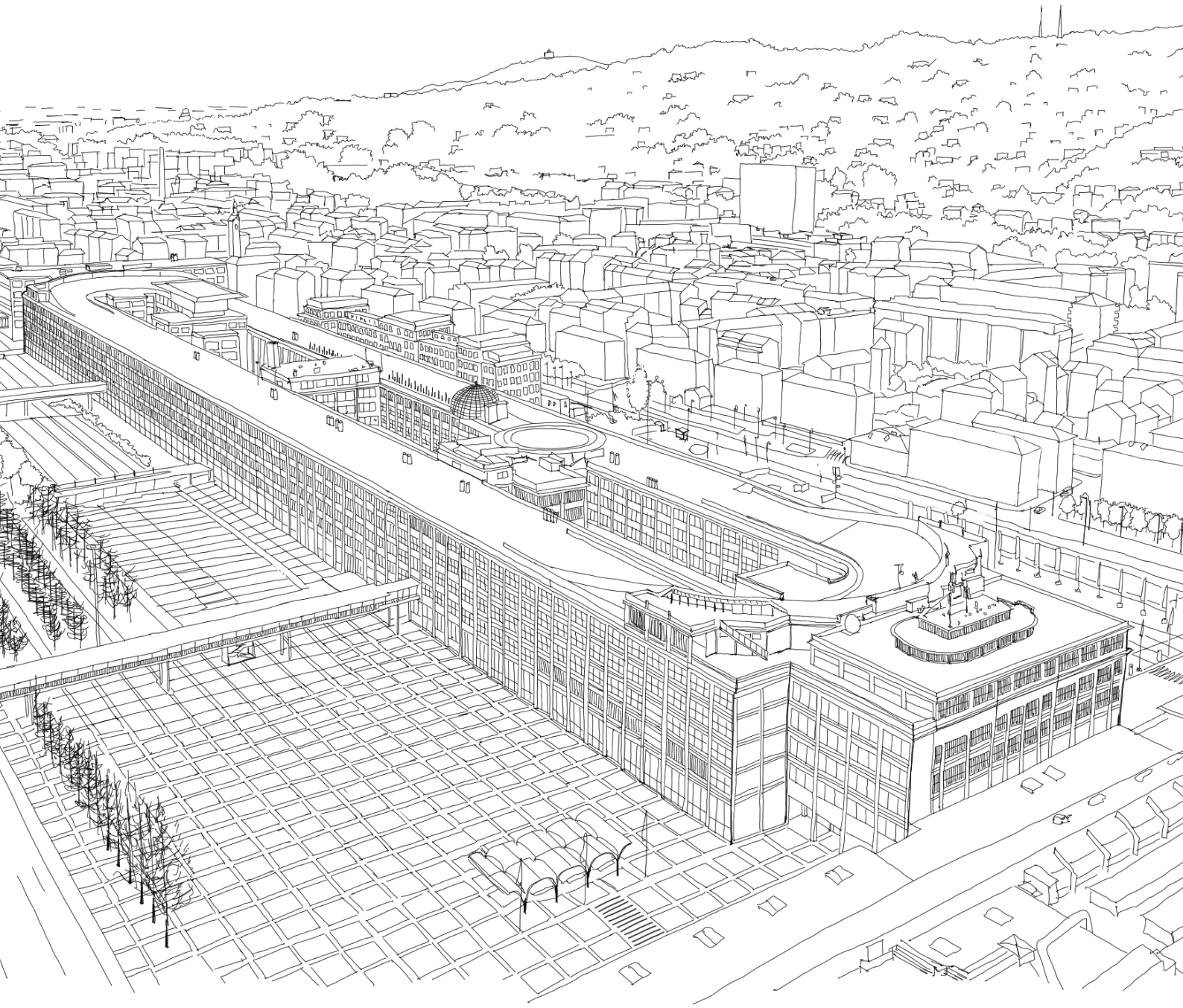
MADE IN TURIN

ARCHITECTURAL EXPERIMENTATION, THE CITY SEEN THROUGH THE LENS OF ATELIER BOW-WOW



THESIS INVESTIGATION 2025-MASTER IN ARCHITECTURAL SUSTAINABILITY
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CONTENT

INTRODUCTION

Architectural Experimentation: Translating Atelier Bow-Wow to Turin, Italy.

Can the language and methodology of Atelier Bow-Wow be effectively transposed to the Italian context of Turin?

This question is the foundation for the exploration undertaken in this master's thesis in sustainable architecture. It invites a deep examination of how a methodological framework developed in Japan can be adapted to a historically and culturally rich European city like Turin.

This thesis builds upon the research and methodologies of Atelier Bow-Wow, an influential architectural collective established in Japan by Yoshiharu Tsukamoto and Momoyo Kaijima in 1992. Born out of the post-bubble economic crisis of the 1990s, the Atelier emerged as a response to a shift in architectural practice in Tokyo—a city grappling with the collapse of consumer-driven architecture that had dominated post-war Japan. This new generation of architects developed a perspective grounded in the realities of a dense and evolving urban landscape, emphasizing unique, contextual responses rather than universal solutions.[1]

In their seminal work, Made in Tokyo, Tsukamoto , Kuroda and Kaijima assert

> *"In any city, the situation and value system of that city should be directly reflected through unique buildings."*[2]

Their methodology involves dissecting Tokyo's urban nature, presenting it as a city distinct from others through its architecture and urban fabric. By documenting and analyzing buildings that capture the essence of the city's unique identity, this study uncovers how architecture mirrors the evolving relationship between its surroundings and the people who inhabit them.

This thesis aims to adapt Atelier Bow-Wow's methodology to the context of Turin, providing a fresh perspective for exploring the city's character and uncovering the stories embedded in its urban fabric. The first part of this research focuses on deconstructing Turin's architectural and urban landscape through a similar observational and analytical approach. This methodology involves engaging with the city on a granular level, studying its rhythms, residual spaces, and the interplay between its historical and modern layers. Rather than imitating the architectural style of Atelier Bow-Wow, the goal is to adopt their process of observation, classification, and analysis, ensuring that Turin's distinct character is respected and celebrated. The aim is to create a "Made in Turin," not as a replica but as a reinterpretation of the methodology tailored to Turin's unique fabric.

As a continuation of the research process, the thesis includes an experimental exercise that translates the findings of Made in Turin into a speculative architectural exploration. Rather than aiming for a fixed design proposal, this experiment serves as a testing ground for the observations made throughout the study. It builds on the analytical framework developed in the first phase, extending it into an architectural scenario that engages with the complexities of Turin's urban fabric.

This approach is not about defining a singular solution but about exploring possibilities—how spaces can evolve, adapt, and respond to their context. The experiment offers a way to materialize the ideas uncovered in the research, bridging the abstract and the tangible, and allowing the methodology to take shape in a new form. It is not a conclusion, but rather an open-ended investigation that seeks to further the dialogue initiated by Made in Turin, questioning how architectural experimentation can help reveal and engage with the city's layered reality.

In conclusion, this thesis seeks to answer whether Atelier Bow-Wow's approach can generate innovative perspectives and solutions for Turin—a city steeped in history and cultural richness. The research investigates Turin's unique urban identity by applying their methodology to this Italian context. It contributes to broader architectural discourse, exploring how cities worldwide can adapt and

1 De Ferrari y Grass, «ARCHITECTURAL COMMONALITY/COMUNALIDAD ARQUITECTÓNICA».

2 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag.10

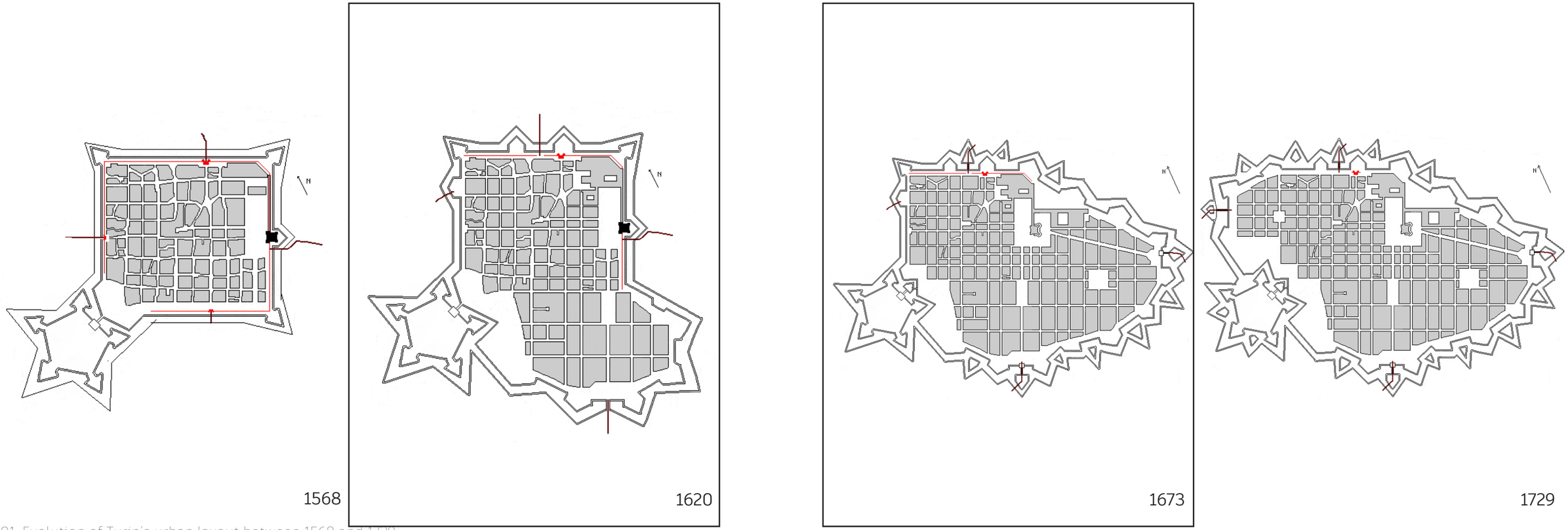

Fig.01. Evolution of Turin's urban layout between 1568 and 1729

thrive through thoughtful and experimental design methodologies. The answers to these questions will guide the thesis, serving as a foundation for an inquiry that balances respect for Turin's past with a vision for its future.

To begin the study, the author will first contextualize the object of analysis: the city of Turin, located in northwest Italy. This introduction does not aim to serve as a comprehensive historical essay but rather as a personal exploration of the city's identity. This narrative, presented through the lens of a foreign female student, is shaped by a sense of curiosity and discovery, more akin to a handbook than a definitive academic account. The goal is to provide foundational insights into Turin's evolution while maintaining an open, almost incredulous tone that reflects the perspective of someone experiencing the city's layers for the first time.

Turin holds a rich and complex history spanning over two thousand years. Founded as Augusta Taurinorum in the 1st century BCE, it was a key settlement in the Piedmont region during the Roman era. In its early centuries, it stood out for its defensive architecture, characterized by walls that protected the urban core and facilitated both security and trade. A relic from this period is the Porta Palatina, which today is considered an important archaeological site.[3] These early architectural features laid the foundation for the city's evolution, which would experience significant transformations over the following centuries.

Three pivotal moments in Turin's history have significantly shaped its architectural and urban identity into what we observe today. The first was the decision of the House of Savoy to make Turin their capital in the 16th century, marking the city as a political and cultural hub. The second inflection point was Turin's designation as the first capital of a unified Italy in 1861, which brought about substantial architectural and infrastructural modernization. The third was the industrial boom of the 20th century, mainly driven by the presence of Fiat, which transformed Turin into a leading industrial city, redefining its urban fabric and skyline. These milestones, deeply intertwined with Turin's historical and architectural evolution, will be explored in detail in the following pages.

The rise of Turin as the capital of the Duchy of Savoy in 1563, under the reign of Emanuel Philibert of Savoy, marked a pivotal moment in the city's urban and architectural development. This decision transformed the city into the political and cultural heart of the Savoy dynasty, sparking a profound renovation to showcase their power and influence in the region. The transformation was not limited to the construction of monumental buildings symbolizing royal authority; it also involved a comprehensive restructuring of the urban layout, intended to reflect the grandeur of the Savoy family and strengthen Turin's status as a major European city. Emanuel Philibert's move to make Turin the capital of the Duchy was part of a broader effort to consolidate the power of the Savoy family after the devastation of French invasions in the previous century. By relocating the capital from Chambéry to Turin, he aimed to position the city as a more defensible stronghold while asserting political dominance. Urban renovations accompanied this shift, emphasizing the centrality of the Savoy monarchy. As part of this strategy, prominent architects and urban planners transformed Turin into a city that embodied the family's strength and cultural significance.[4]

Ascanio Vitozzi, one of the leading architects of the time, played a central role in reshaping Turin's cityscape. He was responsible for designing key structures, such as the renovation of the Palazzo Madama, which evolved from a medieval fortress into a symbol of royal power. Vitozzi also contributed to creating new public squares, such as Piazza Castello, which became the city's political center. His designs reflected the Renaissance ideals of harmony and balance through their orderly and symmetrical approach. The introduction of broad avenues and open spaces further

3 «Porta Palatina - MuseoTorino».

4 Cardoza y Symcox, A History of Turin. Pag. 7

Fig.02. Palazzo Reale Torino-Juvarra.

aligned with these ideals, solidifying Turin's identity as a modern, well-organized city that not only showcased the vision and authority of the Savoy dynasty but also stood as a lasting testament to their cultural and political ambitions.[5]

Turin's architectural transformation continued through the 17th century, with the city adopting the exuberant style of Baroque architecture. During this period, the Savoy rulers commissioned a series of ambitious architectural projects to solidify their political power and display their cultural sophistication. Turin became a center for Baroque art and architecture, attracting renowned figures such as Filippo Juvarra and Guarino Guarini, whose works left an indelible mark on the city.

Juvarra, particularly notable for designing the Royal Hunting Lodge of Stupinigi between 1729 and 1733, created a lavish building that exemplified the grandeur of the Savoy court. Situated outside the city, this masterpiece showcases his signature dramatic forms, fluid spatial arrangements, and harmonious integration of architecture and landscape, evoking admiration and magnificence.[6] Today, the Stupinigi Hunting Lodge is a UNESCO World Heritage Site. It houses a museum dedicated to its history and hosts cultural events, ensuring its architectural and historical legacy remains intact.[7]

Guarino Guarini, another key figure of Turin's Baroque period, was responsible for significant landmarks such as the Chapel of the Holy Shroud (1668–1694) within the Cathedral of San Giovanni Battista and the Palazzo Carignano, completed between 1679 and 1685. Guarini's architectural brilliance is evident in his intricate detailing, daring spatial compositions, and masterful use of light. The Palazzo Carignano, with its distinctive curvilinear façade and ornate design, now houses the National Museum of the Italian Risorgi-

5 «Ascanio Vitozzi (Orvieto 1539 – Torino 1615) - MuseoTorino».

6 Cardoza y Symcox, A History of Turin.. pag 138

7 «Palazzina Di Caccia Di Stupinigi».

Fig.03. Veneria Reale

mento, highlighting its enduring historical relevance[8]. Similarly, the Cathedral of San Giovanni Battista, home to the revered Chapel of the Holy Shroud, continues to be a prominent religious site. While these structures have undergone restorations over the years, Guarini's visionary designs remain integral to their preserved elegance and identity.

The Baroque era also saw significant transformations in Turin's urban fabric. The medieval walls that once protected the city were replaced with more open and accessible spaces, reflecting the grandeur of the Savoy rulers. Initially established in the 16th century and further enhanced throughout the 17th century, Piazza Castello emerged as the city's political and cultural center. [9] The square is surrounded by architectural landmarks such as Palazzo Madama, which underwent a significant Baroque transformation under Juvarra between 1718 and 1721. Now a historical art museum, it continues to captivate visitors with its historical artifacts and baroque splendor. The development of broad, open spaces during this era accommodated a growing population and laid the groundwork for trade, public gatherings, and the flourishing cultural life that defines Turin today.[10]

By the 18th century, Turin had firmly established itself as the thriving capital of the Savoy dynasty. Its architectural and urban landscape continued to evolve in response to new cultural and political currents, particularly under the reign of Victor Amadeus II. This period was deeply influenced by the Enlightenment, an intellectual and cultural movement emphasizing reason, science, and progress. [11] Known as the Age of Reason, the Enlightenment championed symmetry, logic, and clarity, principles that profoundly shaped Turin's urban planning and architectural develop-

8 Cardoza y Symcox, A History of Turin.pag. 139

9 Pollak, Turin 1564-1680: Urban Design, Military Culture, and the Creation of the Absolutist Capital.pag.5

10 «Museo Civico d'Arte Antica - MuseoTorino».

11 Cardoza y Symcox, A History of Turin pag. 145

Fig.04. Vittorio Veneto Square in the direction of Gran Madre

Fig.05. Palazzo Carignano

ments [12]

During this time, Turin's royal residences were expanded and refined. The Palazzo Reale began construction in the late 16th century and was primarily designed by Carlo di Castellamonte and later completed by Filippo Juvarra. [13] Its richly adorned interiors, grand staircases, and addition of the Royal Armoury cemented its status as a symbol of Savoy power. Today, it forms part of the Musei Reali di Torino, showcasing collections that narrate the history of the monarchy. Similarly, the Venaria Reale[14], , an opulent hunting lodge designed by Amedeo di Castellamonte in 1675 and expanded by Juvarra in the 18th century, became a UNESCO World Heritage site after extensive restorations in the 2000s. Its magnificent Hall of Diana
The Hall of Diana is a central ceremonial and reception room dedicated to Diana, the Roman goddess of the hunt, aligning with the hunting lodge's original purpose. This opulent space embodies the power and refinement of the House of Savoy, who used Venaria Reale to symbolize their political and cultural aspirations.
Moreover, sprawling gardens attract visitors worldwide, embodying the architectural ambitions of the Savoy dynasty.
Other significant projects included repurposing earlier Baroque landmarks like Palazzo Carignano and Palazzo Madama in the 18th century. Initially designed by Guarini, the former served as a royal residence and later the first Italian Parliament; today, it is a museum highlighting Italy's path to unification. The latter, originally a medieval fortress transformed by Juvarra, was further enriched in the 18th century. It now forms part of the Musei Civici, with its interiors and art collections reflecting Turin's layered history.

Turin's urban layout also adapted to the needs of a growing modern city. The expansion of medieval boundaries gave rise to monumental squares such as Piazza Vittorio Veneto, designed in the early 19th century but rooted in Enlightenment principles.[15] This vast, symmetrical square remains one of Europe's largest and most elegant, seamlessly integrating with the city's urban plan. Broad boulevards like Corso Vittorio Emanuele II, initiated during this era, enhanced connectivity and facilitated ceremonial parades, symbolizing Turin's evolution as a modern capital.

Infrastructure projects of the time included the construction of Gran Madre di Dio, a neoclassical church commissioned in 1814 to commemorate Victor Emmanuel I is return to Turin after the Napoleonic Wars. Inspired by Rome's Pantheon, its symmetrical façade overlooking the Po River has become an iconic city landmark.[16]

From 1563 onwards, Turin's designation as the capital of the Duchy of Savoy marked a transformative era, reshaping the city into a symbol of power, cultural sophistication, and artistic innovation. Architects like Ascanio Vitozzi, who introduced Renaissance order and symmetry; Guarino Guarini, whose bold Baroque designs skillfully fused intricate geometry and light; and Filippo Juvarra, celebrated for his dramatic forms and grandiose spatial compositions, played pivotal roles in shaping a cityscape that embodied the ambitions of the Savoy dynasty.[17] Under the patronage of rulers such as Charles Emmanuel I and Victor Amadeus II, these visionaries brought to life a series of monumental projects—palaces, churches, and urban layouts—that established Turin as a center of artistic and political influence in Europe.

This architectural evolution, transitioning from the fortified medieval core to Baroque exuberance and later embracing the rational clarity of Neoclassical ideals, reflected

12 «Enlightenment | Definition, Summary, Ideas, Meaning, History, Philosophers, & Facts | Britannica», 6 de diciembre de 2024. https://www.britannica.com/event/Enlightenment-European-history.

13 Pollak, Turin 1564-1680: Urban Design, Military Culture, and the Creation of the Absolutist Capital. pag.49

14 Pollak, Turin 1564-1680: Urban Design, Military Culture, and the Creation of the Absolutist Capital. pag. 166-167

15 «Piazza Vittorio Veneto, già Piazza di Po - MuseoTorino».

16 «Chiesa della Gran Madre di Dio - MuseoTorino».

17 Pollak, Turin 1564-1680: Urban Design, Military Culture, and the Creation of the Absolutist Capital.pag. 5

Fig.06 Aerial view of Via Roma connecting Piazza Castello and Piazza San Carlo.

broader European shifts in politics, culture, and society. It also solidified Turin's identity as a beacon of dynastic authority and Enlightenment-driven progress.[18]This period of transformation set the stage for the city's continued evolution, offering a rich architectural foundation that would support its future roles on the national and international stage.

As this era of grandeur came to a close, the groundwork was laid for Turin's next pivotal chapter—the unification of Italy. This transition, driven by the city's strategic importance and legacy as a seat of Savoyard power, would usher in a new wave of political and architectural innovation. The following exploration will delve into Turin's remarkable transformation as it became the first capital of a unified Italy in 1861, illustrating its ability to adapt and thrive amid monumental historical change.

As the 19th century unfolded, this foundation of grandeur and innovation paved the way for Turin to assume an even more prominent role in the nascent Italian state. The unification of Italy in 1861 brought a new chapter in the city's history, as it was chosen to serve as the first capital of the unified nation.[19] This decision, driven by Turin's strategic location and its legacy as a seat of Savoyard power, marked a period of rapid political and architectural transformation. Figures like King Victor Emmanuel II, the first king of a united Italy, and Prime Minister Camillo Benso di Cavour, whose political perceptiveness shaped the unification process, were central to this era. The city's urban fabric was reimagined to reflect its newfound national significance, with infrastructural projects, neoclassical avenues, and civic buildings symbolizing the ideals of modernity and unity that defined the Risorgimento.[20]

18 Cardoza y Symcox, A History of Turin. pag.111

19 Cardoza y Symcox, A History of Turin.pag. 188

20 The Risorgimento was the 19th-century political and social movement that led to the unification of Italy, transforming a fragmented collection of states and territories into a single nation under the Kingdom of Italy by 1871.


Fig.07 Aerial view of piazza Carlo Felice and porta nouva.

This transition from the capital of a duchy to the heart of a unified Italy illustrates Turin's enduring ability to adapt, innovate, and lead, setting the stage for examining its pivotal role in this transformative period of Italian history.

When Turin became the first capital of the Kingdom of Italy in 1861, it embarked on a transformative journey to assert its place as a symbol of unity and modernity for the newly unified nation. The decision to make Turin the capital was rooted in its historical role as the seat of the Savoy dynasty and its strategic position near Italy's northern borders. This period rapidly reimagined the city's architecture and urban planning to reflect its newfound political significance. Iconic buildings like the Palazzo Carignano, initially designed by Guarino Guarini in the late 17th century, assumed new importance as the seat of the first Italian Parliament. Its Baroque façade, curvilinear design, and monumental interiors became emblematic of Turin's role in shaping the future of Italy.

Turin underwent significant infrastructural development to accommodate its role as the nation's administrative and political center. Among these projects, the extension of Via Roma, characterized by its neoclassical arcades and symmetry, became a central feature of the city's urban fabric. This elegant thoroughfare connected Piazza Castello to Piazza Carlo Felice, exemplifying modern urban ideals while maintaining continuity with the city's historical aesthetic.[21]

The Porta Nuova railway station, inaugurated in 1864, reinforced Turin's status as a hub of connectivity, enabling the efficient movement of people and goods essential to its new role as a capital.[22]

The architectural advancements of this era also included the development of public and civic buildings to support the administrative

21 Cardoza y Symcox, A History of Turin. pag. 120

22 «Stazione di Porta Nuova - MuseoTorino».

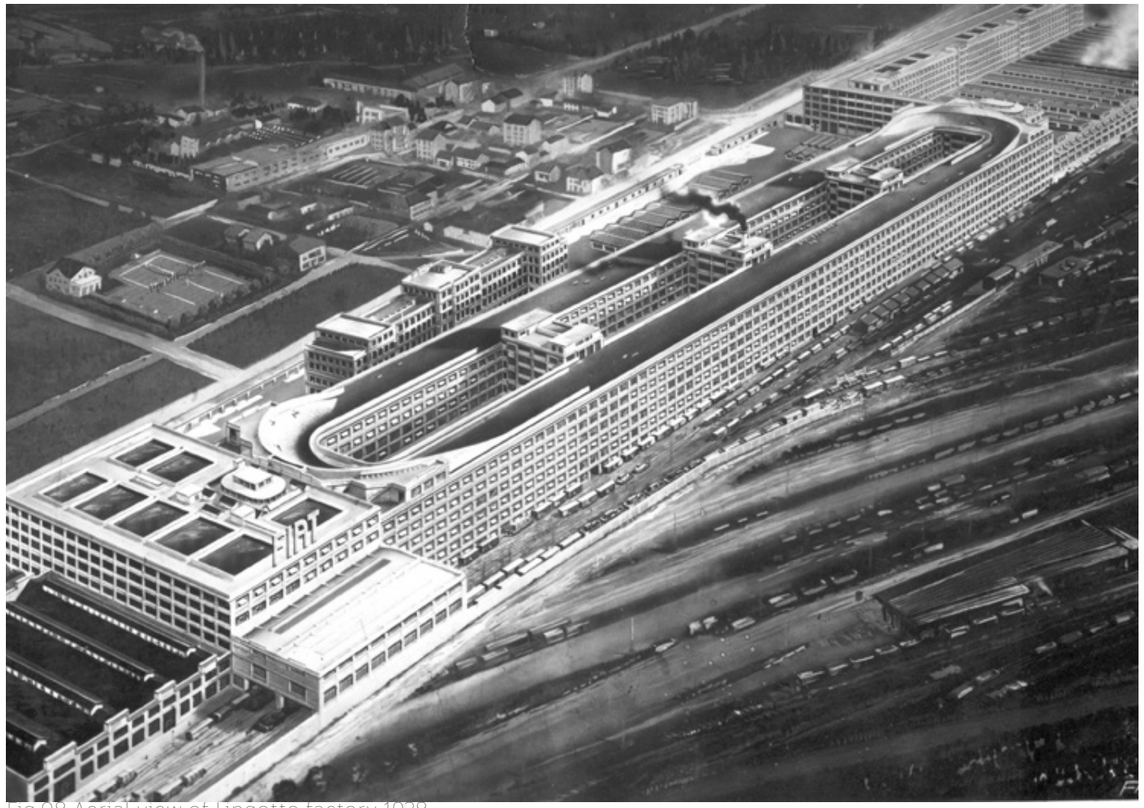

Fig.08 Aerial view of Lingotto factory 1928.

Fig.09 Aerial view of Fiat Mirafiori

machinery of the new kingdom. Structures like the Palazzo delle Regie Segreterie di Stato and the Palazzo Civico, which housed local government offices, reflected the neoclassical style prevalent at the time, emphasizing functionality alongside aesthetic grandeur. Parks such as the Giardini Reali, adjacent to the Palazzo Reale, were further developed to provide green spaces appropriate to a modern capital and to complement the city's architectural evolution.[23]

However, Turin's status as the capital was short-lived. In 1865, the capital was relocated to Florence as part of a political compromise to consolidate the unification process and placate factions within the new kingdom. Geographic and symbolic considerations drove the move, as Florence's central location made it a more unifying choice for the fragmented regions of Italy.[24] Turin's loss of capital status was met with mixed reactions as the city's political elite, and residents grappled with the implications of this change.

The repercussions of losing the capital were immediate and significant. Turin experienced a decline in political prominence, and some feared economic stagnation as the administrative apparatus moved south. However, its strategic pivot toward industrialization showed the city's resilience. Its existing infrastructure, skilled labor force, and proximity to European markets facilitated this shift. While Florence temporarily held the title of capital, Turin began laying the groundwork for its emergence as an industrial powerhouse. This evolution would later define its identity in the 20th century.[25]

The architectural and urban legacy of Turin's brief tenure as the capital of Italy remains visible today. The palaces, avenues, and civic structures constructed during this period symbolize the city's ambitious response to its elevated status. Even though Turin's political role diminished with the relocation of the capital, its architectural achievements and urban planning innovations during these formative years left an indelible mark on its identity, setting the stage for its transformation into one of Italy's most dynamic industrial and cultural centers.

The industrial transformation of Turin stands as one of the most dynamic periods in the city's history, shaping not only its physical landscape but also its cultural and economic identity. Following its early development as an industrial hub in the late 19th century, Turin experienced rapid urban expansion driven by major industries, particularly the automotive sector. Fiat was established in 1899 by Giovanni Agnelli.[26] Moreover, his partners played a central role in this growth. The company quickly became a global leader in automotive manufacturing, and its influence extended beyond the economic sphere into architecture and urban planning.[27]

The Lingotto factory, inaugurated in 1923, exemplified this impact. Designed by Giacomo Matté-Trucco, the factory's innovative five-story layout included a rooftop test track that became an icon of industrial architecture and ingenuity. As Fiat's operations expanded, so did the urban sprawl of neighborhoods like Mirafiori, which developed around its manufacturing plants.

The interwar years saw Turin solidify its status as Italy's industrial powerhouse. However, this industrial dominance came at a price during World War II. Turin's strategic importance made it a prime target for Allied bombings, which caused extensive destruction to factories, residential areas, and historical buildings.[28]

The Castello del Valentino, for example, sus-

23 «Palazzo delle Regie Segreterie di Stato - MuseoTorino».

24 Cardoza y Symcox, A History of Turin. pag. 194-200

25 Cardoza y Symcox, A History of Turin. pag. 206-212

26 Giocosa, Forty Years of Design with Fiat. pag 12

27 Lumley y Foot, Italian Cityscapes: Culture and Urban Change in Contemporary Italy: Culture and Urban Change in Italy from the 1950s to the Present. pag.83

28 Cardoza y Symcox, A History of Turin. pag.234-237

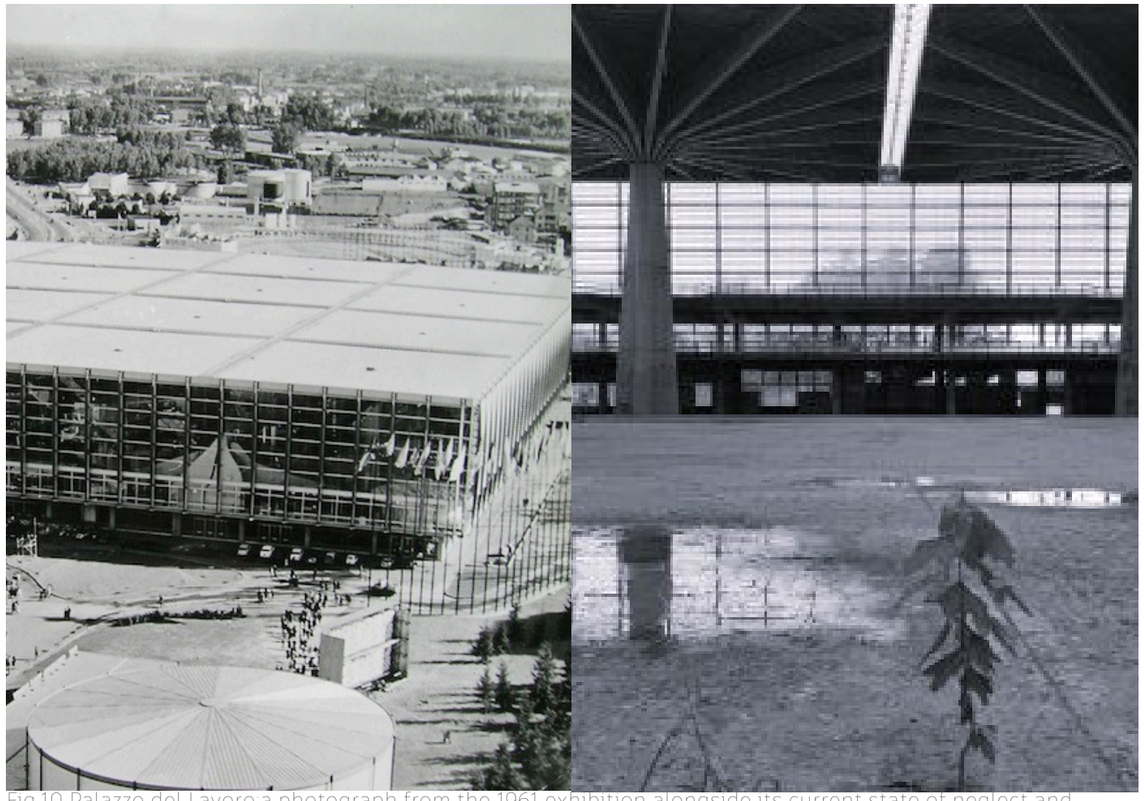

Fig.10 Palazzo del Lavoro a photograph from the 1961 exhibition alongside its current state of neglect and abandonment.

tained damage, although post-war restorations preserved its Baroque splendor. In the aftermath of the war, Turin embarked on a period of reconstruction and growth, aligning with Italy's "Economic Miracle" in the 1950s and 1960s. This era brought about significant urban and architectural developments, including the construction of new public transportation systems, such as an expanded tram network and the eventual introduction of a metro system.[29]

FFiat's dominance persisted in the post-war years, with the Mirafiori plant becoming one of the largest automotive factories in the world. This industrial boom influenced the growth of working-class neighborhoods such as Barriera di Milano, where workers and their families settled. These districts were characterized by dense housing developments and limited infrastructure, reflecting the urgent need for rapid urbanization. The socioeconomic dynamics of these areas began to shift in the late 20th century as deindustrialization took hold.

