

Forgotten images. The “Luigi Morosini-Giuseppe Sacconi” archive between conservation of drawings and recovery of a lost memory

Our contribution makes known archival fonds of considerable interest for the history of architecture and representation between the 19th and 20th century, but hitherto little explored. Preserved in Ferentino, it contains a series of drawings by Giuseppe Sacconi relating to the Monument to Victor Emmanuel II in Rome, but above all a considerable number of drawings by Luigi Morosini where no studies exist despite the fact that the collection documents his intense activity as an architect in Rome and Latium.

This article will illustrate the recent initiatives undertaken in 2019-24 for the recovery and valorisation of the archive and the prospects for research. The collection, previously inaccessible due to its precarious state of preservation, has been analysed, catalogued and digitised; an inventory was then drawn up and published in 2024. The fonds provides an insight into Morosini's professional life – from his early training to the works of his

maturity – and, to a lesser extent, into Sacconi's much better-known life. Representations of all kinds – perspectives, elevations, plans, sections – appear in the collection, but it is worth emphasising the particular skill and graphic precision that the plates document. Although it refers to the production of two different architects, the “Luigi Morosini-Giuseppe Sacconi” archive presents itself as an organic collection, circumscribed within a defined chronological span and referring to a restricted geographical area, which allows us to outline a coherent graphic and design culture.



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Keywords:

Luigi Morosini; Giuseppe Sacconi; Ferentino; architectural drawings; contemporary architecture

1. INTRODUCTION

The unanimously recognised need to safeguard and make accessible the professional archives of architects who worked even until very recent times has resulted in important filing, reorganisation and digitalisation operations in recent decades, promoted by both public and private entities¹. Preserving the collective memory of communities and considerably enriching the historiographical panorama, drawings not only tell the articulated stories of buildings and cities but also reconstruct lives, paths and stories of women and men. The work carried out between 2019 and 2024 for the recovery, cataloguing and inventorying of the fonds of architect Luigi Morosini, housed in the Archivio Storico Diocesano of Ferentino (FR), but which also contains some drawings by the more famous Giuseppe Sacconi, is part of this vein. Our contribution will illustrate the history of the fonds, the tools and methods used to valorise it and, above all, identify new perspectives for research with reference to both building heritage and architectural culture of the two architects in the context of Rome and Latium between the end of the 19th and the first half of the 20th century.

2. THE HISTORY OF THE FONDS BETWEEN DONATION, OBLIVION AND REDISCOVERY

The Archivio Storico Diocesano of Ferentino, now a section of the larger collection formally established in 2010 to preserve the documentary heritage of the unified Diocese of Frosinone-Vero-li-Ferentino, allows us to reconstruct the history of the former Diocese of Ferentino from the 17th to the 20th century². Counting 40 fonds and about 2.000 archival unites of considerable relevance, especially for the preservation and enhancement of the memory of the territory, it bears witness the relations that the religious body had with the society it governed³. The collection consists of the typical series proper to a diocesan archive – pastoral visits, bishop's deeds, civil deeds, administration, sacred places, lay bodies etc. – but being a concentration archive, it also preserves other fonds

belonging to ecclesiastical institutions located in its area of jurisdiction: for this reason, it holds a private collection of papers and especially architectural drawings, today known as the "Luigi Morosini-Giuseppe Sacconi" archive fonds. Preserved until 2018 at the Biblioteca Diocesana of the Seminario Vescovile of Ferentino, it was later deposited at the Archivio Storico with the strong intention of allowing its proper preservation, but above all to allow the study, knowledge and valorisation of documents of considerable historical relevance, not only on a local level. The recent publication of an inventory is the final result of a vast project in which a multidisciplinary team of archivists, architects, restorers and computer scientists took part, and which firstly involved a lengthy task, which began in 2019, of recovering the material, detailed filing, reordering, inventorying, proper conditioning and, further, digitisation and restoration of part of the drawings⁴. The archive fonds is a collection of documents belonging to the architect Luigi Morosini, born in Ferentino on 18 June 1866 to Giuseppe, a building constructor, from whom he probably inherited his interest in architecture; he died in the same town on 17 January 1954 (fig. 1)⁵. A figure mainly known locally but who, on the contrary, had an intense professional life between Rome and the cities of today's Frosinone province, he appointed the Seminario Vescovile of Ferentino as universal heir of all his possessions on 10 November 1945, donating his drawings, entire personal archive and library⁶. The bequest was entrusted by Morosini to the pro tempore bishop of the Diocese of Ferentino, who was appointed executor of his will, as a guarantee that his wishes would be properly observed. With the income from the inheritance, the Seminario was to support, in its school, young students without financial resources who wished to specialize in the arts of drawing. The young people were to be from Ferentino and selected by the bishop himself. His testamentary dispositions also included the establishment of a library and museum to preserve his books, manuscripts, prints, photographs and a collection of medals. Luigi Morosini's archive is therefore a rich testi-



