. Siracusa: LetteraVentidue, 2020.

Major, Mark, and Ruth Colroy Dalton. *The syntax of city space: American urban grids*. New York-London: Routledge, 2017.

Mumford, Lewis. *The city in history: its origins, its transformations, and its prospects*. San Diego: Harcourt Brace, 1989.

Mumford, Lewis. *La cultura delle città*. Milano: Edizioni di Comunità. 1999.

Neutelings, Willem Jan. *Willem Jan Neutelings, architect*. Rotterdam: Uitgeverij 010, 1991.

Willem Neutelings, "Eine "Patchwork"-Metropole: die städtische Entwicklung des Südrandes von Den Haag, eine Studie (1988-1989)", *Werk, Bauen + Wohnen* 77 (1990): 32-39.

Olmo, Carlo. *Mirafiori*. Torino: Allemandi, 1998.

Passanti, Mario. "Lo sviluppo urbanistico di Torino dalla fondazione all'Unità d'Italia", *Torino: Quaderni di studio* (1969): 60-84.

Pisano, Carlo, Paola Viganò, and Giorgio Peghin. *Patchwork Metropolis. Progetto di città contemporanea*. Siracusa: LetteraVentidue, 2018.

Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996.

Reps, John. *The making of Urban America: a history of city planning in the United States*. Princeton: Princeton University Press, 1965.

Rowe, Colin, and Fred Koetter. *Collage city*. Milano: Saggiatore, 1981.

Russi, Nicola. *Background. Il progetto del vuoto*. Macerata: Quodlibet, 2019.

Russi, Nicola. 'Ripensare i significati del vuoto'. in *Rassegna di Architettura e Urbanistica* n. 163 (January-April 2021): 47-54.

Solà-Morales i Rubió, Manuel de. *Diez lecciones sobre Barcelona: los episodios urbanísticos que han hecho la ciudad moderna*. Barcelona: Actar, 2010.

Spriano, Paolo. *Storia di Torino operaia e socialista*. Torino: Einaudi, 1972.

Tschumi, Bernard, and Robert Young. *Bernard Tschumi: the Manhattan transcripts*. London: Academy, 1994.

Venturi, Robert, Denise Scott-Brown, and Steven Izenour. *Learning from Las Vegas*. London: The MIT Press, 1972.

Vilder, Anthony. *Warped Space: Art, Architecture and Anxiety in Modern Culture*. Cambridge: The MIT Press, 2000.

PHOTO CREDITS

p. 65 Willem Jan Neutelings, *Patchwork Metropolis* in Neutelings, Willem Jan. *Willem Jan Neutelings, architect*. Rotterdam: Uitgeverij 010, 1991.

p. 67 Hans Kollhoff, 'Project for the Analagous City' by Hans Kollhoff, 1976 in Kollhoff Hans, Jasper Cepl, and Timmermann architects. *Hans Kollhoff: Kollhoff & Timmermann architetti*. Milano: Electa, 2003.

p. 77 The neighbourhood of Mirafiori Sud, in GESCAL. *Quartiere residenziale Mirafiori Sud / Gestione Case per Lavoratori*. Torino: IACP. 1963.

p. 95 Sol LeWitt. *Grids, Using Straight Lines, Not-Broken Lines and Broken Lines in all Their Possible Combinations*, 1973 © 2022 Sol LeWitt / Sol LeWitt. *Untitled*. Folded paper with pencil. 1974. © 2022 Sol LeWitt.

p. 99 Urban grids. From left to right: Buenos Aires, Aix-en-Provence, Santiago, Aranjuez; Petra, Manhattan, Turin, San Sebastian; Montpazier, Philadelphia, Barcelona, Berlin; Bilbao, Madrid, Athens, Trieste. in Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996, p. 16.

p. 101 Artwork by David Mazzucchelli from Auster, Paul, Paul Karasik, and David Mazzucchelli. *City of Glass: The Graphic Novel*. New York: Faber & Faber, 2004.

pp. 102-103 Bernard Tschumi, *The Manhattan Transcripts Project*, New York, Episode 4: The Block, 1980-81 © 2022 Bernard Tschumi

p. 105 Todd Webb, *125th Street, Harlem*, New York, 1945. in Corcoran, Sean, Daniel Okrent, and Todd Webb. *I see a city: Todd Webb's New York*. London: Thames & Hudson, 2013.

pp. 106-107 Todd Webb, New York, 1945 © Todd Webb Archive

p. 109 Studies on Plan Cerdà. in Cerdà, Ildefonso, and Antonio Lopez de Aberasturi. *Teoria generale dell'urbanizzazione*. Milano: Jaca Book, 1985, p. 26.

p. 111 Manolo Laguillo. *Diagonal/Tuset*, 1982 © Manolo Laguillo, VEGAP, Barcelona

p. 113 Augusto Cantamessa, Piazzale Valdo Fusi, Torino, 1970. in *Atmosfere piemontesi* © Archivio Augusto Cantamessa

p. 117 Carlo Morello. *Pianta di Torino*. 1656. © Biblioteca Reale di Torino / *Veduta di Torino*. 1729. Biblioteca civica centrale, Cartografico 8/10.9. © Biblioteche civiche torinesi

p. 119 *Pianta topografica della città di Torino*, 1769. Biblioteca civica centrale, Cartografico 8/9.10 © Biblioteche civiche torinesi / *Pianta topografica della città di Torino*, 1833. Biblioteca civica centrale, Cartografico 8/10.6 © Biblioteche civiche torinesi

p. 121 *Pianta topografica della città di Torino*, 1890 circa. Biblioteca civica centrale, Cartografico 8/10.5 © Biblioteche civiche torinesi

p. 123 *Pianta di Torino*, 1910 circa. Biblioteca civica centrale, Cartografico 34.3.01 © Biblioteche civiche torinesi

p. 125 *Pianta topografica della città di Torino*, 1950 circa. Biblioteca civica centrale, Cartografico 3/4.6.01 © Biblioteche civiche torinesi

DATA SOURCE

For the maps:

<http://geoportale.comune.torino.it/>

<https://urbanlabtorino.maps.arcgis.com/apps/webappviewer/index.html>

<https://www.museotorino.it/>

http://www.comune.torino.it/axto_periferie/

If it is true that as the grid disappears, so does the city, then there must be a moment in which the city [...] ceases to exist. This moment is the point at which the space of the city implodes, which is the point at which the grid transforms into a *ladder*.

No matter how rigid, inflexible, or strict a gridiron system can be, there will always be a way to outflank it.

Nevertheless, there exist some moments of *hiatus*, of a shutdown, where the rule of the grid ceases to exist and something else happens, persists, survives. Albert Pope speaks about an *implosion of space*, with the grid being transformed into something other, another form of development, where «the everyday life of the open city undergoes a complete transformation»¹.

And yet, what does grid implosion mean? What happens in these moments of *ladder*? Or better, what are these *emergencies*?

1. Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996, p. 59.
2. Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978, p. 175.
3. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, pp. 155-168.
4. Comoli Mandraci, Vera. *Torino: note per una storia delle trasformazioni urbane dell'Ottocento*. Torino: CCIAA, 1976.

First of all, one could say that an emergence is definable as an exception to the gridiron, a *contradicting entity* that does not follow the rule of the grid, that distinguishes itself from the overall, comprehensive, carpet-like pattern that envelops the city².

If the grid, in fact, portrays a timeless, superior, non-contextual order, the emergence rather embodies particular and individual circumstances that led to a certain state of things³.

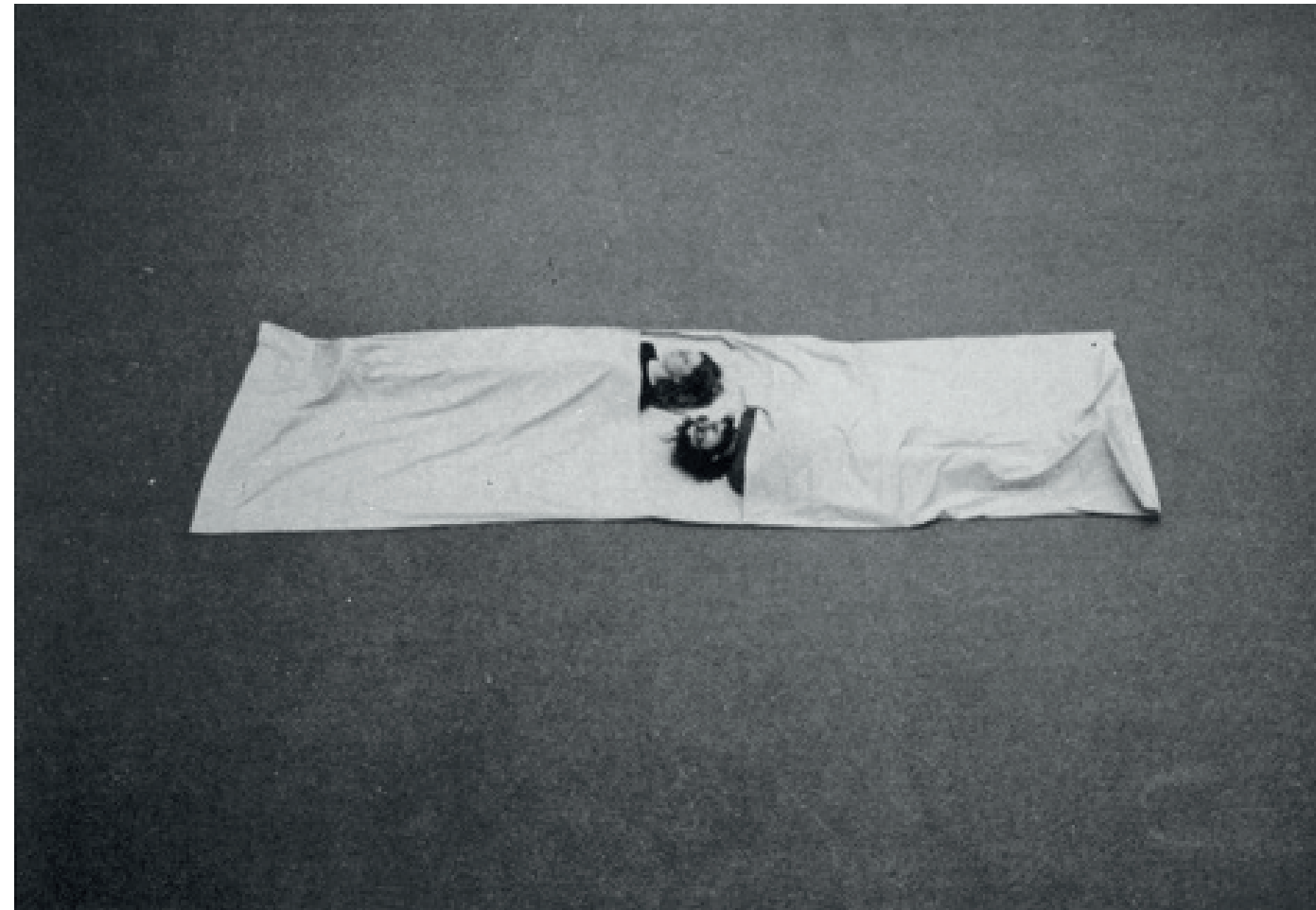
Accordingly, what substantially characterizes these emergencies is the fact that they are generally exceptions built on historic or political (e.g. policies) rationales, somehow intended. It is a conflict between timeless and contextual, deregulated and policy-based, superior and local, a rule and its contradiction.

Emergencies are planned urban exceptions.

These emergencies epitomize a number of differing natures; they might be architectural⁴ or infrastructural exceptions, historically diverse, or the result of political practices, or even referring to different environmental systems, and much more.

Emergencies are planned urban exceptions, consolidated facts on the grid.

They erase the pattern of the gridiron, making it explode - or better, implode - thus establishing and giving birth to a different, unexpected urban condition.



CELEBRATION OF THE EMERGENCE

This *celebration of the emergence* does not have the aim of being a conclusive, exhaustive declaration, a complete agenda accounting for all the existing emergencies. It rather is an attempt in defining the major characters of these entities, a hint open to discussion and additions on the theme of these contradictory elements that we decided to call urban *emergencies*.

However, although seen as deviances to the cartesian order of the grid, the elements accountable and guilty for its weakening, responsible for breaking the strict rule and making it implode, emergencies contribute to and support the strengthening and enhancing of this pervasive matrix.



What hurrying human tides, or day or
 night!
 What passions, winnings, losses, ardors,
 swim
 thy waters!
 What whirls of evil, bliss and sorrow stem,
 thee!
 What curious questioning glances—
 glints of
 love!
 Leer, envy, scorn, contempt, hope,
 aspiration!
 Thou portal—thou arena—thou of the
 myriad
 long-drawn lines and groups!
 (Could but thy flagstones, curbs, facades
 tell
 their inimitable tales);
 Thy windows, rich and huge hotels—thy
 side-
 walks wide;
 Thou of the endless sliding, mincing,
 shuffling
 feet!
 Thou, like the parti-colored world itself—
 like
 infinite, teeming, mocking life!
 Thou visor'd, vast, unspeakable show and
 lesson!

Walt Whitman, *Broadway*, 1975

Samuel H. Gottscho, Times Square South from 46th Street, December 9, 1930. ©Museum of the City of New York

5. Browne, Junius Henri. *The Great Metropolis*. Hartford: American Publishing, 1868, pp. 340–41.

6. Dunlap, David. *On Broadway: a journey uptown over time*. New York: Rizzoli, 1990, p. 1.

7. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, p. 155.

8. Le Corbusier. *Quand les cathédrales étaient blanches: voyage au pays des timides*. Paris: Plon, 1937.

9. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, p. 155.

10. Ibid.

As a matter of fact, the emergence might be considered the moment of maximum urbanity and major vitality of the city, often offering support and working as a platform for daily social practices occurring in urban environments. It helps define the image of a city, it describes places and spaces whereby urban life unfolds.

First of all, however, it appears necessary to bring some note-worthy models of emergencies, in order to acknowledge their existence and primary role.

«If New York City has a Main Street - one single thoroughfare that reflects its history and foretells its future, that embodies its power and poverty, that has been shaped by its overwhelming commercial and cultural ambitions - that street is Broadway. [...] More remarkable, however, is its vitality. Broadway has always been the heart of civic affairs and remains so today. [...] In diversity lies Broadway's greatest consistency. It has always worn a bewildering number of faces, trying to be almost everything to almost everyone.»⁵

Broadway is New York intensified, they say⁶.

Of all the emergencies one could elect so as to analyse them, Broadway certainly appears to be one the most iconic and emblematic counterpoints - thus, it feels implicitly inevitable narrating about it. It is the defining feature of New York's grid⁷.

If one gives a look to the notorious Manhattan Grid, a few moments of it suggest the occurrence of an implosion of space, of these urban exceptions transforming this pattern.

Elements that refuse to follow the rule of the gridiron, that decide to do otherwise. Among them, perhaps the emergence that catches the eye the most is Broadway. The principal axis of the colonial city, thus becoming Bloomingdale Road, then ending in Kingsbridge Road, Le Corbusier defined it as «a lazy, scatter-brained to-and-fro, not a purposeful, straight-line»⁸.

Surviving after the 1811 *Commissioners' Plan* although partially retraced over time, it still is marked by its diagonal stretch, going from 10th to 72nd Street, beyond which it incorporates into the grid. As Ballon states, its diagonal is «more than an accent that energizes the grid [...] it creates special urban design opportunities»⁹.

The diagonal of Broadway features a conspicuous number of moments of intersections, the so-called bowties¹⁰, these ones generating specific urban conditions and distinctive phenomena, closely related to and characterizing the city of New York. Among them, however, Broadway's intersection with Fourth Avenue and Fifth Avenue shapes two of the most identitarian squares of New York: respectively, Union Square and Madison Square. If one keeps going through and exploring, the intersections with Sixth and Seventh Avenue form other two fundamental bowties: Herald Square and, needless to say, Times Square.

It is a system of emergencies that leads to other exceptions - hence, other emergencies - them being both infrastructural (e.g. plazas) and architectural. Perhaps one of the most iconic buildings in Manhattan is, obviously, the Flatiron Building, precisely intersecting Broadway at Fifth Avenue.

It may appear as a coincidence, the fact that it is always this urban exception, Broadway, which intersects all the most iconic, unique, characterizing, signature places one usually refers to when speaking about New York. Actually, as a matter of fact, one could state that are precisely these conflicting entities, these moments of exception, of escaping, that provide the grid - thus, the city - with unexpected, buzzing of life, vibrant, sparkling

11. Cook, Clarence. *A description of the New York Central Park*. New York: Blom, 1972.

12. Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York, 2012, p. 119.

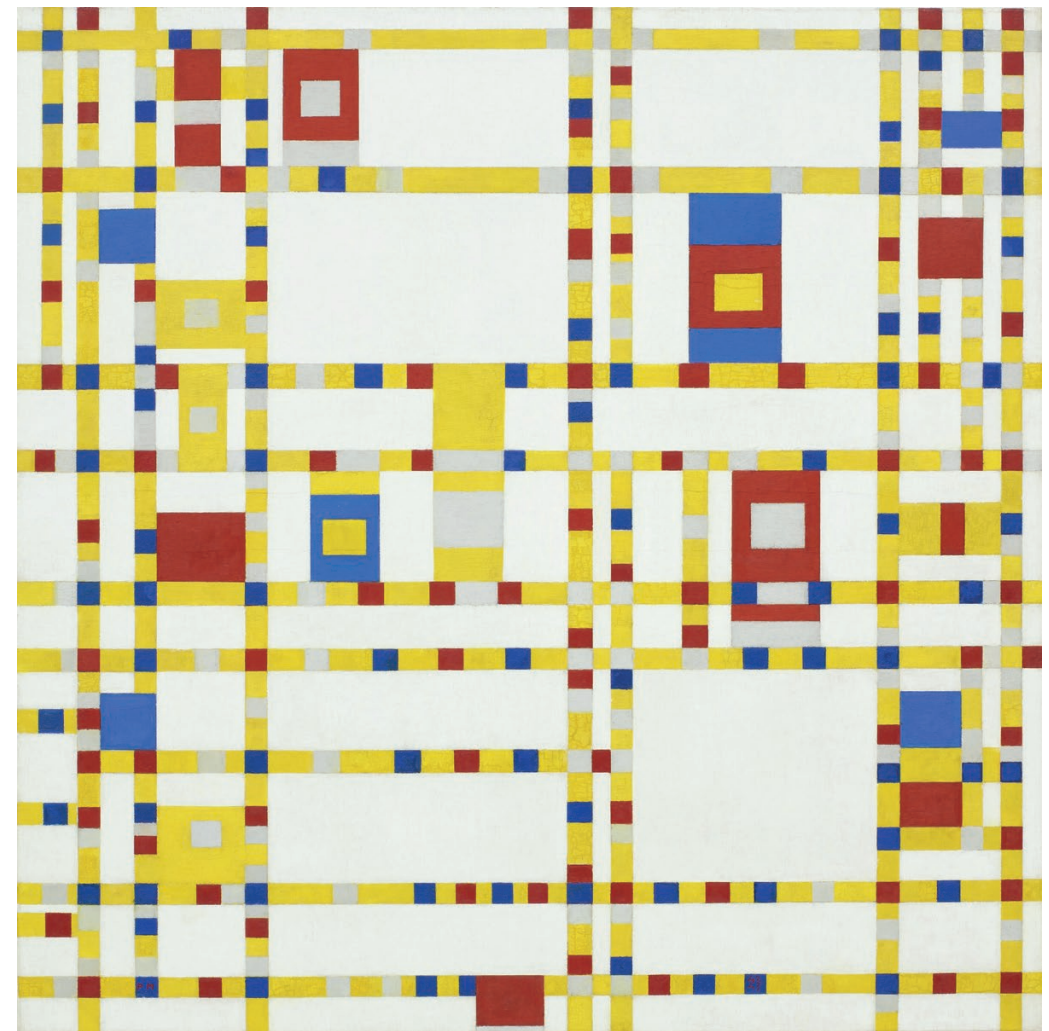
13. Ibid.

14. Olmsted, Frederick Law, Frederick Law Olmsted Jr., and Theodora Kimball. *Forty Years of Landscape Architecture: Central Park*. Cambridge-London: MIT, 1973.

urban scenarios, hence forever branding it.

Another symbolic emergence marking New York, and particularly Manhattan, is obviously Central Park, erasing the grid and making it implode within its borders, at the same time hinting at its formal regularity.

Not included in the 1811 Commissioners' Plan, previous to its existence, the piece of land where Central Park later emerged was at that time covered by the grid¹¹. It is precisely in 1853 that, due to a dense growth of both infrastructure and population, in a period of general fuss for more open space, the municipality acquired the piece of land where today Central Park stands, intending to create a public park for the city, thus opening a competition for its design - won, as is well known, by Frederick Law Olmsted and Calvert Vaux¹². Covering an area three blocks wide and forty-seven blocks long, the design of this new public park was marked by the presence of inner routes so as to «form a relaxed grid of gently curving roads and paths»¹³. The aim was that of having a system thus still able to connect on a continuous basis the park with the rest of the city, not interrupting nor hindering the daily movement¹⁴. Although working inside the borders of the grid, this particular emergence makes the implosion-of-space concept abundantly clear and visible; besides, Central Park is still today one of the founding symbols of the city of New York and particularly, of course, Manhattan.



Piet Mondrian, *Broadway Boogie Woogie*. 1942-43 © Moma, New York City.

15. Solà-Morales i Rubió, Manuel de. *Diez lecciones sobre Barcelona: los episodios urbanísticos que han hecho la ciudad moderna*. Barcelona: Actar, 2010, p. 304.
 16. Barcelona. Àrea d'urbanisme. Ajuntament de Barcelona. *Estudide l'Exemple / Ajuntament de Barcelona*. Barcelona: Ajuntament de Barcelona: Àrea d'urbanisme, 1983.
 17. Cerdà, Ildefonso, and Antonio Lopez de Aberasturi. *Teoria generale dell'urbanizzazione*. Milano: Jaca Book, 1985, pp. 122-123. Literally translated from the Italian text, in the original language: *vie urbane o strade trascendentali, vie urbane propriamente dette, vie urbane private*.

«The Eixample is a sum of one idea and many ideas at once, as a great initial project with many lesser projects superimposed on it, as a dialectic between regularity and variety, between utopia and nostalgia, between individuality and norm, between layout and architecture.»¹⁵

If one carefully looks at the Barcelona plan - i.e. the Cerdà plan - after a first glance, enraptured by the regularity of the gridiron pattern and its masterful tracing and realization, the eye is immediately captured by some contradicting, contrasting elements, prevailing on the pattern of the grid and asserting themselves on it. On the cartesian order of the gridded *schema*, with its orthogonal system of throughfares and plots, a number of urban, planned exceptions emerge. These ones are primarily infrastructural. In Cerdà's plan, the layout of the street has been probably the fundamental factor in the construction of the Ensanche¹⁶, with them being hierarchically planned and arranged, successively classified under various names: urban streets - or transcendental roads-, properly-called urban streets, private urban streets¹⁷. These *properly-called urban streets* generally correspond to diagonal roads, massively cutting the grid from one point to the other of its inner circulation, crossing long, broad urban tracts. According to Cerdà's opinion, these peculiar urban streets were aiming at easing and simplifying the urban flow, assisting the movement from one neighbourhood to another, narrowing gaps and shortening the distances that divide the orthogonal, rectilinear streets - the transcendental roads - from each other. Accordingly, the Avingudas Meridiana, Diagonal, del Parallel, today they are all regarded as major streets, intersecting fundamental plazas of the city and helping in structuring Barcelona nowadays too.



TURINESE EMERGENCIES

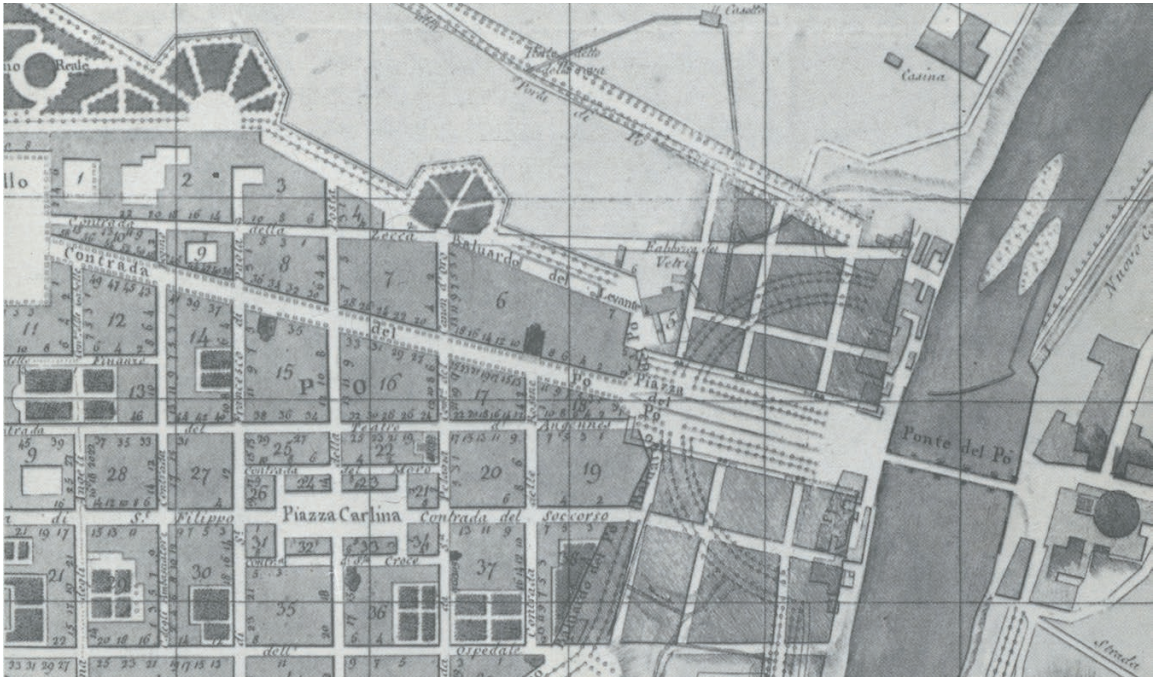
perhaps one of the most symbolic, emblematic, iconic exceptions of the city - at the infrastructural level - is undoubtedly the diagonal (likewise Via Pietro Micca) axis of Via Po.

Open in 1675 and concluded after 1718, from the moment it was conceived, designed and erected, the relevance of this thoroughfare was much clear. Deemed as the widest and most charming¹⁸ among the city's streets, nowadays it still accounts for a great deal of the city's identity. Conceived as the main axis guiding and ruling Turin's second expansion, which started in 1673, its role was that of concluding the city towards the river Po and the hillside, thus connecting the seat of the ducal power - Piazza Castello - with this environmental system.

This axis, Via Po, nowadays connects two of the most renowned, celebrated, iconic squares of the city: Piazza Castello and Piazza Vittorio Veneto, the latter designed after the construction of the thoroughfare, during the 19th century.

As the other gridded cities mentioned before, if one carefully analyzes it, in Turin too there exist a number of emergencies, of these planned urban exceptions somehow interfering with the gridded carpet, while simultaneously highlighting its structure, thus strengthening it. For every rule, its contradiction.

By observing the city, and particularly the urban grid - hence, casting aside the patchwork of urban fabric that concludes and completes the urban phenomena - a system of emergencies appears, these being infrastructural, as well as referring to diverse ecologies, e.g. environmental systems, and at times, occasionally, almost rarely, architectural. Of these emergencies,



18. Torricella, Giuseppe. *Torino e le sue vie illustrate con cenni storici*. Italy: Borgarelli, 1868, pp. 178-184.

Luigi Vacca, Mappa di Torino, 1827, dettaglio. in De Ferrari, Giorgio, Andrea Job, and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990, p. 11.

19. De Ferrari, Giorgio, Andrea Job, and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990.

The axis of Via Po, as mentioned before, embodies nowadays one of the major urban thoroughfares. By investigating it, today Via Po appears as the venue where several focal, key points concentrate and converge. It is no coincidence that there are a number of historically, deep-rooted functions and uses still in place today, concurring to provide for the indissoluble, crucial characters of this street - due to their importance on a metropolitan and regional level, or for the powerful concentration on the limited, confined area gravitating on Via Po¹⁹.

Among these characterising uses, of course, there is the university, with several of its campuses - Palazzo Nuovo, the former Caserma Podgora, Palazzo Campana and other minor-dimension seats - located here. Together with the university campuses, another function deeply present in the area of Via Po is the one concerning education; several schools are situated in this portion of the city - amongst them, the Accademia Albertina, and a number of public schools. The area gravitating around Via Po also stands out as the worshipping, religious central core, with several major churches and parishes scattered in the district.

An additional use defining and deeply marking the area is the one related to cultural activities as well as associations; particularly present in the western area, unsurprisingly coinciding with the historical and cultural centre of the city. It comes down to all those public or private institutions that carry out activities considered fundamental for the city's cultural milieu - preserving historic documents, collections, archives, artworks, but also promoting events, shows, debates and so forth. Via Po represents too the main axis for all those entertainment activities featured in the city, - due to the quantity of spots present, as well as their status and prestige. It feels necessary to mention, among them, Teatro Regio, Teatro Gobetti, along with minor theatrical realities, Auditorium Rai, as well as various cinemas. Completing the area, plenty of accommodation facilities and commercial activities.



View of via Po in De Ferrari, Giorgio, Andrea Job and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990, p.13

20. Torricella, Giuseppe. *Torino e le sue vie illustrate con cenni storici*. Italy: Borgarelli, 1868, pp. 116-120.

21. Daprà, Claudio, Piero Felisio, and Dario Lanzardo. *Il Parco del Valentino*. Torino: ed. del Capricorno, 1995.

22. Ibid.

Another fundamental urban exception, an iconic emergence of the city is, undoubtedly, Parco del Valentino.

«The location, for a garden, could not be more attractive. The freshness that reigns there, the pleasant banks of the Po, the hill above, the cheerful variety of its surroundings, make it one of the dearest and most desired sites for the people of Turin.»²⁰

Named after the *maison de plaisance* located nearby, considered essential, almost crucial, for setting a certain standard of living in the city, the place of aesthetic and physical pleasure²¹, Parco del Valentino represents the emblem of a certain environmental system, the fundamental ecology showing in the city. This system represents an emergence inasmuch as it breaks the pattern of the grid, ruling out and discarding the gridiron on the most urban side.

This park constitutes probably the major and primary natural public space of the city, one of the first historically conceived - considering it was completed in 1876. Designed as a *promenade publique*, with attention towards the now-springing *esprit public*, it was part of a bigger, contextual framework of urban decor, intending to broaden collective spaces *à la manière moderne*²².

The introduction of green spots was deemed as groundbreaking, not merely due to the sizes and dimensions, but also for the *taste*, the style of it.











23. Rosso, Franco. *La Mole antonelliana: un secolo di storia del monumento di Torino. Guida illustrata*. Torino: Museo Civico, 1976.

24. Rosso, Franco. *Alessandro Antonelli e la Mole di Torino*. Torino: Stampatori, 1977, pp. 25-26.

25. Gritella, Gianfranco. *La Mole Antonelliana: storia di un edificio simbolo, dal progetto al restauro*. Milano: UTET Periodici, 1999.

26. Melis de Villa, Armando.

'Concorso per il secondo

tratto di via Roma in Torino',

in *L'Architettura Italiana* n. 2,

(February 1934), pp. 39-47.

27. Melis de Villa, Armando,

and Giovanni Bernocco.

'Ricostruzione dell'isolato di San

Emanuele in Via Roma a Torino'

in *L'Architettura Italiana* n. 12,

(December 1935), pp. 405-435.

28. Melis de Villa, Armando.

'La ricostruzione del secondo

tratto di via Roma a Torino'

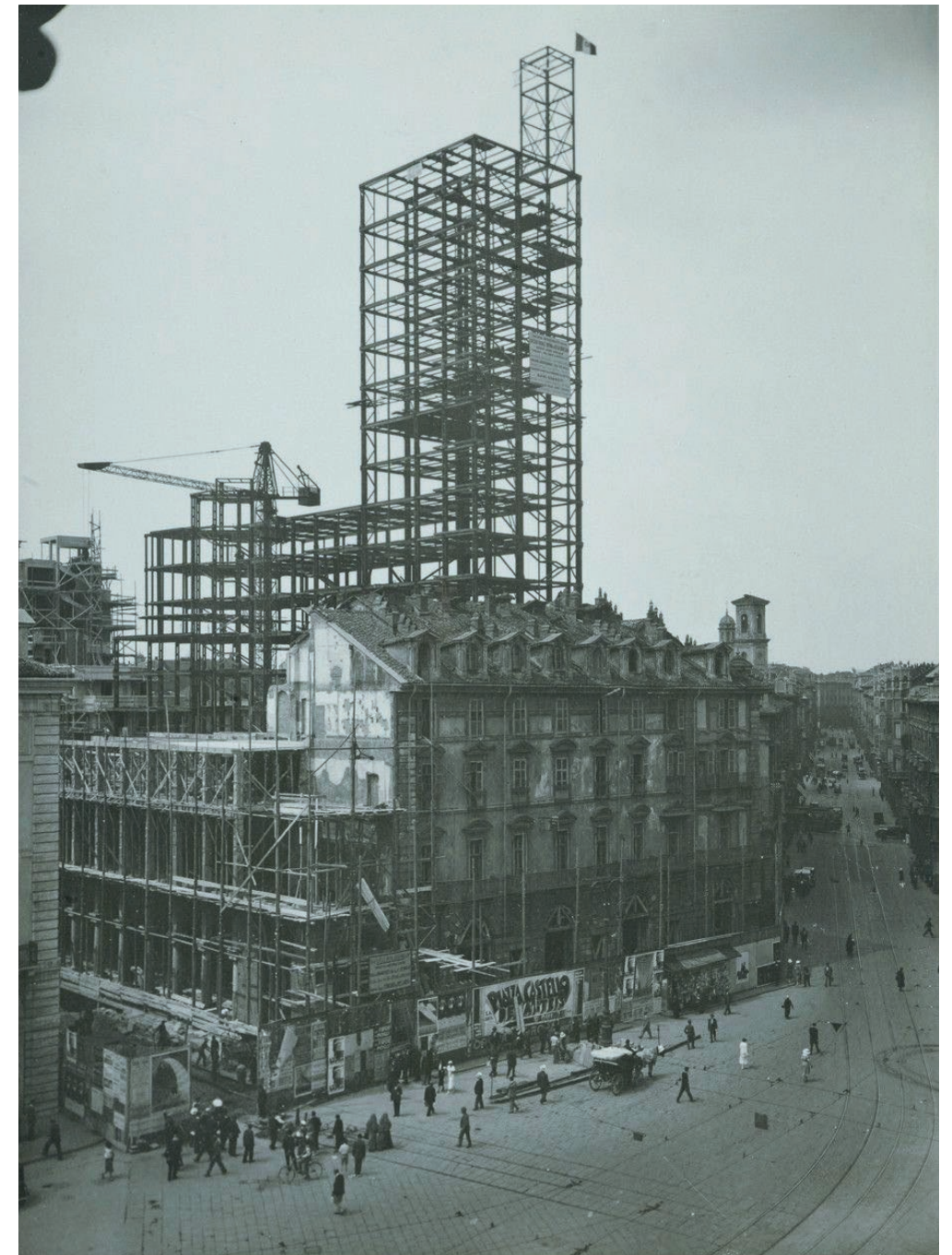
in *L'Architettura Italiana* n. 12,

(December 1938), pp. 347-420.

