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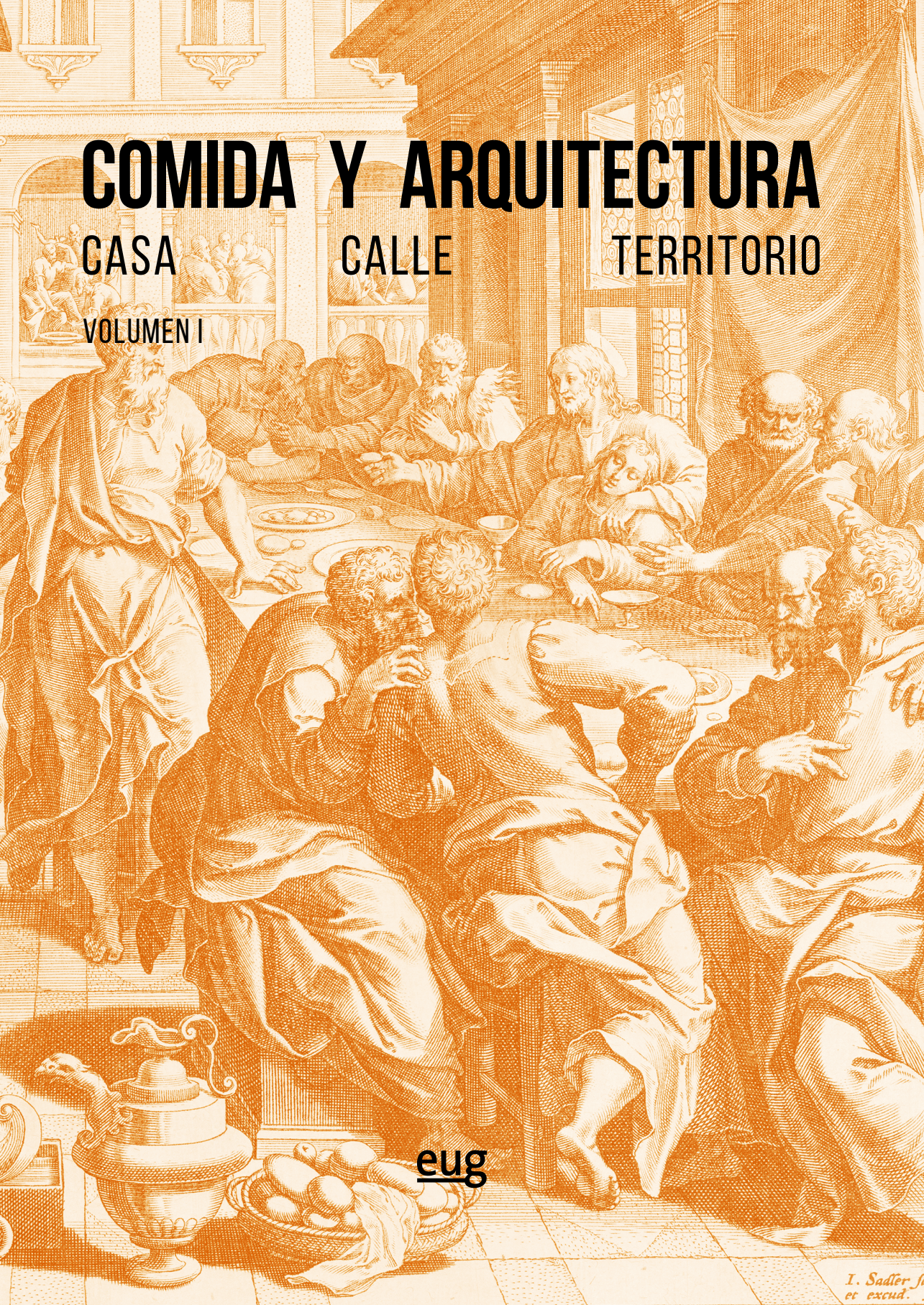
COMIDA Y ARQUITECTURA

CASA CALLE TERRITORIO

VOLUMEN I



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COMIDA Y ARQUITECTURA

Casa, Calle, Territorio

VOLUMEN I

JUAN CALATRAVA
DAVID ARREDONDO GARRIDO
MARTA RODRÍGUEZ ITURRIAGA
(EDS.)

COMIDA Y ARQUITECTURA

Casa, Calle, Territorio

Granada, 2025

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Le Ventre de Turin. Designing the Square and Porta Palazzo Market

Le Ventre de Turin. Diseño de la Plaza y el Mercado Porta Palazzo

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Abstract
Porta Palazzo market, at Turin's Piazza della Republica, is the beating heart of the city's commerce, shaped over centuries through urban and architectural transformations. Built in the 19th century after the demolition of the city's fortifications, this grand space has been progressively enriched with structures such as the fish market and the metal roof with its clock. In 2011, architect Massimiliano Fuksas designed the last and controversial building at the site. The "PalaFuksas" initially received with criticism, has found new appraise thanks to the introduction of the Mercato Centrale, opened in 2019. It is a place where Piemontese gastronomic excellence is celebrated, matching Turin's transforming multicultural context. Porta Palazzo market reflects Turin's growth dynamics, interlacing urbanism, commerce, and social identity, and becoming a significant example of the city's adaptation to contemporary needs.

