



# ToTo TORINO TOUR FOR ALL

## PLACES



ARCHITECTURE

## IL QUADRILATERO

### POINT OF INTEREST 1 PIAZZA CASTELLO

**Torino Tour for All** begins in the very heart of the city, piazza Castello, which spans about 40 thousand square meters. It is bordered to the northeast by piazzetta Reale and it merges four of the main downtown roads: via Garibaldi (a pedestrian street), via Po, via Roma and via Pietro Micca.



During the Savoy reign, and then in the post-Unification period, Piazza Castello was the center of the Piedmontese State. It is surrounded on three sides by monumental porches, built in different times. In the mid XIX century, the west arcades were nicknamed Arcades of the Fair, because of the market housed during Carnival.

On Piazza Castello there are several historical buildings, starting from via Garibaldi and proceeding clockwise: Palace of the Regional Council, Church of San Lorenzo, Royal Palace, Royal Library and Armory, State Archives, Government Palace (now the Prefecture Palace), Royal Theatre and the Galleria dell'Industria Subalpina (Subalpine Gallery of Industry). At the center of the square there is Palazzo Madama.

Ascanio Vitozzi, architect of the Duke of Savoy Carlo Emanuele I, designed piazza Castello starting from 1587. The square was born to frame in a neat space the existing Senate and to accommodate the Novo Palazzo Grande, today's Royal Palace. Despite the architectural interventions of 1612 and 1773, piazza Castello maintains its configuration in three areas: the oldest, whose structure dates back to Roman times, on the side of Via Garibaldi, the area connecting Piazza Castello to the river through Via Po and the area of the Piazzetta Reale which was once divided from the square by a brick wall. In 1811 this wall was damaged by a fire and was replaced with an iron gate designed by Pelagio Palagi between 1835 and 1839. The gate is opened by a passage flanked by statues of Castor and Pollux, sculpted by Viscardi in 1846. Turin has a long tradition as an esoteric city, it is supposed to be one of the three vertices of the white magic triangle with Prague and Lyon and at the same time a point of the black magic triangle with London and San Francisco. According to the legend, in the point on the ground where the two statues of Castor and Pollux intersect their looks the entrance to hell is to be found.

Another structure, which was demolished during the Napoleonic occupation, was the building connecting the Royal Palace in the Senate.

In the square there are three major monuments. Opposite Palazzo Madama there is a sculpture by Vincenzo Vela (1859) dedicated to Giuseppe Garibaldi. In the direction of Via Roma there is the equestrian statue by Pietro Canonica dedicated to the Knights of Italy in 1923. Towards via Po the statue of Emanuele Filiberto of Savoia-Aosta, sculpted by Eugenio Baroni.



# ToTo TORINO TOUR FOR ALL

## PLACES



BUILDINGS

## IL QUADRILATERO

### POINT OF INTEREST 2 PALAZZO MADAMA

Palazzo Madama, whose real name is Casaforte di Casa Acaja (House of Acaja), offers a glimpse of the history of Turin, as Guido Gozzano wrote in *The Altar of the Past*, «*Palazzo Madama is like a summary of Turin's history made out of stone, from Roman times to the days of the Risorgimento*».

It was erected at the eastern gate of the decumanus maximus, one of the two main streets of the Roman Empire legions' camps: in the basement of the building the Roman foundations of city's gate are still to be found. In the XIII century the city's gate was incorporated in the *domus de forcia* built by Guglielmo VII of Monferrato, a fortified gate to defend the city and the access to the river.

In the XV century, Palazzo Madama was acquired by the cadet branch of the House of Savoy (the Savoia-Acaja), and they began to expand the building. In the XVI century Ludovico d'Acaja adds a courtyard and four corner towers, three of which are still visible.

With the extinction of the Acaja family, the castle became a residence for guests of the Savoy until 1637, when the Madama Reale (*madame royale*) Maria Cristina of France, regent to the throne of Duke Carlo Emanuele II, moved there and commissioned Carlo Castellamonte major structural work, including the covering of the inner court, to be transformed into a reception hall.

Even the wife of Carlo Emanuele II, Maria Giovanna Battista of Savoia-Nemours, settled in Palazzo Madame and went on with the modernization of the architecture. The old drawbridge, a remains of the medieval structure, was removed and architect Filippo Juvarra, who arrived in Turin in 1714, began to embellish the building planning to coat the medieval structure with a baroque façade of white stone and the addition of two lateral wings. Construction works began in 1718, but the project remained unfinished as Juvarra accomplished only the expansion of the façade, which contains the monumental staircase considered one of his masterpieces.

The façade is divided into three horizontal bands. The lower one is decorated with rusticated pilasters, the central band is composed of nine windows divided by columns and pilasters, giving brightness and lightness to the façade. The upper band is made up of an entablature supporting the balustrade adorned with statues by Giovanni Baratta.

In 1799 Palazzo Madama was chosen as the provisional seat of the French government during the Napoleonic occupation. With the return of Savoy House in Turin, the building often changed its intended use. In 1822 it was an astronomical observatory until Carlo Alberto established there the Royal Collection of paintings. Palazzo Madama plays a key role during the Risorgimento (Italian Unification) and in 1848 it housed the Subalpine Senate. The architect Ernesto Melano transformed the central hall of the palace in the Senate Room, dismantled in 1927.

In 1934, Palazzo Madame was chosen to house the Civic Museum of Ancient Art, but during the 20th century several conservation projects took place and they were completed only in 2006.

Palazzo Madama is included in the circuit of Savoy residences declared a UNESCO World Heritage Site.





# ToTo TORINO TOUR FOR ALL

## PLACES



CHURCHES

## IL QUADRILATERO

### POINT OF INTEREST 3

## CHIESA DI SAN LORENZO

The church of San Lorenzo is located on the west side of Piazza Castello and its structure was modified several times over the centuries. It was built in the XII century and dedicated to Our Lady of the Snows before and after Santa Maria ad Praesepe. On August 10, 1557, San Lorenzo's day, Duke Emanuele Filiberto of Savoy defeated the French army during the Battle of St. Quentin and made a vow to build a shrine to honor San Lorenzo. On his return to Turin he decided instead to restore the late church of Santa Maria ad Praesepe and dedicate it to San Lorenzo.

The works on the renovation of the chapel began in 1563, the same year that Emanuele Filiberto moved the capital of the Duchy from Chambery to Turin.

In 1634 Vittozzi Ascanio began a second extension of the church, the project was also revised by Carlo Castellamonte, but the current configuration of the building was achieved between 1667 and 1680, when Carlo Emanuele II entrusted to father Guarino Guarini the renovation of the building.

The first peculiarity of the church is that its exterior has no façade and blends into the overall architecture of Piazza Castello: only the magnificent dome suggests the construction being a church.

You enter the church through the Oratorio dell'Addolarata, the ancient hall of Santa Maria ad Praesepe. On the left is the famous Holy Staircase of 12 steps: in the Christian tradition that symbolizes the ladder climbed by Jesus to reach Pontius Pilate for his interrogation before the crucifixion.

The building designed by Guarino changed the original Latin cross plan in a central plant consists of a large octagonal space enclosed in a square shape. The lower part of the church is very dark, but moving up the building gradually becomes brighter, to symbolize the light of the Absolute. The architecture of San Lorenzo is dense in symbolic meanings and there are recurring elements as the use of numbers 4 and 8: 4 is the number of elements, the number 8 in the Christian tradition refers to the perfect day, the day of Christ's return, the never-ending day. In the dome the structural arches form a flower with eight petals. At the top, between the windows, there are four frescos representing the evangelists. The highest point of the structure is the lantern, which symbolizes the Holy Spirit, in correspondence to the lantern there is an eight-pointed star on the floor.

The altar designed by Guarini is very interesting because it's the first example of an altar detached from the bottom wall. Behind that altar Guarini celebrated the Consecration Mass of the church. The frontal part of the altar depicts the vow made by Emanuele Filiberto after the battle of St. Quentin and recalls the history of the church.

Before the intervention of Guarini, the Oratorio dell'Addolarata hosted the first expositions of the Holy Shroud. In 1578, Duke Emanuele Filiberto moved the Shroud from Chambery to Turin to facilitate the pilgrimage of San Carlo Borromeo, archbishop of Milan, who came to celebrate a solemn mass for the end of the plague that struck Milan and was used as a model for the plague described by Alessandro Manzoni's *The Betrothed*. Even Torquato Tasso - court poet in Turin back then - took part in the celebration.





# ToTo TORINO TOUR FOR ALL

## PLACES



CHURCHES

## IL QUADRILATERO

### POINT OF INTEREST 4

## DUOMO

### *Cattedrale di San Giovanni Battista*

Turin Cathedral is one of the few examples of Renaissance architecture in the city. To make way for the current building, three churches were demolished between 1490 and 1492: St. Saviour, St. Mary of Dompno and St. John the Baptist. The bell tower is the only remaining part of the buildings demolished to make way for the new cathedral.

The new church was built between 1491 and 1498; commissioned by the Bianca of Monferrato, widow

of Carlo I and regent, and Cardinal Domenico della Rovere, one of the prominent figures at the court of Pope Sixtus IV. The construction of the cathedral was entrusted to Meo del Caprino (born Amedeo de Francisco da Settignano) an architect active in the construction for the Pope in Rome. The project was completed in 1505 and in 1515 Pope Leo X appointed the church of St. John the Baptist as the Metropolitan Cathedral.

In the late XVII and early XVIII centuries, the church underwent some changes and additions to accommodate the Shroud. The first project (1649) is by Bernardino Quadri, who had worked in Rome with Francesco Borromini. There was a project by Carlo Castellamonte for the construction of a chapel adjacent to the area of the choir in the cathedral linking the church with the Royal Palace. Guarino Guarini finished the dome of the chapel.