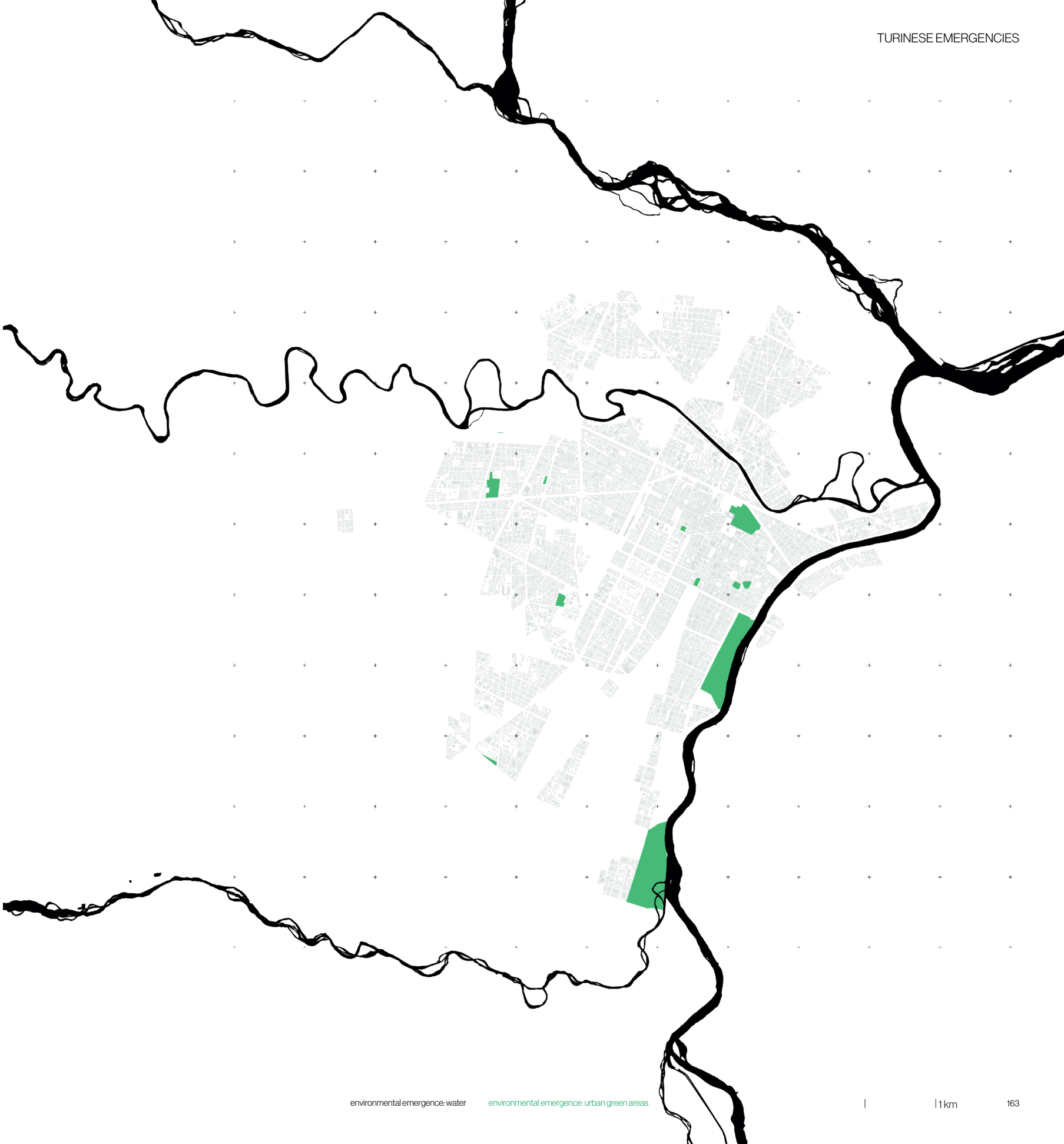
A different chapter, always looking at the Turinese emergencies, at these moments of an implosion of the grid, is the one regarding the architectural exceptions. Being Turin's grid a cartesian *schema* ruling the city in both the horizontal and vertical direction, these moments of architectural extravaganza happen to be very few in the urban context - for this reason, however, highly visible, ditto considered as (being positive or not) icons, emblems of the city.

Among these architectural emergencies, the most renowned one, part of the universal iconography, symbolically substituting the city itself²³, the strongest image able to fully describe it is, without the slightest doubt, the Mole Antonelliana. Constructed in the second half of the 19th century, such an icon of verticality, currently the second tallest building in town (with a height of 167,5 m), the emblem of Antonelli's impulse for highness in a narrow allotment²⁴, narrated by a number of literates, among which Nietzsche, it rules, control, and dominate Turin's skyline²⁵ - if one considers that, during the construction of the most recent Intesa San Paolo skyscraper (designed by RPBW), lots of debates and discussions about this building not having to exceed the height of the Mole befell.

Another, more contested and disputed, architectural emergence is the Torre Littoria. Designed in 1933 by architect Alessandro Melis de Villa²⁶ and realized in the context of the broader project of reconstruction of Via Roma's first trait, originally the seat of the fascist party²⁷, it currently is the tallest residential building of the city (109 m circa) besides being the first civic building with a steel structure²⁸. The building imposes itself - for some, aggressively - in the historic core of the city, leaning out of Piazza Castello.

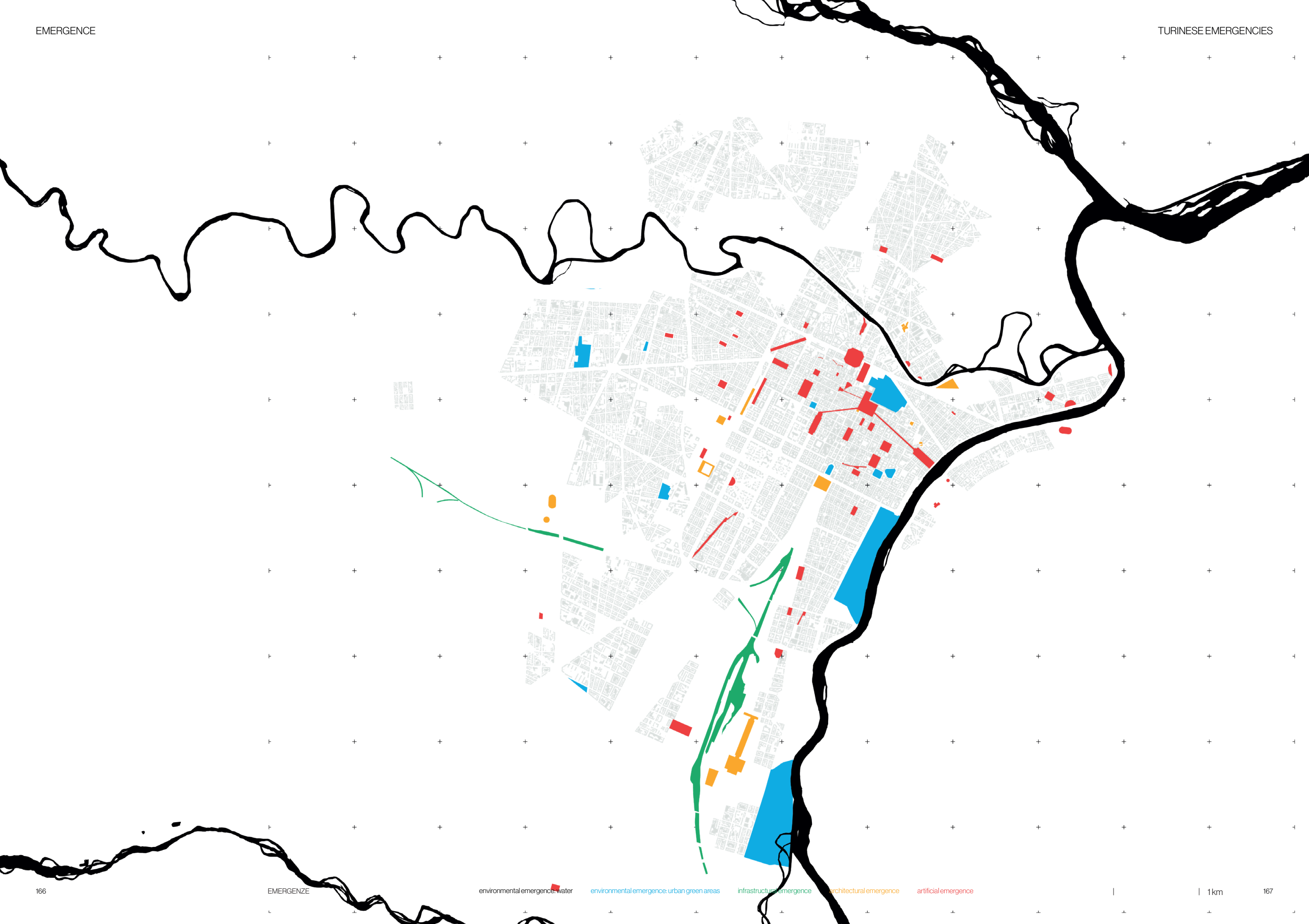


TURIN: NATURAL EMERGENCIES



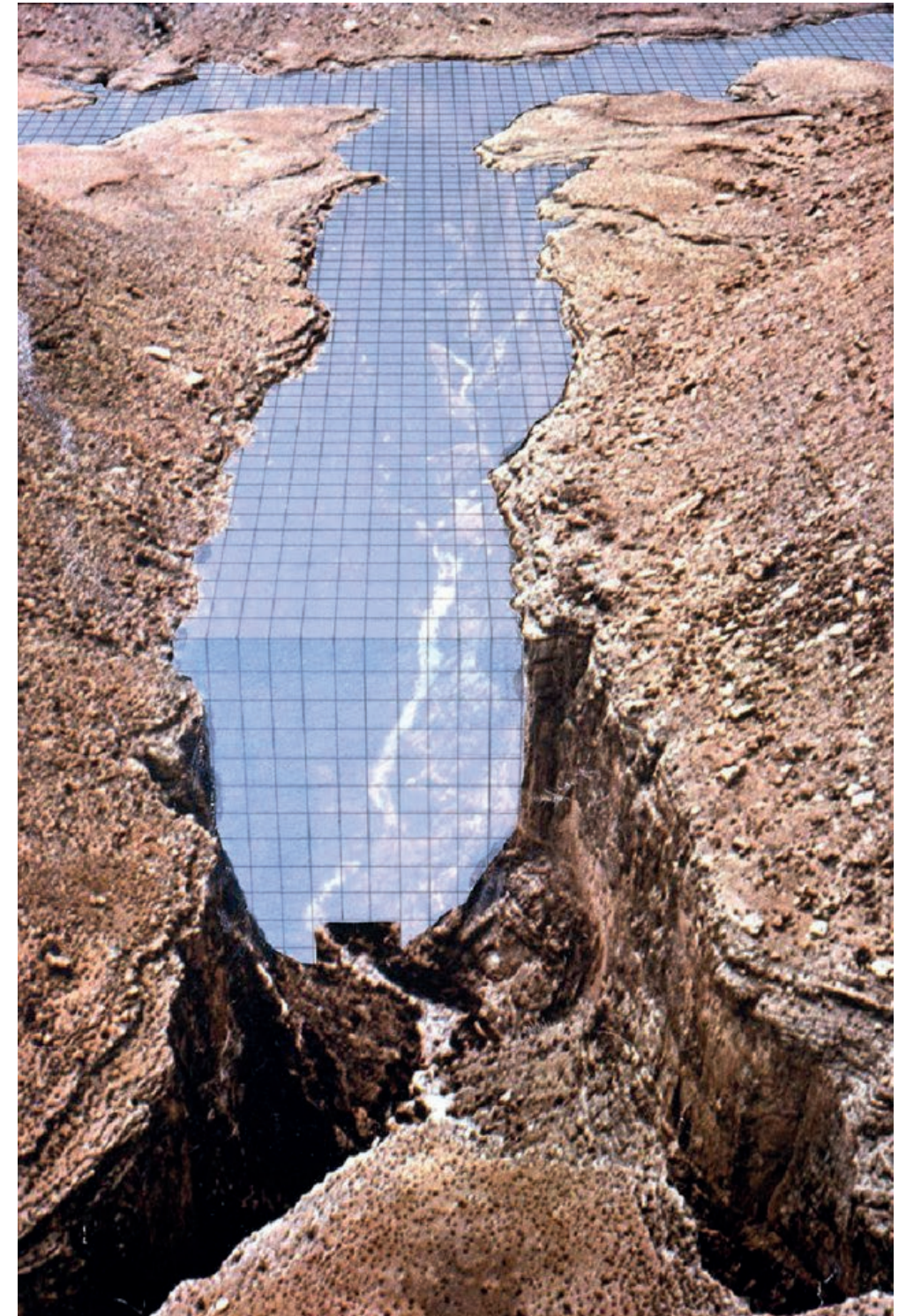
TURIN: ARTIFICIAL EMERGENCIES





ESCAPING THE GRID

The aim of this research on these emergencies, these systems exceeding the grid in various manners, is not that of building a taxonomy of the possible exceptions to the gridded pattern, it rather is to analyze these exceptions, doing it by using three much different cities, lumped together purely for being ruled by a gridiron. The scope is that of observing how the same spatial and morphological operations and actions concur to contextually generate very different situations and urban phenomena, as well as acquiring various meanings.



Diagonal

As previously mentioned, the gesture of exceeding the grid by tracing an oblique line on an XY cartesian plane, generates diverse urban meanings depending on the city.

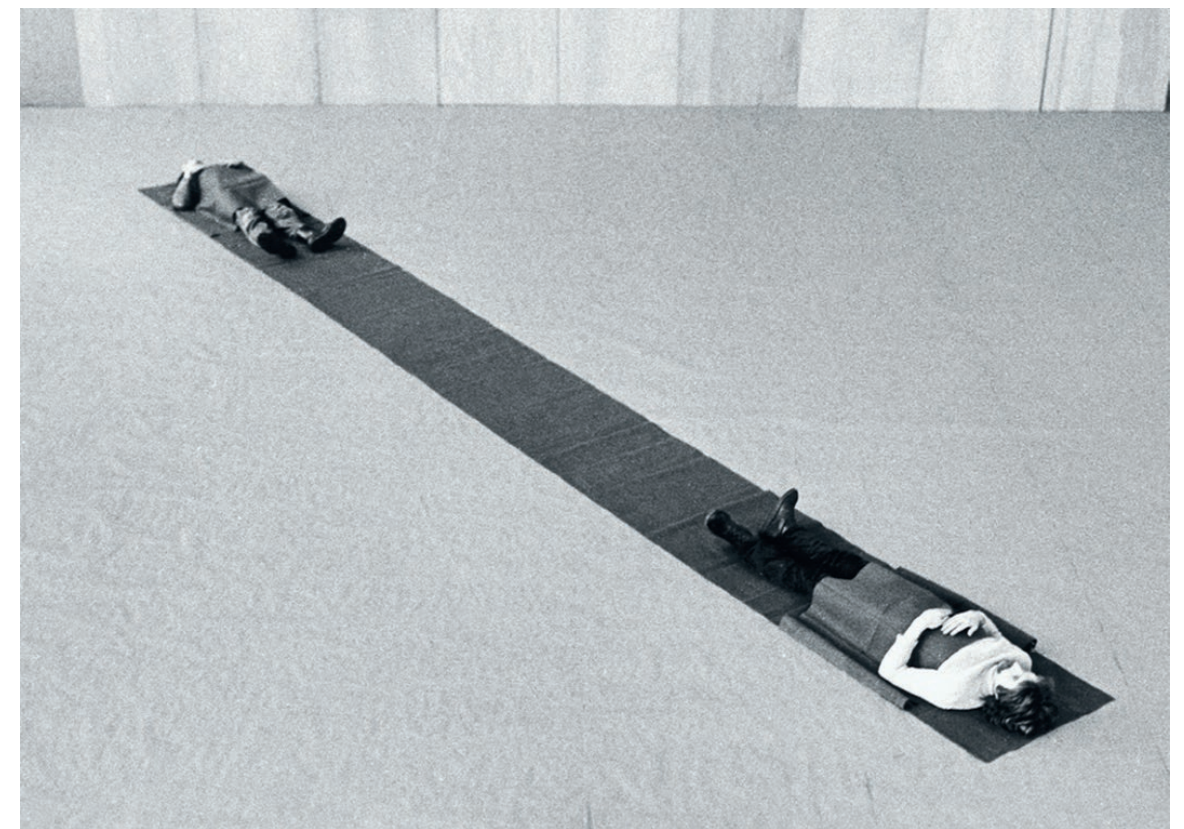
In Manhattan, the making and establishment of these diagonal lines, especially referring to the thoroughfare of Broadway, implies and entails the creation of these so-called *bowties*, a constellation of triangular spaces, of infrastructural emergencies, generally expressing themselves as plazas, squares, that often constitute the support and platform of the daily urban and social practices of the city of New York.

These moments of conflict, of counterpoint, of contradiction, of escaping, frequently match with the spaces of greatest urbanity and vitality - it is no coincidence that these *bowties* result in places like Times Square, Union Square, Madison Square, the Flatiron Building and so forth.

Likewise, the presence of these diagonal axes deeply marks and characterises the city of Barcelona, although in a completely distinct way. Here, these thoroughfares - such as the Avinguda Diagonal, the Avinguda Meridiana, the Avinguda del Parallel - were first of all planned together with the rest of the city, unlike Broadway, an already existing street (actually, three existing streets) that survived the rule of the grid. And besides, the diagonal axes of Barcelona generate other urban phenomena; their scale is so wide and their tracing so precise that they collectively constitute a kind of unique, huge urban infrastructure. The significance of the Avingudas, if compared to Broadway, is obviously less symbolic, less emblematic, functioning more pragmatically than ceremonially.

The case of Turin diagonal roads, however, especially referring to Via Po, finds itself in an intermediate stage; if, on the one hand, there is no denying its infrastructural purpose, on the other hand, this thoroughfare works

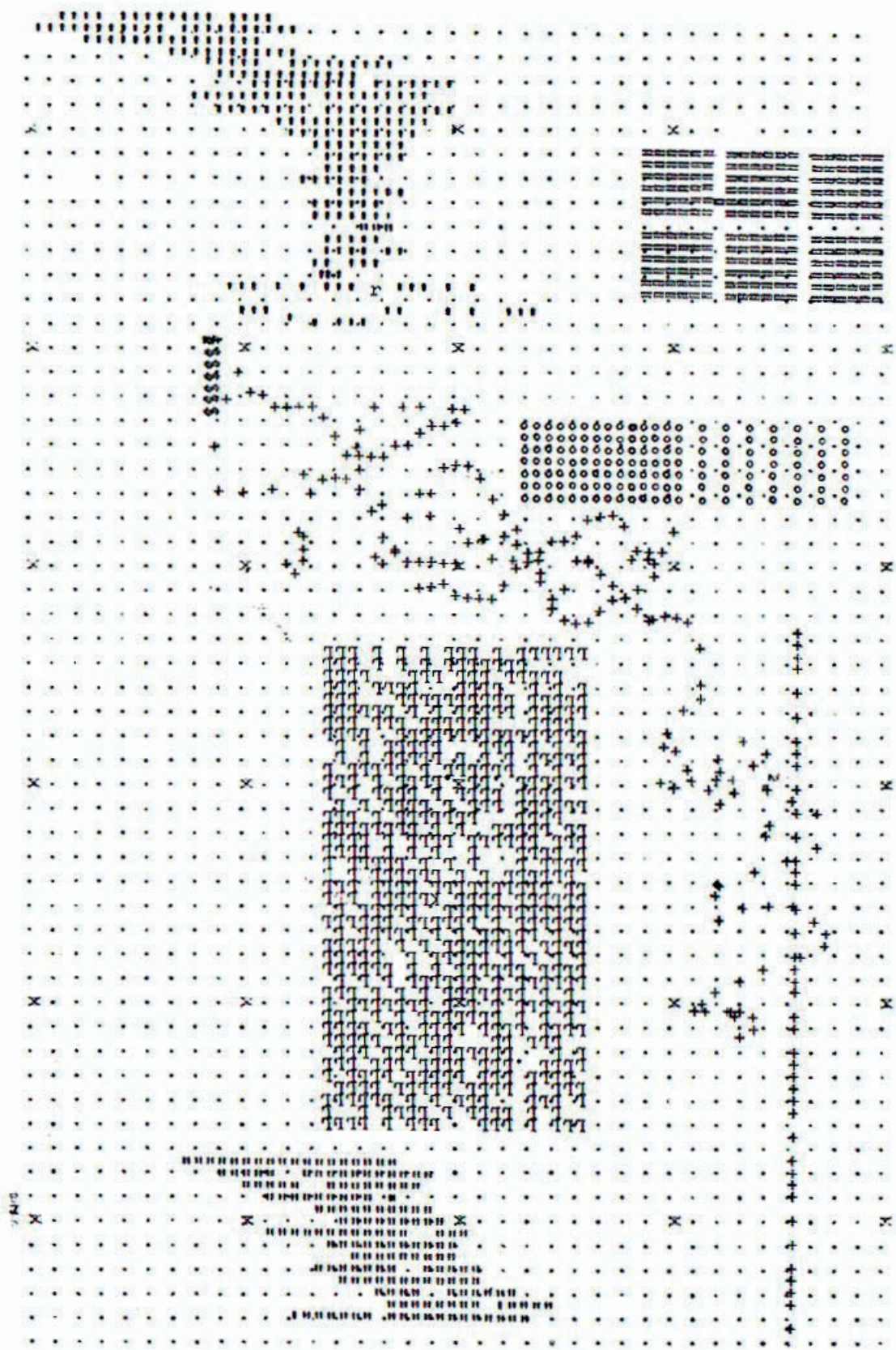
as a symbolic entity too, thus attracting many relevant and major functions - as mentioned before, cultural and associations activities, educational purposes, commercial and accommodation services.



Tabula rasa

Another possible approach that still classifies as an emergence because it interferes with the urban rule of the grid, is that of the *tabula rasa*. This attitude, or mindset, is intended and definable as the action of engaging the grid and erasing its intersections, its inner structure, up until generating voids in it - creating empty, vacuum design opportunities.

This approach of the *tabula rasa* is in a way attributable to Pope's notion of a *ladder*, an implosion of space confined in the thresholds and dead-ends of the grid, a non-permeable system, autonomous and independent versus the grid. Examples of this *tabula rasa* attitude are some strong, city-defining environmental voids such as Central Park, which hints at the gridded system by working into its borders, and Parco del Valentino, which discards and rejects the gridiron on the most urban side, while stopping and concluding in correspondence to the Po river.



Verticality

As seen before, the urban grid is a pregnant schema, for some detractors also a symbol of rigidity.

As a matter of fact, actually, in the American context - i.e. Manhattan - the gridiron is seen not as an instrument of horizontal control, but rather as an emblem of vertical freedom; a horizontal rule that allows exceeding vertically. If in the island of Manhattan this meant the rising of that *culture of congestion* and *poetic density* Koolhaas writes about, it cannot be said the same in the European context. Both in Barcelona and in Turin, but especially in the Piedmontese city, the vertical exceptions are very few, thus the grid operates a bigger control - a vertical surveillance.

Whether this is true, however, it is also possible to affirm that in a city like Turin the moments of urban verticality, of vertical freedom, demonstrate and exhibit a certain monumentality. These - few - vertical buildings, these vacant examples, precisely due to their scarcity, generally assume symbolic, emblematic characters.

They are examples of verticality in a jungle of horizontality.



BIBLIOGRAPHY

Ballon, Hilary. *The greatest grid: the Master Plan of Manhattan 1811-2011*. New York: Museum of the City of New York. 2012.

Barcelona. Àrea d'urbanisme Ajuntament de Barcelona. *Estudide l'Eixample / Ajuntament de Barcelona*. Barcelona : Ajuntament de Barcelona : Àrea d'urbanisme, 1983.

Bonardi, Claudia, Laura Palmucci Quaglinò, Luciano Re, Costanza Roggero Bardelli, and Bruna Biamino. *Torino, ritratto in piedi: nascita di una città*. Torino: Lindau, 1994.

Browne, Junius Henri. *The Great Metropolis*. Hartford: American Publishing, 1868.

Cook, Clarence. *A description of the New York Central Park*. New York: Blom, 1972.

Capel, Horacio. *El modelo Barcelona: un examen critico*. Barcelona: Ediciones del Serbal, 2005.

Castronovo, Valerio. "Lo sviluppo economico e sociale", in *Torino 1920-1936: società e cultura tra sviluppo industriale e capitalismo*, Torino: Ed. Progetto, 1976, pp. 5-11.

Cerdà, Ildefonso, and Antonio Lopez de Aberasturi. *Teoria generale dell'urbanizzazione*. Milano: Jaca Book, 1985.

Comoli Mandracchi, Vera. "Torino: Note per una storia delle trasformazioni urbane dell'Ottocento". *Cronache Economiche della CCIAA di Torino*, no. 3-4 (Marzo-Aprile 1976): 3-16.

Comoli Mandracchi, Vera. *Torino*. Roma-Bari: Laterza, 1983.

Comoli Mandracchi, Vera. *La capitale per uno Stato: Torino, studi di storia urbanistica*. Torino: Celid, 1983.

Daprà, Claudio, Piero Felisio, and Dario Lanzardo. *Il Parco del Valentino*. Torino: ed. del Capricorno, 1995.

De Ferrari, Giorgio, Andrea Job, and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990.

Dierna, Salvatore. *Il "pla' Cerdà" ed il processo di formazione della città moderna a Barcellona*. Rassegna dell'Istituto di Architettura e Urbanistica, 1975.

Dunlap, David. *On Broadway: a journey uptown over time*. New York: Rizzoli, 1990.

Floris, Joe. "Broader than Broadway: the anomalies within the grid" in *FAMagazine* (January 2015): 9-14.

Giuliano, Walter, M. Parenti and Patrizia Vaschetto. *La collina di Torino: materiali per un confronto*. Torino: Pro Natura. 1981.

Grigliè, Remo. *Breve guida della collina torinese*. Torino: Automobile Club, 1961.

Gritella, Gianfranco. *La Mole Antonelliana: storia di un edificio simbolo, dal progetto al restauro*. Milano: UTET Periodici, 1999.

Jacobs, Jane. *The death and life of great American cities*. New York: Random House, 1960.

Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978.

Koolhaas, Rem, Bruce Mau and the Office for Metropolitan Architecture. *S, M, L, XL*. New York: The Monacelli Press, 1995.

Koolhaas, Rem, and Gabriele Mastrigli. *Junkspace: per un ripensamento radicale dello spazio urbano*. Macerata: Quodlibet, 2006.

Koolhaas, Rem, and Manuel Orazi. *Testi sulla (non più) città*. Macerata: Quodlibet, 2021.

Krauss, Rosalind. "Grids". *October*, no. 9 (Summer 1979): 50-64.

Le Corbusier. *Quand les cathédrales étaient blanches: voyage au pays des timides*. Paris: Plon. 1937.

Major, Mark, and Ruth Colroy Dalton. *The syntax of city space: American urban grids*. New York-London: Routledge, 2017.

Melis de Villa, Armando. "Concorso per il secondo tratto di via Roma in Torino", in *L'Architettura Italiana* n. 2, (February 1934), pp. 39-47.

Melis de Villa, Armando, and Giovanni Bernocco. "Ricostruzione dell'Isolato di San Emanuele in Via Roma a Torino" in *L'Architettura Italiana* n. 12, (December 1935), pp. 405-435.

Melis de Villa, Armando. "La ricostruzione del secondo tratto di via Roma a Torino" in *L'Architettura Italiana* n. 12, (December 1938), pp. 347-420.

Mumford, Lewis. *The city in history: its origins, its transformations, and its prospects*. San Diego: Harcourt Brace, 1989.

Mumford, Lewis. *La cultura delle città*. Milano: Edizioni di Comunità. 1999.

Olmsted, Frederick Law, Frederick Law Olmsted Jr., and Theodora Kimball. *Forty Years of Landscape Architecture: Central Park*. Cambridge-London: MIT, 1973.

Passanti, Mario. "Lo sviluppo urbanistico di Torino dalla fondazione all'Unità d'Italia", *Torino: Quaderni di studio* (1969): 60-84.

Pope, Albert. *Ladders*. New York: Princeton Architectural Press, 1996.

Reps, John. *The making of Urban America: a history of city planning in the United States*. Princeton: Princeton University Press, 1965.

Rosso, Franco. *La Mole antonelliana: un secolo di storia del monumento di Torino*. Guida illustrata. Torino: Museo Civico, 1976.

Rosso, Franco. *Alessandro Antonelli e la Mole di Torino*. Torino: Stampatori, 1977.

Russi, Nicola. *Background. Il progetto del vuoto*. Macerata: Quodlibet, 2019.

Russi, Nicola. "Ripensare i significati del vuoto". in *Rassegna di Architettura e Urbanistica* n. 163 (January-April 2021): 47-54.

Solà-Morales i Rubió, Manuel de. *Diez lecciones sobre Barcelona: los episodios urbanísticos que han hecho la ciudad moderna*. Barcelona: Actar, 2010.

Torricella, Giuseppe. *Torino e le sue vie illustrate con cenni storici*. Italy: Borgarelli, 1868.

Tschumi, Bernard, and Robert Young. *Bernard Tschumi: the Manhattan transcripts*. London: Academy, 1994.

PHOTO CREDITS

p. 133 Franz Erhard Walther, *Elfmeterbahn (Werksatz)*, no. 5, 1964 © Franz Erhard Walther/Artist Rights Society (ARS), New York

p. 135 Movie still from *Enemy*, 2013, directed by Denis Villeneuve.

p. 137 *Broadway*. Arthur Rothstein, John Vachon, Phillip Harrington, Look Magazine, 1949. © Museum of the City of New York

pp. 138-139 Samuel H. Gottscho, *Times Square South from 46th street*, December 9, 1930. © Museum of the City of New York

p. 143 Piet Mondrian, *Broadway Boogie-Woogie*. 1942-43 © Moma, New York City.

p. 145 Manolo Laguillo. *Diagonal/Rambla de Catalunya*, 1982 © Manolo Laguillo, VEGAP, Barcelona

p. 147 Luigi Vacca, *Mappa di Torino*, 1827, dettaglio. in De Ferrari, Giorgio, Andrea Job, and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990, p. 11.

p. 149 View of via Po. in De Ferrari, Giorgio, Andrea Job, and Chiara Ronchetta. *Recuperare la città: via Po a Torino*. Roma: IN ASA, 1990, p. 13.

p. 151 Dario Lanzardo, *Resting man*. in Parco del Valentino. in Daprà, Claudio, Piero Felisio, and Dario Lanzardo. *Il Parco del Valentino*. Torino: ed. del Capricorno, 1995, p. 119.

pp. 152-155 Movie stills from *Stanno tutti bene*, 1990, directed by Giuseppe Tornatore.

pp. 156-159 Movie stills from *La donna della domenica*, 1975, directed by Luigi Comencini.

p. 161 Torre Littoria construction site, 1933 © Museo Torino

p. 169 Superstudio, *Monumento Continuo*, 1969-70. Fotomontaggio: veduta di un canyon. © Archivio Toraldo di Francia

p. 171 Franz Erhard Walther, *Für Streik (For Strike)*, no. 41, 1967 © Franz Erhard Walther/Artist Rights Society (ARS), New York

p. 173 Archizoom, *No-Stop City*. 1969. © Courtesy of Andrea Branzi

p. 175 Ishigami, Junya. *Horizon*, 2017. in Ishigami, Junya. Another scale of architecture. LIXIL Publishing, 2017, pp. 170-173.

DATA SOURCE

For the maps:

<http://geoportale.comune.torino.it/>

<https://urbanlabtorino.maps.arcgis.com/apps/webappviewer/index.html>

<https://www.museotorino.it/>

http://www.comune.torino.it/axto_periferie/

Alternative spatial occasions for the urban agenda

FOREWORD

This second book is an attempt of putting into practice all the theoretical frameworks developed in the first work. Starting from the notion of the urban grid as the timeless, fundamental tool in constructing the city, this work tries to operate inside those urban moments, those phenomena of space-implosion of the grid, these so-called *ladders*.

As previously stated, the city consists of rules and exceptions, the grid and what we define as *emergencies*, as some planned elements of counterpoints - described in the first book. However, these emergencies are not the only moments of contradiction in the city: other accidental, non-planned, random, hidden ladders do exist in the urban environment - with a little push, it feels possible to design them.

By trying to investigate if and where, in the city of Turin, these unfamiliar urban exceptions show up - and what are their main characters - this second work aims first and foremost at recognizing them in the urban pattern of the gridiron, attempting then to acknowledge their features and peculiarities, finally trying to discover their latent potential - if existing.

Quite often, these kinds of urban exceptions hide a number of unsuspected possibilities, being them opportunities of generating something more.

They are momenta that shall not be wasted, a chance we decided to take. When designed, we call them *interferences*.

02

04 / EXCEPTIONS

01	ATLAS OF THE EXCEPTIONS	18
02	24 EXCEPTIONS	26

05 / 3

01	THREE	30
02	MORPHOLOGY	32
03	SOCIOLOGY	36
04	PROGRAM	39
05	URBAN NATURE	43

06 / VANCHIGLIA

01	01 VANCHIGLIA	47
02	TROPICAL OASIS	77

07 / CROCETTA

01	02 CROCETTA	137
02	COURTYARD GYM	165

08 / AURORA

01	03 AURORA	211
02	TONDO	239

09 / LIGHT ECHOES

01	LIGHT ECHOES	293
----	--------------	-----

PHOTO CREDITS	303
---------------	-----

ARTICLES	305
----------	-----

ACKNOWLEDGEMENTS	307
------------------	-----

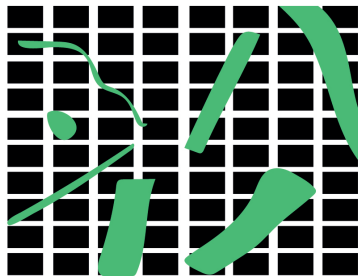
If emergencies are consolidated facts on the grid, planned urban exceptions, there are other unexpected, accidental points of discontinuity, of ladder, or implosion - inner contradictions.

These moments escape the urban condition of rigidity.

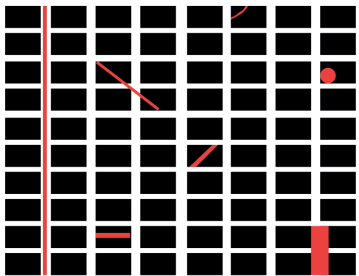
These exceptions are neglected entities, forgotten scenarios of disruption. They are design possibilities that we chose to investigate further, an occasion that we decide to take.

