



**VIA SACCHI**  
**BELOW AND BEYOND THE ARCADES**  
*Design contest for urban regeneration*

**Living lab via Sacchi**

**DAD, Politecnico di Torino**

**2017 - 2018**

***Via Sacchi,  
what is it?***

# ARCADES



The arcades are an architectural and cultural heritage typical of European cities, from the late Middle Ages to the contemporary. These are a typological system evolved and varied over the centuries with both a public and commercial utility: the protection and the paving for the pedestrians' public transit, the showcase of commercial and artisans' activities.

Public use of a private space becomes an instrument for the regularization of urban design and of the representation of the city's identity till nowadays.

The historical mercantile model is developed in Italy in particular in Turin, Bologna, Genoa, but also Cuneo, Cava dei Tirreni and in Europe in the south-west of France and in the Central Europe countries.

*Francesca Bocchi, Rosa Smurra, I portici di Bologna nel contesto Europeo, Bologna, Sossella, 2015.*

The portico (porticus) is at the same time an open gallery, a heritage of the imaginary and the main promenade space until the 20th century. The public portico is, over the centuries, the identifying place of social relations in a shared space, a model for a sustainable urban lifestyle, one in a kind. It is an historical landmark that needs today to be rethought and innovated.

From the 18th century, arcades, passages, galleries are the essential armour of commerce and leisure in both the noble and bourgeois city, with different architectural declinations and ways of use strongly characterized by climatic and environmental factors.

In Turin the theme of the arcades characterized the baroque city, its continuity of the facade wings is pursued between the second half of the seventeenth and eighteenth centuries through strict urban regulations, typical of the political power of the capital city of the duchy. The seventeenth-century projects of streets and squares porticoed - expression of the state's regularity, dignity and authority - give shape to a specific urban identity, which is taken up in the mid-nineteenth century when the portico returns to be "ornament" for the capital and then symbol of the industrial city, confirmed in the redevelopment of via Roma in the 1930s.

*Giorgio Garzino, L'ambito urbano dell'espansione ottocentesca a Porta Nuova; Cristina Boido, Via Sacchi, in Dino Coppo e Pia Davico (a cura di) Politecnico di Torino. Dipartimento di ingegneria dei sistemi edilizi e territoriali, Il disegno dei portici a Torino: architettura e immagine urbana dei percorsi coperti da Vitozzi a Piacentini, Celid, Torino, 2001.*





# ARCADES. TORINO

*Turin is the great city of the arcades. Anyone who has been there, as a tourist or for other reasons, has this idea in mind and he retains its memory. Even Bologna, as we know, is sometimes remembered for its arcades, but they are different, more claustrophobic, maybe more ancient, here and there scattered. In Turin they are huge, bright, elegant, almost continuous and connected. More than twelve kilometers of arcades, the largest pedestrian zone in Europe are an urban, architectural, aesthetic and socio-economic case unique in the world.*

*Turin since the Middle Ages have known the portico. Piazza delle Erbe now Piazza Palazzo di Città, was the first nucleus, but only at the beginning of '600 the portico became an important element: it is evidence of the ordinance of 16 June 1606 of Carlo Emanuele I who refers specifically to the construction of Piazza Castello following the project by Ascanio Vitozzi and precisely the portion between Via Barbaroux and via Palazzo di Città which dates back to 1615. Later Piazza San Carlo (1630-1650) was designed and built as a portico by the architects Carlo and Amedeo di Castellamonte, while Filippo Juvarra built the porticoes in the Porta Susina districts and in the market square of Porta Palazzo. In 1756 Benedetto Alfieri implemented the project of the new porticoes on the Piazza Palazzo di Città. In the 19th century, other porticoed spaces were added to the existing: Piazza Vittorio Emanuele I (now Piazza Vittorio Veneto) by the architect Frizzi (1823), then Piazza Carlo Felice, (arch. Lombardi, 1830 and Carlo Promis, 1850), and finally Piazza Statuto (Eng. Bollati, 1864) that will characterize the ancient Turin center enclosed between the Po and the avenues drawn on the former ramparts area.*

*The arcades of corso Vittorio Emanuele II and corso Vinzaglio, of the streets Sacchi, Nizza, Roma, Cernaia and Pietro Micca were a pedestrian ring linking the Porta Nuova central railway station and Porta Susa. And this is History.*

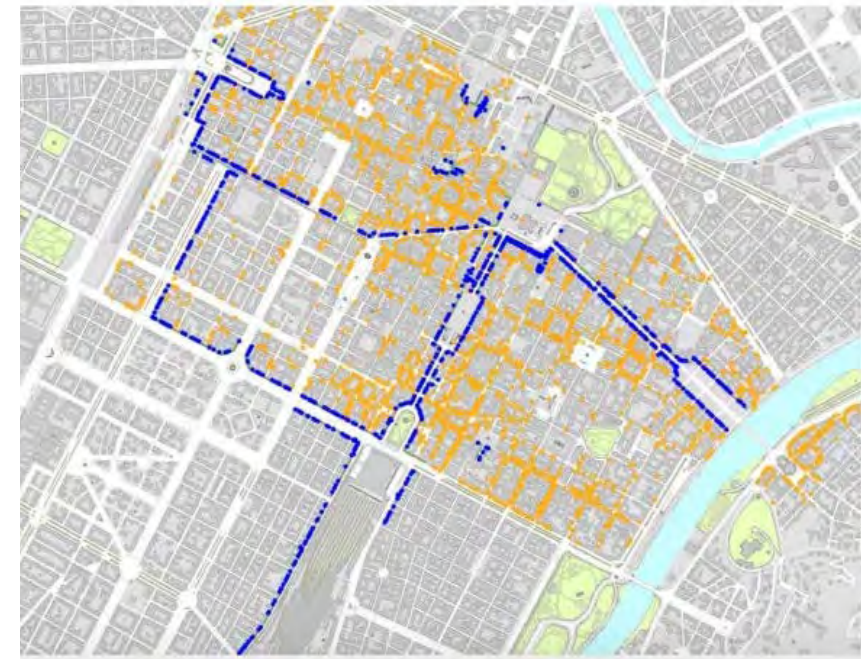
*Today, the arcades are an articulated system of connecting spaces between public and private life, in which the flow of pedestrians, the stop in the café dehors, the accesses to the buildings, the people's groups in front of the windows of shops and galleries, are enveloped by the geometrical sweep of vaults and decorated ceilings, by walls punctuated by commercial signs and by the palaces' portals, by the enfilade of columns and arches filtered by the changing light of day and night. You could walk for hours, passing from one arch to another, without getting wet in case of rain, actually the left side of via Po has no interruption: the arcades continue also in crossing the streets, motivated by the need to protect from the rain the Royal family uninterruptedly from Piazza Castello to the Po.*

**Gianni Farinetti, Gian Luca Favaretto, Alessandro Perissinotto, I Portici di Torino, DANIELA PIAZZA, 2007, Torino.**

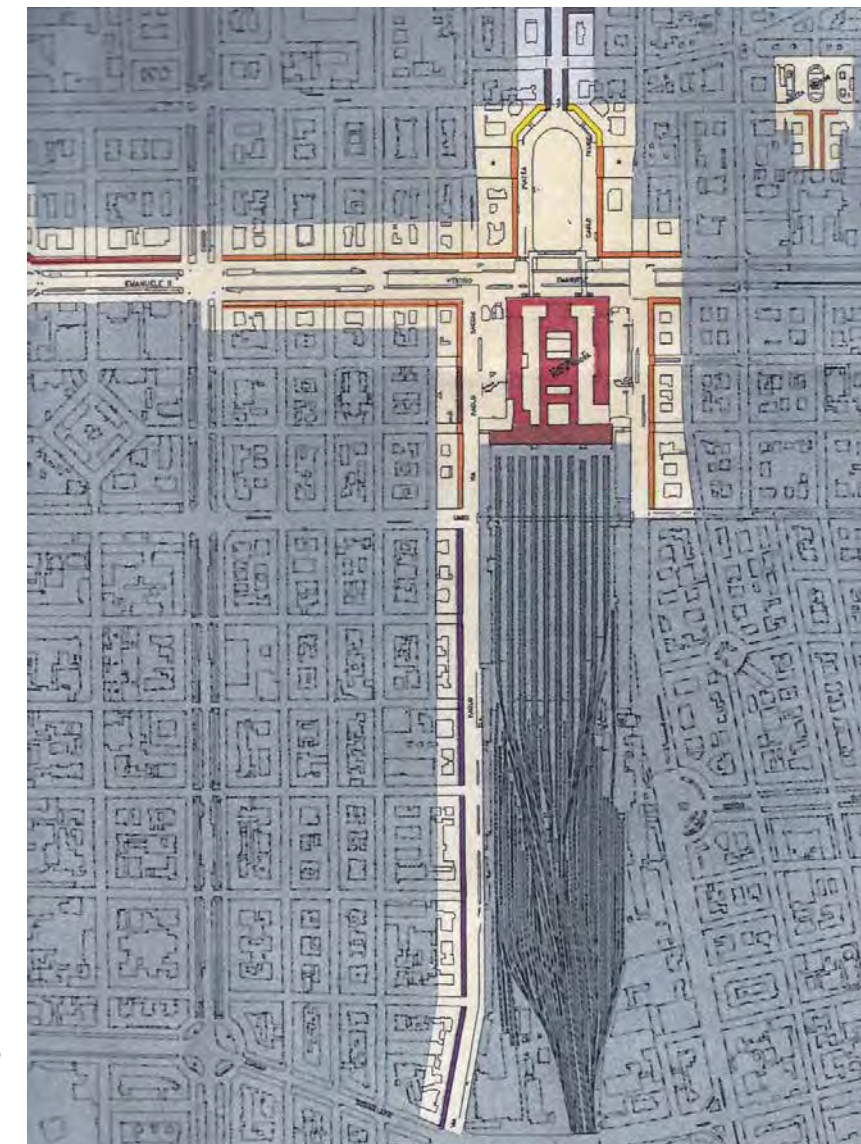
*The modern Turin's porticoes are among the masterpieces of urbanism, not only for their functionality, but for the nobility of their proportions.*

**Lewis Mumford**

*Dino Coppo e Pia Davico (edited by) Politecnico di Torino. Dipartimento di ingegneria dei sistemi edilizi e territoriali, Il disegno dei portici a Torino: architettura e immagine urbana dei percorsi coperti da Vitozzi a Piacentini, Celid, Torino, 2001.*



[https://issuu.com/contradatorino/docs/portici\\_commercio\\_2106](https://issuu.com/contradatorino/docs/portici_commercio_2106)





# VIA SACCHI. *STORIES*

*Turin has a history of more than two millennia which runs from the village at the foot of the Alps in the second century BC. to the military citadel in Roman times that takes the name of Augusta Taurinorum, with its squared plan that still characterizes the urban structure of the ancient center, to the conquest by the Savoy family in the twelfth century, to become capital of the duchy in the sixteenth century and to begin its urban transformation and the economic and cultural importance of the following two centuries. The city is enlarged three times: in the eighteenth century (southern, western and eastern) was enclosed within walls, up to their demolition in the period of French occupation by Napoleon (1800-14) and the construction of the circular avenues to encourage the expansion.*

The urban development to the south of the fortified city - where the present via Sacchi is located - is typical of an agricultural territory until the 1920s, beyond the "Porta Nuova" and is marked by the ancient suburban road to Stupinigi which was drawn together with the demolition of the fortifications and occupied, until 1850, the land beyond the walls up to the current Via Assietta (between via Sacchi and c.so Galileo Ferraris). On the state-owned land south of the southern enlargement, beyond the current Corso Vittorio Emanuele II, the first gas-meter (1839) for the distribution of lighting gas had also been set up by the city's gas lighting company of Turin, in the blocks that are today between corso Stati Uniti, via San Secondo, via Sacchi and via Montevecchio, in a former extra-urban area, as the presence of the factory was required to be three hundred meters away from the town (the subsequent urban development determines its dismantling at the end of the 19th century).

As Turin had been the first capital of Italy (1861), with the transfer of the capital from Turin to Florence (1864) emerged a different development as an industrial city.

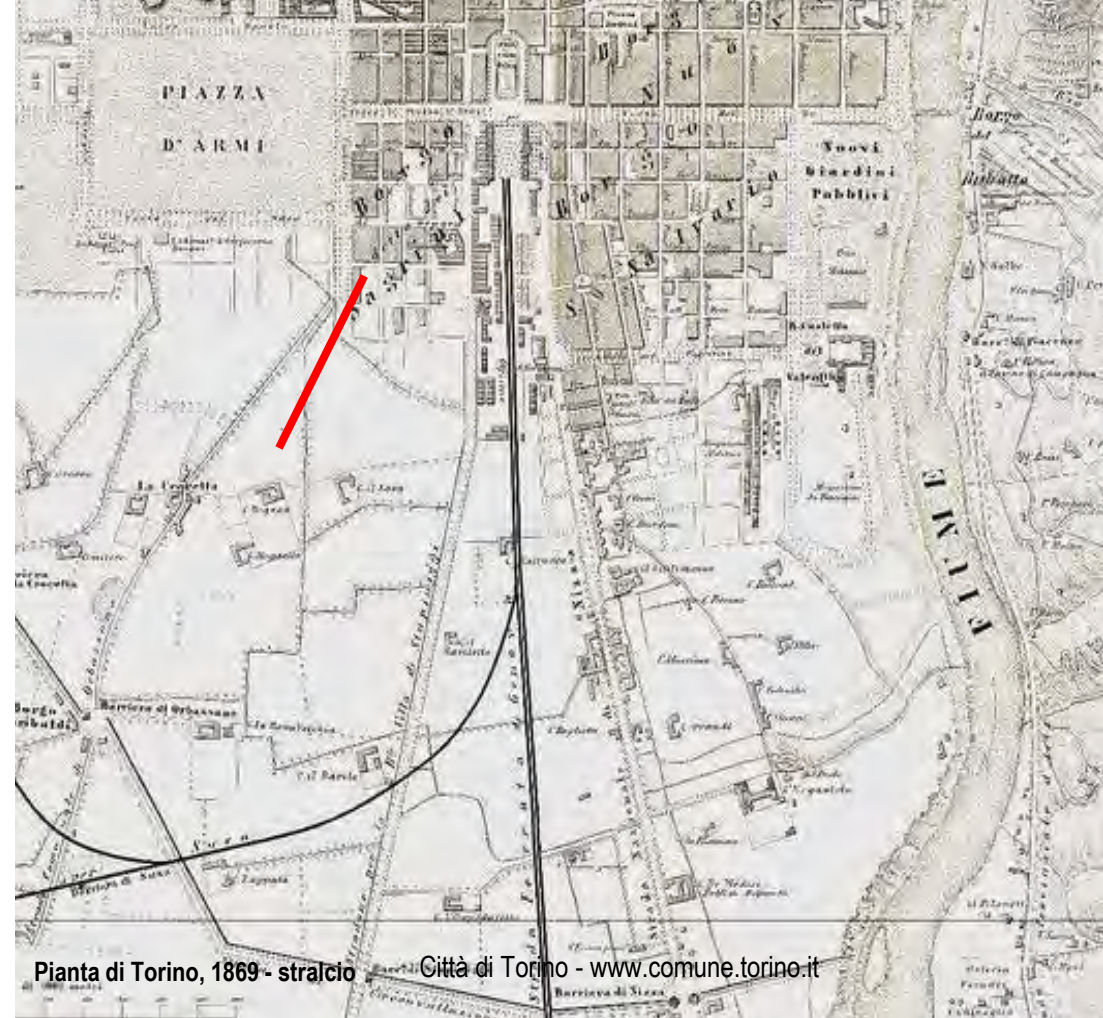
The actual expansion to the south began thanks to the "Piano Fuori Porta Nuova" urban plan (Carlo Promis, 1851), which deal with the road junction born in consequence of the Porta Nuova railway station, built to complete the Turin-Genoa railway line (1845- 1853). It caused the extension of the ancient roads (the Stupinigi road and the road of Nice) to the new ones (Sacchi and Nizza) which delimit the railway station ensemble and lead to the historical center, through the present p. Carlo Felice.

The "Piano Fuori Porta Nuova" includes the continuation of the portico system in the first sections of the two streets, via Nizza and via Sacchi.

*The name of the street is due to Paolo Sacchi (1807-1884), an artilleryman at the powders factory of the Sardinian states in Borgo Dora (former military arsenal), who, in 1852, succeeded in extinguishing the fire that threatened to spread gunpowder with risk of destruction of part of the city.*

To the west of the station, the "Borgo San Secondo" was developed. The church of San Secondo martire was built in 1867. In 1852 the first "Gymnastic Society" of the city was established. The "Contrada della Ginnastica" is characterized by residence and commerce, with buildings for hotels and middle-class houses, with rational architectural solutions, in particular on the border porticoes.

On the other side of the station the "Borgo San Salvario" instead connoted itself, in the 800, as a most popular residential district, commercial and then venue of the growing automotive industry.