Lancia, another automotive giant, contributed significantly to Turin's industrial and architectural landscape during the mid-20th century. The Palazzo Lancia, constructed in the 1950s in Borgo San Paolo, reflected the modernist ideals of the era. Its sleek, functional design embodied the optimism of Italy's industrial expansion. Recently, the Palazzo underwent a comprehensive renovation as part of a master plan led by architect Benedetto Camerana in the early 2020s. The redevelopment preserved the building's architectural integrity while repurposing it for mixed-use functions, including office spaces and residential units. This transformation's sustainability and community integration were key aspects, ensuring its relevance in Turin's contemporary urban framework[30]

Despite the optimism of the post-war period, the economic decline of the 1970s and 1980s

29 Cardoza y Symcox, A History of Turin. pag.238

30 «Grattacielo Lancia - MuseoTorino».

Fig.11 OGR Offices. Past and Present. A historic image showcasing their industrial use contrasted with their current transformation into a cultural and events hub.

brought significant challenges. Turin, heavily reliant on its industrial base, was struck by global competition, the oil crisis, and the automation of manufacturing processes. Factory closures led to widespread unemployment and the abandonment of many industrial sites.[31]

Iconic buildings like the Palazzo del Lavoro, designed by Pier Luigi Nervi for the Italia '61 exhibition celebrating the centennial of Italian unification, fell into disuse. This innovative structure, built in 1961 and featuring a striking concrete design supported by 16 tree-like columns, holds significant architectural value. However, it remains underutilized, with ongoing debates about its future use reflecting Turin's struggle to balance preservation and modernization.[32]

The city's response to industrial decline demonstrated its resilience and capacity for adaptation. In the 1980s, architect Renzo Piano transformed the Lingotto factory into a multifunctional complex that includes a shopping center, hotels, a conference space, and the Pinacoteca Agnelli art gallery. The rooftop test track, preserved as a historical feature, symbolizes Turin's industrial heritage reimagined for contemporary purposes.[33]

Similarly, the Officine Grandi Riparazioni (OGR), initially constructed in the late 19th century as a railway repair workshop, underwent a remarkable transformation in 2017, reopening as a vibrant cultural and events space. This historic site now hosts art exhibitions, concerts, theatrical performances, and technological conferences, positioning itself as a hub for contemporary culture and innovation. The OGR project exemplifies Turin's innovative approach to repurposing its industrial heritage, blending historic preser-

31 Cardoza y Symcox, A History of Turin. pag.241

32 Pace, Chiorino, y Rosso, Italia '61, the nation on show : the personalities and legends heralding the centenary of the Unification of Italy.pag 25-26.

33 Alberto Vanolo y Colombino, «Turin and Lingotto: resilience, forgetting and the reinvention of place».

Fig.12 Former Fiat Ferriere Ingest, now Parco Dora. On the right, its current state.v

vation with modern functionality to support the city's cultural and economic future.[34]

Parco Dora, which opened in 2011 and was designed by Latz + Partner, further illustrates this transformation. Once home to steel mills and factories, the area was redeveloped into a hybrid park that combines expansive green spaces with remnants of its industrial structures, such as preserved columns, roof frames, and factory walls. These elements were intentionally retained to reflect the site's industrial heritage. Today, Parco Dora serves as a recreational and cultural hub, hosting events, bike paths, and communal gatherings, embodying Turin's ability to merge history with modernity.[35]

Similarly, the Castello del Valentino, initially a Savoy residence constructed in the 16th century and extensively renovated in the Baroque style by architect Carlo di Castellamonte in the mid-17th century, underwent further restoration in the 20th century. Since the mid-1900s, it has housed the Faculty of Architecture of the Polytechnic University of Turin. This adaptation blends the castle's historical grandeur with academic pursuits, ensuring its continued relevance while preserving its architectural legacy.[36]

The economic challenges of deindustrialization also influenced Turin's social fabric and urban dynamics. Neighborhoods like Mirafiori and Barriera di Milano, once thriving centers of working-class life, faced stagnation and decline. Urban renewal efforts have sought to revitalize these areas, repurposing industrial sites and improving infrastructure. The rise of cultural tourism and hosting the 2006 Winter Olympics catalyzed these changes. The Olympic Games spurred significant investments in infrastructure, including creating the Olympic Village and renovating historical sites like the

34 Lumley y Foot, Italian Cityscapes: Culture and Urban Change in Contemporary Italy: Culture and Urban Change in Italy from the 1950s to the Present. pag. 111-113

35 «Parco Dora - MuseoTorino».

36 «Castello del Valentino | Patrimonio dell'Umanità UNESCO».

Fig.13 La passerella dell'Arco Olimpico

Residences of the Royal House of Savoy, now UNESCO World Heritage Sites.[37]

Today, Turin reconciles its industrial heritage with a vision of sustainability and innovation. Modern architectural projects, such as the Grattacielo Intesa Sanpaolo, designed by Renzo Piano, highlight the city's commitment to integrating aesthetic and environmental considerations into urban development. The skyscraper, completed in 2015, incorporates energy-efficient technologies and public spaces, symbolizing Turin's forward-looking approach.[38]

Turin's architectural and urban evolution reflects a dynamic interplay between tradition and modernity. The city embodies a rich fabric of historical and cultural influences from its Roman foundations to its Renaissance, Baroque, and Neoclassical developments, from its industrial prime to its contemporary innovations. Turin stands as a living palimpsest, where each layer of its history—visible in its streets, buildings, and public spaces—coexists with and enriches the next. Its Roman origins, Savoy magnificence, industrial expertise, and modern aspirations form overlapping narratives that define its unique character. As Turin moves forward, its ability to honor its past while embracing the future ensures its continued status as a unique and vibrant urban center. The story of Turin provides a compelling foundation for further exploration of its identity as the first capital of unified Italy and its ongoing journey into the 21st century, seamlessly transitioning through eras of monumental architectural achievements, industrial might, and cultural reinvention.

> *"Learning from the existing landscape is a way of being revolutionary for an architect. Not the obvious way, which is to tear down Paris and begin again, as Le Corbusier suggested in the 1920s, but another, more tolerant way: that is, to question how we look at things."*[39]

This seminal idea, introduced in Learning

37 Cardoza y Symcox, A History of Turin. pag. 261

38 «Grattacielo Intesa Sanpaolo - MuseoTorino».

39 Venturi, Izenour, y Scott Brown, Learning from Las Vegas - Revised Edition: The Forgotten Symbolism of Ar-

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from Las Vegas by Robert Venturi, Denise Scott Brown, and Steven Izenour, is a vivid entry point into the discussion of how cities can be understood and appreciated beyond conventional norms. Questioning our gaze and valuing the ordinary has become foundational in reshaping architectural studies. It resonates with the work of other observers who challenged prevailing views of the urban environment, such as Guy Debord and the Situationists, who proposed the concept of psychogeography[40]. TThrough practices like the dérive, they encouraged unplanned, experiential wanderings in the city to uncover emotional resonances, hidden paths, and overlooked details rarely captured by official surveys.

> *"The lessons drawn from dérives enable us to draw up the first surveys of the psychogeographical articulations of a modern city. Beyond the discovery of unities of ambiance, of their main components and their spatial localization, one comes to perceive their principal axes of passage, their exits and their defenses."*[41]

Likewise, Kevin Lynch's "The Image of the City " introduced a multifaceted approach to studying the urban environment that moved beyond strictly architectural considerations. By incorporating insights from psychology, urban planning, and visual studies, Lynch sought to understand how individuals perceive and internalize their surroundings. Through field observations, interviews, and the creation of "mental maps," he identified elements such as paths, edges, districts, nodes, and landmarks—components that together determine the legibility of a city. His methodology underscored how people's sense of orientation, emotional ties, and cognitive understanding of a place are rooted in these recognizable patterns. Consequently, Lynch's work has become a key reference for anyone researching cities from a broader perspective, emphasizing that urban experience is shaped not just by buildings and infrastructure but also by the intangible ways humans perceive, navigate, and emotionally engage with their spaces.[42]

Similarly, in "The Death and Life of Great American Cities," Jane Jacobs concentrated on street life and day-to-day human interaction as foundational elements for thriving urban environments. Rather than treating streets and sidewalks as mere conduits for transportation, Jacobs described them as vital public spaces where social ties are formed, trust is built, and the safety of a neighborhood is maintained through what she famously called "eyes on the street." Her perspective moved beyond purely architectural aspects and underscored cities' dynamic, self-organizing nature. Jacobs argued that genuine urban vitality emerges from the everyday contact between neighbors, diverse land uses coexisting at the street level, and the spontaneous social patterns that arise when people share physical space.

> *"In short i shall be writing about how cities work in real life, because this is the only way to learn what principles of planning and what practices in rebuilding can promote social and economic vitality in cities, and what practices and principles will deaden these attributes."*[43]

These varied explorations share a central tenet: they challenge us to look more closely at the ordinary fabric of urban life, uncovering meaning in spaces that traditional analyses often overlook or dismiss. This approach values the unassuming and improvised aspects of cities, seeing them not as peripheral but as central to understanding the dynamics of urban environments. Such a perspective reframes how we perceive the built environment, highlighting how even the most modest spaces can reveal stories of adaptation, resilience, and human interaction. This focus on the overlooked and hybrid elements of urban life forms a direct connection to the methodology of Atelier Bow-Wow, particularly as outlined in Made in Tokyo by Yoshiharu Tsukamoto, Momoyo Kaijima, and Junzo Kuroda. Their work represents a pivotal shift

chitectural Form.pag. 3

40 Debord, «Introduction to a Critique of Urban Geography».

41 Debord, «Theory of the Dérive». pag.4

42 Lynch, The Image of the City.

43 Jacobs, The Death and Life of Great American Cities. pag 13.

Fig.15 Cover of the book "Made in Tokyo" - Screenshot from the book

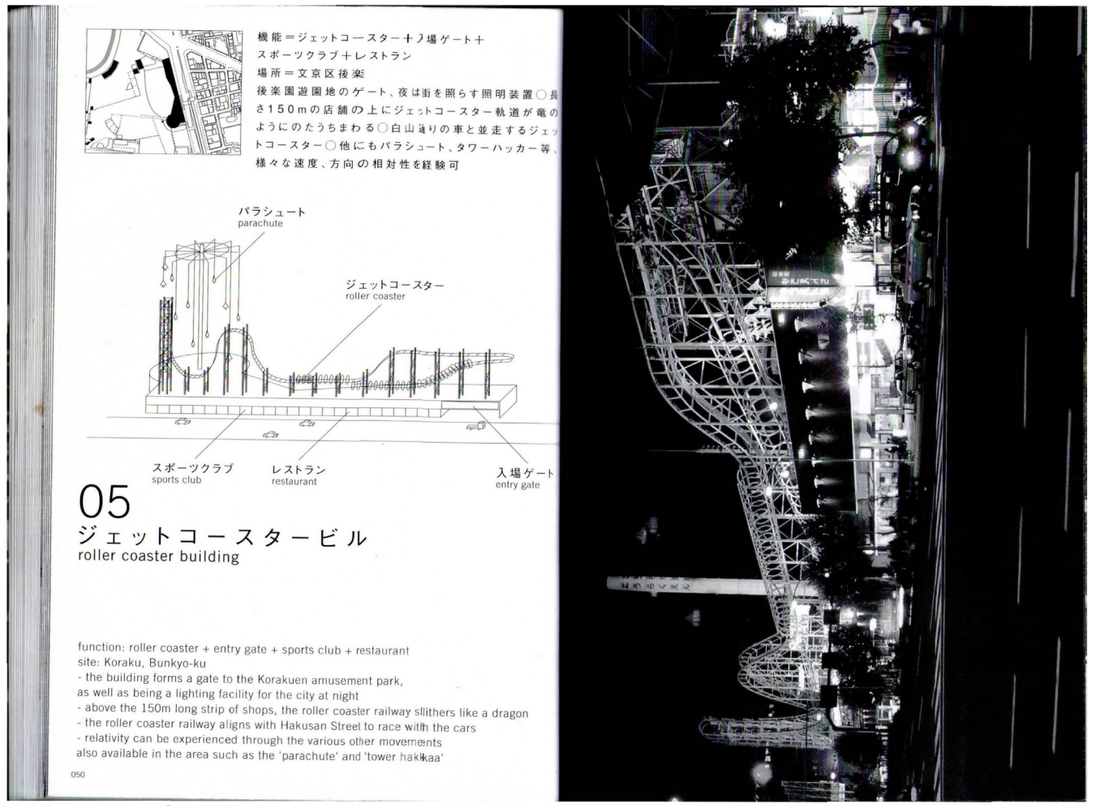

Fig.16 Screenshot from the book Made in tokyo

in urban analysis, challenging traditional paradigms and offering an innovative lens through which cities can be read, understood, and documented. Rather than focusing on monumental landmarks or grand projects, they direct their attention to what might be called "nameless" or hybrid buildings, examining how these informal architectures and residual spaces shape the lived experiences of city dwellers. In their words

> *"This building simultaneously invited a feeling of suspicion that it was pure nonsense, and expectation in its joyful and willful energy. But we also felt how 'very Tokyo' are those buildings which accompany this ambiguous feeling. Having been struck by how interesting they are, we set out to photograph them, just as though we were visiting a foreign city for the first time. This is the beginning of Made in Tokyo, a survey of nameless and strange buildings of this city."* [44]

By adopting the curiosity of a first-time observer, Atelier Bow-Wow highlights the hidden vibrancy of an urban landscape that might otherwise be dismissed as chaotic or overwhelming. Their attentive documentation and analysis value the ad hoc, the overlooked, and the spontaneous—qualities often missed by more traditional frameworks. This orientation echoes the broader lineage of scholars and designers who, like the Situationists, Kevin Lynch, or Jane Jacobs, chose to explore the everyday city as a rich field of investigation and inspiration.

The methodology presented in Made in Tokyo extends far beyond Tokyo itself, offering a globally relevant framework for examining cities. Its applicability lies in its ability to derive insights directly from a place's physical, social, and economic realities rather than imposing external ideals. Cities worldwide face challenges related to density, adaptive reuse, and continuous transformation, and Atelier's approach provides tools for recognizing the potential in overlooked spaces and hybrid structures. For a city like Turin, with its complex layering of Roman origins, Savoyard grandeur, and industrial evolution, this methodology offers a valuable means of uncovering new perspectives on its urban fabric.

Made in Tokyo operates as an unconventional architectural guidebook, avoiding the traditional focus on iconic monuments to explore urban life's intricate and often unseen layers. The book presents Tokyo as a living organism, defined not by its grandiose structures but by the ingenuity and adaptability embedded in its everyday spaces. Residual areas, hybrid buildings, and creative urban solutions emerge as central players in this narrative. Readers are invited to engage with the city, decode its dynamics actively, and appreciate the resourcefulness and inventiveness that define its architecture and planning.

This opening marks the beginning of a deeper exploration into the methodology that drives Made in Tokyo, setting the stage for examining how these principles can be translated into the study of Turin. By embracing the ordinary and uncovering the hidden, the Atelier's method not only broadens the scope of urban analysis but also redefines the possibilities of architectural engagement with the city.

The book's structure is deeply tied to meticulous fieldwork conducted by Tsukamoto, Kaijima, and Kuroda. The authors traversed Tokyo on foot, by bicycle, and through public transport, immersing themselves in the city's rhythms and interactions.

> *" We flicked through the ci ty on the back of trunk routes, as well as various other modes of transport such as rail, ferry, bicycle. And we discussed the question of 'what is Made in Tokyo"* [45]

This hands-on exploration allowed them to document the complex relationships between people, buildings, and spaces, uncovering patterns and narratives often obscured in conventional studies. Their documentation portrays architecture as a living phenomenon—flexible, adaptable, and constantly in flux—rather than a static object.

A key feature of Made in Tokyo is its use of ten keywords: cross-category, automatic scaling, pet size, logistical urbanity, sportive, by-product, urban dwelling, machine as

44 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag.9

45 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag.18

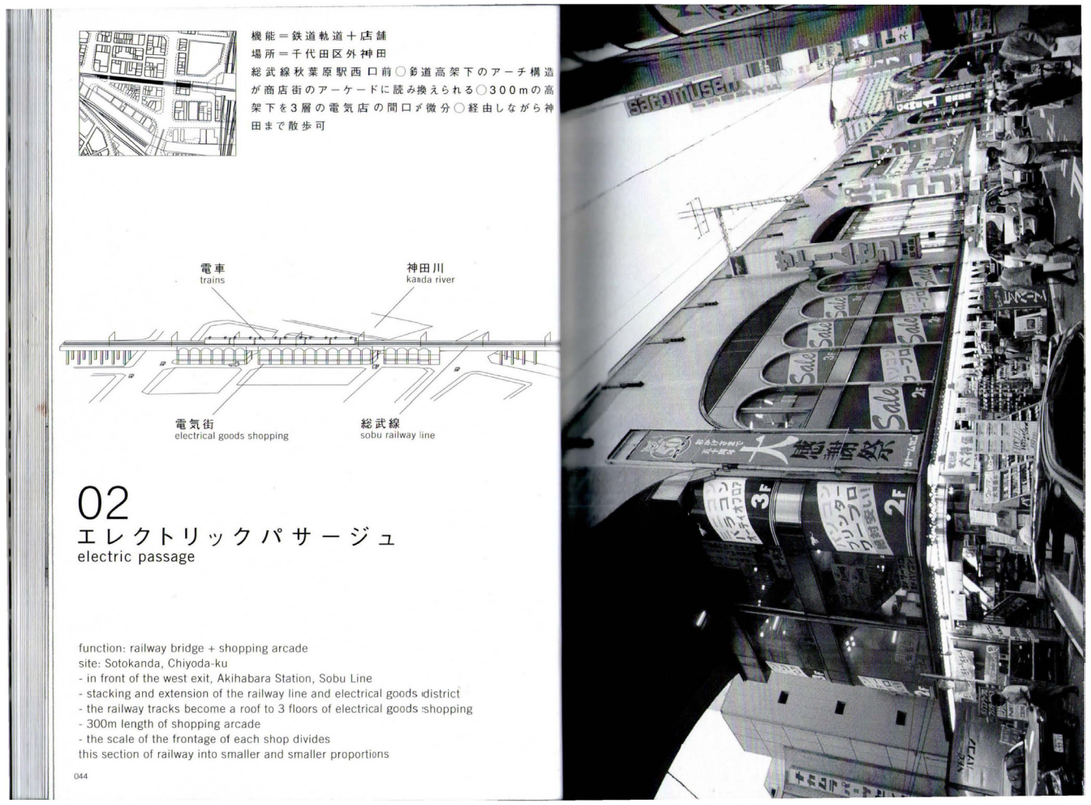

Fig.17 Screenshot from the book Made in tokyo

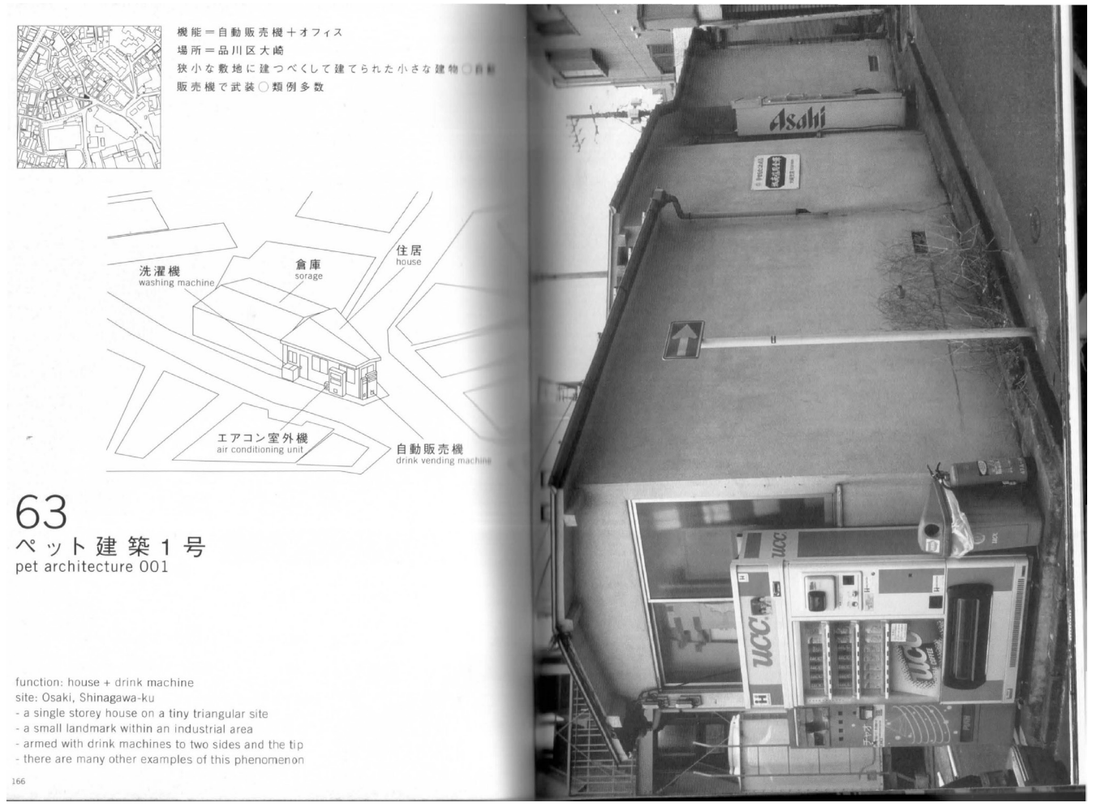

Fig.18 Screenshot from the book Made in tokyo

building, urban ecology, and virtual site.

These keywords act as analytical tools, capturing specific phenomena and qualities that transcend traditional typologies. Each keyword provides a conceptual lens through which Tokyo's urban fabric can be understood.[46]

Cross-category refers to buildings or spaces that combine seemingly unrelated functions, breaking traditional boundaries in architecture and urban planning. These structures maximize efficiency and redefine urban environments by blending different uses, such as commercial and recreational activities. An example from Made in Tokyo is the "roller coaster building."[47] where an amusement ride is seamlessly integrated into a commercial structure, showcasing Tokyo's innovative approach to multifunctional design, this concept highlights the potential of merging categories to create dynamic and adaptable urban spaces.

Automatic scaling refers to Tokyo's instinctive response to high land prices and a cultural "void phobia," where any unused space is seen as wasteful and must be filled based solely on size and proportion. This approach often disregards the original function of the surrounding structure, instead prioritizing practical, inventive solutions that transcend traditional urban norms. The resulting spaces showcase Tokyo's ingenuity in fully utilizing even the smallest gaps, creating new urban relationships that reflect a unique blend of knowledge, invention, and imagination.
An example is the railway bridge and shopping arcade in Soto Kanda, Chiyoda-ku, near the west exit of Akihabara Station on the Sobu Line. Cleverly integrated beneath the railway tracks, which serve as a roof, the three-story shopping arcade for electrical goods spans 300 meters. The arcade maximizes the space below the tracks, with shop frontages creating a rhythmic pattern of increasingly smaller proportions. This combination of infrastructure and commerce exemplifies how automatic scaling transforms void spaces into functional and vibrant urban environments, seamlessly blending disparate elements while addressing Tokyo's urban challenges with dynamic and resourceful solutions.[48]

Pet size refers to a specific urban characteristic in Tokyo, where objects and structures are designed to fit into the smallest spaces available, often bridging the scale between furniture and architecture. This phenomenon arises from Tokyo's high land prices and zoning codes, which encourage maximizing every inch of space.[49] For example, regulations stipulate that new construction must maintain a 500mm distance from boundaries, resulting in narrow, often overlooked slivers of space. These gaps, too small for conventional use, eventually become functional through inventive solutions like vending machines, signboards, and compact structures, turning the urban environment into what can be described as a "super interior."
An illustrative example is "Pet Architecture 001," in Osaki, Shinagawa-ku. This single-story house occupies a tiny triangular plot in an industrial area, with its footprint creatively maximized by placing drink vending machines on two sides and at its tip. Despite its small size, the structure serves as a distinctive landmark and exemplifies the adaptability of Tokyo's urban fabric. These pet-sized objects efficiently use limited space and act as interfaces between the human body and the city, enhancing the urban environment's comfort and functionality.[50]

Sportive highlights how urban spaces can be creatively repurposed for sports, transforming overlooked areas into dynamic play fields. Residual spaces like rooftops or courtyards are activated through human movement, revealing hidden potential in the built environ-

46 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag.22-39
47 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag.50
48 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo. pag 44
49 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 25
50 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag. 166

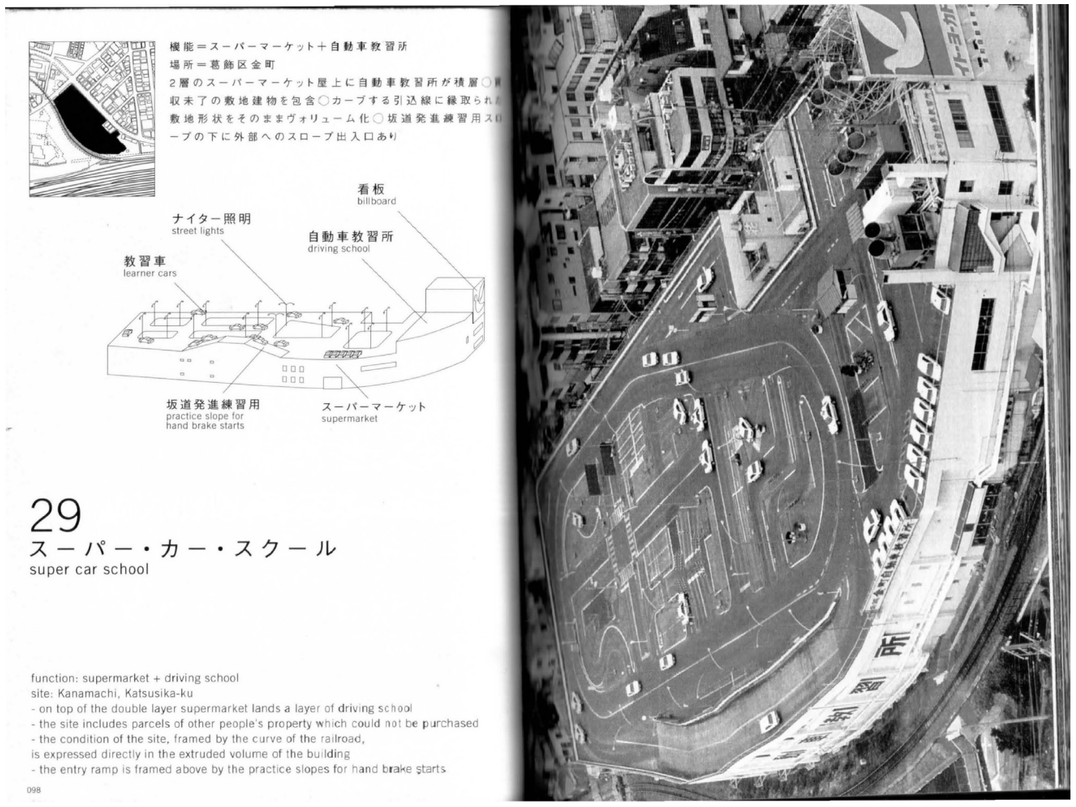

Fig.19 Screenshot from the book Made in tokyo

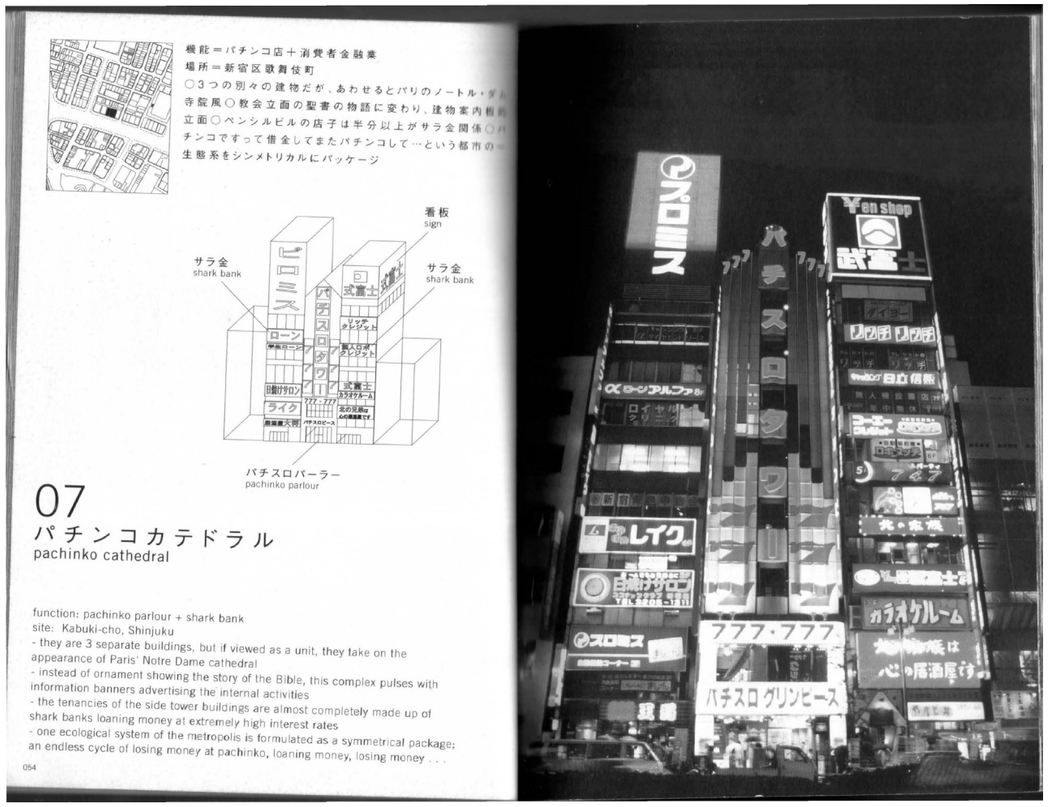

Fig.20 Screenshot from the book Made in tokyo

ment.[51]
A prime example is the “Interchange Court” in Nishikahei, Adachi-ku. A spiral ramp connecting the expressway to the Kannana ring road encloses a courtyard now used as tennis courts, while another serves as parking for patrol cars. This reimagining of infrastructure showcases the adaptability of urban elements, turning functional spaces into recreational opportunities.[52]

By-product spaces emerge in Tokyo as unintended outcomes of modernization, where infrastructure and urban development produce surplus areas beyond their primary function. These spaces, such as the voids beneath raised expressways or gaps between houses, initially seem insignificant but accumulate meaning as their density increases. Rather than being dismissed as waste or overlooked, these by-products can be reclaimed as valuable urban resources, redefining their role in the city.

A striking example is the “Super Car School” in Kanamachi, Katsushika-ku. This structure combines a supermarket with a rooftop driving school. The building’s design reflects the site’s constraints, framed by a railroad curve and parcels of land that could not be purchased. The driving school’s practice slopes, including ramps for handbrake starts, make innovative use of the rooftop space, showcasing how by-products of urban development can be creatively repurposed to address urban needs.