If designed, they can become *interferences*.

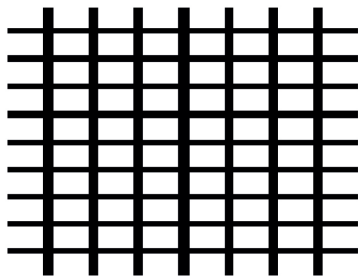




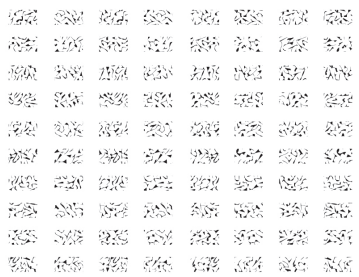
emerged contradictions



exceptions, elements of instability, of potential mutation



external order



inner rigidity

Despite the outer and inner rigidity of the grid, there will always be a way to outflank it.

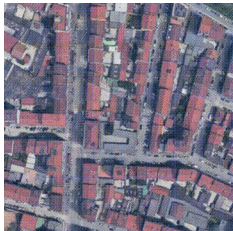
In the urban environment, indeed, some elements of instability, phenomena of potential mutation, often exist, avulsed and disconnected from the grid but missing enough strength to turn into anything else. These elements feel on the razor's edge - with a little push, they can be an autonomous 'something'.



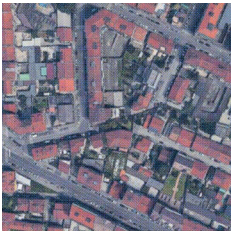
By carpet investigating the city, viz its gridded pattern, plenty of these exceptions set themselves apart from the *clutter* of the gridiron - showing off.

In this sea of geometrical precepts, of cartesian principles, contemptuous of the authority of the Grid, these oblivious, uncaring, nonchalant entities grandstand themselves, exhibiting their whimsical oddity.

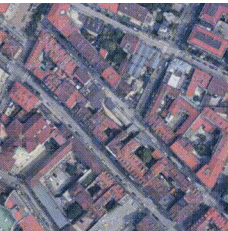
Of all these - potentially countless - moments of counterpoint, it seemed captivating to stop and linger on 24 peculiar, uncanny exceptions.



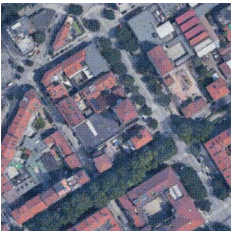
Barriera di Milano,
45.096839°, 76.94474°



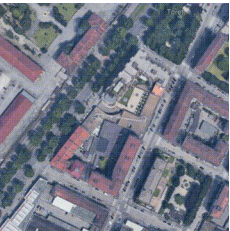
Vallette,
45.096962°, 76.50958°



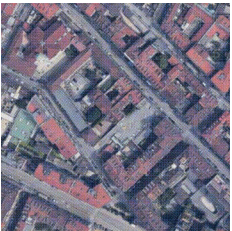
San Donato,
45.078430°, 76.67150°



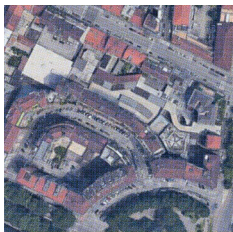
Aurora,
45.076685°, 76.97134°



Borgo Fladelfia,
45.043272°, 76.59165°



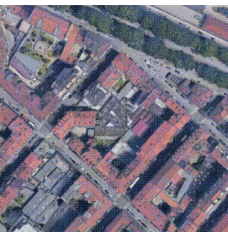
San Donato,
45.079288°, 76.67197°



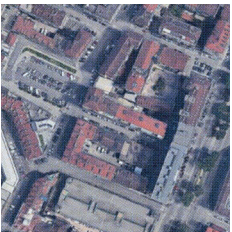
Città Turin,
45.072681°, 76.55436°



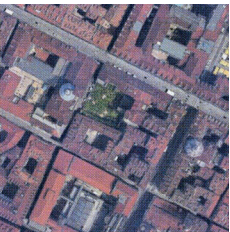
Barriera di Milano,
45.091888°, 76.89396°



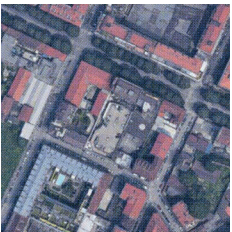
Vanchiglia,
45.071535°, 76.96828°



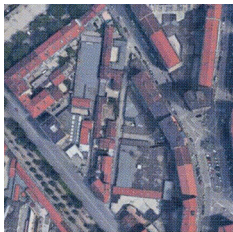
Aurora,
45.077118°, 76.86538°



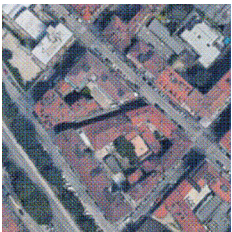
Centro,
45.072776°, 76.79802°



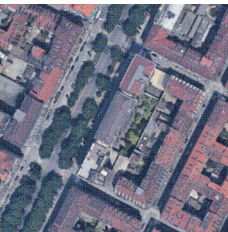
Aurora,
45.081786°, 76.90221°



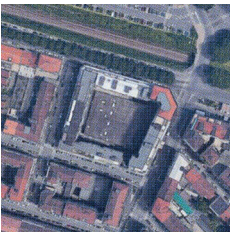
Borgo Vittoria,
45.098002°, 76.71134°



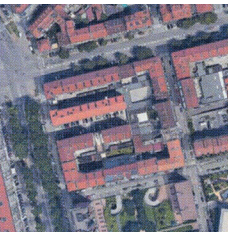
Vanchiglia,
45.070129°, 76.95085°



Orosetta,
45.059351°, 76.70997°



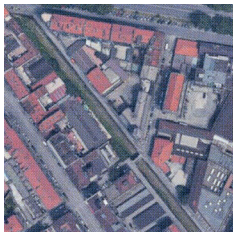
Santa Rita,
45.051908°, 76.49251°



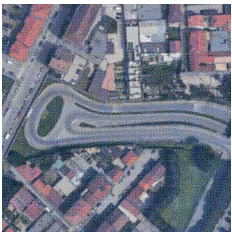
Vanchigletta,
45.071681°, 77.08701°



Lingotto,
45.020453°, 76.64965°



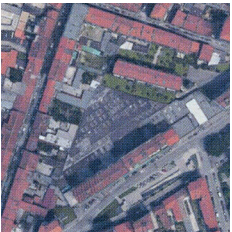
Aurora,
45.088052°, 76.81183°



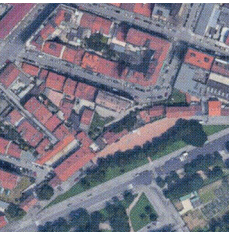
Vallette,
45.093437°, 76.53217°



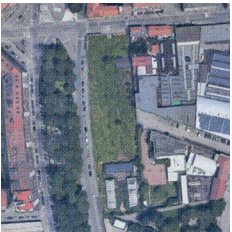
Vallette,
45.098972°, 76.46067°



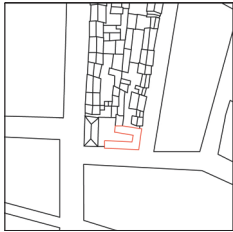
Barriera di Milano,
45.087979°, 76.94833°



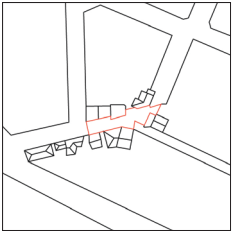
Barriera di Milano,
45.090077°, 77.02023°



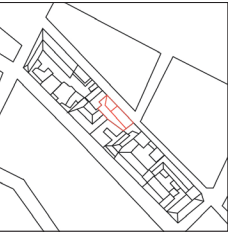
Pozzo Strada,
45.071334°, 76.23770°



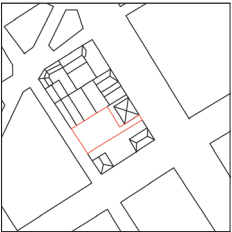
Barriera di Milano,
45.096839°, 76.94474°



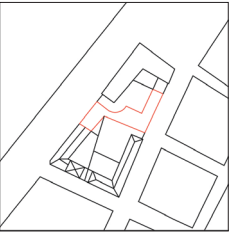
Vallette,
45.096962°, 76.50958°



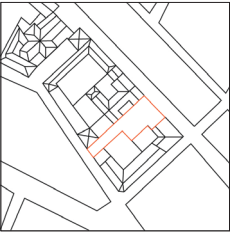
San Donato,
45.078430°, 76.67150°



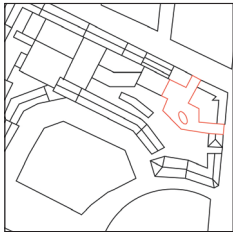
Aurora,
45.076685°, 76.97134°



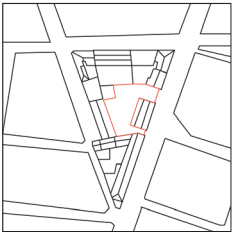
Borgo Fladelfia,
45.043272°, 76.59165°



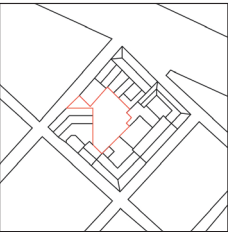
San Donato,
45.079288°, 76.67197°



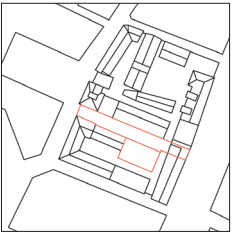
Cilt Turin,
45.072681°, 76.55436°



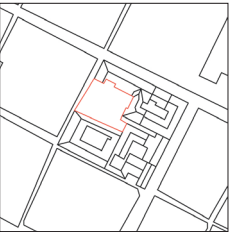
Barriera di Milano,
45.091888°, 76.89396°



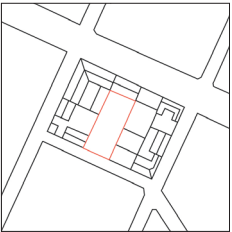
Vanchiglia,
45.071535°, 76.96828°



Aurora,
45.077118°, 76.86538°



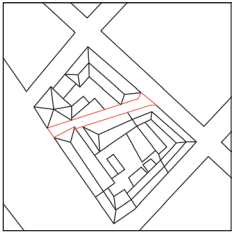
Centro,
45.072776°, 76.79802°



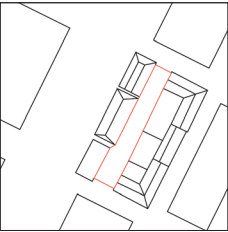
Aurora,
45.081786°, 76.90221°



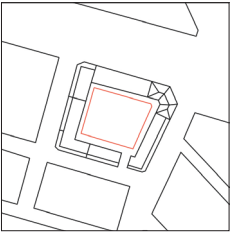
Borgo Vittoria,
45.098002°, 76.71134°



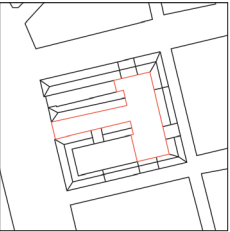
Vanchiglia,
45.070129°, 76.95085°



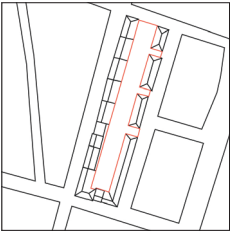
Crocetta,
45.059351°, 76.70997°



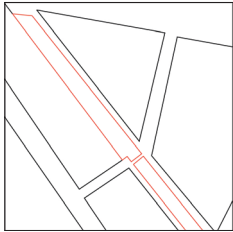
Santa Rita,
45.051908°, 76.49251°



Vanchigletta,
45.071681°, 7.708701°



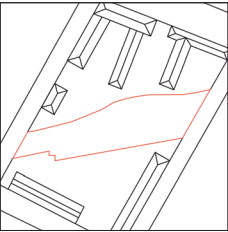
Lingotta,
45.020453°, 76.64965°



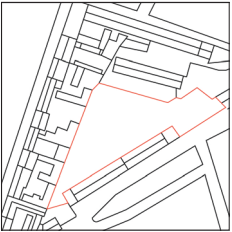
Aurora,
45.088052°, 76.81183°



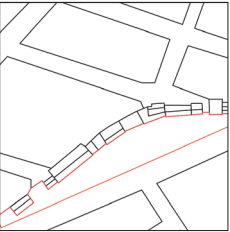
Vallette,
45.093437°, 76.53217°



Vallette,
45.098972°, 76.46067°



Barriera di Milano,
45.087979°, 76.94833°



Barriera di Milano,
45.090077°, 7.702023°



Pozzo Strada,
45.071334°, 76.23770°





Barriera di Milano,
45.096839°, 76.94474°



Vallette,
45.096962°, 76.50958°



San Donato,
45.078430°, 76.67150°



Aurora,
45.076685°, 76.97134°



Borgo Filadelfia,
45.043272°, 76.59165°



San Donato,
45.079288°, 76.67197°



Cilt Turin,
45.072681°, 76.55436°



Barriera di Milano,
45.091888°, 76.89396°



Vanchiglia,
45.071535°, 76.96828°



Aurora,
45.077118°, 76.86538°



Centro,
45.072776°, 76.79802°



Aurora,
45.081786°, 76.90221°



Borgo Vittoria,
45.098002°, 76.71134°



Vanchiglia,
45.070129°, 76.95085°



Crocetta,
45.059351°, 76.70997°



Santa Rita,
45.051908°, 76.49251°



Vanchigletta,
45.071681°, 7.708701°



Lingotta,
45.020453°, 76.64965°



Aurora,
45.088052°, 76.81183°



Vallette,
45.093437°, 76.53217°



Vallette,
45.098972°, 76.46067°



Barriera di Milano,
45.087979°, 76.94833°



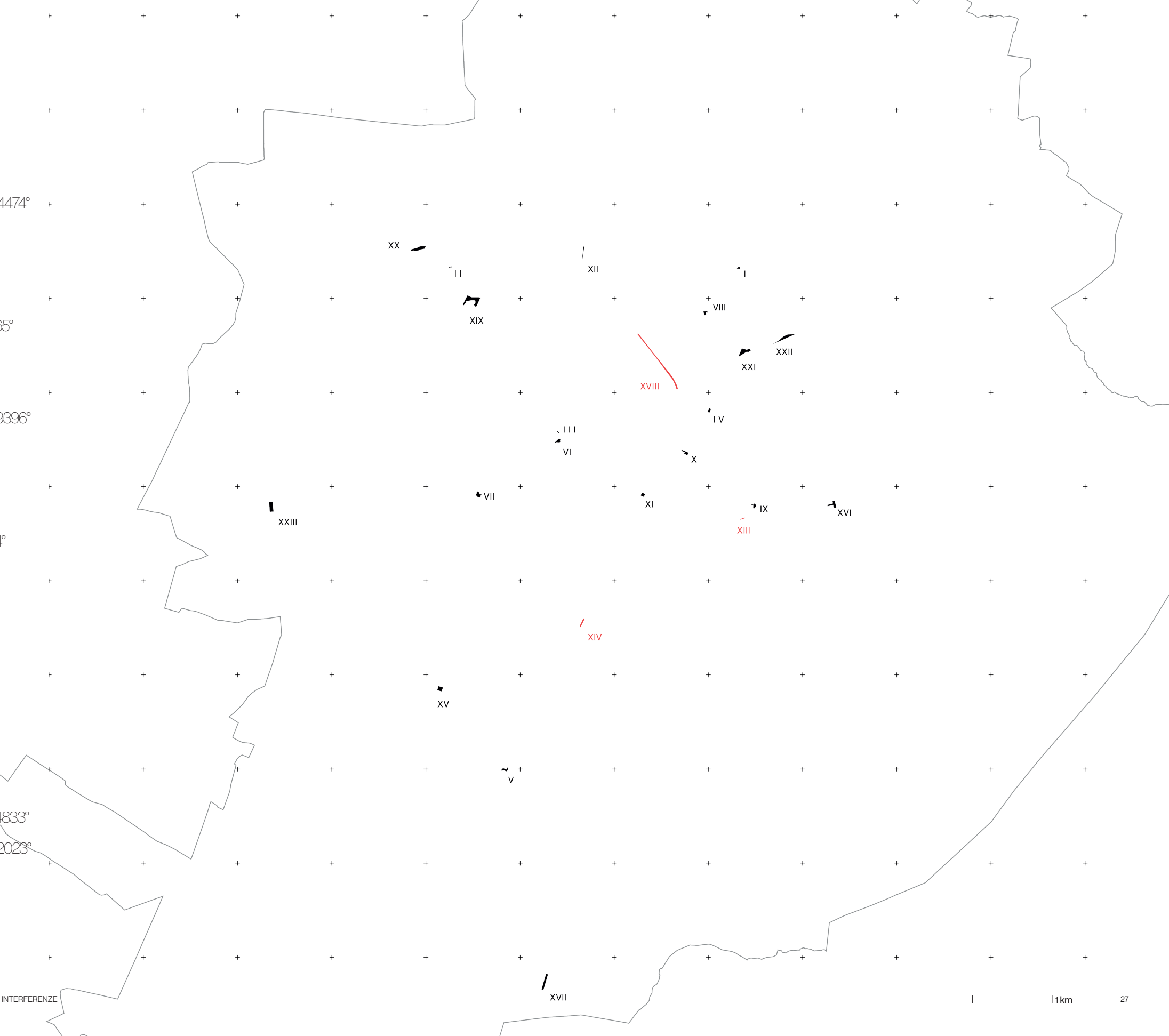
Barriera di Milano,
45.090077°, 7.702023°



Pozzo Strada,
45.071334°, 76.23770°

I	Barriera di Milano, 45.096839°, 7.694474°
II	Vallette, 45.098972°, 7.646067°
III	San Donato, 45.078430°, 7.667150°
IV	Aurora, 45.081786°, 7.690221°
V	Borgo Filadelfia, 45.043272°, 7.659165°
VI	San Donato, 45.079288°, 7.667197°
VII	Cit. Turin, 45.072681°, 7.655436°
VIII	Barriera di Milano, 45.091888°, 7.689396°
IX	Vanchiglia, 45.071535°, 7.696828°
X	Aurora, 45.077118°, 7.686538°
XI	Centro, 45.072776°, 7.679802°
XII	Borgo Vittoria, 45.098002°, 7.671134°
XIII	Vanchiglia, 45.070129°, 7.695085°
XIV	Crocetta, 45.059351°, 7.670997°
XV	Santa Rita, 45.051908°, 7.649251°
XVI	Vanchigletta, 45.071681°, 7.708701°
XVII	Lingotto, 45.020453°, 7.664965°
XVIII	Aurora, 45.088052°, 7.681183°
XIX	Vallette, 45.093437°, 7.653217°
XX	Vallette, 45.096962°, 7.650958°
XXI	Barriera di Milano, 45.087979°, 7.694833°
XXII	Barriera di Milano, 45.090077°, 7.702023°
XXIII	Pozzo Strada, 45.071334°, 7.62377
XXIV	Aurora, 45.076685°, 7.697134°

INTERFERENZE



3

Three scales,
three neighbourhoods,
three urban themes.



Vanchiglia



Crocetta



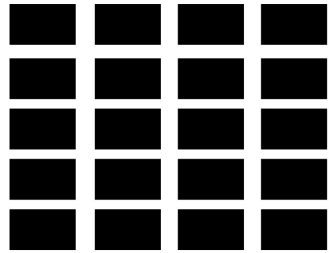
Aurora

1km

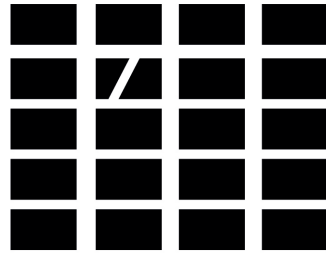
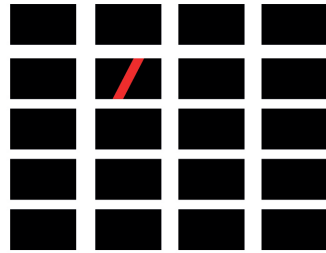
Of all these newly-found, unexpected exceptions, the decision was to deepen three of them. Indeed, these three examples constitute three points of interruption, differently interfering in the city.

However, truth is these three exceptions - if watched carefully - get to be quite dissimilar on many levels.

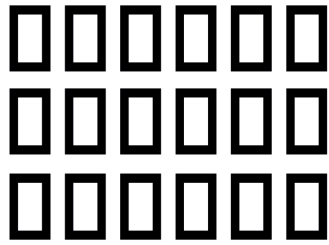
The rule of the grid unfolds a morphological order, although it leaves behind many aspects, allowing for heterogeneity.



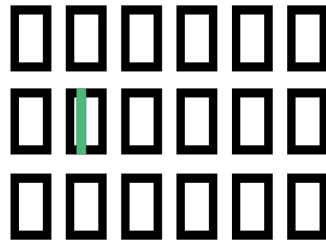
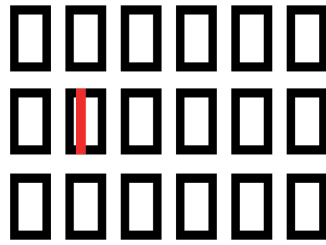
#1 Vanchiglia



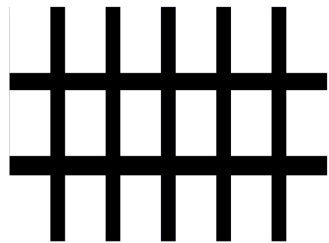
A diagonal line, cutting the block and generating an unexpected street.



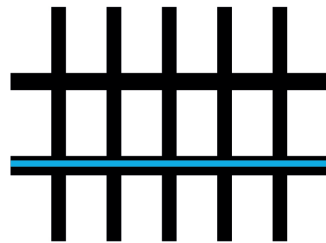
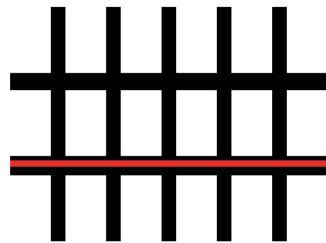
#2 Crocetta



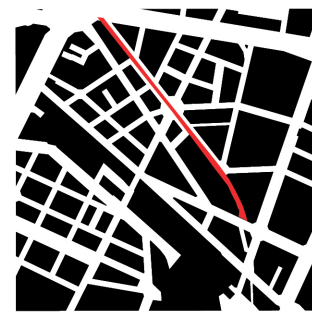
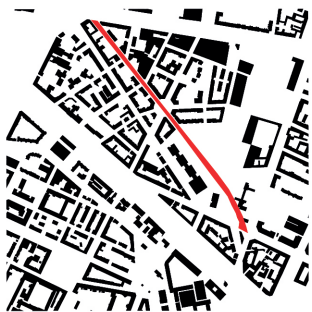
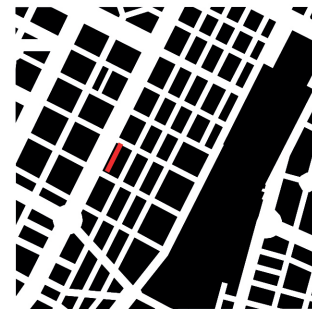
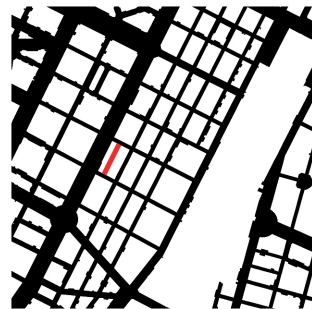
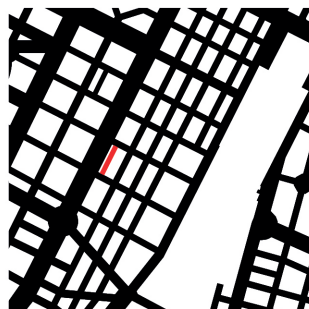
A lengthwise volume, piercing the plot and engendering a sort of gallery.



#3 Aurora



A long, deep hole, splitting the street and producing a space underneath.



The fabric

The mobility

The public spaces

The roads

By analysing these urban pieces under a morphological lens, the first thing that meets the eye is the diversity and alteration of the grid that insists on these three exceptions - in the neighbourhoods of Vanchiglia, Crocetta, Aurora. The pattern of the gridiron, which appears to be much more regular in the neighbourhood of Crocetta, in Vanchiglia is already subject to variations due to infrastructural cuts. This causes changes in the blocks' form. However, it is in the neighbourhood of Aurora that the urban rule of the grid undergoes major modifications; here, the gridded pattern buckles, distorts, expands, bents out of shape, slightly rotating. As opposed to Vanchiglia and Crocetta, here the plots are often quite dissimilar to one another, both in shape and measurements. Historical rationales drive morphological matters.

AURORA

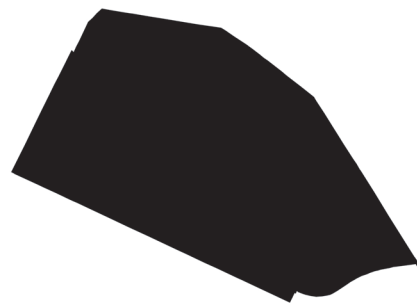




By keeping in investigating these exceptions from another point of view, which is not the morphological one, it is clear and evident that, sociologically, economically, even culturally, these three urban contexts appear to be very dissimilar.

But which are the noteworthy characters that define these three environments?

Can we somehow sum them up?

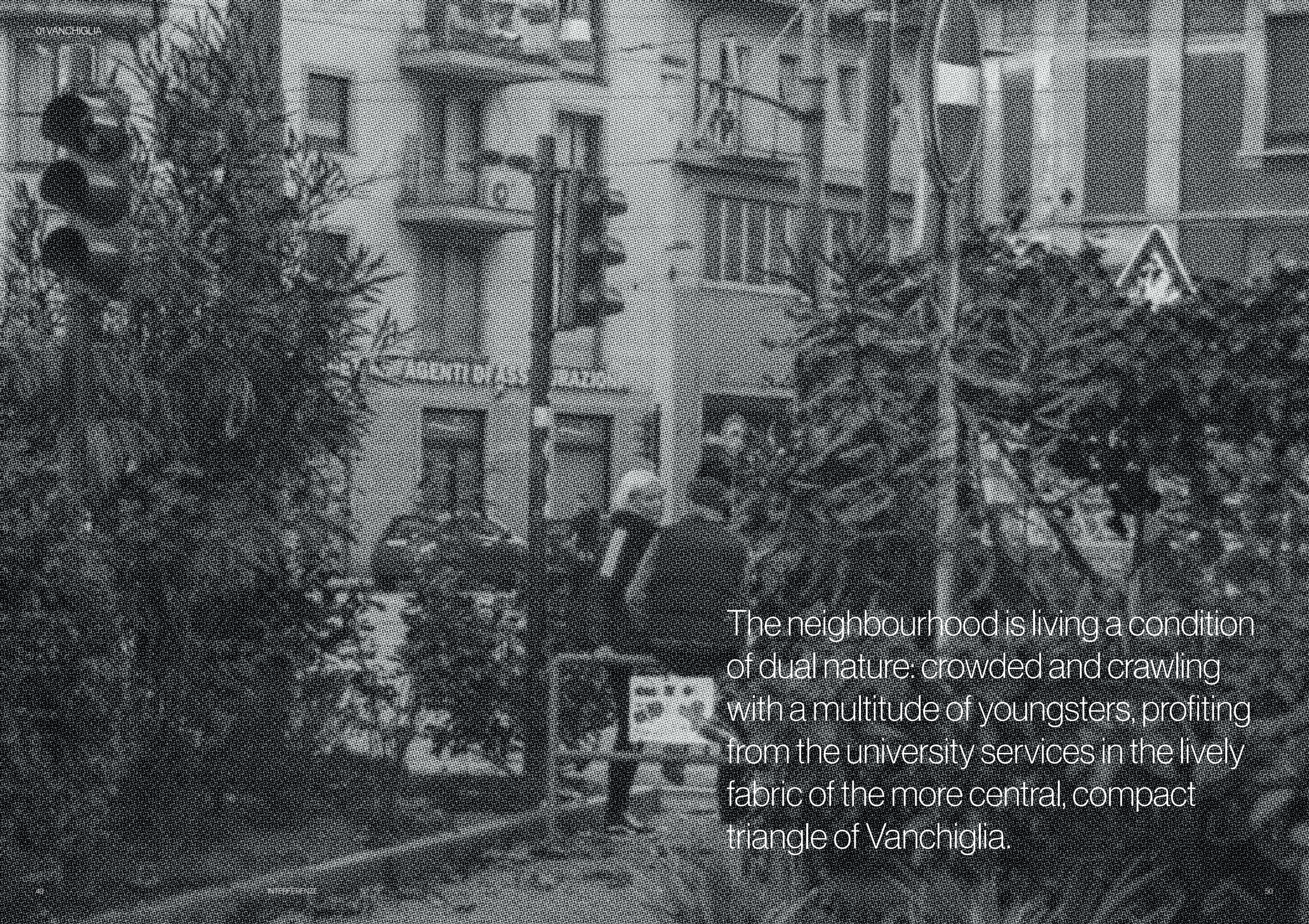


Vanchiglia has a dual nature; a triangle, the scenario of youthfulness. And then, a porous, natural milieu - house for the elderly.

Old, rich, and well-educated, *Crocetta* cannot offer more than being the venue for a wealthy lifestyle.

Young, poor, ethnical, familiar. *Aurora's* potential richness is still dormant.

How to deal
with such conditions?



The neighbourhood is living a condition of dual nature: crowded and crawling with a multitude of youngsters, profiting from the university services in the lively fabric of the more central, compact triangle of Vanchiglia.

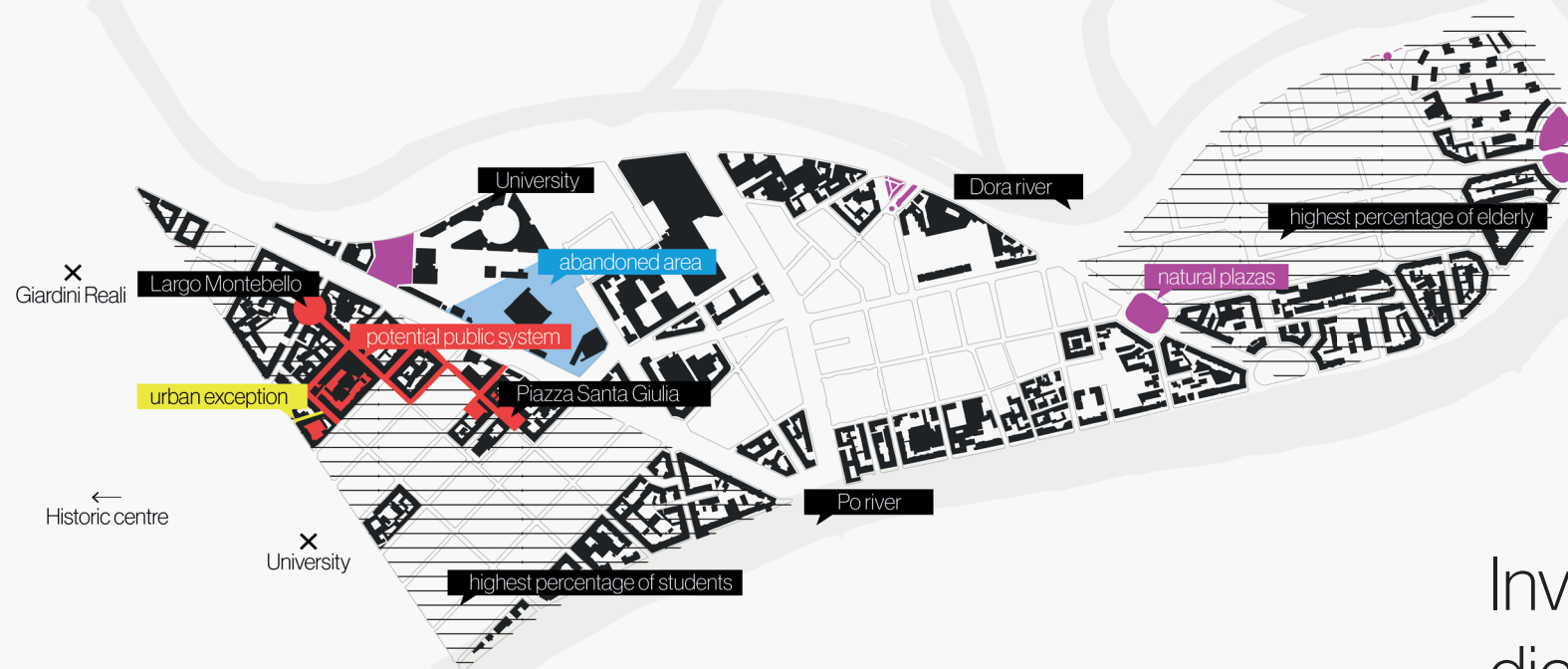
As long as you pass a *milieu*, an imaginary line, another kind of city shows up - porous, largely surrounded by natural infrastructure, mostly residential, emulating the hillside villas. Evidently, this environment is bursting with elderly people.



On one side movida and nightlife take life, on the other elderly people strolling along the river path.

How can the exceptional meet this dualism? Which are its possibilities?





Investigating the neighbourhood, this dichotomy appears stronger than ever. On one side plazas, mineral supports for the urban, and on the other greenscapes, long corridors.

To meet these dualisms, we imagined an extra service aiming at proposing an unusual landscape inside the neighbourhood.

An intimate oasis, protected from the rapid pace of the city, a place that can embody this dual nature, acting as a pause moment for the mind.





The uses are related to the physical, the
bodily, the corporeal.

A place where to free the body, from
both clothes and everyday-life concerns.
A small hammam.



We want to free this living body, make it whole again, unblock it, clear it, so that it may experience the liberation of all its energies, desires, intensities, which at present are crushed by a social system that prescribes and conditions.

Félix Guattari, 'To have done with the massacre of body' in Chaosophy. Semio-text(e), 2007.