The façade of the cathedral, of Renaissance model, is made of white Foresto marble. Three wooden portals carved in 1712 by Carlo Maria Ugliengo punctuate the lower section. The central portal is surmounted by a central section, marked by two large windows and flanked by two volutes supporting the tympanum. Behind the dome, above the transept, rises the dome of the chapel of the Holy Shroud, visible from both Piazza San Giovanni and Piazza Castello.

The interior is austere and severe, with a Latin cross plan with three 40 meters long naves. The aisles have been enriched over the centuries by numerous chapels are decorated with paintings and sculptures by Giovanni Martino Spanzotti, Matteo Sanmicheli, Bartolomeo Caravoglia, Pierre Legros, Giovanni Albertoni. Edoardo Rubino and Stefano Maria Clemente carved the wooden statues in the church. The left transept houses the royal gallery, commissioned by Carlo Emanuele III and sculpted by Ignatius Perruca on a project by Francesco Martinez. The right side of the transept houses a monumental organ with 3489 barrels built in 1874 by Giacomo Vegezzi-Bossi.





**ToTo**  
TORINO TOUR FOR ALL

**PLACES**



CHURCHES

**IL QUADRILATERO**

**POINT OF INTEREST 5**

## **DUOMO** **CAPPELLA GUARINIANA**

One of baroque masterpieces that distinguish Turin is the Guarini Chapel. It was added to the cathedral during the work of alteration and extension desired by Carlo Emanuele II and initiated in 1649 by Bernardino Quadri, who was entrusted with the task of reshaping the chapel behind the cathedral. The most fascinating and famous part of the chapel is its dome, completed in 1667 by Guarino Guarini, who designed it to make the structure more impressive and stylish. The severity of the renaissance line behind the cathedral is therefore animated by the baroque intervention of Guarini. On either side of the main altar of the cathedral there are two portals that introduce two black marble staircases with semicircular steps: the Chapel of the Holy Shroud is indeed on another floor, in correspondence with the first floor of the Royal Palace. From the staircases you enter in two circular vestibules that sneak into the chapel, which is also circular. In the center of the chapel stands the altar designed by Antonio Bertola and decorated with a statues by Francesco Borrello and Luigi Bienaimé, upon which the theca where the Shroud is kept. Pietro Somazzi decorated the chapel with stuccowork. As for the church of San Lorenzo, Guarini's dome lights the environment up thanks to the 6 large arched windows in the polygonal brick wall upon which sits the terminal part of the dome. In 1997, the chapel of the Holy Shroud was severely damaged by a fire and the end of the delicate conservation work is planned for 2014.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



ARCHEOLOGY

## IL QUADRILATERO

### POINT OF INTEREST 6

## PORTA PALATINA

The Porta Palatina is the most important monument of the city's origins as a Roman castrum (fortified camp). During the Gaul campaign (58 BC), Julius Caesar set up an army camp at the confluence of the Po and Dora Riparia rivers, but ultimately it was Emperor Augustus who founded the city around 28 BC, naming the settlement *Augusta Taurinorum*. The city was developed following the geometric model of Roman settlements. It was surrounded by a wall marked by four gates called *Decumana*, *Prætoriana*, *Principalis Sinistra* and *Principalis Dextera*, also known as the Porta Palatina. The main street was the *decumanus maximus*, along Via Garibaldi, linking the *Prætoriana* gate with the *Decumana*, the remains of which are integrated in Palazzo Madama. The *decumanus maximus* crossed the *cardo maximus*, along what is now Via San Tommaso and Via Porta Palatina, which connected the *Principalis Dextera* and *Principalis Sinistra* gates.



City gates follow the Roman model: two subsequent gates with a central courtyard in between, the outwards gate was closed by shutters. The courtyard was used as a place of control and collection of duties. The Porta Palatina is the external side of the gate, as evidenced by the grooves that were used to bring down the shutters.

The *Porta Principalis Dextera* opened the way towards *Ticinum* (modern Pavia) and *Mediolanum* (Milan) and maintained its functions until about the XI century, when the courtyard was dismantled. The name Porta Palatina dates back to the Middle Ages and it is derived by the term *Porta Palatii*, because of its proximity with the Palatium, the building housing the seat of the Longobard kings.

In 1404 the Porta Palatina is restored for the first time with the reconstruction of the left tower and the addition of defensive battlements. In the first decades of the XVIII century Vittorio Amedeo II wanted to demolish the Porta Palatina, but Antonio Bertola convinced him to preserve the ancient architecture. From 1724 to 1860 the Porta Palatina is turned into a women's prison.

The Porta Palatina acquired its present appearance between 1934 to 1938 on the initiative of the Fascist government, which installed a pair of bronze statues represented Julius Caesar and Augustus. In 2006, the Porta Palatina and the adjacent Roman Theatre were declared Archaeological Park (designed by Aimaro Isola, Giovanni Durbiano and Luca Reinerio) to ensure a better conservation.

The Porta Palatina is made of bricks because of the large availability of clay in the area surrounding Turin. The 20 meters façade is marked by four arched portals (two driveways and two pedestrian) placed symmetrically and is flanked by two 16-sided polygonal towers 8 meters large and 30 meters high. On the front there are two rows of windows, arched windows and in the first order and rectangular in the upper part. Also the towers have arched windows and on the right one the battlements are still present. On the ground surrounding the door there is part of the paving of the Roman era, where you can still see the grooves on the stones caused by the passage of wagons.

Also on the Porta Palatina there are many legends: according to them the Porta Palatina would have host Charlemagne, King Lothair, Frederick Barbarossa and Pontius Pilate who, according to the legend, passed by Turin during his way into exile in Gaul.



# ToTo

## TORINO TOUR FOR ALL

### PLACES



ARCHITECTURE  
IL QUADRILATERO

## POINT OF INTEREST 7

### PIAZZA DELLA REPUBBLICA

Piazza della Repubblica is the hub of the area called Porta Palazzo, *Porta Pila* in Piedmontese dialect. The surface area of about 51 thousand square meters makes Porta Palazzo one of the largest squares in the city, which hosts the largest outdoors market in Europe. Its name possibly derives from the nearby *Porta Principalis Dextera* of the Roman era, but there are no reliable sources on the history of the square until 1701, when the Duke Vittorio Amedeo II commissioned to Filippo Juvarra the construction of a square surrounded by arcades meant to be a parade ground.



With the Napoleonic invasion, the square became an important part of the city and with the return of Savoy new constructions started. In 1819, Gaetano Lombardi extended the square with the two wings of arcades. Between 1825 and 1830 he designed a new octagonal square to host the market, completed in 1837, so giving the square its current look with the addition, in 1916, of the Clock Tower.

The area between Piazza della Repubblica, Via Milano, Via della Basilica and Via Egidio hosted the first Mauritian Hospital, which closed with the advent of Napoleon's troops and then was abandoned until 1888, when the whole building was purchased by the Brothers Marsaglia's Bank, who entrusted the renovation project to engineer Rivetti. The area was then turned into a commercial gallery dedicated to the new king Umberto I, which still houses the historical Mauritian Pharmacy.

Since 1835 Piazza della Repubblica hosts the largest town market with numerous pavilions. The Clock Tower is dedicated to food trade only. The Pavilion II houses the fish market, while the Pavilion V houses the meat market.

Guido Gozzano in his memoirs on Turin describes the colorful market of Porta Palazzo: «*Let us wander between bench and bench, among the piles of cloth, including the gay fluttering ribbons and lace hanging from the rafters. Here is the acrid smell of fabrics, mitigated and replaced by the aroma of flowers. Let's go on among trinkets, pottery, glass, till we come to the true, predominant Porta Palazzo's feature: the gourmet market*».

Since 1996, the square has been the subject of extensive redevelopment project and in March 2006 it has hosted the Opening Ceremony of the Paralympics Games. On the occasion of the Olympic Games, Massimiliano and Doriana Fuksas designed the Palatine Centre, a shopping mall opened in 2011. Inside the mall there are two of the oldest underground icehouses of the city that were dug out during the excavations.



# ToTo

## TORINO TOUR FOR ALL

### PLACES



CHURCHES

## IL QUADRILATERO

### POINT OF INTEREST 8

## SANTUARIO DELLA CONSOLATA

Officially it's the Church of Our Lady of Consolation, but for the people of Turin it's simply the Consolata Sanctuary, or La Consolata.

Its origins go far back in time. The church was built on the ruins of one of the Roman corner towers in the city's walls. In the early Christian period, on the ruins of a pagan temple, it was built a church dedicated to St. Andrew with a chapel containing an image of the Virgin Mary. When the Saracens drove the Novalicensi monks away from the Susa Valley, they took refuge in Turin and enlarged the chapel, transforming it into a Romanesque church with three naves and an imposing bell tower, the only portion of the church which was not altered in later times and that is today a separate building.

In the XII century, the Benedictine order acquired the church that, after a miracle, became a cathedral. According to legend, a picture of the Virgin Mary was lost during the expansion work of the structure, but in 1104 a blind man, Giovanni Ravacchio, dreamt the Virgin Mary giving him directions on how to find the picture. Ravacchio convinced the bishop to listen to him and when the image was found, he miraculously recovered his sight. The church thus acquired the title of cathedral and in 1595 was placed inside the church a plaque commemorating this miracle. From 1448 the church was further expanded, the main entrance was moved from the north side to the east side, but only in the Baroque period the church began to assume its current shape.