El mercado de Porta Palazzo, en la plaza de la República de Turín, es el corazón palpitante del comercio de la ciudad, moldeado a lo largo de los siglos por transformaciones urbanas y arquitectónicas. Construido en el siglo XIX tras la demolición de las fortificaciones, este gran espacio se ha ido enriqueciendo progresivamente con estructuras como la lonja y la cubierta metálica del Reloj. En 2011, el arquitecto Massimiliano Fuksas diseñó el último y controvertido edificio. El "PalaFuksas", que inicialmente fue muy criticado, se ha revalorizado gracias a la intervención del Mercato Centrale, inaugurado en 2019. Se trata de un lugar que realza la excelencia enogastronómica del Piamonte y encaja en un contexto multicultural en continua transformación. El mercado de Porta Palazzo refleja la dinámica de crecimiento de Turín, entrelazando urbanismo, comercio e identidad social, y es un ejemplo significativo de la adaptación de la ciudad a las necesidades contemporáneas.

Keywords
Porta Palazzo Market, Turin, history of the city, history of architecture, historical market
Mercado de Porta Palazzo, Turín, historia de la ciudad, historia de la arquitectura, mercado histórico

Introduction

> Uno Zola Torinese potrebbe mettere lì la scena di un romanzo intitolato *Il ventre di Torino*.[1]

This is how Edmondo De Amicis, in the book *Torino 1880*, began his description of the market in Piazza Emanuele Filiberto, now Piazza della Repubblica. The detailed description that follows, written almost 150 years ago, still today perfectly illustrates the market that gathers buyers and sellers every morning at Porta Palazzo, in Piazza della Repubblica (fig. 1). What makes this square exceptional, considered the biggest open-air market in Europe, it is not so much its size (51.000 m^{22}) as its peculiar urban layering. It is the result of various intentions and projects that quickly developed a clear commercial purpose. At the beginning of the 18th century, king Victor Amadeus II, the first king of the House of Savoy, wished to give Turin the status of a modern European capital by, among other things, redesigning the entrances to the city[3]. Filippo Juvarra was called to Turin in service of Victor Amadeus II to become the architect of the court after the Treaty of Utrecht (1713[4]). After working on the western entrance at Porta Susina[5], Victor Amadeus II commissioned Filippo Juvarra to improve the road leading from the northern gate to the royal palace: *contrada di Porta Palazzo*, then Contrada d'Italia, today Via Milano[6]. For the king, it was a priority to work on the formal image of the last remaining entrance to the city, which still lacked a design worthy of its newly acquired status. Similarly to the design of Turin's Military Quarters to the west (1716-1728), Juvarra monumentalised the space by designing twin mirrored buildings divided by a parade ground. Also in the case of the blocks at Via Milano, Juvarra articulated the buildings to regularise a porticoed square that was initially called Piazza d'Italia (fig. 2). The commercial vocation of the area was immediately sanctioned by the direct connection, a little further south, to the market in Piazza delle Erbe, which was held in front of the Palazzo di Città, the city hall. Despite its location outside the walls, the site was specialised in trading activities. In Piazza di Borgo Dora, a cattle market was held every Saturday since the end of the 17th century. In addition, an early hygienic movement led the sovereign to create a specific place for slaughtering animals at the ancient Porta Palatina dating from Roman times, not far from the Juvarrian project. From the second half of the 1720s, new

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[1] [A Turinese Émile Zola could set his novel *The Belly of Turin* there] Edmondo De Amicis, "La città", *in Torino 1880*, AA. VV (Turin: Bottega D'Erasmo, 1978 [1st ed. Torino: Roux e Favale, 1880]), 45.

[2] Luisa Barosso, "Appunti e immagini sui mercati ottocenteschi di Porta Palazzo", in Luisa Barosso et al., *Mercati coperti a Torino. Progetti, realizzazioni e tecnologie ottocentesche* (Turin: Celid, 2000), 89.

[3] Vera Comoli Mandracci, *Da Piazza delle Erbe a Piazza Palazzo di Città*, in *Torino sconosciuta o dimenticata* (Turin: Centro Congressi Torino Incontra, 1998), 75-96.

[4] Vera Comoli Mandracci, *La dimensione urbanistica di Juvarra per l'idea delle città capitali*, in *Filippo Juvarra. Architetto delle capitali da Torino a Madrid, 1714-1736* (Milan: Fabbri, 1995), 43-66.

