

Epigrafe della via Appia con Via dell'Epitaffio:



EX
AVCTORITATE
PII VI PONT. MAX.
APPIAE . TRACTVS
AD . PISSINARIAM
QVEM . AQVAE . STAGNANTES
INTERRVPERANT
PONTIBVS . IVNCTVS
AGGERIBVS . MVNITVS
ANNO
MDCCLXXXVI
CVRATORE
FRANCISCO . MANTICA
PRAEF . VIAR

CON
L'AUTORITA'
DI PIO VI PONTEFICE MASSIMO
IL TRATTO DELL'APPIA
FINO A PISCINARA
CHE LE ACQUE STAGNANTI
AVEVANO INTERROTTO
CON PONTI CONGIUNTO
DI ARGINI MUNITO
NELL'ANNO
1786
CURATORE
FRANCESCO MANTICA



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INFORMAZIONI ED ASSISTENZA AL TURISTA
DELLA PROVINCIA DI LATINA



Latina already Littoria Historical – urban itinerary

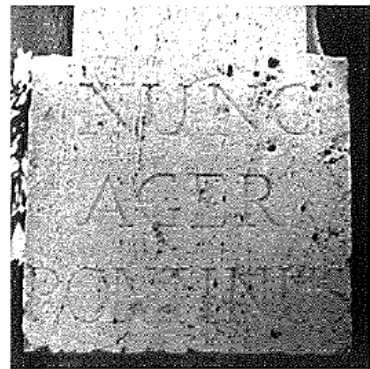
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Tourist guides



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The following epigraph
 dates back To the reclamation
 work commissioned
 by Pope Pius VI (Braschi),
 it's engraved on the right
 parapet of the Via Appia's
 bridge which
 Crosses Canale delle Acque
 Alte already Canale
 Mussolini.

M. CORNELIO CETHEGO CONSVLI
 THEODORICO ITALIAE REGI
 SVMMISQVE ROMANIS PONTIFICIBVS
 LEONE X SISTO V PIO VI
 OB CONATVS OPTIMOS ET PRAECLAROS
 BENE MERENTIBVS
 TO M(ARCO) CORNELIO CETEGO CONSUL
 TO TEODORICO KING OF ITALY
 TO HIGHEST ROMAN PONTIFFS
 LEONE X SISTO V PIUS VI
 FOR THE OPTIMUM AD EXCELLENT EF-
 FORTS WELL DESERVING