Casa Vanchiglia: borgo di artisti, studenti e della mala-movida

Da Carol Rama a Fred Buscaglione, il quartiere è sempre stato amato dai creativi. Meno negozi di vicinato: al loro posto sono arrivati i locali

LODOVICO POLETTI

05 Marzo 2019 | Modificato il: 05 Marzo 2019 | 2 minuti di lettura
ECONOMIA E LAVORO | 31 maggio 2022, 16:50

Vanchiglia, movida e futuro green per l'ex "paesino in città" invaso dagli studenti

di Jacopo Ricca

La mutazione del borgo è enorme: molti negozi sono diventati alloggi per universitari mentre gli artigiani sono finiti nei cortili. E al tramonto arrivano gli spacciatori

SOCIAL SAN SALVARIO / VIA BELFIORE, 23

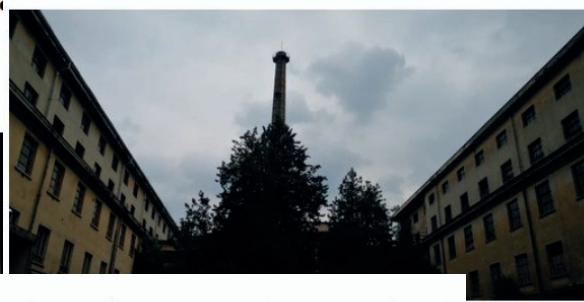
L'offerta per gli studenti riqualifica Torino: due nuove residenze universitarie a San Salvario e in zona Vanchiglia

Il brand Cx sbarca a Torino con il Cx Belfiore e il Cx Regina



Nell'ex Manifattura Tabacchi un nuovo Polo Universitario e residenze per studenti con i fondi europei

Patto tra Demanio, Ministero della Cultura, Regione Piemonte, Comune di Torino, Politecnico e Università per richiedere i soldi del Pnrr



UNIVERSITA'

Collegio Einaudi, 100 posti per studenti universitari meritevoli: come candidarsi

I requisiti per candidarsi per l'anno accademico 2022/2023. Le domande di ammissione vanno presentate entro il 31 maggio



Il Collegio Einaudi/ph Luca Moretto

VS

ATTUALITÀ | 07 luglio 2021, 07:15

Giovani e anziani, un incontro possibile grazie ad Auser: "Servizi di accompagnamento attraverso il volontariato"

Nasce il progetto "Ti accompagna" realizzato in collaborazione con la Città di

CRONACA VIA ADORNO

Nuova casa di riposo a Vanchiglia, sopralluogo della commissione comunale

La struttura assistenziale situata in via Adorno 17, che ospita già diversi utenti, è stata costruita per far fronte alla carente presenza di edifici volti all'assistenza di anziani in città



CORSO SALVEMINI

A Vanchiglia una Rsa da 200 posti con lampioni, giardini e panchine

Previsto l'abbattimento delle barriere architettoniche

28 Novembre 2019 | Vanchiglia | [e.g.]

La **Circoscrizione** ha attivato un protocollo operativo di intesa con la cooperativa onlus **La Nuova Assistenza** relativo all'istituenda **Residenza Sanitaria per Anziani di via Benevento**. La nuova struttura avrà una capienza di 200 posti, 20 dei quali dedicati a persone con problemi di **Alzheimer**. A partire dal mese di gennaio 2020 la Circoscrizione 7 metterà a disposizione della cooperativa l'utilizzo in alcune giornate e fasce orarie di uno spazio all'interno di corso Belgio 38 per i colloqui finalizzati alla selezione del personale da destinare alla Rsa. La cooperativa si impegnerà a sistemare l'area, al momento incolta, antistante la struttura con interventi relativi alla creazione di un giardino, alla posa di panchine, all'illuminazione, all'abbattimento delle barriere architettoniche su via Oropa, su via Varallo e sulla stessa via Benevento, nonché alla collocazione di archetti per biciclette al fine di favorire la mobilità dolce.

Fotografie di Gabriele Boli

Apre la nuova Rsa di Vanchiglia: a breve i colloqui per le assunzioni per la residenza

Nov 29, 2019

1 minute read

ATTUALITÀ | 04 aprile 2022, 17:20

Movida in Vanchiglia, residenti stremati: “Pronti a chiedere la sospensione di Lo Russo” [VIDEO]

CRONACA VANCHIGLIA / VIA VANCHIGLIA

Movida e sosta selvaggia, appello all'Arpa contro l'inquinamento acustico

In via Vanchiglia torna d'attualità il problema legato al traffico e al via vai delle auto. Un caso seguito anche dalla Circoscrizione 7 con il piano “Vanchiglia sostenibile”



Mala movida a Vanchiglia, in Commissione audizione dei Comitati e una proposta di mozione

9 Febbraio 2022 • Massimiliano Quirico • Altre notizie



A Palazzo Civico si torna a discutere di “mala movida” a Vanchiglia.



La notte della movida a Vanchiglia finisce a bottigliate



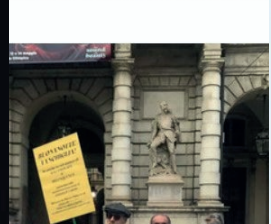
Movida, la zona franca di Vanchiglia: anche la polizia passa e se ne va

Movida, gli abitanti di Vanchiglia a tu per tu col sindaco: "Situazione fuori controllo fino alle 5 del mattino"

di Carlotta Rocci

Tra loro anche don Attanasio della parrocchia di Santa Giulia: "Mentre i locali chiudevano, qui la discoteca a cielo aperto è rimasta sempre in funzione"

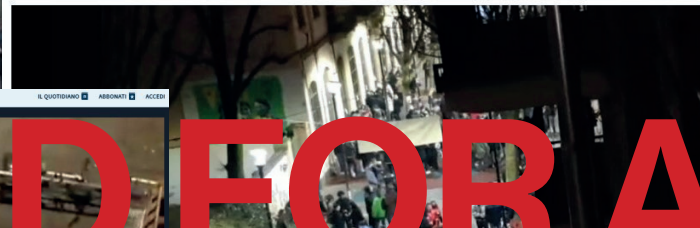
antisce la sicurezza dei si



ATTUALITÀ VANCHIGLIA / PIAZZA SANTA GIULIA

Vanchiglia, i residenti chiedono il fondo vittime della movida: "Vogliamo essere rimborsati"

La testimonianza di Mirella Berardino



“Vanchiglia vuole dormire”: la rivolta dei residenti contro la mala movida fa tremare il Comune di Torino (VIDEO e FOTO)

Dopo il risarcimento ai residenti di San Salvario, la protesta di quelli di Vanchiglia spaventa l'amministrazione. Una delegazione ricevuta dagli assessori Foglietta e Pentenero, solidarietà di FdI ai manifestanti



“Vanchiglia vuole dormire”: la rivolta dei residenti contro la mala movida

Come risolvere il problema movida di Vanchiglia in 10 mosse

Dalla circoscrizione una strategia per arginare il fenomeno che tormenta i residenti di Vanchiglia. Tra le richieste una presenza fissa delle forze dell'ordine in piazza Santa Giulia, via Balbo e Borgo Rossini



POLITICA VANCHIGLIA / PIAZZA SANTA GIULIA

Mala movida, in Comune nasce la task force degli assessori: si cerca una mediazione tra festa e riposo

Obiettivo finale trovare nuove aree fuori dai centri cittadini per il divertimento giovanile



L'obiettivo finale è quello di individuare delle aree industriali abbandonate della città per poter delocalizzare lì la movida, ma i cittadini che chiedono di poter riposare non hanno tempo da attendere. È per questo che Stefano Lo Russo, il sindaco di Torino, ha deciso di mettere in campo una task force interassessorile alla quale ha affidato il compito di trovare soluzioni, a breve termine, al problema della mala movida.

CRONACA VANCHIGLIA / VIA CESARE BALBO

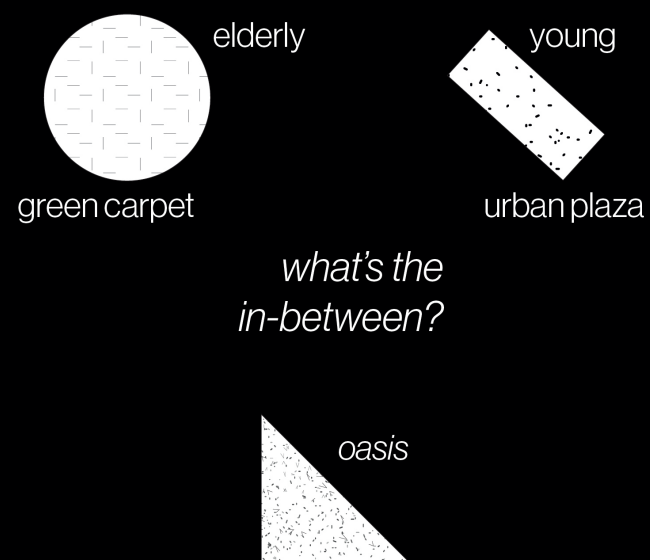
Vanchiglia all'alba, i vandali bruciano un dehor: quando movida è sinonimo di inciviltà

L'episodio è stato segnalato sui social dai residenti

program

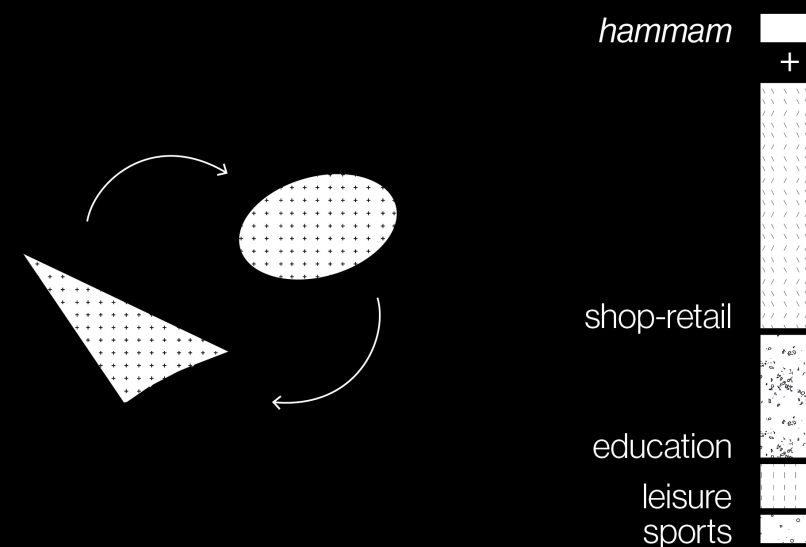
If the neighbourhood is polarized, caught in a double nature, on one side natural spaces, green carpets for the elderly, and on the other mineral supports for young nightlife, how is it possible to think of a public space that could mitigate this condition?, that could stand in an intermediate position with respect to this dualism?

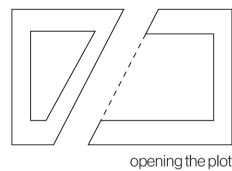
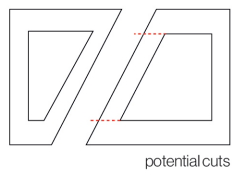
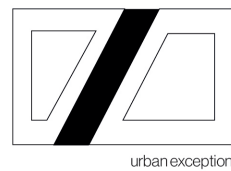
OASIS



Dealing with programmatic richness, we imagine a program where body care can be the encounter between two opposite sides of the population, the elderly and the young; a hammam, exotic and surprising, a new programmatic possibility, unknown in the neighbourhood.

HAMMAM





The urban exception cuts a block, producing a street and dividing the plot in two. However, the space of intervention is broader. By opening one of the two blocks generated, the potential space expands inside the courtyard.

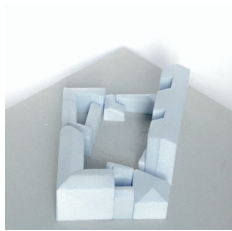
Intimacy is made public.



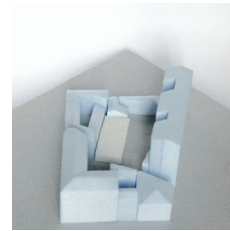
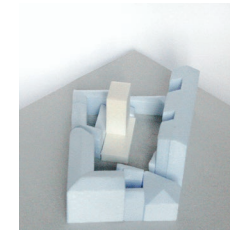
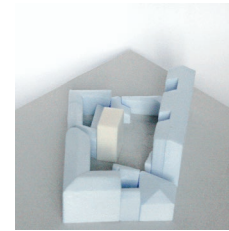
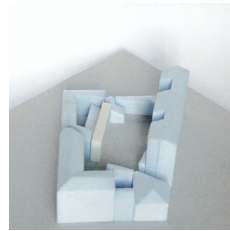
A point of stillness in a lively area; this road seems more of a rear, a courtyard than a proper street.



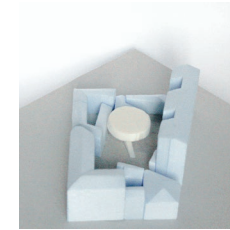
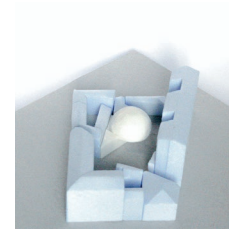
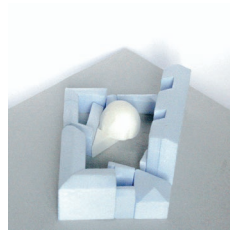
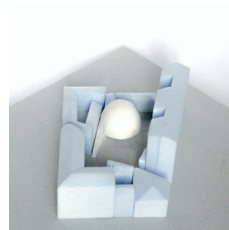
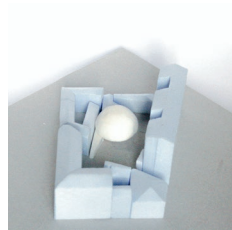
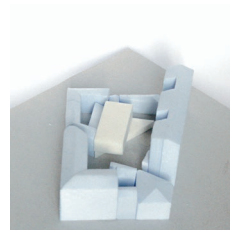
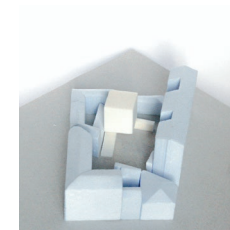
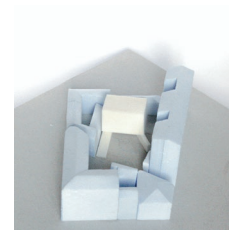
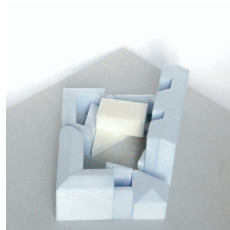
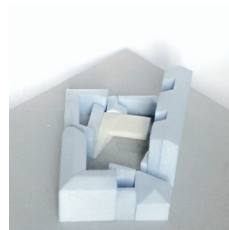
Tropical oasis /



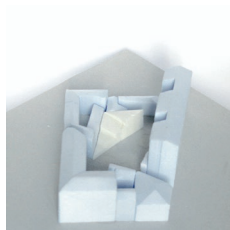
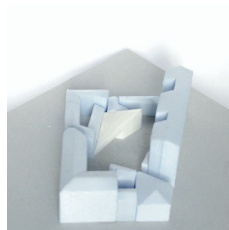
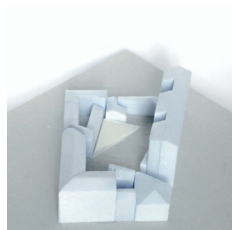
Starting with
a minimal
volume...



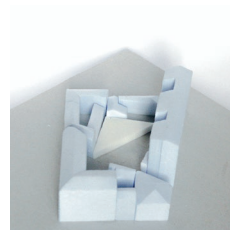
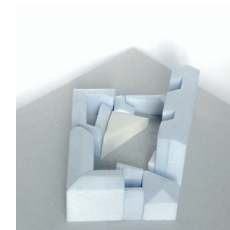
...Perhaps
a floating
cube? Or a
parallelepiped?



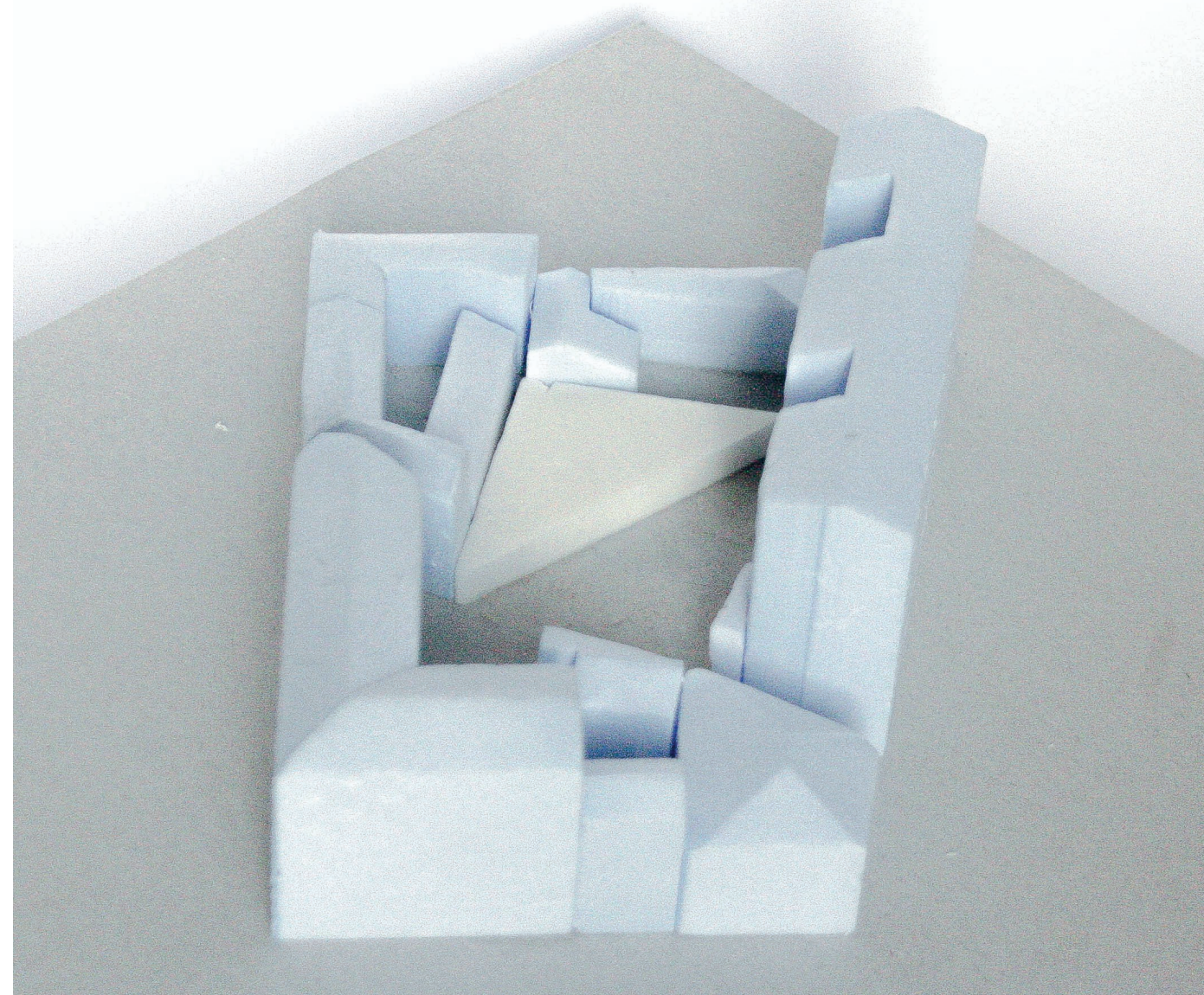
A cupola,
deeply
interfering.
Maybe too
much?



Or a triangle,
embedded
in the inner
courtyard?



A triangle in the middle of a courtyard.
An extraneous object, fallen in
Vanchiglia...





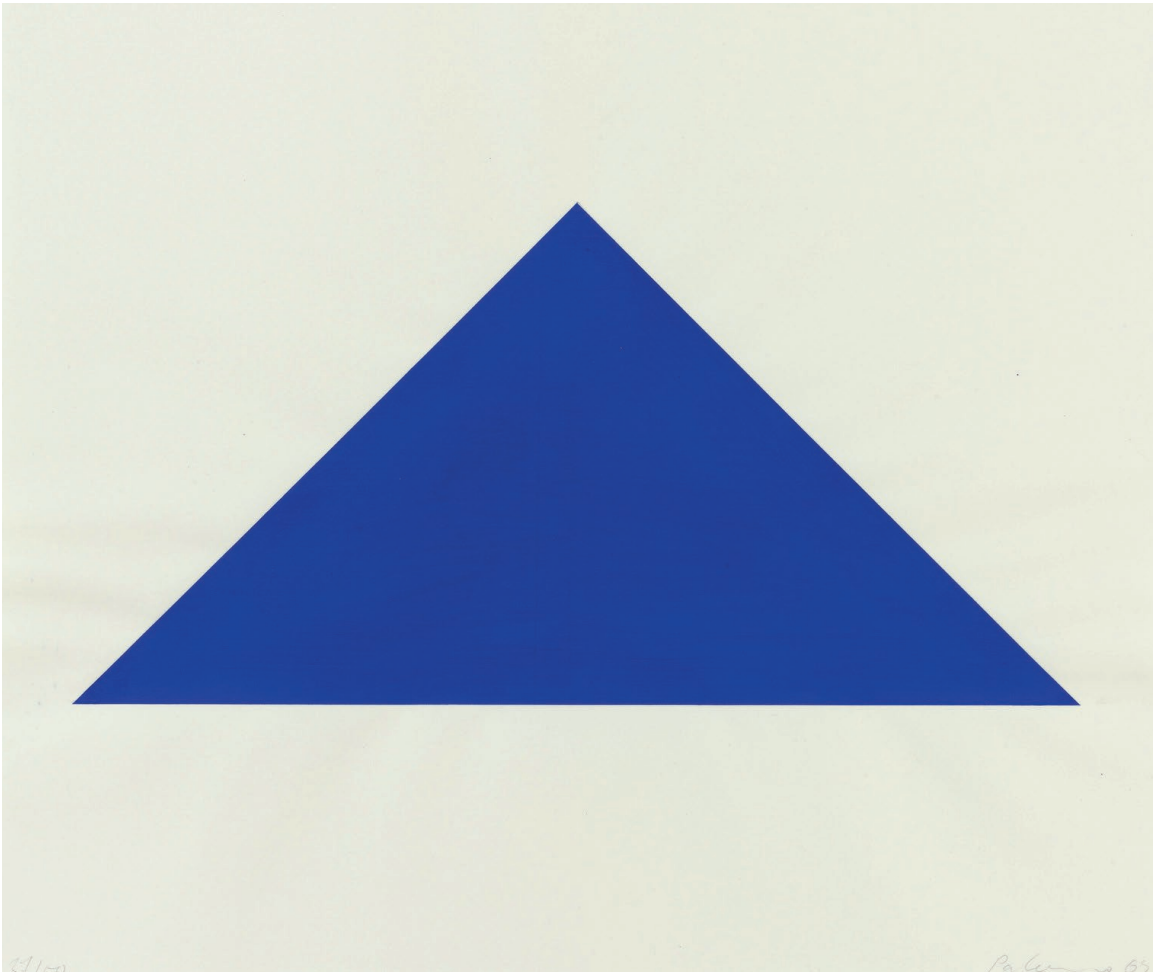
Mauro Straccioli, *Triangolo*, 1979. © Archivio Mauro Straccioli

Walking down the city streets, a diagonal cut suddenly appears, coming out from a block. You are captured inside this ambiguous moment.



When inside, a strangely rotated pavement seems to ignore any existing rule, drawing a linear plaza, punctuated by light torches.





Keeping on walking, you encounter this opened courtyard, somehow signed by the presence of a tropical-looking plaza. It almost feels like being in Marrakech...



If carefully observing, an odd form appears, lying in the courtyard. Stuck. A triangular portion of the ground, raised up, somehow attempting to detach from the city level. On top of it, a cube stands solo - a sort of attraction.





As one gets closer, a podium leads you down what seems to be the entrance of a building: a small hammam.







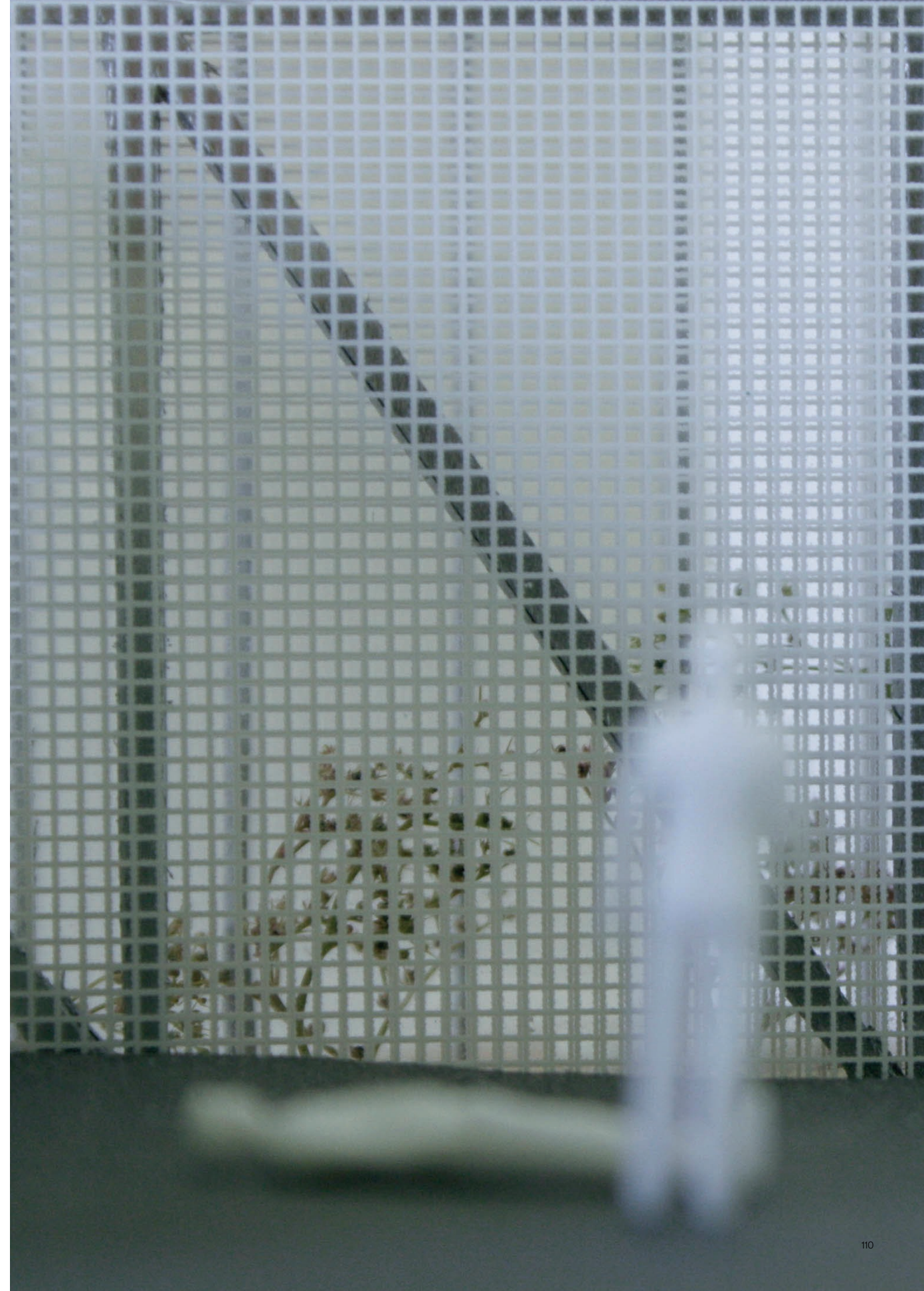
Seamlessly, you reach a long, bright atrium. It looks like what Romans called *apodyterium*. A pierced black wall acts as its background.



Once you're in, you find yourself getting undressed in an obscure-like cave. At this point, a door – the only apparent sign of light – leads you to what appears to be the *frigidarium*.



Second room, *tepidarium*. A small socle offers you the possibility to rest.



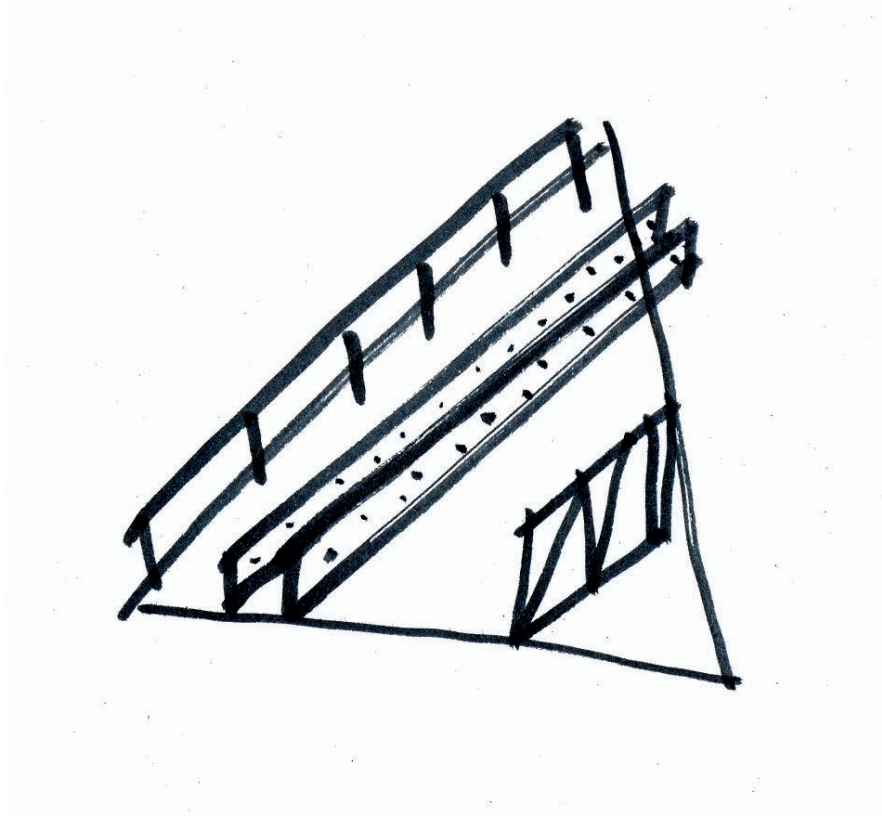
Finally, you get to a small room facing the miniature of a ziggurat. Hottest point: *calidarium*.

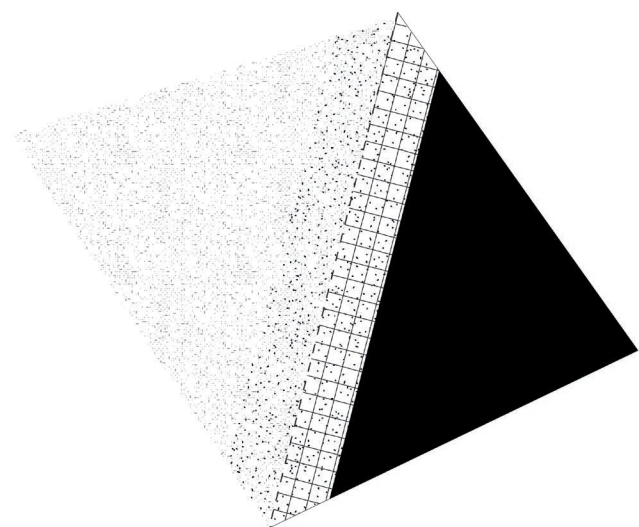




In the mid of moisture, vapour, water, a strange silhouette appears, as a buffer protecting nudity. The tip of the triangle: a patio where to sit and end the journey.

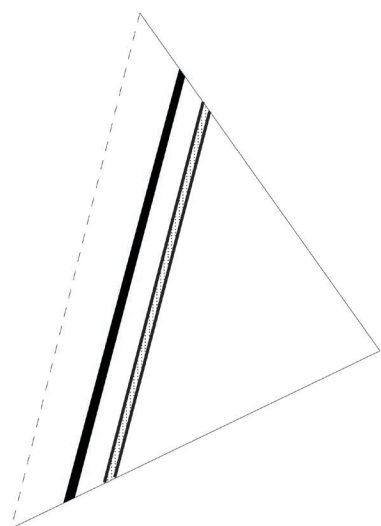






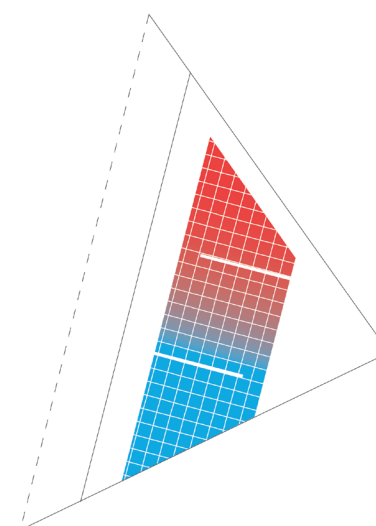
From public to intimacy.

From a public plaza, a place for resting, to the atrium of the hammam, and the most intimate part: the hammam itself, and its rooms, ending with a patio.



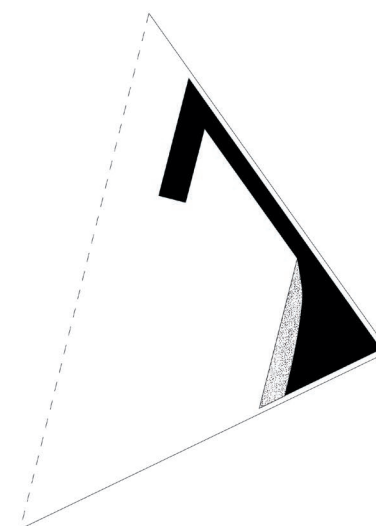
Two walls.

Two technical walls divide the space of the atrium with the three rooms of the hammam. These walls incorporate all the technical system that sustains the spaces of the hammam.



From cold to hot.

The space of the hammam consists of three separate rooms, each one with its one temperature. From the coldest room, of approximately 20°, passing through the warm one - circa 30° -, until arriving at the hot room - reaching 50°.