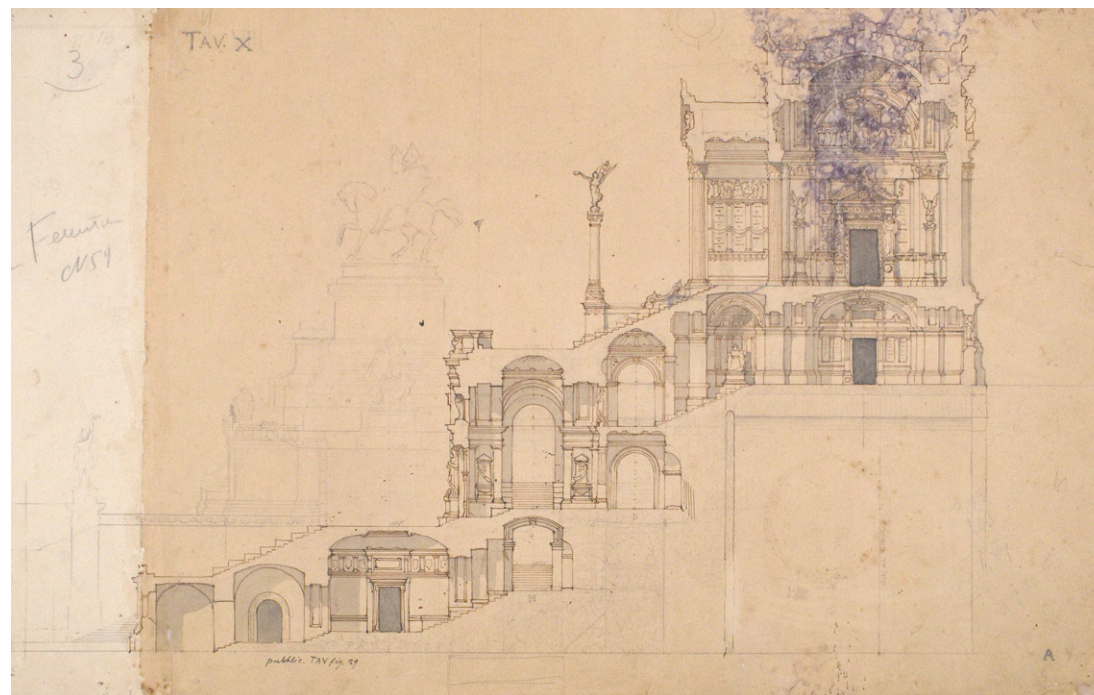
Fig. 1 - Luigi Morosini's picture (ASDF, Fondo Luigi Morosini - Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.6 Documenti di famiglia, s.d.)

mony to his life and work, it preserves much of the history of his works (both completed and unfinished) and is a valuable source for the reconstruction of many architectural and urbanistic events in the area. However, its importance is further attributed to the preservation of the valuable series of autograph drawings by architect Giuseppe Sacconi, born on 5 July 1854 in Montalto delle Marche, relating (though not exclusively) to the design of the Monument to Victor Emmanuel II in Rome (fig. 2)⁷. The papers mainly concern preparatory studies for the realization of the complex: elevations of the monument, sketches for the base of the equestrian statue, modifications to the original project, etc. [figs. 3-5]⁸. We do not know exactly whether the presence of this documentation is the result of collaboration between the two, who

were also linked by family ties since Morosini had married Alessandra, Sacconi's sister, in 1900. As Morosini worked together with his brother-in-law on the Vittoriano project, it is possible to hypothesize an exchange of drawings during its construction. In particular, we learn from a letter dated 26 October 1921 that «fu assunto in servizio della Commissione Reale per il Monumento a Vittorio Emanuele II in Roma con deliberazione in data 23 Marzo 1894 per collaborare con l'Architetto Giuseppe Sacconi nella compilazione dei disegni tecnici del monumento», a task he held «fino alla morte del compianto architetto avvenuta [in Pistoia] il 23 settembre 1905»⁹. The importance and consistency of these drawings have suggested a joint naming of the collection, which has been called, albeit with some forcing from an archival

Fig. 2 – Giuseppe Sacconi's picture (© Wikimedia Commons)

Fig. 3 – Giuseppe Sacconi, Rome: Victor Emmanuel II Monument, section, 359x576 mm, ink and watercolour on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 2.1 Monumento a Vittorio Emanuele II, ss. 2.1.10 Sezione, attrib. 1884)