Città di Torino - [www.comune.torino.it](http://www.comune.torino.it)

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# VIA SACCHI. MEMORIES





<http://www.mepiemont.net/>





<http://www.museotorino.it>



Via Sacchi 38

GAZZETTA DEL POPOLO

83.V.F



© 2011 Collez. P. Chiesa  
www.museodeltram.it



www.museodeltram.org





<http://www.pfatisch.com>

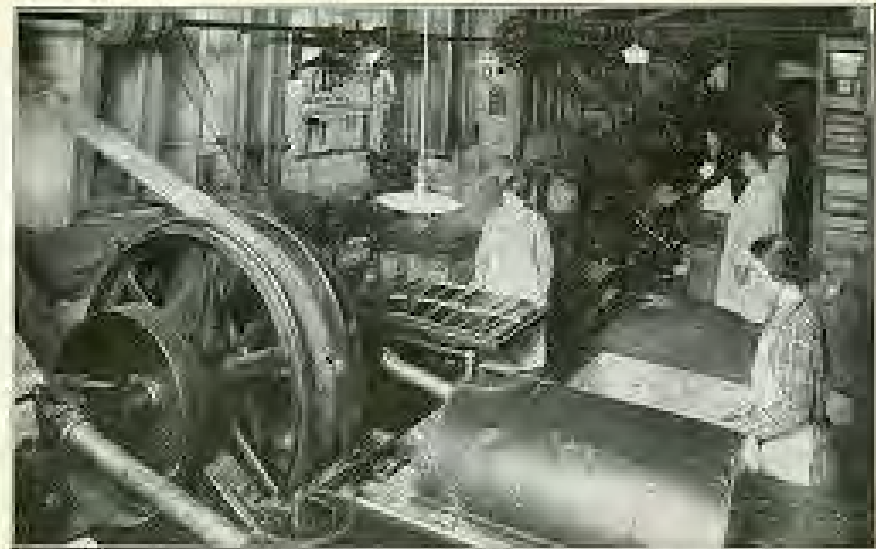


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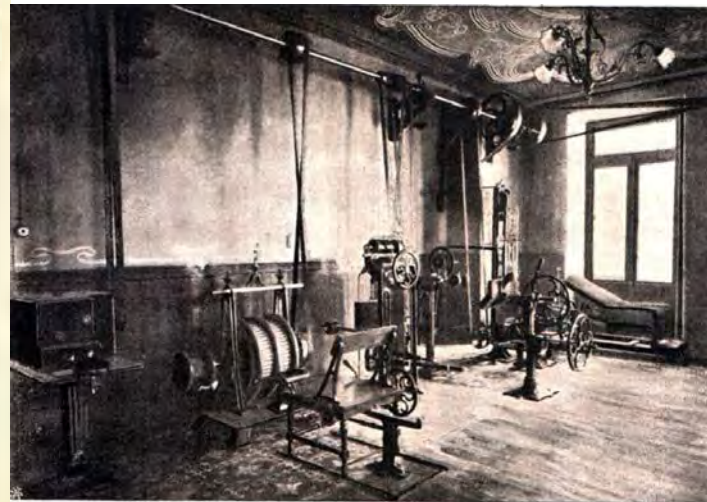


Elettroterapia - Correnti trifasiche.

<http://www.albergogenova.it/>



STABILIMENTO PER LA FABBRICAZIONE DEL CIOCCOLATO - DITTA PFATISCH



Sala di Meccanoterapia - Massaggio meccanico.



Ginnastica medico-meccanica ed igienica.





98 - Torino - Via Sacchi  
Collezione Paolo Amati per <http://marmox.to.it>



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Torino - Incrocio Corso Sommeiller e Via Sacchi  
Collezione Paolo Amati per <http://marmox.to.it>

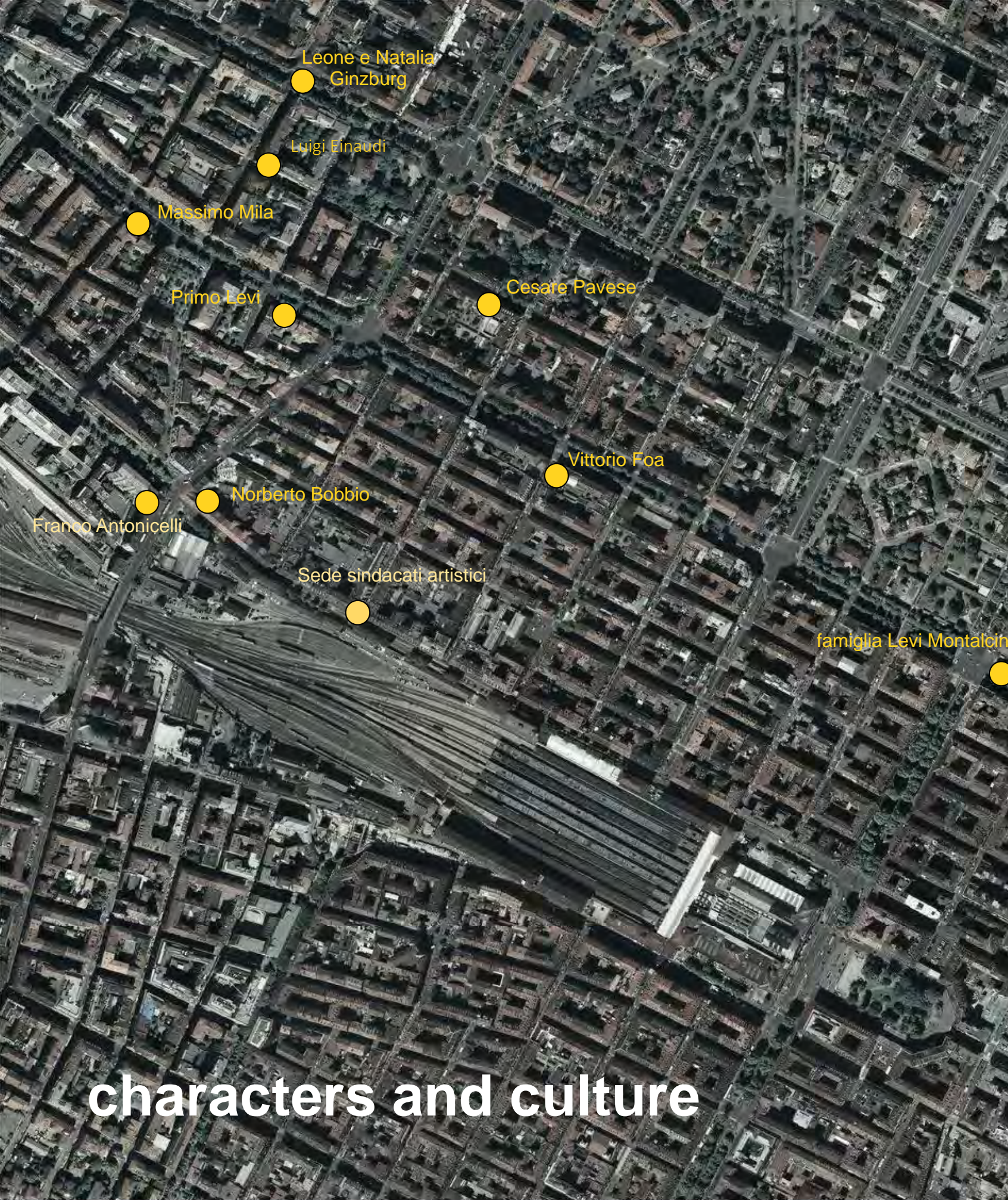


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# VIA SACCHI AND CONTEXT. ANALYSIS

- Borgo San Secondo - new neighborhood at the end of '800
- **Via Sacchi - exceptional**ity of the large arcades
- cultural and residential environment of the new intellectual and anti-fascist bourgeoisie
- **Years '10 - '60** elegant street, walk and loisir of the city between the two world wars:
  - activities with cultural content, prestigious leisure venues, theaters and cinemas
- **After the 1960s**, other centralities - a decline in the social level of residence

characters and culture



**Norberto Bobbio**  
*library and living spaces still present*  
(via Montevecchio 1 -Via Sacchi, via Sacchi 66)



**Fillia (Luigi Colombo)**  
*Artistic Trade Unions Editions – futurist*  
(via Sacchi 54)



*from via Lamarmora to the high school D'Azeglio, via Biancamano ...*  
**Cesare Pavese**  
(via Lamarmora 35)



**Luigi e Giulio Einaudi**  
(via Lamarmora 60)



**Leone e Natalia Ginzburg**  
(Corso Galileo Ferraris)



**Levi Montalcini family**  
(c.so Re Umberto 10)



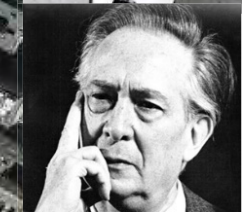
**Massimo Mila**  
(corso Re Umberto 87 bis)



**Vittorio Foa**  
(via Legnano 15)



**Primo Levi**  
(c.so Re Umberto 75)



**Franco Antonicelli**  
(corso Sommeiller 11)

# characters and culture



yesterday ...  
today ...



- urban relief commerce
  - specialized activities
  - exchange intensity
- progressive commercial desertification  
from c.so Stati Uniti to c.so Sommeiller
- loss of flows, reduction of intermodality
  - substitution with less valuable functions, less service tertiary
  - present a gallery for design, two specialized libraries of urban level





yesterday ...



**Great hotel tradition in front of the station**

- Turin Palace, 1872
  - Hotel Genova 1920
- World War II: the subject of an attack (January 24, 1944)*
- Hotel Suisse (early '900 - 80s).
  - hospitality (Residence, hotels B & B, Airbnb) between c.so Vittorio Emanuele II and via Montevecchio

**Historic presence of restaurants and cafes, entertainment rooms and cinemas**

- Patisserie Pfatisch, 1921
- Sacchi Hall, Alexandra Cinema, 1947

**Revitalisation of the first part ...**

- reopening of the hotel structure
- re-functionalization of Porta Nuova

**Railway front:  
emergency facilities**

- night shelters - homeless shelters

hotels, restaurants, cafes, halls ...

today ...

yesterday ...

- institutions, churches and schools of the late '800 - early' 900 in the Borgo San Secondo
- "Contrada della Ginnastica", 1852, - first Gymnastics Society
- Istituto Fisioterapico, 1898 - first physiotherapy
- near the Mauriziano Hospital, 1881

today ...

- activities of high urban attraction in the vicinity
- public health company - ASL To 1
- centers of cultural, artistic and recreational associations,
- art craft activities

Dopolavoro ferroviario

Scuola elementare Felice Rignon

Reale società ginnastica

Istituto Sant'Anna

Sede ASL Torino 1

Istituto Fisioterapico

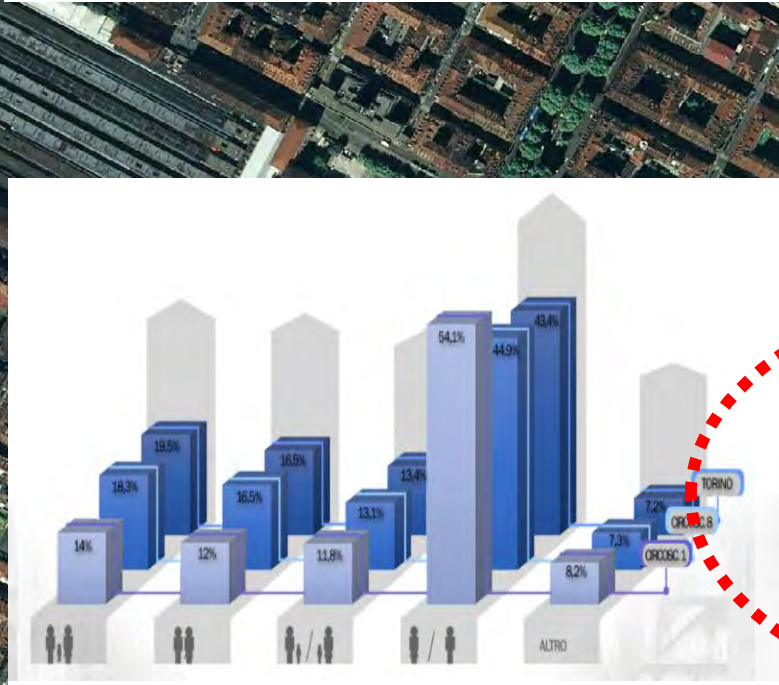
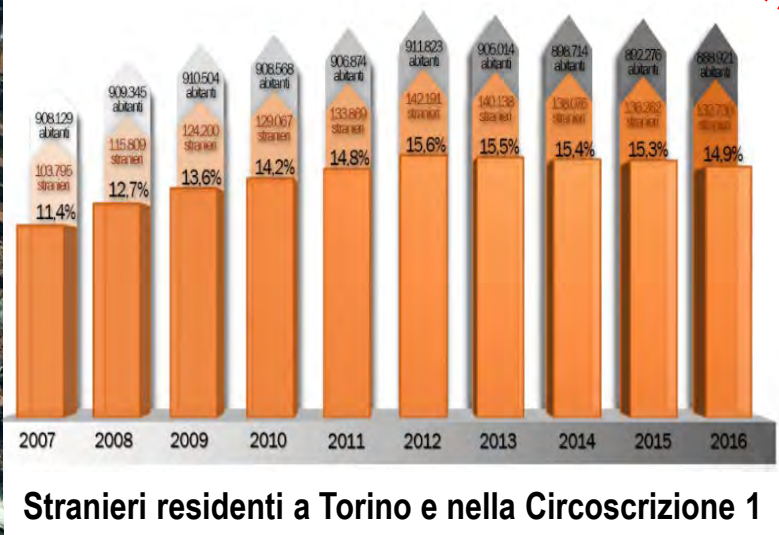
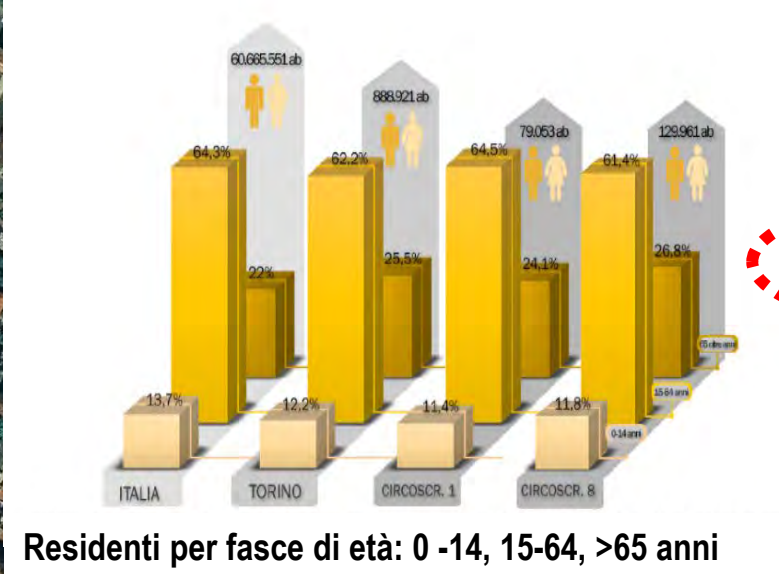
Chiesa di San Secondo Martire

Ex Studio Gabetti e Isola

Ex cinema Alexandra (Vertigo)

services, associations, sports ...

- gyms, centers for sports and physical therapy, medical offices
- two centers for the circus activity (Magenta, Cirko Vertigo)



**District 1 of the City**  
less extensive (5%) and less populated (8.9%)

**Population in the adult age range**

- average upper City (62.2% - 64.5%)

**Gender**

- Turin: female 51.4%
- District 1: female 52.1%

**Average age: 46 years**  
female population: major (48 years)

**Old age index**  
elderly population (65 years and over) / younger population (0-14 years)  
District 1: 211.3 - Turin: 208.5

**Ageing active population**  
208.5 elderly active inhabitants per 100 young people

**Foreigners**

- male majority (52.1%)
- decrease from 2013

**Families**

- singles 54.1% - City average 43.4%
- couples with children 14%
- couples without children 12%
- single parents 11.8%
- other types 8.2%



# air quality

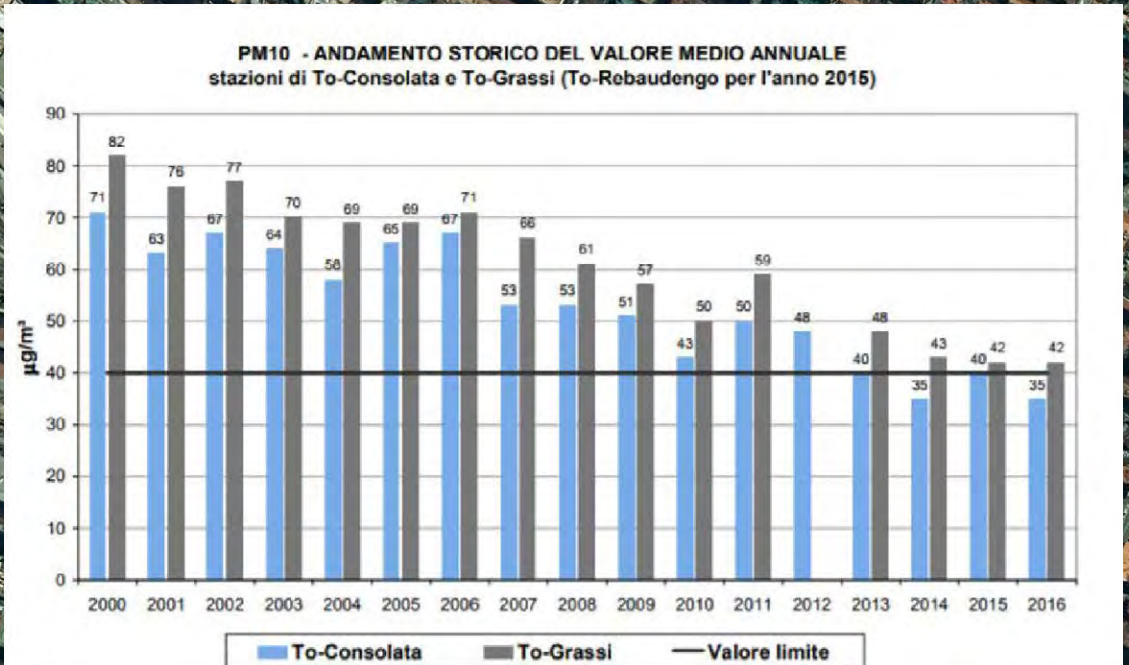
- < air pollutants
- < pollution from heating systems (district heating)
- < pollutants from rail transport and tram lines



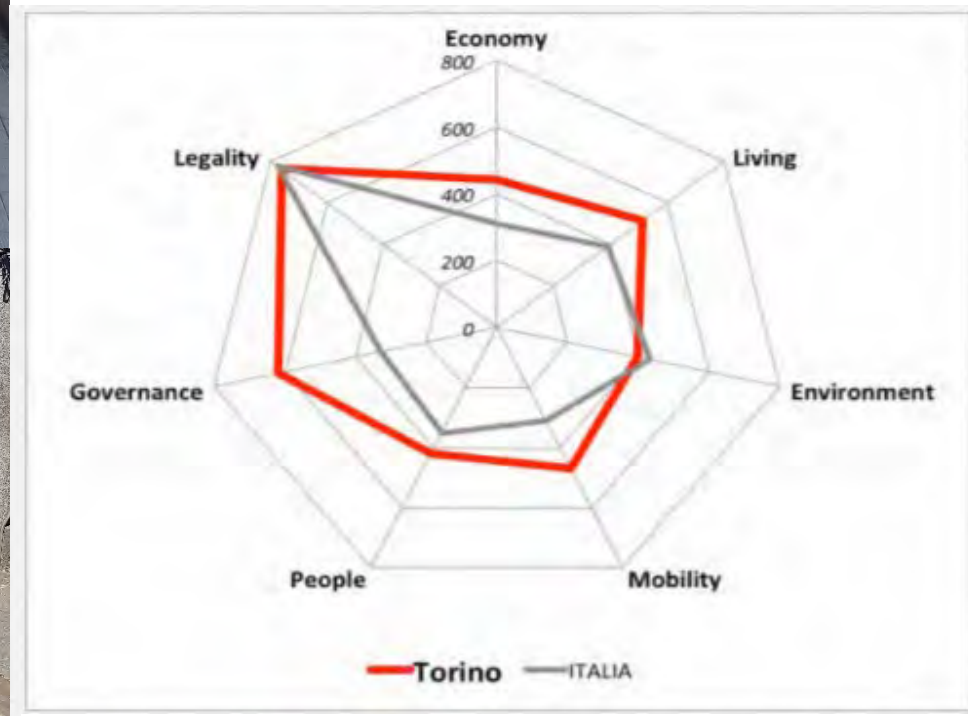
## Sole24ore 2016 Torino

significant results for:

- social integration, culture, free time
- critical issues income and consumption, business and work



Turin ranked sixth in Italy among cities considered "smart" for quality of life, service interaction, governance in relation to new ICT technologies.