In 1678 the Madama Reale Maria Giovanna Battista of Savoy-Nemours entrusted Guarino Guarini with the renovation of the building. Guarini completely changed the plan of the church, creating an elliptical plan instead of the nave and adding on the northern side a new hexagonal space. The church remained unharmed during the bombing of the 1704 Franco-Spanish War: at the base of the dome (on the side towards Via della Consolata) is still visible a bullet hole with a commemorative plaque nearby. The church became a gathering point for the population during the siege.

Between 1729 and 1740, Filippo Juvarra remodeled the Consolata again, redesigning the main altar and building the dome. During the Napoleonic occupation, in the early XIX century, the church became a barracks, but in 1815 returned to be a cathedral.

The last expansion of the Consolata took place between 1899 and 1904. Architect Carlo Ceppi moved the main entrance on the south side and added a neoclassical pronao.

The façade on the south side is dominated by an arcade with imposing columns. The church is unique in its kind, the elliptical portico leads to a hall that leads into the main hexagonal aisle, housing the altar, surrounded by four elliptical chapels. The main nave is topped by a dome by Juvarra, as well as the elliptical chapels. The interior is opulently decorated. The frescoes in the dome are by Alberoni and Crosato, while in the side chapels thirty medallions painted by Morgari represent the names of the Virgin. The altar by Juvarra is decorated with the image of the *Virgin Odighitria* (who shows the way), icon of the XV century on the model of the one preserved in Santa Maria del Popolo in Rome. Outside the church stands the bell tower built in the XI century by monk Bruningo: it is the last remain of the original Romanesque church built with brick and marble reliefs from the Roman ruins nearby.







**POINT OF INTEREST 9**

## **PALAZZO FALLETTI DI BAROLO**

The family of Provana-Duent built Palazzo Falletti of Barolo in the XVII century. In 1692 Count Ottavio Druent, the last descendant of the family, commissioned to Gian Francesco Baroncelli the expansion of the palace. In 1727 Count Ottavio Druent died without heirs and the ownership of the palace passed to the Marquis Falletti of Barolo, who in the mid XVIII century entrusted Benedetto Alfieri with the renovation of the building to adapt it to the rococo style.

The façade on Via delle Orfane is barely detectable, but in the courtyard there is a grand scissor-shaped staircase leading to the first floor. Alfieri's intervention focused on the decoration of the hall, the façade and the main floor, in particular the Hall of Honor and the rooms located in the left section of the building, enriched with stucco by Pietro Somasso, frescoes by Legnanino and Giuseppe Castelli and paintings by Francesco Trevisani, especially the frieze representing the "Four Seasons". The last refurbishing of the building dates back to 1780 with the Leonardo Marini's Project, while between 1805 and 1809 the painters and designers Luigi Vacca and Fabrizio Sevesi designed an empire style apartment in the west wing of the main floor. In 1906 the palace was subject to a reduction to broaden a side street (now Via Corte d'Appello) so it has lost its symmetry, but on the pavement is traced the plan of the original building.

The palace is famous for its beauty, but also because it was the residence of Tancredi Falletti of Barolo, his wife Giulia, a key figure in the XIX century Piedmont, and their secretary, Italian patriot Silvio Pellico, who died there in 1854.

Giulia of Barolo, descended from the French minister Colbert, settled in Turin in 1814 and for 50 years she spent her immense wealth, time and forces for charity purposes. Although the cause for her beatification was initiated only in 1991, she is included in the so-called "Santi Sociali" (saints deeply involved in social activities) who worked in Turin to help all marginalized people. Among them Giovanni Bosco, Giuseppe Benedetto Cottolengo, Giuseppe Cafasso, Faà di Bruno, Pier Giorgio Frassati, Giuseppe Allamano.

Giulia of Barolo founded and supported several institutions of assistance including the first kindergarten in Turin, housed within her own palace. For the dedication shown during the cholera epidemic that struck Italy in 1835, the Government awarded her the Gold Medal of Merit.

She founded in the popular district of Borgo Dora a school for poor girls and the Institute for Single Mothers. In 1845 she opened St. Philomena Hospital for children with disabilities and founded a professional school at for the girls of working-class family. Her last work of charity was the construction of the church of Santa Giulia. At her death, in 1864, she left all her possessions to the Opera Pia Barolo, which she founded and still has its headquarters in Palazzo Barolo, where it also houses the Museum of the school and the children's books.





# ToTo TORINO TOUR FOR ALL

## PLACES



ARCHITECTURE

## IL QUADRILATERO

### POINT OF INTEREST 10 PIAZZA PALAZZO DI CITTÀ

The area that is now Piazza Palazzo di Città was a key site of the Roman *Julia Augusta Taurinorum*: back then there was the Roman Forum, the point of intersection between the *decumanus maximus* (now Via Garibaldi) and the *cardo maximus* (now Via Porta Palatina) hosting to the city market and place for business and the public discussions.

Over the centuries the square has maintained both its commercial and the political vocation. In the Middle Age it was known as the Piazza delle Erbe (Herbs square) and now a day the

square faces the City Hall, which was built during the XVII century, changing the structure of the square. Many surrounding small squares were cleared to make way for the new building; the Piazza del Burro (Square of Butter) was even incorporated in the building, becoming the main courtyards, the Corte del Burro (Butter Court).

The present appearance of the square is due to Benedetto Alfieri, who in 1756 designed the elegant arcades whose arches are supported by a double series of pillars. In 1853 Pelagio Pelagi's statue depicting Count Amedeo VI was placed in the center of the square. Amedeo VI was known as the "Green Count" because he participated many tournaments in which he used to show off green armors and flags.

Piazza Palazzo di Città is also a place for contemporary art as it accommodates the installation "Tappeto Volante" (Flying Carpet) by French artist Daniel Buren. The installation is part of the project "Luci d'Artista" (Artist's Lights). Since 1998, every winter an artist is commissioned a light installation to decorate the city: Luci d'Artista is now a recurring event that confirmed the prominent role of Turin in contemporary artistic production.

Daniel Buren is a conceptual artist whose distinctiveness is the use of vertical lines. "Tappeto Volante" is a suspended light table, made of 17 cm Lexan cubes that are placed in parallel and half-way from each other. The rows of cubes are attached to the walls of the buildings that surround the square. The cubes are red and white or blue and white striped, each cube contains a light bulb and so the work is visible day and night. In march 2014 "Tappeto Volante" was dismantled to undergo conservation works.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



ARCHITECTURE  
**SAN CARLO**

## POINT OF INTEREST 11

### PIAZZA SAN CARLO

Piazza San Carlo is one of the most important squares of Turin. It's 168 meters long and 76 meters wide and has an area of 12,768 square meters. It's part on the axis of Via Roma, between Piazza Castello and Piazza Carlo Felice. The square was erected when Turin became the capital of Savoy Reign and was inaugurated in 1638 by Maria Cristina of France, who ordered the construction of monumental arcades decorated by will of Carlo Emanuele III.

The current appearance was defined by Carlo Castellamonte in 1637 and then expanded during the next century by Benedetto Alfieri. The east and west sides of the square are characterized by the uninterrupted series of prominent buildings' façades and an arcade. Many of the buildings on the square have been adapted or partially reconstructed over time: the only exception is the Palazzo Solaro del Borgo (east side of the square, at number 183), which still retains the imprint of the original design by Castellamonte. On the southern side there are the twin churches of Saint Cristina, designed by Castellamonte, and St. Carlo, of uncertain attribution.

In the center of the square stands the equestrian statue of Emanuele Filiberto I known in Piedmont as "Caval ëd Brons" (bronze horse), inaugurated on November 4th, 1838, the day of the feast of St. Carlo Borromeo. The statue portrays Emanuele Filiberto, the "Iron Head Duke", while he is sheathing his sword after the Battle of St. Quintino. The merger is by Carlo Marochetti, while the bas-reliefs that adorn the base of red granite are by Ferdinando Bonsignore. On each side of the base is the royal coat of arms with the ducal crown; on the west side there is a bas-relief of the Battle of St. Quentin while on the east the peace of Cateaux -Cambrésis.

The square changed its name several times; it was called Piazza Reale, Piazza d'Armi, and then Place Napoleon in the Napoleonic era. In 1618 it was dedicated to St. Carlo Borromeo. Vittorio Alfieri lived in a house in Piazza San Carlo between 1773 and 1777, where he wrote his first tragedy.

On September 21st, 1864, in Piazza San Carlo the citizens chose to demonstrate peacefully against the Minghetti Government's decision to transfer the capital in Florence, but the protest was fiercely repressed. Since then Piazza San Carlo was often the site of political demonstrations.

Piazza San Carlo is also famous for its many historic Cafés, from Caffé San Carlo, opened in 1822, the first café in Italy to have gas lighting, which preserves the XIX century stucco and statues. Other historical places are the Caffè Torino (in front of its entrance there is a bronze rampant bull embedded in the pavement, it is said that walking on it brings good luck) and Stratta Confectionery, born in 1836.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



CHURCHES  
**SAN CARLO**

## POINT OF INTEREST 12

### CHIESA DI SAN CARLO

The San Carlo Borromeo church was the first of the “twin churches” to be built on the south side of Piazza San Carlo. It is the church with the bell tower, which once belonged to the monastery of the Barefooted Augustinians that was destroyed.

It was the Duke Carlo Emanuele I to begin the construction of the building in 1619, during the great urban works that turned Turin into a Baroque style city. The church is dedicated to St. Carlo Borromeo, who made a pilgrimage on foot from Milan to Turin to pray before the Holy Shroud, transferred in Turin by order of the Duke Emanuele Filiberto who is depicted in the equestrian monument in the center of Piazza San Carlo. Not by chance on the tympanum of the façade there is a bas-relief depicting Emanuele Filiberto.