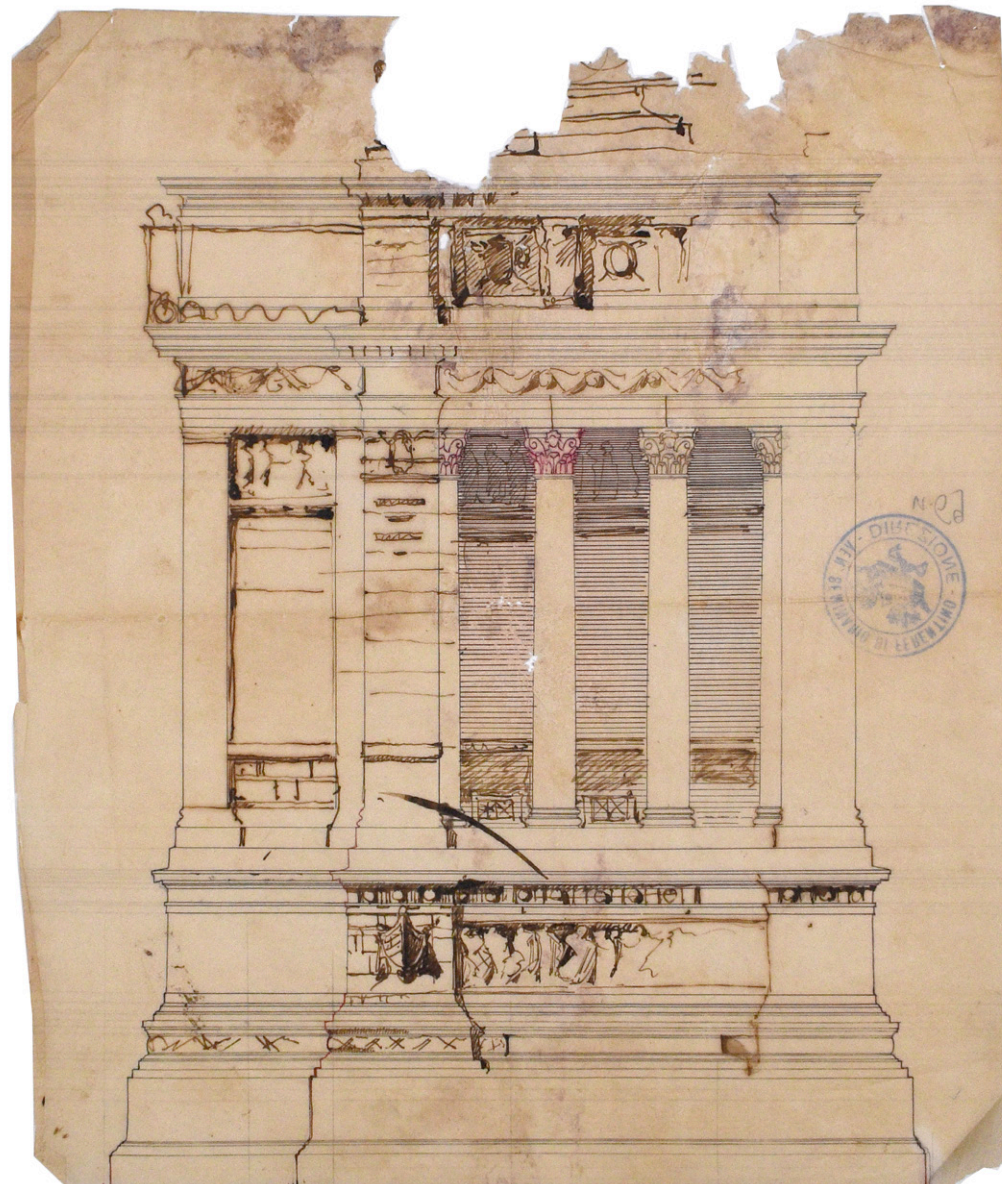
point of view, the "Luigi Morosini-Giuseppe Sacconi" fonds.

