



WORLD DESIGN CAPITAL TORINO 2008

IT SEEMS THERE IS SOMETHING ABOUT TORINO THAT INSPIRES DESIGN

Torino in ten stories

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When Torino was awarded the XX Olympic Winter Games, it could have been considered a point of arrival for many recent policies involving the city. Being chosen to host the Games has sparked a process of transformation that is similar to two other transformations that have taken place in the past century. The first occurred when Torino became the first capital of newly-united Italy; the second when the city structured itself as one of the most significant examples of a European "one company town".

The local authorities have decided to use the Olympics as a point of departure for a new pathway. Over the next few years, the renovated city will witness international cultural, economic and sporting events, that will emphasize all of which will highlight Torino's widespread creative and planning capabilities.

Design is perhaps the feature that more characterizes Made in Italy - from the automotive industry, from consumer products to fashion - and is deeply rooted in our territory. The theme of design is therefore an important key to understand also how Torino is transforming itself from a production-based city, able to serve the needs of the national community, into a planning-based city serving the needs of the international community. In fact, local excellences can create a new economic system which is more balanced and sustainable.

This book is made of ten stories that illustrate a dominant characteristic of Torino: the awareness that the city's memorable tradition can be used to design a new, shared future.

Sergio Chiamparino

MAVDR OF TORINO

Engineering the shape

The great British historian David S.Landes once wrote that the car is the world's most important invention because of the social and cultural impact it has had; he dubbed it "the liberator". Before its invention, people depended almost exclusively on public transportation to get around, but the automobile radically changed the relationship between individuals and space. People want to own cars in order to exercise their freedom and make choices involving greater personal opportunities. These choices are made possible by economic conditions that, as Henry Ford sensed, have transformed the car into a commodity that is readily accessible to all. A symbol of industrial mass production, the car has revolutionized the organization of work and created the company-town, in which even public spaces promote the logistics of productive activity.

The major contribution of Torino to global industrial culture was, in fact, the automobile, when in 1899 a young cavalry officer founded Fiat, a company destined to dominate the entire city. Agnelli's first car, the Fiat no. 1 "3 cavalli e mezzo" was a plaything for aristocrats, but the economic boom following World War II transformed the Cinquecento, the compact car designed by Dante Giocosa, into the first car built for the Italian masses. Design historians date the birth of Italian style in car design to that same period, when Pininfarina designed the sports sedan Cisitalia, which is exhibited at the MOMA in New York. The elegant form and attention to details of Italian cars set them apart from those of other countries. This is a result of historical-cultural roots and inherent good taste, a culture of the automobile as a symbol of a way of life – elements which can be synthesized into a perception of the automobile which Italian designers have transferred to mass production. Today, despite the upheavals that have disrupted markets and productive logic, many of the coachbuilders in the district that worked on Agnelli's first motorized calash have been transformed and still produce automobiles: Bertone (founded in Torino in 1912), Coggiola (Torino, 1966), Fissore (Cuneo, 1920), Frua (Torino, 1944), Ghia (Torino, 1915), Pininfarina (Grugliasco, 1930), Italdesign (Torino, 1968), Idea Institute (Torino, 1978) and Fioravanti (Torino, 1987). But not all the designers have conformed to the transformations in production techniques: a few have disappeared, others have tied their name to that of major car producers. The role of the coachbuilder is no longer that of a sub-supplier. It has matured into a new type of enterprise that combines creativity and engineering and is able to develop an automobile from concept to car.

The system's center of gravity has gradually shifted from constructor to design company (as can clearly be seen in Torino), offering a variety of services including a psychological understanding of the client's culture and personality, as well as the design and development of molds and assembly equipment. Torino is one of the few places in the world in which a vehicle can be developed in its entirety, combining the various services this fertile environment has to offer, in which every automotive company – European, American, Japanese or Korean – can find alternatives to their inhouse style centers. Torino has remained a reference point for global design because the automobiles created here have set trends everywhere and because the modern organizations located in the city are able to fulfill any request regarding the coach or the automobile as a whole.