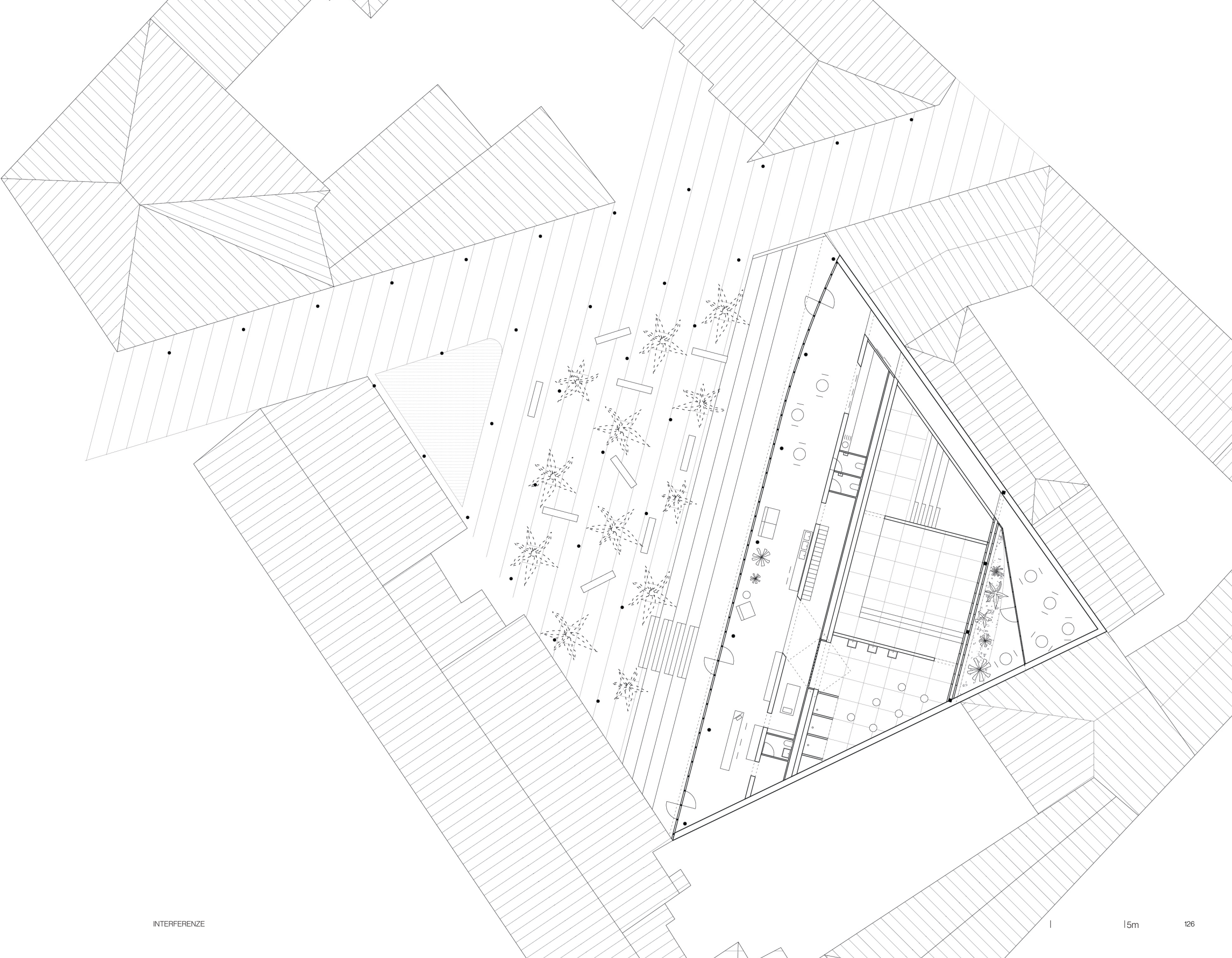


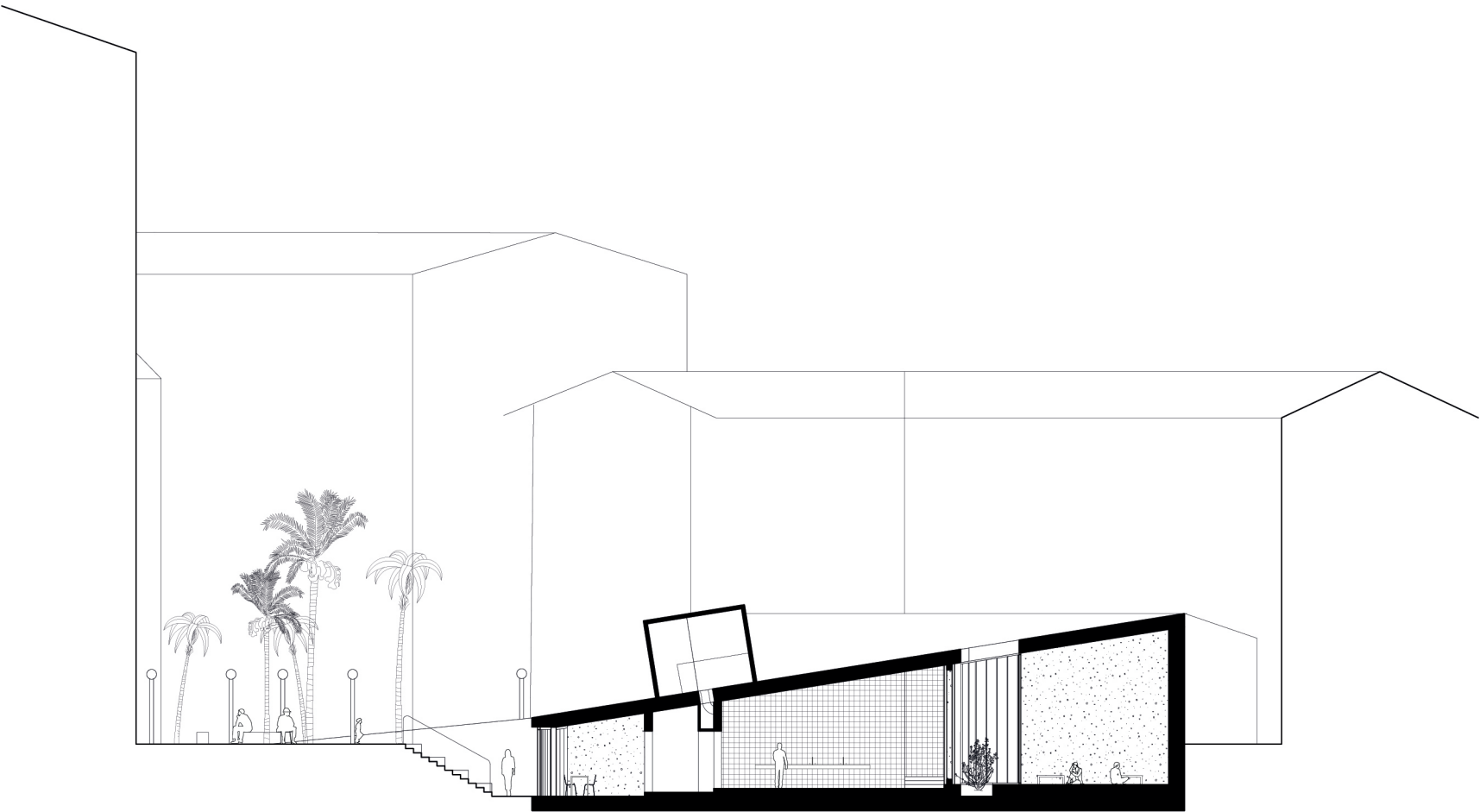
Alternative path.

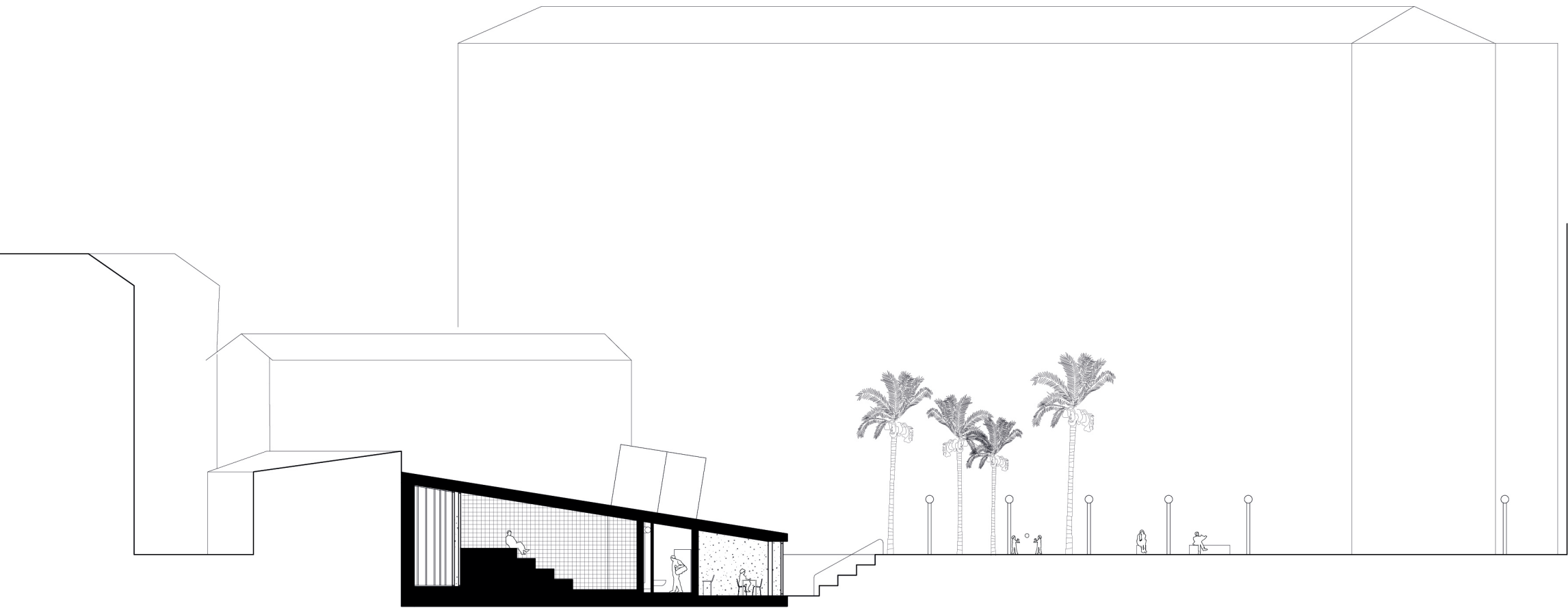
An alternative path inside the hammam leads to the last room - the patio. This one is connected to the tea room, and usable for this purpose too.

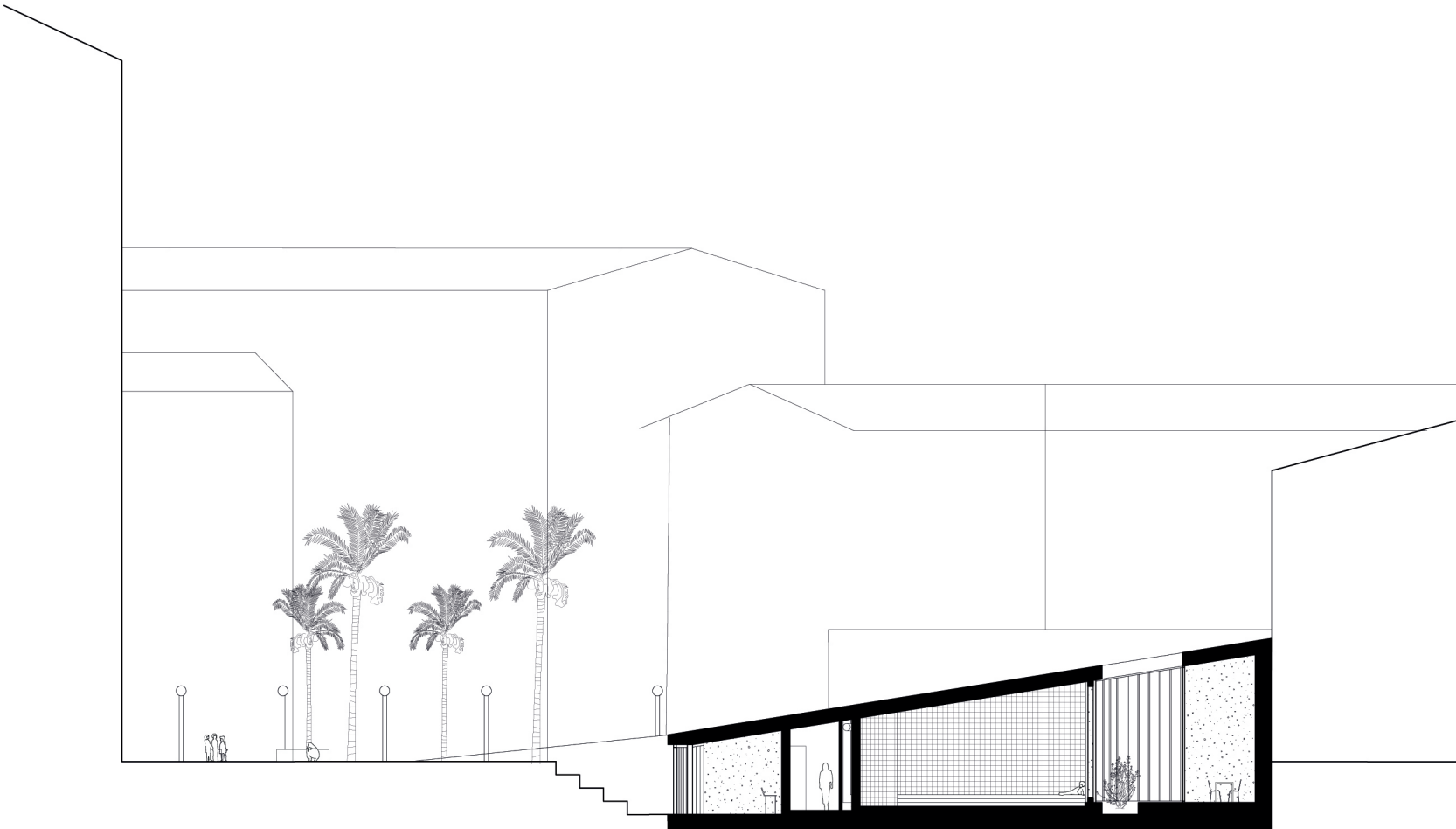
Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. To get in one must have a certain permission and make certain gestures. There are even heterotopias that are entirely consecrated to these activities of purification - purification that is partly religious and partly hygienic, such as the hammam of the Muslims.

Michel Foucault. 'Of Other Spaces: Utopias and Heterotopias'. *Diacritics* 16 n. 1 (Spring 1986): 22-27.













The epitome of wealth, Crocetta is the symbol of a particular, high social condition. Typically inhabited by the Turinese *haute bourgeoisie*, this urban portion seems to have little to offer besides posh villas, exclusive restaurants and private businesses.

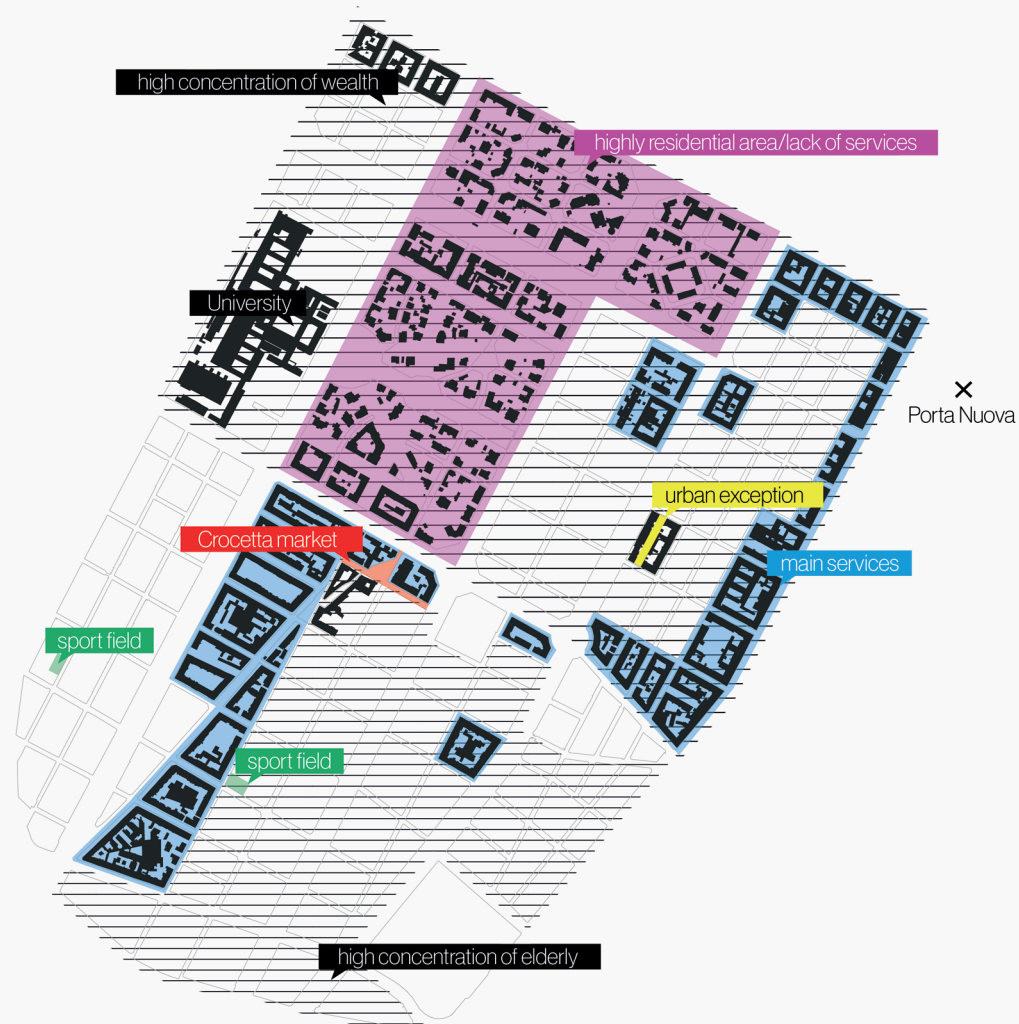


In a sea of residential patterns, littered with exclusive mansions and bank headquarters, one of the fewest moments of urbanity of the neighbourhood appears to be its market.

Crowded with rich and elderly people,
generally lacking services and many
leisure-oriented activities.

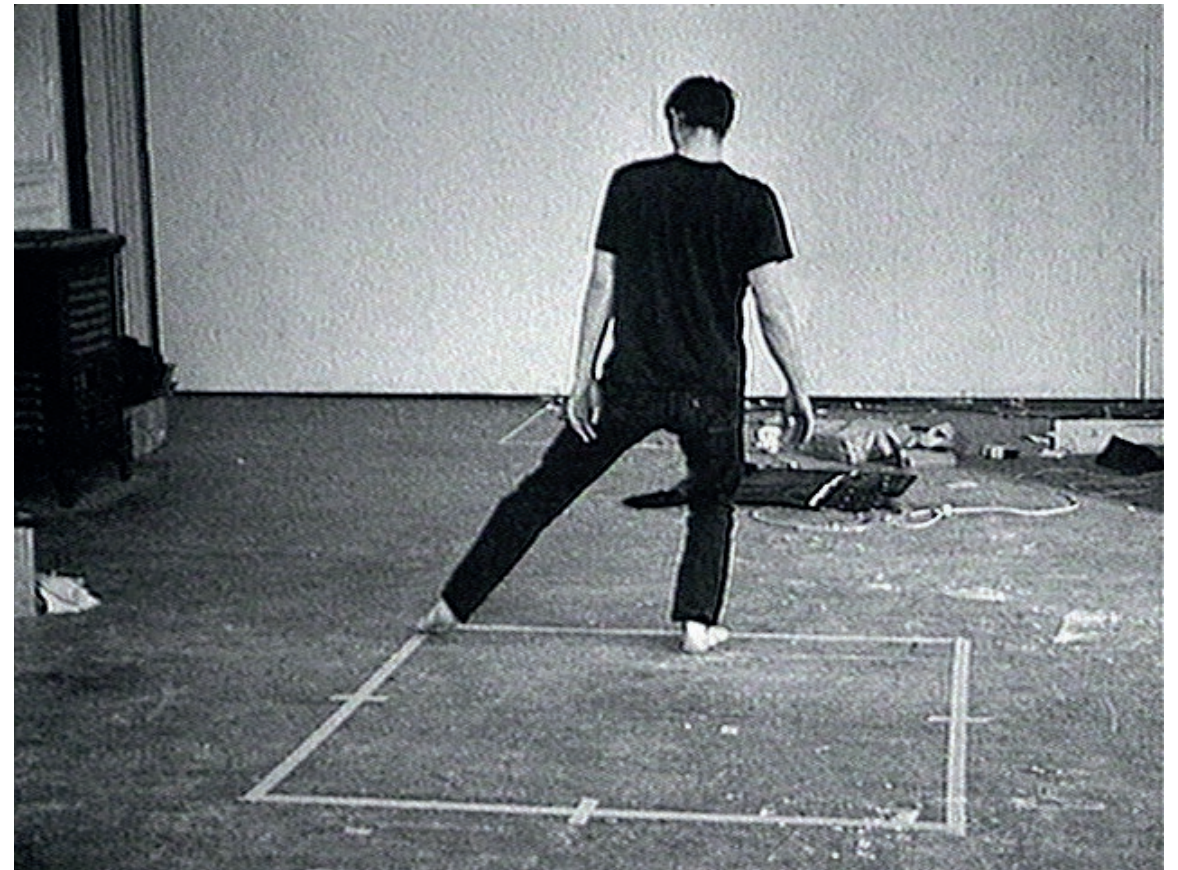
Crocetta offers boredom on a heroic
scale.





Commercial activities are located along the principal axes of the neighbourhood and close to the market area. In the inner parts, Crocetta is almost exclusively residential - entire streets, entire plots, only marked by the presence of doorways.

Attempting to awaken this urban portion from this slumber, this *impasse*, a possibility could be giving an intensified program that could somehow boost this place to a tighter rhythm.



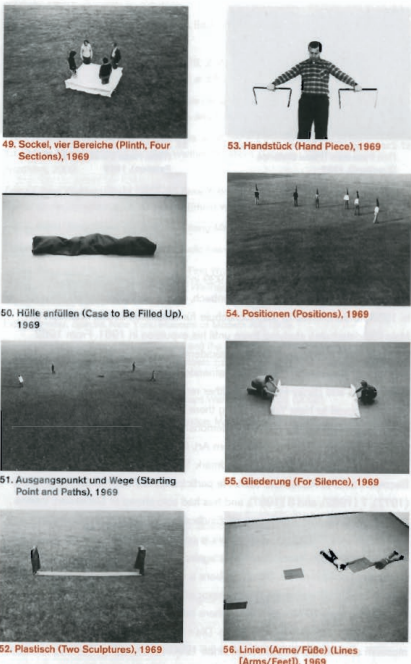
Something related to dancing, physical activity, playing sports.

A physical strip for body movement.



- 15 New Yorker Buch (New York Book), 1967-73
Paper, hardboard, cardboard, linen strips, glue
Artrow International
- 16 Karton I (Cardboard I), 1963
Cardboard
Franz Erhard Walther Foundation
- 17 Karton II (Cardboard II), 1963
Cardboard
Franz Erhard Walther Foundation
- 18 Vier Faldeckel (Four Pieces to Be Folded In), 1962/1963
Paper, cardboard, glue, tape
Franz Erhard Walther Foundation
- 19 Wand-Ecken II (Wall Corner II), 1963
Muslin, fabric
Collection of the artist
- 20 Papierfaltung I and II (Paperfolding I and II), 1962
Paper
Franz Erhard Walther Foundation
- 21 8 Nesselplatten (Eight Muslin Plates), 1963
Muslin, foam, resin
Franz Erhard Walther Foundation
- 22 Zwei Papprollen (Verlegenheitsstück)
(Two Cardboard Rolls (Piece to Overcome Embarrassment)), 1962
Cardboard, paper, glue
Courtesy Peter Freeman, Inc., New York
- 23 Zwei Gläser mit Reis (Two Jars with Rice), 1963
Glass, metal lid, varnish, rice
Courtesy Galerie Jocelyn Wolff, Paris
- 24 Handbrett I (Handboard I), 1962/1963
cardboard, glue, muslin
Collection Suzanne Walther
- 25 Nesselkiste (Muslin Box), 1963
Corrugated board, glue strip, glue, untreated canvas
Private collection
- 26 Selection of 58 Werkzeichnungen (work drawings) corresponding to the elements of 1. Werksatz (First Work Set), 1963-69
Variable media
Courtesy Peter Freeman, Inc., New York; Galerie Jocelyn Wolff, Paris; and Franz Erhard Walther Foundation

1. Werksatz (First Work Set), 1963-69/2010
A gallery attendant will be present to assist with the use of the elements indicated in orange. Titles in gray are not available for use.



In song and in dance
man expresses himself
as a member of a
higher community; he
has forgotten how to
walk and speak and
is on the way toward
flying into the air,
dancing. His very
gestures express
enchantment... he
feels himself a god,
he himself now walks
about enchanted, in
ecstasy, like the
gods he saw walking
in his dreams. He is
no longer an artist,
he has become a work
of art.

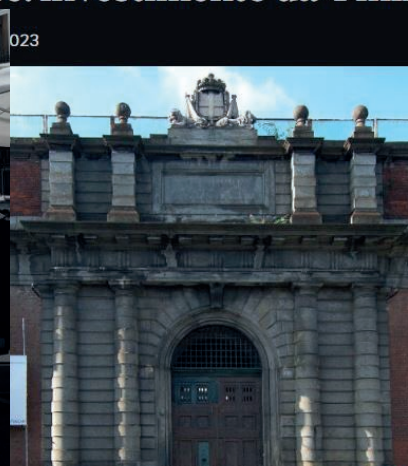
Friedrich Nietzsche. The birth
of tragedy. Vintage Books: New
York, 1967.

ATTUALITÀ CROCETTA / CORSO CASTELFIDARDO

Torino, approvato il progetto di ristrutturazione dell'ex carcere: investimento da 4 milioni di euro



Crocetta, isola felice e per tutti non più solo fortino della borghesia torinese



Cervelloni

E' una città di cemento, vetro e neuroni, è il miglior ateneo di Torino, uno dei primi in Italia: è la fabbrica degli ingegneri, è il Politecnico. Qui si inventa qualunque cosa, si fa incubazione di idee, si "progettano" i ragazzi che disegneranno il futuro. Il quartier generale del "Poli", come viene confidenzialmente chiamato, è nel quartiere della Crocetta. Nel corso degli anni, il Politecnico si è ampliato moltissimo e oggi è un nodo di edifici per lo più collegati tra loro da tunnel, passaggi, passerelle e camminamenti. Vi si rispecchiano la tradizione e il postmoderno in una sovrapposizione anche visiva di stili architettonici, un po' opificio da rivoluzione industriale (ci sono zone in cui Torino sembra Manchester, o Liverpool) e un po' suggestiva skyline. Anche il nuovo sindaco, Stefano Lo Russo, è un prodotto del "Poli" di cui è professore, non di

ECONOMIA CROCETTA / CORSO STATI UNITI

ingeg

Serie A

Dove abitano i giocatori della Juve: dalla Crocetta

al centro, la marea di Ronaldo e compagni

Il nodo centro storico sul tavolo del nuovo sindaco, i commercianti: "La nostra ricetta per rilanciarlo"

ECONOMIA CROCETTA / CORSO STATI UNITI

CROCETTA OFFERS BOREDOM

Ago 10, 2018

1 minute read

27708



focus città

Crocetta è il quartiere più richiesto da chi cerca casa nel centro di Torino

Domanda in aumento e offerta in diminuzione, almeno nelle zone centrali. Prezzi stabili.

di Cristina Giua

5 settembre 2019




CASE DA SOGNO

Case da sogno: in vendita nel cuore della Crocetta un intero palazzo dal lusso ottocentesco

Era l'ex sede del Tar del Piemonte e dell'Avvocatura dello Stato



World Health Organization

Health Topics ▾

Countries ▾

Newsroom ▾

Emergencies ▾


- should limit the amount of time spent being sedentary, particularly the amount of recreational screen time.

Adults aged 18–64 years

- should do at least 150–300 minutes of moderate-intensity aerobic physical activity;
- or at least 75–150 minutes of vigorous-intensity aerobic physical activity; or an equivalent combination of moderate- and vigorous-intensity activity throughout the week
- should also do muscle-strengthening activities at moderate or greater intensity that involve all major muscle groups on 2 or more days a week, as these provide additional health benefits.
- may increase moderate-intensity aerobic physical activity to more than 300 minutes; or do more than 150 minutes of vigorous-intensity aerobic physical activity; or an equivalent combination of moderate- and vigorous-intensity activity throughout the week for additional health benefits.
- should limit the amount of time spent being sedentary. Replacing sedentary time with physical activity of any intensity (including light intensity) provides health benefits, and
- to help reduce the detrimental effects of high levels of sedentary behaviour on health, all adults and older adults should aim to do more than the recommended levels of moderate- to vigorous-intensity physical activity

Adults aged 65 years and above

- Same as for adults; and
- as part of their weekly physical activity, older adults should do varied multicomponent physical activity that emphasizes functional balance and strength training at moderate or greater intensity, on 3 or more days a week, to enhance functional capacity and to prevent falls.

World Health Organization

Health Topics ▾

Countries ▾

Newsroom ▾

Emergencies ▾

- help maintain a healthy body weight.

In children and adolescents, physical activity improves:

- physical fitness (cardiorespiratory and muscular fitness)
- cardiometabolic health (blood pressure, dyslipidaemia, glucose, and insulin resistance)
- bone health
- cognitive outcomes (academic performance, executive function)
- mental health (reduced symptoms of depression)
- reduced adiposity

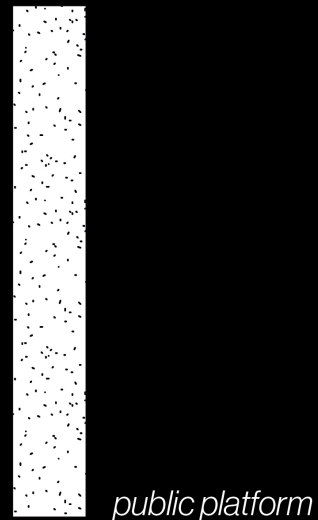
In adults and older adults, higher levels of physical activity improves:

- risk of all-cause mortality
- risk of cardiovascular disease mortality
- incident hypertension
- incident site-specific cancers (bladder, breast, colon, endometrial, oesophageal adenocarcinoma, gastric and renal cancers)
- incident type-2 diabetes
- prevents of falls
- mental health (reduced symptoms of anxiety and depression)
- cognitive health
- sleep
- measures of adiposity may also improve

program

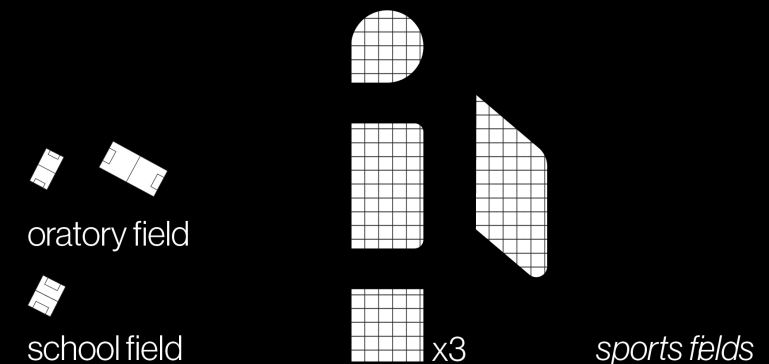
As mentioned before, being Crocetta almost fully residential implies the general scarcity of public spaces too. To reverse this trend, one could use the opportunity given by this unique urban exception by opening the plot to the community, using it as a public platform for physical, free-body activities.

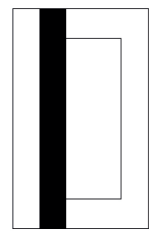
PUBLIC SPACE



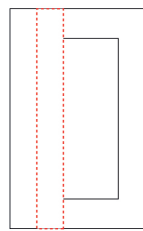
What could happen if sports grounds were to be set up in a neighbourhood where there are no outdoor courts and those that do exist belong to the oratory or school? Together with them, three additional volumes, lifted from the ground, contain rooms for physical activities.

SPORTS FIELDS

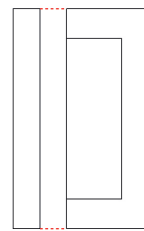




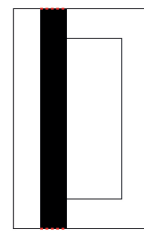
urban exception



potential strip



opening the plot

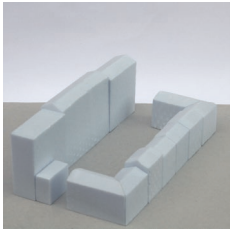


potential space

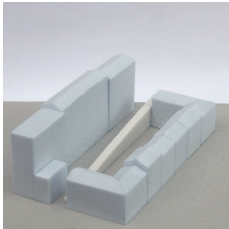
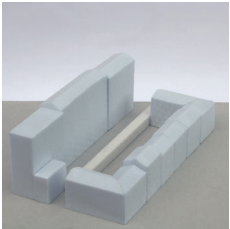
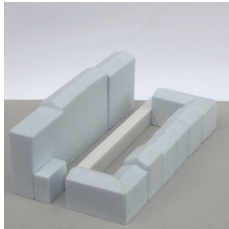
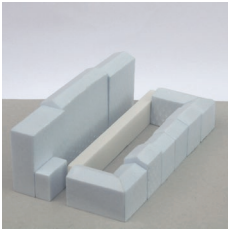
Crocetta's urban exception consists of a long volume that perpendicularly breaks the typically-closed court block, generating a sort of gallery and opening the plot towards the street. Taking advantage of this present condition, a chance of producing a full-length, strip-like system emerges.



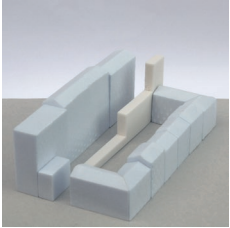
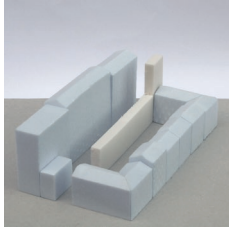
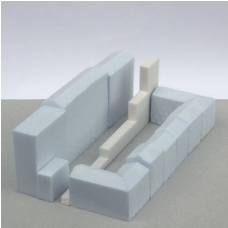
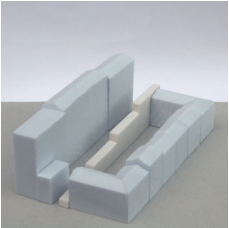
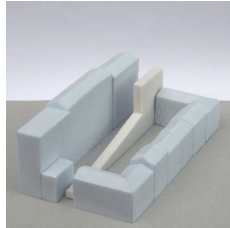
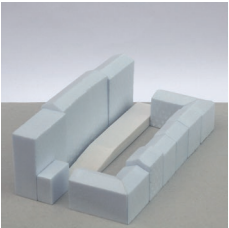
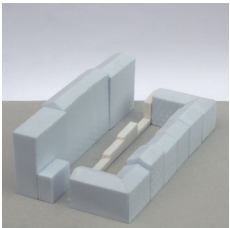
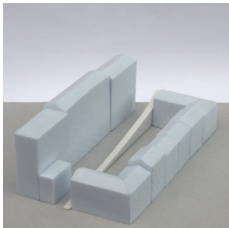
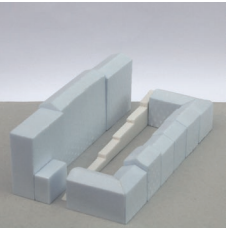
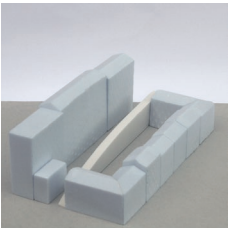
Courtyard gym /



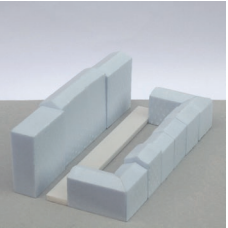
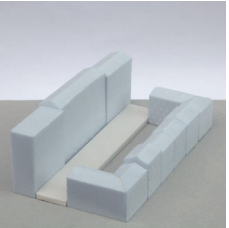
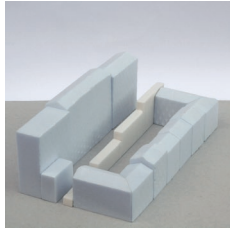
Starting with
a long, vertical
volume...



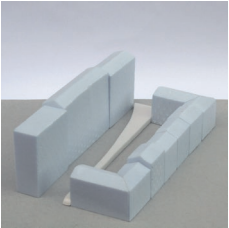
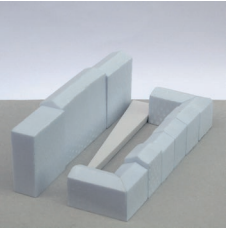
Complexifying
its shape. Stair-
step, or curve?



