

layout of streets and piazzas, regulated the height and decoration of façades along the main streets, and handled mundane matters like the specifications for building materials, drainage, and paving. It paid very close attention to the issue of defense, ensuring that the city's fortifications were constantly strengthened and modernized. This committee would continue (under a variety of names) to supervise the building and rebuilding of Turin until the end of the Old Regime. It became the instrument through which successive Savoyard rulers exercised direct personal control over the design of their capital city: architectural planning was a matter to which the absolute monarchy paid particular attention.

The extension of Turin that Charles Emanuel decreed in 1619, the "Città Nuova" or New City as it came to be called, would only fill up slowly, however. It was not designed to increase the living space within the city. The duke's primary aim was aesthetic; he set out to make his capital city grander and more elegant, by adding a spacious, symmetrical new zone to the disorderly medieval core. Over the next decades the building plots in the New City, many of which were donated by the dukes to favored recipients, gradually filled up, and the new zone was integrated with the old city. The New City however contained a far higher proportion of aristocratic residences and ecclesiastical foundations than Turin's old mercantile core. The look of the New City was also radically different. Its houses, noble palaces and churches were built in a more regular architectural form, distinct from the ill-assorted buildings of the central core. In time these would be replaced by new structures, and today only a few vestiges of Turin's medieval buildings remain in the area around the city hall. This slow, piecemeal rebuilding gradually changed the face of the old city, bringing it more into line with the architecture of the new zones that grew up around it.

Charles Emanuel's New City was followed by two other planned extensions. In 1669 Duke Charles Emanuel II ordered the addition of a new zone to the east of the city, stretching almost to the bridge over the Po, and from 1713 a third zone was added on the western side of the city by his son Victor Amadeus II. As with the New City, both were designed primarily for aesthetic and ceremonial purposes. The eastern extension filled up only slowly. It became home to numerous convents and monasteries, on sites often donated by the ducal government, and to numerous public buildings: the mint, the academy for the nobility and the new Jesuit College, the university, government offices. By ducal order, too, a ghetto was created there for Turin's Jews in 1679: until then they had been free to live where they could in the city, but now they were enclosed in one of the blocks in the new zone. The ghet-