[5] Costanza Roggero Bardelli, "Contrada di Porta Susina, poi del Senato e Quartieri Militari", in Vera Comoli Mandracci, ed., *Itinerari juvarriani* (Turin: Celid, 1995), 67-73.

[6] Regio biglietto, April 29, 1729 (Archivio Storico della Città di Torino, henceforth ASCT, *Regi Biglietti, 1716-1748, 1K*, 1, 13).

slaughterhouses were built on the northern edge of the city to relieve the city markets of this practice (demolished in the 1870s)[7].



Figure 1. Carlo Follini, Turin: Porta Palazzo (herb seller), illustrated postcard from the early 20th century. Source: ASCT, *Nuove Acquisizioni*, cart 350.

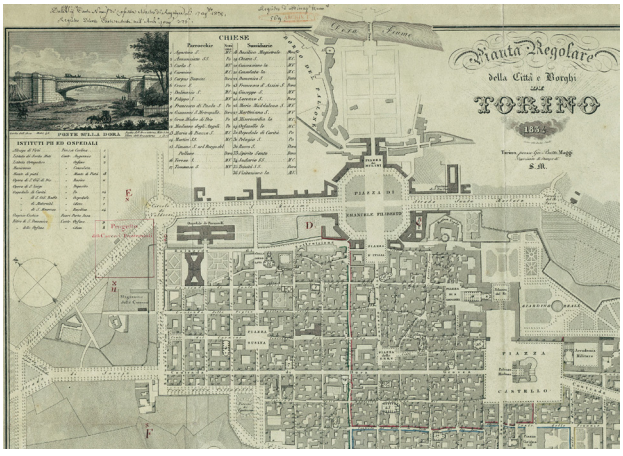

Figure 2. Regular map of the city of Turin and of its districts, excerpt, Tipografia Maggi 1834. Source: ASCT, *Tipi e Disegni*, 64.4.14.

[7] Barosso, "Appunti e immagini...", 90.

Nineteenth-century square project

> Le piazze, come semplici piazze, cioè come spazi vani sono della maggior utilità pubblica, perché rendono ariose, allegre, e per conseguenza salubri le città.[8]

Juvarra's design was completed in the beginning of the 19th century with a huge octagonal square that covered the site of the dismantled fortifications at the old city gate. The design of the square was annotated by Gaetano Lombardi in 1818 on the Napoleonic *cadastre*: the designer used the cartography drawn up under French rule, as if it were the basis for the design of the restored capital of Savoy[9]. The Napoleonic occupation, in fact, marked the beginning of the dismantling of the fortifications of the modern age. In Turin, as elsewhere, French domination marked a period of flourishing urban projects, which, even if they often remained on paper, influenced, conditioned and guided the choices promoted after the Restoration (that is, after the Congress of Vienna in 1815). The demolition of Turin's fortified walls began with the city gates, and the cartography produced during the Restoration shows that it incorporated many of the proposals developed by the French. In place of the city gates, four monumental squares connected by tree-lined avenues were designed and built, reflecting a common solution to replace the dismissed walls. The project for the *grande place* to the north of the city, originally named after Emanuele Filiberto, was the only one to be built according to the monumental proposal already formulated by Gaetano Lombardi in the *Piano regolare della Città di Torino e Sobborghi* (1817[10]). The other three squares (today's Piazza Vittorio Veneto to the east, Piazza Carlo Felice to the south, and Piazza Savoia to the west) were built to different designs and scales from Lombardi's proposals.
In Turin, the demolition of the fortifications was always accompanied by the design of a square that not only solved the problem of the orography and the fragile soil, but also became the intersection between the old city and the new one. Piazza Emanuele Filiberto is no exception. The demolition of the fortified wall in the 1820s, located to the north of the Palatine Gate, lent itself to the design of this new square which became the hinge between the existing urban fabric and the *Balôn* (Ball) suburb, a sector with a manufacturing vocation at the Dora riverside. Continuity with the historical fabric was guaranteed by another method of urban intervention typical of the Savoy capital: the extension of the rectorial axes. The current Via Milano, an important artery that linked the city hall to the northern gate, was extended as far as the suburban settlement that had sprung up near the Dora river and the bridge over it that had been planned during the Napoleonic era[11].

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[8] [Squares, as mere squares, that is, as open spaces, are of the greatest public utility, because they make cities ventilated, joyful and therefore healthy] Francesco Milizia, *Principj di architettura civile 2* (Bassano: Tipogr. Giuseppe Remondini, 1825 [1st ed. Finale: De Rossi, 1781]), 193.

[9] ASCT, *Catasto francese*, f. 71.

[10] [Regular plan of the city of Turin and its suburbs] (ASCT, *Tipi* e *Disegni*, rotolo 15 b).

[11] The Mosca Bridge, named after the engineer Carlo Bernardo Mosca, was built between 1823 and 1830. ASCT, *Tipi e Disegni,* 39.2.28.