Urban dwelling in Tokyo reflects a pragmatic adaptation to the city’s extreme density and high real estate costs, where traditional ideals of spacious, green, and quiet living are often unattainable. Rather than striving for utopian visions or suburban sprawl, some forms of urban dwelling have evolved to embrace hyper-functionalism and integration of living and working spaces. These dwellings reflect a “hyper-closeness” between home and work, maximizing utility while adapting to the realities of Tokyo’s urban landscape.[53]
An illustrative example is the “Sand Apartment House” in Tamazutsumi, Setagaya-ku. This structure combines company housing and offices for an earthworks construction company with ground-level space allocated for truck parking, soil storage, and building materials. Elevated on pilotis, the residential and office areas are efficiently stacked above the industrial functions, fully utilizing the site while accommodating professional and domestic needs. This innovative approach showcases the coexistence of work and living in a dense urban environment, aligning with Tokyo’s ethos of multifunctionality and spatial efficiency.[54]

Machines as buildings refer to structures that function as large-scale urban “organs,” handling processes like power generation, waste management, or heating and cooling. In Tokyo, these facilities often resemble enormous machines, merging infrastructure with architecture.[55]
An example is the air-con building near Haneda Airport, a district cooling and heating plant with visible mechanical equipment and rooftop cooling towers. Its design prioritizes functionality, embodying the concept of architecture as machinery integrated into the urban fabric.[56]

Urban ecology reinterprets Tokyo’s dense urban landscape not as chaotic but as a complex and dynamic micro-ecosystem where diverse elements coexist and interact. This perspective shifts from viewing the city as a mechanistic or semiotic system to understanding it as akin to a rainforest, where each component constructs its world while contributing to a larger, interconnected environment. By observing the city at ground level,

51 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 28
52 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 94
53 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 32
54 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 84
55 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 34
56 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 78

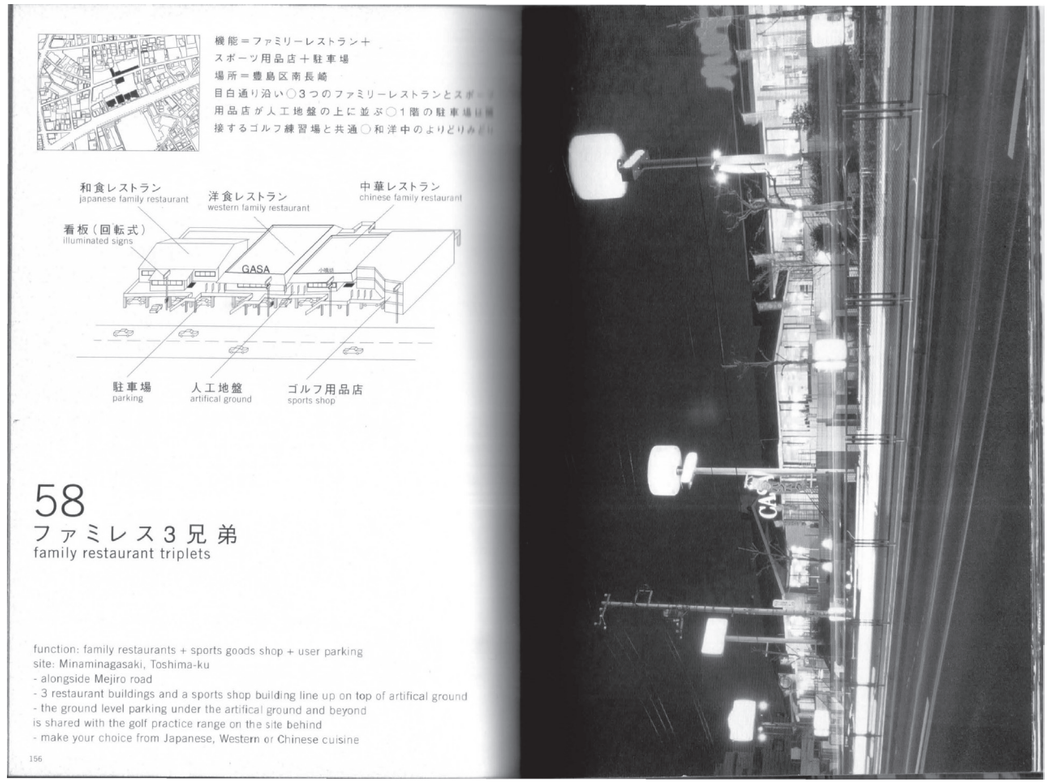

Fig.21 Screenshot from the book Made in tokyo

Fig.22 Screenshot from the book Made in Tokyo highlighting different parts of the case study

through everyday life, one can uncover layers of meaningful relationships between people, objects, and spaces, forming a constantly evolving urban microcosm.[57]
A striking example is the Pachinko Cathedral in Kabuki-cho, Shinjuku. This grouping of three separate buildings collectively resembles Paris' Notre Dame Cathedral. Instead of religious ornamentation, its facade pulses with neon banners advertising pachinko parlors and high-interest shark banks. Together, these buildings form a unique urban system: players lose money at Pachinko, borrow from the shark banks, and repeat the cycle. This symbiotic relationship between buildings and activities reflects Tokyo's urban ecology, where distinct elements are united by shared behaviors and environments, creating a living, dynamic cityscape.[58]

Virtual site refers to architecture that transcends traditional notions of "place" by existing simultaneously in physical and networked realms. In Tokyo, convenience stores epitomize this idea, as their significance lies not in their locations but in the vast logistical and informational networks that connect them. These networks, supported by systems like POS (Point of Sales), create a citywide virtual infrastructure. Each store is a node in this more extensive system, designed with uniform layouts and signage to ensure seamless integration into any setting, effectively minimizing the importance of the physical site.[59]
An example of this concept is the family An example of this concept is the family restaurant triplets in Minaminagasaki, Toshima-ku. Here, three restaurant buildings and a sports goods shop share a site atop the artificial ground. Beneath, shared parking connects to a golf practice range behind the site. The physical proximity of these facilities is augmented by their networked convenience, allowing visitors to choose between Japanese, Western, or Chinese cuisine while enjoying interconnected amenities. Integrating physical and virtual sites challenges traditional architectural notions of place, illustrating a dynamic interplay between location, function, and networked systems.
Beyond these keywords, Da-me Architecture and On/Off enrich the analytical framework. Da-me Architecture refers to buildings initially deemed impractical or flawed but which find relevance and functionality through adaptability. On/Off describes spaces with dual states of activity and inactivity, reflecting Tokyo's dynamic urban life.[60]

Having explored the keywords and categories into which the selected cases are organized, it is essential to understand how each case study has been analytically documented. This documentation serves to clarify the specific category or categories each example belongs to, as many of the case studies align with more than one keyword. The following section will provide a detailed breakdown of the methods used in the book to document each case. This process will be illustrated through examples previously described and visualized in earlier images, demonstrating the systematic approach adopted in Made in Tokyo.

Each case study in Made in Tokyo is documented with meticulous attention to detail, creating a comprehensive and interactive analysis of its architectural and urban significance. The documentation structure combines various elements to ensure a holistic understanding of each case, reflecting the observational and analytical rigor of Atelier Bow-Wow's methodology.

On the left side of the layout, the documentation begins with a location map placed at the top. This map situates the case study within Tokyo's broader urban context, showing its spatial and geographical relationships with surrounding structures, streets, and infrastructure. The maps also serve as practical guidebook tools, providing an apparent reference for those who wish to locate and explore these cases firsthand. Below the map is the isometric drawing, an integral analytical tool drawn in single-line isometric. These draw-

57 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 35-36
58 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 54
59 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag37-39
60 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 156

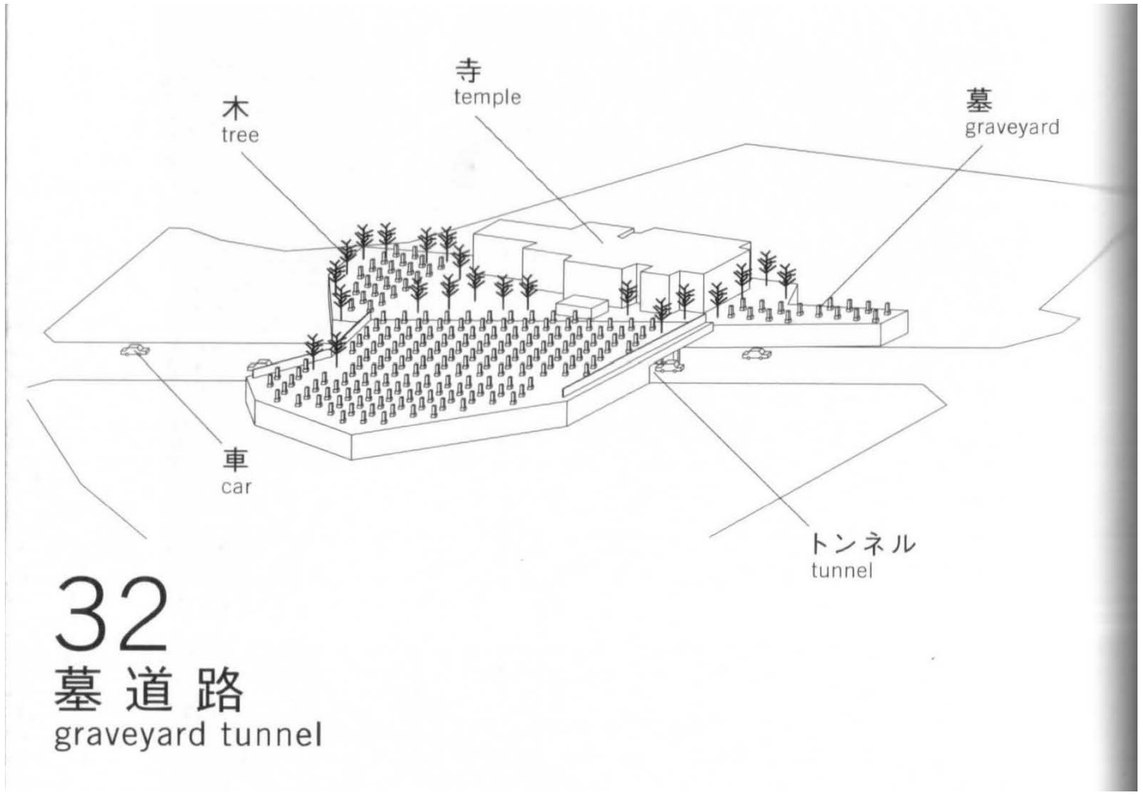

Fig.23 Screenshot from the book Made in tokyo-Axonometric detail

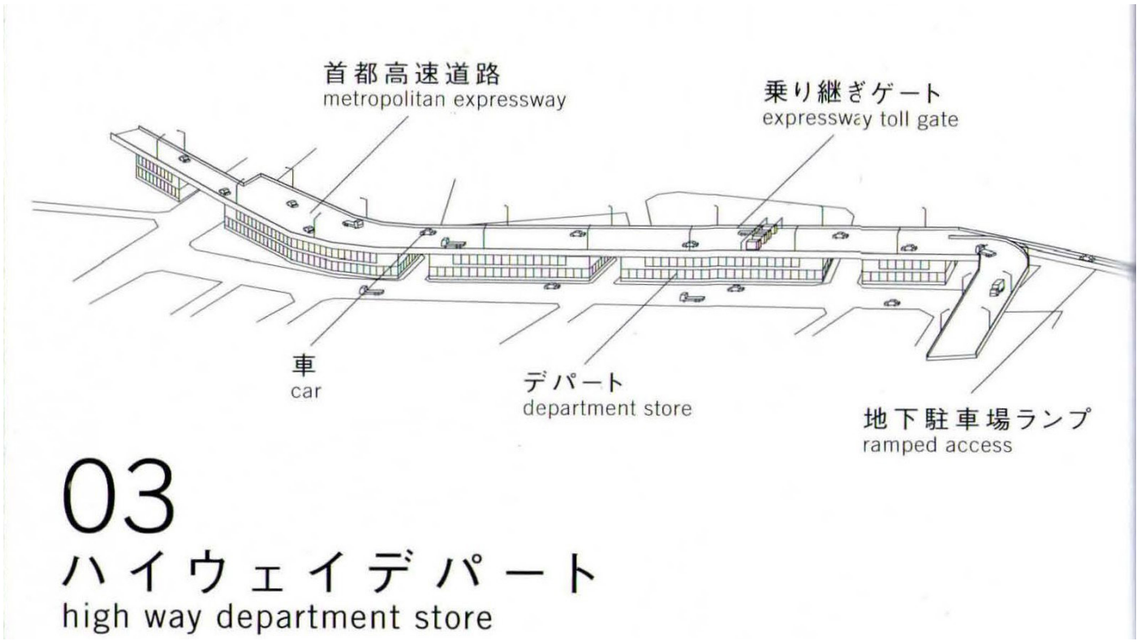

Fig.24 Screenshot from the book Made in tokyo-Axonometric detail

ings deconstruct each structure, revealing its spatial relationships, internal elements, and interaction with the surrounding environment. Notes accompany the isometric drawings, explaining significant features such as materials, internal functions, and the integration of the building with its urban setting. This precise, distortion-free representation method highlights the intricate hybrid structures and overlapping functionalities standard in Tokyo's dense urban fabric. Adjacent to the isometric, the case number and nickname are displayed prominently. These nicknames, assigned with affection and precision, encapsulate the building's unique qualities or quirks, transforming anonymous or utilitarian structures into memorable pieces of architecture. At the bottom of the left section, the textual description complements the visuals by providing a concise yet insightful narrative about the building's design, function, and urban relevance.

The right side of the layout is reserved for a photograph, presented in either a vertical or horizontal format, depending on the nature of the case study. Vertical photographs emphasize height, layering, and vertical circulation, while horizontal photographs highlight the structure's interaction with its surroundings, such as neighboring buildings, adjacent streets, or public spaces. These carefully composed images capture the physical essence of the building and complement the analytical elements on the left. They illustrate the observations and interpretations in the drawings and text, creating a rich, multidimensional understanding of each example.[61]

Beyond the layout, the documentation process is infused with methodological rigor and creative engagement. Photographs were taken to provide an immediate record of initial observations and discoveries, capturing the visual essence of each structure. However, Atelier Bow-Wow recognized the limitations of photography in conveying the full depth of their observations. To address this, each case was meticulously drawn, using careful single-line isometric techniques to uncover and clarify the building's internal structure, functional elements, and environmental relationships. This process of drawing was not merely a technical exercise but a way to see and understand each example with care and affection, as they describe it:

> *"Careful drawing helped us to see the object of our study with love."*[62]

The maps inserted alongside each case serve not only to establish the building's context but also to provide a visual contrast between the case and its surroundings, reinforcing the uniqueness of each example. Meanwhile, the assignment of nicknames brings a playful yet meaningful layer to the documentation. These names are not arbitrary; they are carefully chosen to immediately convey the interest or distinctive quality of the building, transforming mundane structures into noteworthy architectural elements. This approach elevates buildings without traditional authorship, reframing them as curated pieces within the urban landscape.

The textual entries provide essential information, including the building's address and functions, to contextualize its current usage and relevance. Each case is numbered sequentially, reflecting the order in which it was discovered. The text highlights unexpected and unforeseen combinations of functions, showcasing how these buildings embody unique responses to Tokyo's urban density and challenges. This narrative further reinforces the notion that the urban environment is a product of both intended design and adaptive improvisation, revealing the hidden logic and creativity embedded in its fabric.

Through this intricate yet systematic documentation, Made in Tokyo offers an engaging and multi-layered exploration of Tokyo's urban landscape. The combination of maps, drawings, photographs, nicknames, and text provides an unparalleled level of insight into each case study, offering readers a guide to the city and a deep appreciation of its complexities, contradictions, and ingenuity.
Beyond their technical utility, these drawings provide a visual narrative that complements

61 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 19-20

62 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 19

Fig.25 Screenshot from the book Made in tokyo

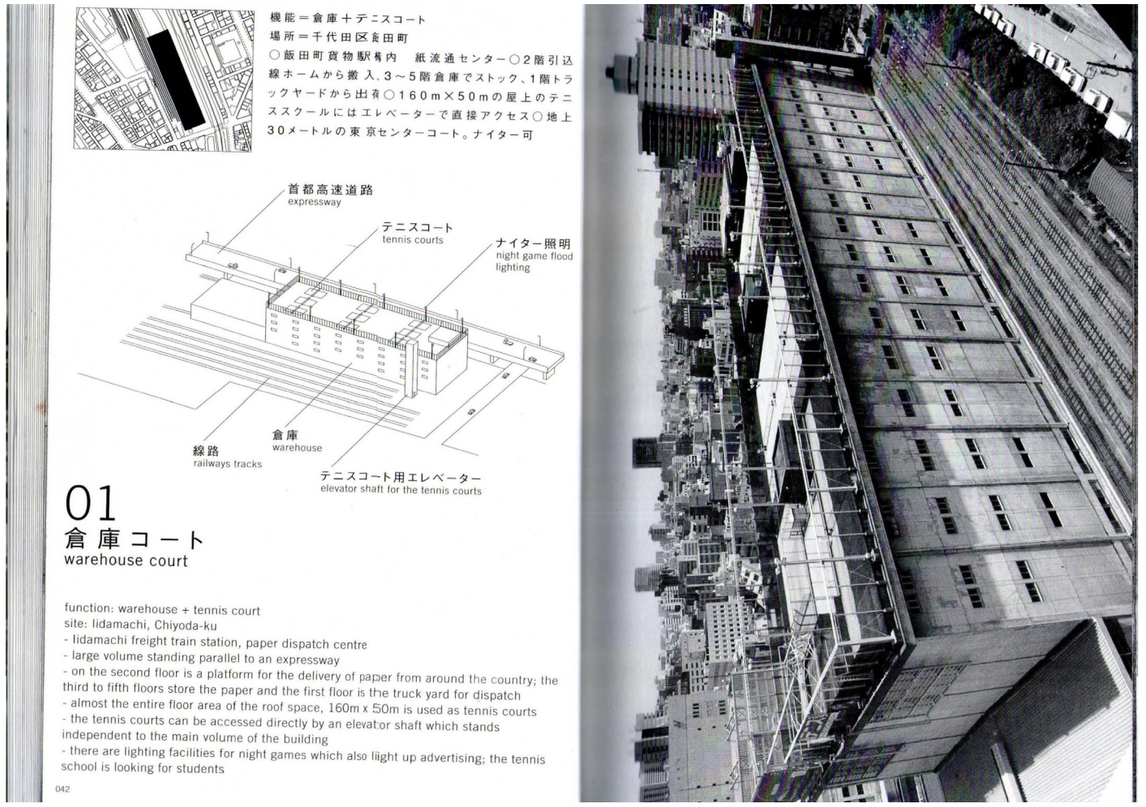

Fig.26 Screenshot from the book Made in tokyo

the descriptive text. They often highlight elements that may not be immediately apparent in photographs, such as internal configurations, structural systems, or spatial hierarchies. For example, in the case of the "Highway Department Store," the isometric drawing illustrates how the building integrates shopping facilities within the framework of an elevated highway, revealing the innovative spatial negotiations required to make such a design functional and cohesive.[63]

The deliberate inclusion of these various elements—maps, photographs, and drawings—ensures that each case study is not only a visual and descriptive account but also an analytical one. Using location maps provides insight into the urban context, while the photographs capture the buildings' lived experience and physical presence. The isometric drawings bridge these two perspectives, offering a detailed exploration of spatial relationships and functional arrangements.

This comprehensive documentation methodology reflects Atelier Bow-Wow's intent to create a layered understanding of each structure. By combining these visual tools with concise yet informative textual descriptions, the book creates a multidimensional narrative that conveys both the practical functionality and the broader cultural and social significance of each case. It underscores how these seemingly ordinary or hybrid structures contribute to Tokyo's unique urban fabric, blending infrastructure, commerce, and adaptability in innovative ways.

Applying this methodology to Turin draws upon its potential to illuminate the city's multifaceted identity. As a palimpsest city, Turin's layers of Roman, Renaissance, Baroque, and industrial heritage interact dynamically with its contemporary landscape, creating a complex narrative that invites deeper exploration. The study adopts Atelier Bow-Wow's immersive methodology, emphasizing direct interaction with the city to uncover its character's less visible yet crucial aspects. This active engagement—walking its streets, observing the interplay between its historical elements and modern adaptations, and experiencing its everyday rhythms—offers insights beyond static analysis, capturing the essence of Turin's urban vitality.

While well-known examples such as the Lingotto, Parco Dora, and Officine Grandi Riparazioni vividly illustrate Turin's industrial evolution and its transformation of former production sites into multifunctional urban spaces, the city's defining qualities often lie in less conspicuous areas. These include its extensive arcades, residual industrial spaces, and the adaptive reuse of buildings across various neighborhoods. Immersing oneself in the city's environment reveals how these elements interact with daily life, highlighting the resilience and creativity embedded within Turin's urban fabric.

This iterative observation and analysis process leads to identifying Turin-specific keywords, drawing on the principles established in Made in Tokyo. These keywords, which emerge from a blend of historical research and firsthand engagement, encapsulate Turin's architectural and urban dynamics, reflecting its capacity to navigate the interplay of preservation, adaptation, and innovation. By interpreting the city through this lens, the study bridges Turin's rich past with its evolving present. It offers new ways to understand its urban fabric while contributing to broader urban adaptability and resilience discussions.

In adapting Atelier Bow-Wow's methodology, certain modifications have been made to align with Turin's unique context. For instance, the axonometric drawings widely used in "Made in Tokyo" stem from a Japanese tradition of depicting layered spaces and dense urban forms simultaneously in a way that captures multiple vantage points. In Tokyo, such drawings reveal how buildings overlap or interlock in a tightly packed environment. However, after observing Turin's architecture at ground level, it became evident that a different representational tool was necessary. Axonometric drawings were replaced with sectional and elevation drawings, as these more effectively convey the building's relationship with the street, the user's viewpoint, and the ground plane. In Turin, much of the experience

63 Kaijima, Kuroda, y Tsukamoto, Made in Tokyo pag 46

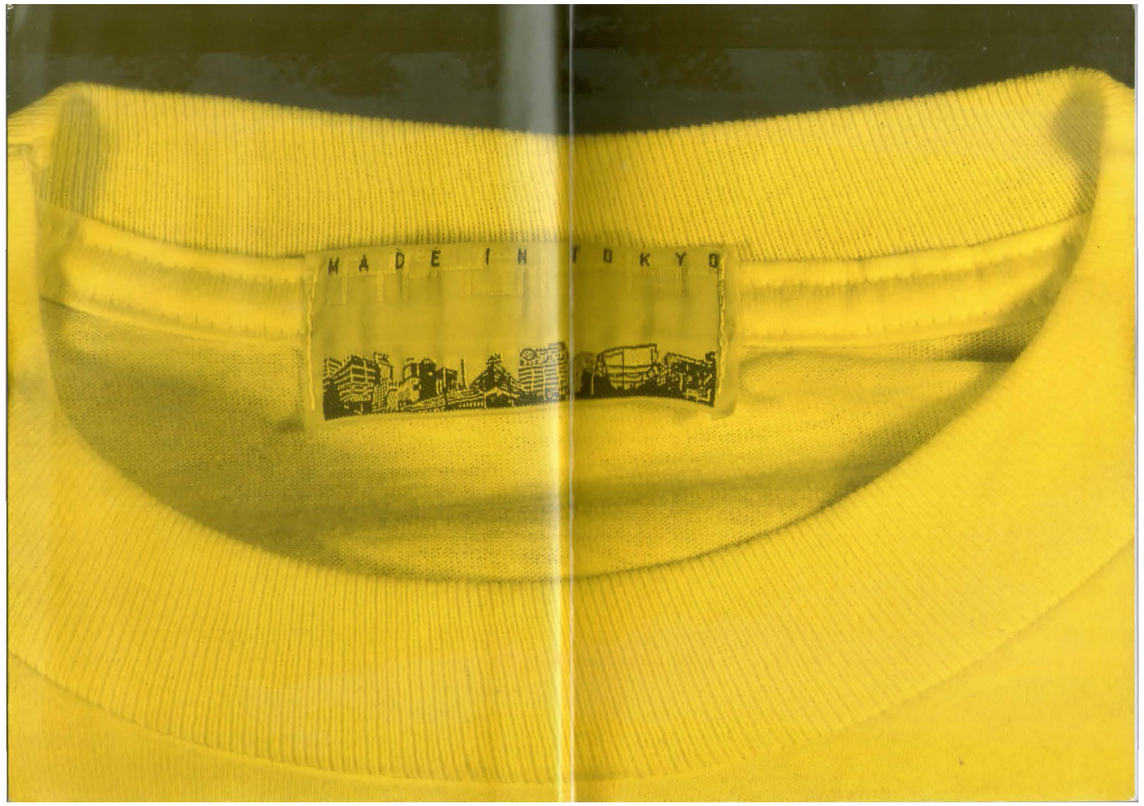

Fig.27 Screenshot from the book Made in tokyo

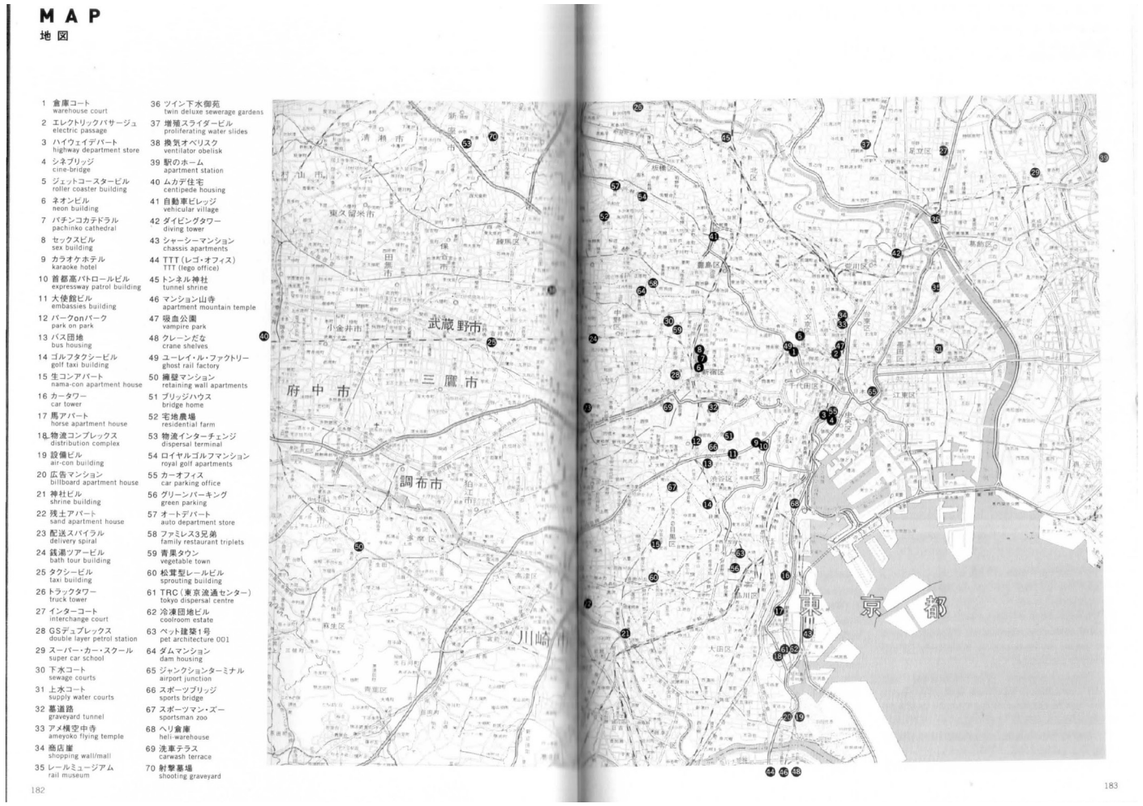

Fig.28 Screenshot from the book Made in tokyo

comes from looking up at facades or moving through arcades, and sections highlight how these vertical transitions work—how a building meets the street, how people traverse different levels, and how the structure interacts with its immediate surroundings. This choice is less about rejecting axonometrics and more about ensuring the visual language reflects the spatial relationships I observed in Turin's urban fabric.

Additionally, incorporating freehand sketches adds an interpretive dimension that separates the information commonly shown in axonometric views into two distinct yet complementary formats. Although most drawings were not produced directly on-site, the choice of what to highlight or omit and how to frame each view was shaped by walking through and perceiving each space in person. This approach differs from photography, which indiscriminately captures all visible elements, allowing the observer to focus on particular details or relationships that stood out during on-site exploration. However, this does not mean photography is excluded. On the contrary, photographs—primarily taken by the researcher—remain an integral layer of documentation, providing contextual details and capturing momentary or atmospheric qualities that are often difficult to convey through line work alone. Together, these different mediums offer a multifaceted view of the case studies, merging various threads of information into a more comprehensive understanding of Turin's built environment.

An additional layer of organization has been introduced by assigning small icons to each keyword. These icons provide an immediate visual reference for identifying which keyword or keywords apply to a given case study. For cases that span multiple keywords, the corresponding icons highlight the intersectionality of the categories. These icons are consistently applied throughout the documentation, alongside each case's sectional drawings, freehand sketches, and textual descriptions. Moreover, the icons are integrated into the location maps, enabling readers to quickly discern the distribution and categorization of case studies across Turin. This visual tool enhances navigability and reinforces the methodological rigor of the study.

Despite these adjustments, the methodology's core principles remain rigorously adhered to, ensuring the research aligns with Atelier Bow-Wow's original approach. Each case study is meticulously documented, comprising a location map, sectional or elevation drawings, freehand sketches, photographs, textual descriptions, nicknames, and the newly added keyword icons. The location map situates the case within Turin's urban fabric, illustrating its spatial and geographical relationships to surrounding structures and infrastructure. Sectional and elevation drawings deconstruct the building's verticality and spatial dynamics, while the freehand sketches provide a nuanced, interpretive perspective. Depending on the case, photographs, presented in horizontal or vertical formats, capture the building's essence and interaction with the surrounding environment. Textual descriptions complement these visuals, offering insights into the building's design, function, and urban significance. Nicknames add a layer of accessibility and memorability, encapsulating each case study unique characteristics.

The foundation established by this process sets the stage for the thesis "Made in Turin," which introduces a series of keywords tailored to Turin's urban identity. These keywords, derived through the combined use of historical inquiry, immersive observation, and rigorous documentation, provide a comprehensive framework for understanding the city's distinct character. By integrating methodological consistency with contextual sensitivity and approaching the documentation process with a sense of personal care and affection through hand-drawn sketches, the research aims to uncover Turin's hidden layers and dynamic potentials, offering a robust lens through which its urban fabric can be analyzed and reimagined.

KEYWORDS

Building upon Atelier Bow-Wow's methodology, we present the keywords or categories that emerged during the research phase, serving as a framework for understanding Turin's urban identity. These keywords were not predetermined but discovered through an immersive observational process—walking the city's streets, traversing its arcades, engaging with its industrial remnants, and interacting with various individuals, from professors and architectural peers to those outside the field. This dynamic and participatory approach ensured that the keywords reflected not only architectural analysis but also lived experiences and everyday interactions within the city.

The process began, as expected, with references to Turin's iconic landmarks, such as the Palazzo Reale, the Mole Antonelliana, and the Residences of the Royal House of Savoy. These discussions often celebrated the grandeur and historical significance of such sites. However, as conversations deepened, attention shifted to less celebrated spaces that Atelier Bow-Wow might term "non-architecture." These are places often overlooked in conventional studies: residual spaces under bridges, reconfigured industrial sites, or multifunctional urban voids. Many of these spaces lack a formal architectural lineage or the signature of a renowned architect, yet they play a crucial role in shaping the daily life of Turin's inhabitants. They reveal the city's adaptability, resilience, and capacity to integrate intentional and improvised elements into its urban fabric.

Through this exploration, the research sought to capture the interplay between Turin's monumental and mundane, designed and emergent spaces. Just as Atelier Bow-Wow's study of Tokyo revealed the intricate layers of a dynamic city through a similar lens, the investigation of Turin revealed keywords that are equally nuanced and representative of its multifaceted identity. These keywords capture architectural phenomena and cultural, social, and economic narratives embedded in the urban environment.

The following pages delve into these keywords, each derived from careful observation, dialogue, and analysis. Each term offers a lens through which Turin's identity can be examined, linking its celebrated architecture with the often unnoticed yet equally significant spaces that define its character. Together, these keywords provide a comprehensive vocabulary for understanding Turin as a palimpsest city—layered, dynamic, and continuously evolving. Through this framework, the research not only documents Turin's urban landscape but also invites a deeper reflection on how cities, in general, are experienced, adapted, and redefined by their inhabitants.

1. The old industry
2. Metamorphosis in time
3. Forgotten spaces
4. Chessboards
5. Static and dynamic
6. Rhythmic arcades
7. Thresholds
8. Hazy borders

THE OLD INDUSTRY

> *"Huge factory complexes abandoned, their cavernous spaces accumulating dust. Waste bespeaks our craving for the monumental"*[64]

Turin, Italy, is intricately woven into the historical fabric of old industry. Throughout the 19th and early 20th centuries, Turin stood as an emblem of automobile manufacturing, housing renowned brands such as Fiat and Lancia. This industrial prominence indelibly etched the city's identity, economic landscape, and urban panorama. Turin's skyline was punctuated by expansive factories and warehouses, forging a distinct architectural character characterized by imposing structures and grand industrial edifices.

However, as global economic tides shifted and industries evolved, Turin embarked on a remarkable transformation journey. The latter half of the 20th century witnessed the wane of traditional manufacturing, leaving behind mammoth, vacant structures and sprawling,

64 Hell Julia y Andreas Schönle, RUINS of MODERNITY (Duke University Press Books, 2010).p.288

Fig.29. Access ramps to the Lingotto test track, being used by pedestrians to access an event, 2024

abandoned factory precincts. These remnants of the past posed a dual challenge and opportunity for Turin's urban development.

Turin initiated a renaissance of urban revitalization in response to this evolving backdrop. Abandoned industrial precincts found new life through imaginative repurposing, breathing fresh vigor into the city. Notable examples include transforming the Fiat Lingotto factory into a thriving hub of commerce and culture. Once a hub of automobile production, Lingotto accommodates boutiques, offices, a hotel, and even a test track on its rooftop. It is a vivid testament to Turin's adeptness at re-posting its industrial heritage into dynamic, multifunctional spaces.

Furthermore, Turin has witnessed the resurgence of former industrial zones, exemplified by Parco Dora, where extensive stretches of disused land have metamorphosed into verdant parks, recreational havens, and residential enclaves. These endeavors breathe new life into communities while fostering green oases within the urban fabric.[65]

In summation, although at times marred by abandonment, Turin's legacy of the old industry has catalyzed innovation and urban renaissance.

METAMORPHOSIS IN TIME

"Even when a building fell out of use or was no longer used for its original purpose, it was common to deconstruct and divide the building into useable parts for new purposes, thereby wasting nothing. This conservation of resources cut across every sector of preindustrial societies; and for thousands of years, buildings were preserved through repair, repurposed for new uses, or salvaged for their materials"[66]

65 Alberto Vanolo, «The image of the creative city: Some reflections on urban branding in Turin», Cities, Cities, 25, n.º 6 (2008): 370-82.

66 Kathryn Rogers Merlino, Building Reuse: Sustainability, Preservation, and the Value of Design (University of Washington Press, 2018).p.27

Fig.30. Old animal cages in the former Turin zoo, which was adapted as a park

Turin's recent changes can be metaphorically compared to a metamorphosis in nature, similar to transforming a caterpillar into a butterfly. A caterpillar undergoes a series of developmental stages in nature, altering its form and function before emerging as a beautiful butterfly. Analogously, Turin has traversed various stages of development and adaptation to meet its new expectations and needs.

In the initial phase, Turin was renowned as a powerful industrial city, akin to the larval stage of a caterpillar. Its economy primarily revolved around automobile manufacturing, and its urban landscape was dominated by factories and warehouses, such as the Fiat plant at Lingotto.