Industrial cinema

Torino is the Italian birthplace of cinema as an industrial enterprise. This was in part thanks to the city's vicinity to France, since the machine created by the Lumière brothers arrived in Torino one year after it was presented in Paris. Cabiria, the first blockbuster in the history of cinema, was made here. The film was directed by Giovanni Pastrone, its screenplay was written by Gabriele D'Annunzio, it featured twenty thousand extras, monumental sets and took a year to make, all at the exorbitant budget of one million gold lira. The film was a planetary success destined to influence even the way the newly-born Hollywood industry would make cinema. Torino was unable to recover from the crisis which hit the movie industry during the 1920s and forced the bankruptcy of many production houses. Even though the early films by Michelangelo Antonioni and Dino de Laurentis (the external shots of his 1943 film War and Peace were filmed outside Torino) were shot here, production moved to Rome.

A century later, cinema has returned to Torino as a complex phenomenon, the result of strategic investments. This new period began in 1982 with the birth of the Torino Film Festival, a meeting point for international independent cinema; many other international film festivals, like the ones dedicated to homosexual and women's themes, soon followed. In 2000, the Museo Nazionale del Cinema opened at the Mole Antonelliana; this building, the symbol of the city, was transformed into a vertical museum by the architect François Confino. The museum attracts 350,000 visitors a year with its film exhibits and vast collection of pre-cinema machines. It is a central part of an urban project to transform the entire neighbourhood (where the public television studios are also located) into a "Cineborgo", with relative commercial, tourist and hospitality services.

In 1999, the Virtual Reality & Multimedia Park was inaugurated. This technological park is dedicated to audiovisual production and post-production and is supported by local institutions and universities. That same year, the Film Commission began to attract cinematographic and television productions, both national and international. The idea is to propose Piemonte as a prime location by offering the necessary infrastructures and local professional talent, which has been trained at the Park's specialized school for virtual reality and the University's two degree courses, Cinema Engineering at the Politecnico of Torino and Multi-Dams at the University of Torino.

The responsible company

Can industry set itself objectives? And must these objectives be limited exclusively to the profit index? Or could there perhaps be a higher goal, an ideal scheme of things, a destination, a vocation – even in the life of a factory? These were fundamental questions for Adriano Olivetti, an entrepreneur taken with the idea of creating a responsible factory; he was a man who considered both economic and cultural factors and used his factory to transform the territory and society. Olivetti's project was tightly bound to the history of the first Italian factory for typewriters (followed by electronic calculators and computers). It was characterized by the study of function and aesthetics and quality was guaranteed by art, architecture and design. The factory was founded in 1908 by his father Camillo, an eclectic and brilliant engineer. Adriano Olivetti's biography bears witness to his versatility. After obtaining his degree in 1924 he began his short apprenticeship in his father's business. The next year, he travelled to the United States to study different factories and upon his return home he proposed a wide program of modernization for the company. By 1932, when the first portable typewriter, the MP1, appeared, Olivetti had already activated the company's Advertising Service with the collaboration of artists and designers. He applied himself not only to industrial matters but to problems involving urbanism, architecture, culture, and social and political reform projects as well. He guided the family company toward technological excellence, innovation and opening to international markets, dedicating particular attention to communications and industrial design. He financed social services and projects; he reduced the number of working hours for his employees while maintaining their salary level; he hired contemporary architects to create new residential neighbourhoods; and he invited artists and writers to meet his factory workers. In 1952, at the New York's MOMA he presented various Olivetti machines, like the Lexikon 80 (1948) and Lettera 22 (1950), which now are considered works of art. In 1955, ADI (the Italian Industrial Design Association) awarded him the "Compasso D'Oro" for merit in the field of industrial aesthetics. In 1956 Adriano, who had considered commissioning Le Corbusier to redesign the family's factory, won the Great Prize of Architecture in Paris for the architectural merit, originality of industrial design, and social and human objectives which are a part of every Olivetti product. His products and his communication projects were designed by top-caliber specialists like Marcello Nizzoli, Hans Von Klier, Xanti Schawinsky, a former Bauhaus maestro, Bruno Munari, the Boggeri studio, Mario Bellini and Ettore Sottsass, who designed the portable typewriter Valentine in 1969. During the 1940s and '50s, many products that were destined to become true cult objects were put on the market, continuously increasing his range of merchandise. In 1952 he opened a research laboratory in the US to study electronic calculators and in 1959 he released the Elea 9003 on the market, the first calculator developed and produced in Italy – three months before IBM released their model. Adriano Olivetti can also be thanked for the restoration of the Sassi of Matera in the south of Italy, which UNESCO has named a patrimony of humanity. Back in the 1950s it was said that half of Italy's intellectuals worked for Olivetti and the other half dreamed of doing so.