In 1819, Gaetano Lombardi drew a detailed plan of Porta Palazzo[12], showing the buildings to be placed over the perimeter to ensure the octagonal articulation of the space and a three-arched entrance that would allow the passage between the outside and the inside of the new customs enclosure (approved in 1818 but never built)[13]. In fact, the square was initially left outside of the new city limits proposed in Lombardi's plan. Faced with the slow progress being made, in 1826 the sovereign decided to encourage the construction of the surrounding buildings. Vittorio Amedeo II granted a 30-year tax exemption[14] and a competition[15] was held for the construction of the buildings. The area was gradually built, starting with the continuation of the monumental entrance designed by Juvarra. The works began in 1825, following Giuseppe Formento's plan to extend the eighteenth-century buildings by constructing five arcades with porticoes and connecting them with the future buildings to be erected on the octagon[16]. The same solution, in terms of both plan and volume, was later repeated in the opposite quadrant to the north (originally called Piazza dei Molini or Mulini, which means mills) to ensure the formal uniformity of the facades[17]. Without these two small entrances, one to the north and one to the south, to the large central square, the grandeur granted by Juvarra's intervention would have clashed with the modesty of the low houses at the Dora manufacturing district. The perimeter architecture of the octagon, in addition to connecting these two porticoed spaces, also skillfully resolved the orographic difference between the outlet of Via Milano and the Mosca Bridge over the Dora river. During the 1830s, the work was carried out according to a new plan[18]. Giuseppe Frizzi[19] and Giovanni Aprile proposed the buildings in Piazza Italia to better connect the eighteenth-century buildings with the new large nineteenth-century *grande place*.

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[12] Gaetano Lombardi, Drawings for the design of Piazza Emanuele Filiberto, 1819 (ASCT, *Tipi e Disegni*, 29.2.10).

[13] Gaetano Lombardi, *Piano di demarcazione del muro di cinta e torrioni da formarsi attorno alla Città di Torino e delle porte sussidiarie da conservarsi in detto muro*, 1817 (ASCT, *Tipi e Disegni*, rot. 6.c).

[14] Regio biglietto, May 27, 1826 (ASCT, *Regi Biglietti 1820-1833, 1K*, 9, 239).

[15] Regio biglietto, January 20, 1826 (ASCT, *Regi Biglietti 1820-1833, 1K*, 9, 255).

[16] Giuseppe Formento, *Progetto della piazza d'Italia d'ingresso a questa capitale*, 1825 (ASCT, *Tipi e Disegni*, 27.1.7).

[17] Anna Maria Bellino, Giancarlo Borgo, "Le espansioni della prima metà dell'Ottocento, tra Piazza delle Repubblica e Corso Valdocco", in Pier Giovanni Bardelli et al., eds., *Ambienti e tessuti urbani storici nella zona centrale di Torino*, vol. 2 (Turin: Politecnico di Torino, 1993) 7.1, 5.

[18] Bellino, Borgo, "Le espansioni della prima metà dell'Ottocento...", 7.1, 10-11.

[19] Author of the brilliant design of Piazza Vittorio Emanuele I, formerly Piazza di Po and now called Piazza Vittorio Veneto, dated 1825. Vera Comoli Mandracci, *Torino* (Rome-Bari: Laterza), 131.

Nineteenth-century market project

> Per la pubblica abbondanza sono necessarie le piazze per la vendita giornaliera delle merci, per i mercati, per le fiere, per i magazzini, per i macelli, per le manufattorie, ec.[20]

In the years that followed, the commercial vocation of Piazza d'Italia led to a real peculiarity of the area. The new public slaughterhouses[21], designed by Giuseppe Formento[22], were built in 1826 to meet the already apparent need to move this activity to the outskirts of the city and away from the town centre. Turin's future role as the "capitale dell'igiene pubblica" in the 1880s[23] was foreshadowed by this early attention to health requirements. In addition, the intervention demonstrated the significant impact on urban form of the hygienist debate, a proponent of numerous interventions at both architectural and urban scales. The food market was moved[24] from Piazza delle Erbe (in front of the City Hall) to Piazza d'Italia (between the Juvarrian buildings) in 1828 and finally to Piazza Emanuele Filiberto in 1835. When the square became the site of the new food market the space was gradually equipped to meet hygienic needs: first with an above-ground canopy, and later with underground icehouses. In addition to the open-air trade, covered areas for the fish and food markets were built in 1836. The design of the two buildings in the south-eastern sector, signed by Giuseppe Barone[25], was inspired by the urban form of the square. The design of the two buildings for the food trade followed the broken line of the octagonal perimeter, to which was added a front part on the mezzanine line that protrudes towards the centre of the square (fig. 3). Two metal canopies *(trabecche)* were also added to these first two buildings as the number of merchants grew. The project dates back to 1852[26], when it was decided to provide the two quadrants to the north-east and north-west of the square's octagon with structures to shelter the stalls (160 each) from the weather. The canopies, however, were built between 1883 and 1884, after the structural details had been defined in 1882[27] by the chief engineer of the city of Turin, Edoardo Pecco, succeeded in 1884 by Carlo Velasco[28], who kept the same design but enlarged the bases of the columns. In February 1884 Carlo

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[20] [Public wealth requires squares for the daily sale of goods, for markets, for fairs, for warehouses, for slaughterhouses, for manufactories, etc.] Francesco Milizia, *Principj di architettura civile,* vol. 2 (Bassano: Remondini, 1825 [1st ed. Finale: De Rossi, 1781]), 193.