The attribution of the project is uncertain, because the church was the subject of substantial changes in the XIX century. The original project was entrusted to Carlo Castellamonte, then to Andrea Costaguta, but it is more likely that Maurizio Valperga has designed the overall structure.

The façade was redesigned in 1834 by Ferdinand Caronesi, which was inspired by Filippo Juvarra’s one for the twin church of Saint Cristina.

The façade is divided into three levels; the first on shows an order of columns symmetrically framing the front door. This structure is repeated in the second level, where the columns frame an oval window. On the second level rests the tympanum decorated with bas-reliefs.

The interior was the subject of major restoration and embellishment in 1863 and in 1872. There is a single nave decorated with two chapels on each side, preserving paintings by Caravaggio’s apprentices.

The altarpiece is the “Saint Carlo in adoration of the Holy Shroud” and was painted in 1655 by Giacomo and Giovanni Andrea Casella.





**POINT OF INTEREST 13**

**CHIESA DI SANTA CRISTINA**

Saint Cristina church was built between 1639 and 1640 by the will of the regent Maria Cristina of France as a place of prayer for the Barefooted Carmelites that back then housed in the adjacent convent, which in the late XIX century became the seat of the police headquarters and was later completely dismantled. The church - dedicated to the saint after whom Maria Cristina was named - was erected in memory of her son Francesco Giacinto, who died in 1638 at the age of six.

The design was defined in 1640 by Carlo Castellanonte and picked up after his death by his son Amedeo. In 1641, however, also Amedeo Castellanonte died and the church remained unfinished and without façade. The project was completed between 1715 and 1718 by the will of Vittorio Amedeo II, who called for the first time Filippo Juvarra at his service. The façade of Santa Cristina is considered the first Juvarra's project in Turin, for which he adopted a double order of columns to frame the portal and the large oval window, adorned with statues of saints (Francis de Sales, Augustine and Mauritius) and allegories of virtue sculpted by Carlo Tantardini and two other statues of Saint Christine and Saint Therese by Pierre Legros.

During Napoleon's invasion, the church was turned in the Stock Exchange, but with the restoration of Vittorio Emanuele I the original functions of the building were restored as well. Vittorio Emanuele I also commissioned to Ferdinando Bonsignore a new marble altar.

The interior of the church has undergone many changes over the centuries. The vault of the nave was painted in 1666 by Giacomo and Giovanni Andrea Casella, the four side chapels, symmetrically arranged, have been stripped of their furnishings many times over time.

The church was severely damaged by bombing in World War II, but was restored and re-decorated in the Sixties, returning to occupy a central role in Turin albeit with a very different appearance from the original.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



MONUMENTS  
SAN CARLO

#### POINT OF INTEREST 14

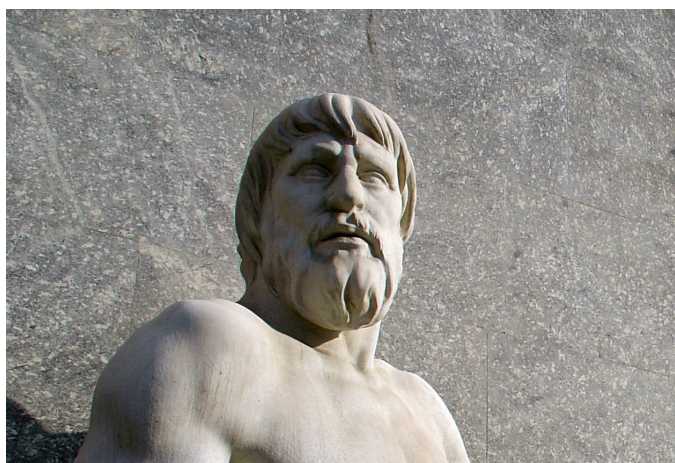
### FONTANE PO E DORA

The two fountains are located in Piazza CLN (formerly Churches Square and Fountains Square) and are leaning against the back of the churches of Saint Carlo and Saint Cristina. The stretch of Via Roma that connects Piazza San Carlo, Piazza CNL and Piazza Carlo Felice was carried out between 1935 and 1937 on a 1933 Marcello Piacentini and Giuseppe Momo's project. They studied a modernist appearance for the square through the two monumental stone façades towards the new square. The whole project was to be integrated in the area defined by the new proportions of the blocks, which were fractionated to create new streets.

At first, the statues were to represent Benito Mussolini and Vittorio Emanuele III, but later it was decided to opt for allegorical sculptures representing the two major rivers, the Po and the Dora. An open call for artist was arranged and among 56 projects the Umberto Baglioni's project was selected.

Baglioni envisioned a personification of the two rivers, carved in Seravezza marble: a bearded man is the Po and a curvy woman the Dora, both lying on a marble base. The water flows from a horizontal cut in the base and is collected in large rectangular tanks. The tanks were not sealed, so for many decades the fountains were switched off. In 2005 they have been restored and put back into operation.

The two fountains have been immortalized in 1975 by director Dario Argento, who chose them as one of the set of his horror movie "Profondo Rosso". The fountains are also a point of interest for those interested in the esoteric. They address one of the main features of "magic" Turin that would be covered by two opposing flows of energy given by the intersection of Dora (feminine polarity) and the Po (masculine polarity) conferring the city a center of positive and one of negative energy.





# ToTo TORINO TOUR FOR ALL

## PLACES



HISTORICAL SHOPS

**SAN CARLO**

### POINT OF INTEREST 15

## CIOCCOLATERIA GOBINO

*Ex Ditta Villarboito*

Turin has many historical shops. One of the finest is Via Lagrange 1, on the corner with Via Maria Vittoria, in the San Marzano Asinari Palace. It is the Villarboito Factory, metal engravers and rubber stamps manufacturers, a store that was placed under protection of the Office for Artistic and Historical Heritage of Piedmont.

In this historical shop were printed the seals and coats of arms of Savoy House and then the star of the rising Italian Republic. Today, the space no longer houses Villarboito Factory, but chocolate-maker Guido Gobino, but the appearance of the store, its outside sign and inside furniture, remained as they were in the XIX century.

The black inscription "Villarboito Factory" surmounts the front door and two side windows, while a smaller sign on the door lists the full name of the shop. On either side of the entrance, about 1 meter from the ground, there are two bronze shields illustrating the products of the company. The shields are dominated by two lion heads and their profile is richly decorated. Today, the two shields are protected by plexiglass sheets fixed to the wall, it is not therefore possible to tactilely explore the entire surface, but only the profile of the shields.

Currently the space houses the Guido Gobino Chocolate Factory. From 1600 Turin is one of the European capitals of chocolate. The *Confectioners and distillers' corporation* dates back to 1739 and a great variety of chocolates and confectionery products were born in Turin. In 1865 Michele Prochet invented the Gianduiotto, the first chocolate to be individually wrapped. Guido Gobino revised the traditional Turin Gianduiotto creating the Tourinot, a mini version of the famous chocolate.

The city has also been at the forefront in the industrial processing of chocolate, thanks to the machines patented by Caffarel and Talmone Industries that opened the first national marketing network for selling chocolate.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



CHURCHES  
SAN CARLO

#### POINT OF INTEREST 16

## CHIESA DI SAN FILIPPO NERI

San Filippo Neri church is the largest city (69 meters long and 37 meters wide) and was built in the area previously occupied by the St. Eusebius church. Attached to the church there is a former convent that currently houses the MIAAO – Museo di Arti Appli-cate Oggi (Museum of Applied Arts Today).

The construction process, started in 1675, was entrusted to Antonio Bettino by the Confederation of the Oratory of St. Filipp Neri with the approval of Carlo Emanuele II. Already in 1706 the work suffered a set-

back due to the Franco-Spanish siege and when the under construction dome collapsed on October 26th 1714, Filippo Juvarra was called to redesign the building. Juvarra stuck to the majestic Bettino's project, which included a dome in the transept, and changed the volume of the building by inserting the long single nave covered with a barrel vault. He applied to the decoration of one of his favorite motifs: the length of the nave was decorated with seven shell-shaped windows. This ornamental theme is repeated in all the decorations and furnishings of the church. Juvarra worked on the project between 1715 and 1730, but in 1738 the construction of the church were interrupted to finish the adjacent convent. Only in 1823, Giuseppe Maria Talucchi ended the impressive façade with a neo-classical arcade, while in 1891 it was added a tympanum designed by Ernesto Camusso.

The interior consists of a single nave on which there are six side chapels, flanked by columns in red onyx, with and elliptical dome. The altar is a work by Antonio Bertola and was built during the first construction in 1703. The altarpiece, painted by Carlo Maratta, depicts the Virgin Mary, the Blessed Amedeo, St. Catherine, St. Eusebius and St. John the Baptist.

Six spiral columns that support the canopy and the three marble statues by Carlo Francesco Plura representing the theological virtues (faith, hope and charity) crown the altar.

In 1749, on the occasion of the centenary of the foundation of the house of the Fathers of the Orator, in a side window was placed a *Paliotto* (decorative wooden panel) by cabinet-maker Pietro Piffetti, it's one of his masterpieces. The chapels contain paintings of Solimena, Trevisani, Conca and Milocco.

Juvarra himself designed the floor of the sanctuary, in polychrome marble. At the underground level you can visit the cemetery crypt dating back to the XVIII century.







# ToTo

## TORINO TOUR FOR ALL

### PLACES



BUILDINGS

**SAN CARLO**

#### POINT OF INTEREST 17

## ACCADEMIA DELLE SCIENZE

### *Museo Egizio*

The building that now houses the famous Egyptian Museum (second in the world after the one in Cairo for importance and vastness of the collection) and the Academy of Sciences is also known as the Collegio dei Nobili (Aristocrats Boarding School).