A wellspring invisible innovation

Space isn't only scientific research, technological applications or a frontier to be explored. It is a concept that is both simpler and more complex: it is an environment man can inhabit. Torino is one of the few cities in the world that collaborates with two leading companies, Alenia Spazio and Avio: they work for ESA, ASI and have connections with NASA. Alenia Spazio designs spaceships, orbiting stations and satellites; Avio is specialized in the production of propulsion systems. In the collective imaginary, the conquest of Space is tied to the idea of propulsion by powerful rockets and men in their stocking feet floating around narrow cabins, in which an object's form is dictated strictly by troubles related to survival. And in fact, rocket propulsion and engineering Space modules are the heart of the design and production of Avio and Alenia, wellsprings of innovation that is invisible, but nonetheless extreme. In 1908, just five years after the Wright brothers made their first flight, Avio was founded by Fiat to extend the technology of combustion engines to ships and airplanes. Avio's aerospace production dates back to 1912, when the Italian government encountered difficulty in pursuing its war in Libya because it had no national industry in armaments and developed a program to encourage the creation of companies in this sector. During the early 1960s Avio began developing solid Space engines propellants, particularly for the apogee motors of satellites, such as Giotto, which met up with Halley's comet. The best effort in the propulsive area is represented by the European launch vehicle Ariane: for it, Avio develops two boosters, each carrying ten tons of propellant, that supply the necessary propulsion for liftoff. They are also working on the turbopump, one of the motor's most delicate components, which controls the flow of liquid oxygen into the combustion chamber.

Alenia Spazio (today well known as Alcatel Alenia Space Italia) is famous for its unique ability to create integrated, complete Space infrastructures systems. It was given its big chance in 1974, when the company was awarded the design program Spacelab, a pressurized space module for manned space flight, the first of many elements of the International Space Station. Spacelab offshoots include the MPLMs (Multipurpose Pressurized Logistics Modules, named Leonardo, Donatello and Raffaello) which fly with the Shuttle, transporting supplies and materials. These modules function as a laboratory and can also serve as habitable space. To support MPLM's mission, Alenia has established a new company, Altec based in the Multifunctional Space Centre in Torino and connected with NASA centers that control the International Space Station. Alenia also designed the Spacehab, a small module to increase the Shuttle's pressurized cabin space. It is the first commercial initiative ever in the aerospace sector since it was commissioned by a private company rather than a Government. The Nodes connecting the pressurized modules are Italian as well; NASA commissioned Alenia to design them. The company also created the Cupola, a dome with seven windows that gives astronauts 360° external visibility. The main element is the Columbus laboratory, developed for ESA that will be permanently attached to the International Space Station. Another Alenia's product is the ATV (Automated Transfer Vehicle), which will fly with Ariane and serve as a disposable cargo module to supply the International Space Station, to be filled with waste materials and released into space to burn up when it comes into contact with Earth's atmosphere.

These two companies work in Torino and share the concept of designing systems to support Space Exploration. The 400 kilometers that separate Earth from the International Space Station are enough to aggravate the environmental conditions that permit the astronauts to breathe, eat, sleep, move, work and relax. Even in Space, man expects terrestrial standards of comfort and wants to control the temperature, light, noise, the environment he lives and works in. For this reason, progress in engineering complex systems and producing propellants, as well as in the design of habitats, are what set apart Torino's ability to take man far from Earth.