[21] Regio biglietto, January 20, 1826 (ASCT, *Regi Biglietti 1820-1833, 1K*, 9, 255).

[22] Giuseppe Formento, *Macelli di Porta Palazzo*, 1825 (ASCT, Tipi e Disegni, 27.1.5).

[23] [Capital of public hygiene] Guido Zucconi, *La città degli igienisti. Riforme e utopie sanitarie nell'Italia umbertina* (Rome: Carrocci, 2022), 129.

[24] Barosso, "Appunti e immagini...", 98.

[25] Giuseppe Barone, *Mercato dei commestibili sulla Piazza Emanuele Filiberto,* 1836 (ASCT, *Tipi e Disegni*, 15.5.22; 15.5.23; 15.5.24).

[26] ASCT, *Tipi e Disegni,* 1852, 15.5.33 e 15.5.34.

[27] Edoardo Pecco, *Trabacca per mercato in Piazza Emanuele Filiberto,* 1882 (ASCT, *Tipi e Disegni,* 15.5.56).

[28] Carlo Velasco, *Trabacca per mercato in Piazza Emanuele Filiberto*, 1884 (ASCT, *Tipi e Disegni,* 15.5.58).

Cerutti was commissioned by the Turin City Council to carry out the work[29]. It was a very simple structure, using a mixed construction technique of iron for the columns and wood for the roof frame.

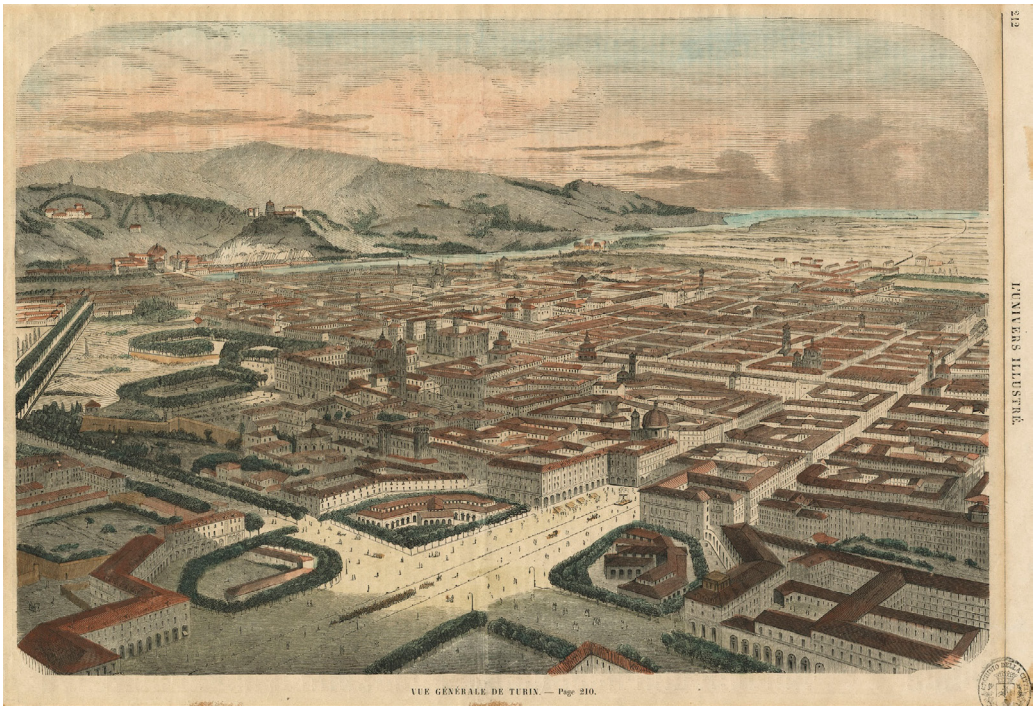

Figure 3. Vue Générale de Turin, excerpt, "L'univers illustré", 1859, 210. Source: ASCT, *Nuove Acquisizioni,* ico 372.