However, as the global economy evolved and industries shifted, Turin was compelled to change its focus, akin to how a caterpillar enters a chrysalis. The city began diversifying its economy towards technology, education, and services. Historical buildings and former industrial facilities, like the Castello di Valentino and Lingotto, transformed to meet these new demands, much like a caterpillar metamorphosing into a pupa.[67]

FORGOTTEN SPACES

"The ruin, in other words, is deprived of its ability to serve as the source of melancholic retreat and aesthetic experience. Unearthed, hermeneutically explained in service of present-day aspirations, the ruin entered a sphere in which every element of signification is made available for a new and immensely powerful thrust forward."[68]

TThe former industry that once flourished in Turin has left an enduring mark on the city, not solely through its metamorphosis and adjustments but also in the spaces it abandoned as silent witnesses to the passage of time. These forsaken spaces resemble mon-

67 Alberto Vanolo, «The Fordist city and the creative city: Evolution and resilience in Turin, Italy», Culture and Society, Culture and Society, 2015.

68 Hell Julia y Andreas Schönle, RUINS of MODERNITY (Duke University Press Books, 2010).p.173

Fig.31. Palazzo del Lavoro, current state: abandoned

uments to forgetfulness, akin to urban sculptures that recount the city's history in silence. Previous factories and industrial structures, once vibrant hubs of production, now remain in perpetual stillness, evoking memories of a bygone era. In their abandonment, these memorials to neglect have acquired a wistful beauty and a poetic essence that frequently evoke a longing for a time that exists no more. They serve as remnants of a magnificent industrial yesteryear, memorials that defy oblivion and transform into remainders of the city's continuously changing nature. In the subsequent section, we will explore some of these memorials' neglect and their role in the ever-evolving urban fabric of Turin.

With this method in mind, cases in Turin have been selected as unique buildings or sites in the city. These places could not exist in any other city globally due to their historical development. The selection of cases encompasses old factories and buildings by renowned architects that have fallen into disuse. Turin's industrial past has left an indelible mark on a city that, in 2025, appears to have stagnated in certain aspects. However, these sites are poignant reminders of the city's continuously changing nature. In the subsequent section, we will explore some of these memorials' neglect and their role in the ever-evolving urban fabric of Turin.

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CHESSBOARDS

"...how do you make a box distinctive? The answer lies in the fact that the sides of a box do not have to be blank. In fact, they rarely are. Exterior walls have windows and doors, and moldings and cornices, and every other possible kind of ornament. How these elements are arranged is often a more important act of composition than the creation of the buildings shape

Fig.32. Checkerboard façade, various balconies, no fixed rule exists.

or mass. The facade of a building can be dominated by windows, which we usually read as voids, or by walls, which we read as solids. The solids can be plain and flat, or they can be
richly decorated. A building's facade can seem like a thin membrane stretched tight across the structure, hiding the structure as a curtain might cover a wall with an even,decorative pattern,..."[69]

The arrangement of balconies and windows on Turin's buildings often resembles a chessboard, where these elements "play" in the squares uniquely. Unlike a conventional chessboard, where squares are symmetrically arranged in uniform patterns, Turin's building facades exhibit a distinctive and unconventional arrangement. Balconies and windows are interspersed seemingly randomly, crafting a complex and appealing visual pattern that challenges the monotony of symmetry.

The variation in the size and shape of these balconies and windows is even more intriguing. While conventional facades adhere to the limited movement rules of a pawn in chess, moving only one or two squares forward and backward, Turin's facades allow themselves the freedom to be like the queen on the board, with the ability to move and manipulate the arrangement of their parts as they see fit. This asymmetry and variability in facades not only introduce an element of surprise and uniqueness to the city but also provide glimpses into the inner life of the buildings. Each balcony tells its own story as if it were "playing" in its square on the board, revealing Turin's diversity and individuality. Instead of adhering to a uniform pattern, the city opts for an arrangement that celebrates diversity and originality, transforming its streets into an intriguing and enigmatic urban chessboard. Abandoned factories and idle precincts have reentered, emerging as centers of creativity and leisure.

STATIC AND DYNAMIC

"...cities did not develop based on

69 Paul Goldberger, Why Architecture Matters, 1.ª ed., Why X Matters (Yale University Press, 2009).p.98

Fig.33. Parking spaces on the upper floor, an example of static and dynamic.

plans but rather evolved through a process that often took many hundreds of years, because this slow process permitted continual adjustment and adaptation of the physical environment to the city functions. The city was not a goal in itself, but a tool formed by use.
The result of this process, which was based on a multitude of collected experiences, was urban spaces that even today offer extremely good conditions for life between buildings"[70]

Turin's streets, esplanades, and parking lots often appear as slumbering creatures that await certain stimuli to awaken and transform into vibrant, dynamic settings. They resemble nocturnal beings that come to life as the sun sets or on a Sunday evening, and these urban spaces can undergo dramatic changes depending on the time of day or specific events. For instance, a parking lot during the day might be a tranquil and static space, but at night, installing a pop-up bar can give rise to a lively nightlife and an entirely different atmosphere. Similarly, a street that typically serves as a transit route can morph into a bustling Sunday market, teeming with life and activity. The versatility and adaptability of urban spaces in Turin make them integral to the city's experience, offering ever-changing and surprising atmospheres that can be encountered at various times of the day or during special events.
Furthermore, this adaptation of the city is reflected in constructions that emerged during the automotive boom, which significantly influenced parking space design. A series of buildings were developed during this period that feature elevated parking structures, where a floor typically designated for residential use is occupied by vehicles instead. This shift in building design—prioritizing vehicular access over traditional residential functions—has led to the development of a unique typology characterized by ramps, facilitating car movement while redefining conventional residential architecture.

In this context, an interesting analogy emerges between static and dynamic spaces. A floor typically considered dynamic—characterized by the vibrant life within residential units—can become static when repurposed for parking. This shift transforms what is traditionally a lively urban level into a space primarily dedicated to vehicles. This phenomenon is observable in many contemporary designs, particularly in cities like Turin, where the dynamic life traditionally associated with lower floors is displaced. Here, the static functions, often relegated to underground or ground-level spaces, ascend to the upper levels of the city, redefining our understanding of urban vitality.|

70 Jan Gehl, Life Between Buildings: Using Public Space (Island Press, 2011).p.41

Fig.34 Functional arcades

RHYTMIC ARCADES

"The paths, the network of habitual or potential lines of movement through the urban complex, are the most potent means by which the whole can be ordered. The key lines should have some singular quality which marks them off from the surrounding channels: a concentration of some special use or activity along their margins, a characteristic spatial quality, a special textore of Hour or facade, a particular lighting pattern, a unique set of smells or sounds, a typical detail or mode of planting... These characters should be so applied as to give continuity to the path. If one or more of these qualities is employed consistently along the line, then the path may be imaged as a continuous, unified element"[71]

The arcades that dominate the center of Turin stand as a distinctive element of its urban landscape. With their rhythmic repetition, these structures create a unique architectural pattern that defines the main streets of old Turin. Forming extensive passageways that span much of this metropolitan area, the arcades provide a welcome shade on sunny days or shelter from occasional rains and contribute to creating a pleasant and protected pedestrian environment. The passageways, with their mosaic floors and vaulted ceilings, transport passersby through time, recalling

71 Kevin Lynch, The Image of the City (Technology Press, 1960).p.96

Fig.35. Phantom arcade, the traces left by scaffolding that can be found in the city.

Turin's rich history and cultural legacy.

In addition to their practical function, these arcades have blended with commerce, showcasing a diverse collection of items for sale, signs, and, on occasion, hosting a church. In essence, the arcades have transformed their architectural structure into a building in its own right, endowing them with a distinctive character that makes them a fundamental symbol of Turin's identity and an essential part of its urban charm. The spaces between the pillars of the arcades vary; some are open, while others are occupied by café tables or shops, adding even more dynamism to these structures.

In contrast, the newer constructions often seen throughout the city, such as temporary scaffolding and installations, present a different narrative. These structures frequently fluctuate, sometimes existing for just a few days or extending into months. The impact of this temporary architecture leaves an indelible mark on the asphalt that supports them, as the heat etches the outlines of their bases into the ground. The remnants of these skeletal frameworks create a visual dialogue with the enduring arcades, highlighting the juxtaposition between the permanence of traditional structures and the ephemeral nature of contemporary interventions. This contrast not only enriches the urban fabric of Turin but also invites reflection on the evolving relationship between static and dynamic spaces within the city.

THRESHOLDS

"Authentic architectural experiences consist then, for instance, of approaching or confronting a building, rather than the formal apprehension of a facade; of the act of entering, and not simply the visual design of the door; of looking in or out through a window, rather than the window itself as a material object; or of occupying the sphere of warmth, rather than the fireplace as an object of visual design. Architectural space is lived space rather than physical space, and lived space always transcends geometry and measurability"[72]

The unique thresholds found in Turin play a fundamental role in the city's urban expe-rience. These thresholds are spaces of transition that allow pedestrians to traverse buildings, streets, and walkways, opening up new contexts and experiences. Turin has a network of buildings that can be crossed, creating a series of connections that re-semble a network of invisible bridges.

For instance, the iconic Lancia building functions as a threshold on the street, as pe-destrians must pass beneath it, creating a sense of entry into a different space. These uniquely constructed thresholds in Turin add layers of interest and surprise to the city and enhance the promenade experience, allowing residents and visitors to explore the city's diverse facets and contexts.

HAZY BORDERS

In Turin's urban landscape, blurred edges defy traditional conventions of where a building starts or ends and how it interacts with the surrounding public space. These ambiguous boundaries, where the private and public domains intertwine, craft distinctive and enriching urban experiences.

One of the most striking examples of these indistinct edges is the Chiesa della Santissima Annunziata. This church subtly integrates into the public space to such an extent that distinguishing the exact moment of entering the church becomes challenging. The boundaries between the exterior and the interior dissolve, inviting pedestrians to explore this threshold without a clearly defined entry point.

The Teatro Regio also exemplifies this concept of nebulous edges in Turin. This theater seamlessly integrates into the urban fabric, with its entrance blending with the surrounding streets. The boundaries between the experience of strolling through the city and stepping into the performance space become

Fig.36 Ephemeral arcade, they come and go in the city.

72 Juhani Pallasmaa, The Eyes of the Skin: Architecture and the Senses (Wiley, 2012).P.67

Fig.37 Entrance to the Chiesa della Santissima

blurred, creating a smooth and uninterrupted transition.

These buildings annex public spaces and obscure their boundaries, resembling what the authors of “Made in Tokyo” refer to as environmental units.

> *”The external envelope does not act to divide public and private, as in the traditionally understood idea of a facade. We are in a fluid situation, where rigid distinctions such as between shallowness and depth or front and back, are easily overturned by a shift in the setting of ecological unit”*[73]

In Turin, these fuzzy edges challenge traditional notions of property and public space and enhance the urban experience by fostering a more fluid and dynamic interaction between architecture and its environment. These are examples of how the city evolves continually, where boundaries are porous, and exploration becomes an ongoing adventure. This phenomenon of blurred edges also extends to the streets, especially at night when bars spill onto the streets or along commercial avenues like Via Roma, where the distinctions between storefronts and sidewalks become less defined.

73 Momoyo Kaijima, Junzo Kuroda, y Yoshiharu Tsukamoto, Made in Tokyo (Tokyo: Kaijima Institude, 2001).p.9

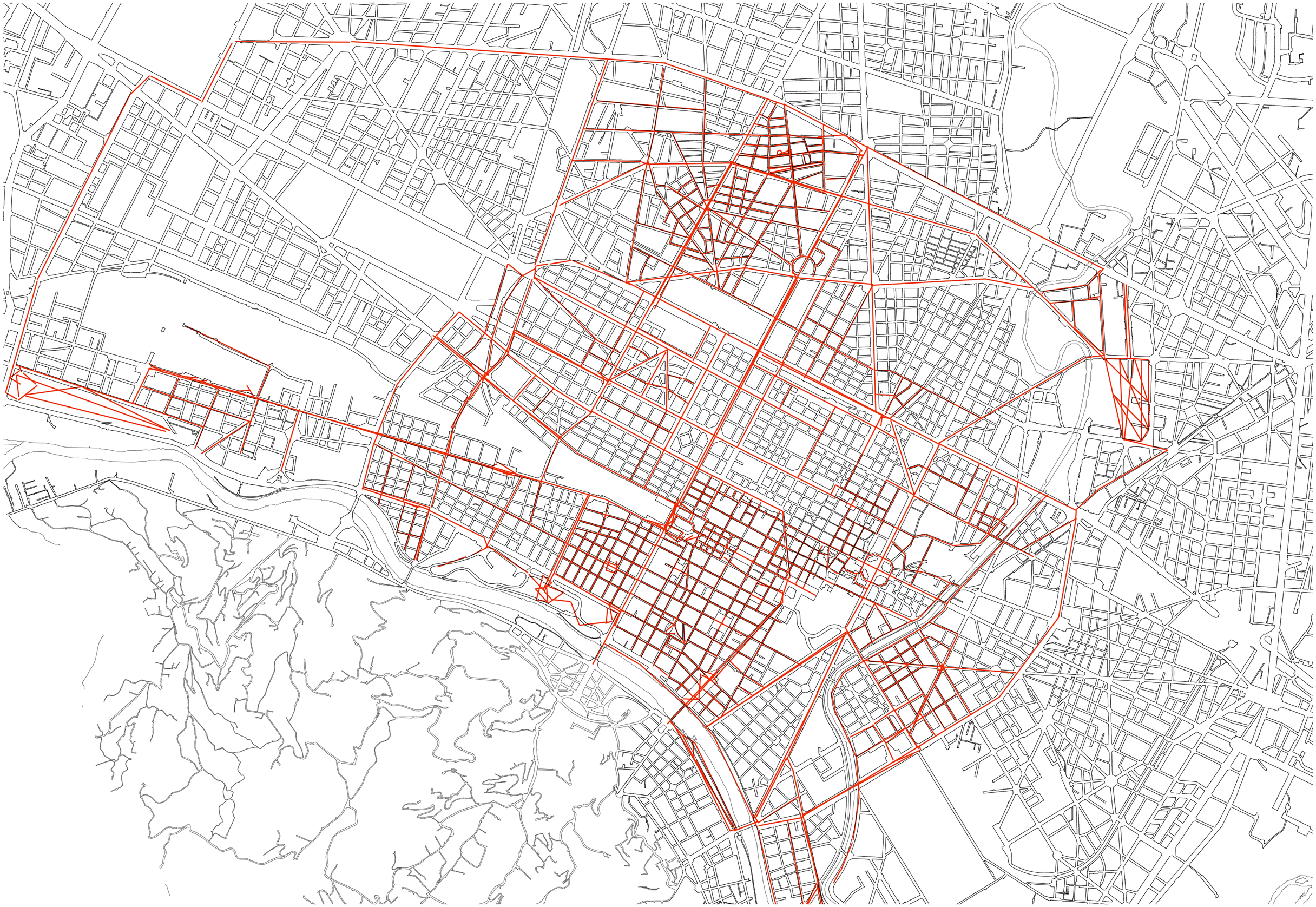


 Fig.38“Diagram of Movement: Urban Routes from the Research Exploration”

CASES LAYOUT

LOCATION PLAN

00

Nickname
Function
Site

SECTION OR ELEVATION
DEPENDING ON EACH CASE
OF STUDY

DRAWING

THE ORIENTATION OF THE DRAWINGS, WHETHER VERTICAL OR HORIZONTAL, IS NOT ARBITRARY BUT DETERMINED BY THE SPATIAL EXTENSION OF EACH CASE STUDY AND THE SPECIFIC CHARACTERISTICS THAT NEED TO BE HIGHLIGHTED.

Information of the case

Keywords

The layout presented here organizes the content and sequence of the case studies. To complement this structure, an additional page is included for certain cases, featuring one or more photographs accompanied by detailed descriptions. These images provide an extra layer of information, offering insights that enhance the understanding of specific cases where visual context is essential.

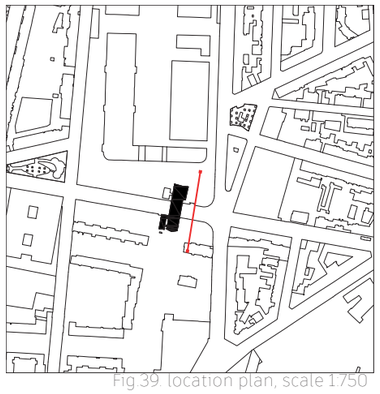


Fig.39 location plan, scale 1:750

01

Office Tunnel

Function: office building
Site: Via Vincenzo Lancia, 27, 10141 Torino

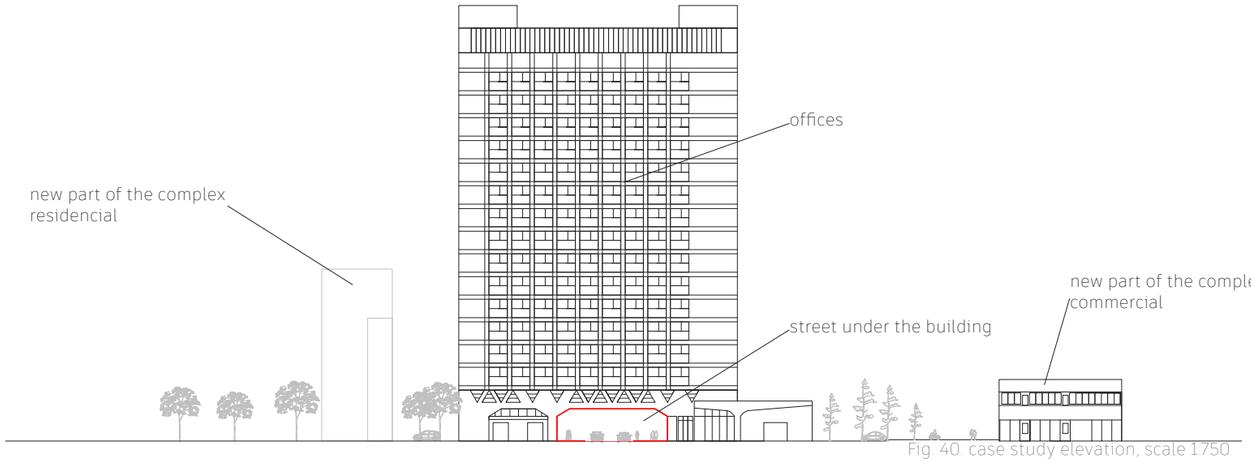


Fig. 40. case study elevation, scale 1:750

Thresholds
- The building creates a noticeable threshold, as cars and pedestrians can pass through it.
- Viewed from afar, the structure appears as a solid wall.
- Upon closer inspection, this “wall” dissolves, revealing a large gap that allows passage, functioning like a bridge between two sides.

Metamorphosis in Time
-The original factory that once housed these offices no longer exists.
-Over time, it has transformed into a commercial complex with public spaces and newly completed buildings.

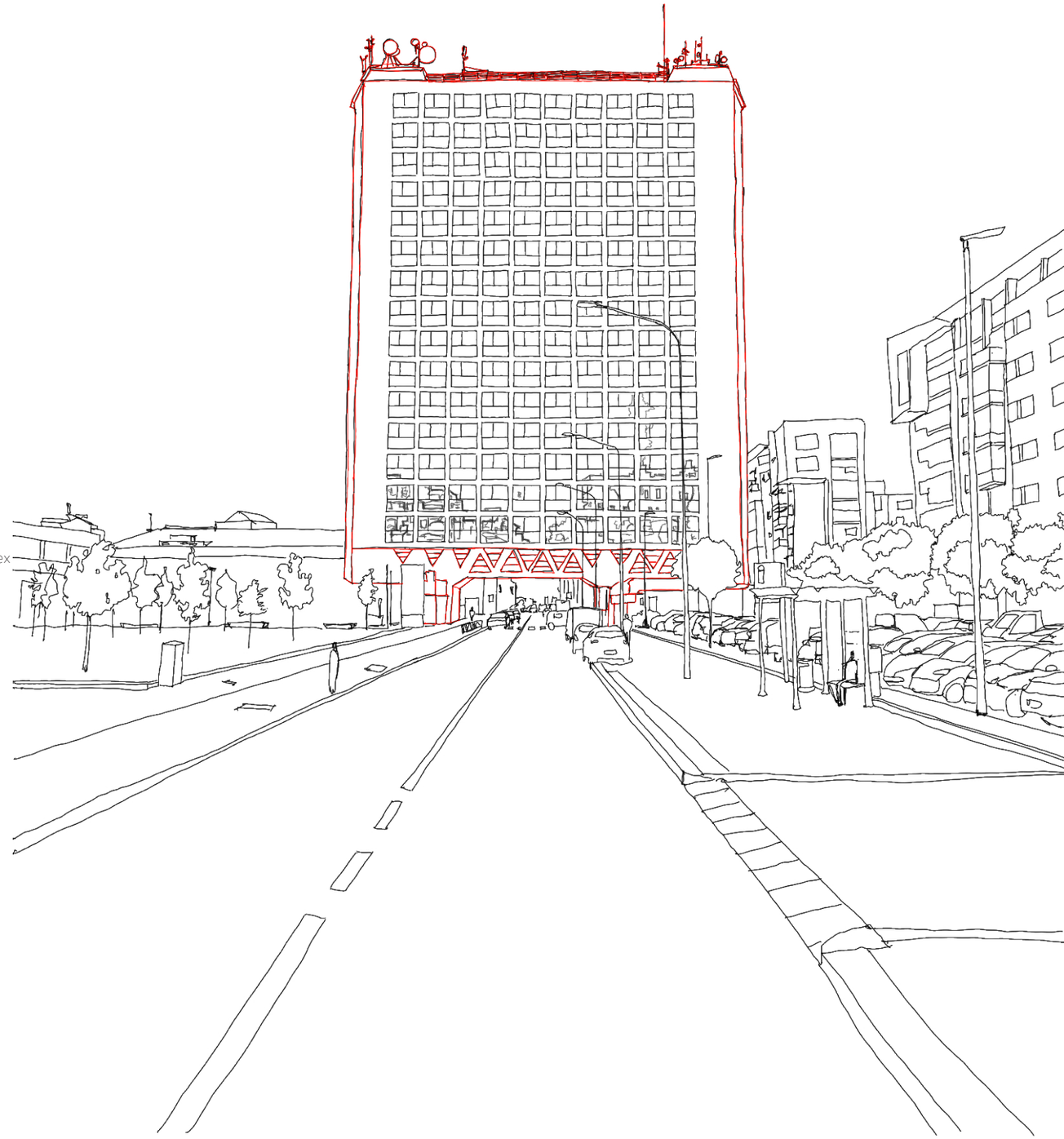


Fig.41. freehand drawing with view in southeast direction

Fig.42 Designed by architect Nino Rosani, this building was originally owned by Lancia and located on the site of its former factory. The focus of our analysis is not on the specifics of its construction, but rather on how the structure interacts with its urban context and has evolved over time.
The building creates a significant visual and functional threshold. From a distance, it appears as a solid wall, but up close, it opens into a large gap that allows vehicles and pedestrians to pass through, like a bridge connecting two areas.
Most notably, the building has undergone significant transformation. What was once office space for Lancia is now part of a commercial complex, integrated with public spaces and surrounded by newer buildings, reflecting the changing nature of urban spaces and their adaptation to new functions over time.[74]

74 «Grattacielo Lancia - MuseoTorino».

Fig.43 Called the Bridge Church, this building stands as one of many where there is no renowned architect or major architectural significance. Located along Corso Regina Margherita, a small building on Via Lodovico Ariosto disrupts the street's axis, almost as if the road ends in a small chapel suspended in the air, complete with a statue and inscription. However, upon closer inspection, one realizes that there is a passageway below it, connecting two buildings.
As you approach, the confined space under the bridge becomes more apparent. The continuation of the street is barely visible below, revealing that this is due to the street's curve. Upon crossing the threshold, the experience shifts: the path ahead feels enclosed, flanked by large buildings on either side, creating a sense of confinement. This is a stark contrast to the open intersection at the beginning of the threshold, where the entrance was expansive. Crossing beneath the suspended church, the exit feels notably narrow, altering the spatial perception and atmosphere.

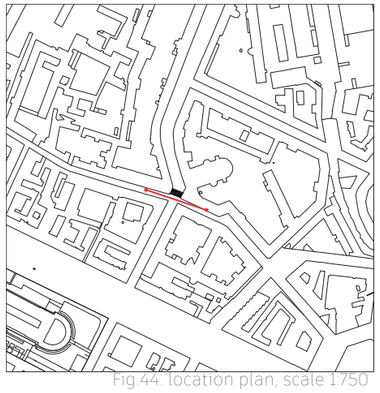


Fig.44. location plan, scale 1:750

02

Bridge Church

Function: unknown

Site: Via Lodovico Ariosto, 7, 10152 Torino

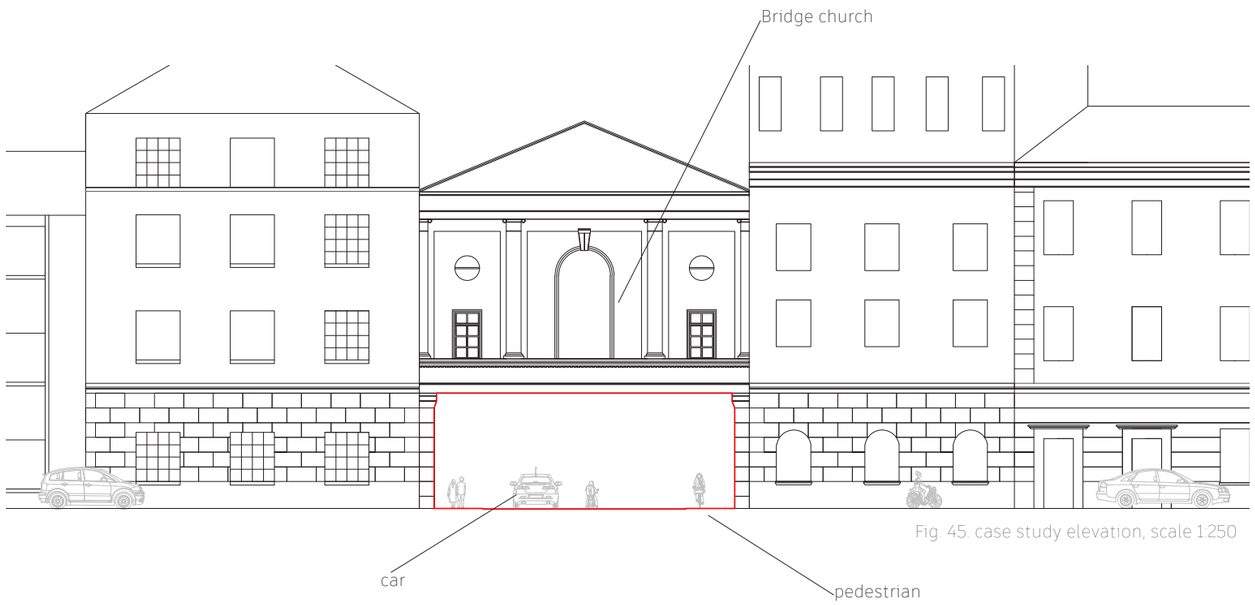


Fig. 45. case study elevation, scale 1:250

Thresholds

-At first glance, the structure appears to be a chapel suspended over the street.

-Upon closer inspection, a passage is visible beneath it, connecting two buildings.

-The space under the “bridge” is small, and the curvature of the street makes it difficult to see the continuation of the road.

-After passing through the threshold, the experience changes significantly, with large buildings flanking the passage, creating a “cage-like” feeling.

-The initial threshold, where two streets intersect, feels open, while the exit from the threshold, beneath the church, feels narrow.

Fig.46. freehand drawing taken with view to the north

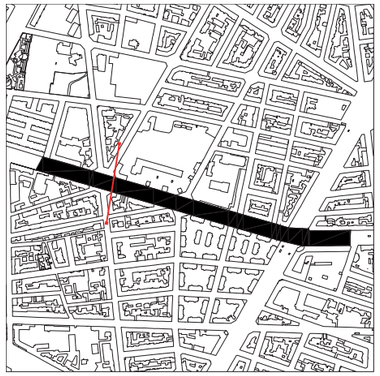


Fig.47. location plan, scale 1:1500

03

Ghost market

Function: market, parking lot, running track, sidewalk
Site: Corso Racconigi, 60-70 ,10139 Torino

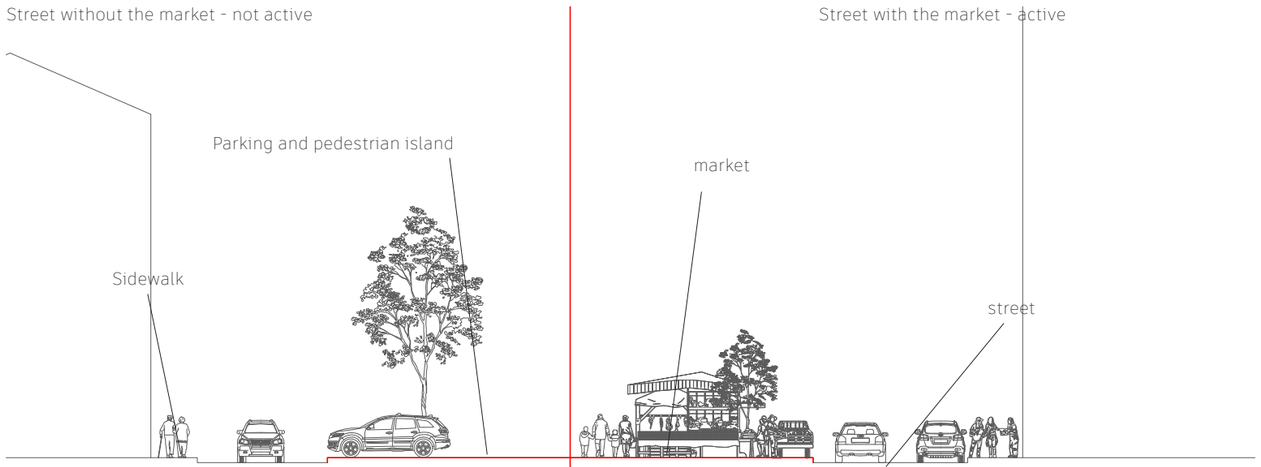


Fig. 48. case study section, scale 1:250

Static and Dynamic:
-Static: During certain times, the street serves as a simple parking area.
-Dynamic: Before 6 a.m., activity begins with trucks and vans filling the parking spaces for a local market.
-The market brings a lively atmosphere with conversations, shopping, and bustling activity, -regardless of the weather.
-Transition: After 4 p.m., the market gradually fades as vendors pack up and the crowd disperses.
-By 6 p.m., the area appears completely different: only parked cars, people walking dogs, and joggers remain.
-The neighborhood returns to its quiet, peaceful routine, as if the market had never existed.

Fig.49. freehand drawing from corso peschiera to corso racconigi at market time

Fig.50 The image captures the space at around 10 p.m. in its quieter, transformed state, when it functions primarily as a parking lot. Located at the intersection of Corso Racconigi and Corso Peschiera in the Cenisia district, the once-vibrant market has shifted into a subdued environment. While the market's bustling activity has faded, life in the space persists, but in a different form. Pedestrians stroll with their dogs, return home, socialize with friends, or participate in nighttime runs.

As the hours progress, however, the energy of the street gradually diminishes, reaching a point in the early hours of the morning when it seems to completely "die" – devoid of the dynamic activity that once filled it. This transformation reflects how the character of the street evolves throughout the day, changing not only depending on the time but also on the day of the week, with life fluctuating between vibrant market scenes and tranquil, almost deserted spaces

Fig.51 The photograph captures what has been discussed regarding functional arcades as open-air mini-museums. It portrays one of the many display cases scattered throughout the center of Torino, dedicated to the collection of various objects that often bear no relation to the shop they face.

Fig.52. location plan, scale 1:3000

04

Functional arcades

Function: product showcase

Site: Via Po, 4d, 10123 Torino TO, Italia

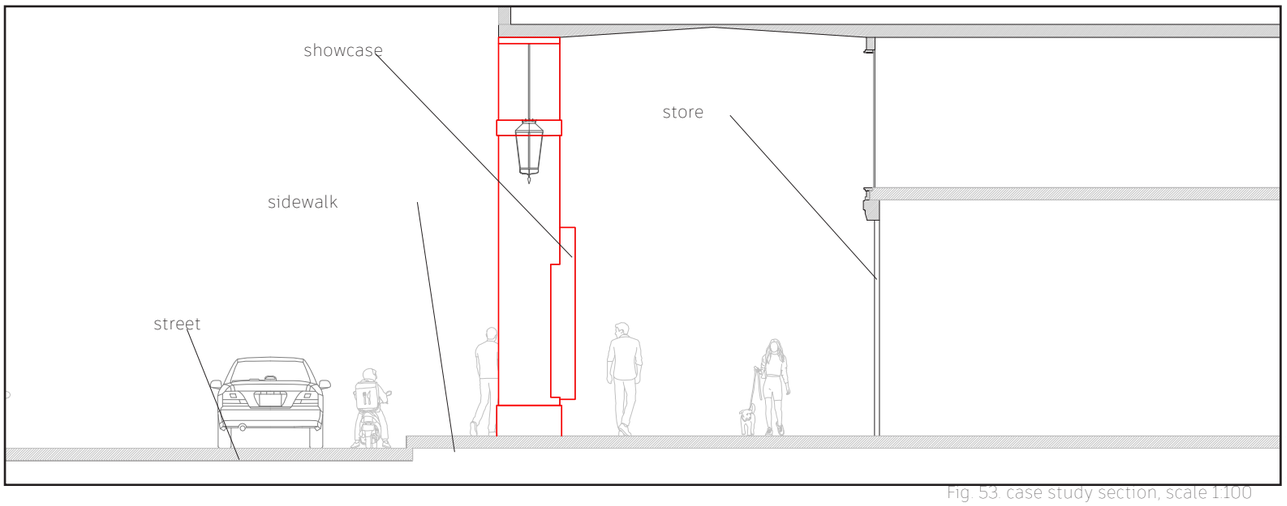


Fig. 53. case study section, scale 1:100

Rhythmic Arcades

-The commercial arcades in the center of Turin follow a rhythmic pattern that organizes and structures the urban space.