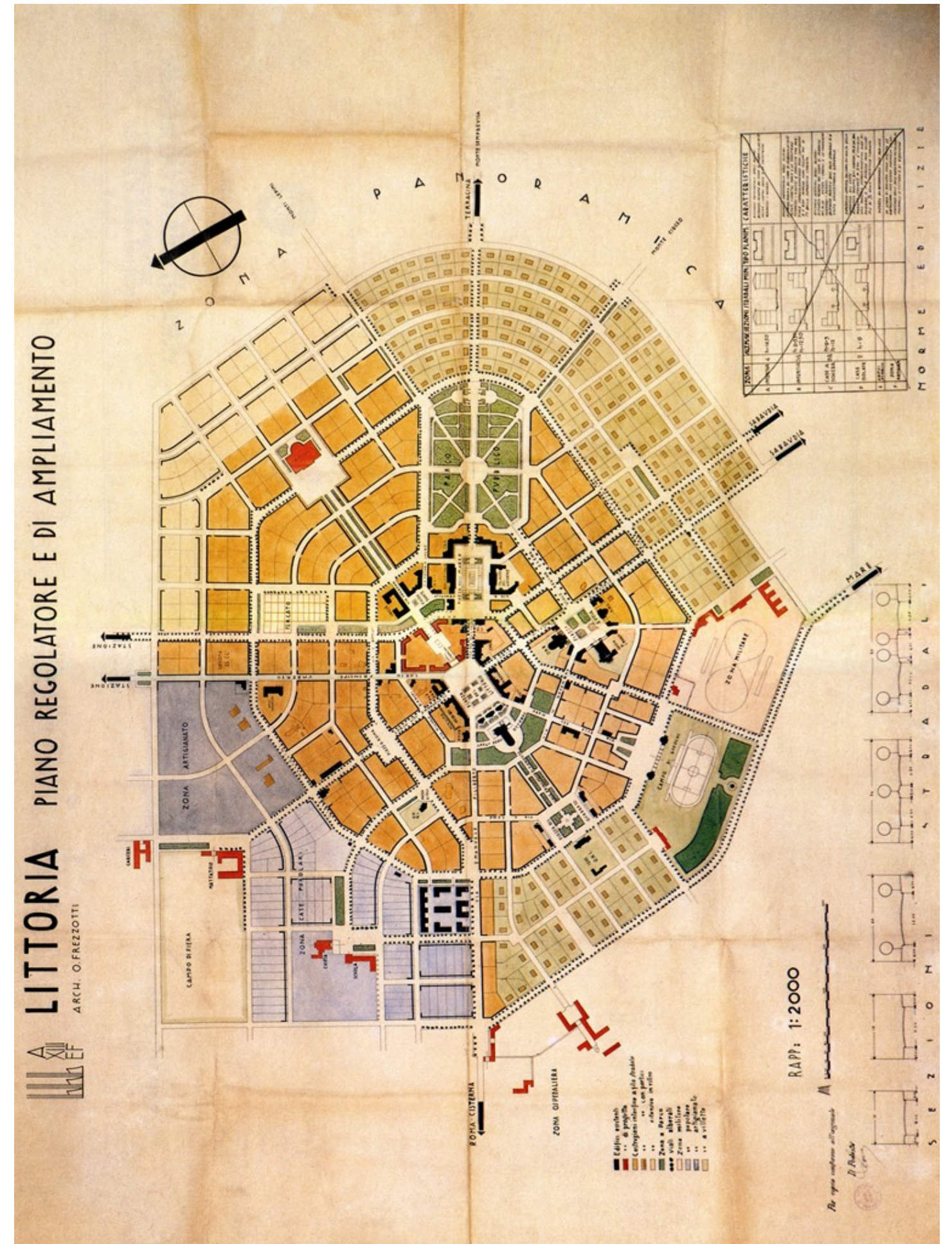


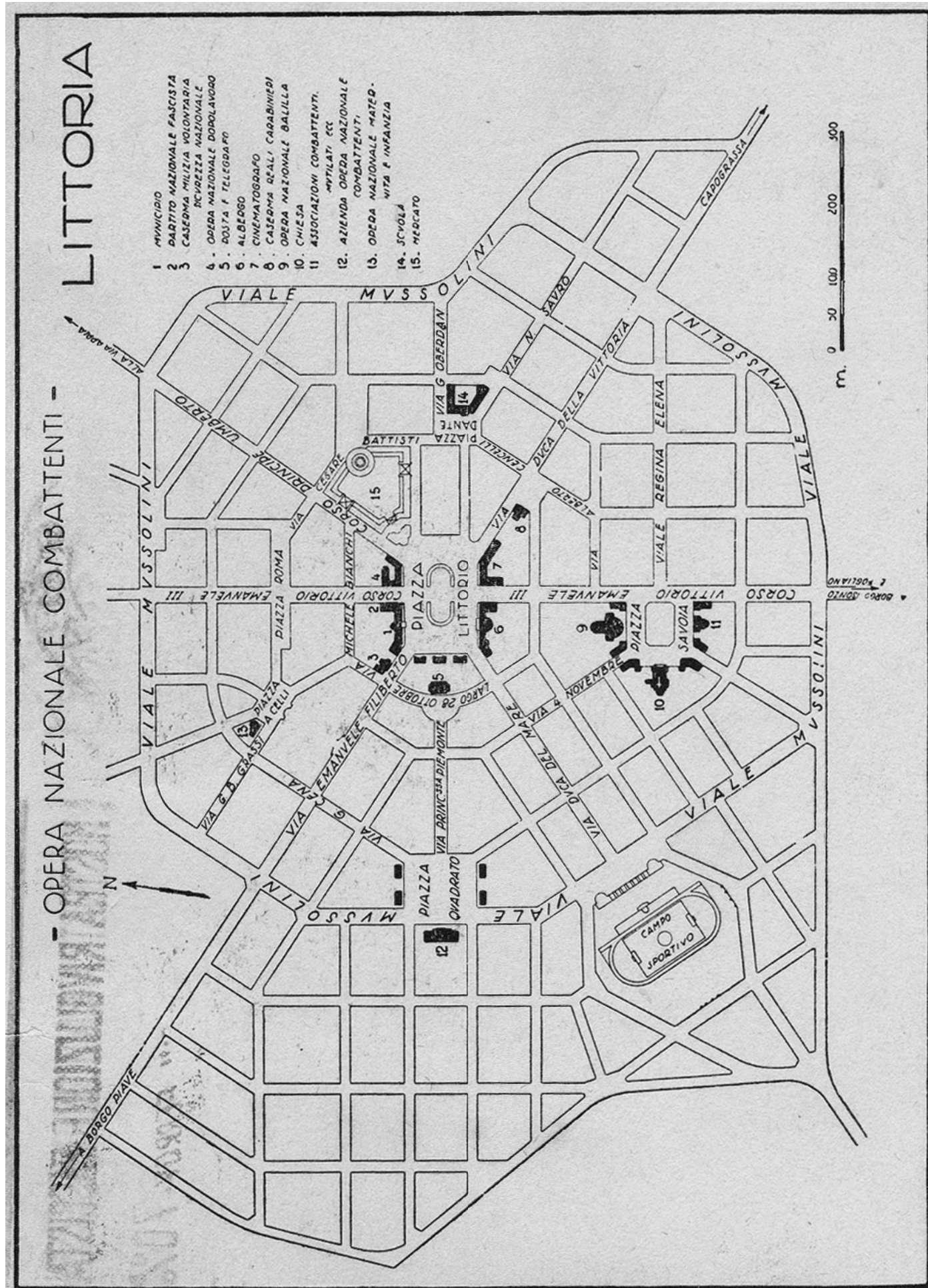
NUNC AGER PONTINUS
Now Agro Pontino

OLIM PONTINA PALUS
Once Pontine swamp



OPUS PII VI / PM / MDCCXCIII
**Work of Pius VI/ highest
 pontiff/ 1793**





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SOURCES:

www.comune.latina.it - www.fondazionecaetani.org - www.museo.pianadelleorme.com - www.casaledelgiglio.it
Notes concerning the pontino area, by Piergiulio Subiaco, ed. Novecento, 2001.
“History of a forget virgin” by Aldo Anziano, from “ the district” August 2010.
Historic artistic relation “Latina- complex building ex INA” authority for architectural and estace, december 2010.



4. House of the martyred of Santa Maria Goretti Via Nettunense - Borgo Le Ferriere

The Goretti family, originally from Corinaldo in Marche, composed by the spouses Luigi and Assunta, and by their six children, moved to the Agro Pontino in February 1899, at the service of the count Attilio Mazzoleni, to work his lands in Conca delle Ferriere. Luigi will die of malaria after few years after the arrival and Assunta will provide for the needs of the family, aided by the latest daughter, whose has only 10 years at the time. Their house is a building from the end of the 17th century, composed of stables, on the ground floor, the warehouse, the barn and the cellar. An external staircase leads to the upper floor, composed by a big kitchen, a warehouse for tools and the bedrooms. In this house on July 1902, Maria was martyred by Alessandro Serenelli, who tried to rape her and hit her repeatedly with a pointed iron. Currently, Maria Goretti's body is preserved in the Sanctuary of Nostra Signora delle Grazie in Nettuno.

Tel. 0773 458056

History of the Agro Pontino and of the city of Latina



3. SATRICUM

loc. Le Ferriere

By the end of the 19th century the French Hector Graillet, had already discovered the remains of a temple dedicated to the goddess Mater Matuta near the locality “Le Ferriere”. The alternate excavation campaigns brought to light many findings now preserved in the Villa Giulia museum in Rome. Currently the excavations are taken care of, by the University of Amsterdam and they have obtained important results such as the finding of the Lapis Satricanus, a stone base with an inscription in archaic Latin, dated between 525 and 500 b.C. In addition to the remains of the Temple of the goddess Mater Matuta, traces of the town and the necropolis have been found, the latest attributed to the Volsci.

1. THE FIRST RECLAMATIONS

In the Southern Lazio, the swamp held an extended area, which spread from the south of Cisterna to the beginning of Terracina.

Rio Martino was the first attempt of Reclamation of the swamp that is proved.

This excavation was made to collect the waters of the swamp, even though we don't know whether it was realised by the Romans or by the Volsci. In fact, due to the quantity of the work, only a population provided with a lot of resources could have done it. It is supposed that the Volsci started these works (it's known that they made canals subterranean and surface) and the Romans finished them and increased the first project.

Although Rio Martino was a great attempt of reclamation, it couldn't insure the pouring of the stagnant waters, because of the lack of other canals. Since the downfall of the Volsci, many tried to fix the marsh but they didn't manage to solve completely the problem because they worked in a limited territory. In this way the swamp became the same like before.

The waters became stagnant and putrefied, so that a kind of mosquito settled in this area: the Anopheles which brought the Malaria was the effective dominant figure of the pontine plain.

Plinio the Old wanted to encourage the population with a quotation: “*Siccentur pomptinae paludes tantummove agri suburbanae reddatur Italiae*” which means “The

pontine swamps must be drained to give Italy back the arable field.

Other partial works were made during the years and in 312 a.C. the consul Appio Claudio Cieco opened the road that was named after him (Via Appia). These works were realised to allow the population to cross the field. In 160 a.C. the consul Cornelio Cetego opened a large canal that flows by the Via Appia and that is called Linea Pio, since Pio VI dug it again.

The Cetegan canal managed to achieve a partial result, guaranteeing for a certain time and for certain areas the consolation of periodic flooding. During the years the canal lost efficiency and the swamp got back to the way it was. Other attempts of reclamation were also made by Teodorico, as it's written on a stone that is at the Km. 85 of the Appia. But after the decline of the Roman Empire the swamp faced a critical period: the Appia began to sink in the soil, that's why there were continuous floodings.

During the VIII century the road was not viable, therefore the population was left out from the commercial traffics. Even Leonardo da Vinci tried to project a reclamation under the commision of Leone X (1513 - 1521). He wanted to reproduce the map of the areas in which they had to operate. At that time the Pope committed the direction of the work to his nephew Giuliano de' Medici. The canal that was realised took his name (canal Giuliano).

2. THE VISIT OF POPE PIO VI

Other reclamations were made by religious orders, such as the monks of the monastery of Saint Lidano in Sezze; then the Cistercian and Cluniac monks made other partial canalizations: they realised the new canal which gave its name to the district of Fossanova, where there is the Abbey. When the Church strengthened its power on these fields,

many Popes who tried to free the territories from the water: Bonifacio VIII in 1294, Martino V in 1417, Alessandro VII, Innocenzo XI, Clemente X, during the first years of the XVIII century. Some of them managed to realise these works, while the others committed the project to specialists, even to foreign plumbers engineers. The Caetani's family took part in the reclamation and Pope Sisto V, who named a river after himself. But Pio VI Braschi was the most important Pope because he ordered the analysis of the documents and projects of the ancient and modern authors about the swamps and the attempts of reclamation. He asked to the cardinal Boncompagni of the "Azienda delle acque della provincia di Bologna" to send him the best plumber. Gaetano Rappini was chosen and, after he came to Rome, he visited the swamp to study the causes of the inundation, the instruments needed and the cost. In order to avoid controversy, the Pope named the lawyer Giulio Sperandini as legal commissioner, because he had many skills, for instance he proceeded even against the Church. He was helped by the notary Gaspare Torriani, the surveyor Angelo Sani and the expert Benedetto Talani. The reclamation of Pio VI started in 1777, which gave the possibility of the passage on the Via Appia and realised the "migliaie", a system of roads and canals orthogonal to the Appia. Thanks to the introduction of some



trees this area was started being inhabited. The name of Pope Braschi is linked to the reactivation of the Appia and to the canal that borders the tape. This work started in 1778 and was finished after three years and it is 21.539 m long, it was called Linea Pio. Many workers were engaged in this project. Pio VI's work didn't have the permission of the districts and privates: they made profits from

the fish markets by the canals which stopped the regular outflow of the water, causing floodings. For these reasons the work didn't succeed in the following years.