Construction of the building began in 1679 with the support of Maria Giovanna Battista of Savoy-Nemours, regent of Turin. It was the Jesuits to submit to the sovereign the project to build a boarding school in the city center where to educate the offspring of the Piedmontese aristocracy.

Father Carlo Maurizio Vote's initial project was very ambitious and planned to occupy three blocks (extending between Piazza Castello and Piazza San Carlo) and to host the boarding school, a seminary and a church. The regent soon compacted the first idea and entrusted the construction of the building to Michelangelo Garove, who presumably worked on some Guarino Guarini's drawings.

The building remained a majestic structure facing Via Accademia delle Scienze: it's 93 meters long and 29 meters high, and it stands out against the surrounding buildings. The building is made of brick and the only decorative elements are the major angular marble pilasters topped by Corinthian capitals.

Inside the distribution of the rooms has changed its configuration several times over time to meet the needs of the institutions that hosted: the interior was therefore drastically changed over time. In addition to the activities of the Academy of Sciences, founded in 1783, and its library the building houses since 1824 the Egyptian Museum's collections. In 1865 it was moved to the second floor of the building the Royal Art Collections of the House of Savoy. In 2012, the Royal Art Collections was transferred to the Royal Palace to allow the expansion of the Egyptian Museum at the underground floor and the second floor of the building.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



ARCHITECTURE  
SAN CARLO

## POINT OF INTEREST 18

### PIAZZA CARIGNANO

Piazza Carignano is one of the main historic places in Turin, where you can better read the historical “layers” of the city. It is an important spot both for its architecture and as a key site of the Italian Risorgimento.

The square is small, about 83 meters long and 33 meters wide, the entire west side is occupied by the imposing façade of the Palazzo Carignano, while on the east side there are the Teatro Carignano and some important shops:

the Cambio Restaurant and the Pepino ice-cream parlor.

Piazza Carignano was opened during the urban renewal of the city wanted by the Duke Vittorio Amedeo I. The construction of Palazzo Carignano began in 1679 and it was followed by different plans on how to close the east side of the square. The first projects involved the construction of a church, but the Benedetto Alfieri was called to draw the configuration of the square. In 1709 Vittorio Amedeo I converted the “Tricotto Rosso”, which was the hall of the Ballgame in the city, in a theater opened during the 1711 Carnival. Benedetto Alfieri redesigned the theater in 1753, a fire destroyed it in 1786, but G.B. Feroggio rebuilt it the following and in his project the façade is more similar to that of the neighboring buildings. Many authors performed at the Teatro Carignano in the course of history, among them Carlo Goldoni and Vittorio Alfieri, whose bust is placed near the entrance of the theater.

Adjacent to the theater then there is the famous restaurant Cambio: it was originally a coaching inn (where the horses were changed, hence the name and picture on a carriage on the sign), then a café and finally one of the favourite restaurants of Camillo Benso of Cavour and Vittorio Emanuele II. On the opposite side, on the corner with Via Principe Amedeo, opened in 1884 Pepino ice-cream parlor, official supplier of the Royal House. In 1939 Pepino invented and patented the first ice cream on a stick: the *Pinguino* (penguin).

In 1859 was placed at the center of the square a monument by Giovanni Albertoni depicting Vincenzo Gioberti, where the first President of the Chamber of Deputies of the Kingdom of Sardinia is portrayed with a book in his hands. On the base of red granite there is a bas-relief depicting “The religion casting out hypocrisy”.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



BUILDINGS

SAN CARLO

#### POINT OF INTEREST 19

## PALAZZO CARIGNANO

*Museo Nazionale del Risorgimento*

Palazzo Carignano is one of the finest examples of Baroque architecture in the city, and is inserted between the buildings included in the Savoy Residences serial site UNESCO. The building, intended to be the residence of Emanuele Filiberto the “Mute”, was built and designed by Guarino Guarini between 1679 and 1685 on what had been the stables of Prince Tommaso Francesco of Savoy. Since 1694, the palace became the residence of the cadet branch of the Princes of Carignano, but when they inherited the throne, the palace and the square became the background of crucial events in the history of Italian unification. At Palazzo Carignano were born the future kings Carlo Alberto and Vittorio Emanuele II, as noted by a monumental inscription on top of the building added in 1884 by Carlo Ceppi. With the coronation of Carlo Alberto, in 1831, the building was sold to the Italian State, which placed inside it the State Council and the Central Post Office. In 1848 architect Carlo Sada changed the splendid ballroom so that the building could house the Chamber of Deputies of the Parliament. In 1861, with the birth of the Italian Parliament, the great hall became too small. In 1863 began the expansion of the Palazzo Carignano, entrusted to the architect Domenico Ferri and completed in 1871. In the meantime, however, the capital of the Kingdom of Italy was moved to Florence so the great hall never served the purpose for which it was built. Palazzo Carignano was the setting for two key historical events: from the luxurious balcony Prince Regent Carlo Felice announced the signing of the Albertine Statute and the palace hosted the session in which Vittorio Emanuele II, King of Sardinia and Duke of Savoy, proclaimed the birth of the Kingdom of Italy. Along with the building of the Academy of Sciences and the church of St. Filippo Neri, Palazzo Carignano creates an architectural ensemble of extraordinary value. Guarino Guarini designed a U-shaped building; the façade is embellished with an elliptical and slightly set back tower and two wings that form a square courtyard in the inside. The façade of Palazzo Carignano is a baroque masterpiece: the elliptical tower blends in the sinuous façade made of alternate sections with concave and convex parts. The tower, which is the highest point, slightly on the background, stands between the side wings. The façade is made of brick, perfectly rounded and grouted with brick powder. The decoration of the main floor narrates the exploits of Carignano family and they are made of brick too. During the extension work by Domenico Ferri a rear façade was built in an eclectic style, with white stone and embellished with pink stucco pilasters and columns. The ground floor is embellished with an arcade. The first floor is punctuated by arched windows that recall the arcades below and is surmounted by a balustrade. Overlooking the garden, which is now the Piazza Carlo Alberto, the palace was directly connected through a corridor to the opposite structure of the stables, now the headquarters of the National Library. The interiors are beautifully painted. The main floor houses the Midnight apartment with frescoes by Legnanino, and the Midday apartments with frescoes by Giovanni Battista Pozzo. The interior retains the alternation of concave and convex forms, especially the two staircases behind Guarini's façade, with stucco decorations by Pietro Somasso.



Palazzo Carignano was the setting for two key historical events: from the luxurious balcony Prince Regent Carlo Felice announced the signing of the Albertine Statute and the palace hosted the session in which Vittorio Emanuele II, King of Sardinia and Duke of Savoy, proclaimed the birth of the Kingdom of Italy. Along with the building of the Academy of Sciences and the church of St. Filippo Neri, Palazzo Carignano creates an architectural ensemble of extraordinary value. Guarino Guarini designed a U-shaped building; the façade is embellished with an elliptical and slightly set back tower and two wings that form a square courtyard in the inside. The façade of Palazzo Carignano is a baroque masterpiece: the elliptical tower blends in the sinuous façade made of alternate sections with concave and convex parts. The tower, which is the highest point, slightly on the background, stands between the side wings. The façade is made of brick, perfectly rounded and grouted with brick powder. The decoration of the main floor narrates the exploits of Carignano family and they are made of brick too. During the extension work by Domenico Ferri a rear façade was built in an eclectic style, with white stone and embellished with pink stucco pilasters and columns. The ground floor is embellished with an arcade. The first floor is punctuated by arched windows that recall the arcades below and is surmounted by a balustrade. Overlooking the garden, which is now the Piazza Carlo Alberto, the palace was directly connected through a corridor to the opposite structure of the stables, now the headquarters of the National Library. The interiors are beautifully painted. The main floor houses the Midnight apartment with frescoes by Legnanino, and the Midday apartments with frescoes by Giovanni Battista Pozzo. The interior retains the alternation of concave and convex forms, especially the two staircases behind Guarini's façade, with stucco decorations by Pietro Somasso.

Palazzo Carignano now houses the Office for Cultural Heritage in Piedmont and the National Museum of Italian Risorgimento. The museum was closed from 2006 to 2011, when it reopened with a new exhibition design on the occasion of the celebrations for the 150th anniversary of the Unification of Italy.



# ToTo

## TORINO TOUR FOR ALL

### PLACES



HISTORICAL SHOPS  
**SAN CARLO**

## POINT OF INTEREST 20

### CAFFÈ BARATTI & MILANO

Caffè Baratti&Milano is one of the oldest historic café in Turin. It's in Piazza Castello at the corner with the Subalpine Gallery of Industry. The founders of this café, which over time has become a famous confectionery factory, are Ferdinando Baratti and Edoardo Milano, pastry chefs who moved to Turin in 1858, when they opened their confectionery in Via Dora Grossa 43 (now Via Garibaldi). With the opening of the Subalpine Gallery of Industry the venue moved



to its present location and was inaugurated by the Mayor of Turin on February 1st, 1875 becoming in a short time a meeting place for the upper-middle class and intellectuals. Massimo D' Azeglio, Giovanni Giolitti and Luigi Einaudi were regular customers of Baratti & Milano. Vittorio Emanuele II awarded the shop as official supplier of the Royal House. The beauty of the place has inspired many writers and directors, from Gozzano that dedicates the poem "The Gluttons" to the shop's customers to Fruttero&Lucentini, who sets right in the main hall of the café the opening scene of "La Donna della Domenica" (Sunday Woman).

The façade on Piazza Castello is decorated with marble and carved walnut panels; onto the Subalpine Gallery of Industry there is a series of windows that make the room very bright.