# life quality



The City of Turin is fifth among the metropolitan and sixth cities in the rating among all Italian cities. Compared to the previous year's ranking, it has climbed five positions. We find it for 2016 in the top ten for economy, mobility and governance. Still behind in terms of environment and legality, even if it is growing.

yesterday ...

mobility and transport

Stazione secondaria trenini per Giaveno e Orbassano

Passerella / Sottopassao ferroviario

Stazione di Torino Porta Nuova

*Via Sacchi, the beginning of the century - main public transport route*

- walkway on the railway and then underpass the railway
- horse-drawn tram - tramways stops with the 90 '800 - then electric streetcars
- extra-urban lines on road, linking with the south of the region
- secondary train station for Giaveno and Orbassano

50s:

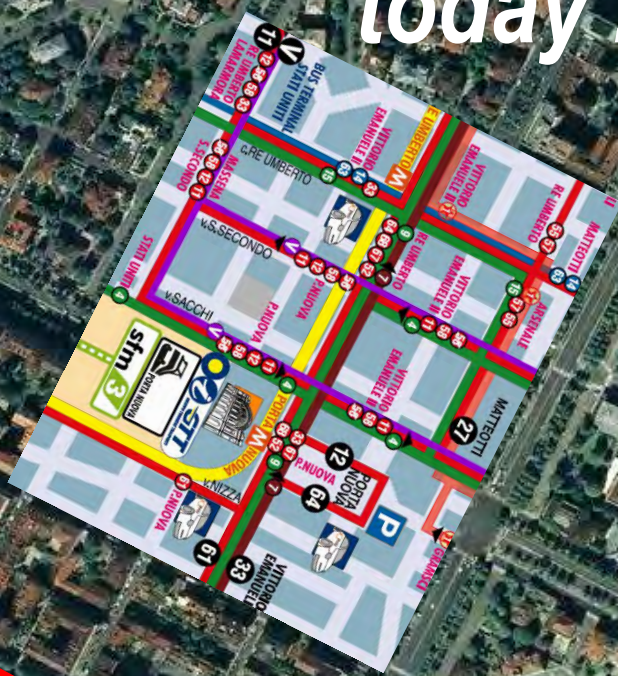
Progressive densification of vehicular flows

today ...

# Crisis of intermodality - Reduction of flows from the center to the periphery

road choices (2002-4) to reduce density and criticality of vehicular traffic:

- one-way private traffic
- road section with double central lane reserved for trams
- new Porta Nuova underground car parks: users still limited
- bike path - in section on the east side from c.so United States - low quality and laterality, arcades traveled by cyclists .....
- poor integration of urban bike paths
- station - high urban / suburban public interaction



Stazione metro

Air terminal  
Bus extraurbani

Stazione di Torino  
Porta Nuova  
Stazione metro

bike paths

bike sharing.



car sharing

public transport stops.



# mobility and transport

# WEST SIDE OF THE ARCADES. Morphology & architecture

The first section of Via Sacchi, in the "Complesso Fuori Porta Nuova", from c.so Vittorio Emanuele II near to c.so Stati Uniti, was built between the 60s and the 70s of the nineteenth century, according to unifying plan rules, and with the completion of the characteristic overpasses (which continue the arcades on the crossing roads) in the 80s.

The urban planning of the area and the axis of via Sacchi was completed with the "Town Plan for the enlargement of the city towards noon and west" (1853-68), which continued the direction of the porticoed road up to the current c. so Sommeiller, for the length of 1 km, continuing the porticoes of the baroque system up to the contemporary, from the '600 to the first half of the '900. The result is the current 12.5 km long porticoes system, continuous and connected.

The subsequent sections, up to c. Sommeiller, were built with discontinuous interventions, between the 80s of the nineteenth and the nineteenth century

The buildings have a height of 4 - 5 floors, with a unified gutter line in the blocks.

The portico has a maximum height of about 7.00 - 7.50 mt and an internal width of about 5.00 - 5.50 mt. It shows a sufficiently regular trend towards the street, leading to define of a complex of strong visual unity, contrasted by the presence of railway buildings on the opposite side, both multi-storey (for interventions of the 20th century) and single-storey, intended for service, mainly characterized by brick facades, typical of service equipment.





**POLITECNICO  
DI TORINO**

Dipartimento di  
Architettura e Design



United Nations  
Educational, Scientific and  
Cultural Organization



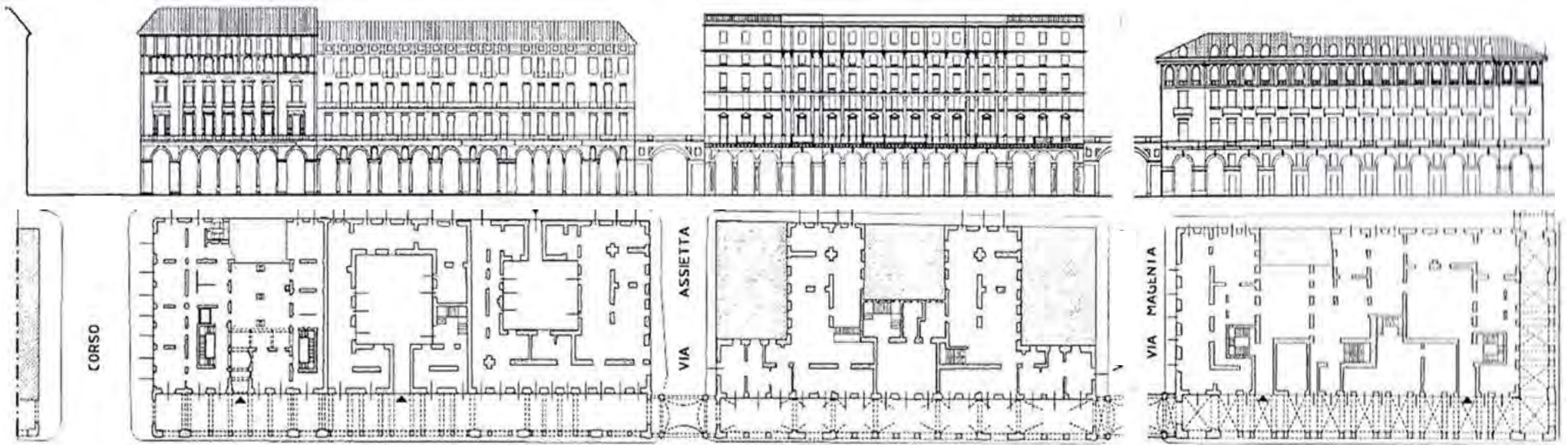
**VIA SACCHI**  
**BELOW AND BEYOND THE ARCADES**  
*Design contest for urban regeneration*

# VIA SACCHI. NORTH - URBAN BLOCKS 1 - 3



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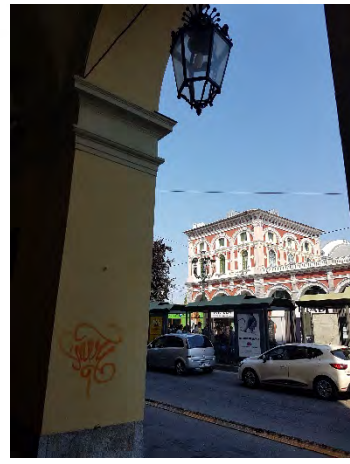
**VIA SACCHI –  
URBAN BLOCKS 1 – 2 – 3**



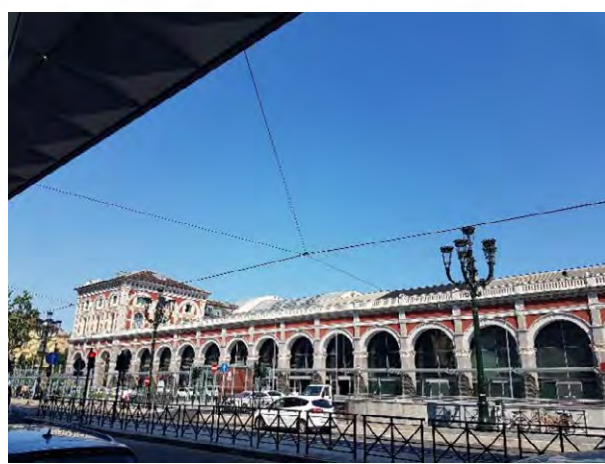
**BLOCK 1.** The portico: internal vaults with arches, rhythmically marked by iron transversal chains and lamps of nineteenth-century design hanging from the center of the vaults. Towards the streets it quotes the typical binary rhythm of the eighteenth-century porticoes, with the lamps at the center of each arch. The floor is in traditional Luserna stone slabs.

**BLOCK 2,** built in the '60s of '800 and raised at the beginning of the following century, is the only one to have a continuous and linear design and a single-use. The intrados are flat, marked by the rhythm of the arches in different color, with chains. The pillars have a square-section. The floor is in gray stone slabs.

**BLOCK 3** has a homogeneous trend in the first and second part. The intrados are flat, marked by the rhythm of the arches a different color, with chains. In the third part, the decorative design could be related both with the Eclectic and Liberty style and is conceived by Enrico Bonelli (1888). The decorative pattern of the third section is consistent with the *devanture* dated 1910 (conserved and completed in the 70s), a late-Liberty commercial decoration, in wood, panels and pillars with colored leaded glasses. The first floor is in traditional Luserna stone slabs and ceramic stoneware. Nearby there is the underground seat of the former theater (later cinema), which also preserves furnishings from the 40s and is in use for circus and theater events. The railway station in front is completely restored. The subsequent multi-storey buildings are dated of the 1900s.



**BLOCK 1**

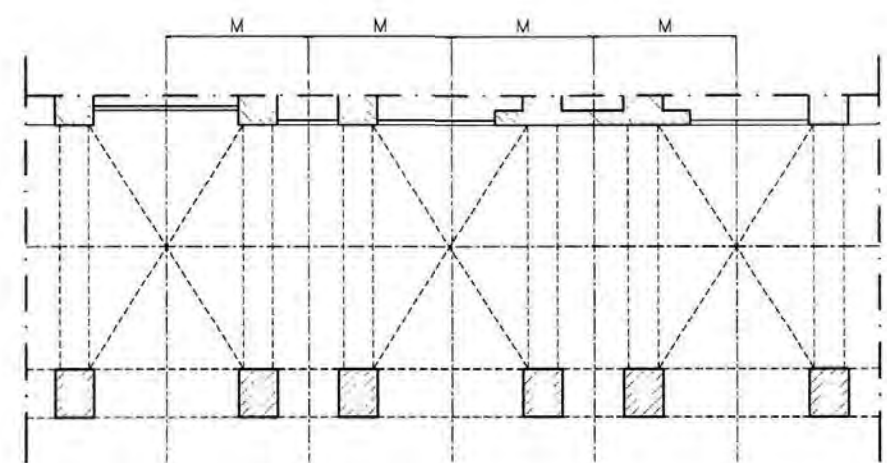
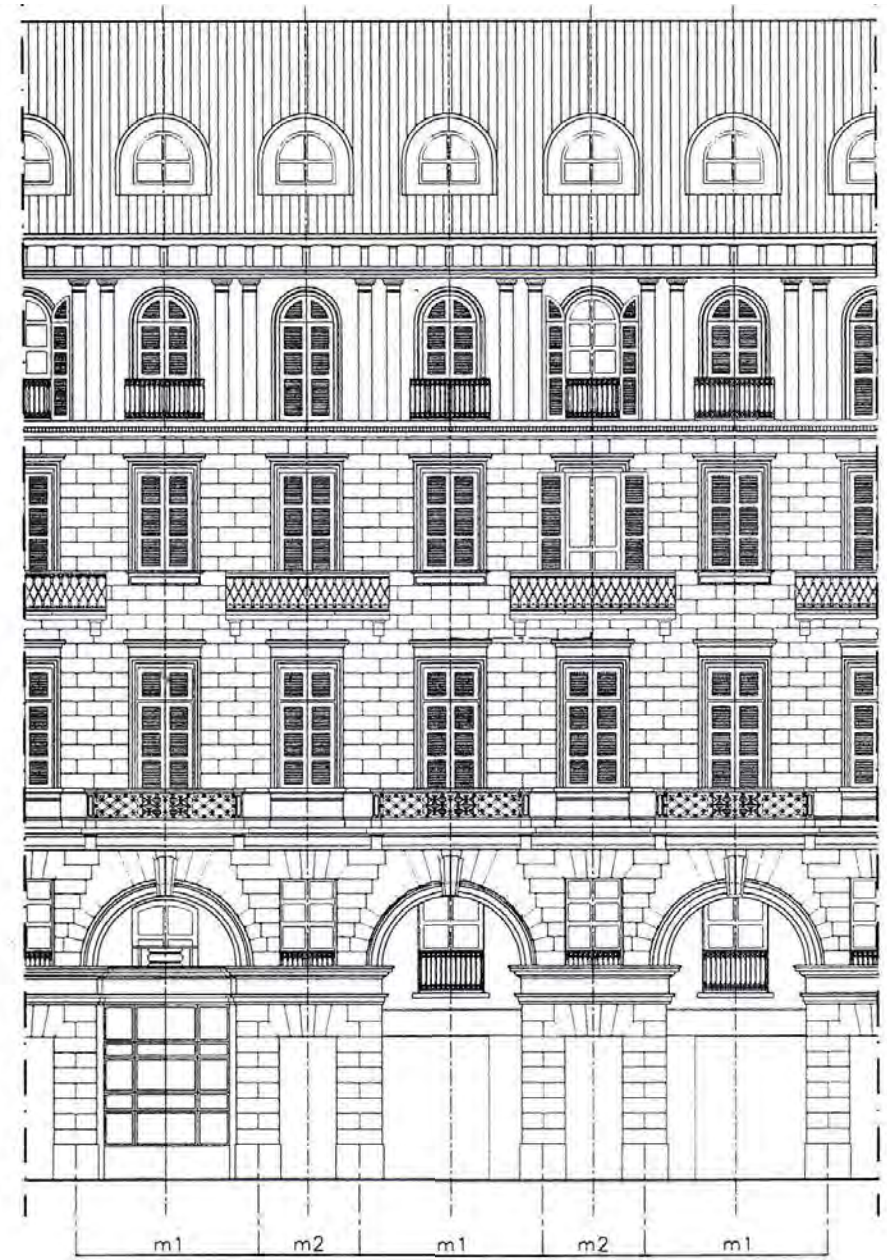
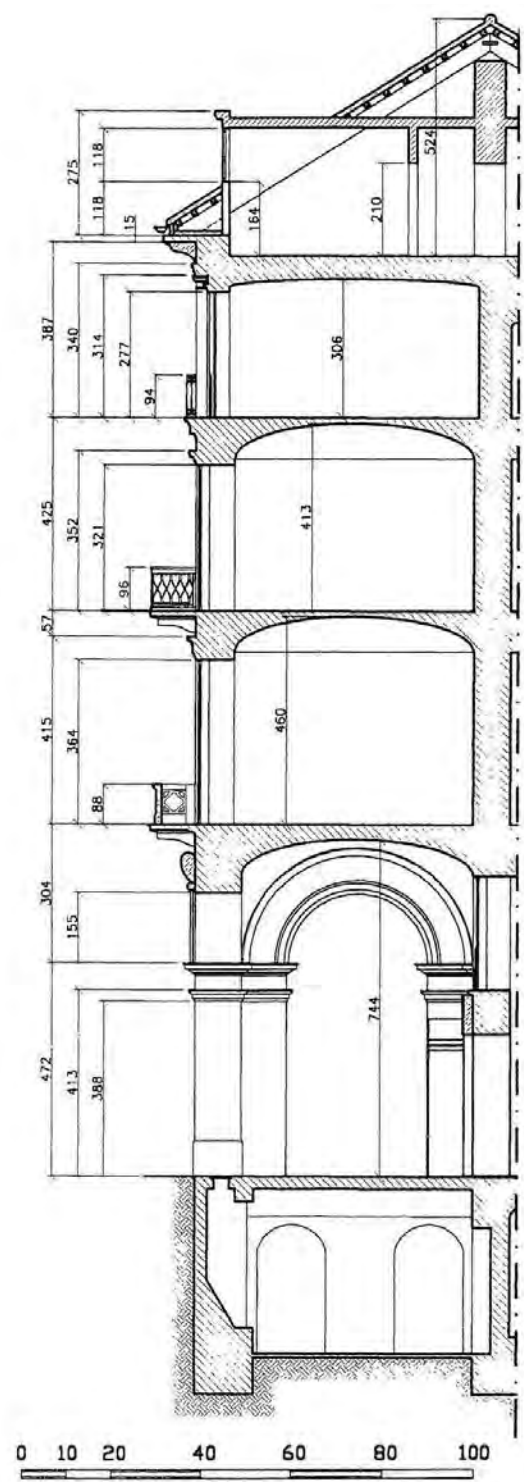


