



Tempio valdese

Simbolo dell'emancipazione della comunità valdese ottenuta dal re Carlo Alberto nel 1848, il tempio in stile neogotico-classicista venne edificato in zona San Salvario, su progetto dell'architetto Luigi Formento, tra il 1851 e il 1853.

leggi su www.museotorino.it



Chiesa di San Giovanni Evangelista

La chiesa, su progetto di Edoardo Arborio Mella, sorge, per volontà di don Bosco, accanto all'oratorio di San Luigi, nel borgo San Salvario, popolato dai ceti sociali più bassi.

leggi su www.museotorino.it



Sinagoga

La sinagoga della comunità ebraica, progettata da Enrico Petiti in forme neomoresche e situata nella zona di Porta Nuova, nel quartiere di San Salvario, fu inaugurata nel 1884.

leggi su www.museotorino.it

Maria Ausiliatrice.

Fotografia di Roberto Cortese, 2015. Archivio Storico della Città di Torino.



A protection from the dangers of immorality

Oratories, nursing homes, schools, churches and refectories: Don Bosco's buildings

Entire neighborhoods without churches and the presence of well-rooted Protestant communities are the core preoccupation of St. John Bosco.

His activity of “builder” takes place between a steady population growth and a context of deep social degradation. The common thread, shared by the buildings strongly desired by St. John Bosco, is the position in problematic districts.

Just before the mid-nineteenth century, if you moved away from the center, Turin appeared dirty, smelly: only the Little House of Divine Providence in Borgo Dora did not reject anyone.

In 1859, the Salesian Society was founded and in 1863, the Saint Francis of Sales Church turned out to be too small. Therefore, a new design became necessary: on May 14th, 1864 A. Spezia presented the Project for the Church dedicated to Maria Auxilium Christianorum which had to be erected in Valdocco of Turin with the oblation of Divoti. St. John Bosco pursued his project in San Salvario, which was a working-class neighborhood and a cultural and religious melting-pot.

However, at the other end of the spectrum the city required a new church.

This was the reason why E. A. Mellea drew up a new draft. The construction of the boarding school started in 1881 and Mellea obviously chose a medieval revival architecture.

In this way it took place a kind of architectural promenade: the different religious communities showcased their cultural identity through different “outfits”. ■

“
His activity of “builder” takes place between a steady population growth and a context of deep social degradation