In 1909 the café was enlarged and renovated by the architect Giulio Casanova and sculptor Edoardo Rubino, since then the environment has not changed. The floor is inlaid with yellow and green marble, the lower part of the walls are paneled with mahogany decorated by Carpignano. The decoration on the walls continues with golden plaques that bear the names of the most famous products of the factory. Even the ceilings and doorjambs are decorated with gilt tooling. The white marble bar counter is adorned with bronze friezes by Edoardo Rubino. Damaged during the bombings of World War II, the Caffè Baratti&Milano reopened in 1948 and in 1985 the Ministry of Cultural Heritage placed the café and its furniture under its protection.

There are many sweet specialties invented by Baratti&Milano as the cremino, invented in the second half of the nineteenth century by Ferdinando Baratti and the famous "Barattine" candies.



# ToTo

## TORINO TOUR FOR ALL

### PLACES



ARCHITECTURE  
SAN CARLO

#### POINT OF INTEREST 21

## GALLERIA DELL'INDUSTRIA SUBALPINA

The Galleria dell'Industria Subalpina, better known as the Galleria Subalpina, connects Piazza Castello and Piazza Carlo Alberto and is one of the historic shopping arcades of Turin. The Gallery owes its name to the Industria Subalpina's Bank, who envisioned the space entrusting the project to Pietro Carrera in 1873. The Galleria Subalpina is one of the best preserved examples of XIX century architecture,



in fact Carrera was inspired by the Parisian arcades. The Galleria Subalpina was inaugurated September 30th, 1874. At the time it was the third mall in Turin, after the Galleria Umberto I and Galleria Natta, which was demolished in 1922 during the modernization of Via Roma.

The Galleria Subalpina is a single large room 50 meters long, 14 meters wide and 18 meters high. It consists of three levels: the ground floor defined by shop windows, a second series of smaller windows on the second floor and the third floor embellished with a wrought iron balcony that runs around the perimeter of the whole gallery. The ceiling is made of iron and glass, recurring pattern nineteenth century architecture.

The entire interior is richly decorated in a style that blends composite Renaissance and Baroque elements: decorative elements are by brothers Loro and Piattini, while the sculptural pieces of furniture, added at a later time, are the work of Peter Rubino, author of the Winged Victory of the lighthouse of La Maddalena hill.

Galleria Subalpina hosted some of the most famous Turin's shops: Caffè Baratti&Milano and Caffè-Concerto Romano, attended by local writer Edmondo De Amicis then converted into a cinema. In the room above the antique bookshop lived Friedrich Nietzsche for a short time. Partially damaged by bombing during the World War II, Galleria Subalpina has been reconstructed on the original drawings.

At Christmas time Galleria Subalpina is included in the project dedicated to contemporary art "Luci d'Artista" through the installation "L'energia che unisce si espande di blu" (Energy that unites expands in the blue) by Marco Gastini, which covers the entire ceiling of the gallery. In this artwork, installed in the month of December, Marco Gastini translated some signs outlined in charcoal on paper into bright lines and spots, creating a sort of suspended ceiling in the gallery, consisting of abstract signs of tubular Flexo blue LED, red neon and white LED points.



# ToTo TORINO TOUR FOR ALL

## PLACES



ARCHITECTURE

## VIA PO

### POINT OF INTEREST 22 VIA PO

Via Po is one of the main streets in Turin connecting Piazza Castello and Piazza Vittorio Veneto.

Where today is Via Po once stretched the Contrada di Po, and urban area that linked the Royal Residences to the river, but in the middle of XVI century it was included in Duke Carlo Emanuele II's renewal plan of the town, the area was in fact considered unhealthy and had been the setting of many outbreaks of plague. Amedeo Castellamonte picked up the project for the new Contrada di Po, which was inaugurated in 1674. In the plan, the oblique path of Via Po marks a break with the orthogonal layout of the city, becoming one of the main arteries of the Borgo Nuovo, the area of the city in which, since the Middle Ages, had converted cultural institutions such as the University, founded in 1404, the Military Academy and later the Accademia Albertina di Belle Arti (Art Academy).

Via Po was born to unite the Piazza Castello, where were concentrated the government's functions, with Piazza Vittorio Veneto, which until the XVIII century was the Turin parade ground. In the new urban planning, Via Po was the fastest way of connecting with the only bridge on the Po river, which put the city in connection with the road to Chieri and Monferrato.

In 1720 Vittorio Amedeo II ordered the addition of arcades that today make this way so characteristic and renamed the street giving it its present name. In the mid nineteenth century Vittorio Emanuele II ordered to add terraces to cover the street crossing on the left side of the road so that it would be possible to reach Piazza Vittorio always staying indoors, thus making the road enjoyable even in case of rain.

Via Po is 30 meters wide (including the arcades) and 704 meters long, the pavement is characterized mostly by the stone typical of the most streets in Turin, but in some areas the stone was replaced by Venetian pavement. Along Via Po rise buildings and churches of great beauty and historical importance, such as the Church of San Francesco da Paola, the Church of the Santissima Annunziata, Accorsi Palace and the Palazzo degli Stemmii (Palace of Coat of Arms), former Hospice Charity (now university residence), built for shelter the underprivileged by Vittorio Amedeo II thanks to the contribution of the noble families, whose contribution was reported by the affixing their coat of arms on the façade of the palace.

Via Po is now home to many shops, including the historic jewelry Musy, libraries, and some stands selling used books. The historian and writer David Bertolotti, in his *Description of Turin* published in 1840, describes Via Po as «*The most beautiful and the largest street of Turin [...] on both sides adorned with arcades, [...] and watching the one hand the old castle, on the other hand the pleasant hill*».





# ToTo TORINO TOUR FOR ALL

## PLACES



HISTORICAL SHOPS

VIA PO

### POINT OF INTEREST 23 CAFFÈ FIORIO

The Caffè dei Fratelli Fiorio, better known as Caffè Fiorio, is one of the oldest historic cafes in Turin, firstly attended by the aristocracy and then by leading intellectuals and politicians of the city.

The café was opened in 1780 in Contrada da Po (now Via Po 8) and became a meeting place for Turin conservative aristocracy, while the gathering place of patriots was the Calosso Café, now disappeared.

Until the mid XIX century Caffè Fiorio was nicknamed "Cafe of the Machiavelli" or "Ponytail Café" because of its very conservative clients, but the fame of the place grew very quickly and began to be attended by the upper class as well. To meet the new customers' profile the

café temporarily changed its name, in 1850 it became the Italian Confederation Café, but after a few years it was restored as Caffè Fiorio.

At the end of the XIX century Caffè Fiorio became the meeting point of the major intellectual and political figures of the Risorgimento as Urbano Rattazzi, Massimo D'Azeglio, Camillo Benso of Cavour, Giacinto Provana Collegno, Cesare Balbo, Giovanni Prati, Santorre Santarosa, becoming almost a branch of the parliament. Before opening the hearings, Carlo Alberto had the habit of asking "What do you they say at the Fiorio?" to know what were the moods of the politicians and intellectuals. Among the walls of the Caffè Fiorio it was usual to comment on major political events, bet the game of Gobbo (hunchback), and animatedly discuss the needs of the fledgling nation.

On March 9th, 1841, the Whist Company was born at Fiorio, on a proposal of Cavour, and its role as a meeting place for intellectuals is attested by a contemporary chronicler, Valéry, who in 1840 wrote that at the Fiorio could be found «*Italian and foreign newspapers, major political, scientific, literary magazines and all the 17 newspapers that were printed in Turin*».

At its opening the restaurant included the first three adjoining rooms, in 1845 there was the first restoration of the rooms and furnishings. Red velvet chairs and tapestries on the walls were introduced, both of which still exist today. The venue was decorated with frescoes and sculptures of famous artists such as Francesco Gonin and Giuseppe Bogliani. The Caffè Fiorio was expanded in 1850 by adding the longitudinal large room that communicates with the upper floor, which also consists of three dining rooms used as restaurant. Since then, the café has no longer undergone significant alterations. His specialties are related to Piedmontese confectionery tradition, especially hot chocolate and eggnog. In 1922 was inaugurated the modern ice-cream parlor that was among the first to offer ice-cream cone to go.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



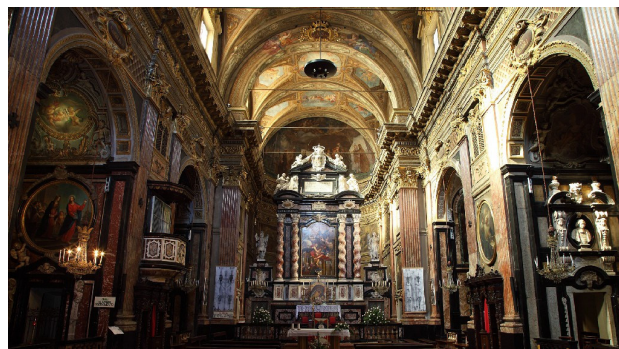
CHURCHES

VIA PO

#### POINT OF INTEREST 24

## CHIESA DI SAN FRANCESCO DA PAOLA

San Francesco da Paola church, built from 1633, is one of the few buildings existing before the new configuration of the Contrada di Po, occurred in the XVIII century, and its presence represented a strong conditioning to the design of the Via Po, in fact it's the only interruption in the smooth development of the arcades.



During the Counter-Reformation, in 1623, Carlo Emanuele I invited to Turin the order of the monks of St. Francesco da Paola, who settled on the road towards the Po, at the time still outside the walls of the city. The authorship of the project has not yet been certainly established: it has been suggested the name of Maurizio Valperga, but it is more likely that the project was developed by Carmelite Father Andrea Costaguta, who also works on Santa Teresa church since 1641.