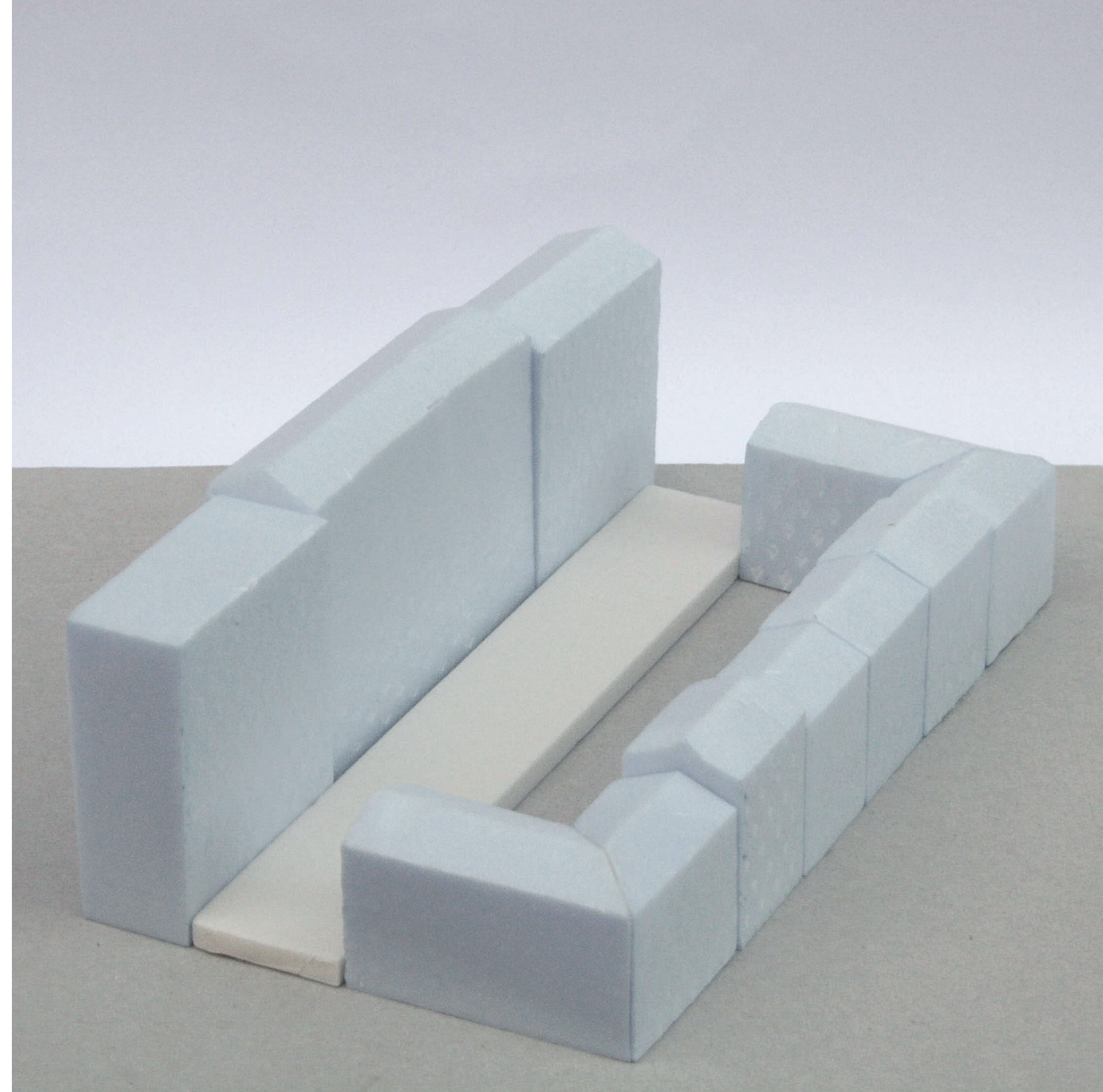
A strip perhaps
ending with
a vertical
element?



Or a simpler,
horizontal
platform?



A horizontal platform, support for
miscellaneous social practices.



As you walk down the street, a slender volume emerges from the sharp, strict alignment of a classical Turinese block. There, a signboard states: 'Courtyard gym'.

Underneath, a strange vapour is being released. Beneficial poison for the many.





As you enter this system, you discover a long corridor cutting the block: a public strip. Together with it, a strange, straight, one-hundred-meter-long, thick wall seems to somehow be the backdrop of many activities...



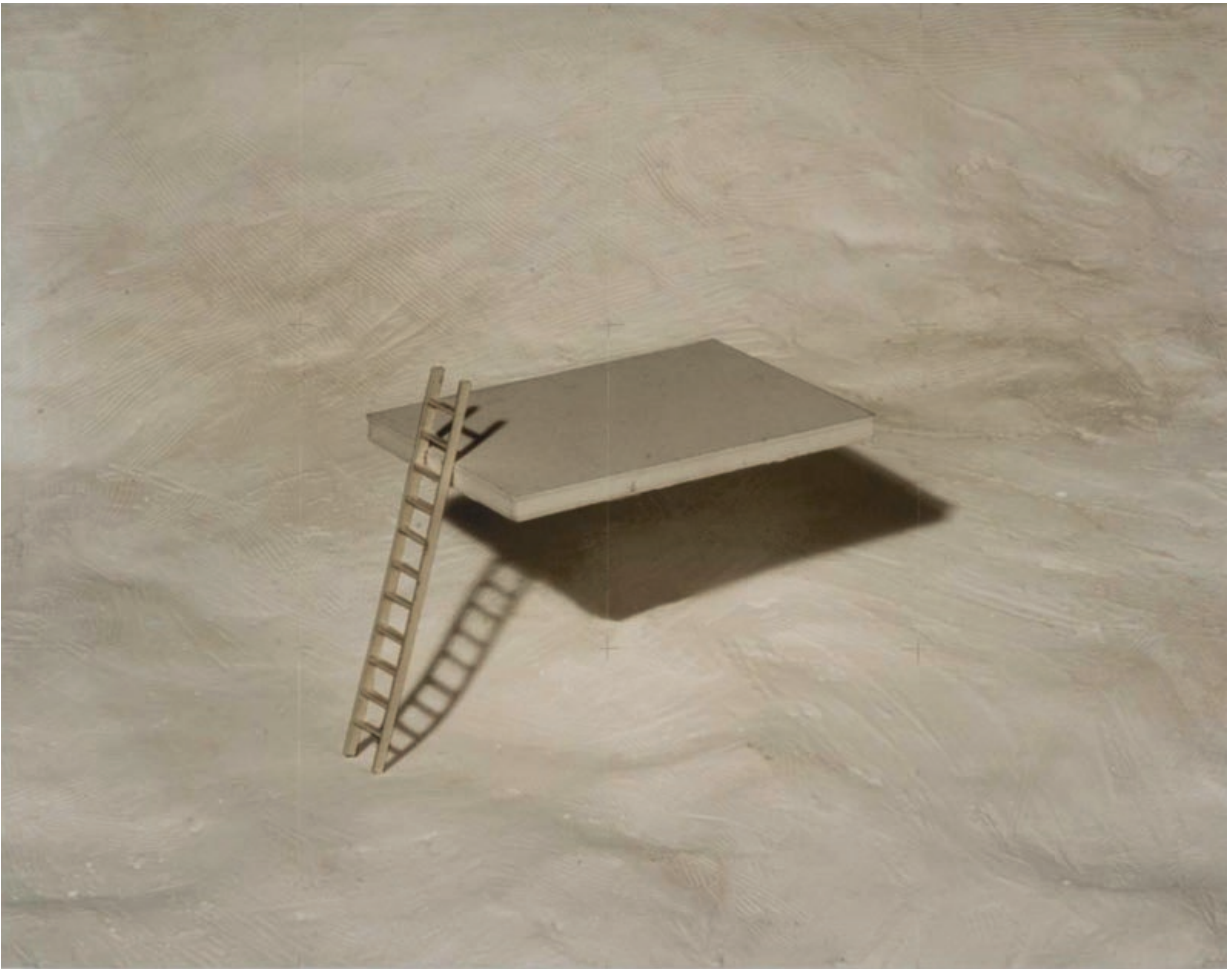
This object, a kind of urban locker, is a neutral piece of furniture. Inside it, you can shower, pee, take a coffee, store objects, furniture, and technical equipment. a public infrastructure, for sports and fitness – body movement.





Besides that, when strolling around this long plaza, one discovers three points of ascension. These stairs lead you to three volumes, somehow laid on two long walls: stairway to... heaven (or hell)?



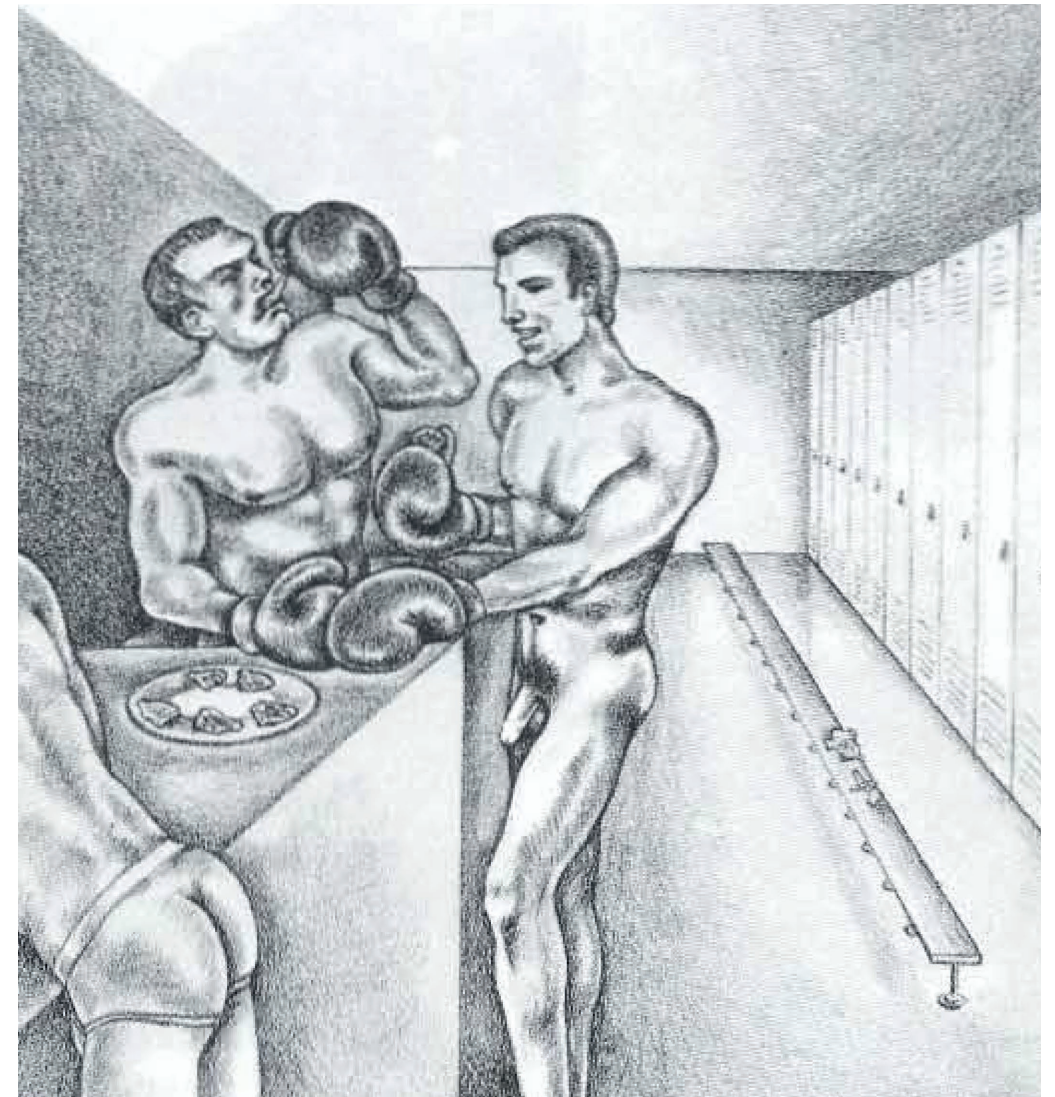


The first, a Miesian pavilion, consists of two black metal trusses, supporting a *plateau* made of rubber – a fitness room where to awaken the body from its ease.



In the middle, a blind volume seems to give no hints of what's inside. As you walk down in, you discover a ballroom – a wooden, mirror-like surface lit by a circular hole. Here, movement drives the body. From dance sessions, lessons, to parties, space is defined by motion.



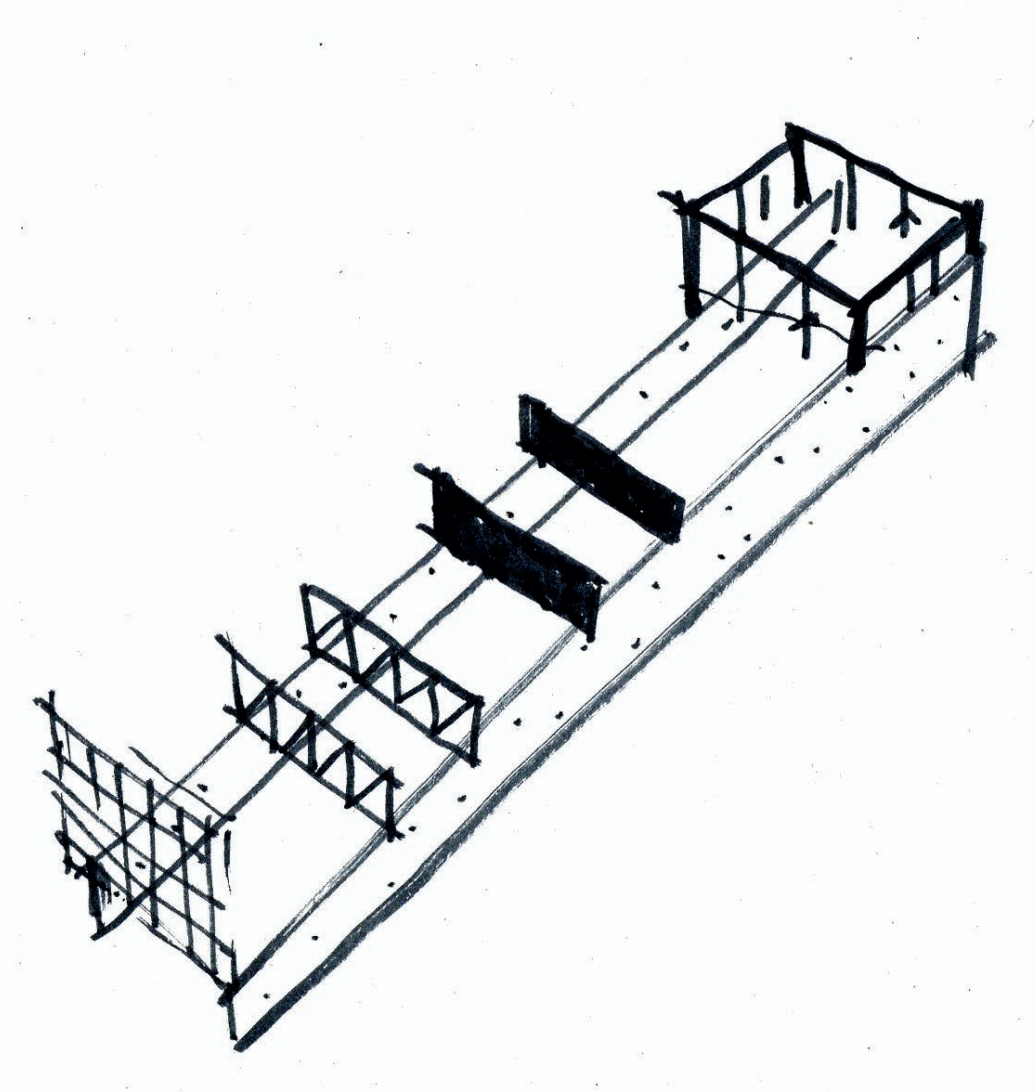


Finally, a big cage closes (or opens?) the system. An open-air, basket field. Place for the youngsters - diversity.





Underneath these three volumes, the space extends to a more intermediate temperature. An opaline curtain encloses three open-air fields, allowing for maximum exploitation of this big platform – the strip.





Urban locker.

A thick wall, containing a number of elements - toilets, bike parking, showers, vertical distribution.



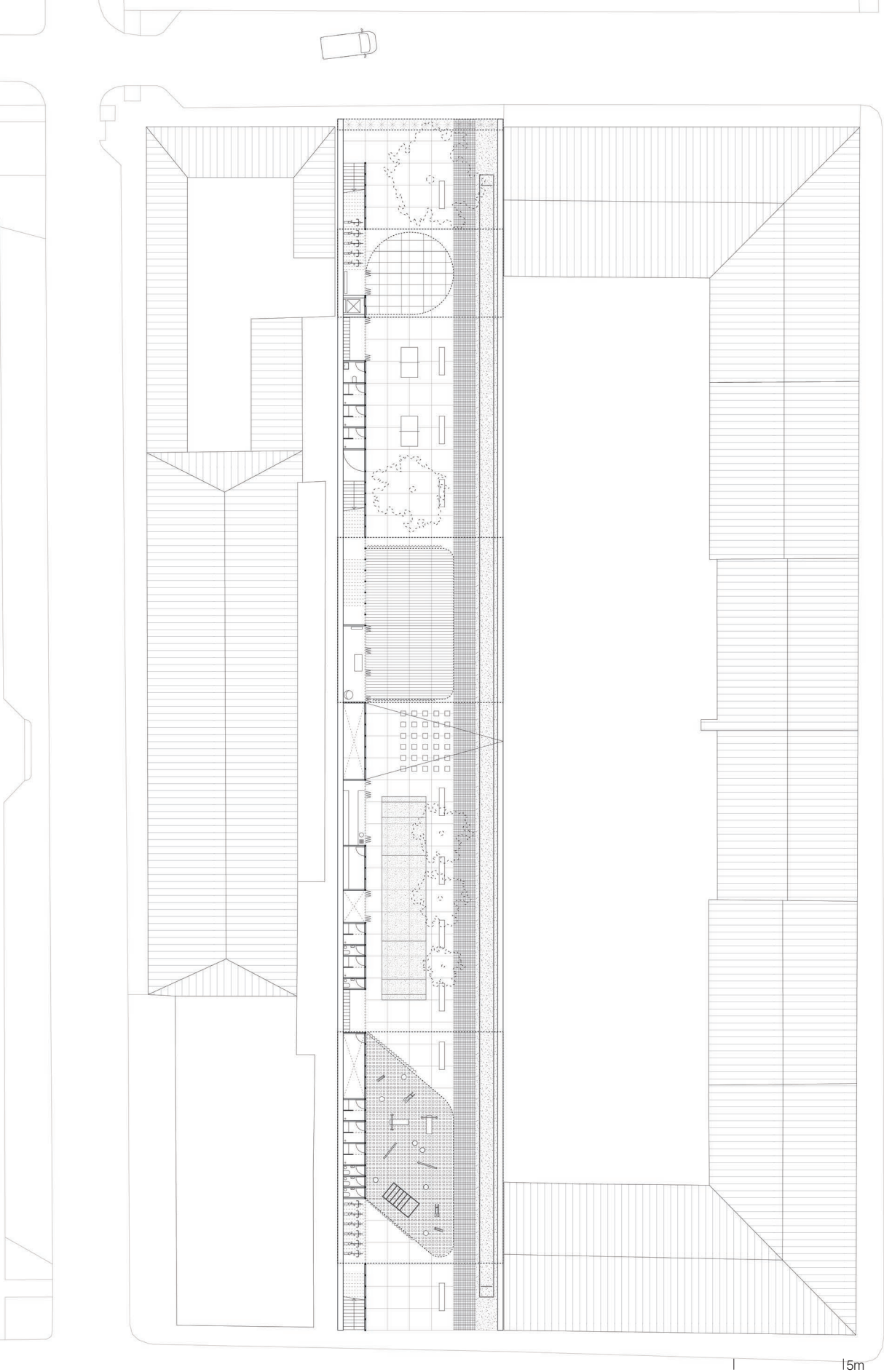
Public gym.

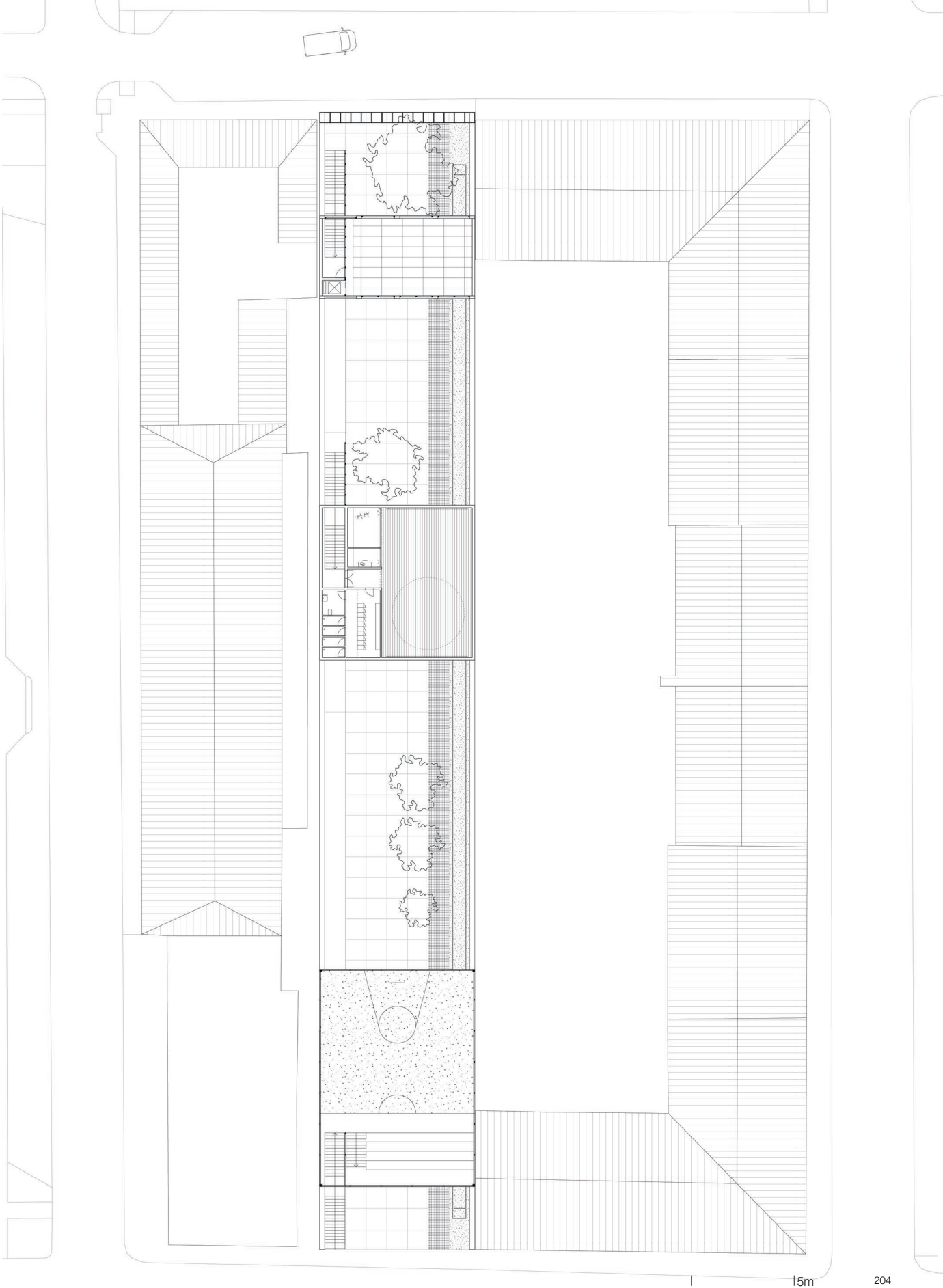
The strip hosts several open-air sports fields, thought for the community - public.

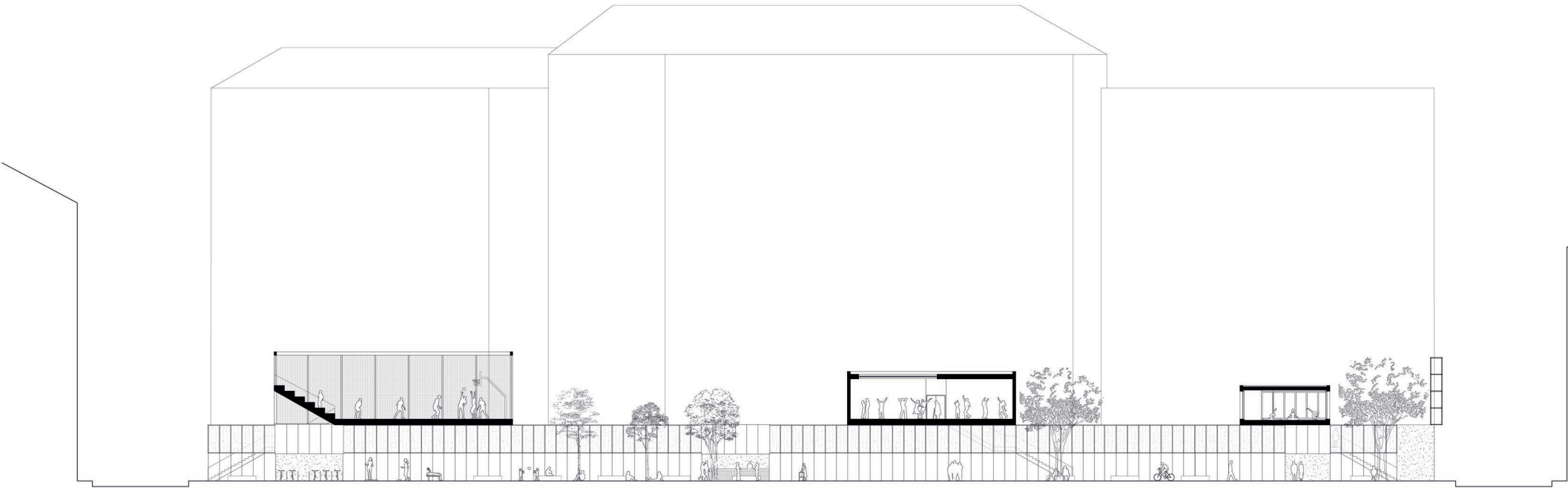


Three boxes.

Additional sports and physical activities are placed on the three upper boxes - a ballroom, a basket field, a fitness room.



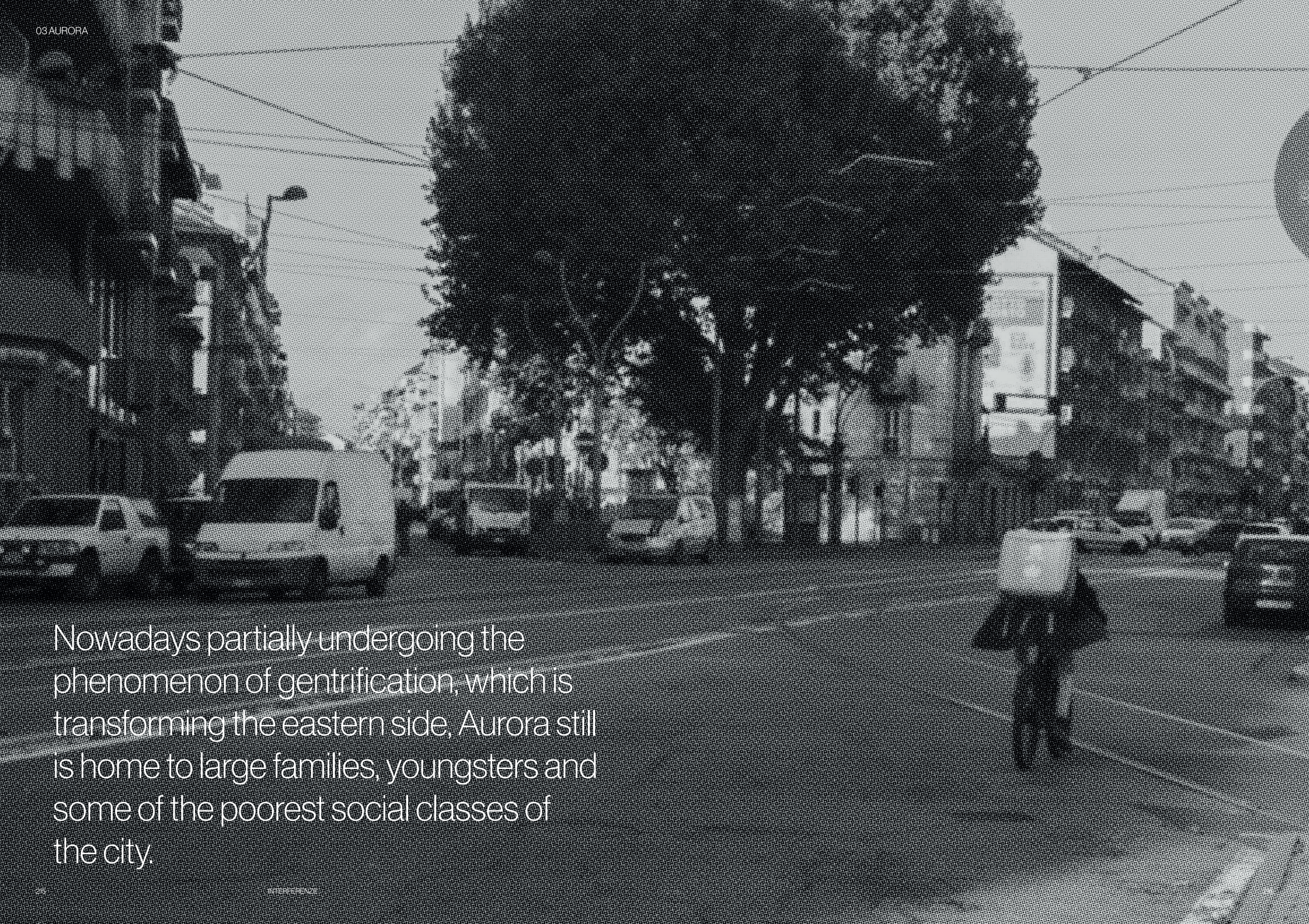






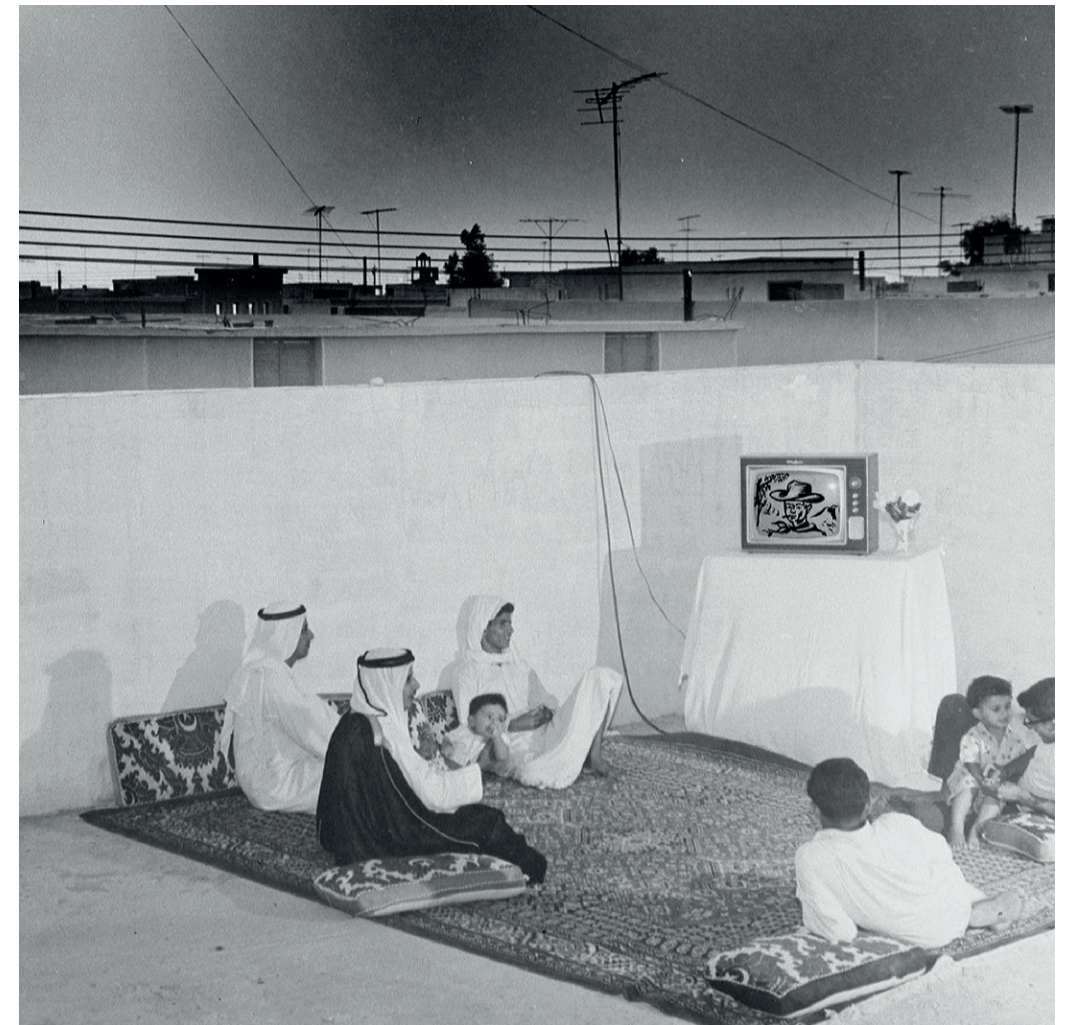


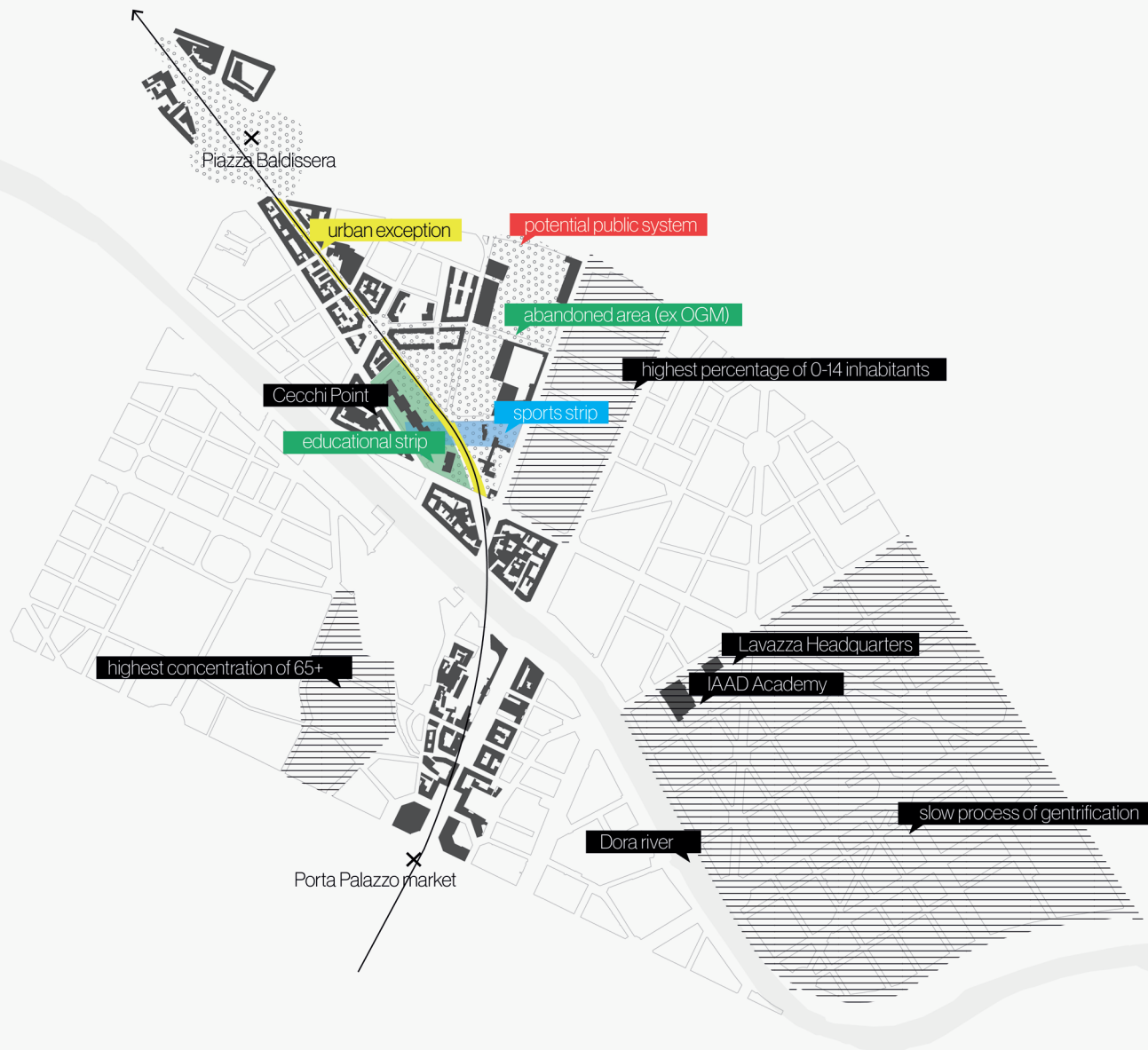
A different status is that of Aurora.
On the northern side of the grid, this
neighbourhood is signed by ethnic
diversity - varying cultures coming
together, sharing the same spaces.