Collateral tastes

Piemonte is closer to France than it is to the Mediterranean Sea. With its flavourful cheeses, special breeds of cattle, sophisticated pastries and red wines, Piemontese cuisine has transformed itself through its products. It has made a name for itself on the international market for the way it has taken on the economic and social scenarios, through industry, trademarks and design. As an industrial phenomenon, Piemonte's food and wine industry has produced chocolate and coffee, wines and liqueurs, vinegar and preserves, offering a variety of accompanying flavours, collateral tastes to complement a meal with wine or to complete a meal with sweets and coffee. Ponti is a company that produces vinegar; it received a gold medal at the World's Fair in Paris back in 1911. It produces sixty million bottles of vinegar a year and even owns a special vinegar factory for producing Modena's balsamic vinegar. Saclà was founded in 1939 by two brothers from Asti; during the first half of the 20th century this area was one of the major producers of fruit and vegetables in Italy. The company was created to preserve the vegetables and make them available all year round. Today, thanks to the company's communications and packaging strategies. It sells Italian specialties in twenty foreign countries. Peyrano, Caffarel, Streglio, Novi, Ferrero, Leone, Gobino and Baratti&Milano produce chocolates, sweets and small pastries and all are at least one hundred years old. A few, like Gobino, have remained artisanal, with shops as sophisticated as jewellery stores. Others, like Ferrero, have become leader in mass consumption thanks to products like Nutella. Lavazza is the world's only coffee company that produces one product and one product alone: coffee. In 1895 it was a small store toasting and serving coffee in the old part of Torino; today Lavazza coffee is sold in eighty countries around the world. Every year 790 billion cups of coffee are consumed worldwide; of these, 14 billion are Lavazza coffee. It was the first to introduce vacuum packaging in Italy and to launch memorable advertising campaigns designed by Armando Testa, from Torino. His eponymous advertising and graphics agency is also tied to Carpano's Punt e Mes, the vermouth offered at the royal courts of Europe. The beverage and liqueur industry also has other important names, like Campari's aperitif Crodino (which was created to exploit the natural springs at Crodo in the north of Piemonte), Cinzano, Martini&Rossi, all of which have become synonymous with cocktails and aperitifs throughout the world. Add to this the Langhe-based vintners Gancia, which produces Spumante, and Ceretto, which produces Barolo, Dolcetto, Barbera and Blangè. These wines, Piemonte's most famous products, have been kept in a special "bank" at the University of the Science of Gastronomy in Pollenzo since 2004. This university is an initiative of the Slow Food movement, which promotes the culture of food and wine and defends agriculture and biodiversity.

If there is one element which these Piemontese products have in common, it isn't so much their international success as the attention they pay to projects involving communication, art and design, thus tying their trademarks to a concept of society and culture. By renting a wine cellar in the town of Canelli, right where Moscato grapes are produced, Carlo Gancia transformed a small town into a wine capital and influenced the culture of wine in Italy and throughout the world. The Ceretto family believes that wine is above all a factor of culture and this belief has led to the "Cappella del Barolo" by Sol Lewitt and David Tremlett; a futuristic glass cube that was added to their wine cellar in Barolo during restoration work; and two literary prizes. The Grinzane Cavour literary prize has its headquarters in the Langhe and the Fondazione Ferrero promotes activity in the literary, artistic and ethical fields and finances projects to improve the quality of life.

Rocks and water

He comes from Chiad, in the heart of the Sahara desert. A scholarship has given him and 24 other students the opportunity to live in the northern hemisphere and study at Hydroaid, a school inaugurated in 2000 by Mikhail Gorbachev. This kind of school is the sole in the world because it is entirely dedicated to water. It trains specialized technicians to create and manage infrastructures and services that supply water for human consumption and agriculture. The availability of fresh water is one of humanity's most important challenges; over the last twenty years the Earth's reserves have dropped 40%, leaving one third of the global population living in areas with serious problems tied to water shortages. Hydroaid, a mixture of traditional teaching, research and international vocation, isn't an isolated case in Torino.

The city is also a strategic headquarters for the United Nations, which has settled three of its organizations here on one international campus: UNICRI (the United Nations Interregional Crime and Justice Research Institute), which helps government and non-government organizations formulate and carry out policies dealing with crime prevention; the training center of the International Labour Organisation, which promotes social justice, human rights and international norms governing work policies; and the UN Staff College, which concentrates on programs dealing with economic and social development, peace and security.

Thanks to these initiatives, Torino is the doorway to the Western world for many students from developing countries. A city of water and parks, Torino's surface area measures only 130 sq. km, but it is crossed by three large rivers, it has 70 linear kilometers of parks along its river banks, and 750 thousand plants along its streets and in its parks; it is a truly international and European city. The same can be said of Piemonte. The Region, located at the western edge of the Alps, is half covered by the highest mountains in Europe (Monte Bianco, Monte Rosa, Gran Paradiso and Cervino all measure over 4,000 height meters). The first Italian Alpine Club was founded here in 1863 and the Piemontese permanent glaciers and wellsprings furnish 32 different types of mineral water that are even famous abroad Piemonte cultivates a long-standing union of rocks and water.