Thresholds

-The display windows within the arcades function as thresholds, bridging the private space of the store with the public realm of the street.

Hazy Borders

-The stores extend into the public space through open display cases, fostering a dynamic interaction between commerce and the pedestrian flow.

-The absence of clear-cut distinctions in these arcades allows the life of the store to spill into the street, creating a seamless and continuous movement between the interior and exterior spaces.

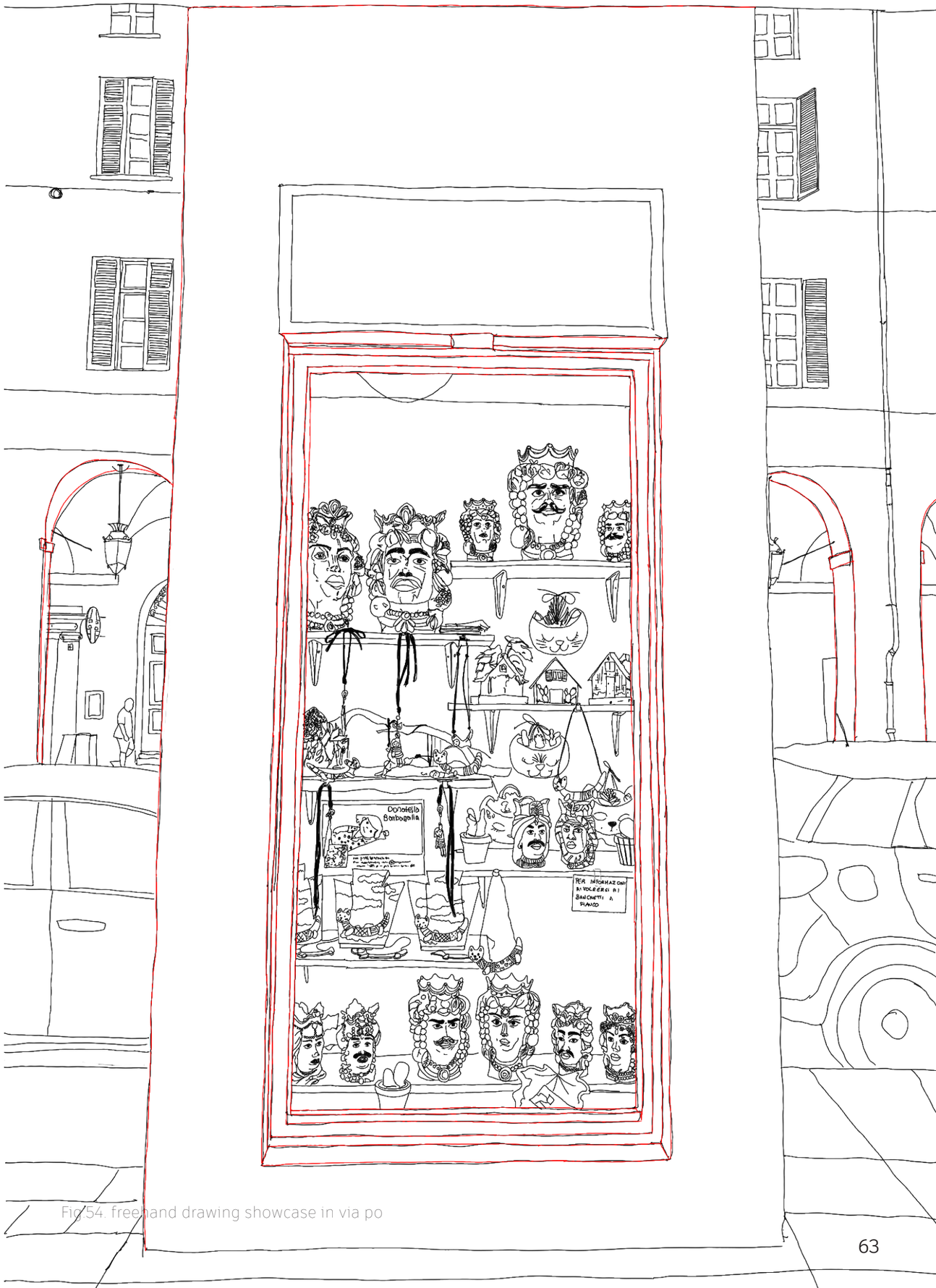


Fig.54. freehand drawing showcase in via po

Fig.55. The photo reveals another variation of the arcades, where the display cases serve as an extension of the shop they face. These vitrines are immersed in the life of the store, with the business's activities spilling out into the public space. The boundaries between the public and private realms become blurred, as is often seen in many case studies. In this instance, the arcades merge seamlessly with the users, creating a continuous interaction between the built environment and the people who inhabit it.

Fig.56. The photograph depicts one of the types of functional arcades commonly found in the center of Torino. Specifically, at the edges of Palazzo Madama, the arcades are noticeably thicker than in other areas. This increased volume is transformed into retail spaces, creating a type of façade that is interrupted by the arches' entrances. The display windows here are much more than mere glass cases showcasing items; they function as spaces that invite inhabitation.

Fig.57. In the same vein as the functional arcades, construction scaffolding can be observed throughout the streets of Turin year-round, varying in size and finish. These structures are a constant element of the city's landscape, creating narrow passageways along the blocks—some lower, some more durable than others. Over time, these scaffolds change and evolve, and, just as they appeared, they disappear, often leaving behind permanent marks on the asphalt that remain long after they are gone.

Fig.58. Scaffolding archway or ephemeral arcade, they come and go in the city, appearing in various sizes. Some remain for days, others for months, leaving behind a trace in the city as they pass.

Fig.59. An image of a mark left by a scaffolding arcade: as one walks through the city, these traces can be seen on various streets, taking on different shapes and forms.

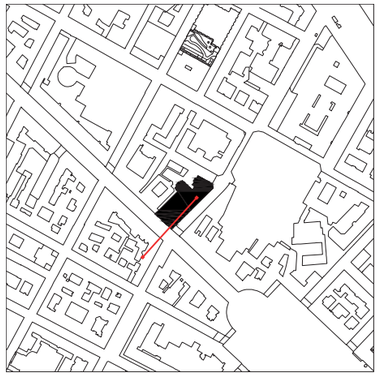


Fig.60. location plan, scale 1:750

05

Church Hall

Function: church, pedestrian path

Site: Via Po 45, Via Sant'Ottavio, 5, 10124 Torino TO

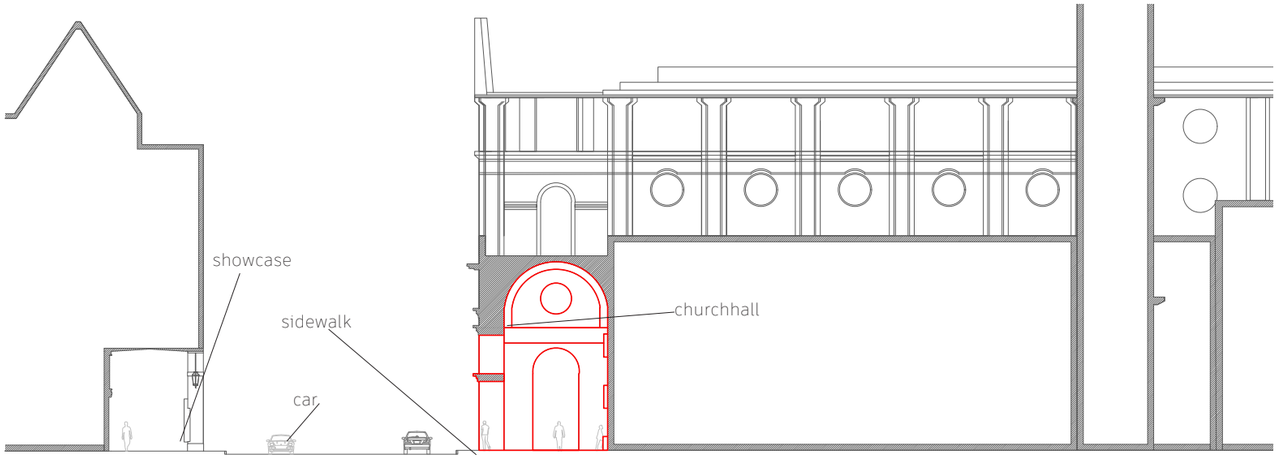


Fig. 61. case study section, scale 1:400

Hazy Border

-The boundary between the church and public space is unclear. As you walk through the area, it becomes difficult to determine when you enter the church, as the space gradually merges with the surrounding environment.

Rhythmic Arcade

The church is closely linked to Turin's rhythmic arcades, which define the city's urban flow. The arcades create a continuous spatial rhythm that connects the church to the surrounding streets, blending private and public spaces.

Threshold

-The church acts as a threshold, a space of transition where the boundary between the exterior and interior blurs. Pedestrians seamlessly pass through it, experiencing a fluid shift from the city's public realm into the sacred space

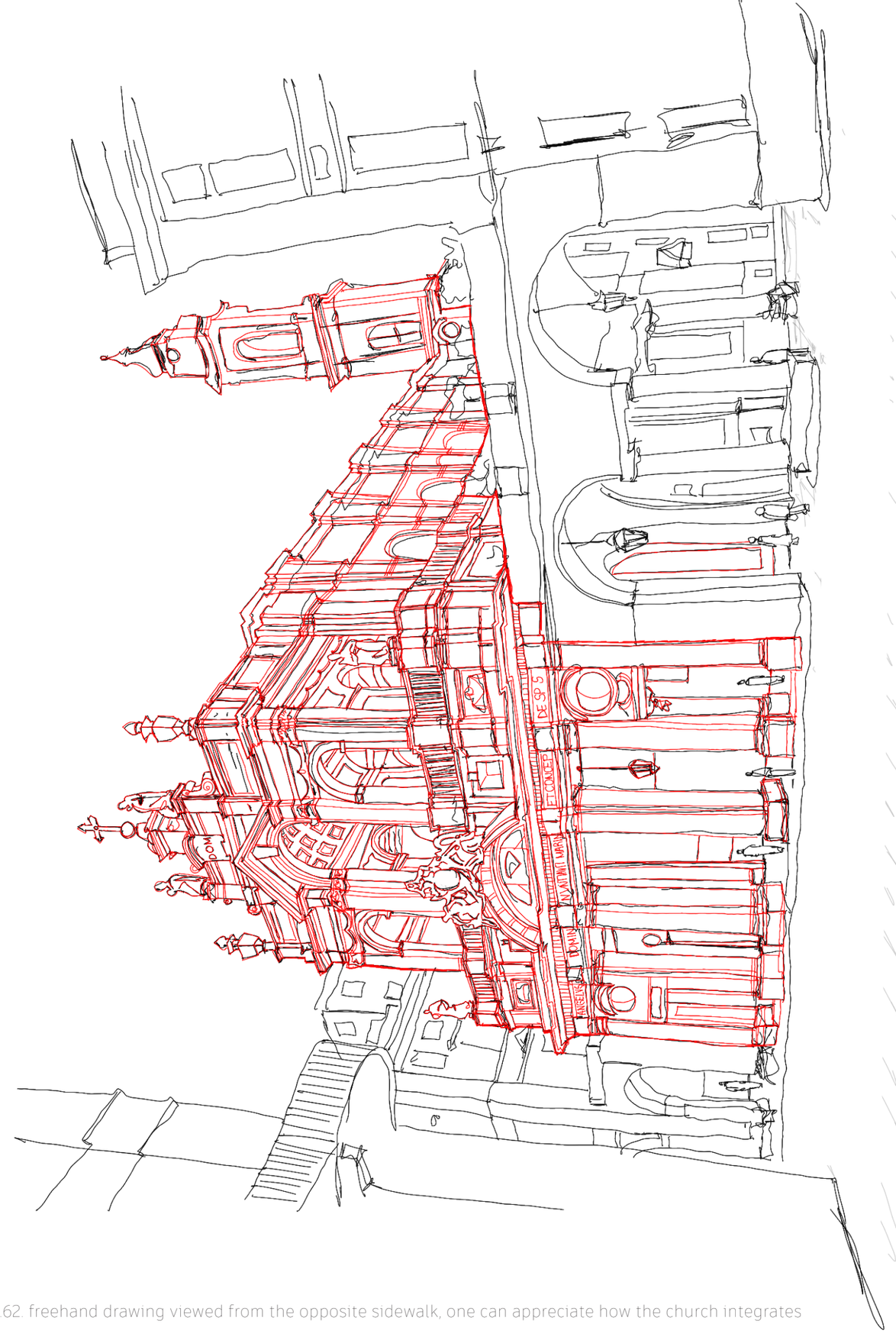


Fig.62. freehand drawing viewed from the opposite sidewalk, one can appreciate how the church integrates

Fig.63 Taken from the direction facing the Palazzo Reale, just at the threshold of the church, one can observe how it blends with the perspective of the arches, yet is revealed by the series of reliefs on its facade.

Fig.64 From the rear of the building, this image shows another of the bridges between buildings that exist in Turin, highlighting the connection and threshold they create

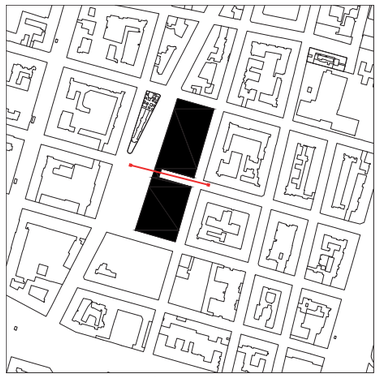


Fig.65. location plan, scale 1:750

06

Block bridge

Function: Aerospace company
Site: Piazza Arturo Graf, 147, 10126 Torino TO

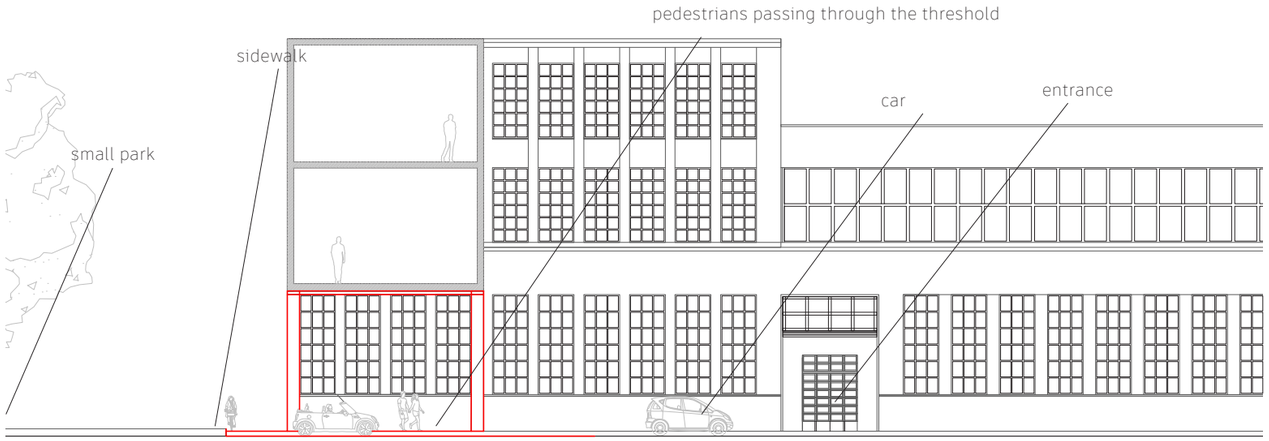


Fig. 66. case study section, scale 1:250

Threshold

-The street passes beneath the building, emphasizing the threshold concept. Similar to other examples in Turin, where connections between buildings across different blocks create a network of thresholds.

-The facade is interrupted by the street, as if a piece of a giant cube is removed.

-These transitional spaces facilitate movement through buildings and streets, offering new urban experiences and connections.

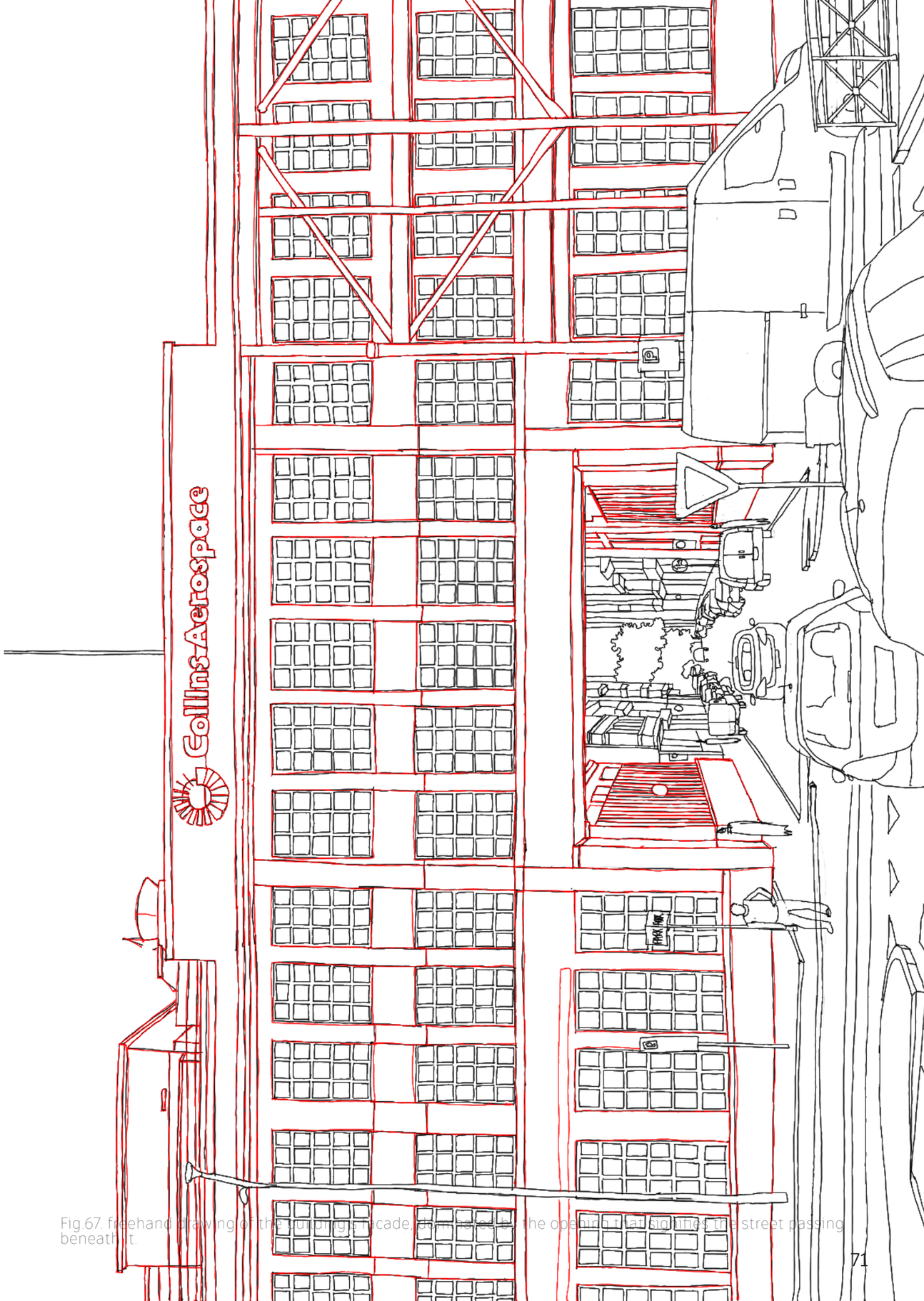


Fig.67. freehand drawing of the building's facade, focusing on the opening that outlines the street passing beneath it.

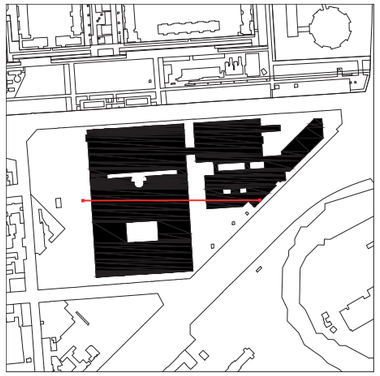


Fig.68 location plan, scale 1:750

07

Ramp parking

Function: business center, university
Site: Corso Svizzera, 185 bis, 10147 Torino TO

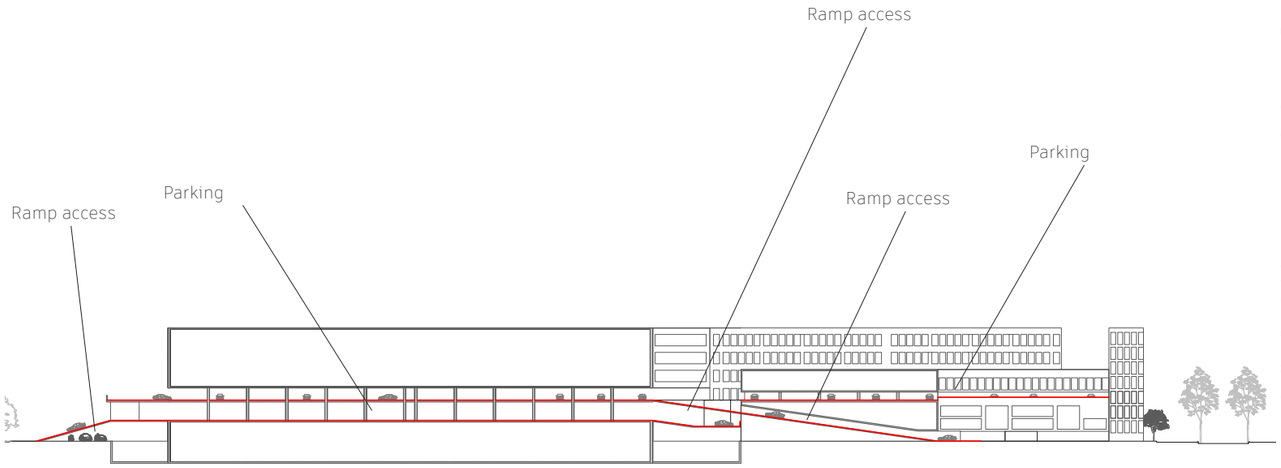


Fig. 69 case study section, scale 1:1500

Static and Dynamic

-The building's use of ramps to connect parking across multiple levels highlights the adaptability of architectural design, allowing traditionally static spaces to occupy unexpected, higher levels within the structure.
-Unlike typical buildings where parking is situated at street level or below, this building places parking across multiple upper levels, challenging conventional architectural hierarchy.

Fig.70 freehand drawing

Fig.71 The first thing that stands out about this large building is the abundance of ramps that make up its structure. From its various sides, these ramps are immediately noticeable, linking different levels within the building, as if it were composed of distinct volumes that have been joined together. Related to the keywords static and dynamic, this building features its parking across multiple levels, connected by this family of ramps. This design challenges the usual conventions of floors and hierarchical structures, as it places parking in the upper levels of the building rather than at the street level or below, as is typically seen in most buildings. The parking structure in this building blurs the lines between these two states: traditionally, parking is a static function, relegated to the lower levels of a building or underground. However, in this design, it ascends to the upper floors, challenging the typical associations of dynamic spaces with lower levels. This shift in function illustrates how architectural design can adapt traditional roles of space, redefining what is considered static and dynamic in the urban landscape.

Fig.72 The first thing that catches the eye when observing this building is the upper structure, filled with windows arranged in a clear rhythm and curved facades, resting atop a rectangular volume. Upon closer inspection, a transition between these two volumes becomes apparent, almost like an empty space resembling a large balcony. In this void, the building's parking can be found, as if this space were designed to offer a panoramic view of the square it faces. This arrangement once again evokes the concept of static and dynamic: a space that would typically be dynamic, like a balcony, transforms into something static, lifeless, and still, much like a parking lot. This shift between dynamic and static functions highlights the adaptability and changing nature of urban space, where spaces traditionally associated with movement and activity can take on entirely new, static roles within the building's architecture

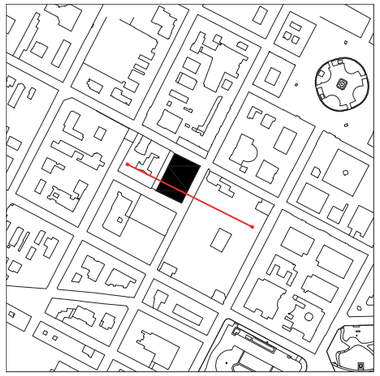


Fig.73. location plan, scale 1:750

08

Balcony parking

Function: Camera di commercio di Torino
Site: Via S. Francesco da Paola, 24, 10123 Torino

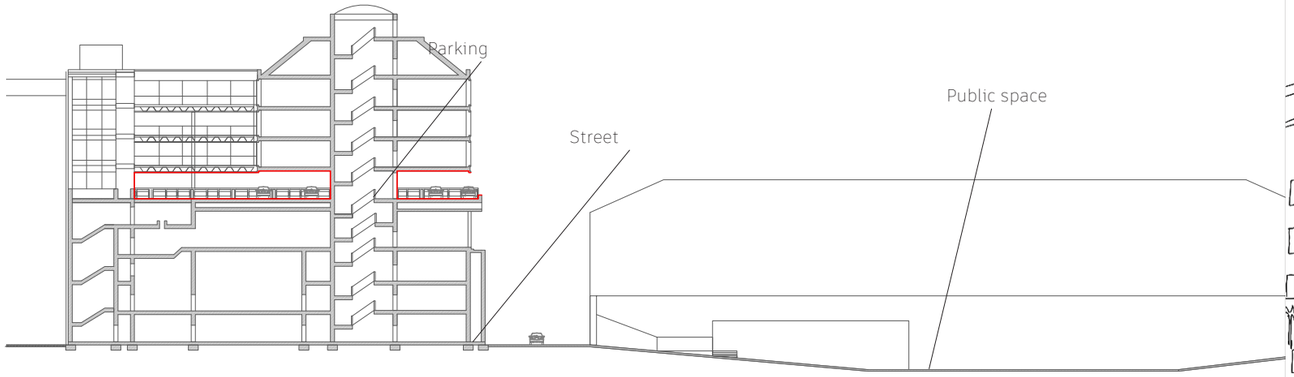


Fig. 74. case study section, scale 1:750

Static and Dynamic

-The building features an upper structure with windows arranged in a rhythmic pattern and curved facades, resting atop a rectangular volume.
-A noticeable transition between the two volumes creates a void, resembling a large balcony, which separates the upper structure from the lower rectangular base.
-The parking area is positioned in the void, offering a panoramic view of the square it faces, almost as if it were designed to observe the surrounding environment.
-The design exemplifies the concept of static and dynamic, where a space typically associated with dynamic activity, such as a balcony, is repurposed as a static, lifeless space, like a parking lot.

Fig.75. freehand drawing

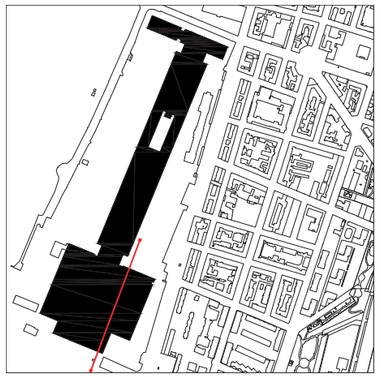


Fig.76. location plan, scale 1:1500

09

Multifaceted giant

Function: shopping mall, offices, hotel, event center
Site: Via Ermanno Fenoglietti, 15, 10126 Torino TO,lia10139

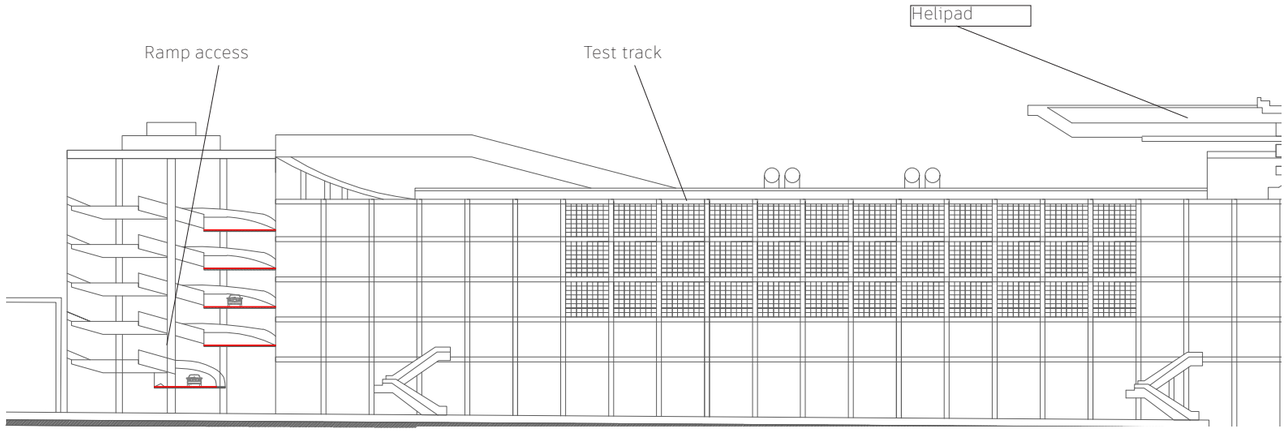


Fig. 77. case study section, scale 1:750

The old industry
-The building represents Turin's industrial past, originally serving as a car testing facility, symbolizing the shift from traditional manufacturing to a more diversified economy.
Metamorphosis in Time
-Just as a caterpillar undergoes a transformation, Lingotto has evolved through stages, transitioning from a manufacturing hub to a vibrant, adaptable space that serves new economic and social functions.
Static and dynamic
-Initially a static industrial space focused on mass production, Lingotto has become a dynamic site, constantly shifting in its use to meet contemporary needs, reflecting how architecture can adapt over time.

Fig.78. freehand drawing

Fig.79 A perfect example of a building that could only exist in Turin is Lingotto. In the image, we see how a space that was once used for car testing now resembles a park, open for exploration by visitors in various contexts, such as tourism, exhibitions, and social events. The rest of the building accommodates a university, hotel, cinema, shops, and more, offering a multifunctional space that adapts to different needs. This complexity ties the building to several categories of study, such as the old industry, metamorphosis in time, and static and dynamic.
Fig.80 The image depicts a section of the Lingotto building after the bombings of 1942, a pivotal moment in the building's history that highlights its transformation and its strong connection to the concept of metamorphosis in time. The bombings caused significant structural damage, marking a turning point in the building's evolution. Originally designed as a factory for Fiat, the building's purpose and form were dramatically altered by this event, signaling the beginning of its gradual shift from a place of industry to a multifunctional space.[75]

75 http://www.21-style.com, «Stabilimento Fiat Lingotto - MuseoTorino».

Fig.81This large metal structure was once part of Turin's industrial heritage, falling into disuse over time and now transformed into a vast recreational park. It is widely used for activities like skateboarding, relaxation, and sports, and also serves as the venue for the famous Kappa Futur Festival, held annually in the city. Composed of several former industrial spaces connected by green areas and walkways, the site provides a perfect example of urban transformation. It can be linked to multiple keywords, primarily the old industry and metamorphosis in time, due to its clear industrial roots and the transformation it has undergone. However, a deeper analysis reveals additional connections, such as hazy borders. The park is so expansive that, at times, it becomes difficult to discern where it begins or ends, blurring the boundaries between different spaces.[76]
Fig.82 The photograph provides a glimpse of what existed on the site prior to its transformation, offering a visual context to better understand the profound changes the area has experienced over time[77]

76 «Fiat sezione Ferriere Piemontesi - MuseoTorino».

77 «Parco Dora - MuseoTorino».

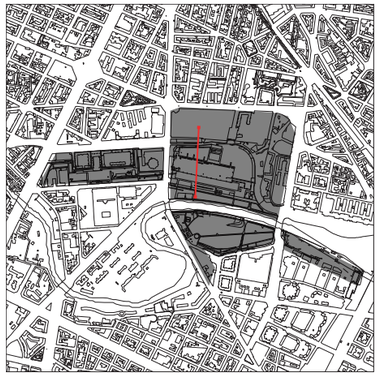


Fig.83. location plan, scale 1:3000

10

Metal Park

Function: urban park, skate park
Site: Via Borgaro, 2, 10149 Torino TO

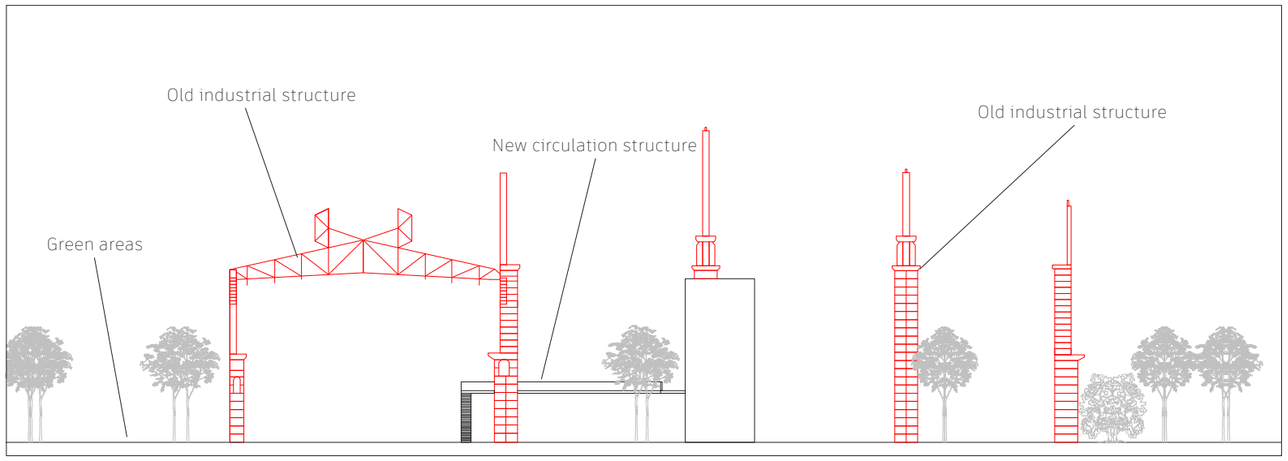


Fig. 84. case study section, scale 1:750

The old industry
-The park represents the shift from Turin's industrial heritage, where former manufacturing spaces have been creatively transformed into dynamic, multi-functional areas.
Metamorphosis in Time
-The site illustrates a significant urban change, evolving from a static, industrial space into a lively and adaptable park that serves diverse functions, symbolizing Turin's broader transformation.
Hazy borders
-The park's expansive nature creates indistinct boundaries between the park and surrounding urban spaces, challenging traditional notions of public and private domains, and fostering a fluid, dynamic urban environment.