3. THE COMPLETE RECLAMATION

Until the 20s, the swamp reigned supreme, crossed by pockmarks in the area from Cisterna to Terracina where terrifying names referred to some localities such as Pantano d'Inferno, Pantano della morte, La Femmina Morta, Caronte, Piscina della Tomba. In 1918 the Genio Civile of Rome finished the studies for the hydraulics reclamation of Agro Pontino and Agro Romano. This reclamation was given to two Consortiums, the one of the pontine reclamation that started in 1923 and the one the Littoria's reclamation which took place three years later. The real work began in 1927 and since the field was really extended (135 000 hectares and 77 000 belonged to Agro Pontino) the works were extremely hard. On this territory there were several pools full of dirty water and 10 m deep, they were very dangerous and deceptive because they caused malaria. As soon as the reclamation was realised 18 water pumps were used, 16 165 km of canals were built or reactivated, 1360 km of roads were opened, 3040 farm houses were built and 4500 phreatic and artesian wells were perforated (today this would cost around 30 billions €). The activities that had to create the necessary conditions and infrastructures



2. . GARDEN AND RUINS OF NINFIA

S.P. Ninfina 68 – Doganella di Ninfa Cisterna di Latina (LT)

The garden of Ninfa is an English garden realized on the ruins of a medieval town called Ninfa, founded around the XI century a.D. nearby the "Piedemontana street". This street crossed the Pontin Campagna going at the bottom of the Lepini mountains. It's small but strategically important, in 1297 became a property of the Caetani's family. At the end of the XIV century the medieval town was destroyed by a war and the place was completely abandoned until the 1920s, when Ninfa re-born with the creation of the homonymous garden realized by the members of the Caetani's family.

The garden is open to the visitors from April to October the first Saturday and Sunday of the month, the third Sunday of June, the first Sunday of November and during the most important festivities.

Tickets :

www.giardinodininfia.eu

www.fondazionecaetani.org

9. Sports' field

The sport's field, planned by the Town-Planning Scheme of Littoria in 1932, was fitted in an hexagonal lot later edited and enlarged into the Planning Scheme of Enlargement in 1935. In front of the "circonvallazione", originally Viale Mussolini, it is the background of Piazzale Prampolini (originally Piazza Costanzo Ciano).

Now the entire lot between via dei Mille, via Aspromonte, via Volturno and Piazzale Prampolini is occupied by sport's equipment (sports hall and athletics tracks).



AROUND LATINA

1. MUSEUM "PIANA DELLE ORME"

Via Migliara 43,5- Borgo Faiti

Planned by Mariano De Pasquale, an agrarian entrepreneur from Sicily with a deep love for the events of the Pontin Campagna, was founded in 1997.

Piana delle Orme is an historical thematic park that tells the traditions and the culture of the farm civilization, the big work of reclamation of the Pontin Campagna, the second World War, but there are also vehicles and means of transport used at the beginning of the big industrialization and the children's past's toys.

The special effects, the showy rebuildings, the grandeur of the collections make Piana delle Orme a place for all the people: impassioned, families, scholars and school groups.

Tel. 0773 258708

www.pianadelleorme.it



were activated in order to make the Agro Pontino inhabitable.

The Opera Nazionale Combattenti had to divide the plain in variable extensions land units, in according to the terrain fertility and with an average of 20 hectares per family group, who was given a colonial home (the small farm) with the civil and agricultural services needed.

In 1932, between October and November, the immigration started and 60000 Venetians, Friulans and Emilians farmers had to populate the reclaimed land; the small farms units were relied on them, first with sharecropping, then, from 1942, with redeem. For each 100 small farms were created the business centres, which will be independently developed, and which are currently densely populated centres and most of them maintain still now the agricultural vocation: they were given names of the First World War's places and today they are Borgo Isonzo, Borgo Grappa, Borgo Piave, Borgo Montello, Borgo Faiti, Borgo San Michele, Borgo Montenero, Borgo Pasubio, Borgo Vodice and Borgo Hermada.

Hand in hand it was conducted the activity aimed to improve life conditions, with the invention of preventive care centres which struggled the terrible Anofele mosquito with the quinine. In addition, Angelo Celli and Gian Battista Grassi studied this mosquito, and opened ten schools, that followed Giovanni Cena's apostolate work. The latter was a frail teacher with willpower and school sense that elevated teaching to a mission, and the years before the First World War he sifted the swamp to research students between poor agricultural families, in order to defy malaria for taking a good word and a little bit of light in the Agro naked farmhouses.

With the establishment of "Casal delle Palme" ("Palm's farmhouse") (1927) on the Appia, between Cisterna and Latina's cross, is started the realisation of a series of schools for fighting illiteracy.

Other teachers, poets, artists and doctors operated with Giovanni Cena: Giacomo Boni, Angelo Celli, Alessandro Marcucci, Sibilla Aleramo and Duilio Cambellotti, painter and sculptor who, in "Casal delle Palme" school, left six tempera paintings representing the swamp life.

4. BIRTH OF A NEW CITY

The official city's birth date is the 18th December 1932: Littoria is born with its urban centre called "Quadrato" ("Square"), who formed around the First nucleus erected by colonists and hydraulic specialists who operated for long time there during the reclamation. Today the Square, named as the Romans territorial measure, is remembered with a square that testifies the First Littoria's cell.

The latest history marks the local progressive economic revolution's steps: born as an essential agricultural city, it transformed its physiognomy with the hundreds of small farms settled in the reclaimed Agro. The Idea of realising a new city in the centre of the reclaimed area was by Valentino Orsolini Cencelli, president of the Opera Nazionale Combattenti, who believed that the current Cisterna too decentralised compared to the healed areas of the Agro.

Benito Mussolini convinced himself to the idea and, after visiting the work and the workers on the 5th April 1932, with the commissioner Cencelli, he designated the architect Oriolo Frezzotti to develop the project.





THE WATER PUMP OF MAZZOCCHIO

The water pump of Mazzocchio was inaugurated on the 19th December 1934 by Benito Mussolini himself, regime's pride and merite: then it was one of the most imposing Europe's and world's machinery (that said the regime's press) and still now it strikes for its majesty.

The machinery pledges the draining of a 900 hectares pond on its own, the equipment's power is of

3500 HP, where seven helix pumps of an over 5000 l per second payload are set.

The canal is easily visible and it flows to the machinery and to the water, that are pumped out with a level of more than 4/5 metres, they are "lifted" and poured in the canal, in order to achieve the needed slop for pouring into the river "Ufente" and then reach the sea.

The plan developed by Frezzotti, by applying a radial concentric model connected organically Littoria to the villages, linking the settlements to the service roads of the reclaimed area, starting from crossroads in Canello Quadrato, to which before 1918 various buildings of one of Caetanis' company referred to, later acquired by the Bonifica of Piscinara consortium. The first railway section which Caetanis had built in the early 1900s passed through the crossroads and it was aimed to the realization of networks roads.

Crossed or touched by more reclamation canals, the one of Acque Medie, the one of Acque Alte (Canale Mussolini) and the one of Rio Martino, the city has developed with an octagonal plant with streets branched radially from the center, the main theme of the architect Oriolo Frezzotti's master plan.