The two pairs of buildings in the square met the requirements of nineteenth-century decorum and rigour: twin and symmetrical with respect to the north-south axis, they were articulated to dialogue with the perimeter already defined by Lombardi. If the buildings to the south, which have remained virtually unchanged, follow the perimeter exactly, the two canopies to the north maintained the relationship with the urban plan, using the geometries of the square but mirroring the perimeter. The canopies were drawn on three segments, each parallel or perpendicular to one side of the octagon. What had changed was the technological choice. In the 50 years that separated these two pairs of buildings, new materials and new technologies appeared, which the Turinese designers internalised and applied to the canopies. Finally, the nineteenth century covered market, heir to the masterly example of Victor Baltard, who made the Halles in Paris (1853) a prototype exported throughout

[29] ASCT, *Affari Lavori Pubblici*,1884, cart. 139, fasc. 4, doc. 5 e 5.1.

Europe, saw the use of the metal structure as the most widespread solution. Its new forms[30] arose from the new needs of the big cities, the improved means of communication and the constantly developing industry. The oriental bazaar was sublimated to a temple of urban commerce, for the population, but not despised by the wealthy bourgeoisie. The factors at play were the increasing scale and speed of trade and production, as well as unprecedented hygiene regulations. These two new requirements —the rapid distribution of large quantities of goods and compliance with strict hygiene standards— were combined with a new construction technology: iron and glass structures. Not only covered markets: from Paris to London, the *luoghi del commercio*[31] (passages from the 1820s, exhibition pavilions from the 1850s and department stores from the 1860s) imposed themselves on many European cities "come scintillanti simboli di ricchezza e progresso"[32]. It is therefore no coincidence that in Turin's quintessential "trading venue" in addition to the canopies and covered markets, we can also find one of Turin's arcades, the Galleria Umberto I, built between the 1880s and 1890s, between the *grande place* and Via della Basilica, parallel to Via Milano.
At the end of the 1880s[33], Councillor Gilardini recommended to the City Council that the market stalls in Piazza Emanuele Filiberto be replaced: exposure to the elements had damaged the structures and new shelters needed to be built parallel to Via Milano (fig. 4). Gilardini also undertook an iconographic proposal for the construction of the canopies (fig. 5). It was a very simple structure, 18 by 4 metres and 10 metres high, where the structural elements (iron columns and roofing, wooden roof frame) were in dialogue in form and detail with the *trabecche* already built (fig. 6). The cost was estimated at 40 liras per square metre, for a total of just under 3,000 liras at the time. The cost of the new building and the fact that it would radically alter the market area led to the suspension of the project. The project Gilardini submitted to the Council was sent in turn to the Ornamental Commission, to which the opinion was delegated. The proposal to cover the public space of the square with this kind of canopy was rejected because it would compromise a possible future project to arrange the entire market area in Piazza Emanuele Filiberto "con regolari costruzioni del sistema delle halles di Parigi"[34]. The Ornate Commission's commentary shows, on the one hand, how the *Ventre de Paris* continued to lead the way and, on the other, how the unity of the intervention was still extremely important. The image at both the architectural and urban scale, which could be affected by a timely proposal that was useful but not fundamental, had to be preserved. In 1904, the matter was discussed again at a meeting of the City

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[30] Sigfrid Giedion, *Spazio, Tempo ed Architettura* (Milan: Hoeply, 1984 [1st ed. *Space, Time and Architecture*, Cambridge, Mass.: Harvard University Press, 1941]), 220.

[31] [Trading venues] Guido Zucconi, *La città dell'Ottocento* (Rome-Bari: Laterza 2001), 137.

[32] [As a glittering symbol of wealth and progress] Zucconi, *La città dell'Ottocento*, 138.

[33] ASCT, *Affari Lavori Pubblici,*1890, cart. 180, fasc. 11, doc. 4. Reference to the City Council meetings of 24 December 1888 and 3 January 1890.

[34] [With regular constructions of the Parisian hall system] ASCT, *Affari Lavori Pubblici*,1890, cart. 180, fasc. 11, doc. 4.1, del 5 settembre 1890.

Council[35] and a budget was proposed for 1905 for the construction of a canopy to the south of the existing one, with cast-iron columns, mixed wood and iron reinforcement, corrugated zinc-plated iron roofing and a concrete floor underneath. Underground drains connected to the sewerage system were also planned for the drainage and cleaning of rainwater. During the debate for Turin 1905 budget management[36], Councillor Gherardini[37] asked for an item to be included in the following year's budget to replace the merchants' current portable stands with permanent canopies with iron reinforcements and zinc sheets. Alderman Frescot replied that the merchants had not made such request and that the permanent shelters would change the popular character of the market (fig. 7), making it more like an area of fixed shops. Gherardini, on the other hand, pointed out that the stalls, although mobile, were never actually moved and that his solution would not change the soul of the market, except by increasing its decorum. Frescot reiterated his position and that of the assembly, pointing out that the request had been made before and rejected. It seems, therefore, that the Gilardini project of the 1890s and the Gherardini project of the early 20th century were probably the same.