In 1654 the Prince Cardinal Maurizio of Savoy financed the construction of a chapel dedicated to the Madonna del Buon Soccorso (Our Lady of Good Help), while Cristina of France, dying in 1663, left large sums for the construction of the façade (on which was added to the coat of arms of the Madama Reale) and the high altar. The church benefited from generous donations from the ducal family and became a privileged object of devotion and investment of the principal dignitaries of the court and members of the Piedmontese aristocracy, as evidenced by votive chapels decorated with lots of marble in the second half of the XVII century at perpetual memory of their patrons: among them the Morozzo della Rocca, Graneri della Rocca and Carron di San Tommaso,

The façade, designed and built by Martino Solaro and Giacomo Papa, is impressive and sober and was not completed until 1667. It is decorated with two rows of pilasters, highlighted by slightly projecting wings, topped by a triangular pediment. In the central part of the façade there's the entrance door to the church, surmounted by the coat of arms of Vittorio Amedeo I and Cristina of France, and the top level is decorated through window with a curved tympanum.

The interior, decorated in the XVIII century with polychrome marbles, is rectangular. On the single nave there are six side chapels and at the end of the aisle there's the imposing altar, which hides the choir. In the first chapel on the right there's the tomb of the Marquis Morozzo della Rocca and the "Transit of St. Joseph" by the painter Thomas Lorenzone, in the second of the monument and Tommaso Marcantonio Graneri and "Archangel Michael" by Legnanino, in the third "Virgin and Saints" painted by John Peruzzini.

On the left side, in the first chapel there's the painting "St. Genevieve" by Daniel Seyter, commissioned by Anne Marie d'Orléans, in the second "Christ Crucified with the Virgin and St. John the Evangelist". In the third chapel there's the statue of Our Lady of Good Help by Tommaso Carlone, commissioned by Cardinal Maurizio of Savoy. Also the altar is by Tommaso Carlone, built between 1664 and 1665 and designed by Amedeo Castellamonte. At the center stands the canvas of Charles-Claude Dauphin, representing "Francesco Giacinto e Carlo Emanuele in front of St. Francesco da Paola brought to glory". There are other two paintings by Dauphin arranged in the apse: "Louise of Savoy calls for mercy through the intercession of St. Francesco da Paola" and "St. Francesco da Paola crossing the Messina". To further decorate the interior there are the pulpit and the fonts, always made by Tommaso Carlone.





# ToTo TORINO TOUR FOR ALL

## PLACES



ARCHITECTURE

VIA PO

### POINT OF INTEREST 25

## PIAZZA VITTORIO VENETO

Piazza Vittorio Veneto, better known as Piazza Vittorio, opens at the end of Via Po, near the river, and is connected to the Borgo Po district and the Church of the Great Mother of God from the Vittorio Emanuele I bridge. It is one of the largest arcaded squares in Europe, with its 360 meters in length and 111 meters in width.

In 1810 the stone bridge over the River Po was rebuilt; to make way for the structure a warehouse and the Church of Saints Marco and Leonardo (built in 1333 and restored in 1740 by Bernardo Vittone) were demolished. The first plans for the redevelopment of the square - following the expansion of the city towards the river started from the end of the XVII century - date back to the Napoleonic era, when engineer Claude-Yves Joseph La Ramee Pertinchamp proposed fan-shaped arcaded square to be called Place Impérial.

With the return of the Savoy, the project was amended several times. In 1814, a project of Ernesto Melano provided for the creation of a view from Piazza Castello to the church of the Great Mother of God that was under construction at the time. In 1817 King Vittorio Emanuele I decided that the fan shape square was to be transformed into a rectangular parade ground, but this transformation didn't happen because of functional and financial reasons. Only in 1825 Carlo Felice realized architect Giuseppe Frizzi's project: the square took on a longitudinal orientation and baroque stylistic elements were integrated to the buildings under construction with an original neo-classical solution. The square was originally named after Vittorio Emanuele I: the present name was given after the World War I, to celebrate the victorious battle of Vittorio Veneto.

Piazza Vittorio, as a former parade ground, has often been used for military parades, in fact, the slight unevenness of the soil helps to increase the dramatic effect. The square is not on the same level, but between the side on Via Po and the side on the river there are no less than 7 meters: the architect Giuseppe Frizzi managed to hide this unevenness in the design of buildings with arcades on both sides of the square. The square was also extensively used during the Fascist period for military parades and official events such as the visit of Benito Mussolini, but also for the parade after the end World War II.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



BUILDINGS

VIA PO

#### POINT OF INTEREST 26

## PALAZZO ACCORSI

*Fondazione Accorsi-Ometto*

Palazzo Accorsi was built by the Antonine Fathers, who in 1616 opened the Domus Padi (House of Po) a large complex to accommodate monks and sick people, including the palace and the church dedicated to St. Anthony the Abbot, at the end of Via Po. In the middle of the XVIII century, architect Bernardo Vittone renewed the complex, working on the church, the choir, the bell tower and the decorations of the chancel. Giovanni Paolo Recchi, Carle Dauphin, Alexander Throne, Michelangelo and Lorenzo Milocco Pelleri embellished the church of St. Anthony with their paintings.

The decline of the complex began in 1776,

when Pope Pius VI abolished the Order of the Antonine Fathers and the buildings were entrusted to the Opera della MendicITÀ Istruita (another religious order). The decline of the palace, however, was completed with the Napoleonic invasion and the abolition of clerical orders. The Opera abandoned the complex and in 1826 the Church of St. Anthony had been stripped of all his works. From the mid XIX century the buildings were acquired by the Order of St. Maurice. In that period the great painter Antonio Fontanesi lived in the palace and died within its walls on April 17th, 1882, as plaque near the front door points out.

In 1956 the entire building was purchased by Pietro Accorsi, collector, antique dealer, interior designer and expert in the decorative arts of the XVIII century, which used it as art gallery and house. At his death, in 1982, the Pietro Accorsi Foundation was founded according to his wishes and in 1999 opened a museum that still takes care of the maintenance of the building and collection.

Thousands of items, mainly of the XVIII century, are on display: the famous cabinet by Pietro Piffetto, a piece of furniture completely covered with majolica tiles of Pesaro, a rare and elegant Venetian bedroom, French furniture, Messen, Ginori, Frankenthal and Sevres porcelains, Baccarat crystal, important paintings, such as the series of six hunting scenes by Vittorio Amedeo Cignaroli and "The Pleasure of Rural Life", a variation on the famous painting by Francois Boucher.

Today there are few remains of the ancient buildings: a piece of fresco from the church's choir in the secretariats on the first floor, two stone columns under the arcades of Via Po, a part of the sacristy in the museum bookshop. On the other hand the inner courtyard, open for free, is decorated with statues and bas-reliefs with naturalistic motifs that allow tactile exploration.





# ToTo TORINO TOUR FOR ALL

## PLACES



### POINT OF INTEREST 27

## CHIESA DELLA SANTISSIMA ANNUNZIATA

The brotherhood of the Santissima Annunziata, which was very important to the House of Savoy, was born in Turin in 1580 and the first projects for the construction of a church date back to 1600. Carlo Morello designed the building between 1648 and 1656 along Via Po, the axis of the new extension of the city. Initially the church the plan was a single aisle without arcades on the outside, but over the centuries it underwent many transformations.

Already in 1663, the building was enlarged with the addition of the choir and two side chapels. In the XVIII century took place many rather different interventions to beautify and enrich the interior of the church: in 1708 Carlo Maria Ugliengo and Lorenzo Enon realized the wooden choir stalls on a Cassetta's project, in 1716 Callandra designed and manufactured the new organ, in 1725 Bollea sculpted the pulpit. The more meaningful intervention took place in 1743 when Bernardo Vittone designed the altar with sculptures by Ceccardo Valli, which in the subsequent restoration and reconstruction were transferred to the underground chapel.

In 1773 there was new extension, engineer Antonio Ignazio Giulio designed the chapel of the Grieving Mary based on a drawing by Francesco Martinez, who was also in charge of the completion of the façade in 1776, to which the arcades will be added in the XIX century to conform to the rest of Via Po. After Napoleonic occupation, era in which the church was abandoned, Costantino Vigitello completed the porch and arcades outside the church (1835), which gave it its current look. In 1852 the façade is adorned with marble statues placed in the niches.

At the end of the XIX century, the building was insufficient to the needs of the community served by the brotherhood and, starting from 1907 several projects for the expansion of the church were considered. In 1913 the works were entrusted to Giuseppe Gallo; they began in 1919 and ended in 1934. The present church is shifted to the west side from its original position to allow the opening of Via Sant'Ottavio and it's built in a Roman Baroque style: all major original artworks were relocated inside. The church consists of a single rectangular aisle, on each side of which there are five chapels. In the apse there's a painting by Claudio Beaumont, "Annunciation". To the left of the sanctuary There's the the Addolorata (Grieving Virgin) Chapel, which houses the processional representing "La Pietà" created by Stefano Clemente on a drawing by Claudio Beaumont. The bell tower was raised in 1934 and a few years before the façade is further modified, in fact, above the arcade there's a travertine balcony marked by large arches, so that the church now has a double façade: one on the pavement and one on the road. In the Fifties the aisle's floor was restored and Piero Dalle Ceste decorated with frescoes the dome above the altar.