The plan of works and the projects were elaborated very quickly, for this reason raising also some criticism, but the greatness of the work was underlined by the fact that the de-

signer had taken the logistics of the territorial viability and and the morphology of the territory into account. From the simple center in 1932, municipal center in 1933 and provincial center in 1934.

It changes its name on the 9th of April 1945 with Umberto Bonomi government, modifying the original Littoria – at the time much discussed – in Latina. The city has preserved intact in the public building the characters of the era in which it was born: The Municipal Palace with the tower, the Court, The Government Building and that in front of Bank of Italy in Piazza della Libertà, the Cathedral of St. Marco, which overlooks the homonymous square, the Palazzo dell'Opera Nazionali combattenti, the Piazza del Quadrato and the arcades of the Financial Palaces and municipal buildings. Among the most interesting features there is the quantity and the different

types of squares that Frezzotti distributed at the intersections between the spokes and the rings of the radial scheme of the Città Nuova.

types of squares that Frezzotti distributed at the intersections between the spokes and the rings of the radial scheme of the Città Nuova.



Ing. D. Ricci - 1934/36

It was the seat of the divisional barracks of royal carabinieri "G. Mameli", the building was planned and realized with the main entrance on Viale XXIV Maggio, according to the provisions of the Town-Planning Scheme of Enlargement,



from the technical office of the provincial administration of Rome, that foresaw the occupation of the whole building lot at the corner between Corso Principe Umberto (Corso G. Matteotti now) and Viale B. Mussolini (Viale XXIV Maggio now).

The two façades of Viale XXIV and Via Don Morosini are characterized by high portals that emphasize the light play of volumes, like the architect has already tested during the intervention of the Royal. The surfaces are worked in plaster with travertine. Currently the building is the seat of the Engineering's department of the University "La Sapienza" of Rome.

Arch. Oriolo Frezzotti - 1934/1935

The building realized by the society of reclamation of lands of Littoria in 1935, into the building lot at the corner between Corso Matteotti (originally Corso Principe Umberto) and Viale

XVIII Dicembre (originally Viale B. Mussolini), represent one of the happier planning of the architect Oriolo Frezzotti. the main entrance in the corner on the left ; it isn't symmetric with the other openings. The building has two levels and The spacious flight of steps, underlined at the garden's level by a pennon with the flag, lets the access at a raised floor where there's a plastic decoration realized after the end of the works for the construction of the building. The decoration represent the situation of the Pontin Campagna in 1937 with the new road system, the plan of the road for the water, the villages and the new cities. A recent and well done restauration has given back the original shade of colour, especially the Savoia's blue of the sea with ancient sailing-vessels. The building, carefully finished up with travertine, is situated at the centre of a large garden, that holds the whole block between Viale XVIII Dicembre, Corso Matteotti and Via Adua, featured by high palmes.



servative restoration is taking place to recover them. The ground floor temporary hosted the Modern Art Gallery of Littoria (1937).

It stores commemorative plaques inside: “Il Bolletino della Vittoria” (1936) and “Gli studenti caduti per la patria” (1945).

5. CASA DEI CURSORI - 1928

According to the provisions of the Urban Development Plan in 1932 this building is what remains of the city first hospital in the area that was already occupied by the ambulatory of the National Institute for the Antimalarial Recovery of the Pontine Region, which since 1923 has set-



tled its own health inspector management in the place of Canello del Quadrato (the place where the existing Piazza del Popolo would have risen up, already Piazza del Littorio).

The term “Cursore” is connected to the daily route for the personnel involved in the antimalarial prophylaxis and the building was the headquarter of that that managed the area included between Canello di Quadrato, Chiesuola di Piscinara, La Botte (the called Borgo Carso) and Casale sessano (the Borgo Podgora).

This building was built in the late liberty manners, the typology of the cottage with the roof covering exemplifies. It is the most ancient building in the pontine country seat. Currently it houses the Local Authority of Decentralization. The demolition of the old hospital permitted re-

alization of a wide parking between Via C. Battisti, Via E. Filiberto and Piazza A. Celli.

6. OPERA NAZIONALE MATERNITA' E INFANZIA (O.N.M.I.)

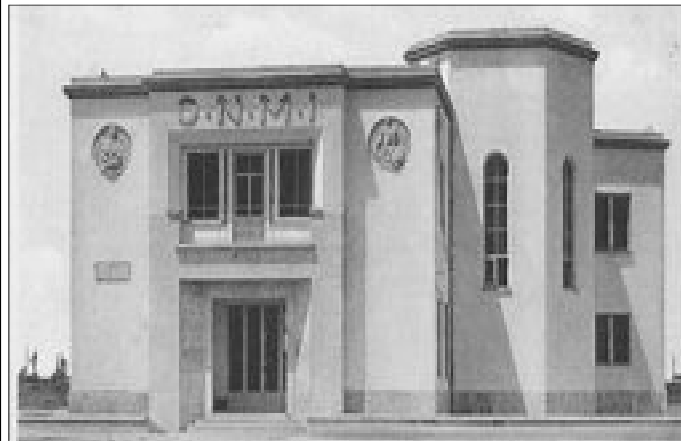
Arch. Oriolo Frezzotti - 1932

It was built on the Piazza A. Celli by the National Organization Soldiers and according to the project of the architect O. Frezzotti, it was the first headquarter of the O.N.M.I.

The next premises were established on Viale V. Veneto (already Viale Mussolini) where the Community Center for Elderlies is currently.

The building was one of the earliest and it is characterized by the articulate planimetry, the interpenetration of different volumes (reception, offices, ambulatory room and stairwell) and the wide openings.

The tuff gate, protruding by the facade, frames the entrance and the accessible terrace on the first floor. Two sculpted tondos are placed symmetrically to the writing O.N.M.I., they highlight the purpose of the building, in fact they are about maternity which is restated by the three-



dimensional decoration on the back which represents five puttos placed above the wide glass windows of the behind location, unlucky they had been lost during the last war along with benches in a row, which an inclusion, which separated the institutional garden.

5. THE LAYING OF THE FIRST STONE

On the 29th June 1932 comes out with hype, in the national press, the news of the laying of the first stone of a new city that will be founded the next day in the redeemed Pontine Marshes.

Benito Mussolini, disappointed by this attention that was going against the anti-urban policy contacted Cencelli intimidating him of avoiding ceremonies. The commissioner neglected the order of the Duce and on the 30th of June laid the first stone of what was supposed to be a small administrative center, a small village with masonry structures.

The ceremony took place without the presence of Mussolini and, from the following day, the national newspaper ignored what was happening in the Pontine Marshes and also in the official documents of Littoria, the word “city” was replaced by the term “commune”.

Differently, the success that Fascism obtained with the reclamation of the Pontine Marshes had impressed the international public opinion, creating considerable interest around the new way of conceiving the space of which man himself.

6. THE INAUGURATION OF THE CITY

A few months after Benito Mussolini's opinion changed because, after the great approval aroused by the laying of the first stone of Littoria, he was the possibility to “ride” the positive echo of the inauguration, so much so that on the 18th December 1932 he went to Littoria with an extraordinary propaganda commitment to celebrate the first nucleus of the new city: from the balcony of the town hall, the Duce announced the future stages of the development of the fertile plain that had taken the place of the Pontine Marshes with the foundation of the other cities (Sabaudia and Pontina) and the construction of hundreds of new farms.

From 18 December 1932, so the new city becomes the symbol of fascism by making the regime assume a new identity. Abroad arrive messages of admiration and encouragement to politics until that moment pacific and voted to reconquer of each centimetre of own area. In front of Italy especially in front of international authorities, Littoria person-

adjusted to the european standards of that time for dimensions and methods of execution of the works.