Nowadays partially undergoing the phenomenon of gentrification, which is transforming the eastern side, Aurora still is home to large families, youngsters and some of the poorest social classes of the city.

Here too, a dualism. The closer-to-the-centre, newer part, gentrified, support for the nightlife; the inner part of the neighbourhood, the most informal - but the poorest too.





Aurora is divided in two by the Dora river. This neighbourhood has many faces: the seat of former industrial areas, the most important market of the city finds itself here, together with some of the last built architectural interventions - e.g. the Lavazza Headquarters.

Close to the urban exception - a former railroad partially underground - educational, sporting and social services.

Giving a program that could enhance the social and educational facilities close to the area, intensifying them, could be a possibility, a chance to take.



The uses are related to the educational, cultural, recreational, to exceeding boundaries.

A linguistic library.



Language is a skin:
I rub my language
against the other.
It is as if I had
words instead of
fingers, or fingers
at the tip of my
words. My language
trembles with desire.

Roland Barthes. Fragments d'un
discours amoureux. Paris:
Éditions du Seuil, 1977.

CRONACA AURORA / VIA SAINT BON

Nuova bonifica per il trincerone, rimossi rifiuti e ripari per disperati

Segnalazioni dei residenti del quartiere il Gtt ha avviato una serie di interventi di messa in sicurezza del canale dimenticato



CRONACA AURORA / VIA SAINT BON

Tra topi e rifiuti, il trincerino ferroviario annega nel degrado

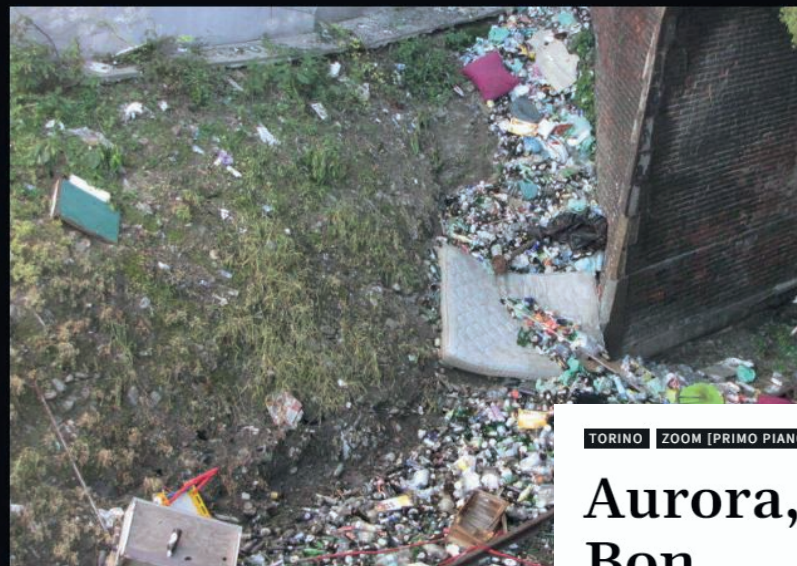
Aspettando un progetto che riqualifichi l'area il canale di via Saint Bon continua ad essere meta di disperati. A denunciare il caso è il capogruppo del Pdl della circoscrizione



CRONACA AURORA / VIA SAINT BON

Inciviltà senza fine in via Saint Bon, il canale è sommerso dalle bottiglie

Centinaia di bottiglie rotte e altri suppellettili. Le condizioni del vecchio trincerino stanno peggiorando di giorno in giorno. La colpa è di chi continua a buttarci dentro i rifiuti



TORINO ZOOM [PRIMO PIANO]

Aurora, ora lo spaccio arriva anche ai giardini Saint Bon

ATTUALITÀ | 23 maggio 2018, 16:12

Aurora, sopralluogo al trincerone. La Mendola: "Zona spesso dimenticata"

I consiglieri comunali hanno fatto visita alla chiesa di Gesù Crocifisso in via Giaveno, per poi spostarsi lungo il trincerone di via Saint Bon. Al vaglio ci sono diverse ipotesi per contrastare il degrado

"Intorno alle nostre case pusher e degrado"

Alla Web Car de La Stampa le proteste dei cittadini



"Terra sopra i binari per cancellare il degrado"

Iniziata la bonifica in via Saint Bon

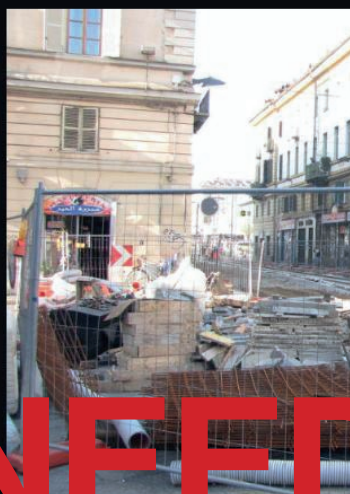
DIEGO MOLINO

22 Febbraio 2019 | Modificato il: 22 Febbraio 2019 | 1 minuti di lettura

ECONOMIA AURORA / PIAZZA DELLA REPUBBLICA

Dal Governo 260 milioni per progetti di riqualificazione: interventi anche a Porta Palazzo e Vallette

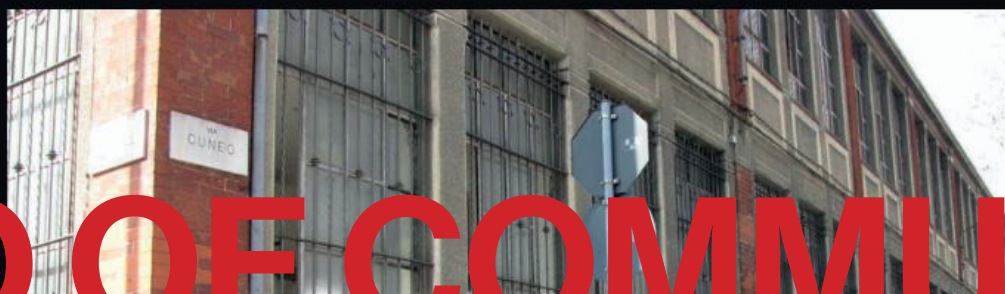
In Piemonte approvati 20 interventi



CRONACA AURORA / VIA CUNEO

Residenze per studenti e un hub per gli accademici on line, ecco gli ultimi sogni delle ex Ogm

Si lavorerà su servizi al commercio e su un'area di coworking per gli spazi inutilizzati. La Sette, con tempi certi



Le attrezzature e l'arredamento devono essere conformi agli standard previsti per le diverse categorie di biblioteche. Vanno previsti adeguati spazi per bambini e ragazzi, per la lettura di quotidiani, riviste e libri, nonché per l'utilizzo di nuovi media nella biblioteca. Nelle biblioteche più grandi si devono prevedere ulteriori locali per la gestione amministrativa, per le manifestazioni e per il magazzino, nonché locali da destinare a servizi particolari.

Torino, nel quartiere Aurora un campetto da calcio ad impatto zero

Mag 12, 2022

ATTUALITÀ AURORA / CORSO VIGEVANO

Ex Ogm, il Consiglio comunale dice sì alla riqualificazione: lavori al via entro il 2022

Nel progetto uno studentato, un'attività commerciale, una struttura logistica, un parco e nuove residenze



POLITICA AURORA / LUNGO DORA AGRIGENTO

Spina Tre, i residenti: "Mancano luoghi di aggregazione"

Venerdì 13 aprile l'incontro pubblico con l'assessora



L'area Paracchi

Un incontro con l'assessora comunale alla Cultura Francesca Leon per chiedere più luoghi di aggregazione per i cittadini. È l'iniziativa del Comitato Dora Spina 3 che venerdì 13 aprile, presso la biblioteca Italo Calvino in lungo Dora Agrigento, per fare il punto dei luoghi disponibili nel quartiere adatti a ospitare luoghi di cultura, di incontro e di valorizzazione della memoria storica.

Manca anche una biblioteca

NEED OF COMMUNITY SPACES?

program

As part of the educational and cultural infrastructure of the neighbourhood the program could be repropose. The library is thought of as international. In an ethnically rich environment, it felt fundamental to give everyone the possibility to access culture and education, on a broader level.

Education is a powerful agent of change, and improves health and livelihoods, contributes to social stability and drives long-term economic growth. Education is also essential to the success of every one of the 17 sustainable development goals.

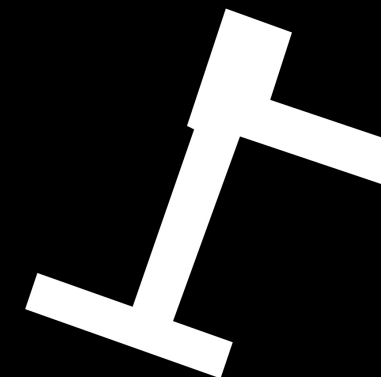
1

Valori essenziali dell'IFLA

2

- Crediamo che le persone, le comunità e le organizzazioni abbiano bisogno per il proprio benessere fisico, mentale, democratico ed economico di un accesso libero all'informazione, alle idee e alle opere d'ingegno.
- Crediamo che creare e fornire servizi bibliotecari di alta qualità aiuti a garantire questo accesso.
- Ci impegniamo a consentire che associazioni bibliotecarie e istituzioni di tutto il mondo, comprese le persone che vi prestano servizio, possano partecipare al lavoro della Federazione in base alla loro posizione geografica.
- Supportiamo e promuoviamo i principi di libertà di accesso all'informazione, alle idee e alle opere d'ingegno come previsto dall'articolo 19 della Dichiarazione universale dei diritti umani.
- Riconosciamo che tutti i membri hanno diritto a essere coinvolti nelle attività dell'IFLA e trarne beneficio, senza limitazione di cittadinanza, etnia, genere, lingua, credo politico, razza o religione.

LIBRARY



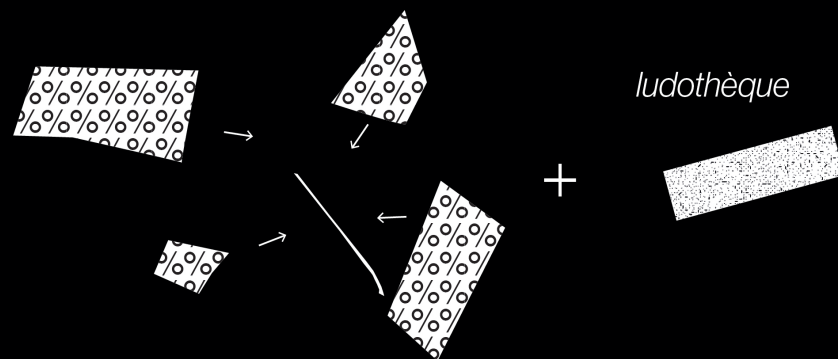
international library

+

extra programs

The neighbourhood is marked too by the high presence of the 0-14 population; hence, the idea was that of supporting the existing social-welfare services, with the presence of a *ludothèque*.

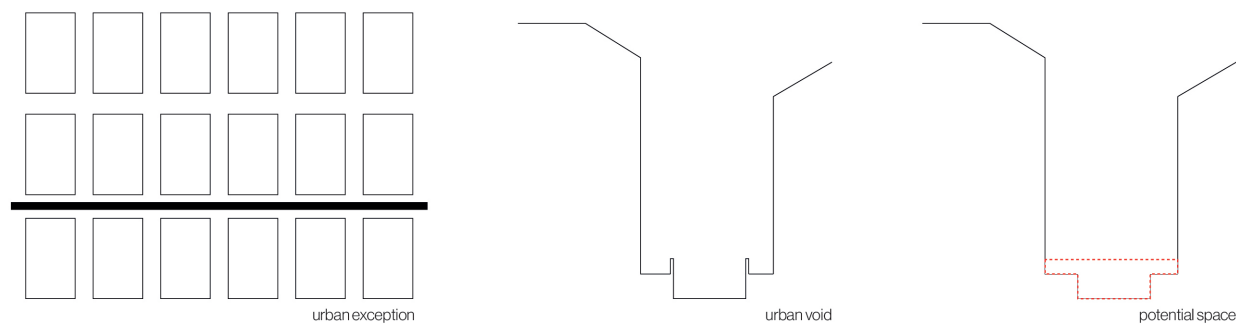
LUDOTHÈQUE



The dismissed area is a unique occasion of public space in the city. A linear park, cutting through the urban heterogeneity of the neighbourhood, could reconnect two sides of the neighbourhood, making space for an alternative spatial experience.

LINEAR PARK



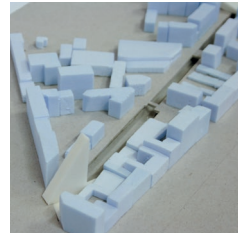
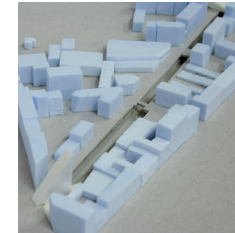
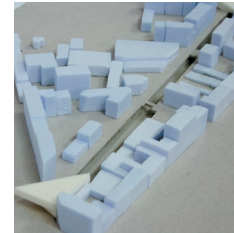
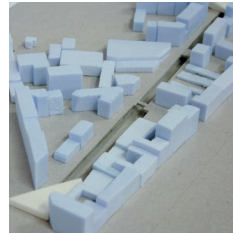
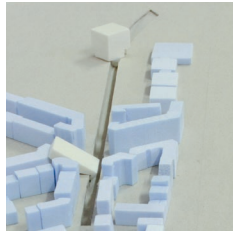


This urban exception appears to be pretty unique in the city. A very much extended, partially underground, former railroad, now abandoned. It deeply marks the city, cutting the street and fracturing the neighbourhood.

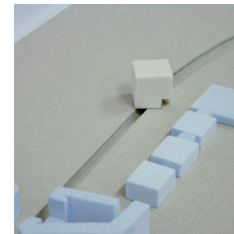
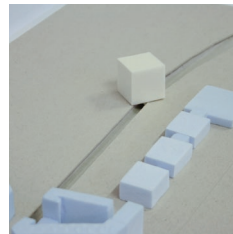
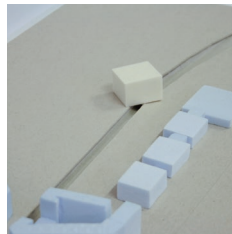
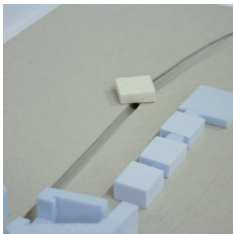


Tondo /

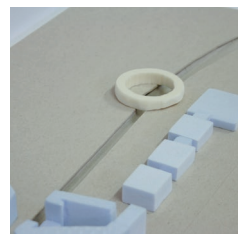
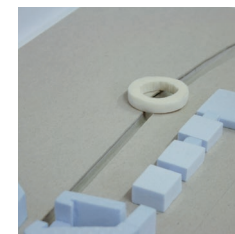
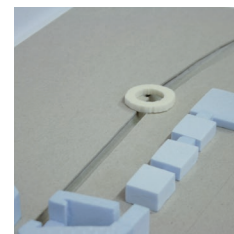
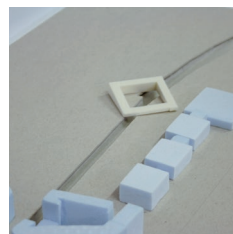
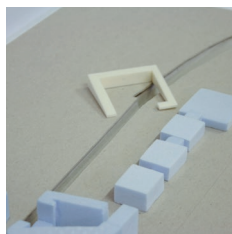
Starting by
choosing
where to
intervene...



In the central plaza?

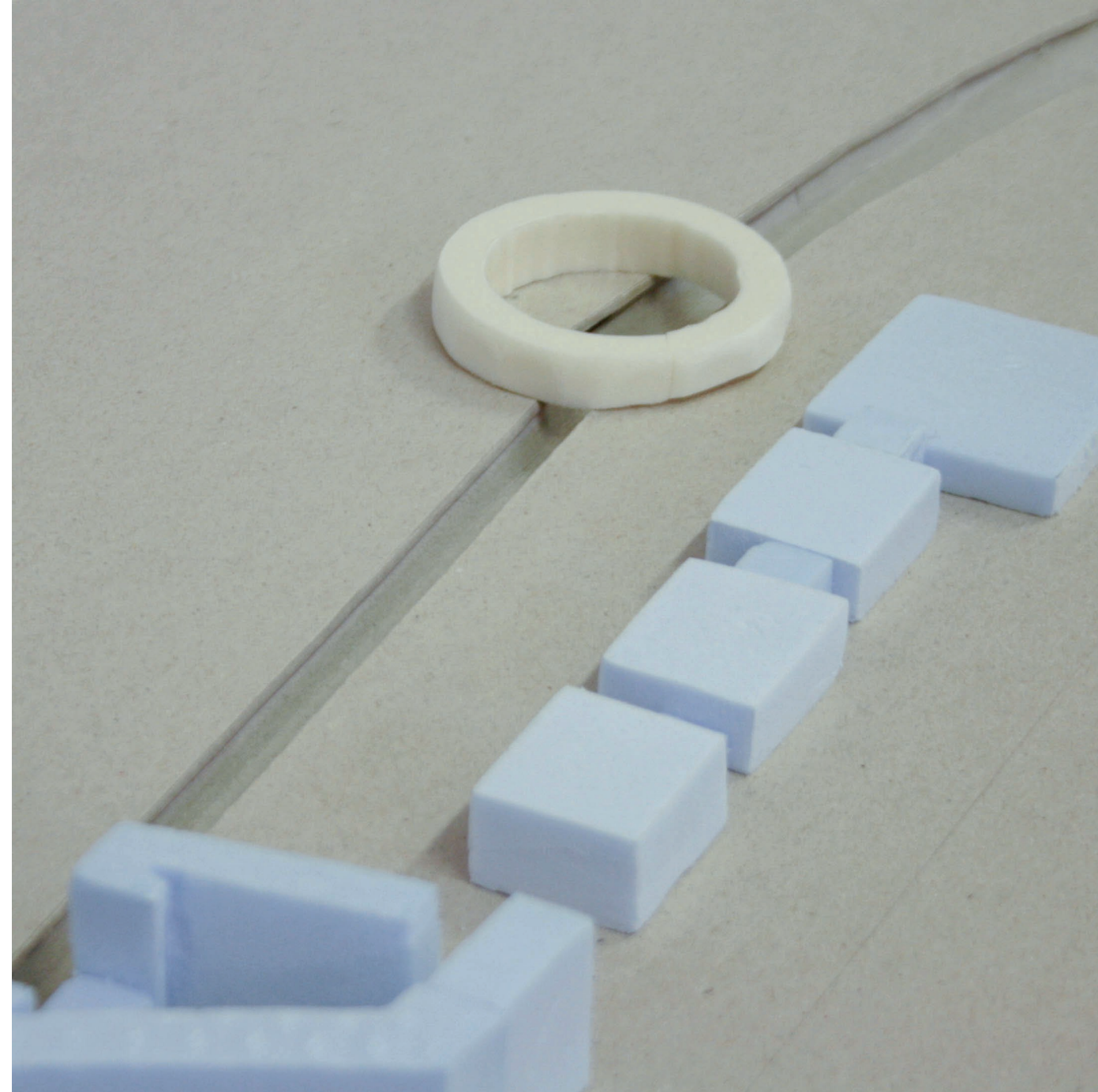


What shape?
What precise
location?



Perhaps
working on the
tail?

A ring, resting on the ground.
Connecting two skin flaps, trying to
overcome, to sew up a wound.



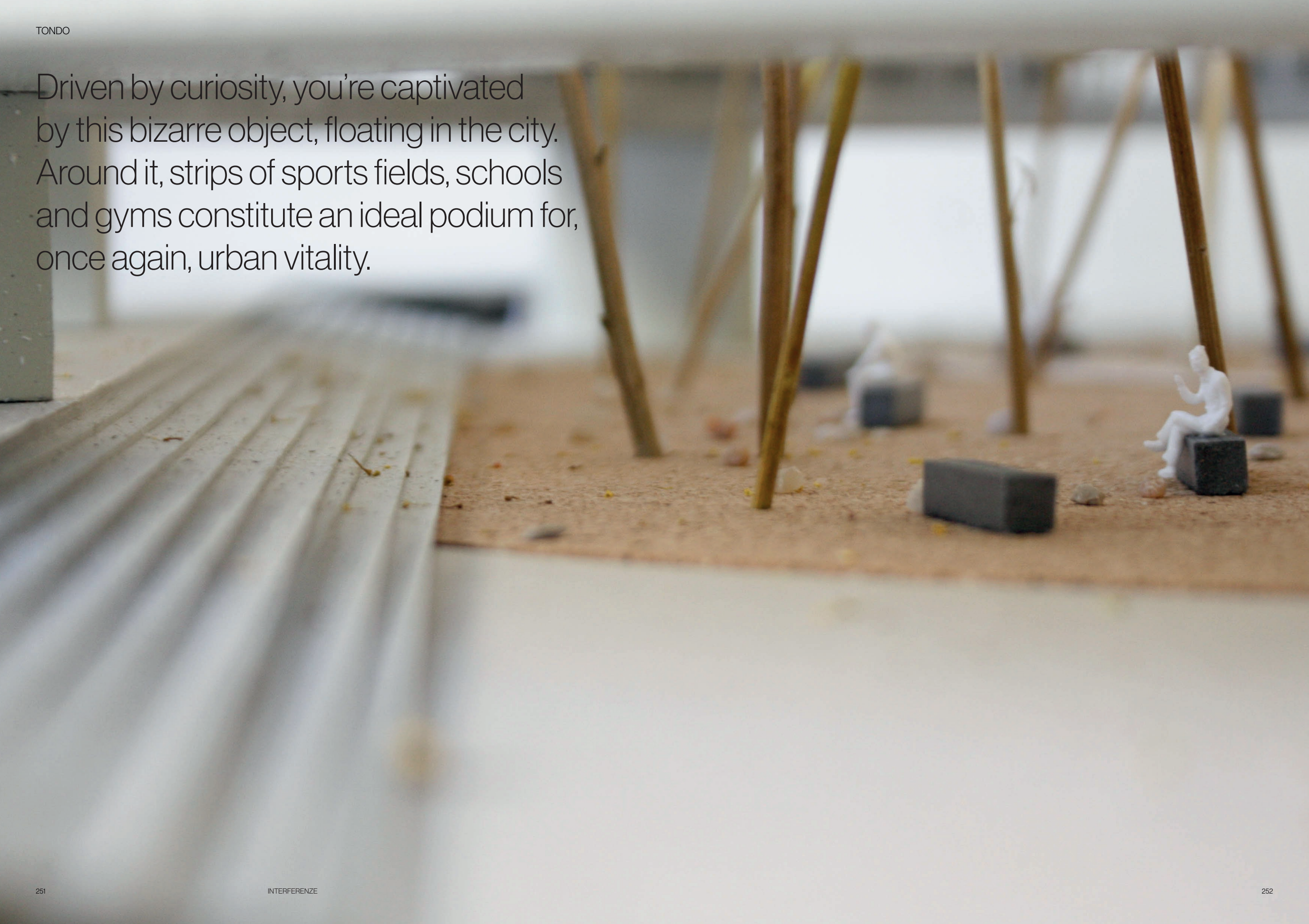
Following the road, you notice a great absence – very remarkable. A massive hole in the ground, starting from level zero and gradually going down.



Once infrastructural line serving the city, a railroad is now waiting for something to happen... Flâneuring around this linear system, suddenly, lifting the head, a rounded silhouette – almost a Graham Bell's experiment grown at an urban scale – pops up.

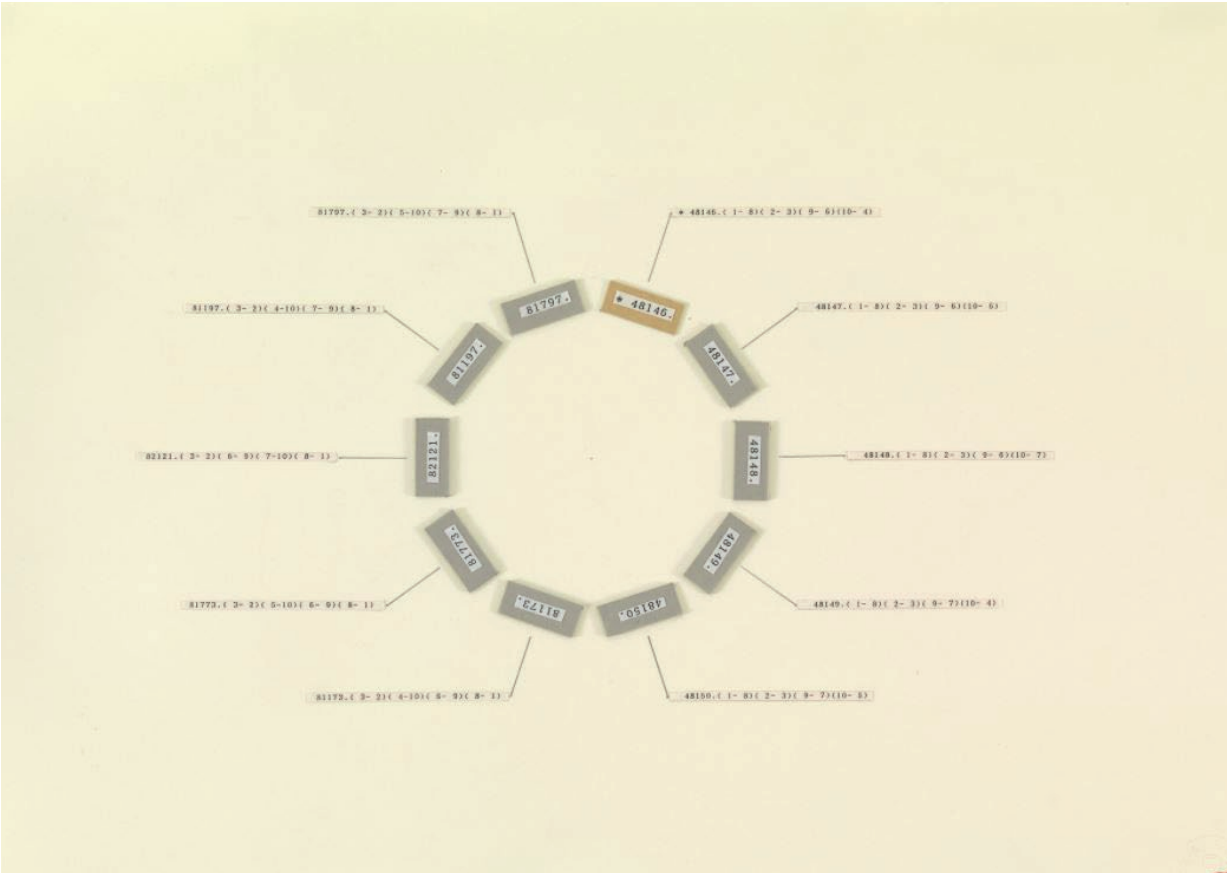


Driven by curiosity, you're captivated by this bizarre object, floating in the city. Around it, strips of sports fields, schools and gyms constitute an ideal podium for, once again, urban vitality.





Getting closer, what seemed to be a perfect circular-shaped ring turns out to be a sort of rounded platform where straight walls disarticulate its obvious continuity, somehow as if contemporary culture meets classical form, *tondo*.

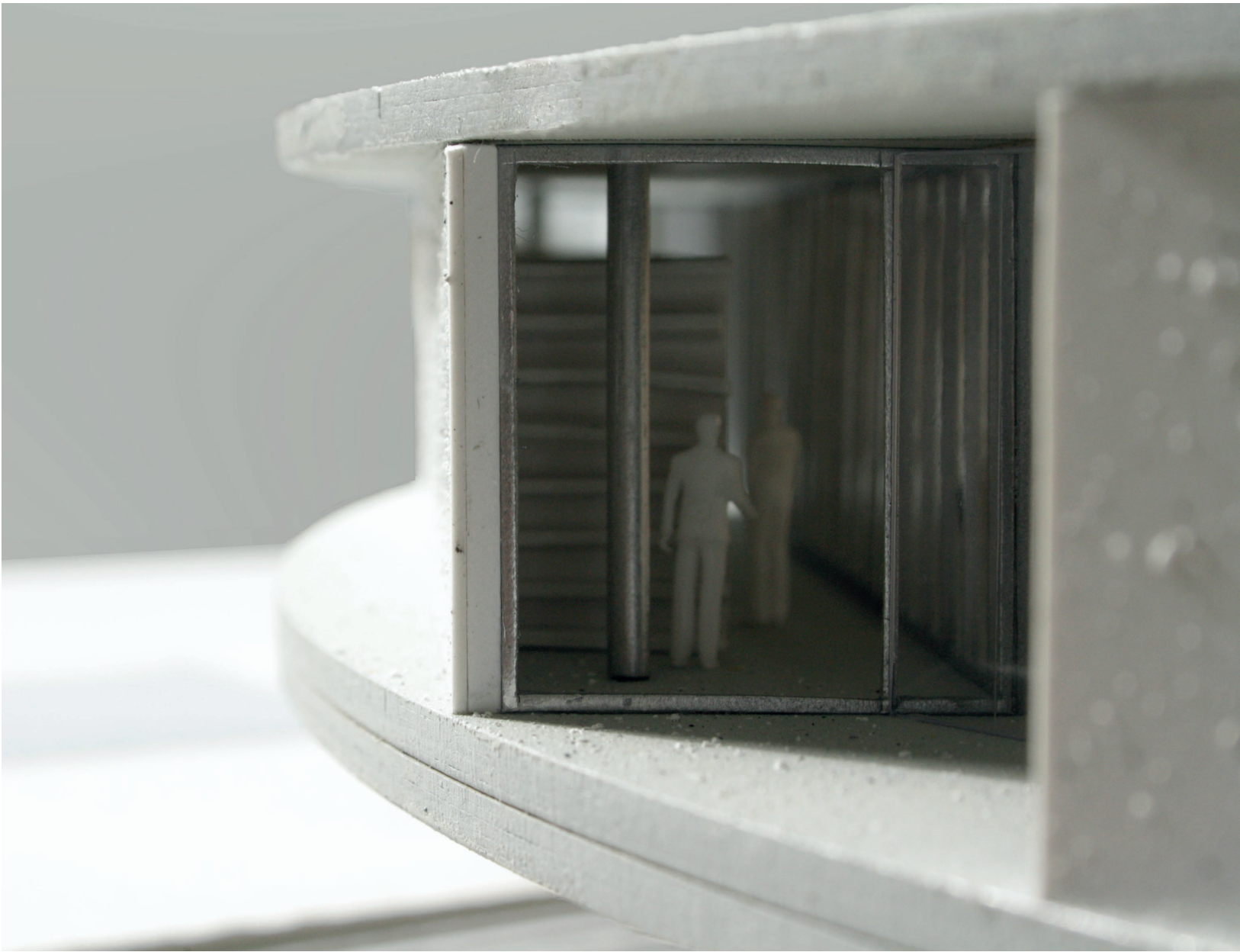


Moreover, transversal walls act as a bridge support, thus allowing for maximum permeability. Beneath them, stairs landing in three different points of the city offer access to the building, perhaps a *passerelle*.