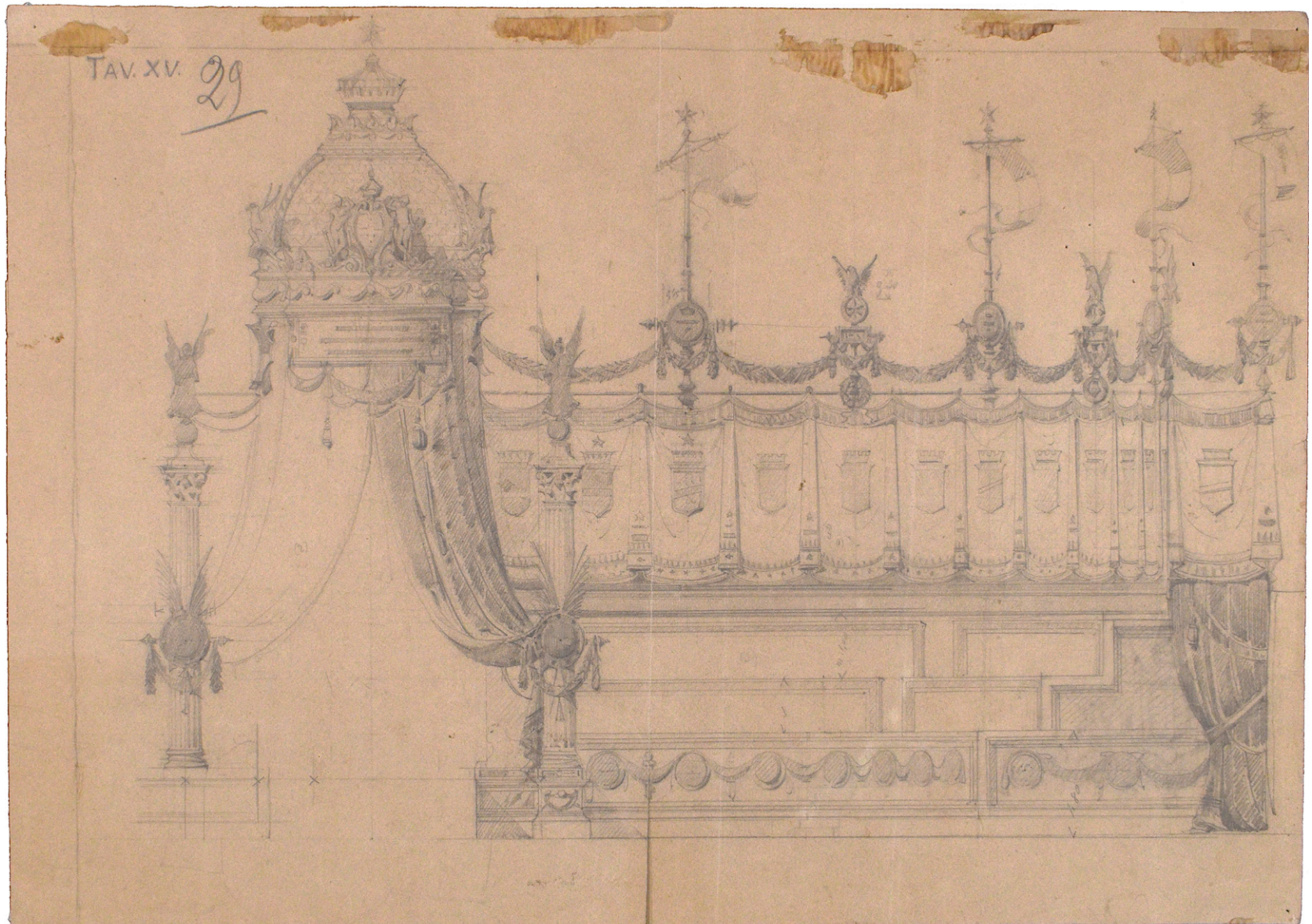
The collection, which had always been unavailable for consultation, was finally made available to scholars. There were many reasons for its inaccessibility, starting with its precarious state of preservation and the lack of reorganization and inventory work that prevented even its simple handling. Its recovery and arrangement in suitable containers and shelving, specially prepared, now allow it to be consulted and properly stored, while the inventory work allows the documents to be fully accessible with all the information they contain, which without adequate descriptive cards risked remaining submerged. The work of reorganization revealed first and foremost the peculiarity of this archive, which includes, along with the traditional written documentation (letters, diplomas, certificates, etc.), several graphic drawings made on various media and with different techniques, but also a rich photographic heritage. Without proper preservation, this information could have been lost, depriving future generations of the opportunity to understand the roots of their own cultural identity.

Indeed, historical archives are unique research tools and their accessibility is important to reconstruct past events with certainty. Their educational value should not be forgotten, as they offer new generations the opportunity to confront the experiences of previous eras, developing a greater critical awareness and respect for history and its

Fig. 4 – Giuseppe Sacconi, Rome: Victor Emmanuel II Monument, elevation, 321x272 mm, ink on tracing paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 2.1 Monumento a Vittorio Emanuele II, ss. 2.1.7 Prospetto (particolare) 2, attrib. 1884)

Fig. 5 – Giuseppe Sacconi, Rome: Victor Emmanuel II Monument, structure for the laying of the foundation stone, 317x483 mm, pencil on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 2.1 Monumento a Vittorio Emanuele II, ss. 2.1.27 Addobbo per la posa della prima pietra, attrib. 1884) Illustrated on the following page





material evidence.

3. REASSEMBLED FRAGMENTS

The documents in the collection, consisting mainly of drawings on paper and tracing paper, have come to us scattered, without any sorting criteria or means of accompaniment, preserved in two plastic folders, four boxes and fourteen paper folders¹⁰; in some of them, markings referring to previous attempts at rearrangement have been identified. Our recent work of inventorying, cataloguing and digitizing has made it possible to bring to light for the first time the existence of a wealth of completely unpublished graphic material on Luigi Morosini, documenting his intense activity as an architect, but on which no studies exist to date. Some of Giuseppe Sacconi's autograph drawings were instead already known, as we shall see, but not accessible.

Operations began in 2021 with the reconnaissance and counting of the plates and the drafting of an initial consistency list; the drawings were then assigned a progressive string number. It emerged, therefore, that the fonds holds a total of 206 archival units, also containing personal items (in particular, a wooden stamp of Morosini with the monogram 'LM') and no less than 790 graphic plates, to which specific attention was paid. With the support of the CEIAR software, a record was drawn up of the following data: type of support; consistency; measurements; original signatures; state of preservation; description of content; technique of execution¹¹.