The railway station, at the beginning modest, it's designed on the basis of the new objectives of the city. The project is given to the futurist architect Angiolo Mazzoni, who will also design the headquarter of the post office. The architect Frezzotti's studies and projects, always open to external and internal events in the city and to the modification of architectural styles, at the moment they results an illustrated chronology of the passage from the first village setting to the monumentalism of the building “M”, which has been pushed by Italian-German relations.

8. LITTORIA PROVINCIAL CAPITAL

Barely after two years of foundation, Littoria becomes capital of a new province, the control center of the low Lazio, only second to Rome. Certainly there was no need of a new province, and even if there could be, the role could be submitted to other centres of ancient construction like Terracina. It's evident that a symbol was to be given to Littoria, the intention is to celebrate the work of fascism which was able to give back the fertile earths to hard-working and faithful people. **The investiture happens in 1934:** Littoria in that moment counts few thousand of inhabitants, but the value that the politic of Mussolini gives to the new centre is too marked. To favourite the demographic grew of the city the prefect is forced to prevent that to the evening to employees of the public offices return in their residences in other centres of the outskirts. The politic necessity to arrive at provincial size ensures that the Pontine territory's extension goes beyond the traditional boundaries is dilated for also incorporate the communes of Ponza and Ventotene, detached from the province of Naples, and of others communes detached from the province of Rome.

9. THE ILLUSTRIOUS VISITS

To few months from the inauguration of Littoria, the pontina zone becomes the destination of a real “pilgrimage” of politics and the technicians from all the world, recalled by the new situation of life created by the regime in the territory and from its methods, applied for fighting the occupational crisis and in general the economic-political

MAIN BUILDINGS

1. PIAZZA DEL POPOLO

Arch. Oriolo Frezzotti-1932/36

Piazza del Littorio is the most important part of the radio-centric system and highlights the geometric shapes of the buildings



that surround it and the ornaments which complete it.

Enriched by an Italian garden(1932), at its centre stands the large travertine sphere of the current fountain(1939), city's symbolic element, which replaces the original one.

On 30th June 1932, in the square, took place the ceremony for laying the first stone and on 18th December 1932, the city's inauguration.

1.1 PALAZZO COMUNALE

Arch. Oriolo Frezzotti-1932/1933

The building made by the Opera Nazionale Combattenti (O.N.C.) has two floors with a raised porch floor, covered in travertine and curtain, with roof covering.

The Civic Tower with clock, high 32mts., is surmounted by a flagpole; the

bell cell contains a bell designed by Frezzotti.



The entrance to the City Hall is surmounted from a loggia with commemorative plaque. At the interior the large garden is adorned with a bronze statue (Dafne,1923) made by the artist E.Mayo, given in 1933 from Confederazioni Fasciste dei Datori di Lavoro e dei Lavoratori. The ground floor has hosted for a few years the "Galleria d'Arte Moderna di Littoria"(established in June 1936). Upstairs there were municipal offices, headquarter of P.N.F. and trade union organisations.

By *damnatio memoriae* the City Hall has suffered damage to the decorative-symbolic apparatuses, especially in the main facade (emblems, bundles and inscriptions) and in the lateral one, access to Casa del Fascio (two marble heads and the inscription PNF).

1.2 CIRCOLO CITTADINO Arch. Oriolo Frezzotti-1932

The building, headquarter at the ground floor of the Opera Nazionale Dopolavoro (O.N.D.) and from 1934, at the first ground, of the Opera Nazionale Combat-



30s. The museum "M. Valeriani" was founded in 1999 and holds works of medalion, numismatic, engraved graphics and photography dating back to the XVIII and the XIX century. The civic gallery can be visited from Tuesday to Friday from 9:30 to 13:00. Tuesday and Thursday is also visitable from 15:00 to 17:30. Tel 0773652632. The museum "M.Valeriani" is visitable on request. Tel 0773652621.

3. PARCO PUBBLICO

"Giardinetti G. Falcone e P. Borsellino"

Arch. Oriolo Frezzotti - 1933

In 1932 Littoria's Urban Development Plan provided a public park surrounding the post office building, between Via Emanuele Filiberto and Via Duca del Mare and partially in the adjacent area allocated to the hospital.

In 1935 Urban Development and Enlargement Plan formally included the Public Park, which was already realized in 1933, in another area of the city, where it is now, connected to Piazza della Libertà by Viale delle Medaglie d'Oro.



Inside it there is the All Wars Memorial, commissioned by the municipality of Latina to the architect O. Frezzotti in 1959, it is composed by a travertine stele 16,5 mt. high and a marble eagle is on top of it.

Already named after Arnaldo Mussolini since 19 July 2017 it was dedicated to the judges Giovanni Falcone and Paolo Borsellino remembrance.

4. ISTITUTO TECNICO

COMMERCIALE E PER GEOMETRI

" V I T T O R I O V E N E T O "

Ing. arch. Ernesto Caldarelli - 1934/36

Situated along Viale G. Mazzini (already Via Adua), it was built by the Provincial Government of Rome according to the Public Office design, contrary to initial solution, which provided a perimeter portico.



It is leveled out to the monumental line suggested by the architect O.

Frezzotti with the closing intervention of Piazza del Popolo (already Piazza del Littorio) through the high entrance gate in a columnar format placed against to it, which reaches the third floor.

The building is characterized by the high base, the well-structured facade and the partial travertine and clay covering.

In 1935-36 the school year took place on the premises of the Telephone Office (Palazzo Teti), waiting for the completion of the building.

The Auditorium was decorated in 1936 by the artists Rapanà and Ravaglia with frescos about the Agro Redemption, later they were white-washed for *damnatio memoriae*; currently a pre-

ALTRI EDIFICI E LUOGHI

1. IL PALAZZO "M"

Arch. O. Frezzotti - 1938/42

Already home of "fascio".

The building was part of an other wider project, which provided the realization of the "foro Mussolini" or "Littotio", of a barrock, of the gym of the youth organizations and the seat of the home of "fascio". The second conflict prevented the completion of the project and it was realized only the home of "fascio",



already seat of the "Fasci's federation of fight" and the barrock of the italian youth of Littorio(GIL). The building is modeled planimetrically to form an M, which is the initial of the Duce's surname and on the central axis, it provided for a tower, demolished in 1944. The parameter's wall, in curtains on the outside and in travertine on the side of the square-garden, recently entitled to Arnaldo of Crollalanza, the height and shape, confer to the building a monumentality, that well represent the celebrative intent of the designer, linked to the realization of the most complex project involving three blocks. On the front of the pedestrian square-garden are placed the "madre rurale"(rural mother) and the "Portatrice del pane"(bread carrier),two of the four marble statues that adorned the "casa del contadino"(farmer's house) (1938), demolished in 1963.

2. PALAZZO DELLA CULTURA

(Ex Caserma G.I.L.)

Arch. O. Frezzotti - 1942

The building was born as the "Barrack of the italian youth of the Littorio" and it was part of a wide project that provided an area of sports facilities, that was welded at the back of the park Urbano, entitled to Arnaldo Mussolini, and it was completed on the avenue XXI April, with the aeronautical college of the GIL, never realized. Currently there are located inside it, the municipal theatres, a conference room and some sections of the city museums. It represents the original facade, even though it has modified its function and its distribution of the interior spaces.

2.1 GALLERIA CIVICA D'ARTE MODERNA E MUSEO "M. VALERIANI"

It was founded in 1937 as the Littorio's picture gallery, with works donated by institutions and artists sent to the XX venetian biennial and the II Roman quadrennial, the collection was largely dispersed, following the war events, starting from the 8 Semptember 1943. Subsequently the residual and recovered works were exhibited permanently, allowing the visitor to retrace an excursus of Italian art between the 2 wars privileging the



tenti (O.N.C.), it's uniform with the buildings facing the square.

Damaged by war events, it was rebuilt in simplified forms, losing the central arch, the sculptural decoration and the string-course that raised the cornice.