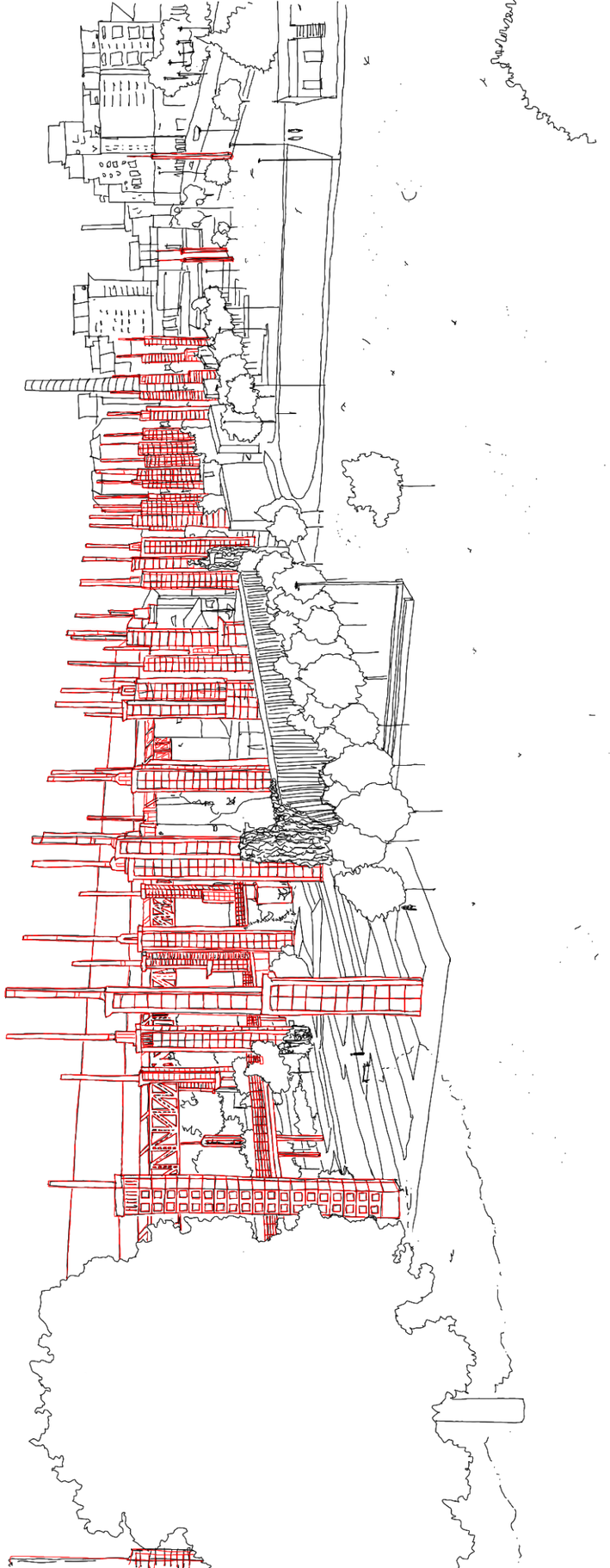


Fig.85. freehand drawing

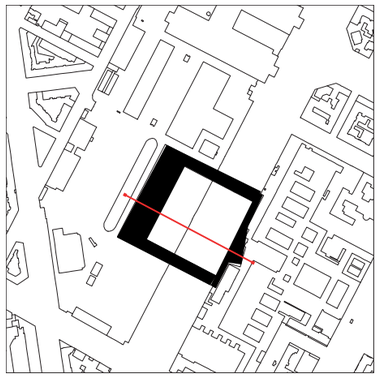


Fig.86. location plan, scale 1000

11

Tubes Bridge

Function: university, conference room
Site: Corso Castelfidardo, 36, 10129 Torino TO

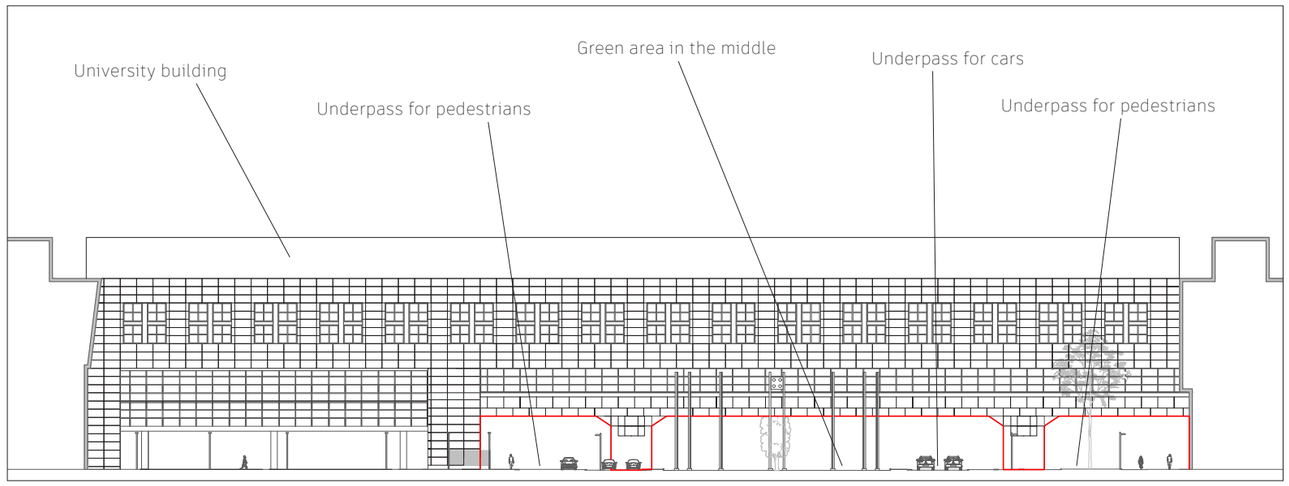


Fig. 87. case study section, scale 1750

Hazy borders

-The elevated "tubes" or bridges create a sense of uncertainty, prompting questions about whether one is in public or private space, and how the different parts of the university are connected.

-Despite being outdoors and in a public area, the presence of the bridges and connecting facades creates a sense of enclosure, making the space feel almost interior in nature.

Thresholds

-The structure serves as a threshold, both physically and conceptually. The elevated bridges act as entry points, guiding pedestrians through different contexts, making the journey between public and private realms less defined. The passage beneath the structure serves as an entryway into a distinct spatial experience, enhancing the urban journey.

Fig.88. freehand drawing

Fig.89 One of the most striking examples of hazy borders in Turin is a large structure belonging to the Politecnico di Torino. As you walk beneath it, you are immediately confronted with a series of questions: Am I still within the university? Is this public space? How do I reach those bridges, and what do they connect? These questions arise as the massive "tubes" hover above the street, linking various parts of the university. The structure creates an ambiguous boundary between the public space of the street and the semi-private space of the university. The bridges and the facades of the buildings they connect blur the line between the exterior and the interior, fostering a sense of enclosure despite being outdoors and in a public space. The presence of these elevated bridges makes the space feel almost interior, despite being part of the urban environment. The physical scale of the structure and the way it interacts with the surrounding public space evoke a feeling of diminished, as the architecture creates a sense of being small within the larger context.

Fig.90 A From the bridge, slightly rising, an old tower stands out, an odd presence in the landscape as it bears no relation to the surrounding volume. The latter, composed of simple glass panels, lacks pretension, while the stone tower rises above its context. Its function remains unclear, but it is striking how it has adapted over time, almost as though it has been absorbed by the passage of time. This tower can be linked to the concept of metamorphosis in time, as well as forgotten spaces.
Fig.91 The image depicts the tower in its original state, part of Il Cinema Teatro Fortino, before it was severely damaged in the 1942 bombings. This event marks a pivotal moment in the tower's metamorphosis in time, illustrating the transformation of the building from its original cultural function to a symbol of both destruction and resilience. The bombings led to significant changes in the structure, similar to how a caterpillar evolves into a butterfly, shedding its former identity in the process[78]

78 «Edificio in strada del Fortino 28, già cinema teatro Fortino - MuseoTorino».

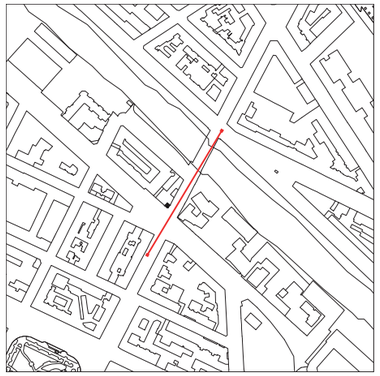


Fig.92. location plan, scale 1:750

12

The old tower

Function: betting place

Site: Str. del Fortino, 24, 10152 Torino TO

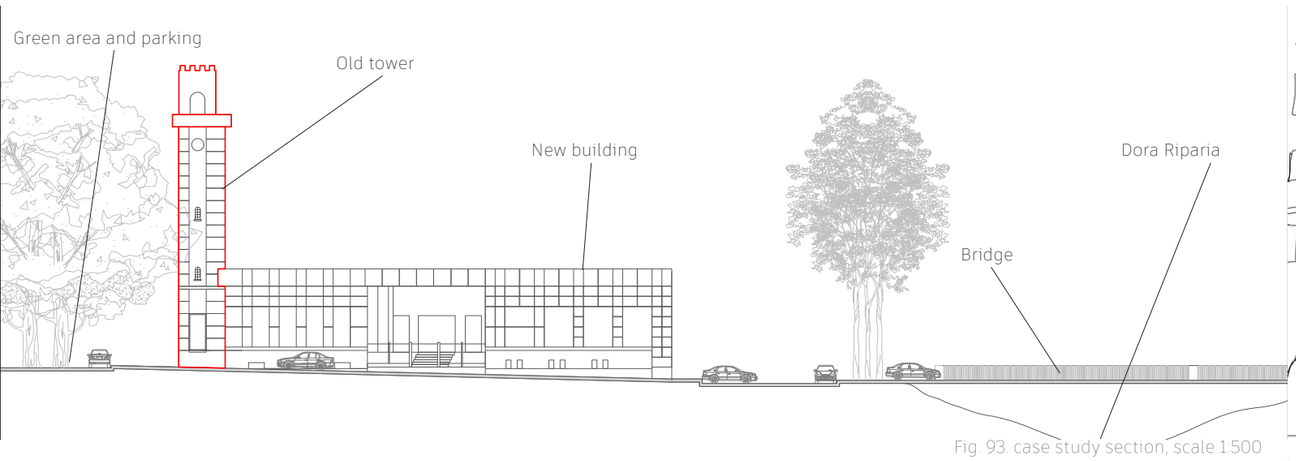


Fig. 93. case study section, scale 1:500

Metamorphosis in Time

-The tower embodies the concept of temporal transformation, having undergone multiple phases of adaptation due to historical events and urban evolution.
Originally part of Il Cinema Teatro Fortino, it suffered heavy damage during the bombings of 1942, which reshaped its identity and function.
-The juxtaposition between the old stone tower and the new, minimalist glass volume exemplifies how architecture can absorb and reflect the passage of time.
Its presence in the cityscape feels almost detached from its current use, reinforcing the idea that buildings hold layered histories that are not always directly connected to their contemporary surroundings.
-The tower's ability to persist despite destruction highlights the resilience of architecture, showcasing a narrative of loss, reconstruction, and redefinition over time.

Fig.94. freehand drawing

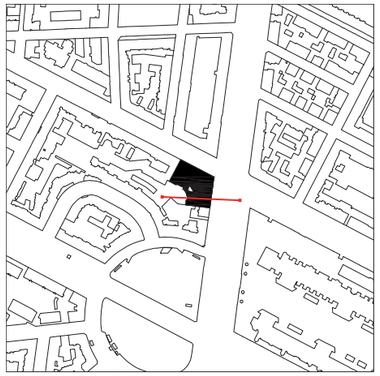


Fig.95. location plan, scale 1:750

13

Panoramic parking

Function: offices,departments,stores

Site: C.so Francesco Ferrucci, 24/e, 10138 Torino

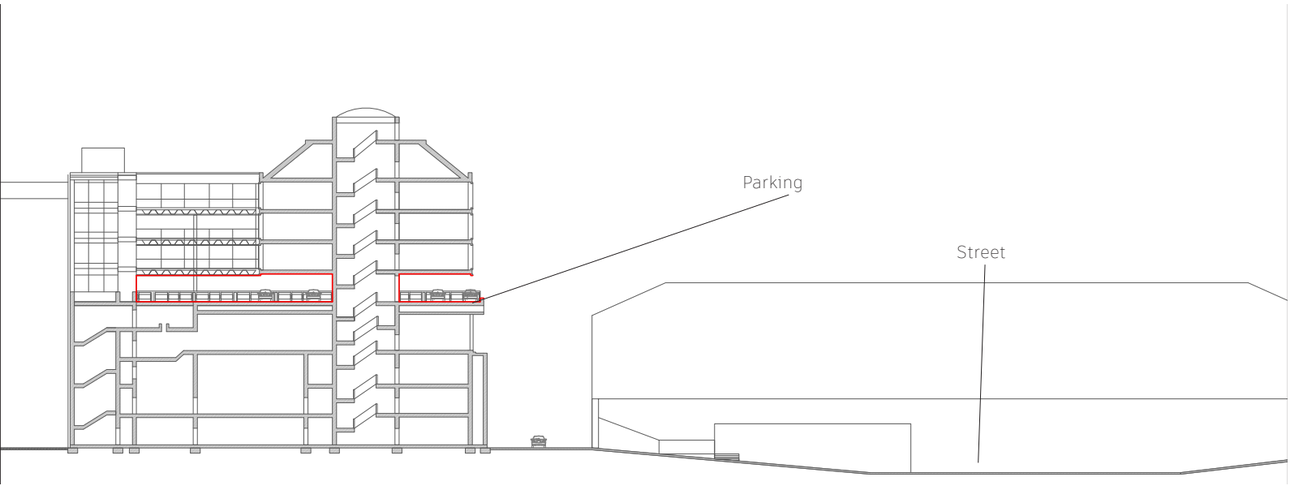


Fig. 96. case study section, scale 1:500

Static and dynamic

-The elevated parking lot on the second floor challenges conventional building typologies by prioritizing vehicles over residential use.
-This shift reflects the influence of Turin's automotive boom, where car accessibility reshaped urban design.
-The parking space functions as a static element during the day but can transform into a dynamic space depending on time and use.
-Similar to streets that shift from transit routes to bustling markets, this structure embodies the adaptability of Turin's urban fabric.
-The building exemplifies the interplay between static and dynamic spaces, redefining urban activity by merging infrastructure with residential functions

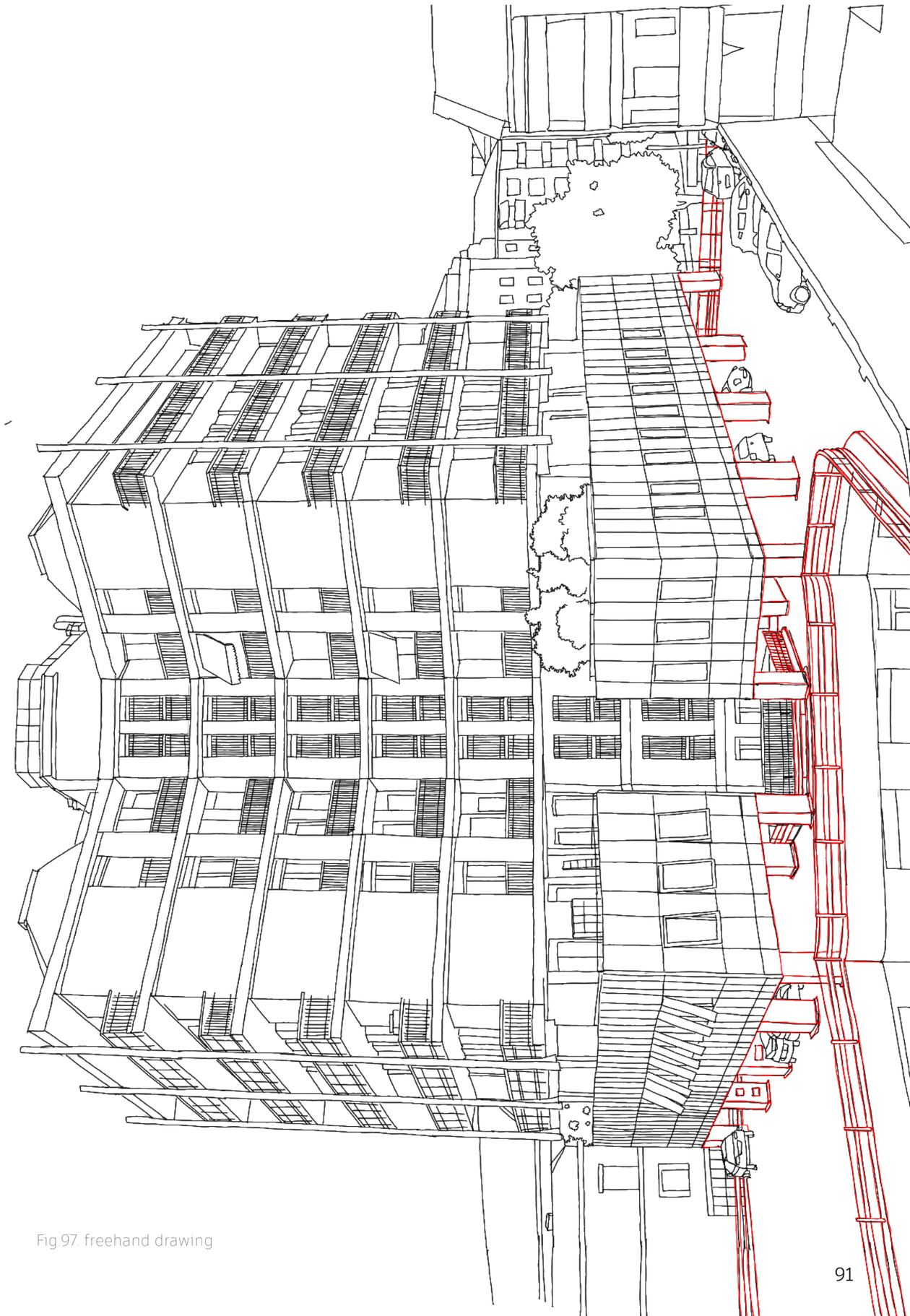


Fig.97. freehand drawing

Fig.98 The image highlights the contrast between movement and stillness in Turin's urban fabric. The circular ramp choreographs a seamless automotive promenade, guiding vehicles to an elevated parking level before looping downward. This dynamic infrastructure contrasts with the rigid residential facades, emphasizing the shift between activity and stillness. The elevated parking system reflects Turin's automotive history, prioritizing vehicular access over conventional ground-level interactions. The juxtaposition of the fluid ramp against the static apartment blocks underscores the layered urban experience, where architecture mediates between movement, transition, and permanence.

Fig.99 The image captures a striking example of an architectural hybrid where the built and natural worlds coexist. The rigid steel framework supports clusters of organic volumes, softened by cascading vegetation. The interplay between architecture and nature is evident, as plants spill over balconies and facades, visually dissolving the boundaries between interior and exterior. The building appears to be in a constant state of evolution, shaped by time and environmental conditions. This fusion of natural and man-made elements challenges conventional architectural permanence, reinforcing the dynamic, ever-changing nature of the urban landscape.

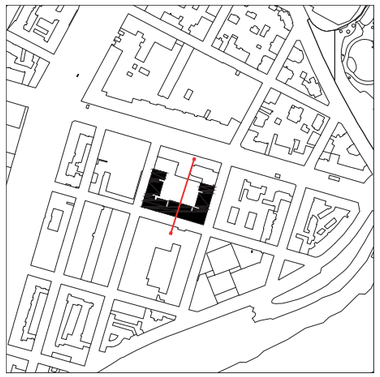


Fig.100. location plan, scale 1:750

14

Jungle building

Function: apartments,airbnb

Site: Via Gabriele Chiabrera, 25, 10126 Torino TO

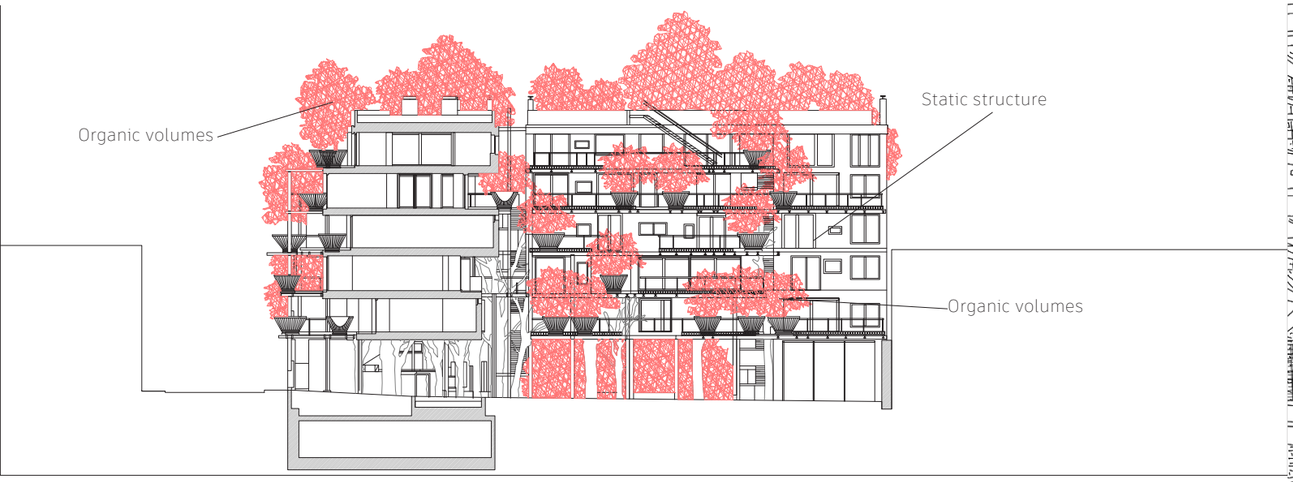


Fig. 101. case study section, scale 1:750

Static and Dynamic

-The juxtaposition of rigid, geometric built elements with the fluid, ever-changing nature of vegetation creates a contrast between permanence and transience.
-The structure serves as a static support for a constantly shifting green layer, reinforcing the dynamic quality of the living environment.

Metamorphosis in Time

-The building undergoes a continuous transformation due to the organic growth of vegetation, creating a dynamic relationship between built structure and nature.
-The architectural framework allows for an evolving identity, where trees and plants progressively redefine the facade and spatial experience.

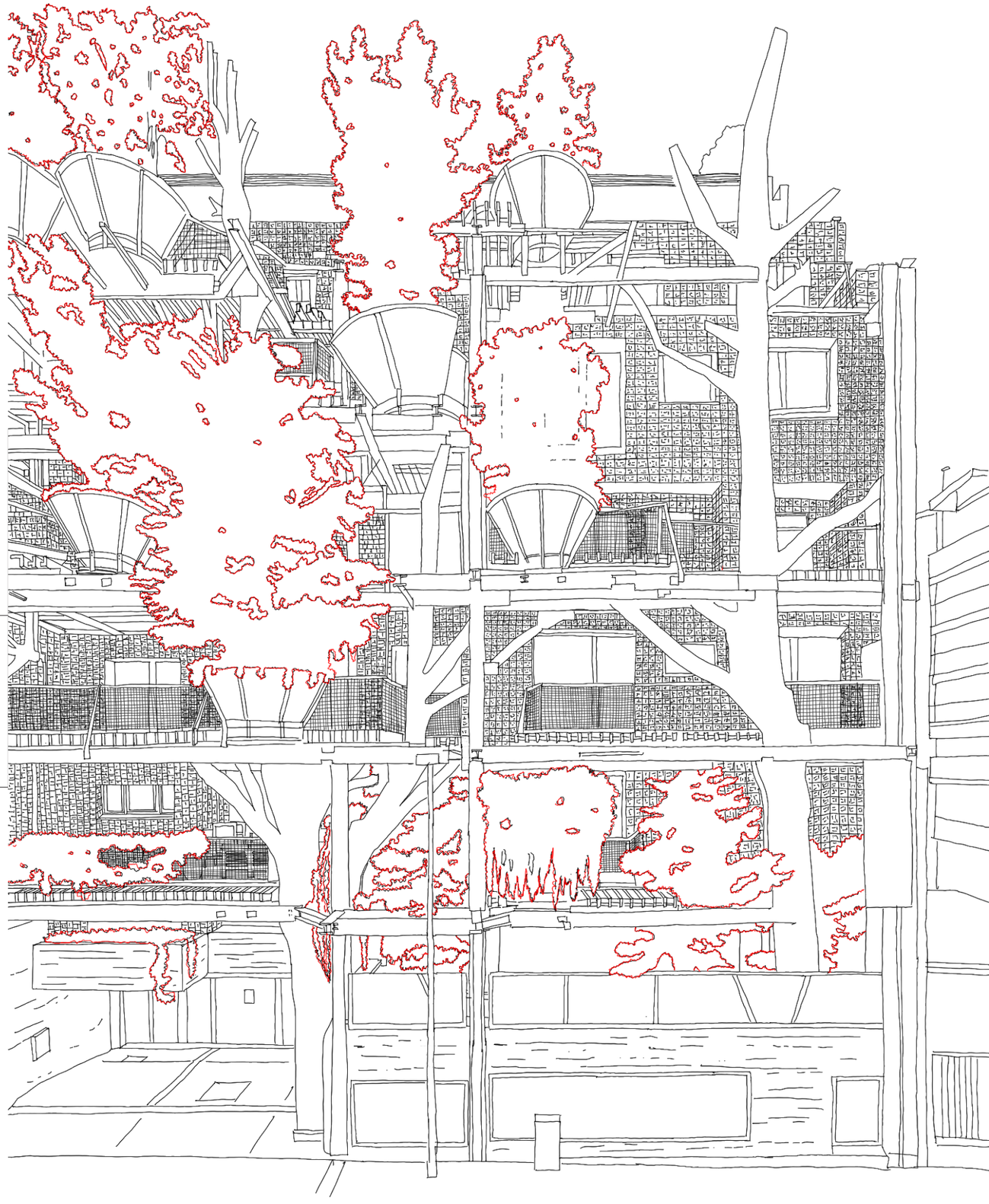


Fig.102. freehand drawing

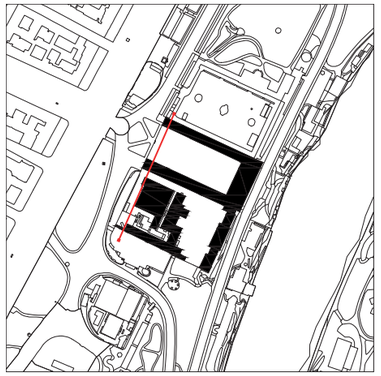


Fig.103. location plan, scale 1:750

15

University castle

Function: museum, university

Site: Viale Pier Andrea Mattioli, 39, 10125 Torino

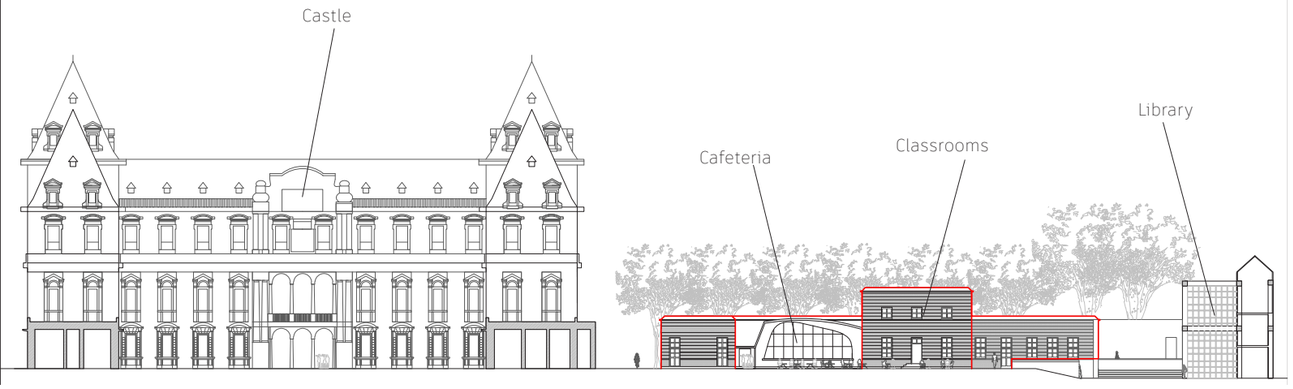


Fig. 104. case study section, scale 1:50

Metamorphosis in Time

-The transformation of the castle into a university complex represents a gradual shift in function over time, preserving historical architectural elements while integrating modern educational uses.
-The adaptation of the structure reflects a layering of past and present, where different eras of construction and usage coexist within a single architectural entity.
-The juxtaposition of the historical castle with contemporary interventions, such as the re purposed annexes and courtyards, embodies the dynamic evolution of the site.
-The university's expansion into the castle challenges traditional notions of preservation by allowing the space to remain active and relevant rather than frozen in time.

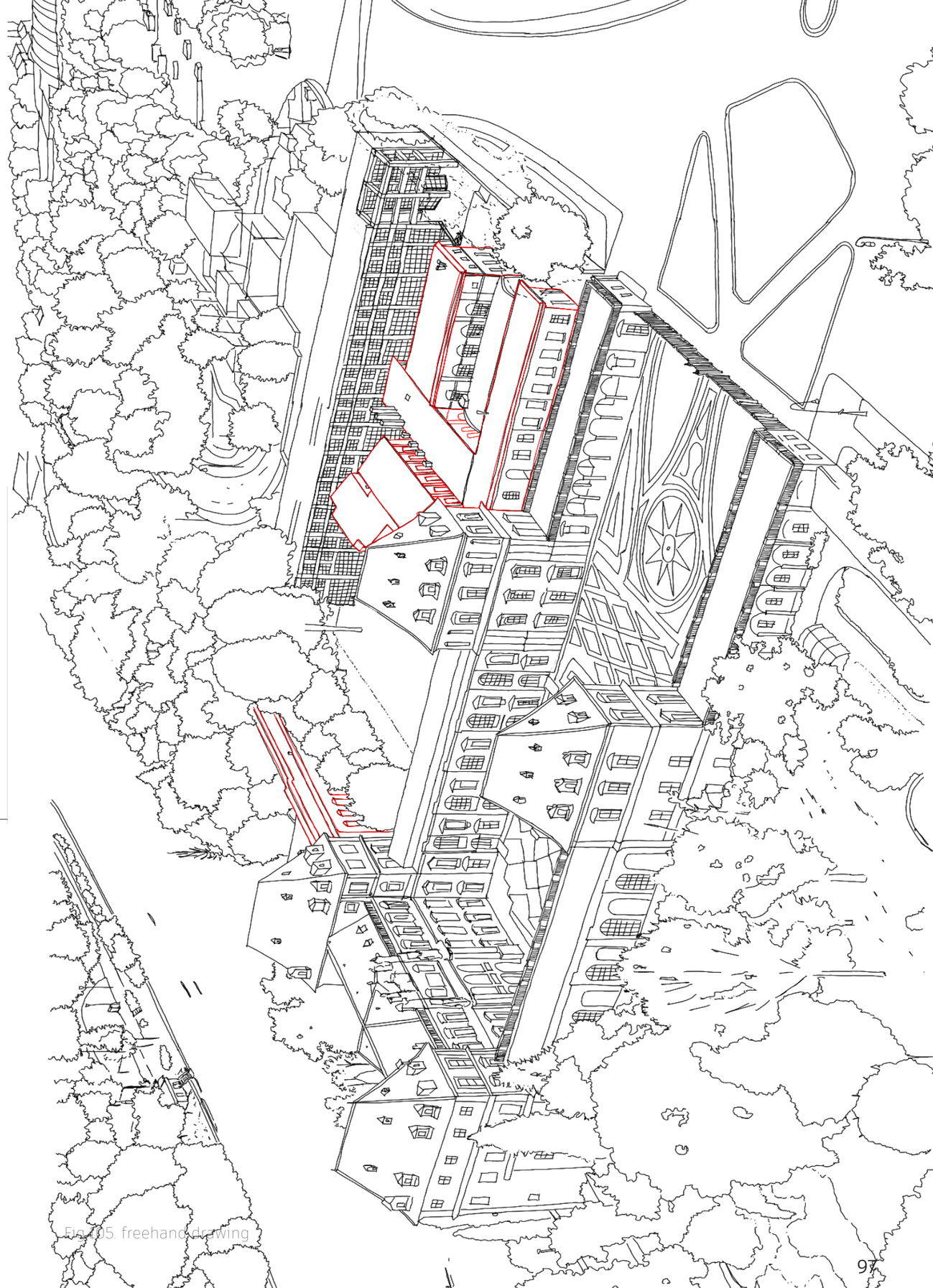


Fig. 105. freehand drawing

Fig.106 The image captures an informal gathering space within the university complex, illustrating how the historic site has been adapted to contemporary social and educational needs. The repurposed annex, once a service building for the castle, now serves as a café or communal area, blurring the boundary between formal academic functions and casual interactions. The lightweight interventions, such as fabric awnings and outdoor seating, contrast with the permanence of the original masonry structure, highlighting the ongoing evolution of the space. The layering of historical and contemporary elements demonstrates the continuous process of transformation that allows the castle to remain a vital part of Turin's urban fabric.