# ToTo TORINO TOUR FOR ALL

## PLACES



MONUMENTS  
VIA PO

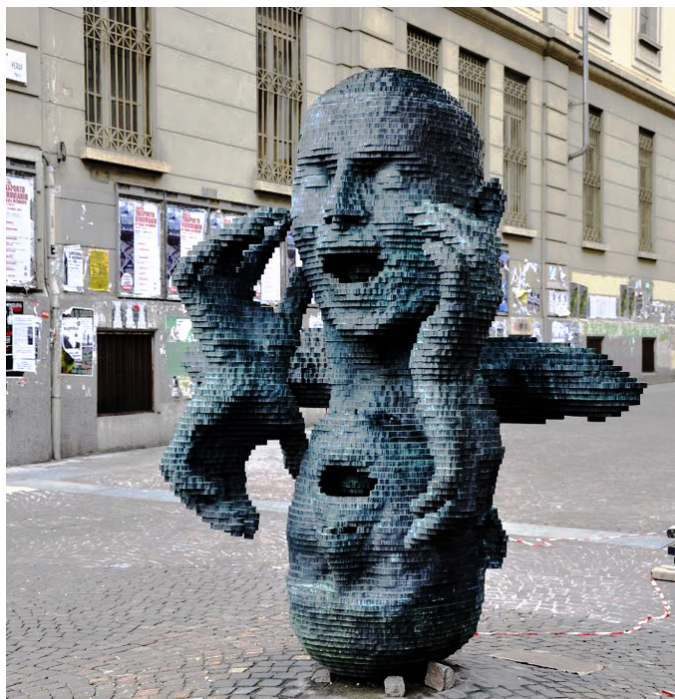
### POINT OF INTEREST 28 MARC DIDOU, “ECO”

Marc Didou studied at the School of Fine Arts in Brest, where he obtained a bachelor's degree in Plastic Expression in 1987. He began his career working with steel and since 1988 he has made his first sculptures in wrought iron. In 1996 he began a series of sculptures made with the technique of magnetic resonance. Since 1998, he creates sculptures and steel large modular buildings, whose recurring theme is the human body. In his installations Marc Didou also explores the interaction between object, light and sound.

“Eco”, the sculpture placed in the corner between Via Verdi and Via Sant ‘ Ottavio, was

commissioned from the sculptor in the context of urban redevelopment program “100 squares for Turin, which was to reclaim the public space by consolidating the link between contemporary art and the city. The program “100 squares for Turin” involved a contest to create public art: Didou's project was selected among the winners and the work was inaugurated in 2005.

The bronze sculpture, which is about 1.80 meters, depicts two faces in the act of screaming, one straight, the other upside down. This iconography wants to retrieve the capital stone representing Medusa in the ancient underground cistern for water built by the Romans in Istanbul. No coincidence that the water and its sounds play a fundamental role in the sculpture. In this work, the water can not be seen, but it can be perceived, because if you put your ear close to the sculpture you'll hear the murmur of an invisible, mysterious and fascinating stream. For this “Eco” is considered a sound sculpture.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



BUILDINGS

VIA PO

## POINT OF INTEREST 29

# MOLE ANTONELLIAMA

## *Museo Nazionale del Cinema*

The Mole Antonelliana is the symbol of Turin and is named after its architect Alessandro Antonelli. It's the tallest building of the city (167.5 meters high) and characterizes its skyline.

The construction of the Mole began in 1863, when the Jewish community of Turin acquired land in the Contrada del Cannon d'Oro (now Via Montebello) to build the synagogue and rabbinical school. The for a building 47 meters high was entrusted to the Alessandro Antonelli, who transfigured the request of the client, bringing the height of the structure to 113 meters. This led to an increase in construction's time and cost, so that the works were interrupted when the building was 70 meters high. On the area of construction of the Mole stood a piece of the ancient city walls, demolished by order of Napoleon Bonaparte at the beginning of the XIX century, therefore the construction land was particularly unstable and this involved major structural problems to the building.

In 1873 the Jewish community sold the building to the City of Turin, which took responsibility for the completion the Mole to dedicate it to the king of Italy, Vittorio Emanuele II. The overall height of the structure was brought first 146 meters, then at 163.5 meters and finally to 167.5 meters, the name "Mole" derives from this dimension. In 1884 Turin hosted the Universal Art Exhibition and it was inaugurated the tradition climbing the Mole to observe the extraordinary landscape: tourists climbed on top of a hot air balloon by Gondrand Company. Antonelli worked at the Mole until 1888, the year of his death. His son, Constanzo Antonelli, and his pupil, Crescentino Caselli, completed the tip of the building.

The Mole was inaugurated on April 10th, 1889, with the laying on the building's spire of 4 meters winged genius with a star on the head. On August 11th, 1904, the statue fell off the spire because of a violent storm, remaining miraculously intact, and is now visible inside the Mole. In 1905, the winged genius was replaced by a five-pointed star of about four feet in diameter, by Ernesto Ghiotti. Between 1905 and 1908 Annibale Rigotti decorated the interior. The Mole was also one of the first buildings to be lit up by gas lamps at night. In the 30s followed a series of structural reinforcement of the building, which covered part of the original brick wall with its numerous decorations. During the World War II, the Mole was miraculously left unharmed by the bombings. On May 23rd, 1953 another violent storm broke the spire, which was rebuilt between 1955 and 1960: a three-dimensional 12 points star replaced the five-pointed one. In 1964 the first elevator to reach the Tempio (the main hall) was designed and built; it offers a striking panoramic view across the four cardinal points. The shape of the monument is special and unique. The lower part is in solid masonry with a square base and an arcade of columns in neoclassical style marks the entrance. Pilasters alternating with half columns mark the base: the austerity of the base is lightened in the upper register by large windows. The central module is divided into two elements. At the bottom a balcony with 20 columns on each side, on top of which there are semi-circular windows. Above the base rises a large stretched dome, whose convex walls are made with freestanding masonry. Above the dome there is a structure called the "Tempietto" (small temple), 85,24 meters, which incorporates the underlying theme of the loggia. The Tempietto can be reached by the elevator without fixed rails in the center of the main hall and of the dome, giving visitors 360 degrees an insight into the interior. The Tempietto has a square structure too and it's on two floors supported by two rows of six columns on each side: access is only allowed on the first floor. Above this middle section of the structure stands the neo-Gothic spire, reinforced with steel as a result of the storm of 1953. The spire ends with 3 circular terraces marked by 8 columns, surmounted by other 3 metal terraces and by 6 smaller concrete ones, up to 12-pointed star placed on top. After 4 years of restoration, from 1996 to 2000, the Mole has become the house of the National Cinema Museum, which houses pre-cinematic optical machines, magic lanterns, pieces from film sets of the first Italian film. The collection is displayed in a suggestive setting and the museum managed to make it accessible to people with different disabilities. Since 1998, on the occasion of Luci d'Artista, on the side of the dome you can see an installation by Mario Merz, "Il volo dei numeri" (The Flight of numbers), with the Fibonacci sequence that rises to the sky.





# ToTo

## TORINO TOUR FOR ALL

### PLACES



BUILDINGS

VIA PO

#### POINT OF INTEREST 30

## ODISSEA MUSICALE

### *Teatro Regio*

The Teatro Regio in Turin is the city's opera house. Built in 1740, it was destroyed by fire in 1936; the remains of the original building façade were declared a UNESCO World Heritage Site in 1997.

At the beginning of the eighteenth century Vittorio Amedeo II decided to commission architect Filippo Juvarra with the design and construction

of a large theater. The construction works started during the reign of Carlo Emanuele III, who, after the death of Juvarra, entrusted the project to Benedetto Alfieri.

The Teatro Regio was built in record time, only two years, and opened December 26th, 1740 with the opera "Arsaces" by Francesco Feo. The Teatro Regio was one of the most capacious theaters at the time with its 2,500 seats, divided between the parterre and five tiers. The ceiling of the hall was painted by Sebastiano Galeotti and richly decorated. The most famous baroque composers wrote music for the Teatro Regio: Baldassare Galuppi, Nicholas Jommelli, Domenico Cimarosa, Giovanni Paisiello, Giacinto Calderara, Christoph Willibald Gluck, Johann Christian Bach and Johann Adolf Hasse. In the late eighteenth and nineteenth century the theater changed its name several times, reflecting the historical events: in 1798 is the National Theatre, the Grand Théâtre des Arts in 1801 and in 1804 the Théâtre Impérial. Napoleon Bonaparte assisted to three shows, attracting the best singers of the era. With the Restoration, the theater's ownership was back to the Savoy House and Carlo Alberto commissioned Ernesto Melano and Pelagio Palagi some modernization works. In 1870 the Teatro Regio became property of City of Turin. During the night between February 8th and 9th 1936, the theater was destroyed by a massive fire. In 1937 a tender for the reconstruction was published, but it took 40 years for the Teatro Regio to be rebuilt. In 1965 the City of Turin called Carlo Mollino, Marcello Zavelani Rossi and Adolfo Zavelani Rossi to design the new building. Works began in September 1967 and ended in the early months of 1973. Mollino designed a "half-open oyster" structure with a large parterre and a single tier. The ceiling is painted in shades of purple and the seats are in red fabric, creating a special color contrast. The hall is characterized by a lighting system with light tubes of different length and diameter, creating a sort of lighting "cloud".

The President of the Republic Giovanni Leone inaugurated the new Teatro Regio on April 10th, 1973 with Giuseppe Verdi's "Sicilian Vespers" directed by Maria Callas.

In 1994 sculptor Umberto Mastroianni was commissioned a large sculpted gate to preserve the so-called "Hall of carriages" of the Teatro Regio.

Made out of bronze and entitled "Odissea Musicale" (Musical Odyssey) in homage to the opera house, the gate is made of two sliding panels 12 meters long and 3.60 meters high, in which are inserted three main groups of sculptures. The work is a huge stained relief with circles and sinuous and broken lines. The three major groups depict Dancing, Tragedy and Comedy, while vertical pilasters support the upper part consisting of a bas-relief of masks and dramatic figures.