1.3 INLAND REVENUE OFFICE AND CIVIL ENGINEERING

Arch. Oriolo Frezzotti-1936

The building was constructed in the area of Canello di Quadrato, to the junction of three roads (Stradone del Principe, then Corso Principe Umberto, now Corso G. Matteotti; Strada dei bassianesi, then Viale Duca della Vittoria, now Via A. Diaz; Stradone di Fogliano, then Corso Vittorio Emanuele III, now Corso della Repubblica), where in 1918 the Caetani built several buildings for duty of their enterprise.

The building's articulation follows this intersection. On the back was relized the



solution of rapport more simplified between Piazza del popolo and Piazza Dante.

The building is encased with travertine and brick. His greatness oppose with surrounding buildings, whose are characterised by a succession of small porch, in addition this great building give the new role of the city which turns from rural area to provincial capital, putting forward his own as the new place's backdrop.

The high pillars revealing the wooded way of Viale G.Mazzini (yet Via Adua) which links Piazza del popolo and Piazza B.Buozzi (yet Piazza dell'Impero). The porch move forward further down to the two sides of the building,flexing according the pre-existing road.

On the way Via A.Diaz (yet Viale della Vittoria) the building host the Consiglio and the office Ufficio Provinciale Economia Corporativa.

The block on the back shows a more open frontage thanks to a two courts and thanks to a garden in a direct line with Viale Mazzini, recently devoted to the twinning between Capoluogo and Palos della Frontera. Nowadays the compound host the Genio Civile (civil engineering) and the Uffici Finanziari(financial office).

1.4 FINANCIAL DEPARTEMENT OF THE LATINA'S MUNICIPALITY

Arch. Oriolo Frezzotti-1932

Yet Albergo Littoria, then Albergo Italia, The building was built in 1932 for



closing Piazza del Popolo (yet Piazza del Littorio) in front of the City hall, its architecture look like the other buildings of the place, laid down for P.R.G. in 1932, both for the porch upstairs and the material (coating of travertine and plaster). The building provided as 6 suite, 50 bedrooms, a dining room, a billiard room, 2 game rooms and a cafeteria. Actually it hosts the

place, characterised by two openings that reveals the post building. The entire block, dating from the first urban center, hosted the first check-cashing place of the city.

2 MAZZONI FORECOURT

Arch. Oriolo Frezzotti - 1932

Overlooking the Post's palace is dedicated to Angiolo Mazzoni Del Grande (Bologna, 21th May 1894-Rome, 28th September 1979) engineer and architecture, one of the foremost designer of public buildings, rail and post buildings of the first part of the XX century. Extremely polymath in his project expression, for the city of Littoria realized the post building and the station.

Arch. Oriolo Frezzotti - 1932

The building, was already Caserma "Littoria" oh Voluntary Milizia for the Nation Security (MVSN) and venue of the Legion's command since 1934, it was realized by the National Opera Fighters (O.N.C.), among the first anticipated buildings from the Littoria's Plain Regulator of 1932, with 2 plans with angular portico and with a partial lining in travertine. The semi-cylindrical volume contained a stairwell like on civil dwelling's building, in front of Piazza del Popolo, in the same Palazzo Comunale, on elementary school and in the Post Building (1932). The barracks of 121 Legion MVSN "Coriolano", was seriously damaged during



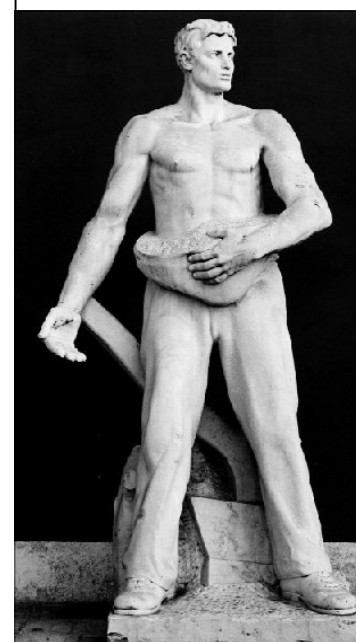
council offices, downstairs it hosts points of contact for tourist and one of the access at civic library "A. Maurizio" founded in 1933 by the Federazione Fiorentina dei Fasci di combattimento (22.X.XI). On the right side, leaned over on the place, the building has shops and flats, with front yard, elevated respect to the one of the

Street Adua) that in the inside courtyard, constituted by young people heads, books and allegory on the study and the defense. The building, following widened, it articulates around the inside courtyard, currently occupying the whole isolated, and it leans out on Giving plaza. To the inside the Bulletin of the Victoria is exposed realized in bronze and given in 1933 to the city from volunteers of war.

8 PIAZZA BUOZZI

Arch. Oriolo Frezzotti - 1935

In the square, already called square of the Empire, beyond two symmetrically arranged gardens, appear the two residential interventions of the I.N.A., made internal court in 1936/37 and



in contrast to the project that included the arcaded ground floor. The "statue of the sower" is placed in the centre of the square. Realized in marble, with a height of 3,40 metres, it was originally collocated at the entrance of the "casa del contadino" (farmer's house), and was demolished in the 60s, with the "madre rurale" (rural mother) and the "portatrice di pane" (bread carrier), (repositioned from years in the garden of Palace "M", and the "contadino rurale" (rural farmer)

which was destroyed. After the recent restoration, it has been placed in front of the "Palazzo di Giustizia" (Palace of justice).

Arch. Oriolo Frezzotti - 1935/36

The building, provided by the master plan of expansion was built according to the plan of the arch. "O. Frezzotti". The massive construction, covered in terracotta and travertine, goes at the pace, on the wings, of full-height brick pilasters that



scan the wide windows. The central part, advanced compared to the prospectus, is characterized by the colonnade that reaches the last pine and allows the access to the atrium and the court of Assise, whose apsed hall is decorated with reliefs of Dubio Cambellotti (1876-1960) on the theme of the justice and from the O. Frezzotti's furnishings. The building, which faces the square B. Buozzi in axis with the avenue G. Mazzini (already Via Adua), with his "ordine gigante" (giant order) represents the new role of the city, which has become from a rural centre to the provincial capital. In the atrium an inscription commemorates the inauguration day, the 18 December 1936.

The buildings for civil residence, realized always to the Arch. Frezzotti in 1932, are characterized for the portico sopraelevato, for the fastigio that follows the form of the skylights and for the statutory groups of the artist it is. Flush on the theme of the rural family. Also here some cache-pot they decorate the access to the porticos.

The measured character of the buildings underlines the first destination of Littoria to rural (the porticos entertained the first agrarian market) suburb. The square delimited to East of the symmetrical intervention of the houses INCIS, realizes in 1935/36 on project of the ingenieris Allegra and Petrilli, continues with the Avenue Italy (already Avenue Princess of Piedmont), made pedestrian in central part and entitled to Valentino Orsolini Cencelli, with the postal building as a background.

The museum documents the agricultural evolution of the territory pontino in the history of the first halves the XX century.

Through the reconstruction of environments and the exposure of photos, maps and images, the process of reclamation and transformation of the agricultural techniques of the territory is illustrated. A section is reserved to the tied up problem list to the malaria, extremely diffused pathology in last century. The museum is visitable: Tuesday, Thursday, Friday and Saturday from her 9:30 to the 14:30; Wednesday and Friday from her 15:00 to

the 18:00. Saturday and Sunday on booking. Tel. 0773-400088

7 PIAZZA DANTE

Arch. Oriolo Frezzotti - 1932

The square has enriched from a marmoreal cippo portabandiera with decorums to vague and ears, given in 1933 by the city of Treviso and place in the before aiuola, to commemorate the contingent of agriculturists coming from that city. On the plaza they lean out two residential complexes (The.N.C.The.S) realized in 1932-33 on project of the ingenieris Happy and Petrilli, characterized from an ample court and garden and from impending loggias the entry.