**BLOCK 2**



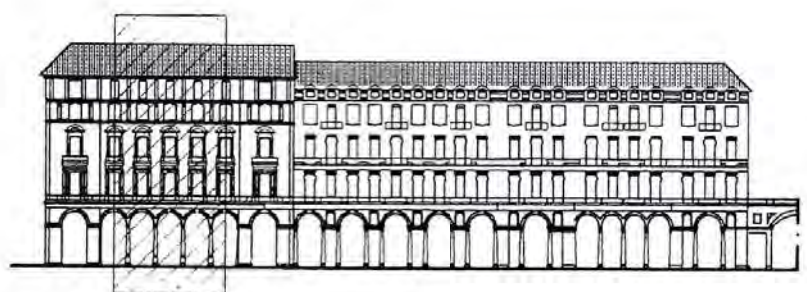
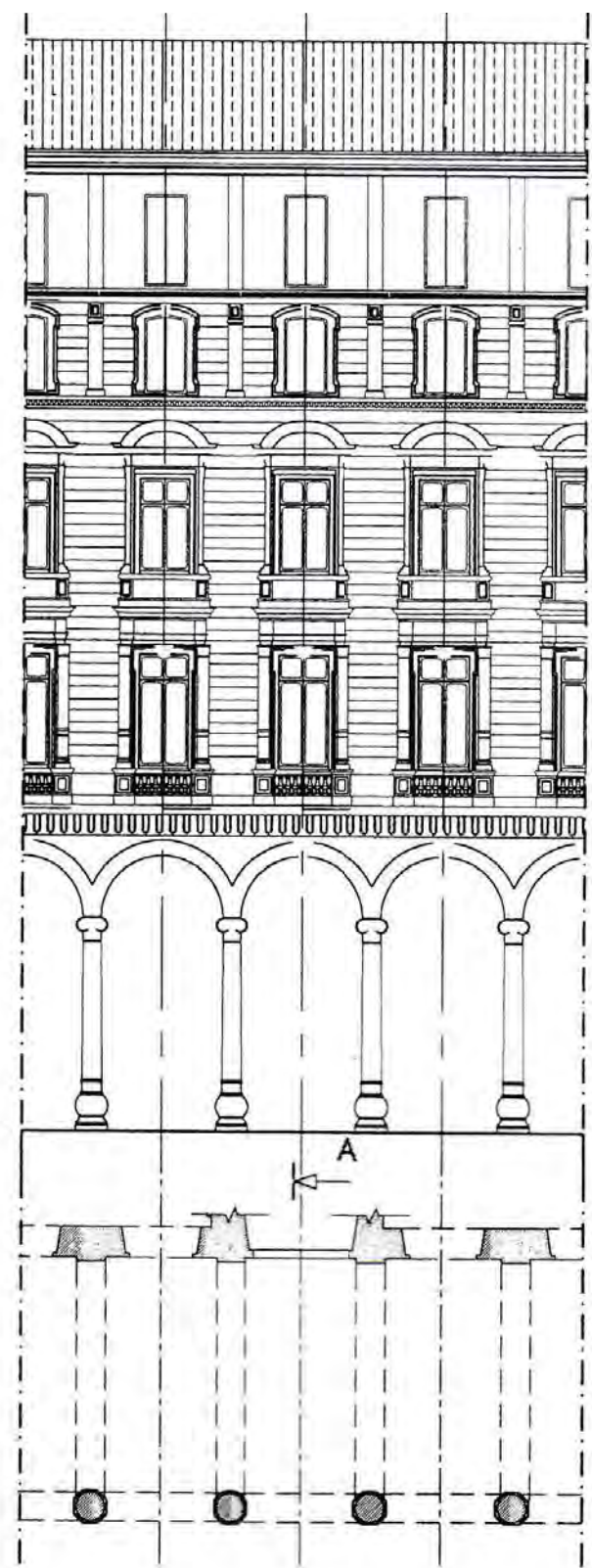
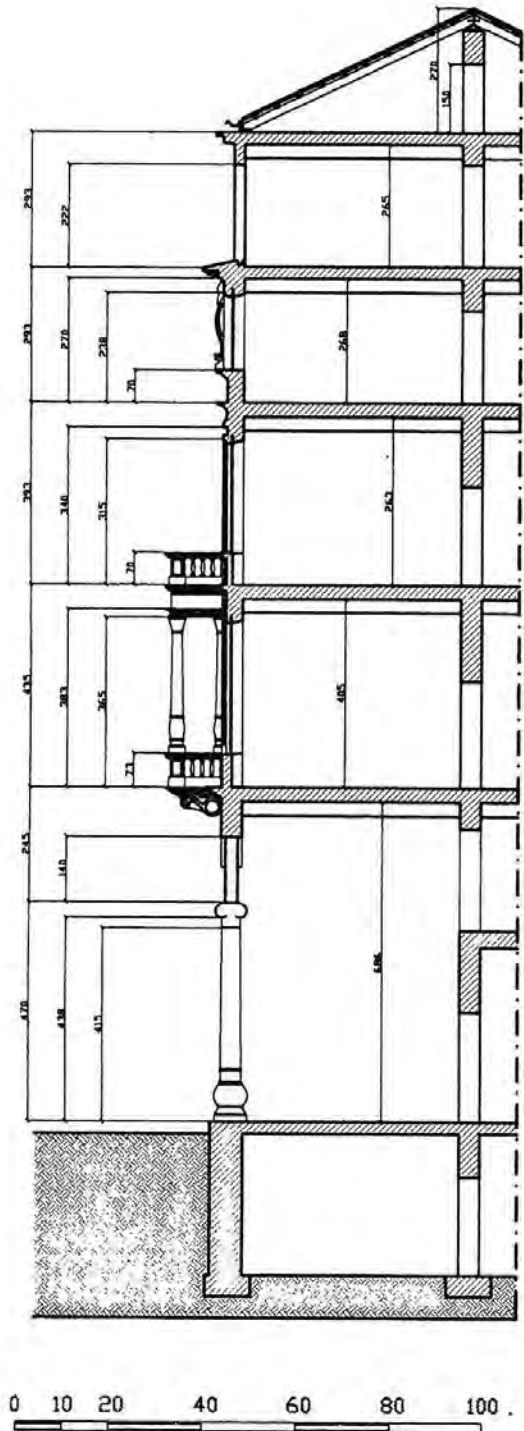
**BLOCK 3**





All graphic documentation taken from:  
 Cristina Boido, Via Sacchi, in Dino Coppo e Pia Davico (ed.) Politecnico di Torino.  
 Dipartimento di ingegneria dei sistemi edilizi e territoriali, Il disegno dei portici a  
 Torino: architettura e immagine urbana dei percorsi coperti da Vitozzi a Piacentini,  
 Celid, Torino, 2001.

c.so Vittorio  
 Emanuele II \_  
 Via Magenta  
 (via Sacchi 2-4)



Via Assietta \_  
 c.so Stati Uniti  
 (via Sacchi 18)

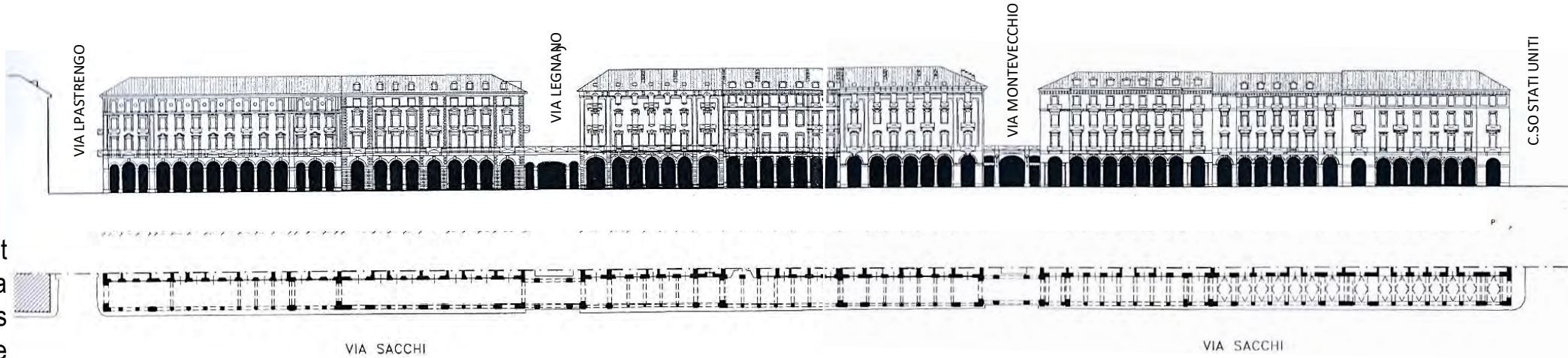


**VIA SACCHI.  
CENTRE  
BLOCKS 4 - 6**



Image © 2017 Google

**VIA SACCHI – BLOCKS 4 – 5 – 6**



**BLOCK 4** In the first section, is the result of the reconstruction of the former area of the first gasometer of the city. It is divided in three sections, with the columns recurrence alternating with pillars on the edge of the section. In the third one, by Enrico Bonelli (1901-2), the mezzanines have elegant wrought iron railings. The flooring is in stone tiles. It presents a rarefaction of the commercial activities, but the historical seat of the Istituto Fisioterapico di Torino (via Sacchi 24, 1898).



**BLOCK 4**



**BLOCK 5** Is similar to the previous one, a more elegant decoration in the third section, by Pietro Fenoglio (1901-2). The flooring is in stone / cement stone tiles. Rarefaction of the commercial activities, with service tertiary and some shop windows of dissonant design.



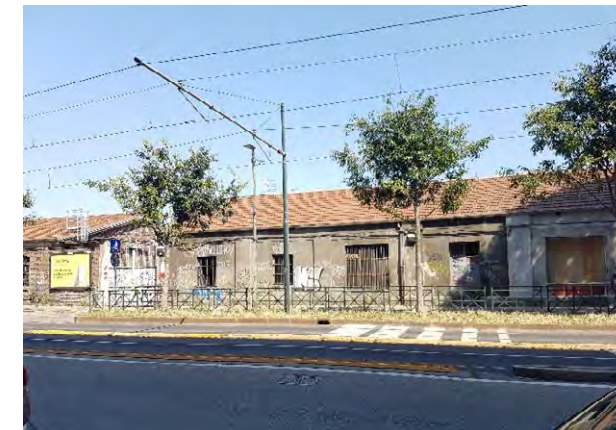
**BLOCK 5**



**BLOCK 6** is divided into two sections with a flat intrados, the first with a floor made of cement stone tiles, and the second of stoneware tiles. The design is by Giuseppe Destefanis (1889). There are commercials, tertiary activities and restaurants, a publishing house-bookshop (No. 28), a residence (No. 34) and some empty shops. On the railway side, the degradation of the underpass along the course, a multi-storey building of the '900 and low buildings of the '800, with large arches, in increasing degradation.



**BLOCK 6**



**VIA SACCHI  
SUD  
ISOLATI 6 - 9**



Image © 2017 Google

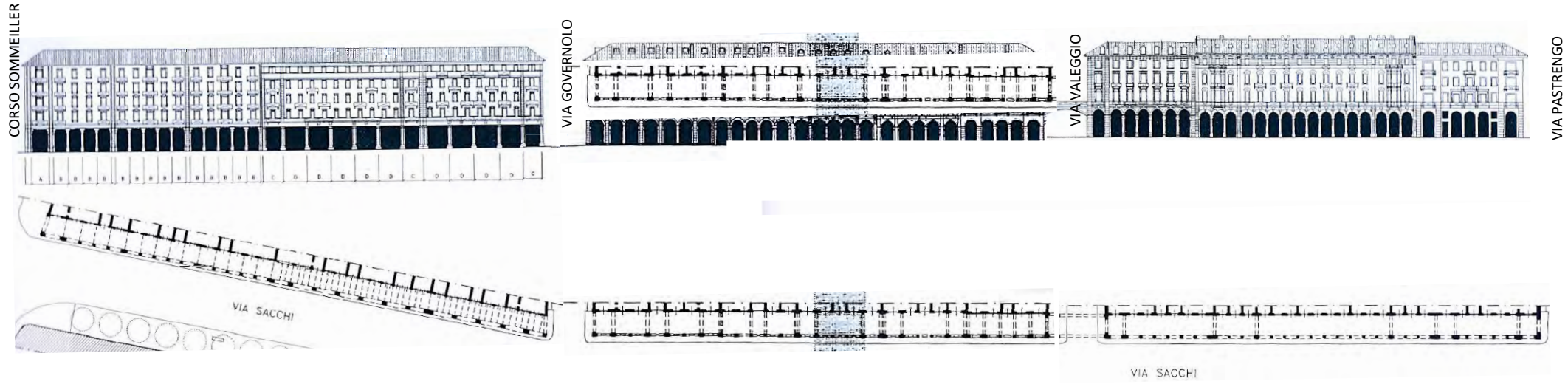
**VIA SACCHI – BLOCKS 7 – 8 – 9**

**BLOCK 7** is divided in three sections, the first (38) is a reconstruction of the 50s, the flooring is in gray cement tiles. The central section, by Pietro Fenoglio (1904), presents the most important architectural structure. In the middle the historical patisserie Pfatisch (No. 42, 1921-6) is located. The third section has a flat intrados, paving is in grey stone slabs. There are signs of deterioration.

**BLOCK 8**, is divided in shorter sections, with a homogeneous façade design. There are signs of degradation and vandalism. The commercial function is partly replaced by the local service sector and small crafts. Here was located the former Seat of the Futurist Artistic Trade Union Editions (No. 54) of which Fillia (Luigi Colombo) was the promoter between 1923 and 1936.

**BLOCK 9**, Divided in two sections, of a simpler design. The original “seeded” floor is partly damaged. There are significant signs of degradation and vandalism and severe commercial voids. From the point of view of the cultural history, we find here the former home of the philosopher Norberto Bobbio (No. 66).

The opposite side of the street is characterized by a disused building made during the 60s, 5 floor high, in strong contrast with the porticoed; follow railway buildings -former workshops- and the Dopolavoro Ferroviario complex (No. 63) and technical constructions flanking the Sommeiller overpass.