The sheets (sometimes numerous) of the same work, previously scattered in several folders, were brought together, both logically and physically, so that the design process could be reconstructed through the critical and simultaneous analysis of plans, elevations, sections, perspective and/or axonometric views. The photographic material (black and white) found in the collection, including typographic plates and silver bromide plates, was also counted and described¹².

During the reorganization of the material, it was not possible to reconstruct the original sedimentation process of the documentation, which had

evidently been manipulated over time without following any archival criteria. Consequently, the principle adopted for the aggregation of the documents has been to define two main series, the first dedicated to Luigi Morosini and the second to Giuseppe Sacconi, and a congruent number of subseries, in turn subdivided into documentary sub-units (i.e. individual drawings), suitable for organizing and describing the preserved papers in an incisive manner:

SERIES 1 - LUIGI MOROSINI

- 1.1 Personal papers
- 1.2 Studies and drawings
- 1.3 Civil constructions
- 1.4 Ecclesiastical architecture
- 1.5 Funerary buildings
- 1.6 Urban planning
- 1.7 Photographic material
- 1.8 Publications and printed material

SERIES 2 - GIUSEPPE SACCONI

- 2.1 Monument to Victor Emmanuel II, Rome
- 2.2 Studies and drawings
- 2.3 Civil constructions
- 2.4 Ecclesiastical architecture
- 2.5 Funerary buildings

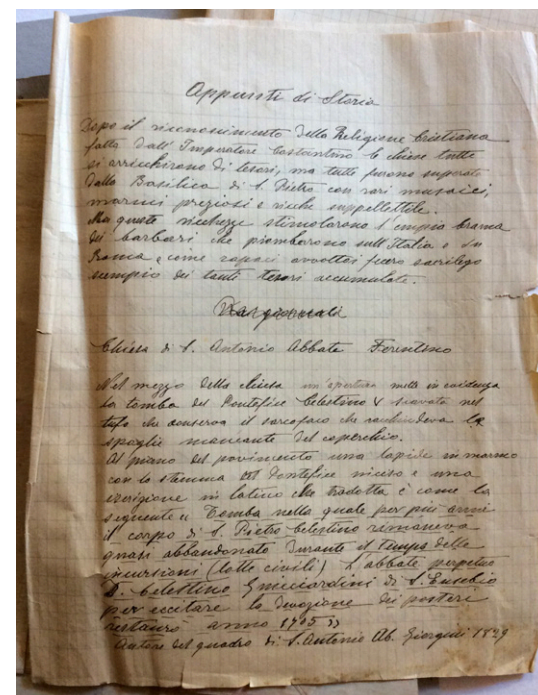
The collection covers a chronological span from 1873 to 1954¹³. The papers document the years of education (especially Morosini's), architectural, restoration and design projects, surveys, urban plans, participation in competitions, study and publicity activities, collaboration in archaeological digs, bureaucratic paperwork, personal papers and photographs.

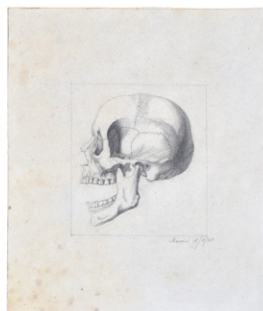
The legibility of the documents is generally good; however, some of the plates are in a poor state of preservation due to dampness that has caused mould, felting of the support or discolouration of the ink; other papers are reduced to fragments that are difficult to identify. Therefore, appropriate work was carried out during the physical rearrangement. The papers found in a precarious state were placed in new folders; the deteriorated containers were replaced. The documents were

then placed inside metal drawers and cardboard boxes, where they are kept today, and then partly digitized with the aid of a planetary scanner¹⁴. Lastly, it was decided to restore some of Sacconi's drawings of the Monument to Victor Emmanuel II and Morosini's drawings of his main works realized or even simply designed for the territory of the former Diocese of Ferentino. The choice was made taking into account not only their state of conservation but also to ensure their protection: these are in fact the drawings that are most likely to be requested by users and, therefore, most exposed to manipulation.

Although it relates to the production of two distinct

Fig. 6 – Luigi Morosini, manuscript "Appunti di storia" (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.3 Disegni, articoli di giornale e manoscritti, s.d.)





architects, the "Luigi Morosini-Giuseppe Sacconi" fonds is an organic collection, circumscribed within a defined chronological span and referring to a restricted geographical area (Rome and southern Latium, albeit not exclusively), which allows us to outline a coherent graphic and design culture. Obviously, all types of representation – perspectives, elevations, plans, sections, etc. – appear in the corpus, but it is also worth noting the particular graphic skill and precision of the two architects that the plates document: from their knowledge of past monuments (surveys and studies) to the intervention both on existing (restorations) and new buildings (projects). The accessibility of the drawings now sheds new light on Giuseppe Sacconi, already recognized by his contemporaries as one of the greatest exponents of Italian architectural culture in the post-unification era: his eclectic design started from a Greco-Roman "classical" approach, reaching neo-Gothic to the point of experimenting with architectural languages close to Renaissance¹⁵. Above all, it allows for the reconstruction of Luigi Morosini's professional figure, which, as we shall see, oscillates between eclectic academicism and the influences of Italian Rationalism, as well as his way of representing (techniques, materials and tools) from his youthful period to his final years. Finally, there is no lack of documentation on his activity as a publicist and scholar, as evidenced by a number of printed and manuscript materials, for example on the history of Ferentino and Cistercian architecture in Southern Lazio, part of a broader historiographical project dedicated to his home town (fig. 6)¹⁶.