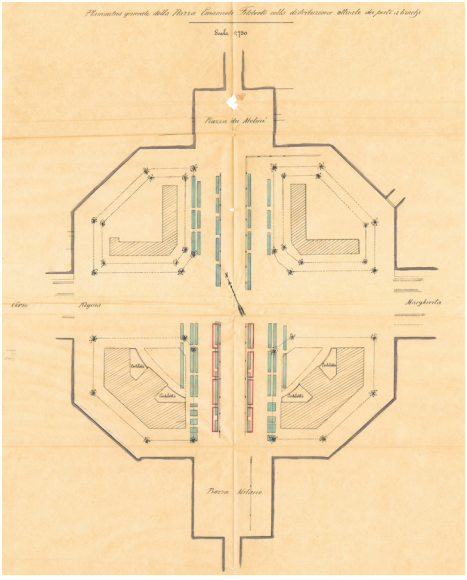

Figure 4. *Pianta Generale della Piazza Emanuele Filiberto colla distribuzione attuale dei posti a banchi,* 1890. Source: ASCT, *Affari Lavori Pubblici,* 180, 11, doc. 4.8.

[35] ASCT, *Affari Lavori Pubblici*, 1905, cart. 277, fasc. 7, doc. 2/5149, Council resolution of 25 November 1905, referring to the City Council's approval of 28 November 1904.

[36] ASCT, *Affari Lavori Pubblici*, 1905, cart. 277, fasc. 7, doc. 1/614, Extract from the minutes of the seventh meeting of the City Council - 13 January 1905.

[37] Probably Gilardini and Gherardini are the same person, reported with an error in the spelling of the surname.

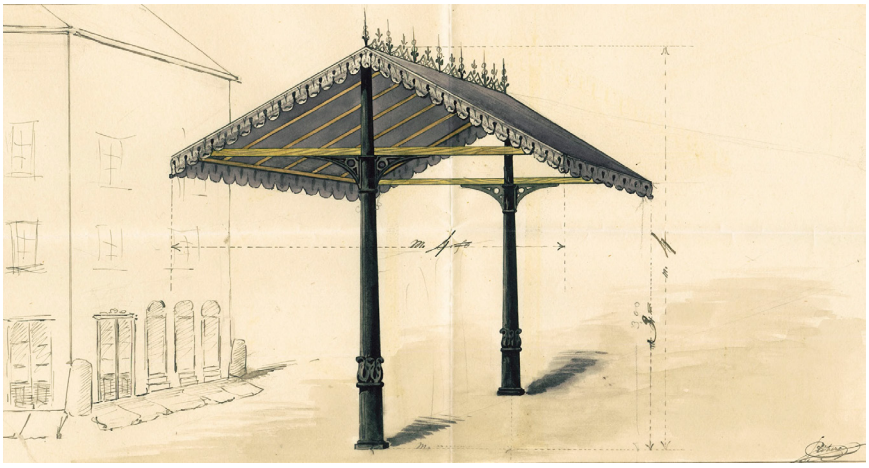

Figure 5. Canopy proposal by Councillor Gilardini, 1890. Source: ASCT, *Affari Lavori Pubblici*, 180, 11, doc. 4.7

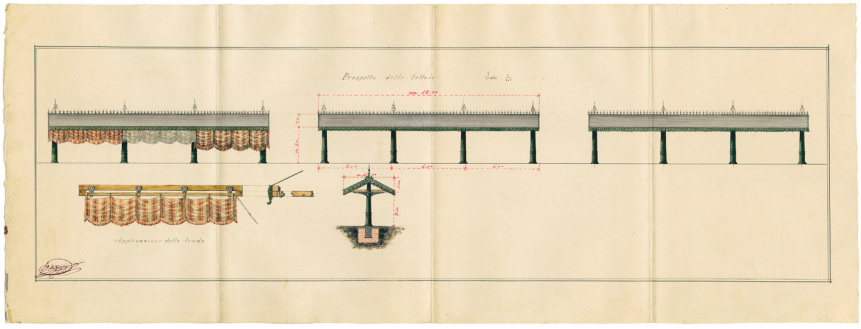

Figure 6. Design details for the canopy proposed by Councillor Gilardini, 1890. Source: ASCT, *Affari Lavori Pubblici,* 180, 11, doc. 4.7.



Figure 7. Turin: Piazza Emanuele Filiberto, the market, postcard from the early 20th century. Source: ASCT, *Nuove Acquisizioni*, cart 101.