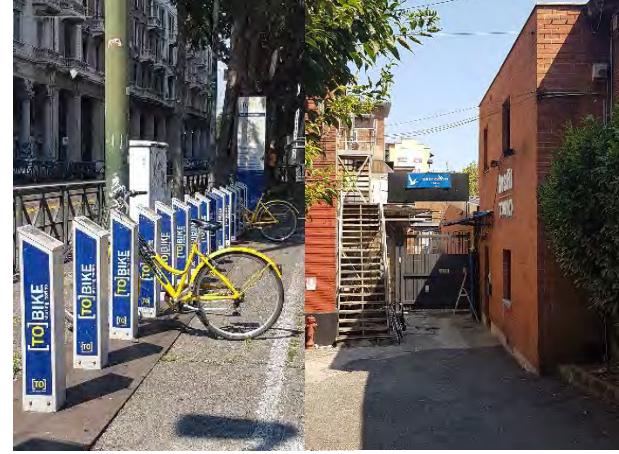
**BLOCK 7**

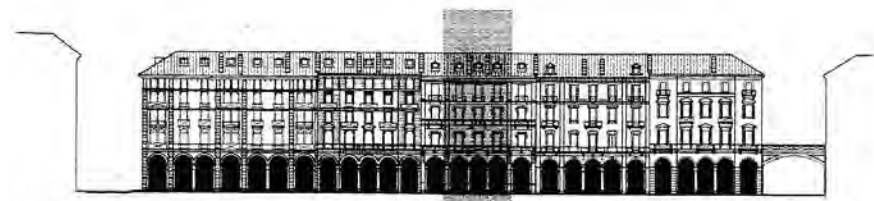
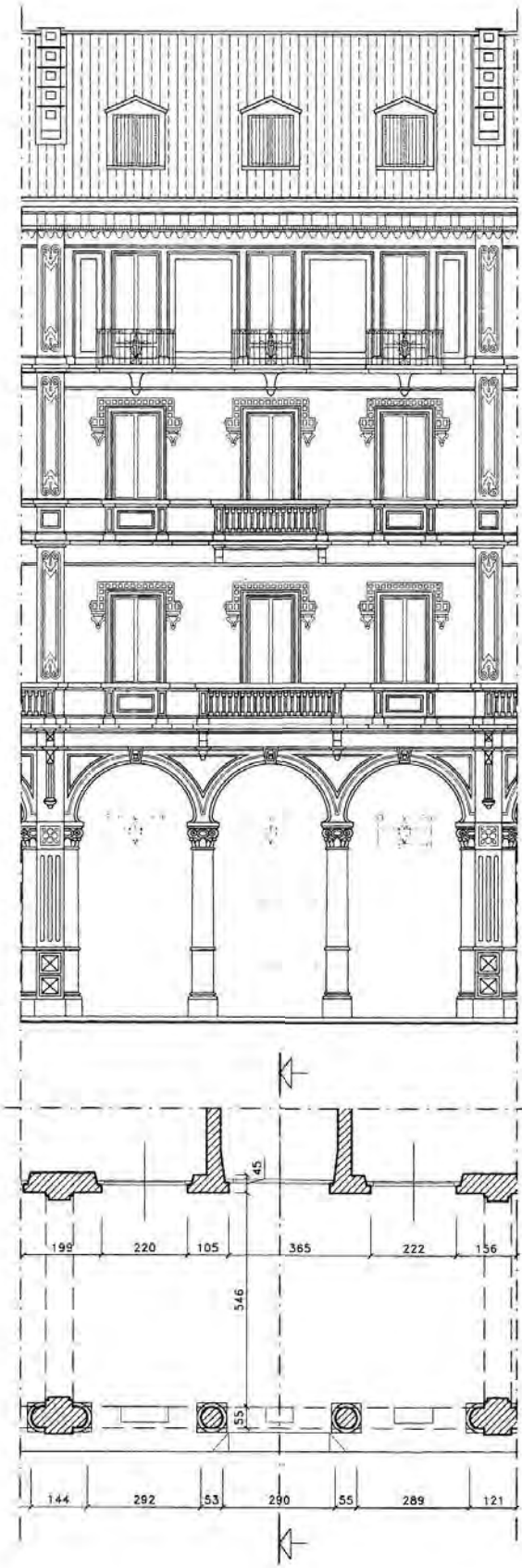
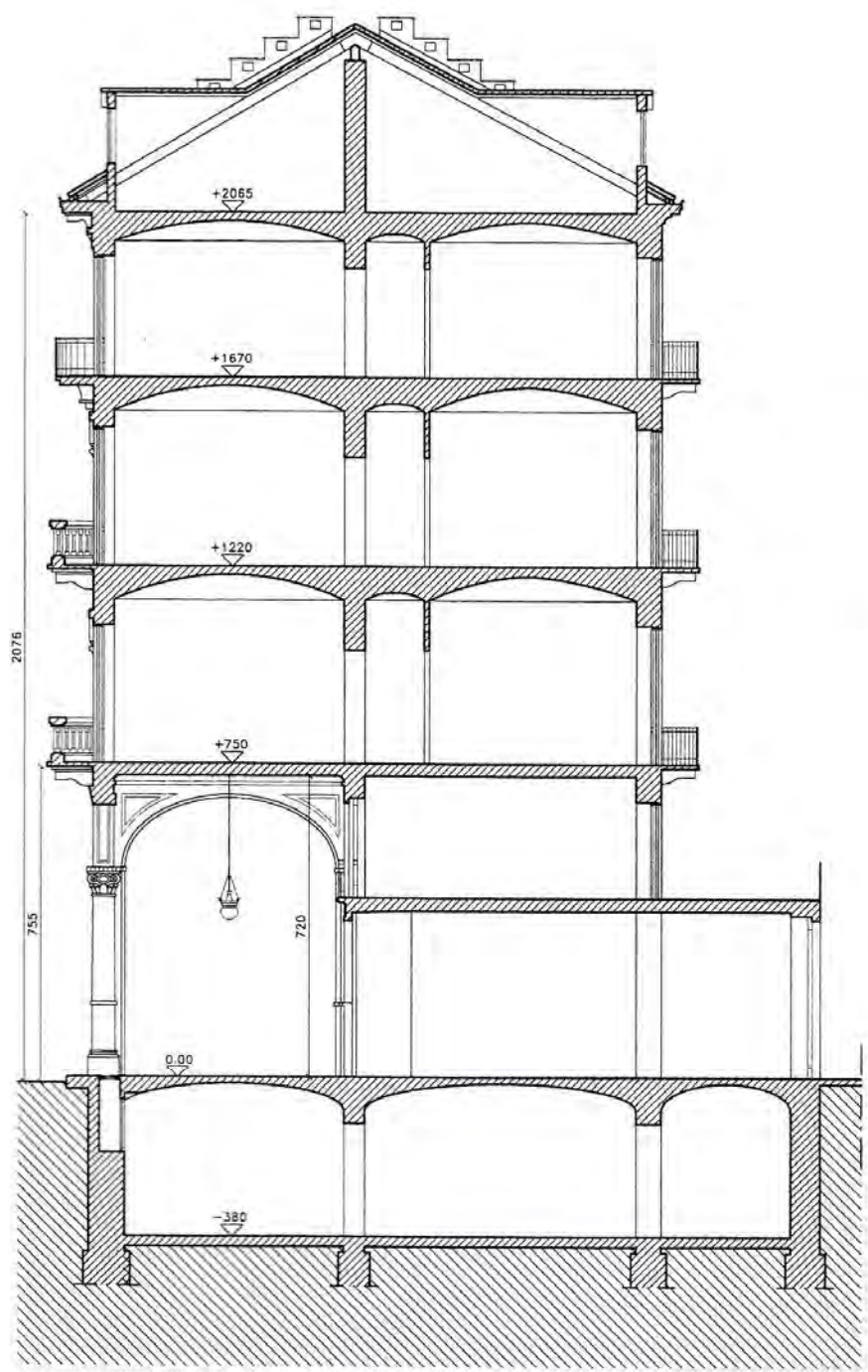


**BLOCK 8**

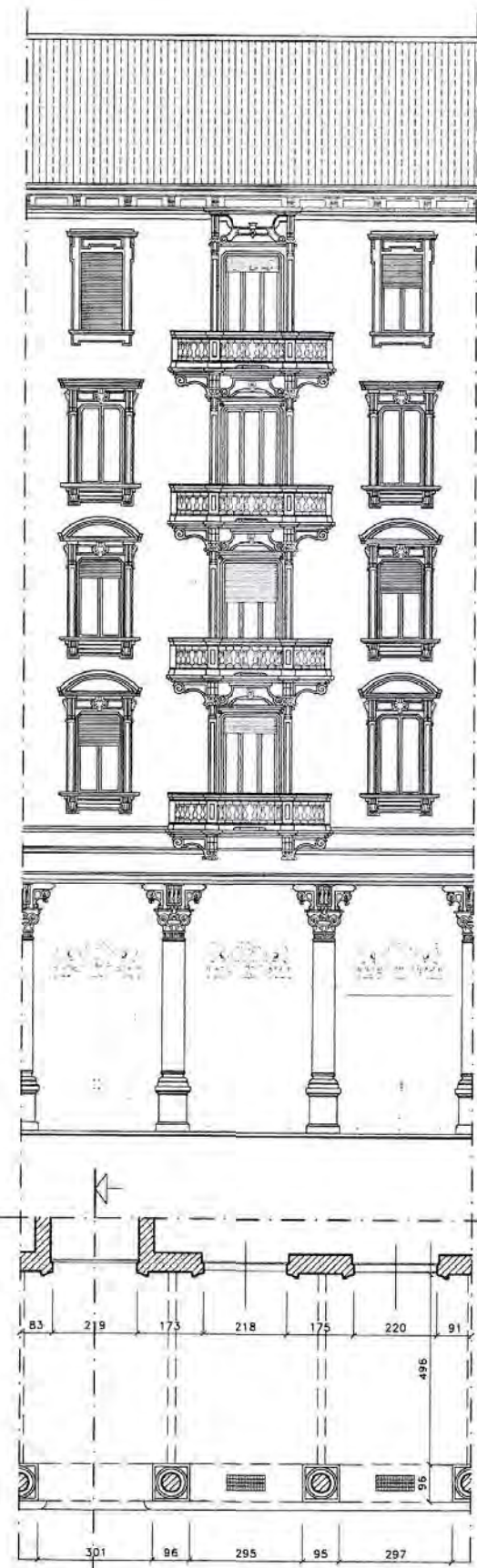
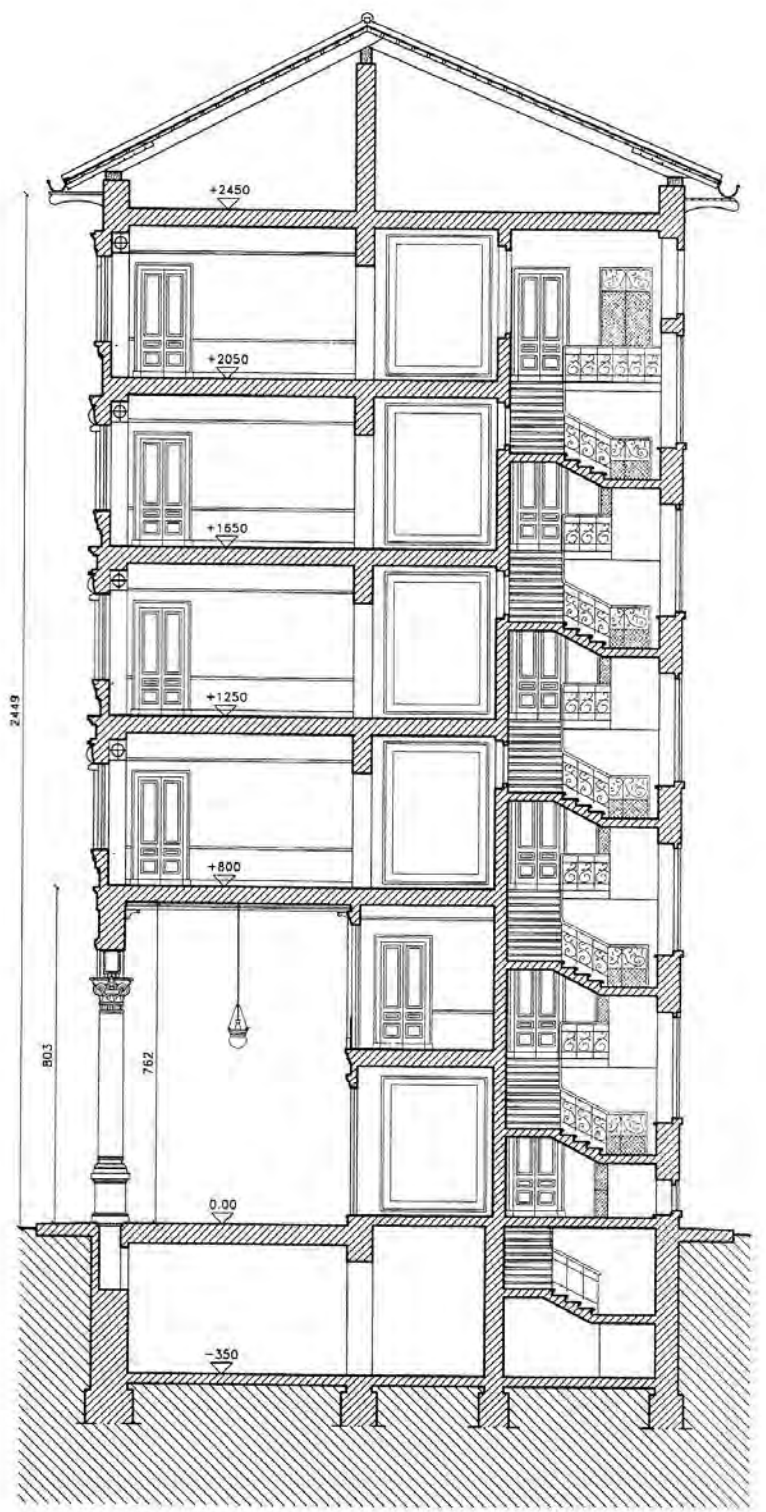


**BLOCK 9**



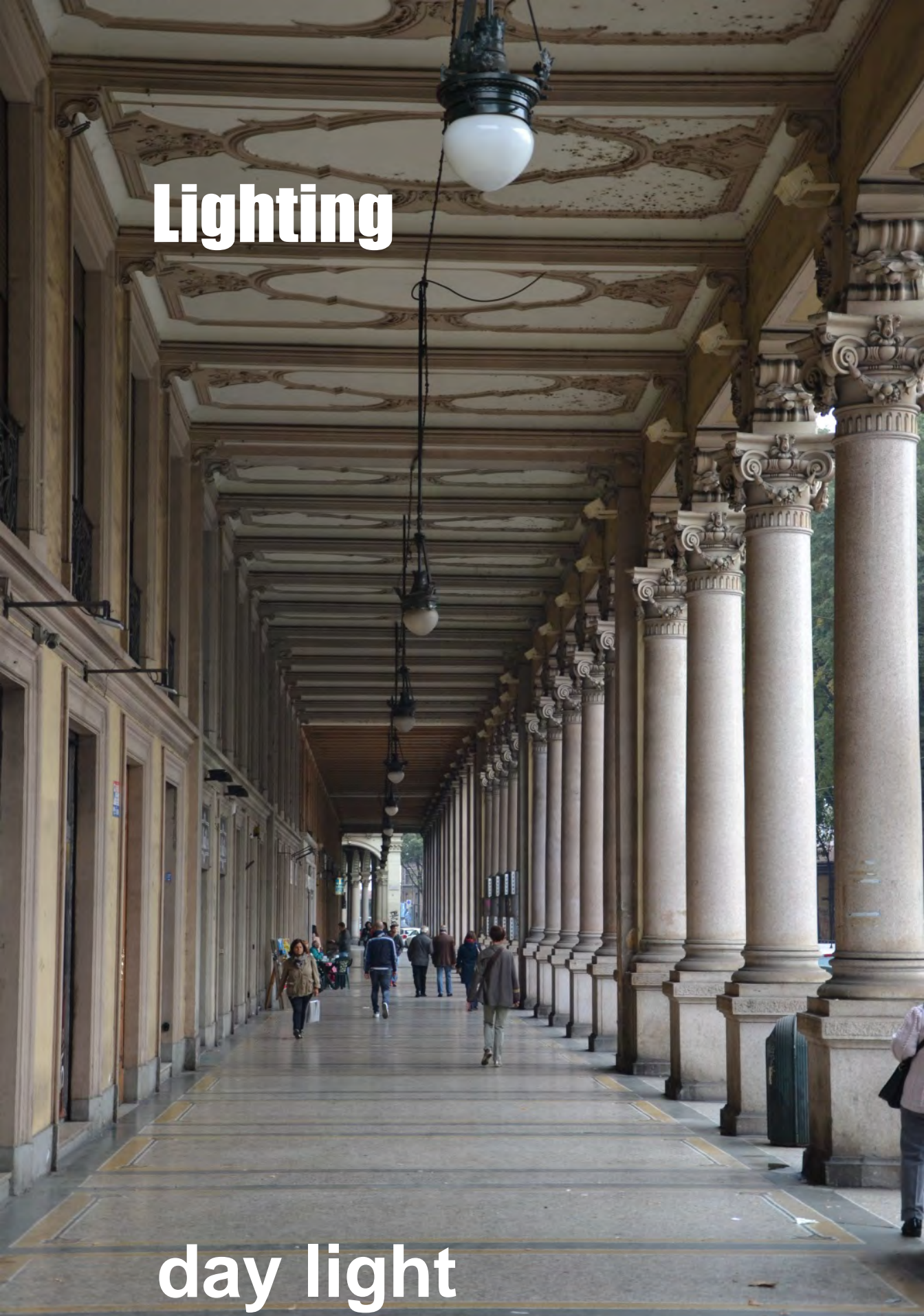


via Governolo \_  
Via Valeggio



c.so Sommeiller \_  
 via Governolo

**Lighting**



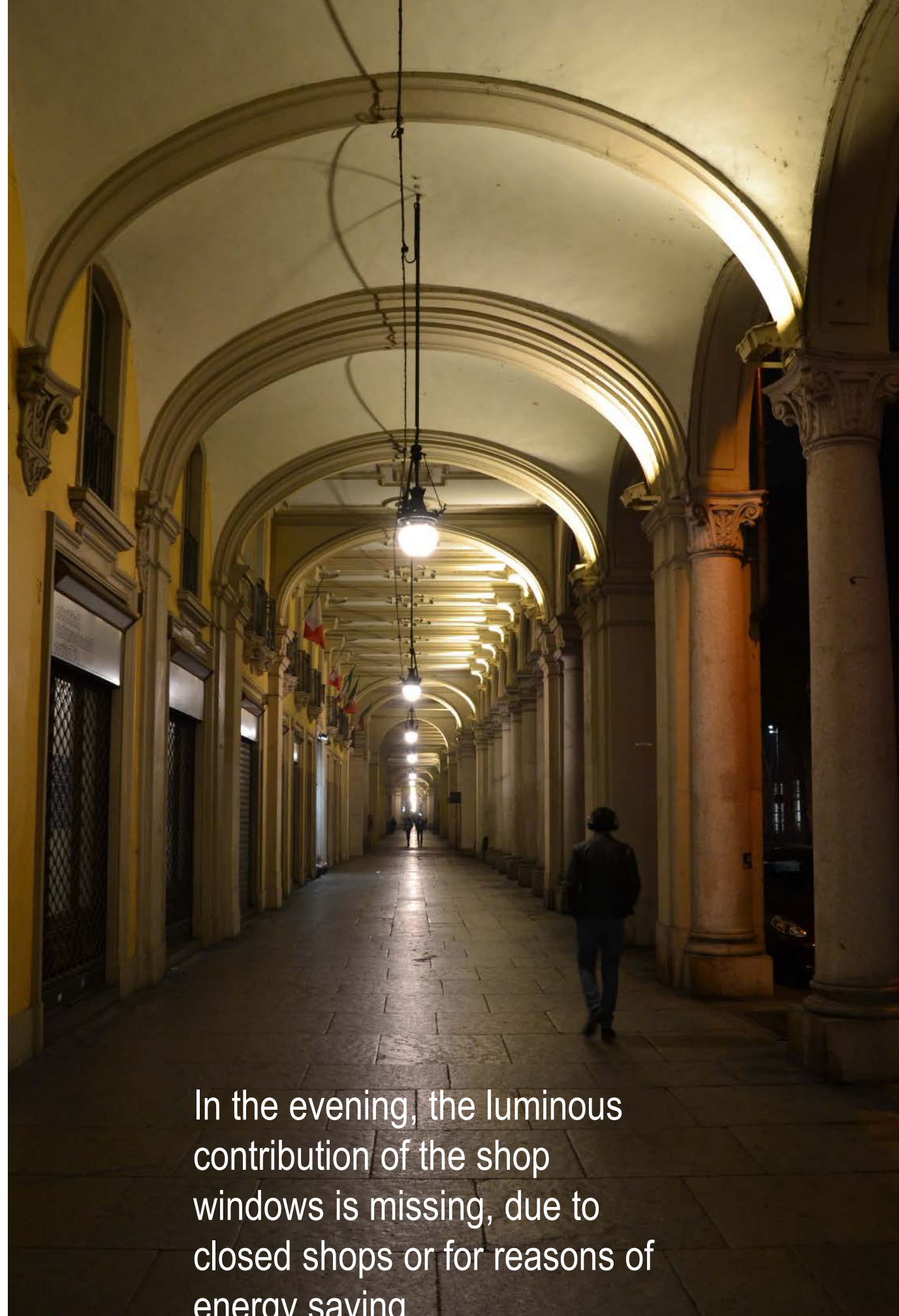
**day light**



**night light**

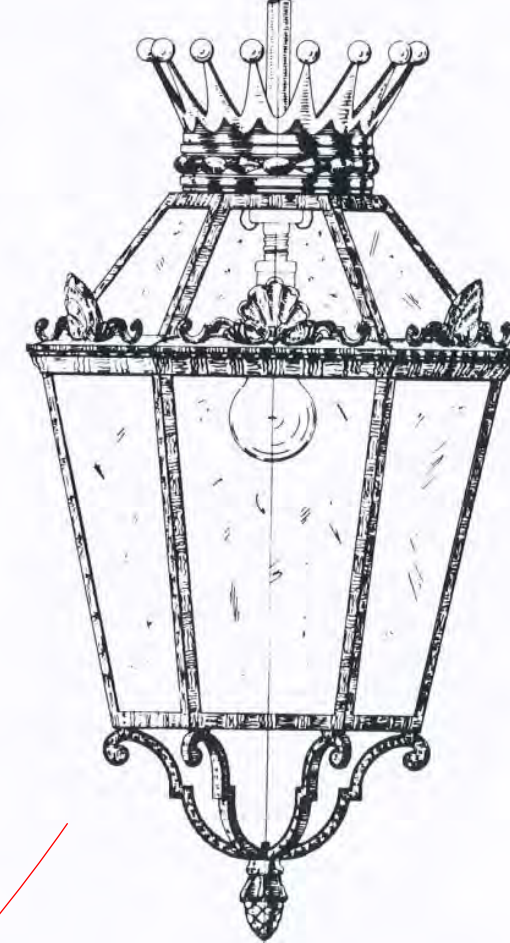
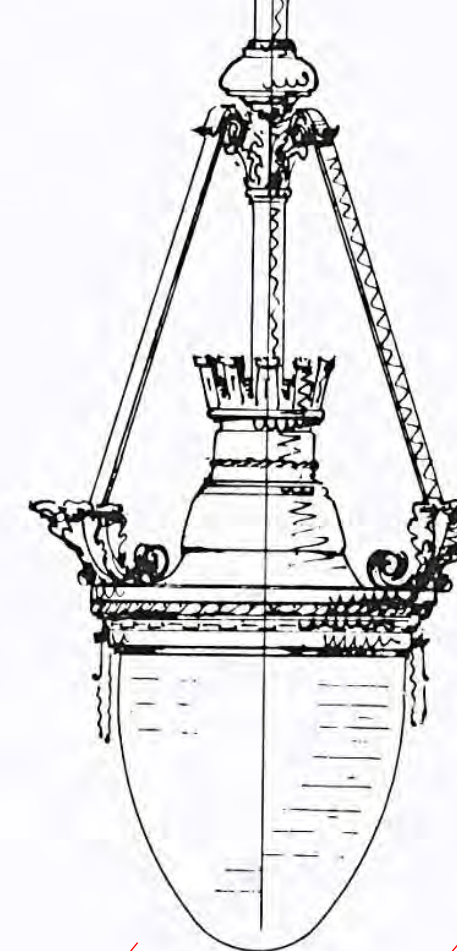


The perception of a dim daylight is greater in the vaulted roof sections.