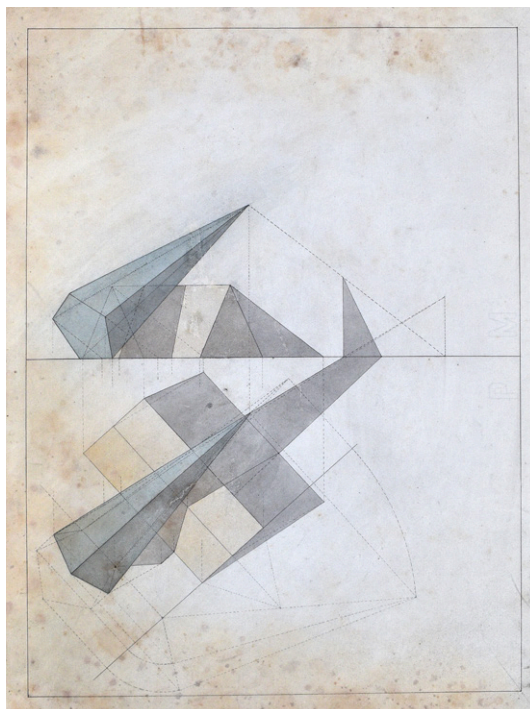
Fig. 7 – Luigi Morosini, drawing of architectural decoration, 392x250 mm, pencil on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.2 Studi e disegni, ss. 1.2.3 Frammento romano, 5 novembre 1885)

Fig. 8 – Luigi Morosini, drawings of skulls, 240x207 mm, 240x201 mm, pencil on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.2 Studi e disegni, ss. 1.2.4 Disegni di anatomia (teschio), 18 novembre 1885)

4. TOWNS AND ARCHITECTURES: MANY DRAWINGS, SEVERAL STORIES

The "Luigi Morosini-Giuseppe Sacconi" fonds, now inventoried, is about to become the focus of an interdisciplinary research project that combines history and drawing in the investigation of the two architects and the broader cultural context of the late 19th and first half of the 20th century. In this sense, the contribution that the science of representation can offer is twofold, drawing being a tool both for analysing and understanding forms and structures, and for interpreting ideas about space and architectural language. The large number and complexity of the plates preserved in Ferentino, and of which we are now finally aware, therefore allow us to outline study scenarios, necessarily provisional.

Morosini grew up in Ferentino and then moved to Rome, where he first obtained his licence as professor of architectural drawing at the Istituto di Belle Arti and then, in 1893, his licence as architect at the Regia Scuola d'Applicazione degli Ingegneri. He took part in the "Poletti" architecture competition announced in 1890 by the Accademia di San Luca before graduating¹⁷. His project for an industrial museum documents intense years of study and training, along with numerous figure, ornament and anatomy drawings, surveys of architectural orders and ancient and modern buildings (e.g. the cornice of Palazzo Farnese in Rome), exercises in descriptive geometry, statics and structural calculations, in which the student architect tried his hand at various representational techniques (pencil drawings, Indian ink, watercolour, etc.) (figs. 7-10). The first steps of his «vera vita professionale» began in 1894, as Morosini himself declared; he had «la fortuna di avvicinare il Sacconi che allora dedicava tutte le forze del potente intelletto alla realizzazione della sua massima opera»¹⁸, the Monument to Victor Emmanuel II, at which he himself collaborated in the execution phase, as already mentioned, sharing with its creator «le lunghe interminabili ore [...], le ansie divise e le peripezie che hanno accompagnato la costruzione dell'opera grandiosa»¹⁹.



Figs. 9-10 – Luigi Morosini, shadows of solids in orthogonal projection, 502x334 mm, watercolour on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.2 Studi e disegni, ss. 1.2.13 Esercizi di disegno e geometria descrittiva, before 1883)

Fig. 11 – Giuseppe Sacconi, Bologna: church of San Petronio, project for the completion of the façade, 967x748 mm, ink on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 2.4 Architettura ecclesiastica, ss. 2.4.2 Chiesa di San Petronio, Bologna (BO), attrib. 1887)

The Vittoriano drawings kept in Ferentino are not the only autographs by Sacconi in the collection. In a list drawn up on 21 July 1931, placed inside a folder of personal documents, Morosini enumerates the drawings of his brother-in-law that he had in his possession, variously arranged «nel credenzzone», «nella cartella grande», «nella cartella piccola», «nella credenza dello studio» and «nella credenza del corridoio»²⁰. Not all the papers mentioned were found during the course of our inventory: some were transferred elsewhere, such as the «Progetto Museo Agrario a colori» and the «Studi di arte greca a semplice contorno» donated by Morosini himself to the Accademia di San Luca in June 1952²¹; others, however, such as a certain «taccuino disegni di viaggio», are not to be found in the collection for unknown reasons.