Few equals in the world

In Torino, contemporary art is a system of museums, art galleries, artists, critics and collectors – a system which is studied with interest by the international scene for the quality of its cultural policies and the vitality of its private initiatives. The city played an important part in contemporary art from 1950-1970, when the Arte Povera movement and the Transavanguardia gave birth to a generation of artists and galleries of international renown. The extraordinary availability of local works of art made it possible for Torino to set in motion a strategy of conservation and valorization of contemporary art, whose most famous example is the museum located in the Castello di Rivoli. Opened in 1984 in the historical hunting castle designed in 1718 by Filippo Juvarra, the Castello di Rivoli is part of a system of museums (along with the GAM the Gallery of Modern and Contemporary Art) and exhibition spaces (like the Fondazione Sandretto Re Rebaudengo, the Fondazione Mario Merz and the Fondazione Pistoletto) created along the lines of the German Kunsthalle and France's centres d'art ontemporaine. The intertwining of these two aspects, artistic production and valorization of its patrimony, combined with the city's network of art galleries and the interpretive critical activity, all strengthen Torino's art system.

A third important aspect regards investments by public institutions to support artistic production and increase the patrimony of works. In this ambit, the trade fair Artissima, the Triennale dei Giovani Artisti and manifestations like Luci d'Artista (which was inaugurated in 1998) and Manifesto (the result of collaboration between local institutions and private galleries) have tied cultural investments to a project aimed at relaunching the city's image. For example, the Fondazione per l'Arte Moderna e Contemporanea CRT buys works for the GAM and the Castello di Rivoli. But even compared to the policies of other cities, the most recent and unusual activity regards art in public spaces. The objective of this project is to bring the public closer to contemporary art, which is widely considered aesthetically difficult, not by encouraging the public to visit museums and exhibits but by creating a true open-air museum. The idea is also to give a new role to "non-places" (squares, intersections, green areas) by installing works of art that can bring them back to life, thanks to a project that is cultural before being aesthetic. In Torino, major projects also involve commissions – under the guidance of Rudy Fuchs – for eleven works by artists like Mario Merz, Jannis Kounellis, Per Kirkeby, Luigi Mainolfi, Giuseppe Penone and Michelangelo Pistoletto; the works of art will be installed along the belt of the crossrail tracks. Thanks to investments like these, in a few years the city will be able to count on a patrimony of works of public contemporary art that has few equals in the world.

Italian style

Around 1955, when America was exporting the legend of jeans and leather jackets, the map of European fashion was being redrawn around Italy, as the country substituted the classic, post-war double-breasted jackets and wide trousers with short, tight-fitting jackets and narrow trousers. This Italian style was adopted in Paris and America by the best tailors and became so famous it even influenced the fashions of London's working class. Still today, those same designers – Cerutti, Zegna, Piacenza, Loro Piana, Miroglio and Fila – represent the world's best in textile design.

After World War II ended, foreigners returning to Italy were fascinated by the elegance of Italian fashions, even among the lower classes. This climate of economic attraction turned shopping in Rome into an obligatory part of a vacation in Italy. The "pappagalli," as they were known, zipped around Rome on their Vespas, the best way to get around town and also the main reason for the short jackets, which weren't supposed to touch the seat of the motor scooters. This new style left behind the restrictions of Fascism and the terrible post-war poverty and revealed the country's need to enter into the modern world, to participate in industrial society, to become citizen-consumers. Moreover, in Italy the prevailing idea was that luxury was the reason behind the sudden rise in consumption and research in design, even if right after the end of the war the quality of the textiles was still poor. There was more viscose from Prato being worked than wool from Biella.

Biella's centuries' old tradition as a producer of woollens began in the 1400s, when Duke Carlo Emanuele di Savoia activated a system of economic incentives – reduced taxes on equipment and materials, freedom of movement for the merchants, suppression of customs duties and even a special judge to settle controversies – to stimulate production and commerce with the Dutch and English markets. This liberalistic choice encouraged the area's natural predisposition: the particular chemical makeup of the water facilitates the treatment and dyeing of wool, and the streams also provide the hydraulic energy for the factories located along them. One of those vacant wool factories, Lanificio Trombetta, has now become the headquarters of the Fondazione Pistoletto, which promotes art and culture. Industrial development has encouraged the evolution of this deeply-rooted tradition without undermining the natural talent for quality and good taste that characterizes its limited production. Today, Biella is perhaps the most qualified pole for woollens in the world. Fabric produced in Biella is synonymous with refined taste and exclusive clothing, and even the other great representative of European textile tradition, the United Kingdom, recognizes the particular talent for design inherent in products from Biella.