In the evening, the luminous contribution of the shop windows is missing, due to closed shops or for reasons of energy saving.





## **A.E.M. Archive**

on the left, halogen / halide projectors for ceilings

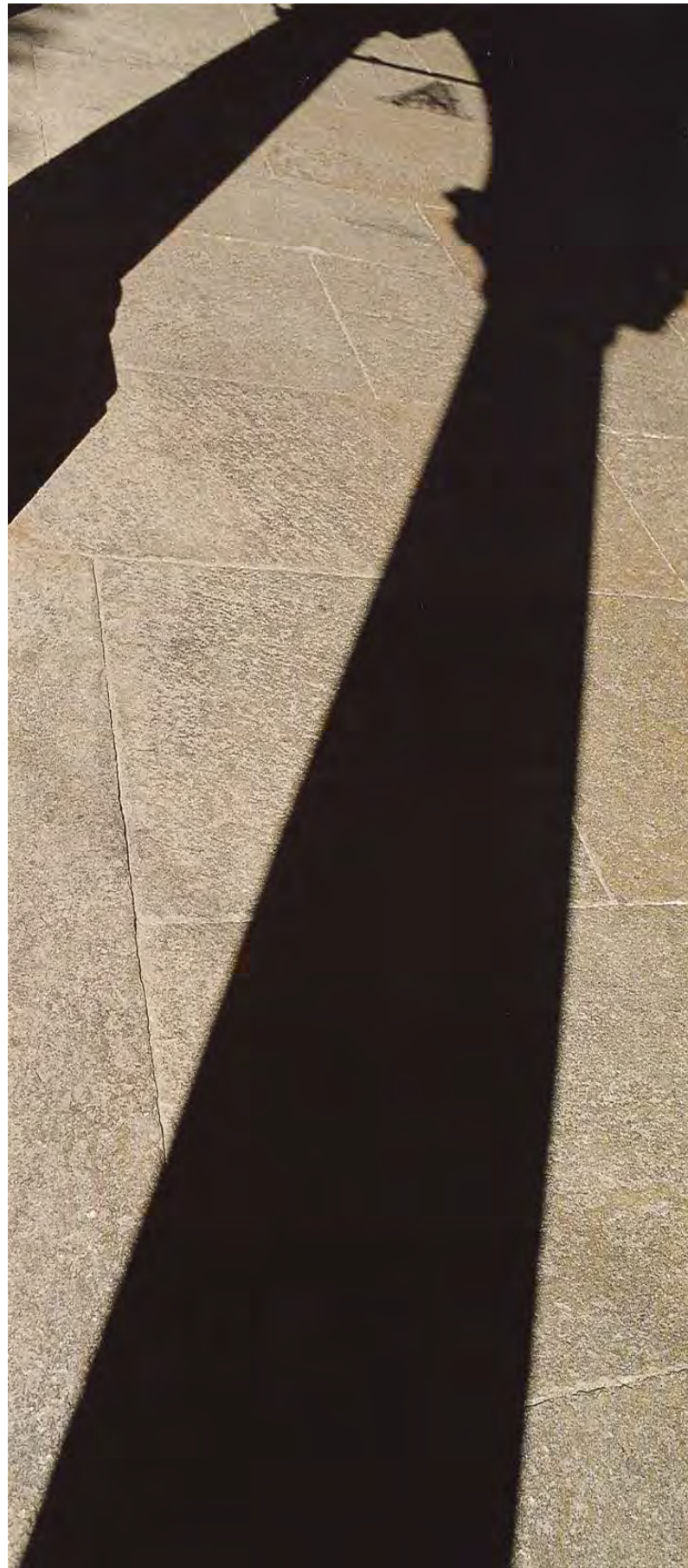
in the center, Lampione Casanova (1924), present in the center of the vaults and ceilings in all the sections of via Sacchi from Corso Stati Uniti to Corso Sommeiller.

on the right, New framework portici (1933), today called lantern '700, present in keystone of the external arches in the first part of via Sacchi from corso Vittorio Emanuele II to corso Stati Uniti. This framework also continues in Piazza Carlo Felice.

The **natural light**, in moving arcades, draws shadows that open the imagination and creativity of the project.

Valerio Bianco  
Largo Vittorio Emanuele II  
in *I Portici di Torino*,  
Daniela Piazza Editore, Torino 2005

WALLS TO ART,  
Artissima association  
Type of historical center,  
Nancy Dwyer (USA)  
Torino, Piazzetta Viglongo 1998

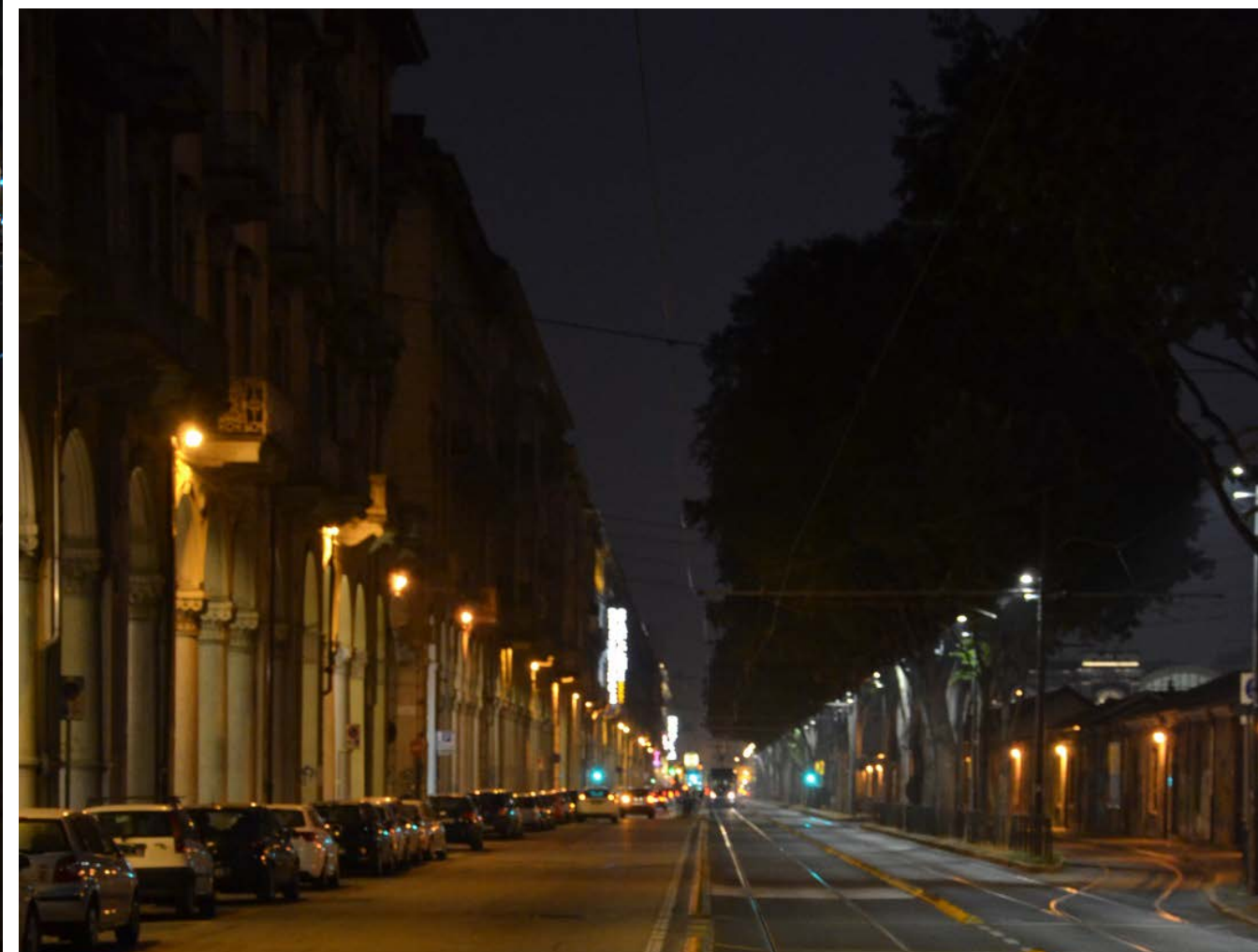




In the stretch between the Sommeiller and the United States courses (below) a simple light source with **sodium vapours**, low pressure (orange light), contrasting in rhythm the simple **pole lighting, with white light**, on the east side.

In the absence of a detailed lighting plan, only hotels offer **LED accent lighting**, but with narrow beam, not very coordinated with the rhythmic score of the façade.

It can be seen on the façade of the Hotel Genova and Turin.



## VIA SACCHI BELOW AND BEYOND THE ARCADES

Design contest for urban regeneration

### **BY NIGHT**

Via Po in Turin. The original lighting project (1986) included a **semi-shaded façade** underlining the portico, as its stronger identity element.



### **BY DAY**

Via Po in Turin. The relationship between the portico and the façade subsists but in reverse: the portico in **dim light** and the façade **naturally illuminated**.





*left*

**Via Po in Turin.**

The *current* lighting includes projectors on the piano nobile, which however create light spots, as well as uniform intensity.

*right*

**Piazza Matteotti in Imola.**

The lighting of Palazzo Sersanti, maybe too intense, valorize the two floors, emphasizing their horizontal development.



On the east side of the last section towards Porta Nuova. The pole lighting with the so-called **"pastoral" arm and the "Santa Teresa lantern with skirt"**, today renewed only with a LED.

This is a very popular historical item, later varied in different solutions such as simplified poles, arms and a single arch, widespread in the ancient center (eg Murazzi) and Borgo Po from the end of the year 80.



**Porta Nuova, the new square on Via Sacchi.**

An elegant solution that emphasizes the identity of the façades and the portico, illuminated in the intrados of the arches too.

On the perimeter, the “arm” street lamps and the “Empire lantern” (so called '700), also located in other historical squares. In the middle, a functional neutral sign, with white light LED.



***Kingdom of flowers: Cosmic Nest of all souls***, by Nicola De Maria, Piazza San Carlo, 2009, *Luci d'artista*.

Research the integration between artistic expression and the historical lighting bodies







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**VIA SACCHI**  
**BELOW AND BEYOND THE ARCADES**  
*Design contest for urban regeneration*

**SOUTH SIDE.**  
**East margin**

**Corso Sommeiller**



Image © 2018 Google

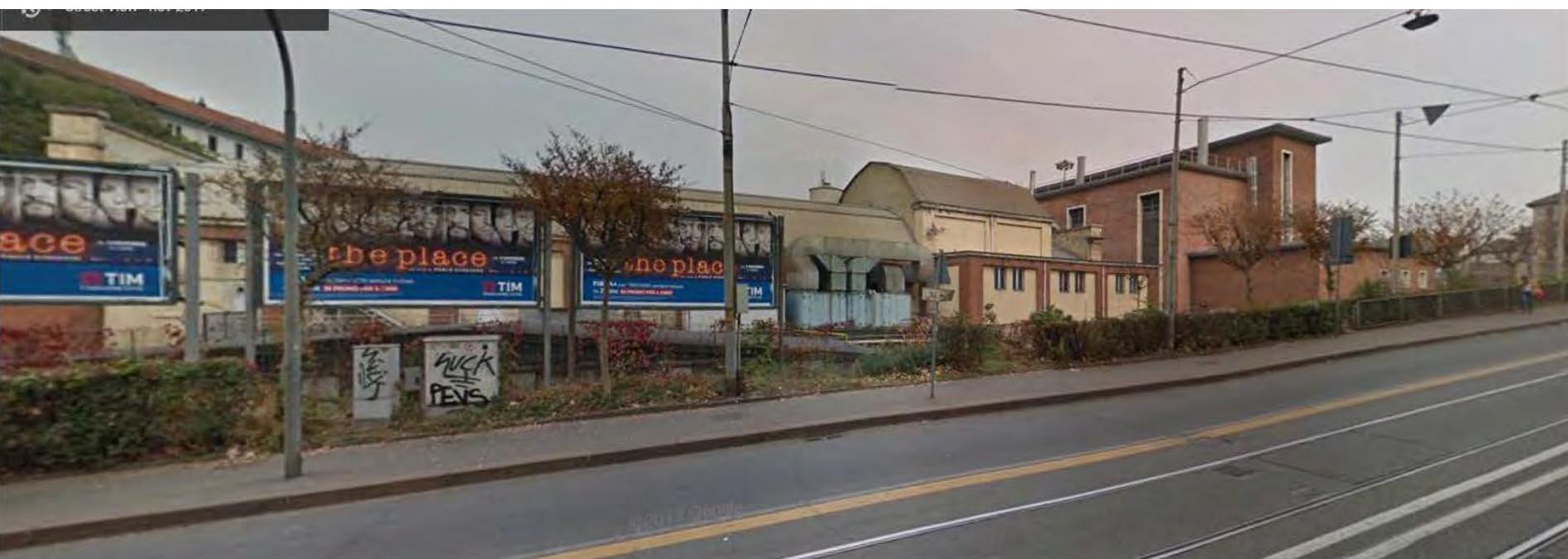
**via Sacchi - under overpass c.so  
Sommeiller**



Image © 2018 Google

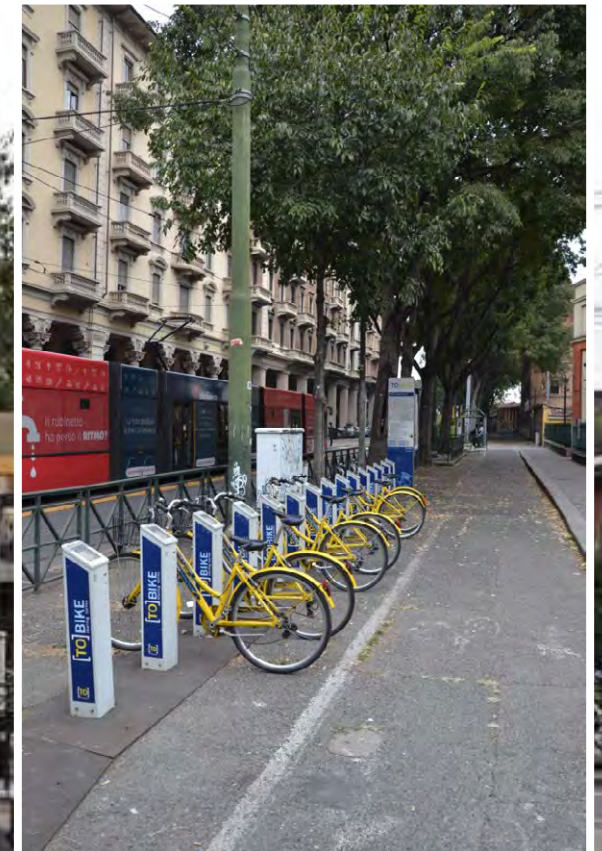
**End of centrality.  
Degradation and abandonment of public space**