Sacconi's papers certainly include a proposal for the competition of the unfinished façade of the church of San Petronio in Bologna, which was made for the competition announced in 1887 (but in which Sacconi did not participate), and his project for Cagliari's town hall, possibly drawn up in 1885 (figs. 11-12)²². Drawings that are only partly known in the literature and which, although different, have pronounced neo-Gothic features; they differ in this respect from the Monument to Victor Emmanuel II, «che interpretava in modo scolastico, ma corretto, gli stilemi classici greco-romani, gli unici – secondo le indicazioni di Camillo Boito – appropriati alla nuova capitale»²³. Together with the designs for the collegiate church of San Francesco in Forcè (1878-1900), itself rethought in a neo-Renaissance style, the

drawings conserved in Ferentino testify to Sacconi's eclecticism, which certainly must not have left Morosini indifferent, animated by deep esteem and admiration for his brother-in-law and, perhaps, a desire to emulate him. On the other hand, he dedicated a volume to him in 1929 that focused on the reconstruction of Sacconi's life and work, defined in several passages as a "great artist" and "genius", but above all as «uomo di mente alta, di educazione squisita ed esemplare, forte di studi e di cognizioni, di memoria prodigiosa»²⁴. This mosaic of exchanges and relations between master and pupil, as well as the passing of the baton from one to the other, has yet to be reassembled, especially in its "translation" into drawings and architectural projects. On the other hand, also in the light of the training he received, eclec-



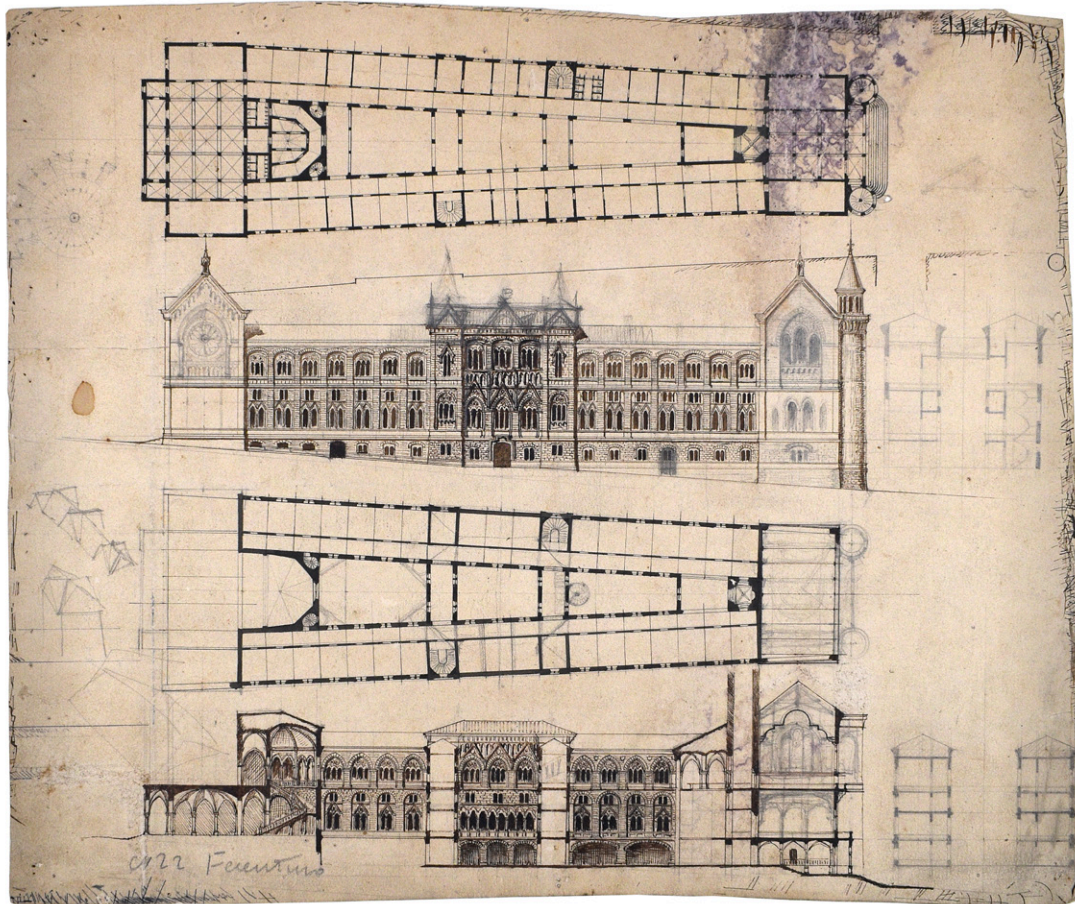


Fig. 12 – Giuseppe Sacconi, Cagliari: new town hall, plans and elevations, 386x468 mm, ink on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 2.3 Costruzioni civili, ss. 2.3.2 Palazzo comunale, Cagliari (CA), 2.3.2.3 Disegni di progetto, attrib. 1887)