7.1 SCUOLA ELEMENTARE "O. MONTIANI"

Arch. Oriolo Frezzotti - 1932

The school was located in proximity of the plaza of the Littorio (now plaza of the People) and it belongs to the first urban nucleus: to two floors it is characterized for the roof coverage, interrupted by the turret-vain-staircase with the clock, for the ample openings and for the plastic decoration, both on the Avenue Mazzini (already



the war and it had completely lost, for "damnatio memoria" too, her sculptural decoration (A X-MVSN, the lictoria's guild and the big marmoreal bas-relief), and it was rebuilt in simplified forms (the eaves' high point was deprived of the acroterial decoration and the angular balcony was eliminated). Today, after a further expansion which has filled every loose space on the first floor, it is the Office of Catasto's venue.

3 PIAZZA DEI BONIFICATORI

Arch. Oriolo Frezzotti - 1932/35

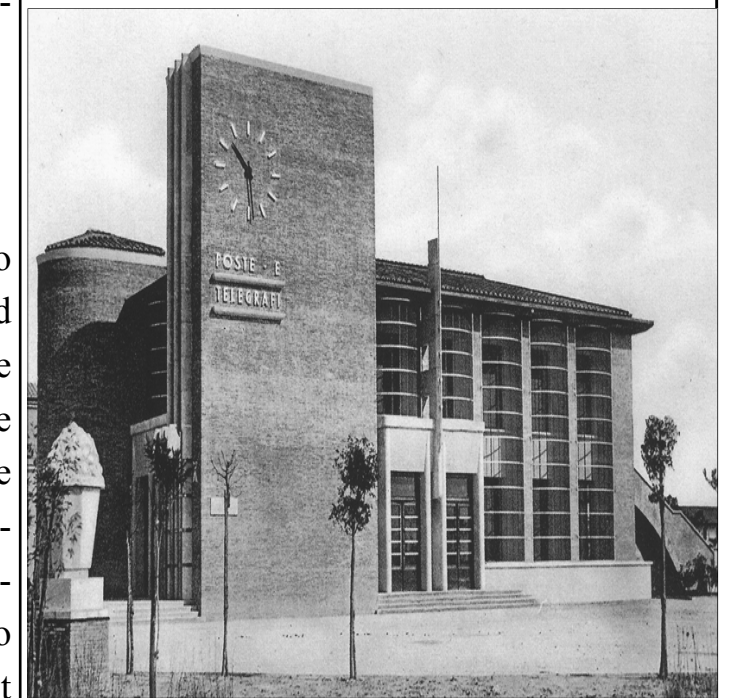
Piazza dei Bonificatori (formerly Largo XXVIII Ottobre 1932-35), is a large and varied green area, which characterized the block and has 2 monuments: a bronze winged lion, gifted from the city of Venice (1957), for the occasion of the 25th anniversary of the city and a bronze monument of the artist N. Fontanella, donated to the city from the Lions Club Latina Host in 1992 and dedicated to the 60th anniversary of foundation (30/06/32-30/06/92).

3.1 EDIFICIO DELLE POSTE E DEI TELEGRAFI

Arch. Angiolo Mazzoni Del Grande 1932/35

Palazzo Postale was realized by the Minister of Communications, it was among the first buildings, in fact it was inaugurated the 12th December 1932. The apsidal wing is characterized by the high travertine base and by the tight rhythm of the pillars, represents the expansion planned in 1935 from the same designer, for the receiving office to the new

needs of the provincial capital. This extension, developed to the right of the main entrance and orthogonally to the original axis of the building, it represents the backdrop to Viale Italia (yesterday, Viale principessa di Piemonte), which central pedestrian part, today is dedicated for Valentino Orsolini Cencelli. The surface treated with curtains with travertine moldings, it stills a reading of freely arranged volumes, despite of the



heavy tampering occurred in the sixties, when for further expansion, the external staircase was sacrificed.

4 PIAZZA DELLA LIBERTA'

Arch. Oriolo Frezzotti - 1933

Formerly Piazza XXIII Marzo, it entertained the ceremony for the inauguration of Littoria's province on the 18th December 1934. The square observes the universal values of the state through a more representative and monumental architecture, respect the other places in the city as on

that square we can find Palazzo del Governo, Banca d'Italia and symmetrically the entry on the public park "A.Mussolini", the residences construction work carried down by INA. In the center, there is monumental fountain which was projected by the architect Frezzotti, it is by a compressed double system of tanks, surmounted by a bundle of spikes, symbol of redemption of Agro. The marble is a gift from the Vasto's city, while the tank was offered by Asti.

4.1 PALAZZO DEL GOVERNO

Arch. Oriolo Frezzotti - 1933

The building was inaugurated on the 18 December 1934 for the establishment of the province of Latina as seat of prefecture and provincial administration.

The complex of buildings is character-

ize by a central part, which is in front of Piazza della Libertà (formerly Piazza XXIII Marzo), covered in travertine and articu-



lated by a portal which reaches the third floor. The wings are lower and in backward.

The building has other two monumental entrances out back, reserved for the Provincial Administration on Via A. Costa and for Command of provincial police on Largo G. Rosini.

For this reason, the building l' Arch. Frezzotti designed the brick with impressed the year of foundation of Littoria (a.XII-1932). To evidence the importance of the complex, it was chosen to give to the building several piece of art and plastic decorations (Eagles, coats of arms, registrations) on the wall of the main façade, designed by Fortunato Longo (dead in 1957); the bas-relief with the deity of Cerere, Igea and Minerva, besides the allegories of reclamation works and construction the city of Littoria in the Arenagario, designed by Francesco Barbieri(1908-1973); Toughened decoration of the hall of the

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dell'Agropontino" or "la conquista della Terra" by Duilio Cambellotti (1934).

the square St. Mark (already Savoia square). The use of the tufo characterizes the façade articulated from you protected that they frame the windows and they underline the entry which has overlapped a loggia. Four medallions on the themes of the effects of the war decorate the three visible sides of the building. to the inside it is preserved the original one of the cus- pide (an eagle) of the obelisk, integral part and visual reference of the Monument to the fallen ones of all the wars, realized in the entitled Town Park Arnaldo Mussolini in 1956/57 on project of the Arch. Frezzotti.

6 PIAZZA DEL QUADRATO

Arch. Oriolo Frezzotti - 1932

Square of Quadrato is the symbol of the first nucleus and the first project of Littoria and represents the most authentic meaning of the installation: the rural suburb that is formed in the city. The square has the tone 'vernacular' that they confer her the low buildings, destined to residence and to commercial use and endowed with porticos to arc, under which the agricultural market was anticipated; beyond the bypass, to close the plaza, the center of the rises ex National Work Fighting, today museum of the Pontina's Land. To the center of the square, that in the name the president remembers installation of Gate of Square, the Monument has been situated to the Fallen ones of the Reclamation, realized edited by the Civil Genius, on

project than To. Presutti. The Genius of the Reclamation, a bronze of the artist bolognese P. Rizzoli, given by the ONC in 1938, it symbolizes the rational use of the water.

6.1 ex ONC OPERA NAZIONALE COMBATTENTI - MUSEO DELLA TERRA PONTINA

Arch. Oriolo Frezzotti - 1932

Fighting and of the Ispettorato of the Agrarian firm, was realized by the ONC and it belongs to a complex ampler than understood the center of the Agrarian (on the back of the principal building) firm and two buildings for civil residence and shops, that symmetrically delimit on the sides North and South the Pizza of the Square, separated by Avenue V. Veneto (already Avenue Mussolini). You accesses the building to two floors through an am-



ple stairway in axle with the central wall, characterized to the superior plan by a loggia flanked by windows to arc. Two great cache-pot they decorate the entry, while on the summit two female allegorical figures serve as ornament.

“Fighter's House”, it's a symmetrical building with respect to the major axis, realised on two floors on the front and full-height on the back (it hosted a large gym).