# via Sacchi - under overpass corso Sommeiller



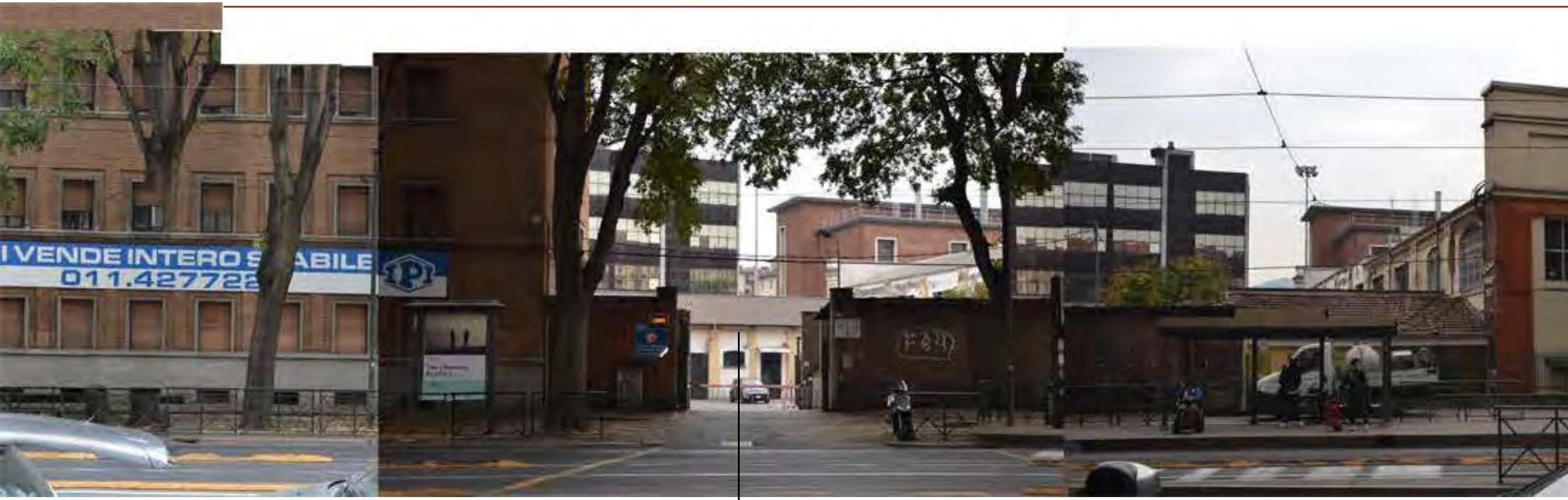


# SIDE EST RAILWAY ENCLOSURE Morphology & architecture



Food & beverage,  
leisure, culture

ToBike Station



Fs railways

## Bicycle path



**Ex Railways, for sale**  
Large size



49



***Available walls***

**Social and health care services**

47



Authorized stop



**Social and health care services**  
Night shelters



43



Trade union organizations

39



The section becomes wider



Employment services

and trade unions

Wall





**Employment services**  
and trade unions

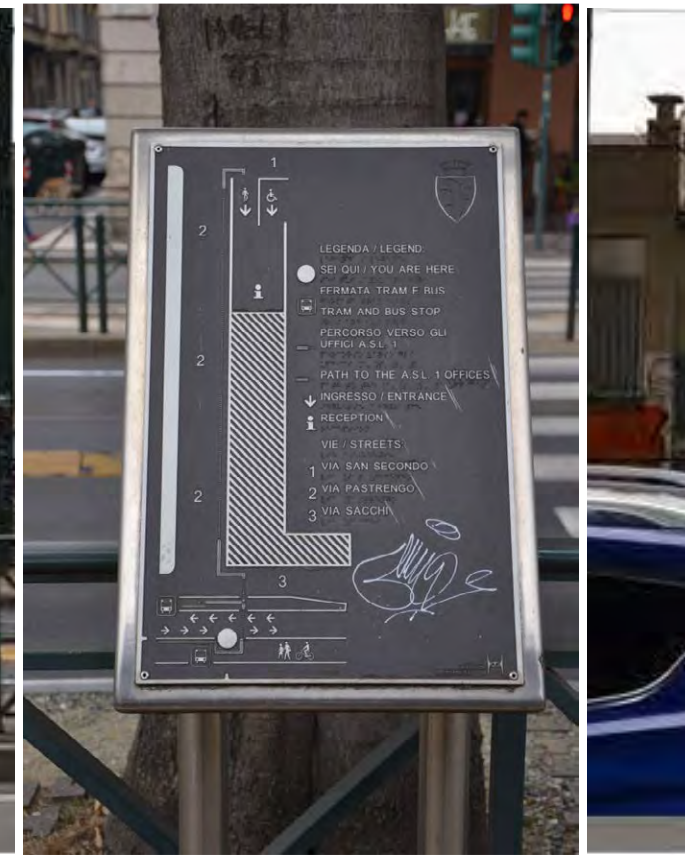
# 27 bis



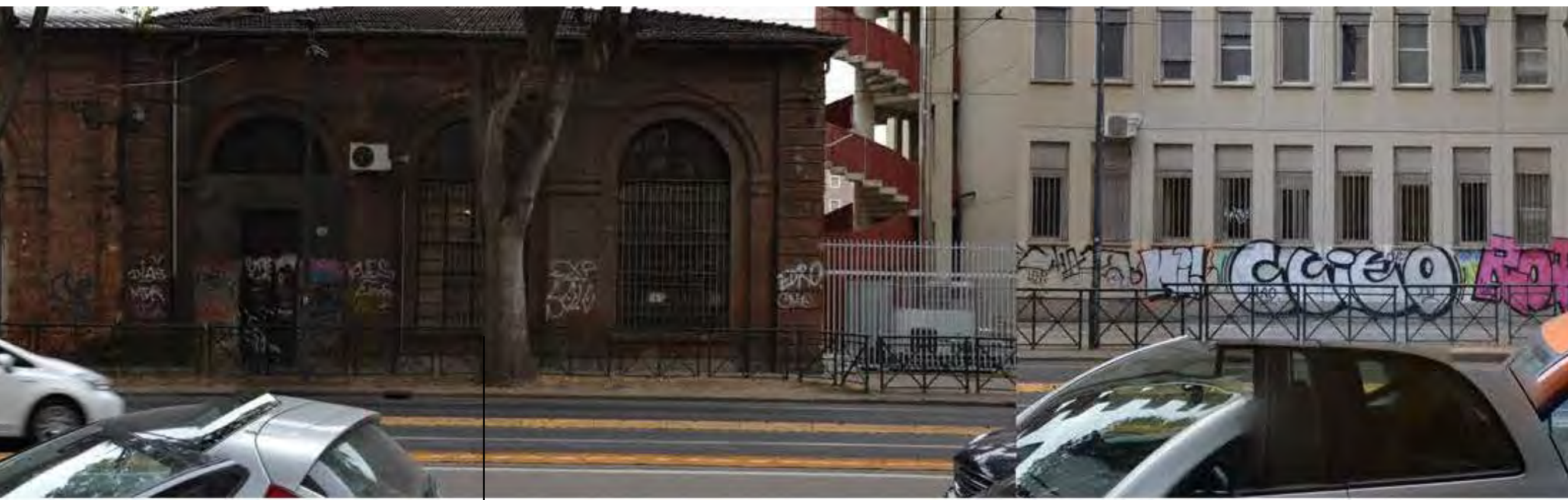
## Visually impaired signage



Crosswalk via Pastrengo

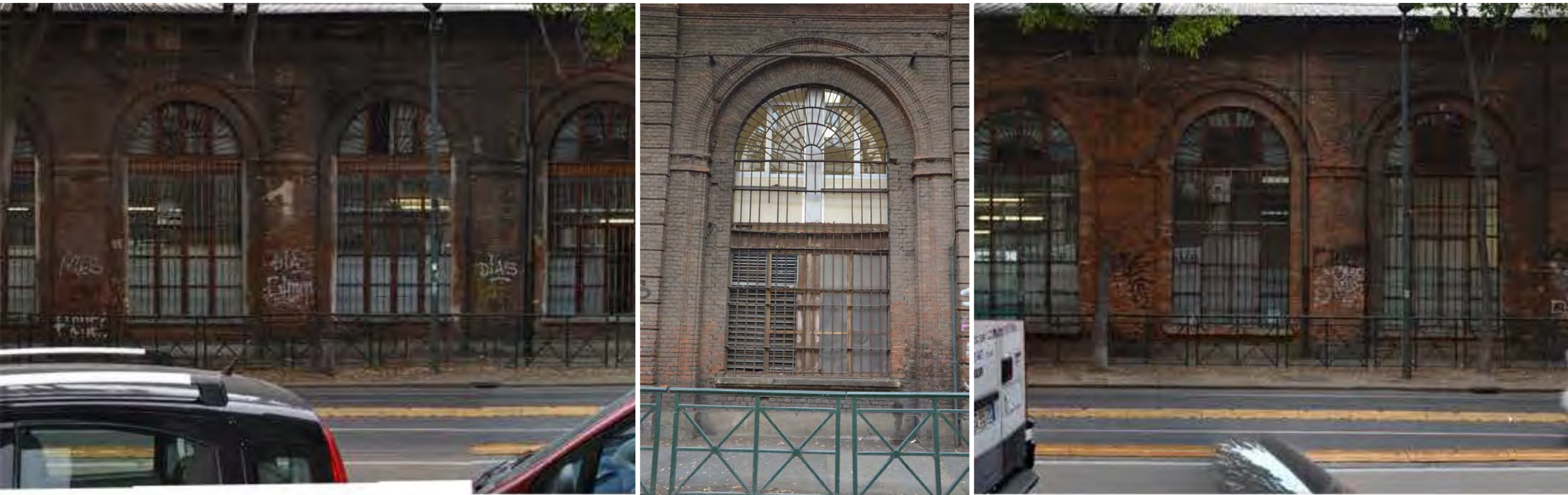


**Health services**  
 and professional schools



**FS railway warehouses and services**

## Waiting for rehabilitation



**FS railway warehouses and services**



**FS railway warehouses and services**





## Extraurban lines



**Underpass (ex)  
to the rails**

**FS training  
services**

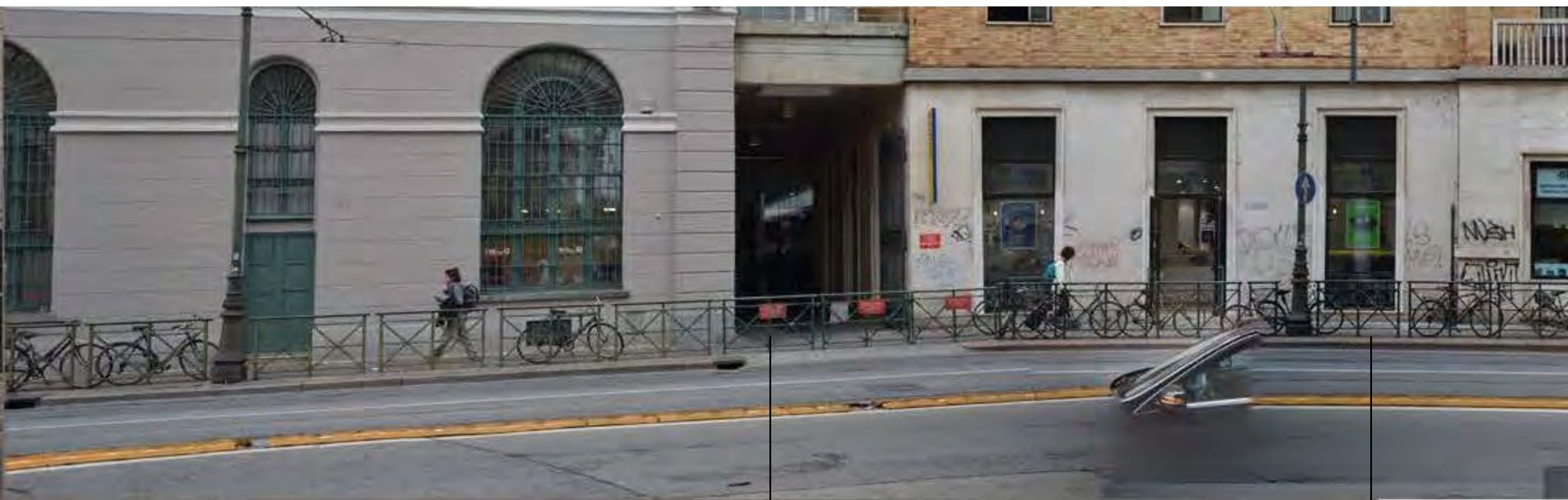
From Corso Stati Uniti to via Berthollet

## Towards the center





**GTT local public transport  
- customer services**



**FS Porta Nuova  
access to railroad tracks**

**Commerce**  
food and restaurants



**Commercial spaces  
(unoccupied)**



**Porta Nuova  
arcades**

**Underground parking**



**Porta Nuova  
arcades**

**Underground parking**

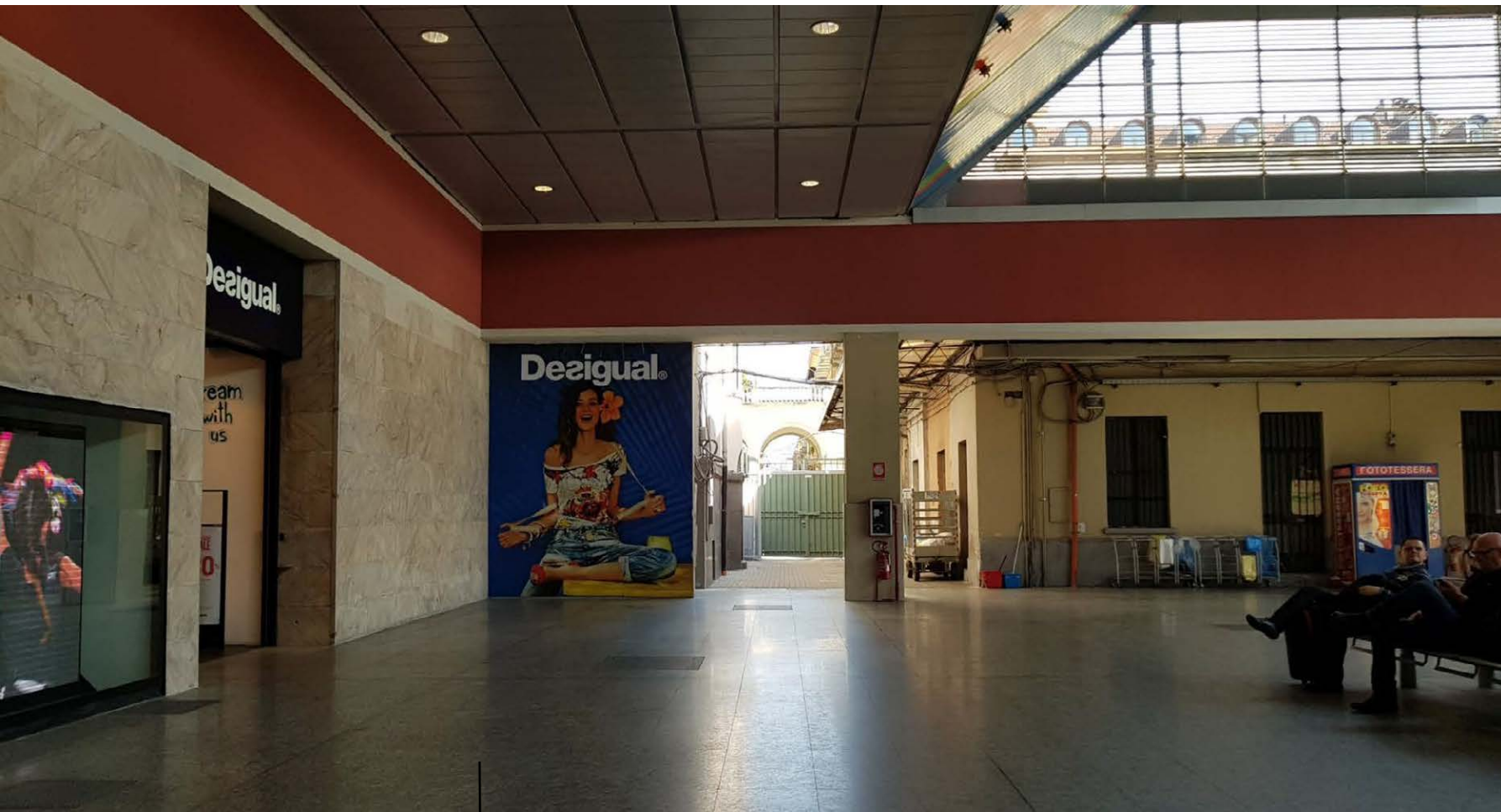




**Mall  
Porta Nuova**

**Unoccupied shops  
(first floor)**





**Deviated transit.  
Loss of perception  
and flow**

**Access route via Sacchi - via  
Nizza through  
Porta Nuova station**



# NORTH FRONT

**Corso Vittorio  
Emanuele II  
and Porta Nuova  
railway station**



A photograph of a classical arcade with a neon sign for 'Caffè Port'. The sign is made of red neon tubing and is mounted on a black metal frame. The arcade features ornate architectural details, including columns and arches. A single light fixture hangs from the ceiling. The overall scene is a blend of historical architecture and modern signage.

**Caffè Port**

**Via Sacchi arcades:  
chronicle of an interrupted identity**

*ici*

*Caffè Port*

*It was midnight. Noises are switched off. The sign of that last coffee also goes out ....*

«... The arcades are the trees of the cities, according to Sante Leggero, author of *Landscapes in transit*. (...) Since I read Leggero, I call the Turin Arcades **trees**.