Fig.107 As sunlight pierces through the dense canopy of trees, the decaying structure of the former zoo emerges from the shadows. Layers of graffiti mark its walls, testaments to the passage of time and the reinterpretation of space by new generations. The ground, once rigidly controlled, is now overgrown and softened by nature. The paths are no longer defined by enclosures but instead weave freely through the site, allowing an experience of exploration rather than restriction. The contrast between light and shadow emphasizes the melancholic beauty of a forgotten space, one that still holds echoes of its past while embracing its uncertain future.

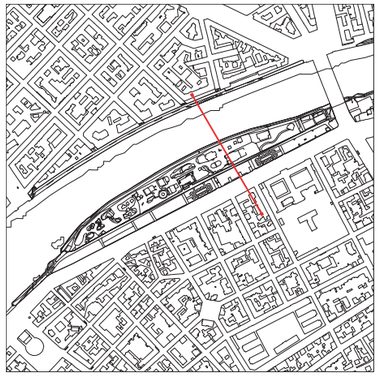


Fig.108. location plan, scale 1:1500

16

ex zoo

Function: urban park

Site: Corso Casale, 10131 Torino TO, Italia

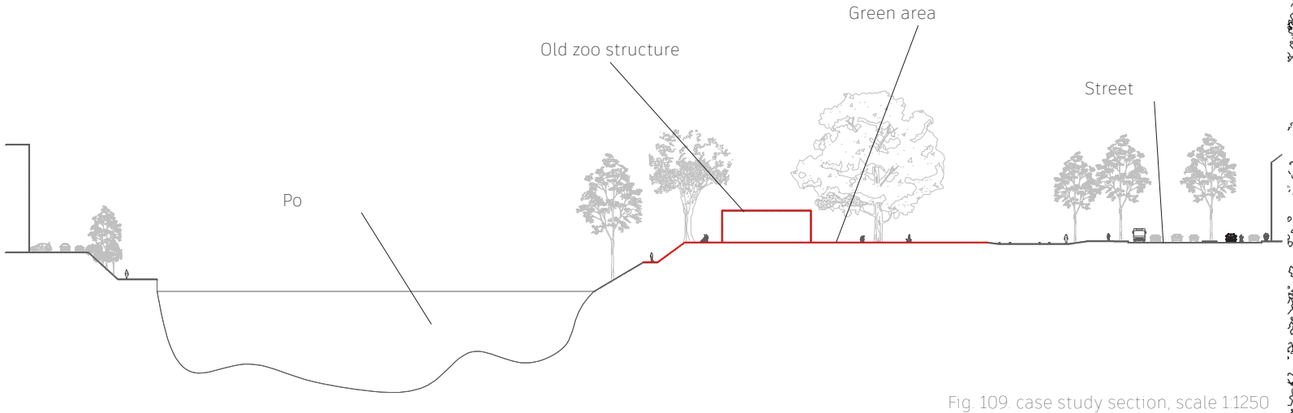


Fig. 109. case study section, scale 1:1250

Forgotten Spaces

-The former zoo structures remain as abandoned relics, detached from their original function. Graffiti-covered pavilions and decaying walls mark a space caught between neglect and informal reuse.

-The site exists in a state of limbo, where past infrastructure lingers without a defined purpose.

Metamorphosis in Time

-The zoo has transformed from a controlled animal enclosure into an open public park. Nature gradually reclaims the built environment, integrating ruins into the landscape.

-The space shifts in meaning, repurposed by new generations through informal activities.

Static and Dynamic

-The decaying zoo structures remain static, while the park introduces a layer of dynamism with people, movement, and daily activities.

-The contrast between rigid, unused enclosures and the free-flowing natural elements reflects an evolving urban metabolism.

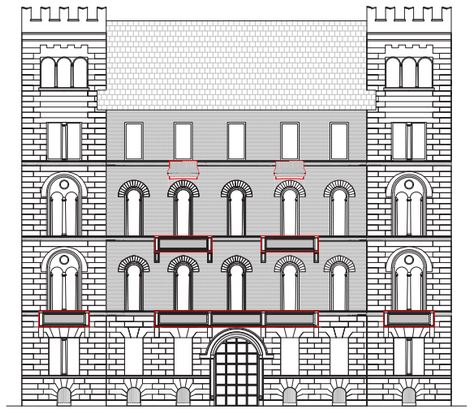
Fig.111. location plan, scale 1:1000

17

Chess facades

Function: -

Site: -



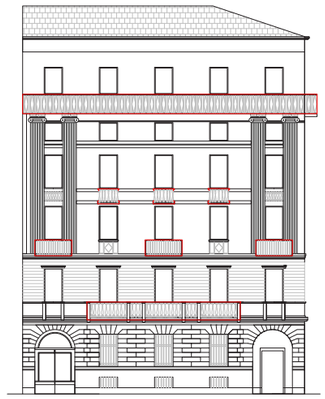


Fig. 112 case study section, scale 1:400

Chessboard

-The façades follow a chessboard logic, where windows and balconies move within an invisible grid.
-Irregular arrangements create a dynamic rhythm, breaking traditional symmetry.
-The interplay of solids and voids adds depth and visual complexity.
-Some buildings balance order and randomness, giving each a unique identity.
-The depth variations change perception and interaction with light and shadow.
-This reinterpretation of the chessboard pattern introduces complexity and individuality to the urban fabric

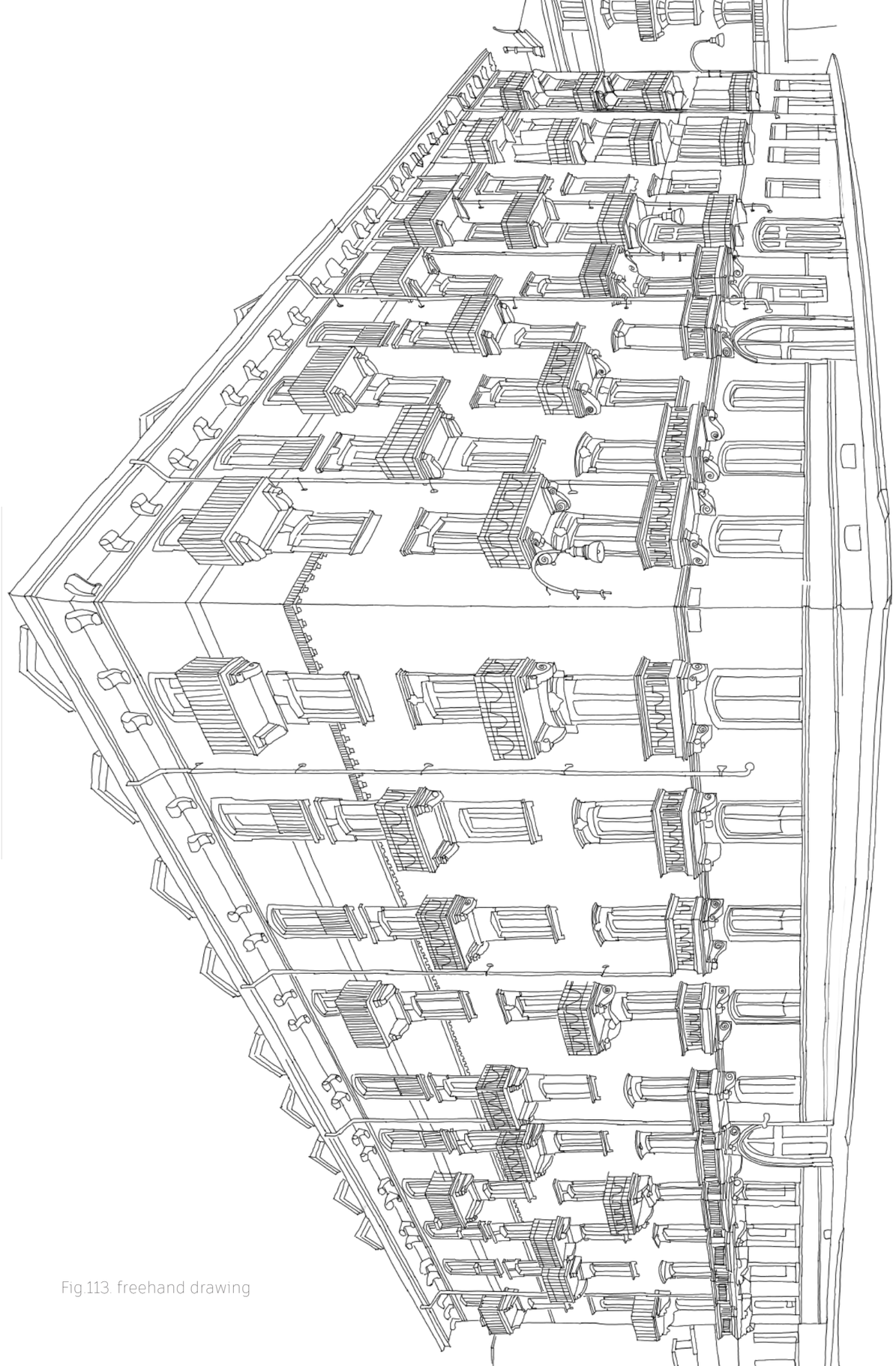


Fig.113. freehand drawing

Fig.114 This façade presents a carefully composed pattern of windows and decorative elements, creating a structured yet dynamic visual rhythm. The ornamental features break the rigid symmetry, giving the building a unique identity while maintaining a sense of balance.

Fig.115 The arrangement of balconies and windows appears to follow a seemingly random pattern, yet there is an underlying logic reminiscent of a chessboard. Some openings are recessed, while others protrude, creating depth and an interplay of solids and voids.

Fig.116 Here, the chessboard analogy is reinforced by the stark contrast between the uniform grid of windows and the irregular placement of balconies. The absence of strict repetition enhances the individuality of each unit within the overall composition.

Fig.117 This façade challenges conventional order by varying the proportions and positioning of balconies. The irregular alignment disrupts traditional expectations, demonstrating how facades can be fluid rather than rigid, like a chess game with unexpected moves.

Fig.118 The varying depths of balconies create an effect of movement across the building's face, suggesting a constantly shifting composition. The result is a façade that is never perceived the same way twice, changing with the observer's perspective.

Fig.119 Unlike the others, this façade embraces an almost minimalistic chessboard approach, with restrained articulation of balconies and openings. The subtle differences in window sizes and placements introduce a nuanced complexity within the otherwise repetitive structure.

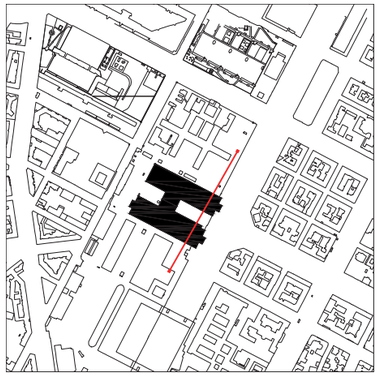


Fig.120. location plan, scale 1:750

18

Tracks of time

Function: art exhibitions, concerts, and tech initiatives
Site: Corso Castelfidardo, 22, 10129

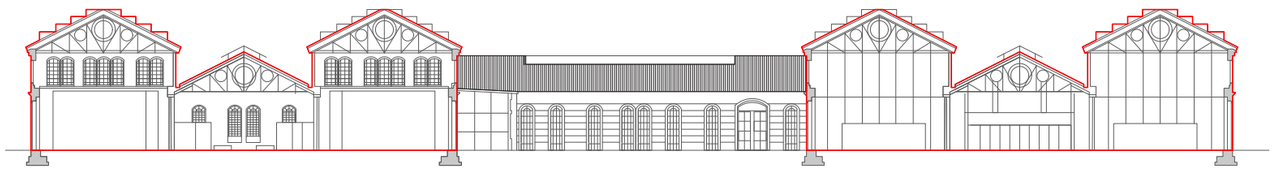


Fig.121. location plan, scale 1:750

Metamorphosis in Time

-Originally a railway maintenance hub, OGR has undergone a radical transformation into a cultural, technological, and innovation center.
-The preserved industrial structure has adapted to new functions, illustrating the fluid nature of architectural repurposing over time.
-Its scale and materiality remain intact, but its program has expanded to host events, coworking spaces, exhibitions and tech labs, demonstrating its cyclical reinvention.

The Old Industry

-OGR retains its industrial identity through its modular steel framework, high ceilings, and repetitive structural elements, symbolizing Turin's industrial heritage.
-Its transformation highlights the resilience and adaptability of industrial architecture, maintaining the essence of its original function while embracing new uses.
-What once stored trains now fosters knowledge, creativity, and social interaction, redefining the meaning of industrial space.

Fig.123 The image captures OGR's vibrant transformation from a railway facility into a contemporary hub of innovation and culture. The industrial essence remains, with steel columns, vast trusses, and large windows flooding the space with natural light. The rigid structure contrasts with the fluid movement of people, illustrating the dynamic nature of its new function. The scene reflects a space in constant motion, where the site's industrial past merges seamlessly with its new role as a gathering point for knowledge, technology, and creativity.

Fig.124 The photograph depicts a hybrid space where remnants of industrial architecture meet contemporary urban functions. The skeletal structure, once part of an industrial facility, now shelters a small parking lot, while the surrounding area has been reclaimed as a green park. Overgrown vegetation climbs the concrete pillars, softening the once-rigid industrial aesthetic and integrating the space into its new context. The pedestrian crossing and urban furniture indicate a shift in the space's role, transforming it into a site that serves both vehicles and people. The juxtaposition of decay and renewal, solidity and nature, encapsulates the layered identity of this evolving urban fragment.

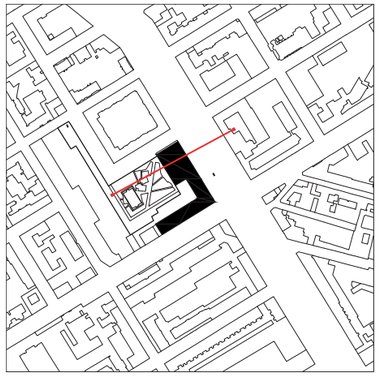


Fig.125. location plan, scale 1:750

19

Little PARKing

Function: parking and park

Site: Via Como 18, 10152 Torino TO

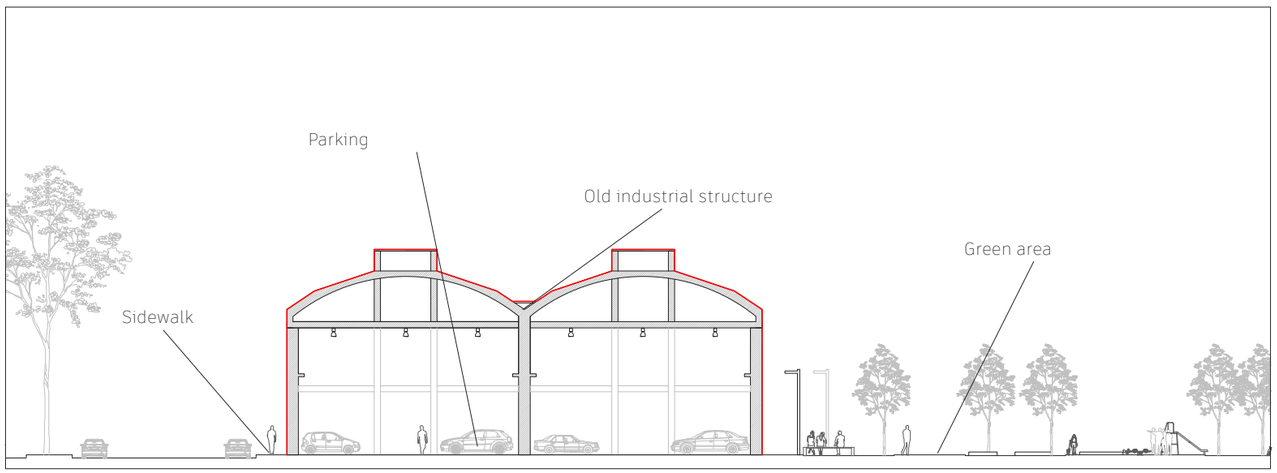


Fig.126. location plan, scale 1:750

Metamorphosis in Time

-The structure has transitioned from an industrial facility to a dual-purpose space, now functioning as both a parking lot and an informal urban park.

-The remnants of the industrial past coexist with new uses, demonstrating the evolving nature of urban infrastructure.

The Old Industry

-The exposed industrial framework serves as a shell that has been adapted over time, maintaining its structural essence while accommodating new urban functions.

-The presence of parked cars beneath the structure signifies a shift in its role—from a place of industrial activity to a service space within the city's daily flow.

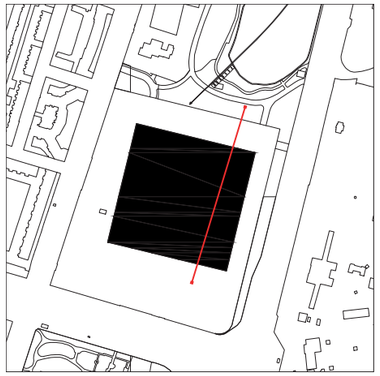


Fig.128. location plan, scale 1:750

20

The Forgotten Giant

Function: -

Site:Via Ventimiglia, 221, 10127 Torino TO

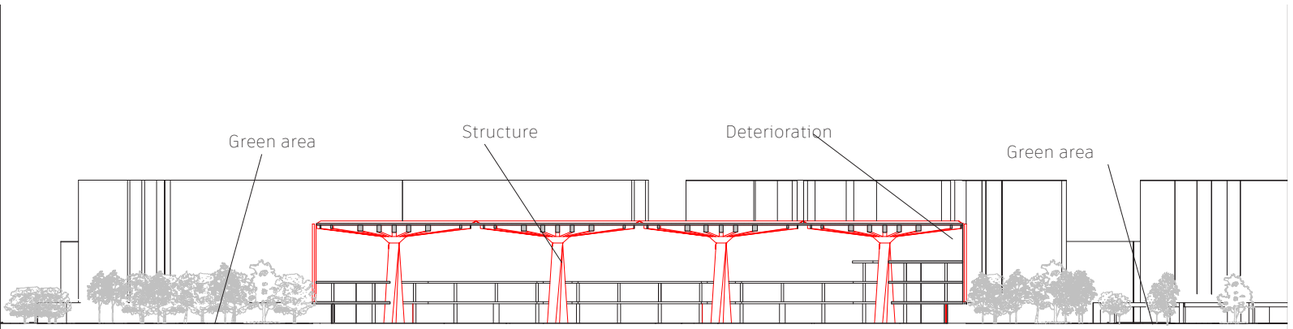


Fig.129. location plan, scale 1:750

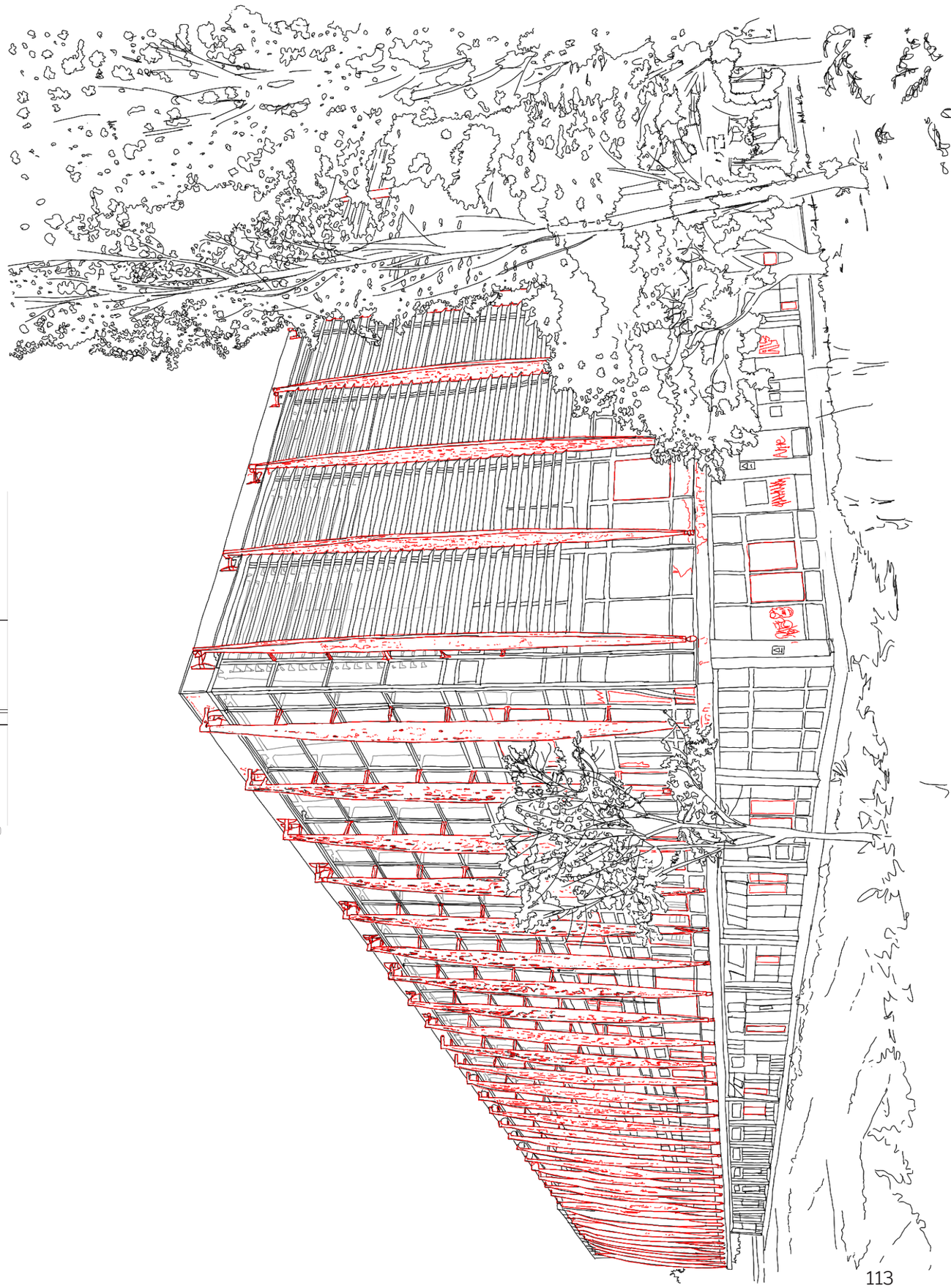
Forgotten Spaces

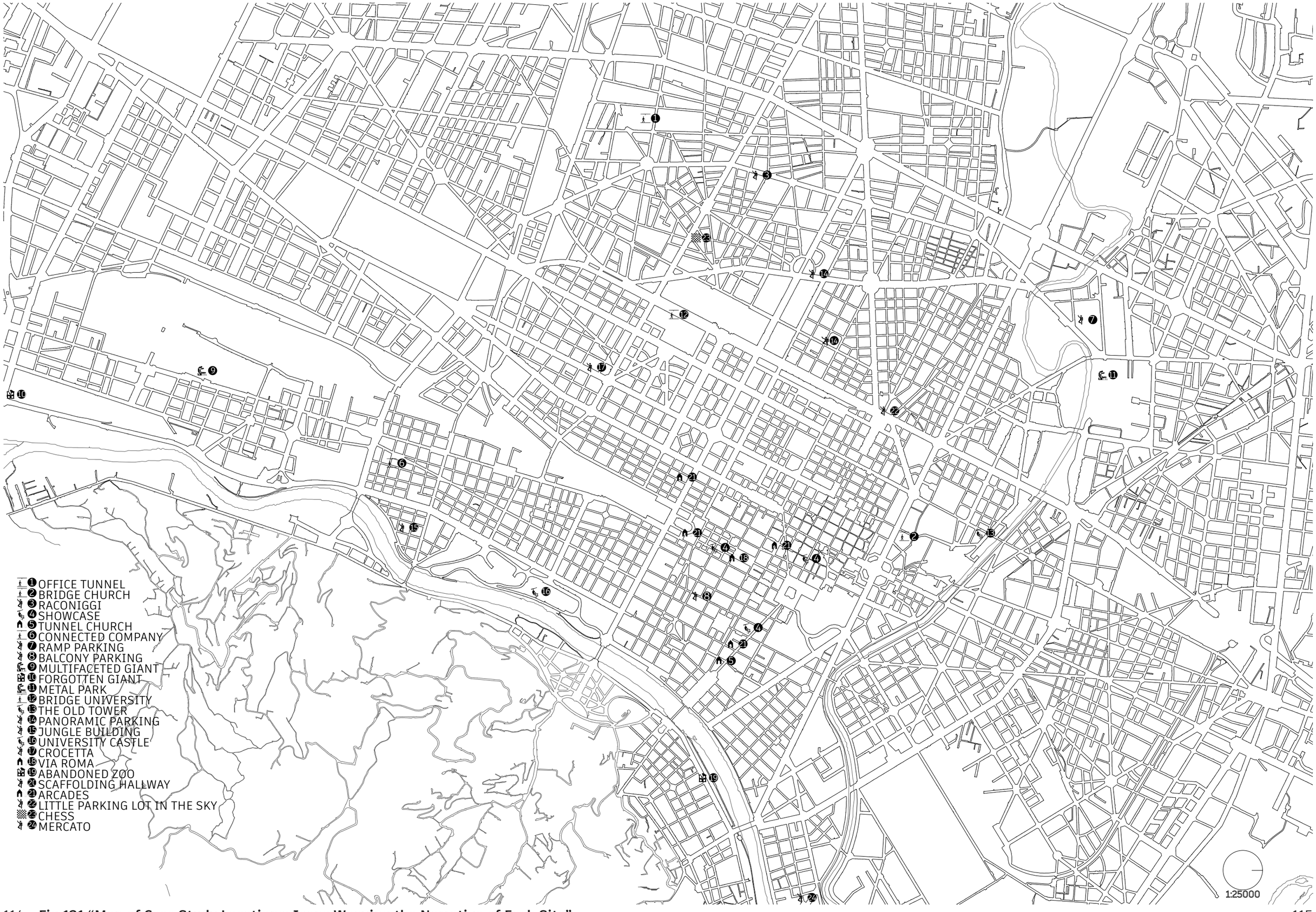
-A massive structure that has fallen into disuse, standing as a silent relic of its former purpose.

-The facade shows signs of decay, with graffiti and overgrown vegetation reclaiming the rigid grid of its frame.

-Once a symbol of progress, it now acts as an urban void, waiting to be reintegrated into the city's dynamics.

-The contrast between its imposing scale and its abandonment highlights the paradox of urban memory—visible, yet forgotten.

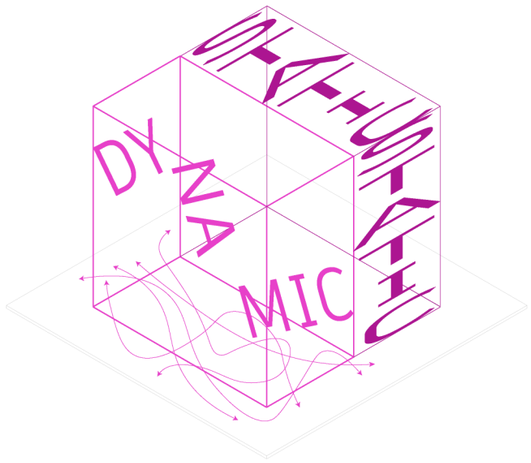




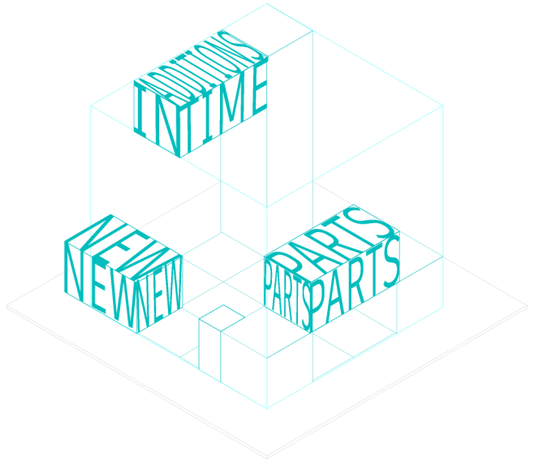
114 **Fig.131 “Map of Case Study Locations: Icons Weaving the Narrative of Each Site”**

KEYWORD/CASE OF STUDY	THE OLD INDUSTRY	METAMORPHOSIS IN TIME	FORGOTTEN SPACES	CHESS-BOARDS	STATIC AND DYNAMIC	RHYTHMIC ARCADES	THRESH-OLDS	HAZY BORDERS	COMMENT
1.OFFICE TUNNEL		■					■	■	A building that transforms perception—what appears as a rigid block dissolves into a permeable urban passage, merging past industrial roots with modern commercial dynamism. Because the street runs right through it, you don't realize how large this building is until you're standing underneath.
2.BRIDGE CHURCH							■	■	Suspended in transition, this structure redefines thresholds, blurring boundaries between solid architecture and the fluidity of movement through its passageway. From a distance, it appears as though the street dead-ends, since it curves when passing beneath the structure.
3.GHOST MARKET					■				A space in perpetual flux, shifting between moments of stillness and bustling activity, demonstrating the duality of urban temporality. To truly understand its complexity, you must visit this case study at different times of day.
4.FUNCTIONAL ARCADES		■	■		■	■		■	A rhythmic interplay between commerce and circulation, where display windows function as both retail showcases and urban connectors. One of the most dynamic cases in "Made in Turin." Finding them can feel like a treasure hunt.
5.CHURCH HALL						■	■	■	A seamless threshold between sacred and urban life, integrating into the city's rhythmic flow while maintaining its historical presence. It's very easy to overlook this case, as it blends so seamlessly into its surroundings..
6.BLOCK BRIDGE							■		A built interruption within the urban grid, offering a layered experience of passage and enclosure through its structural void. This building resembles a series of stacked volumes that you can walk through.
7.RAMP PARKING					■				A redefinition of vertical connectivity, where parking transcends its conventional placement, integrating movement into architectural hierarchy. Its network of ramps and levels is so intricate that you need to explore all its facades to fully grasp it.
8.BALCONY PARKING					■				A paradoxical structure where a static function, parking, is elevated to dynamic urban engagement through its balcony-like spatial arrangement. Due to its location, the parking structure appears almost like a car showcase, as though cars are arranged on a balcony.
9.MULTIFACETED GIANT	■	■			■				A testament to architectural adaptability, transitioning from industrial mass production to a flexible, multipurpose urban hub. Its imposing size and distinct aesthetics make it hard to imagine all the different uses hidden within.
10.METAL PARK	■	■						■	A hybrid landscape where remnants of industry coexist with green spaces, redefining public use and blurring conventional urban boundaries. Given its vast expanse, parts of this site seem like a dormant industrial giant.
11.TUBE BRIDGE							■	■	An architectural dialogue between solid and void, where enclosed bridges create a suspended transition, redefining movement across urban layers. The immense structure guides you along without you noticing, to the point you feel indoors while actually outside.
12.THE OLD TOWER		■							A relic of resilience, the tower embodies transformation—standing as a historical fragment that echoes the layered evolution of its surroundings. Standing by itself, it almost seems out of place in its current context.
13.PANORAMIC PARKING					■				An elevated perspective on urban infrastructure, where static parking spaces merge with dynamic city life, redefining functional zoning. Its corner location offers a view of the parking area reminiscent of a balcony overlooking the city.
14.JUNGLE BUILDING					■				A synthesis of built structure and organic growth, constantly evolving as nature reshapes its architectural expression. This case study is in constant transformation due to its organic, ever-changing nature.
15.UNIVERSITY CASTLE		■							A preserved monument reinterpreted through academic expansion, where past and present coexist in an adaptive architectural narrative. History and modern change coexist here, creating a unique case study.
16.EX ZOO		■	■	■					A forgotten space reclaimed by nature, where decaying structures contrast with the vibrancy of public interaction and spontaneous reuse. A place intended for relaxation, it nonetheless evokes a certain melancholy due to the lush greenery and abandoned structures surrounding you.
17.CHESS FACADES				■					A playful urban rhythm, where facades break conventional symmetry, introducing depth and dynamism to the cityscape. Another "treasure hunt" within Turin, where discovering these facades becomes part of the fun.
18.TRACKS OF TIME	■	■	■	■					A space of cyclical reinvention, retaining its industrial soul while embracing contemporary cultural and technological functions. Despite its transformation, the vast structure still conveys its industrial essence, making visitors feel as if they are stepping into a piece of Turin's history.
19.LITTLE PARKing	■								A dual-purpose transformation, where industry gives way to a hybrid of static and fluid urban experiences. At first glance, this structure looks abandoned; however, on its other side, a green park emerges, offering a surprise contrast.
20.THE FORGOTTEN GIANT			■						A dormant urban monolith, caught between its monumental past and an uncertain future, awaiting reintegration into the city's pulse. Standing in its shadow, you feel its imposing presence, yet its abandonment makes it seem like a relic frozen in time, waiting to be reawakened.