From the *Ventre* to the kitchen

> Perché Porta Palazzo, cuore pulsante e allo stesso tempo ventre della città, per gli amici Porta Pila, per i burloni Porta Pagliaccio, accoglie da sempre tutti. Poi per carità, c'è chi a Porta Palazzo ha subito uno scippo e chi si è visto rifilare come resto una banconota falsa. Ma non si può dire di conoscere Torino se non si conosce Porta Palazzo, e non si può dire di conoscere Porta Palazzo se non si consce il banco dei contadini dove comprare le zucchine.[38]

The type of covered iron and glass market found its final application in Piazza Emanuele Filiberto in 1915, when the large metal canopy of the Clock (built in 1916 and still standing today)[39] was designed to replace the north-eastern canopy. Although it was built at the beginning of the new century, the Clock's canopy is a maximum expression of the market of the *long nineteenth century*[40] the iron frame was made by the Officine di Savigliano. The only building constructed in accordance with the compositional principles of the square should have been flanked[41] in the north-west quadrant by a twin and mirror building, but this was sacrificed[42] for wartime requirements. Since 2005, the façade of the canopy has been enriched by Michelangelo Pistoletto's permanent light installation "Love Difference"[43], installed during under the program "Luci d'Artista" and recently restored (2020). In the northwest quadrant, a structure for the sale of clothing products was added in the 1960s and demolished at the end of the 1990s. It was at the site of the latter that the controversial building signed by Massimiliano and Doriana Fuksas now stands. It was renamed "PalaFuksas" "quasi a dimostrare che degli architetti conta sempre più il nome che il risultato"[44] and considered:

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[38] [Because Porta Palazzo, the beating heart and at the same time the belly of the city, for friends Porta Pila (Money Gate), for jokers Porta Pagliaccio (Clown Gate), has always welcomed everyone. Then, for goodness sake, there are those who have been robbed at Porta Palazzo and those who have been given a counterfeit note as change. But you can't say you know Turin if you don't know Porta Palazzo, and you can't say you know Porta Palazzo if you don't know the farmers' stand where you can buy some zucchini] Giuseppe Culicchia, "La cucina", in *Torino è casa nostra* (Rome-Bari: Laterza, 2015), 54.

[39] Cfr.: Annalisa Dameri, "Via Milano e piazza della Repubblica", in Vera Comoli e Carlo Olmo, eds., *Guide di Architettura Torino* (Turin: Allemandi, 1999), 96-97.

[40] Cfr. Eric Hobsbawm, *The Age of Revolution: Europe 1789-1848* (1962), *The Age of Capital:1848-1875* (1975), The Age of Empire: 1875-1914 (1987).

[41] Barosso, "Appunti e immagini...", 113.

[42] Cfr.: Comitato Progetto The Gate Porta Palazzo, *Piazza delle Repubblica a Porta Palazzo, Torino: international design competition* (Turin: 2000).

[43] "Luci d'Artista 'Amare le differenze' di Michelangelo Pistoletto", in *Museotorino* (website), visited 24 February, 2025, https://www.museotorino.it/view/s/2a0c29ef2e204b4aa420730aa09ea489.

[44] [As if to prove that architects are always more about the name than the result] Antonio De Rossi, Giovanni Durbiano, *Torino 1980-2011. Le trasformazioni e le sue immagini* (Turin: Allemandi, 2006).

> Un enorme scatolone vuoto nel bel mezzo del mercato più popolato di Torino. Un'architettura dallo stile avveniristico che stride coi palazzi juvarriani della piazza ottagonale in cui è stata inserita.[45]

The merchants refused to use this building, supposed to be the link between the tradition of the city's most important market and the Turin of the new millennium[46]. Moreover, the very long construction period (1998-2011) had not helped the reputation of this ponderous building, which in fact has little dialogue with its preexisting structures. Renamed Centro Palatino, the pavilion is an "oxymoron"[47]: a semi-deserted place in the context of Turin's busiest square. The initial unfulfilled promise is currently experiencing a flourishing moment of redemption, thanks to the excellence of the Piedmontese cuisine. The building, which was to become the driving force behind the social, economic and environmental regeneration of one of the city's most multiethnic neighborhoods, is now managed by a company that has already achieved remarkable results in Florence and Rome. In 2019, the Turin Mercato Centrale opened, where it is possible to taste local food and wine products, experience the local cuisine and observe from the terrace this unique urban stratification.

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[45] [A huge empty box in the middle of Turin's busiest market. A futuristic architectural style that clashes with the Juvaralist buildings of the octagonal square in which it stands] Riccardo Levi, "Ri_visitati. PalaFuksas a Torino, rinascita dopo il flop?", in *Il Giornale dell'Architettura.com. Magazine libero e indipendente sulle culture del progetto e della città (website)*, November 27, 2018, visited 24 February, 2025, https://ilgiornaledellarchitettura.com/2018/11/27/ri_visitati-palafuksas-a-torino-rinascita-dopo-il-flop/.

[46] Michele Bonino, Giulietta Fassino, Davide Tommaso Ferrando and Carlo Spinelli, *Torino 1984-2008. Atlante dell'architettura* (Turin: Urban Center, 2008), 9.

[47] Culicchia, *Torino è casa nostra*, 55.