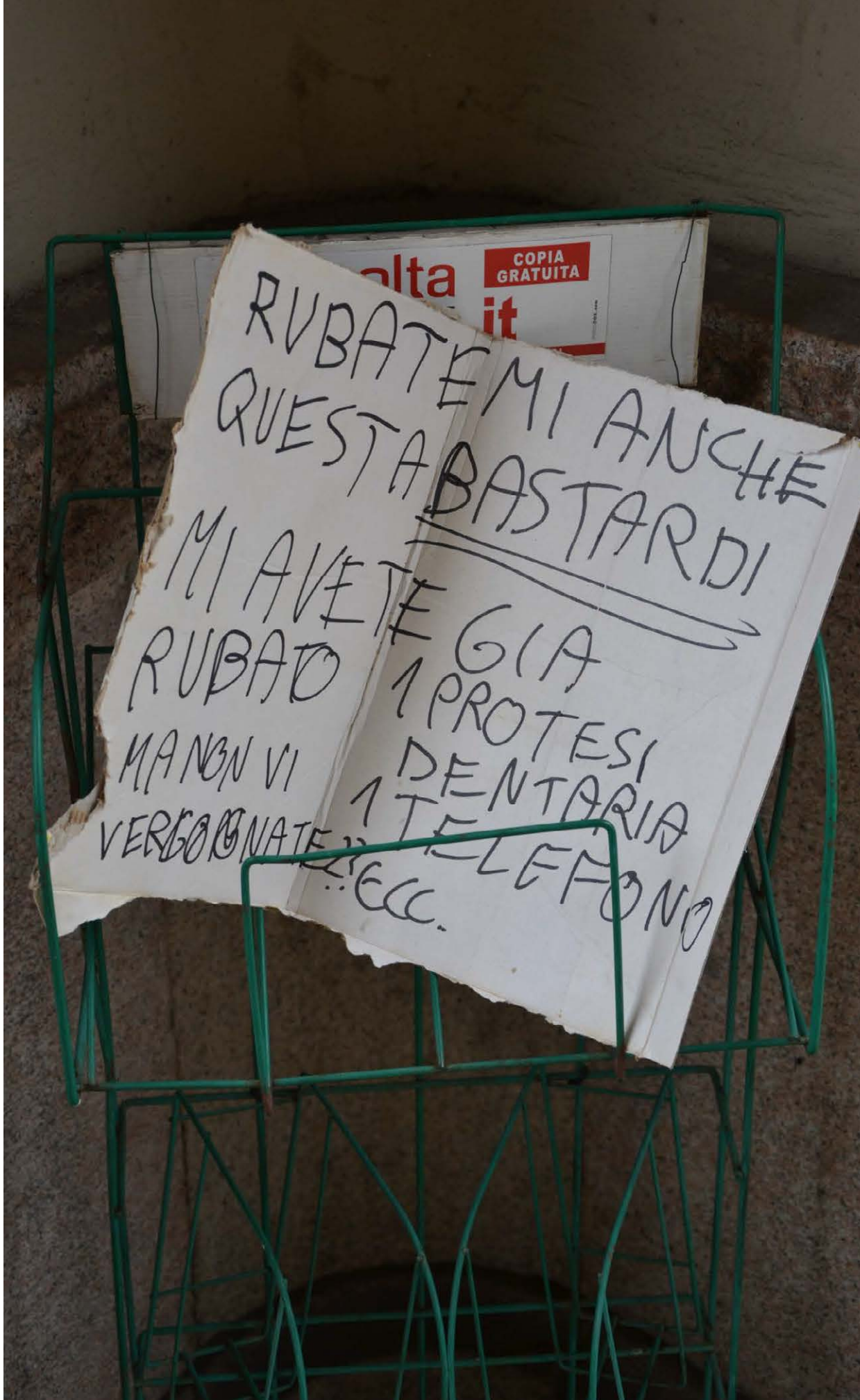
I like to steal his image, his idea (...) Better than mine, the one I had before: the arcades as **thefts of the void to the damage of the full.** »

Gian Luca Favetto, *La Foresta*, in *I Portici di Torino*, Daniela Piazza Editore, Torino 2005



What is the lady looking at?

The arcades always hide something that you do not notice immediately. It will be because by day they are in the **twilight**, even those of via Sacchi, even if born in the sign of airiness and elegance, so appreciated by the bourgeois taste between XIXth and XXth centuries.



They hide, but also show, above all **goods**. When these are missing, as for long sectors in Via Sacchi, a sense of emptiness assails us that leads us to turn our head elsewhere, to look for free air outside the portico for an hidden part. It is not always a happy discovery, even if the hidden part, however, tells a story.



The story of when mail was mailed, but not for the web.







The story of when the public clock ... was more precise than the private one (?).





The story of when in the first lesson of civic art, at the school of the City of Turin, explained the reasons and the need to **maintain public affairs**, starting with the cleaning.



It seems that the **commercial decline** has triggered a **general decline**, which is not only the public thing, but also the private one, to which everything seems granted. As long as there is, someone says. Or is it an alibi for getting rid of some extra service and some less thought?



This banner is removable in the evening, but still exists and has impact.





It works not better with the rest and is not good especially with the historical *devanture* of the window, if you look at the banner set + glass graphics.

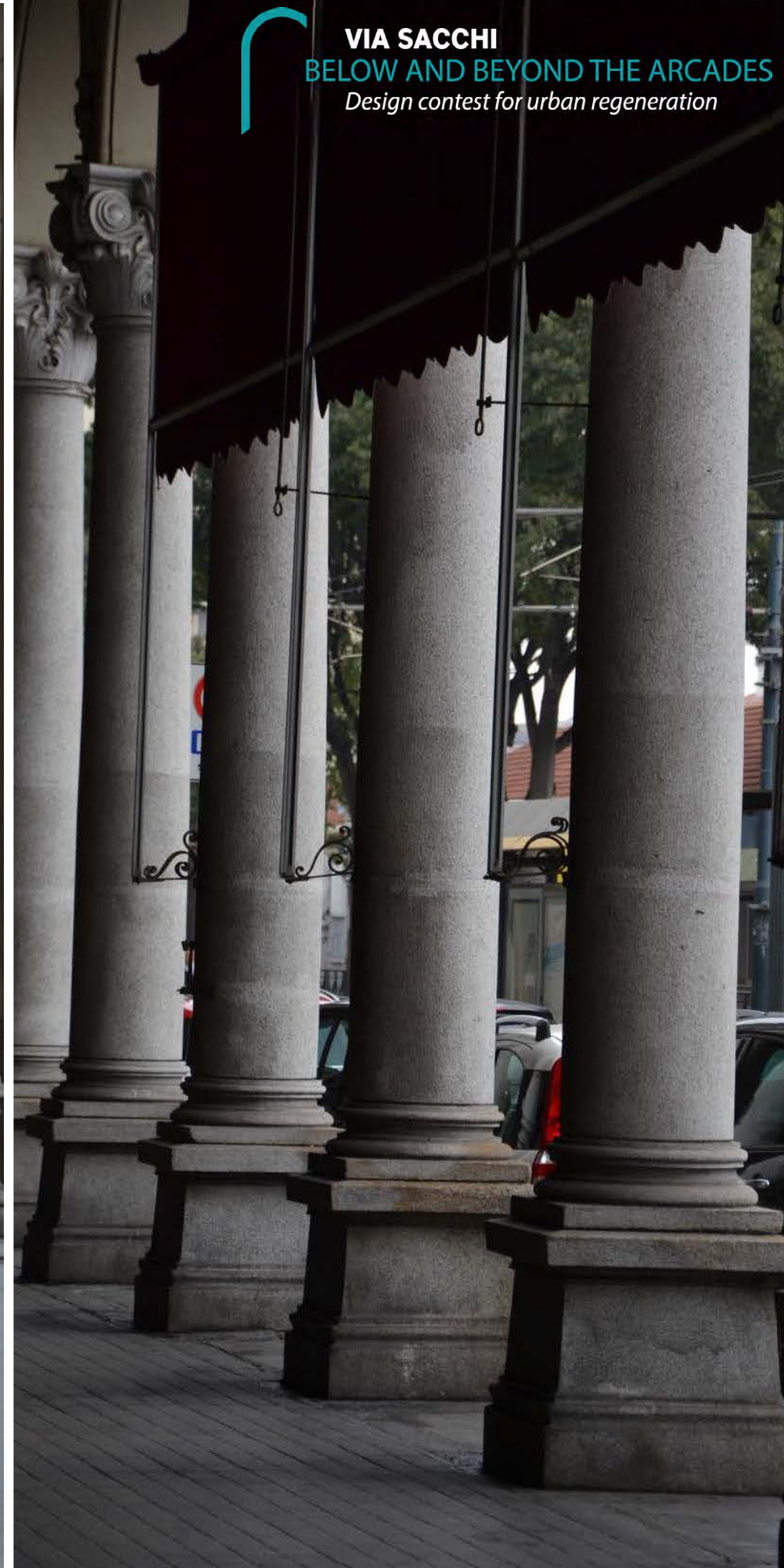
What if a Turin team supporter passes? He will not say anything because the stripes are horizontal.

Question of semantics.

But do not you think that here, in via Sacchi, the elegant identity of the arcades- living-room is **suspended**, almost **interrupted**?

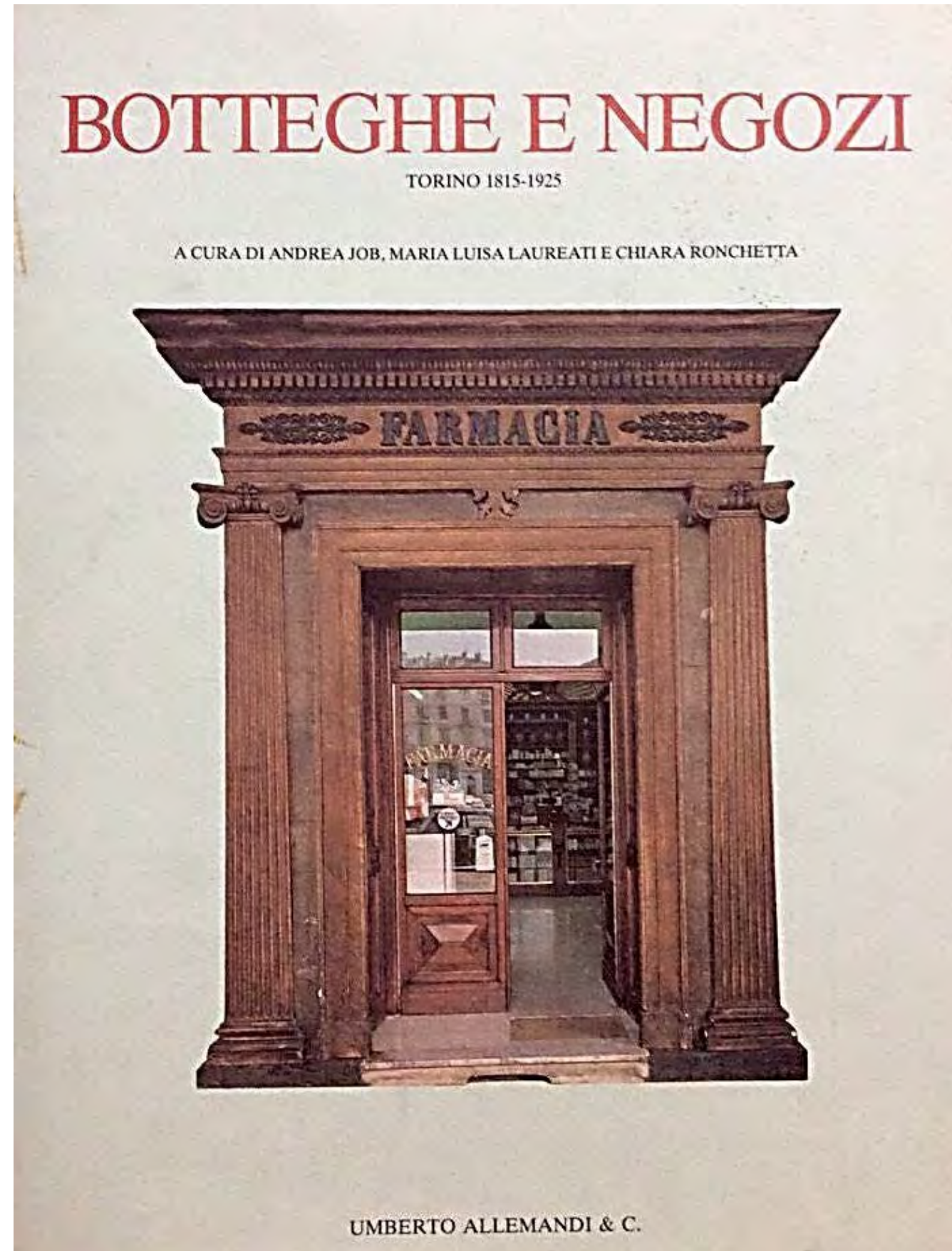


Yet via Sacchi is also a precious theater of the propulsive **rhythm** established by the classical columns interpreted with an eclectic taste, where you still meet those elegant **curtains** that regulated the microclimate (those of the Pfatisch pastry are the only ones left) and where the **entasis** of the stems are interpreters of a measured monumentalism.



The magic of **shop windows** and **historical shops**, with *devanture* that are masterpieces of cabinetmaking, foundry, working with stones, marbles, glass, mirrors. They have been surveyed, catalogued and studied, so that they could be conserved and protected. Few however, only those owned by the original properties.

Andrea Job, Maria Luisa Laureati, Chiara Ronchetta, *Botteghe e negozi: Torino 1815-1925*.  
*Immagine del commercio fra architettura e decorazione*,  
U. Allemandi, Torino 1984





## **PTFATISCH PASTRY**

In 1915 Gustavo Pfatisch opens a confectionery in via Gioberti, later transferred to the elegant shop inside the Art Nouveau building in via Paolo Sacchi 42.



## TINA PERFUMERY

Significant example of commercial furniture with great devanture dated 1910. It is one of the most complex forms of commercial decoration conceived as a single design intervention with interior design.



Then there is the **design**, how to say when the design, instead of solving a problem, is **the problem itself**.

Public or private, the design in via Sacchi is devoid of planning, especially it is **not contextualised**.

Regulations and guidelines are missing from the City, apart from signs and kiosks, as well as a lack of control, perhaps more important than the regulations and the project itself.

It is necessary to go back to study before intervening: to study to classify that is to identify types of public space with similar characteristics, then to elaborate approach guidelines that are aware of the context, heritage and needs of citizens.



SigaRETTA, ashtray

Keope, parking bollard



SUPERKiosk\*



LILLA, flower box



There is a slogan that says:  
neither pellets nor pallets will make Torino more  
sustainable and more recognizable.

Then there is the **Human Centered Design**, the discipline that worries that everything is suitable for men, for their health and well-being.

It happens in Turin as in Bologna, that in the arcades you go very comfortably by bike and with not uncommon conflict with the pedestrians. Today it is faced with different methods and tools: vertical signs, horizontal, obstacles, more or less colloquial messages. A big problem: a fine, DIY or a HCD solution?

Another aspect of the TOMove (moving, moving, traveling) are the **runners** ... who seem to rise under the arcades of via Sacchi.



Excuse me, the **toilet?**

On the other side of the road.

Where nobody goes, however.

Dear old “Vespasiano”, that's where you're finished.

You had been the case study on light prefabrication (the '30s), on which generations of students were trained, found by chance, and narrowly hidden.

Maybe it's time for your well-deserved retirement!





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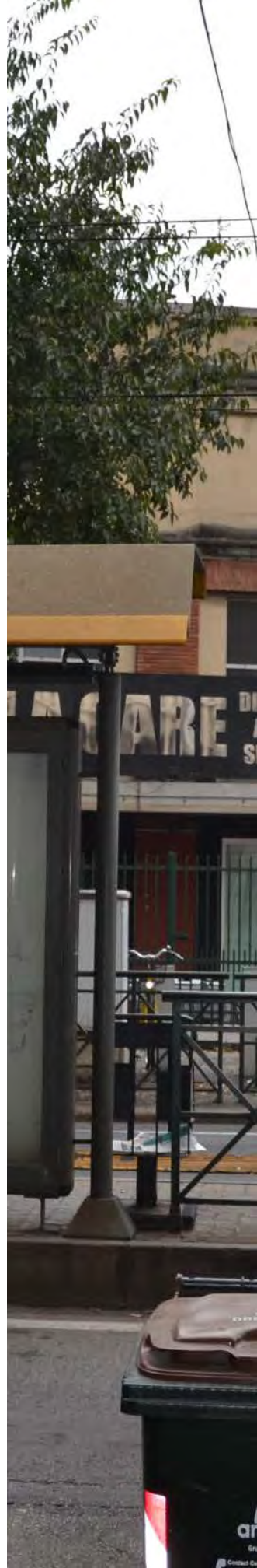
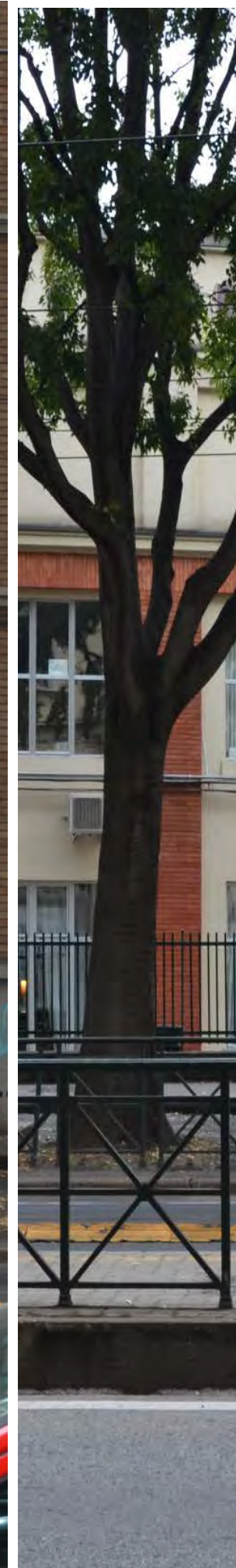
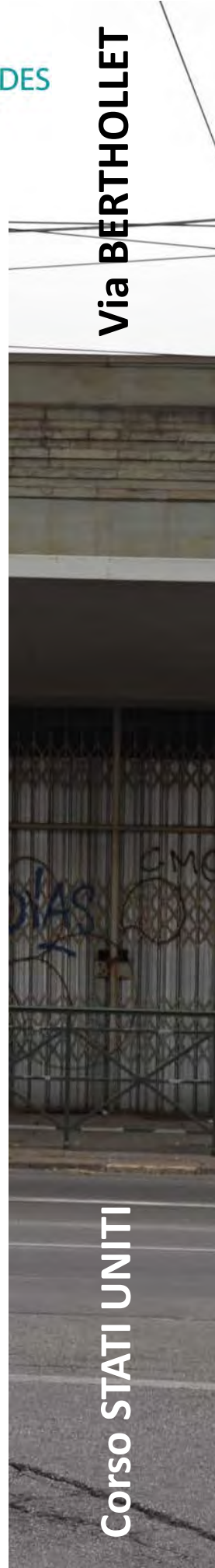
Via BERTHOLLET

Via Sacchi «has only one view»,  
that of the portico on the west side.  
On the other side, to the east, one can  
not remember the landscape:  
there is a wall, long, with advertising,  
with trees ... yes, never seen closely.  
There's a tall house, more than one,  
really? There are writings, graffiti, those  
that they see, and they all look the  
same.

It is said that a future drone craft will be  
that, in addition to "firing", of "spray" at  
great heights. Who bought on the  
upper floors, so get ready.

The interesting thing is that you can  
build murals in a new form and with live  
performances.

There was no underpass to the tracks?  
**Closed since the last 25 years, what  
a shame!.**



## Heritage with interrupted identity, advice for purchases:

- Preserve and maintain existing heritage
- Before replacing, try to integrate the existing value
- Before adding (the new) at least remove (the obsolete)

Via Sacchi starts again (also) from here.