The gold artisans

There are ten thousand businesses in the goldsmith sector in Italy; 350 of them are factories and the rest are tiny artisan firms. 70% of the gold in Europe and 15% of gold worldwide is transformed into jewellery in Italy, for a total of 25 million pieces. Production is concentrated in three districts, but the major one is Valenza: nine contiguous municipalities that transform 30 tons of gold a year. The goldsmith industry was born in Valenza around the year 1840, thanks to an artisan named Vincenzo Morsetti. One of his apprentices perfected his technique at the best jewellers in Torino and Paris and he began to create higher-quality jewellery.

In turn, his apprentices opened their own workshops, thus giving rise to a proliferation of artisan firms that is still going on today. The three goldsmith firms that existed back in 1850 had become 300 by 1945, the year the Associazione Orafi Valenza was founded in Piemonte. Today, 1,200 firms work in the district, and most of them are family enterprises. These gold artisans, designers united in their own association, have many strong points in common: their patrimony of technical knowledge, which is handed down to young people in part through training courses; the close relations they maintain amongst themselves; the promptness with which they adapt to new requests from the market; their creative talent. One important transformation that has taken place in recent years is that many firms that were once specialized in commercialization have entered into the orbit of important international trademarks like Damiani, Bulgari, Cartier, Tiffany and Pasquale Bruni, which have set up their own production in Valenza.

From inventions to events

In 1992 it happened in Barcelona, in 2002 in Manchester, in 1997 in Bilbao. Many other cities, and not just European ones, have followed suit, most recently Beijing. All these cities are undergoing major transformation because they have taken the opportunity offered by an important event – the Olympics, the Commonwealth Games, the Guggenheim Museum – to formalize an economic, social and cultural turnaround. Torino – the city that started the unification of Italy 150 years ago; the birthplace of fashion, cinema, radio and television as industrial phenomena; a hotbed of technology; the headquarters of the Istituto Galileo Ferraris, which regulates the exact time; the city which fine-tuned the mpeg system of file compression is, above all, the cradle of Italian industry. But over the past few decades, crises in major industry caused radical changes in the economy which proved to be traumatic for Torino. In the late 1990s, the city proposed itself as a candidate to host the 2006 Olympic Winter Games and launched its Strategic Plan (following the examples of Barcelona, Manchester and Bilbao), in which political representatives and private society, universities and businesses, cultural institutions and agencies for economic promotion undersigned a pact to work together to give the city a new international role. This marked a change in the city's vocation, from its historical industrial roots to a more promising economy of services, in order to valorize its competences in research and innovation and become a society of knowledge.

For Torino, the 2006 Winter Games aren't the highpoint, but rather the starting point for this project of transformation. First of all, to valorize the mountains that surround the city with their spectacular crown of peaks, Torino has decided to stray off the beaten path and not hold all the events in town but rather take the Olympics out into the Alpine valleys and make alliances with the nearby areas. The city of engineering and technology is also oriented toward city marketing. It has passed from inventions to events and created a lineup of international appointments for the years to come: the Fencing World Championships, the Chess Olympics and World Book Capital in 2006, the Winter Universiadi in 2007, World Design Capital and World Conference of Architects in 2008, the celebration of the 150th anniversary of the Unity of Italy in 2011. The first visible results of the on-going revolution in this city of factory workers and intellectuals involve urbanistic transformations and major architectural projects. The program got underway in 1992, when Renzo Piano restructured the Lingotto, the historical 1920 Fiat factory that Le Corbusier so admired, transforming it into a multi-functional center for commercial services and cultural events. The famous Bolla and the Scrigno housing the Pinacoteca Agnelli are located on the roof, next to the legendary test track.

The program of regeneration continues full speed in this city/construction site, with important projects involving transportation, like building the subway and relocating underground the railroad tracks that presently divide the city in two. From an architectonic point of view, besides the restoration and recovery of Savoy Residences, ancient royal palaces and exquisite Baroque buildings, many of which are being turned into museums and foundations, there are new projects like sports palaces designed by the world's most famous architects and Olympic villages that will transform the look of entire neighbourhoods.

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