Inside there are locations placed in an annular way and facing a full-height interior space that allowed, through a walkway, to attend the events in the gym. The building was characterized by the clever play of prismatic and cylindrical volumes, by the large glass windows and by the high gate in tuff that place the entrance and the glass window on the first floor. The volume is punctuated by thin semi columns that exemplify the lictorian beam.

Two statues of athletes (lost) placed on two bases on the sides of the entrance adorned the façade. A large garden on the back separates the building from Via Pio VI and allows a secondary access. Currently it houses the Museum “Duilio Cambellotti”.

5.3.1 MUSEO “D. CAMBELLOTTI”

Since 2005, the ex Opera Nazionale Balilla's building hosts a collection of drawings, sculptures, tempera, woodcuts, potteries, books, medals, posters and documents by the great artist Duilio Cam-

bellotti.

Noteworthy is the preparatory cardboard of the pictorial cycle “The Redemption of the Agro”, kept in the hall of the Government Building (Prefecture).

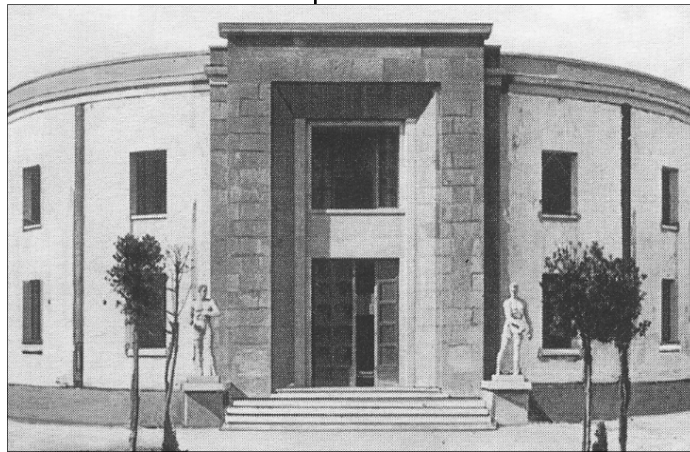
The Museum can be visited from Tuesday to Friday,

from 9:30 am to 12:30 am and from 3:30 pm to 7:30 pm. Tel.: 0773-486916

5.4 THE FIGHTER'S HOUSE club after work ONC

Arch. Oriolo Frezzotti-1932

Center of the association Mothers and Widows of the fallen ones in war, of the association Fighting, the building was realized to two floors with roof coverage from the national work fighting in axle with the building of the National Work Balilla, anticipated on the opposite side of



Furth more, the building's symbolic value is evidenced by the writing setting out the sentence of Plinio il Vecchio about the necessity to remediate the Agropon-tino, corresponding to the “Conquista della terra”. Out back there's an extensive garden that covers an entire city block.

4.2 CASERMA DEI CARABINIERI "VITTORIANO CIMMARRUSTI"

Arch. Oriolo Frezzotti - 1932/33

Already existing as “Comando dei Reali Carabinieri”, the police station was scheduled since the “Enlargement Plan” of 1932 and it's overlooking on a fore-court smaller than the current Piazza della Libertà. The square's modification (formerly Piazza XXIII Marzo), in relation to the new role of the city, has led also the building's transformation.

Indeed, the three-story building (on the façade it was characterized by the triple jutting archway covered in tuff, that closed the volume up; above there was a terrace and roof covering) was extended and canted. Realised by provincial administration of Rome during the post-



World War II, has been further extended on Via A. Diaz.

For “damnatio memoriae” it has lost on the façade the decoration of lictor's guilds on two lateral pilasters.

4.3 BANCA D'ITALIA

Arch. Oriolo Frezzotti - 1934

Designed and realised three-story to host the Italy Bank, the building is overlooking on Piazza della Libertà (formerly Piazza XXIII Marzo) in front of Palazzo



del Governo.

The atrium housed a bronze statue of Augustus (copy), currently sold to the classical high school D. Alighieri.

The high marble base that also involves the main entrance gives the structure a monumentality consistent with the representative significance that the square assumes, as foreseen by the 1935 Enlargement Plan.

4.4 EDIFICI INA

Arch. Machin, Cipriani, Frezzotti, Ing. Bernardini - 1933/34

The residential buildings built by INA close to piazza della Libertà, as part of a

wider housing construction project for the new and middle classes of the new city.

They arise on a vast plot of land sold under Law 1152/1935 by the O.N.C. to INA "with non-revocable constraint", like



the IACP lots of the Nicolosi, INCIS district and other institutions. The three-four-story buildings with internal courtyards, arranged in green, have a more solemn aspect to form the backdrop of celebratory manifestations with porticos and two "towers" entirely covered in travertine to the graft with Viale delle Medaglie d'Oro, where stone supports are present. to hoist two large lictor bundles in the celebrations. Of the two INA complexes in Piazza della Liberta, the common parts are preserved almost entirely and in the colonnade there is still the "Impero" restaurant, opened in 1934.

5 PIAZZA SAN MARCO

Arch. Oriolo Frezzotti - 1932

On Piazza San Marco (formerly Piazza Savoia), completed in 1933, overlook the buildings of the religious centre provided by the first Regulatory Plan of Littoria (1932): the Church, the Campanile, the Canonica and the Asylum, inaugurated on the day of San Mark (25.4.1933) and en-

trusted to the Salesians.

The square, enriched by a garden that is built around a stele with the statue of the Madonna with Child by N. Arrighini (1955), in line with the Church and Viale



A.Gramsci (formerly Viale Regina Elena) and lapped by the Corso della Repubblica (formerly Corso Vittorio Emanuele III), it is enclosed by private buildings (four buildings designed by Arch. O. Frezzotti and realized by the Consorzio di Bonifica, one of which is demolished) and public (the O.N.B. and the Casa del Combattente)

5.1 CATTEDRALE DI SAN MARCO

Arch. Oriolo Frezzotti - 1932

The Church (a twentieth-century reinterpretation of the Romanesque style) is characterized by the three-high round-arched façade and the pilasters in which



the lithotomy is realised by local materials: tuff and travertine,

while the vestment is in brick. On the side, between two sidebyside pilasters, there are four statues of stones from Veio (F. Barbieri 1908/2973) representing the Evangelists; the tympanum is decorated with the Pius IX's coat of arms realised in travertine.

The bell tower, 2 meters high, ends with a bell chamber in which there are three bells dedicated to San Marco, to Virgin Mary and to the Redeemer (1933). Above the bell chamber stands a bronze replica of the Madonnina on top of Milan Cathedral, donated in 1933 by the headquarter of the Real Automobil Club d'Italia (RACI). The Arch. O. Frezzotti projected also the interior decor and the marble covering (slabs of black from Belgium and cipollino marble, intercut inserts in earthenware tile and travertine) and the railings in wrought-iron with symbolic inserts.

The Church is flanked by low colonnades that connect it to the Parochial House on the left and to the Kindergarten on the right, that with various volumes and play spaces occupy the entire block until the Viale Lamarmora (already Viale B. Mussolini). Interesting is also the play of volumes on the sides and on the apsis of the Church, covered by the earthenware tiling.



5.2 MADONNA DI LITTORIA

Antonio Ugo - 1933

The bronze sculpture was realised by the Sicilian sculptor Antonio Ugo and donated to Benito Mussolini, who in turn gave it to the new-born city of Littoria.

The Virgin hold Jesus in her arms and another child offers her an ear of corn, at her feet there is a engraving that says, "The offer of the first wheat born from the remediated Land". Originally the statue was placed in the Cathedral of San Marco; in 1956 it was moved into the Municipal Library and then to the City Hall. Currently it

is in the Cathedral of San Marco.

5.3 OPERA NAZIONALE BALILLA

Arch. Oriolo Frezzotti - Dott. R. Ricci 1932

Localized on Square San Marco (already Square Savoy), in front of the