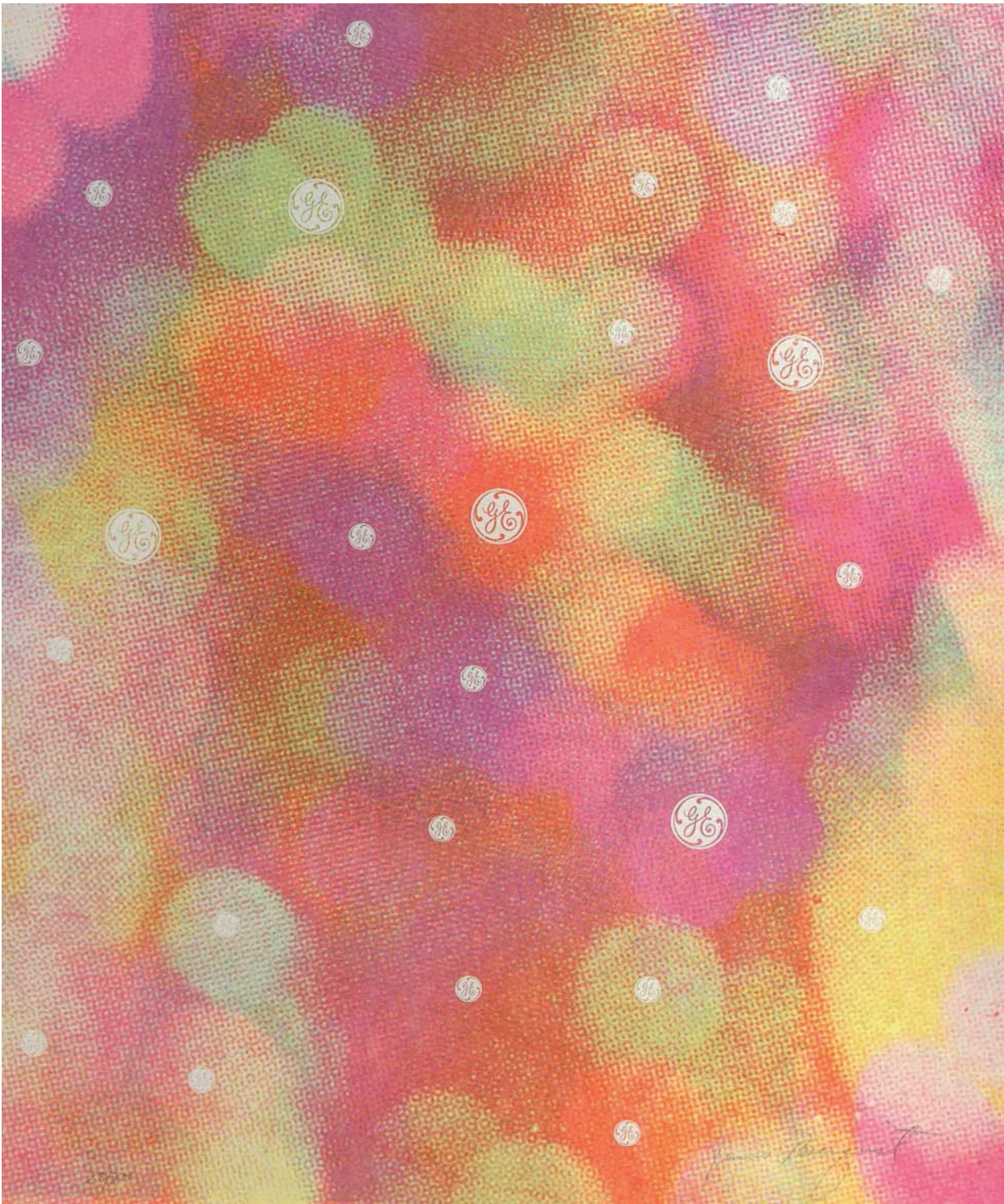
When inside, a text states: 'Library for all' – all languages provided. The straight walls extend in rectangular rooms, book storage spaces framing the circular continuity.





At almost regular intervals you find frames of the city, as if the circular path could be a gallery picturing the heterogeneity of the neighbourhood.



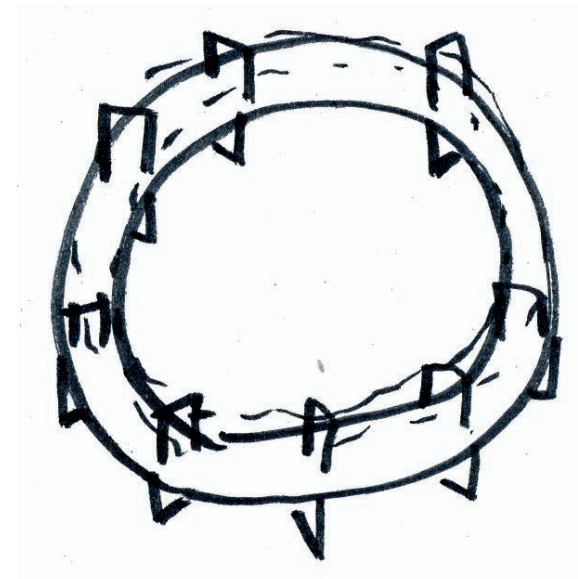


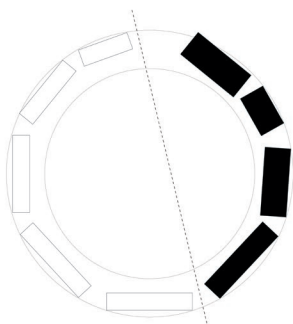
This long corridor turns out to be a realized non-stop office, desks, tables, chairs populate it.

In the middle of this system, you find a small forest – a heterotopia denying the Panopticon-like effect (consequence of such a structure)...

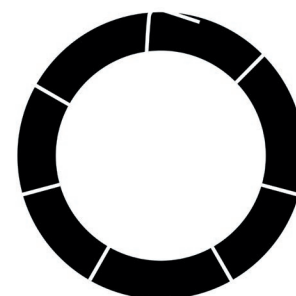


...And for one moment, it seems like
being in another place.

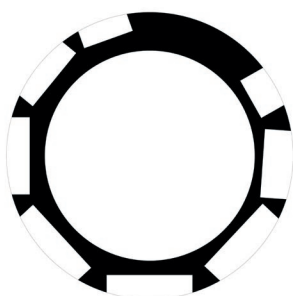


*Extra.*

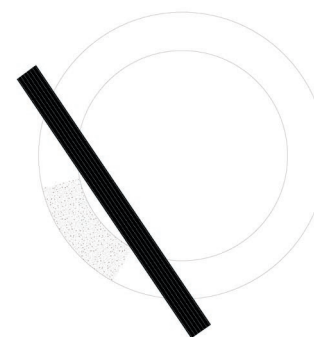
Extra programs, always related to cultural activities, are considered; listening rooms, music rooms, plus the *ludothèque* linked to the educational strip present in the neighbourhood.

*Radius.*

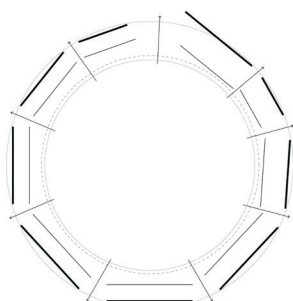
At the ground level, radial structural walls sustain the tondo.

*Free space.*

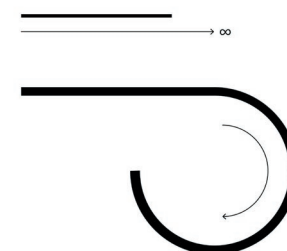
A consultation hall, where to sit and read books.

*Collective space.*

A podium bridges the height difference.

*Surfaces.*

From the opacity of the outer walls, to gradually transparent surfaces - defining the inner circle.

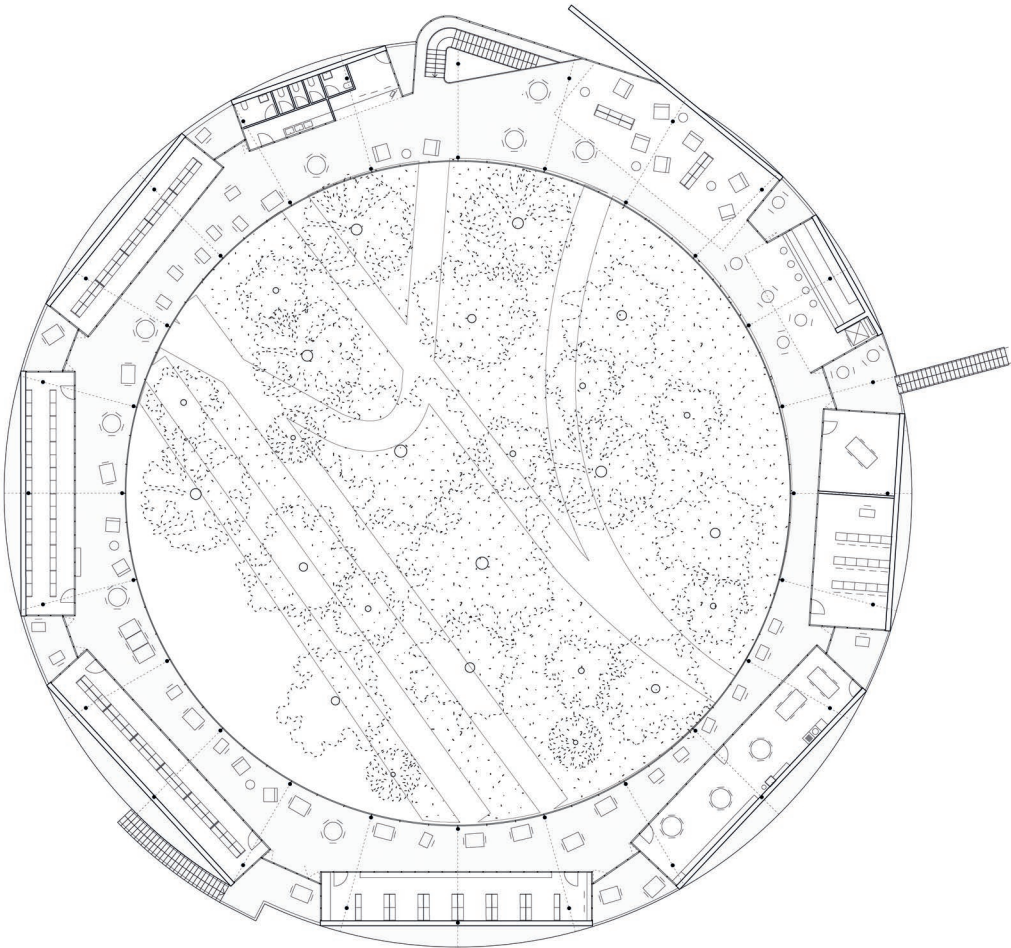
*Library.*

A potential infinite, linear bookcase turning into a finite circle.

*Public paths.*

Inside the tondo, a number of lower public paths determine mobility.











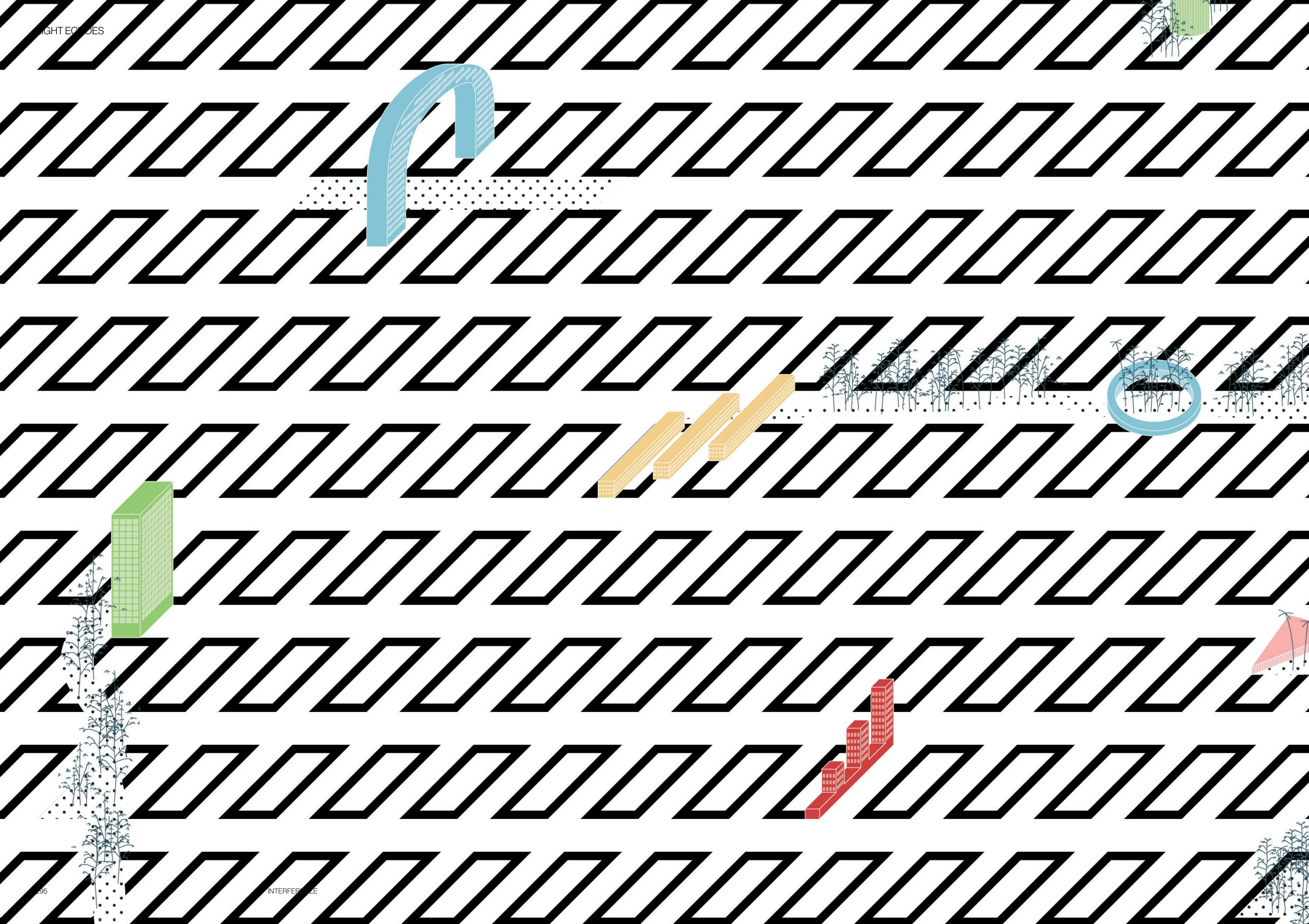
The aim of this work on these hidden, unknown kinds of urban exceptions - the so-called interferences - is that of contributing to constructing a field of research that could deepen the discourse around the urban grid and all the phenomena related to it, particularly to the explosion - or better, the implosion of this system. What happens when something, an obscure, outsider, element obstructs, diverts part of this carpet-like pattern?

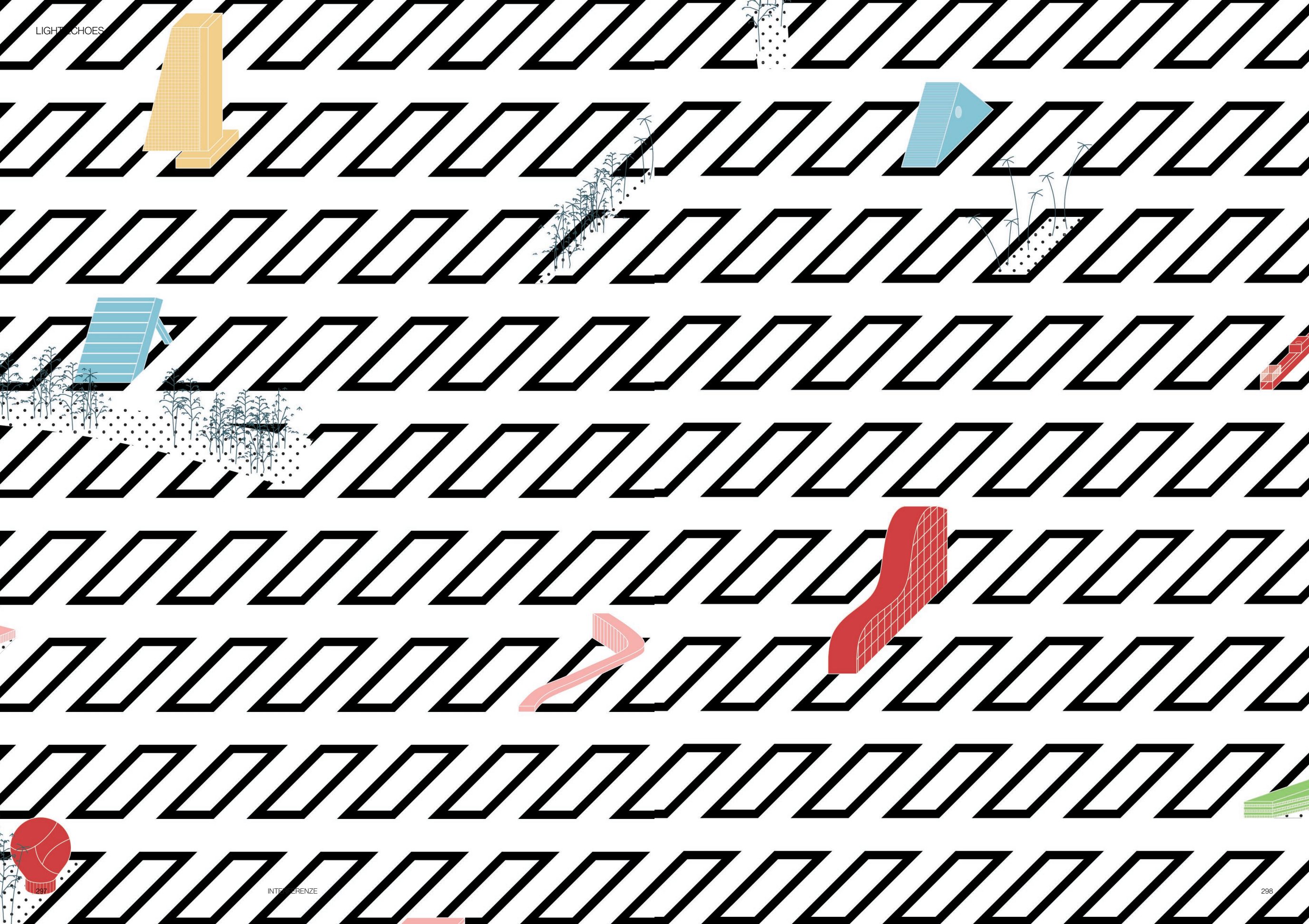
Emerged contradictions - i.e. emergencies - show that applying a similar strategy could be successful.

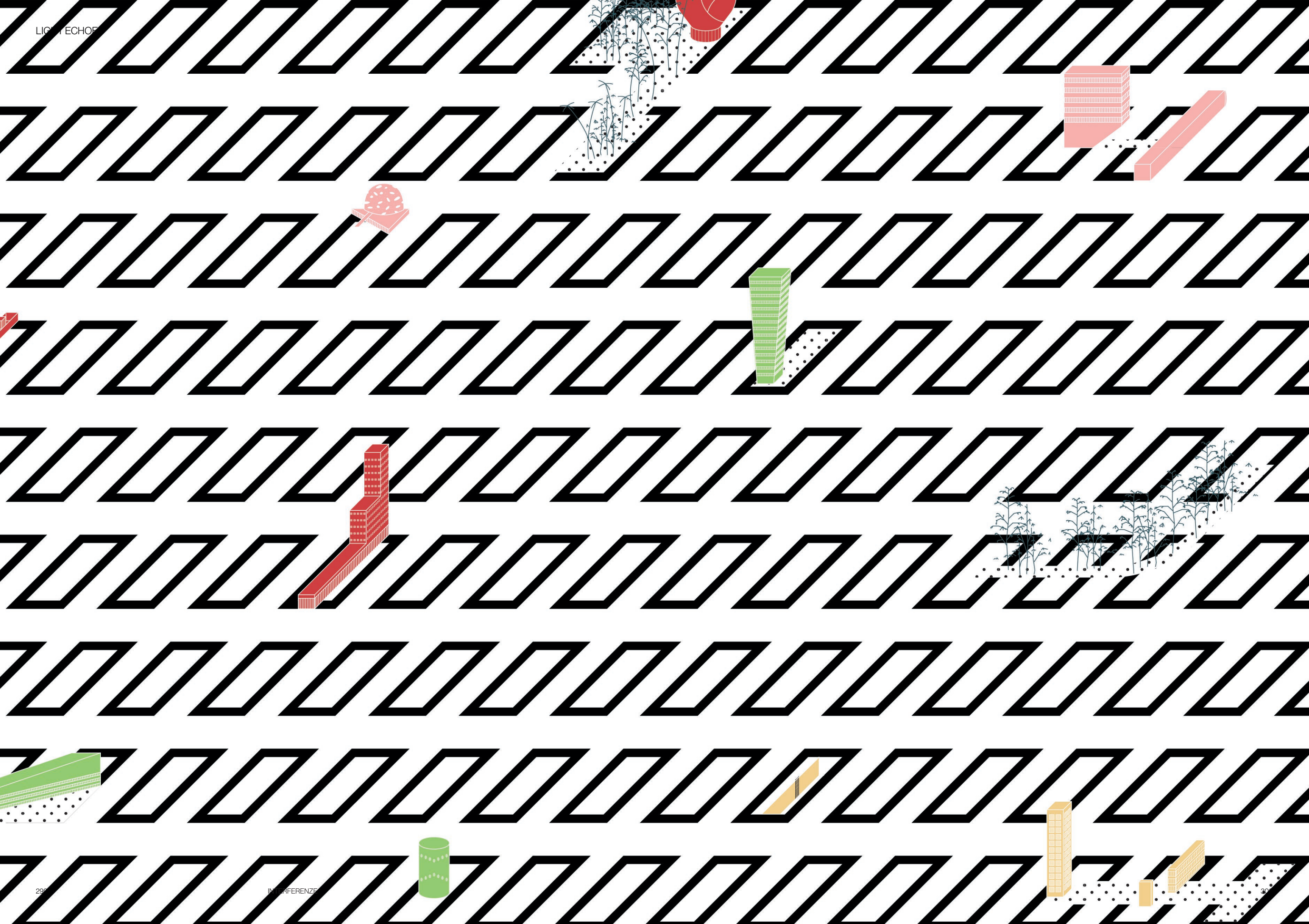
The significance and importance of this research

are that it proposes another perspective on the possibilities of design that the contemporary city offers. By attempting to do so, one could look at the compact city, its solid patch, so as to try to intervene on it. Working in these interstices, in these moments of counterpoint, appears as a way of producing architecture in this complex context. By operating in this field of interference, under this theoretical framework, the latent urban potential appears to be unlimited: designing the city through its contradictions, gradually producing an echo, trying to generate a system.

A system of interferences.







EMERGENZE / INTERFERENZE
Alternative spatial occasions for the urban agenda

PHOTO CREDITS

p. 11 Gordon Matta-Clark. *Conical intersect*. Paris, 1973. © 2018 Estate of Gordon Matta-Clark/Artist Right Society (ARS), New York

p. 17 Superstudio, Gli Atti Fondamentali, *Vita (Supersuperfbie), Viaggio da A a B*, 1971-72. © Superstudio.
Foto: Cristiano Toraldo di Francia

p. 23 Movie still from *Themroc*, 1973, directed by Claude Faraldo

p. 53 Rolling Stones in concerto allo Stadio Comunale di Torino. 12 Luglio 1982. © La Stampa

p. 54 Woman resting in a park. Picture on <https://www.pps.org/article/failedplacefeat>

p. 58 Bernard Rudofsky. *La Casa, Frigiliana*, Málaga, Spain, 1970s © Bernard Rudofsky Estate

p. 60 Luigi Ghirri, Rimini, 1980s. © Archivio Luigi Ghirri

p. 62 Biennale di Venezia 2019. Padiglione Lituania

p. 84 Mauro Straccioli. *Triangolo*. 1979. © Archivio Mauro Straccioli

p. 90 Blinky Palermo. *Blue Triangle (Blaues Dreieck)*. 1969. © 2022 Blinky Palermo

p. 96 Sol Lewitt. *A triangle of Florence without a triangle*. 1980 ca. © 2022 Sol LeWitt / Artists Rights Society (ARS), New York

pp. 99-102 Movie stills from *Halfaouine: l'enfant des terrasses*, 1990, directed by Férid Boughedir

p. 108 David Hockney. *Man in shower in Beverly Hills*. 1964. © David Hockney

pp. 113-114 Charles Jourdan, Summer 1978. © The Guy Bourdin Estate, 2019 / Courtesy Of Art And Commerce

p. 118 Edvard Munch. *Bathing Men [The Ages of Life Triptych]*. 1907–08. © Edvard Munch Archives

pp. 139-140 Mercato della Crocetta, bancarella innovativa. © Archivio Storico della Città di Torino

pp. 141-142 Mercato della Crocetta © Archivio Storico della Città di Torino

p. 148 Bruce Nauman. *Dance or Exercise on the Perimeter of a Square (Square Dance)*. 1967-1968 © 2022 Bruce Nauman

pp. 149-150 Jesse Aron Green. *Ärztliche Zimmergymnastik*. 2008 © Jesse Aron Green

pp. 151-152 Franz Erhard Walther, *Work as Action*. © 2022 Franz Erhard Walther

p. 174 Paulo Mendes da Rocha & MMBB Arquitetos, SESC 24 de Maio, Sao Paulo. in Lepik Andres, Daniel Talesnik, and Ciro Miguel. *Access for All: São Paulo's Architectural Infrastructures*. Zurich: Park Books, 2019

p. 180 Ian Breakwell. *The other side*. 2002. © The estate of Ian Breakwell

p. 184 Allan Wexler. *Breaking ground*. 2011-2014. © Allan Wexler

p. 190 Manhattan, *Downtown Athletic Club*. in Koolhaas, Rem. *Delirious New York: a retroactive manifesto for Manhattan*. New York: The Monacelli Press, 1978

p. 194 Lygia Clark. *Rede de elásticos (Elastic net)*. 1974. © Lygia Clark Archive

p. 218 Saudi Arabian families watching Aramco television programs on their roofs during hot weather, Dhahran, July 1963. © Saudi Aramco

p. 222 Valerio Olgiati. *Le lac sacré*. © Valerio Olgiati

p. 224 Isamu Noguchi. *Sunken Garden*. 1961-1964. © Archive Noguchi

p. 246 Tondo placed in Alighiero Boetti. *Tutto*. 1992. © Archivio Alighiero Boetti

p. 250 Alexander Graham Bell and his assistants testing a tetrahedral kite. 1908. © Congress Library, Washington

p. 254 John Wood, Paul Harrison. *Semi Circle*. 2001. © 2022 John Wood and Paul Harrison

p. 258 Miyajima Tatsuo. *Drawing for opposite circle*. 1992. © 2022 Tatsuo Miyajima

p. 270 James Rosenquist. *Circles of Confusion from 11 Pop Artists, Volume I*. 1965, published in 1966. © James Rosenquist

pp. 65-66

https://torino.repubblica.it/cronaca/2021/04/25/news/vanchiglia_movida_e_futuro_green_per_l_ex_paesino_in_citta_invaso_dagli_studenti-298059428/

<https://www.lastampa.it/torino/quartieri/vanchiglia-vanchiglietta/2019/03/05/news/casa-vanchiglia-borgo-di-artisti-studenti-e-della-mala-movida-1.34979492/>

<https://www.torinoggi.it/2022/05/31/leggi-notizia/argomenti/economia-4/articolo/nellex-manifattura-tabacchi-un-nuovo-polo-universitario-e-residenze-per-studenti-con-i-fondi-europe.html>

<https://www.torinotoday.it/social/cx-torino-belfiore-regina-residenze-universitarie.html>

<https://www.torinotoday.it/formazione/universita/collegio-einaudi-bando-ammissione-2022-2023.html>

<https://www.torinoggi.it/2021/07/07/leggi-notizia/argomenti/attualita-8/articolo/giovani-e-anziani-un-incontro-possibile-grazie-ad-auser-servizi-di-accompagnamento-attraverso-i.html>

<https://www.torinotoday.it/cronaca/sopralluogo-residenza-anziani-trifoglio.html>

<https://cronacaqui.it/vanchiglia-rsa-200-posti-lampioni-giardini-panchine/>

<https://mole24.it/2019/11/29/apre-la-nuova-rsa-di-vanchiglia-a-breve-i-colloqui-per-le-assunzioni-per-la-residenza/>

pp. 67-68

<https://www.torinotoday.it/cronaca/schiamazzi-traffico-movida-problemi-via-vanchiglia.html>

<http://www.comune.torino.it/cittagora/altre-notizie/mala-movida-a-vanchiglia-in-commissione-audizione-dei-comitati-e-una-proposta-di-mozione.html>

https://torino.repubblica.it/cronaca/2022/05/04/news/movida_gli_abitanti_di_vanchiglia_a_tu_per_tu_col_sindaco_situazione_fuori_controllo_fino_alle_5_del_mattino-348100174/

https://www.lastampa.it/torino/2022/01/17/video/la_notte_della_movida_a_vanchiglia_finisce_a_bottigliate-2829555/

<https://www.torinotoday.it/attualita/vanchiglia-residenti-chiedono-fondo-vittime-movida.html#:~:text=%22Come%20esiste%20un%20fondo%20per,versa%20parte%20del%20loro%20quartiere>

<https://www.torinoggi.it/2022/04/04/leggi-notizia/argomenti/attualita-8/articolo/movida-in-vanchiglia-residenti-stremati-pronti-a-chiedere-la-sospensione-di-lo-russo-video.html>

https://www.lastampa.it/torino/2022/02/27/news/torino_come_risolvere_il_problema_movida_a_vanchiglia_in_10_mosse-2864195/

<https://www.torinotoday.it/politica/combattere-mala-movida-assessori.html>

<https://www.torinoggi.it/2021/12/13/leggi-notizia/argomenti/attualita-8/articolo/vanchiglia-vuole-dormire-la-rivolta-dei-residenti-contro-la-mala-movida-fa-tremare-il-comune.html>

<http://audiopress.it/vanchiglia-allalba-i-vandali-bruciano-un-dehor-quando-movida-e-sinonimo-di-incivilita/>

pp. 155-158

https://torino.repubblica.it/cronaca/2021/08/04/news/crocetta_isola_felice_e_per_tutti_non_piu_solo_fortino_della_borghesia_torinese-312876510/

<https://www.torinotoday.it/attualita/progetto-ristrutturazione-carcere-le-nuove.html>

https://torino.repubblica.it/cronaca/2022/04/30/news/eurovision_torino_2022-347563004/

torinotoday.it/economia/centro-storico-crisi-commercio-ascom.html

<https://www.90min.com/it/posts/6449519-dove-abitano-i-giocatori-della-juve-dalla-crocetta-al-centro-la-mappa-di-ronaldo-e-compagni>

<https://mole24.it/2018/08/10/le-case-della-crocetta-dimora-di-personaggi-storici/>

<https://www.torinotoday.it/casa/immobiliare/case-lusso-crocetta-palazzo-stabri-foto-prezzo.html>

<https://www.ilsole24ore.com/art/crocetta-e-quartiere-piu-richiesto-chi-cerca-casa-centro-torino-ACTYDHi>

<https://www.who.int/news-room/fact-sheets/detail/physical-activity>

pp. 227-228

<https://www.torinotoday.it/cronaca/degrado-trincerino-ferroviario-via-saint-bon.html>

<https://www.torinotoday.it/cronaca/bonifica-topi-disperati-trincerone-via-saint-bon.html>

<https://www.torinoggi.it/2018/05/23/leggi-notizia/argomenti/attualita-8/articolo/aurora-sopralluogo-al-trincerone-la-mendola-zona-spesse-dimenticata.html>

<https://www.lastampa.it/torino/quartieri/aurora/2015/06/20/news/intorno-alle-nostre-case-pusher-e-degrado-1.35253929>

<https://www.lastampa.it/torino/quartieri/aurora/2019/02/22/news/terra-sopra-i-binari-per-cancellare-il-degrado-1.33682871/>

<https://www.torinotoday.it/cronaca/discarda-bottiglie-abbandono-via-saint-bon.html>

<https://nuovasocieta.it/aurora-ora-lo-spaccio-arriva-anche-ai-giardini-saint-bon/>

pp. 229-231

<https://www.torinotoday.it/economia/programma-nazionale-qualita-abitare-fondi-piemonte-porta-palazzo-vallette.html>

<https://www.torinotoday.it/cronaca/residenze-per-studenti-e-un-hub-per-gli-acquisti-on-line-ecco-gli-ultimi-sogni-delle-ex-ogm.html>

<https://www.torinotoday.it/attualita/riqualificazione-ex-ogm-vigevano.html>

<https://www.torinotoday.it/politica/luoghi-aggregazione-spina-tre.html>

<https://mole24.it/2022/05/12/torino-nel-quartiere-aurora-un-campetto-da-calcio-ad-impatto-zero/>

<https://www.gazzettaufficiale.it/atto/regioni/caricaArticolo?art.progressivo=0&art.idArticolo=8&art.versione=1&art.codiceRedazionale=096R1176&art.dataPubblicazioneGazzetta=1997-03-08&art.idGruppo=2&art.idSottoArticolo=1>

<https://www.globalpartnership.org/benefits-of-education>

<https://www.ifla.org/>

ACKNOWLEDGEMENTS

Grazie a Nicola, per aver colto ogni occasione come momento di apprendimento e di crescita, per la criticità nel guardare, per il tempo trascorso insieme, mi hai dato tanto.
Grazie a Federico, per gli scambi, le osservazioni ed i punti di vista sempre interessanti.
Grazie alla mia famiglia, per il supporto ed i sacrifici, per essere sempre pronti a sostenermi.
Grazie a Simona, compagna presente, per la cura, la presenza ed il supporto, insieme siamo cresciuti.
Grazie agli amici, Riccardo fratello vicino, Andrea, Lorenzo lontani ma sempre presenti, Joana, Julio, Angel per la quotidianità e i momenti trascorsi.

Grazie,
Ahmed

Grazie a Nicola, per l'infinito supporto in questo percorso, per il costante aiuto, per averci sempre spinto a guardare le cose da punti di vista diversi, per le occasioni di crescita che ci hai dato.
Grazie a Federico e ai suoi preziosi consigli.
Grazie a mamma e papà, alle mie sorelle, non penso servano parole. Grazie a Riccardo, amico; come in tutti i rapporti di amicizia, odi et amo.
Grazie agli amici, quelli di una vita, quelli conosciuti da meno, quelli lontani e quelli vicini.
E grazie ad Ahmed, la mia spalla. «Ho sceso, dandoti il braccio, almeno un milione di scale». Grazie per avermi donato un altro punto di vista nel guardare il mondo.

Simona

A Nicola, per aver scelto di accompagnarci in questo viaggio, per la passione, imparando sempre, per aver creduto in noi.
A Federico, per il suo supporto sempre preciso e puntuale, grazie.
A mia madre, ispirazione, energia, forza e colonna portante della mia vita,
A mio fratello, metà, vita, esempio e motivazione per tutto ciò che faccio e che farò,
A nonna, a zio, alla mia famiglia e ai valori, all'amore insegnatomi, ovunque siate.
A Gianni, protezione, sostegno e coraggio, per ciò che rappresenti,
A Mauro e Stefano, miei e nostri fratelli acquisiti, per la presenza costante, al significato dell'amicizia infinita che ci lega.
A Tommaso, a Matteo, a chi mi ha fatto entrare a far parte della propria vita e chi è entrato nella mia.
Alle persone che sono arrivate e a chi vorrà restare,
Ad Andrea e Lorenzo, per il supporto e l'amore dato,
A Sara, Federica, Silvia e Gabriele, per il rifugio che siete stati e siete,
A Torino, alle scoperte.
Ad Ahmed e Simona, per la fiducia, per aver creduto in me e in noi,
All'amicizia che abbiamo costruito,
Le passioni e i rapporti possono crescere e coesistere, insieme.

Riccardo

Alternative spatial occasions for the urban agenda