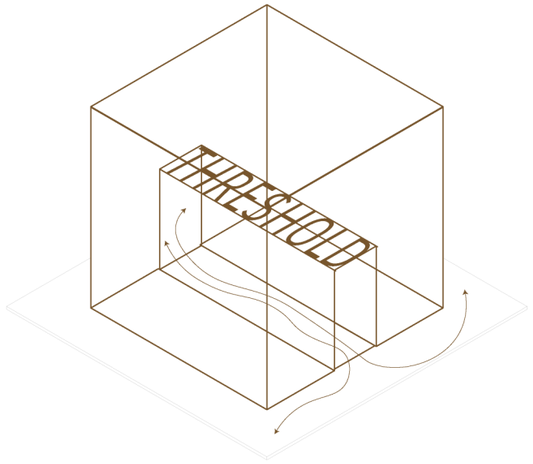
STATIC AND DYNAMIC



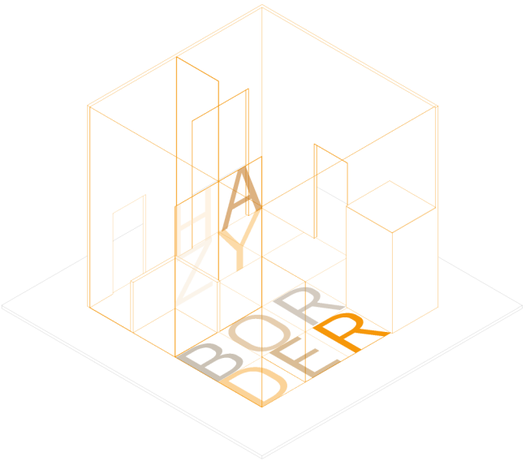
METAMORPHOSIS IN TIME



THRESHOLD



HAZY BORDERS



The following section complements the summary presented in the previous table, serving as a concluding synthesis of the studies carried out in *Made in Turin*. It introduces a series of three-dimensional conceptual models that distill the essence of the keywords identified and explored in the case studies. These models represent a second stage in the evolution of the initial icons, taking them beyond their original abstract representations. Through the development and deeper understanding provided by the case studies, these keywords now gain a spatial and tangible dimension, as if another layer has been added to the study.

Rather than static symbols, these models serve as conceptual frameworks that explore spatial relationships, material conditions, and urban dynamics. While they are not intended as universal tools, their development reflects an accumulation of insights that leave room for interpretation, adaptation, and further exploration. They act as a bridge between analysis and speculation, offering a structured yet open-ended way to reconsider urban and architectural phenomena.

Static and dynamic is represented as a linear cube divided in half, with one side remaining static and unchanging, while the other features arrows indicating flows of movement. This contrast visually demonstrates the dichotomy between stillness and activity, highlighting how spaces oscillate between calm and vibrant states depending on their use, time, or context. It suggests an interplay between permanence and transformation, structure and flexibility, and how urban and architectural environments respond to cycles of occupation and change.

Metamorphosis in time is constructed as a cube filled with various volumes, symbolizing the different stages or evolutions of a structure. These layered elements illustrate the timeline of transformation, emphasizing the passage of time and the progression of change. It addresses themes of adaptation, reuse, and layering, illustrating how built environments absorb past interventions while allowing for future shifts. The interplay of overlapping volumes reflects processes of accumulation, erasure, and reinterpretation that shape architectural and urban landscapes.

Threshold is depicted as a cube being traversed, with arrows illustrating its new permeable nature. This representation emphasizes the transformation of a solid, enclosed space into one that allows movement, interaction, and flow, highlighting the transitional and connective quality of thresholds. The concept focuses on spatial thresholds not as fixed divisions but as dynamic interfaces that regulate movement and interaction. It explores how architecture can mediate between different conditions, creating spaces that are neither entirely open nor closed but exist in a state of flux.

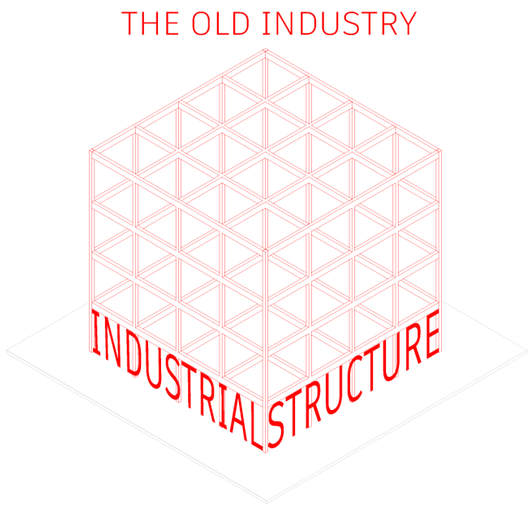
Hazy borders is represented as a linear cube with semi-volumes that do not fully close, seeking to visually convey the essence of diffuse boundaries and permeable spaces. The linear structure of the cube and the incomplete volumes create the illusion of the absence of definitive barriers, reinforcing the idea that space lacks clear distinctions between interior and exterior or between different functions. Circulation follows dynamic, exploratory paths that suggest movement without rigid constraints. The concept explores how permeability can be emphasized through form, materiality, and spatial organization, allowing for continuous transitions and evolving interactions.

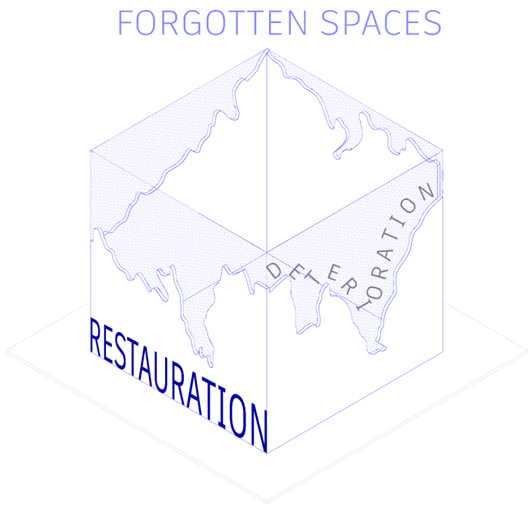
The old industry examines the structural essence of industrial frameworks, emphasizing their ability to be repurposed and adapted for contemporary uses. It explores how historical industry-related structures can be reimagined, preserving their grid-like frameworks while introducing new functionalities and programs. The concept reflects on the resilience of industrial heritage, investigating the capacity of rigid structures to accommodate new interpretations.

Forgotten spaces is represented as a deteriorated cube with fragmented edges, highlighting the neglected yet latent potential of abandoned structures. It addresses the transformation of forgotten places into new cultural, artistic, or public spaces, allowing for urban regeneration and reinterpretation. The contrast between decay and intervention reflects the paradox of these spaces—simultaneously relics of the past and sites of possible reinvention.

Chessboard is built from alternating solids and voids, referencing facade rhythms, urban grids, and architectural arrangements that challenge conventional symmetry. It represents a structured yet flexible approach to organizing volumes and spatial compositions. The juxtaposition of rigid frameworks and shifting patterns explores the tension between order and disruption, predictability and variation.

Rhythmic arcades, inspired by the repetition of arches and rhythmic urban patterns, emphasizes sequences, movement, and modularity. It examines how built environments create visual and functional cadences, guiding users through architectural experiences. The regularity of its framework is punctuated by variations, suggesting how rhythm in ar-

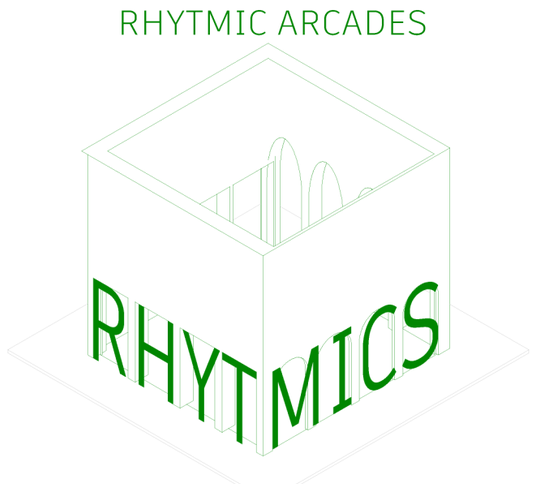




chitecture and urbanism can be both structural and perceptual.

The exploration of these eight keywords provides a conceptual framework that highlights critical spatial and experiential dynamics within the city. Together, they emphasize the importance of adaptable, permeable, and contextually responsive environments. Static and dynamic explores the balance between stability and change, offering spaces that respond flexibly to varying needs and activities. Metamorphosis in time reflects layered histories and adaptive reuse, ensuring spaces evolve while respecting their past. Thresholds emphasize movement and connectivity, promoting architecture that bridges divides and invites flow. Hazy borders considers fluid interactions and dynamic transitions, while the old industry, forgotten spaces, chessboard, and rhythmic arcades introduce further layers of material memory, urban identity, and spatial sequencing.

With these conceptual explorations in place, the next stage of this work shifts toward a more speculative exercise. The insights drawn from these models now serve as the foundation for an architectural experiment—one that seeks to translate these abstract principles into spatial strategies. Moving beyond observation and analysis, the focus turns toward projection, testing how these dynamics can be materialized and articulated within a proposed intervention.



EXPERIMENT

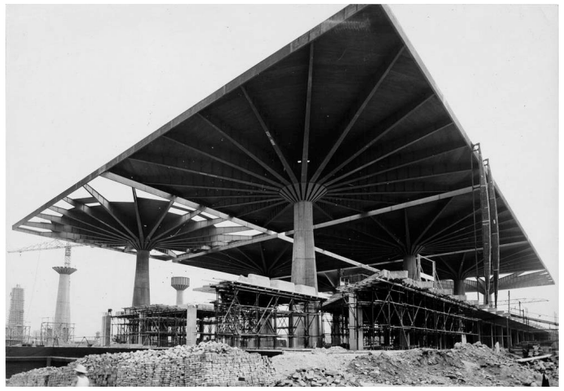
The experiment takes place in the Palazzo del Lavoro, a building whose scale and condition make it an ideal stage for testing previous explorations. Designed by Pier Luigi Nervi for the 1961 Expo, the Palazzo is not merely a remnant of modernist ambition and structural innovation but also a testament to the passage of time and the evolution of Turin's urban fabric. Its current state of abandonment positions it in a liminal space between the forgotten and the potential, allowing its transformation to be approached from multiple perspectives.

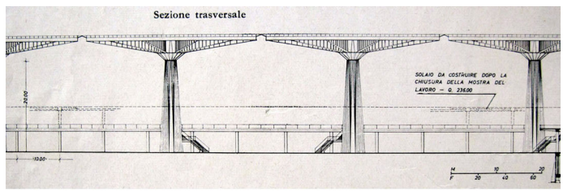
This experiment seeks to translate the observations derived from the research into a speculative reactivation exercise. The methodology follows the logic of Made in Turin, where the study of the city led to the identification of spatial dynamics recurrent in the urban environment. Building upon these ideas, the Palazzo del Lavoro becomes a testing ground where these concepts can take on a more tangible form.

The first concept expressed in the experiment is static and dynamic, reflected in the duality of using the second level as a parking space while the ground floor shifts between activation and deactivation based on daily activities. This strategy, observed in numerous Turin case studies, where elevated infrastructures prioritize mobility while lower levels take on a flexible character, positions the Palazzo as a space in constant oscillation between stillness and movement.

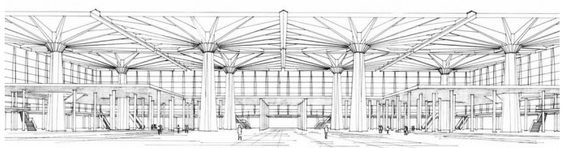
The notion of metamorphosis in time emphasizes the Palazzo's ability to accumulate layers of history and meaning without being trapped in a single narrative. Transformation does not mean erasing the past but rather reinterpreting it through contemporary uses that coexist with its legacy. Materiality, interventions, and programs should allow the building to continue evolving, recognizing its history as an integral part of its architectural identity.

The concept of threshold is introduced into the experiment through a new street that cuts through the building, similar to examples in Turin, such as the Lancia headquarters or the Politecnico di Torino, where vehicular and pedestrian transit acts as a strategy for urban integration. This intervention reinforces the Palazzo's role as a connector, ensuring that its massive structure does not become a barrier but instead a fluid

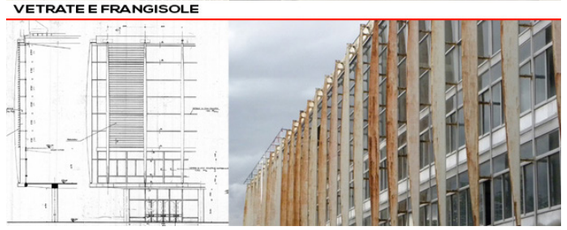




ETTICHE DEL PALAZZO DEL LAVORO REALIZZATE DALLO STUDIO NERVI BARTOLI NELL'OTTO



VETRATE E FRANGISOLE



threshold between different urban sectors.

In this context, hazy borders intertwines with chessboard to establish a system of occupation based on the gradation of privacy within a 10x10-meter structural grid. Spaces are arranged following the logic of a chessboard, where the intensity of use and degree of openness vary from cell to cell, allowing for a gradual transition between public and private spaces. This pre-existing structural order in the Palazzo not only facilitates programmatic organization but also reinforces the idea of flexible and adaptive boundaries in the occupation of the building.

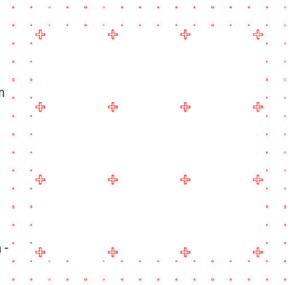
Finally, rhythmic arcades are incorporated along the perimeter of the Palazzo, a series of commercial arcades acting as mediators between interior and exterior. These not only establish an architectural rhythm that emphasizes the monumental scale of the structure but also create a space where commercial activities engage with the city, expanding the building's interaction with its surroundings. The alternation between voids and solids, between open thresholds and framed accesses, enhances the permeability of the ensemble, reinforcing its role within the urban fabric.

With these strategies, the experiment in the Palazzo del Lavoro is conceived as an architectural speculation, an exercise in exploring spatial concepts in a real setting. It does not aim to impose a definitive solution but rather to investigate how these ideas can be activated in a building that, despite its apparent inactivity, remains a container of possibilities. From this foundation, the exploration transitions into spatial strategies that allow the potential of the Palazzo to be visualized as a continuously evolving space.

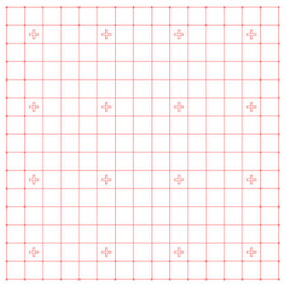
The following pages present the visual development of the experiment, illustrating how these spatial strategies manifest within the Palazzo del Lavoro.

THE PALAZZO AS A STAGE AN ARCHITECTURAL EXPERIMENT

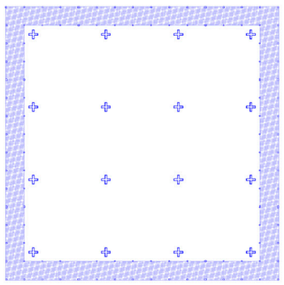
This experiment reimagines the Palazzo del Lavoro as a dynamic urban stage, where its existing infrastructure becomes a framework for exploring spatial strategies derived from Made in Turin.
The second level embodies static and dynamic interactions, with elevated parking above and ground-level spaces that activate or deactivate depending on the day's activities. A new street cuts through the structure, establishing a threshold that simultaneously fragments and connects, echoing similar interventions found across Turin.



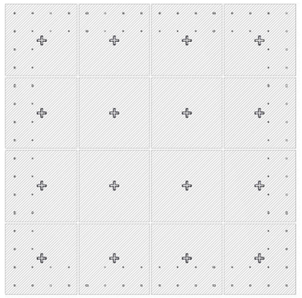
STRUCTURE-FREE PLAN



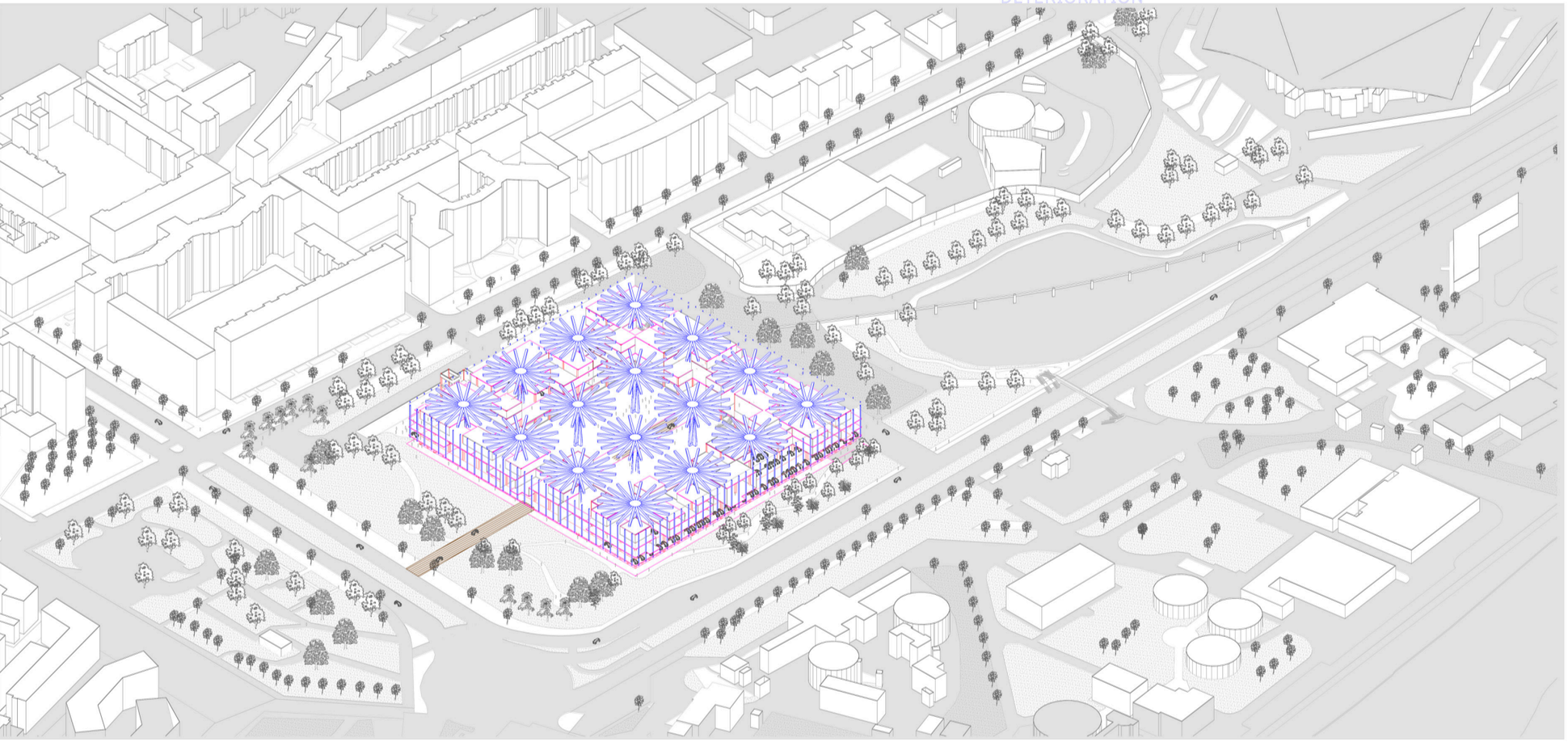
GRID DISTRIBUTION

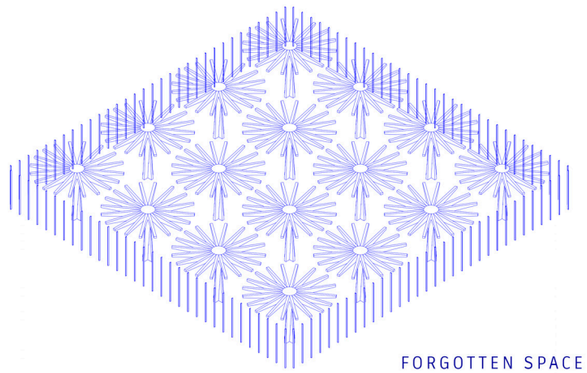


NON-STRUCTURAL DETERIORATION

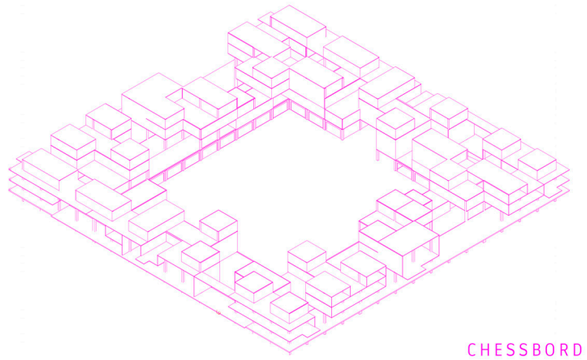


POOR NATURAL LIGHT

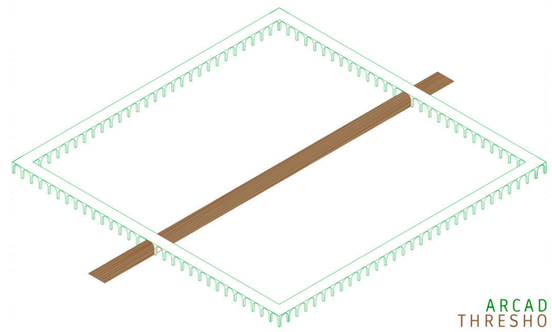




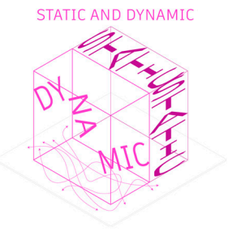
FORGOTTEN SPACE



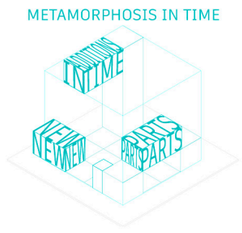
CHESSBORD



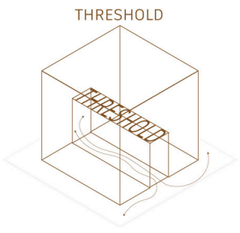
ARCADES
THRESHOLD



STATIC AND DYNAMIC

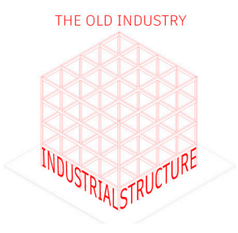


METAMORPHOSIS IN TIME

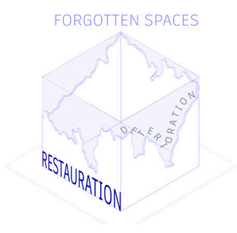


THRESHOLD

HAZY BORDERS

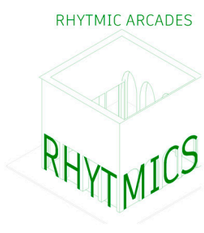


THE OLD INDUSTRY

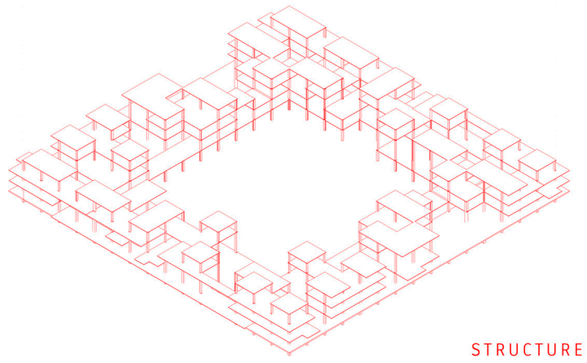


FORGOTTEN SPACES

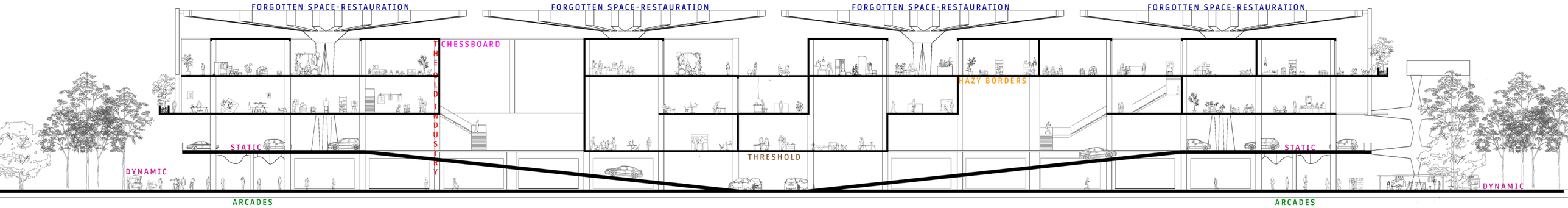
CHESSBOARD



RHYTMIC ARCADES



STRUCTURE



STATIC AND DYNAMIC
The second level of the Palazzo functions as an elevated parking space, while the ground floor shifts between activation and deactivation depending on the day's activities. This duality transforms the structure into a living system, oscillating between intensity and stillness.

HAZY BORDERS + CHESSBOARD
The Palazzo's structural grid transforms into a pattern where privacy levels fluctuate like a chessboard. Spaces transition from open to enclosed, creating a blurred boundary between public and intimate zones, challenging rigid definitions of space.

THRESHOLD
The introduction of a new street cutting through the Palazzo creates a rupture that fosters urban connectivity. Inspired by case studies, this threshold turns the building into both a passage and a destination, where circulation becomes an integral part of inhabitation.

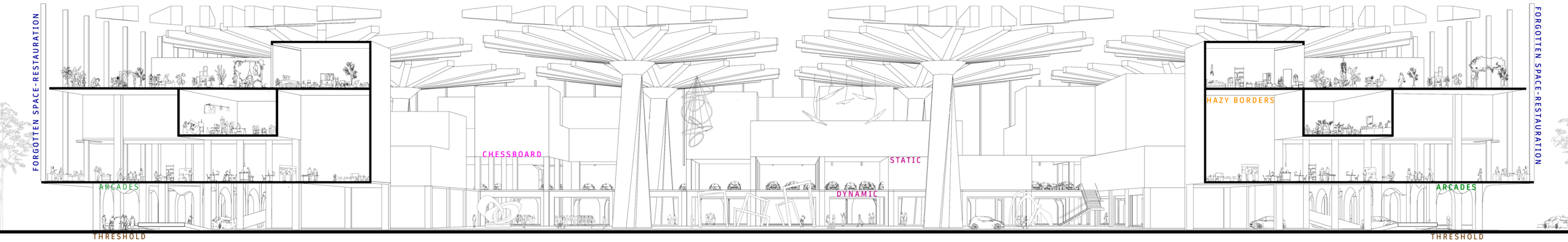
FORGOTTEN SPACES
The Palazzo's abandonment is not seen as a limitation but as an opportunity for reinterpretation. Emptiness becomes a design tool, allowing spaces to regenerate through new uses and unexpected appropriations.

METAMORPHOSIS IN TIME
The existing 10x10 structural grid serves as a canvas where history and adaptation coexist. Additions and voids mark the passage of time, ensuring that the building does not merely preserve its past but continues evolving within its urban fabric.

THE OLD INDUSTRY
Originally conceived as an engineering marvel, the Palazzo's industrial framework remains a defining feature. Rather than being erased, its structural and spatial essence adapts, becoming a flexible framework for new possibilities.

CHESSBOARD
The modular order of the Palazzo is reimagined as a dynamic field of variation, where the arrangement of spaces follows an alternating logic. Each quadrant responds to a specific function, creating a constantly shifting mosaic of uses.

RHYTHMIC ARCADES
A series of commercial arcades at the building's perimeter act as mediators between the interior and the exterior. Their rhythmic architectural sequence fosters fluid movement, intertwining the Palazzo with the city's pulse.



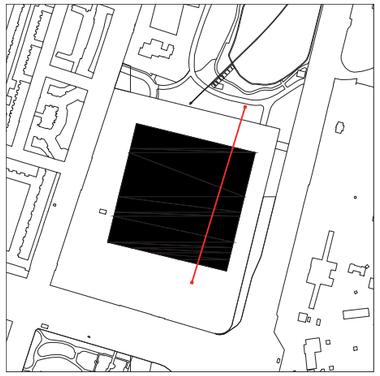


Fig 128. location plan, scale 1:750

21

The Turin experiment

Function: co-working,art,student residency,commercial
Site:Via Ventimiglia, 221, 10127 Torino TO

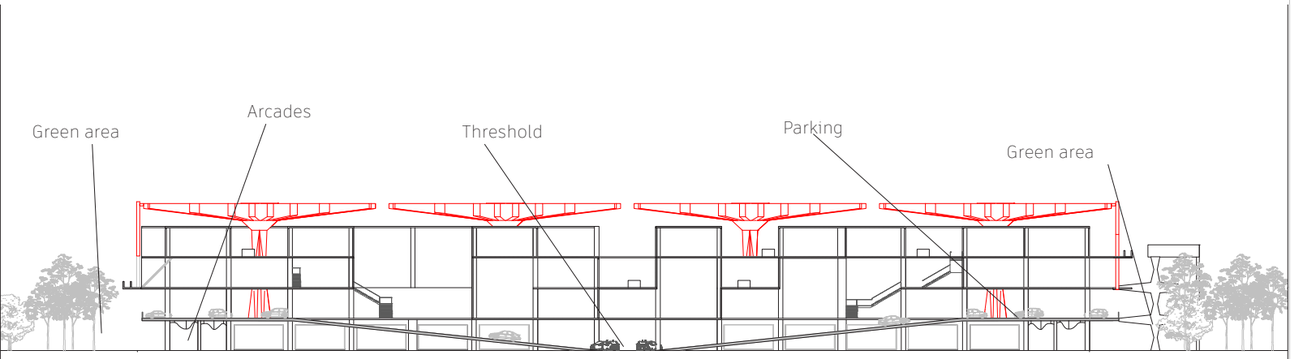


Fig 129. location plan, scale 1:750

Static and Dynamic
-The second floor operates as an elevated parking space, while the ground floor remains in flux, activating and deactivating based on daily urban rhythms.
Thresholds
-A new street cuts through the structure, turning it into a passage rather than a barrier, integrating movement and dissolving its once-monolithic presence.
Hazy Borders & Chessboard
-Spatial organization follows a fluctuating grid where privacy rises and falls, responding to the existing 10x10 structural framework. The interplay of open and enclosed volumes redefines the boundaries between public and private.
Rhythmic Arcades
-A commercial perimeter opens both inward and outward, engaging with the city while reinforcing the building's architectural rhythm.

CONCLUSION

The experiment undertaken as an extension of Made in Turin was not about finding definitive answers but about revealing how ideas materialize when confronted with a real architectural setting. By engaging with an existing structure, the exercise tested the capacity of urban dynamics to be translated into spatial strategies, questioning how architecture can respond to shifting conditions over time. The process did not seek to impose a singular resolution but instead acted as a lens through which to explore the adaptability of spaces—how they breathe, evolve, and oscillate between different states of use and perception.

Rather than a fixed proposal, the experiment served as an inquiry into the ways buildings can absorb, reflect, and even anticipate change. The interplay between permanence and transformation, between stability and flux, became a central theme. Just as the research had uncovered in the streets of Turin, architecture here was not seen as a static entity but as a medium through which history, present conditions, and future possibilities coexist. The findings reinforced that no space is ever truly frozen in time; rather, it exists in a continuum of reinterpretations, each shaped by the needs and rhythms of its moment.

As a culmination of this process, The Turin Experiment emerges as the final entry in Made in Turin, placing this reimagined version of the Palazzo del Lavoro within the same framework as the city's other case studies. In doing so, the building ceases to be an isolated subject of inquiry and instead becomes part of the broader urban landscape—one more layered, evolving fragment of Turin's built fabric. This act of reinsertion underscores the thesis's core argument: that cities are not static collections of architecture but living organisms, where past and future continuously intersect.

Beyond this experimental exercise, the broader research of Made in Turin sought to capture the layered and complex nature of the city itself. Just as a city is never fully complete, its architecture is an ongoing negotiation—between the built and the unbuilt, the permanent and the ephemeral, the remembered and the forgotten. Through its streets, passages, and architectural fragments, Turin reveals itself as a palimpsest—a city that continuously overwrites and reuses its own fabric, yet never fully erases what came before. The methodology applied here, inspired by Made in Tokyo, demonstrated that urban analysis is not just about documenting forms but about understanding how spaces negotiate their own survival, reinvention, and absorption into daily life.

Through the cases explored, patterns emerged: moments where buildings act as quiet witnesses to the city's transformations, spaces where thresholds blur distinctions between public and private, structures that adapt without losing their essence, and rhythms of use that give new meanings to once-fixed programs. Turin is a city of contradictions—where history is both a monument and a scaffold for change, where infrastructure dictates movement yet is constantly repurposed, where improvisation is not an anomaly but an integral part of the urban language.

This research does not seek to provide a singular reading of Turin, nor does it claim to have captured its entirety. Instead, it offers a method—a way of seeing, recording, and questioning the city through its built environment. In this sense, the adaptation of Made in Tokyo to Made in Turin was never about replication, but about translation. The complexity of the city demanded an approach that was both structured and open-ended, analytical yet sensitive to the unpredictable nature of urban life.

The conclusion, then, is not a closing statement but an invitation. The questions posed at the outset remain relevant: Can methodologies shaped by one city truly be transferred to another? What is lost in translation, and what is gained? How can architecture respond to the fleeting yet persistent character of the urban environment? The findings suggest that while no city can be fully deciphered, each has its own way of speaking—through its forms, its movements, its silences. Made in Turin is one such attempt to listen, to decode, and to reflect on the language of a city in constant negotiation with itself.

With this, the study leaves space for further interpretations, future experiments, and new ways of seeing. The city continues, and so does the possibility of reading it anew.

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