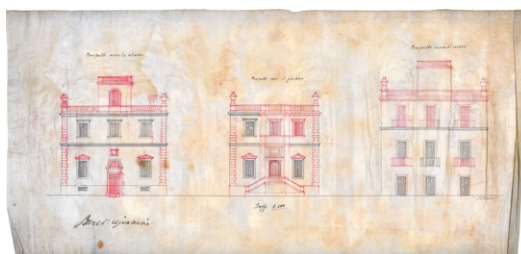


Fig. 13 – Luigi Morosini, Giovanni Baretti's house renovation project, 300x643mm, ink on tracing paper, 1:100 (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.3 Costruzioni civili, ss. 1.3.16 Casa Baretti Giovanni, s.l, 1.3.16.5 Prospetti, s.d.)

tic historicism seems to be the cultural substratum in which Morosini moves. Among the numerous interventions related to the theme of housing (single-family houses and interior arrangements), for example, the renovation of the small villa of a certain Giovanni Baretti proposes the transformation of an anonymous building into a neo-Renaissance palazzetto with cantonments highlighted by a square ashlar facing, lesenes articulating the surfaces and a terrace with an elegant balustrade (fig. 13).

However, the strand that the architect seems to pursue most strongly is that of neo-medievalism, probably stimulated by the survey works carried out on buildings such as Santa Maria Maggiore in Ferentino and Santa Maria de flumine in Ceccano where Morosini intervened with restoration projects in 1911 and 1936 respectively²⁵. In ex-novo constructions, the architect often recovered 12th- and 13th-century "styles" and repropose, decontextualising them, elements taken directly from the buildings of Southern Lazio known to him. For example, the church of Christ the King in Porciano (hamlet of Ferentino), consecrated in 1930 in a simplified form with respect to the original design, was initially conceived as a neo-Romanesque building with a single nave, projecting transept and semicircular apse. The main portal, the moldings, the corbels supporting the crowning cornice and the side buttresses seem to be inspired by 13th-century Cistercian buildings erected in the ancient province of Campagna, today known as Frusinate (figs. 14-15). For the design of the triple lancet window on the façade, framed by a wider round arch, a possible source could instead have been the double lancet windows of the medieval town hall of Ferentino, "liberated" by Morosini himself during the restoration work carried out between 1898 and 1909²⁶.

Even the slaughterhouse, which was also built in his hometown, is a medieval building: its three-nave layout and salient façade give it the appearance of an ecclesiastical construction, but in the purity of its volumes and the formal simplification of its cornices and windows, completely devoid of the decorative embellishments of the church

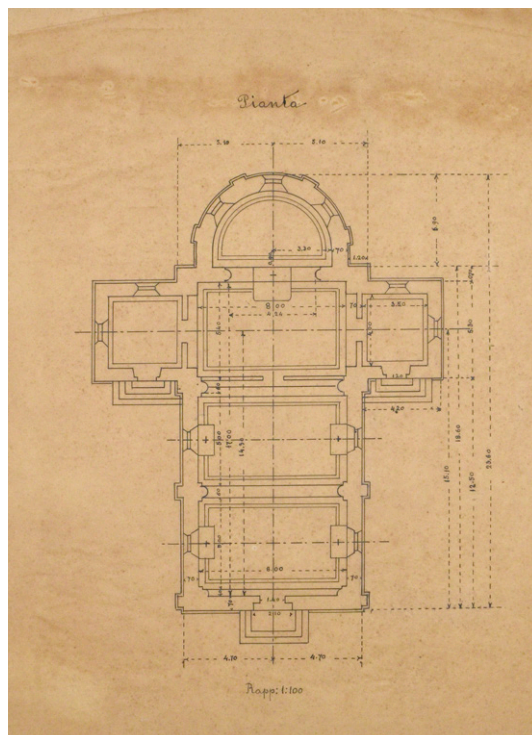


Fig. 14 – Luigi Morosini, Porciano: church of Jesus Christ, plan, 385x264 mm, pencil on paper, 1:100 (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.4 Architettura ecclesiastica, ss. 1.4.5 Chiesa, Ferentino-Porciano (Fr), 1.4.5.1 Pianta, attrib. 1930)

in Porciano, it is possible to recognise the influence of Rationalism, which Morosini also partly contested (fig. 16). In an unpublished document significantly entitled 'Polemica sull'architettura moderna', in fact, the architect shows his preference for that tendency «che mira a conciliare la modernità con la tradizione classica italiana», without completely renouncing decoration; for Morosini, in fact, «l'architettura è l'interpretazione estetica di ciò che è pratico, e lo studio della funzione è necessario ma non sufficiente per creare la bellezza»²⁷. Therefore, unlike Sacconi, confined in

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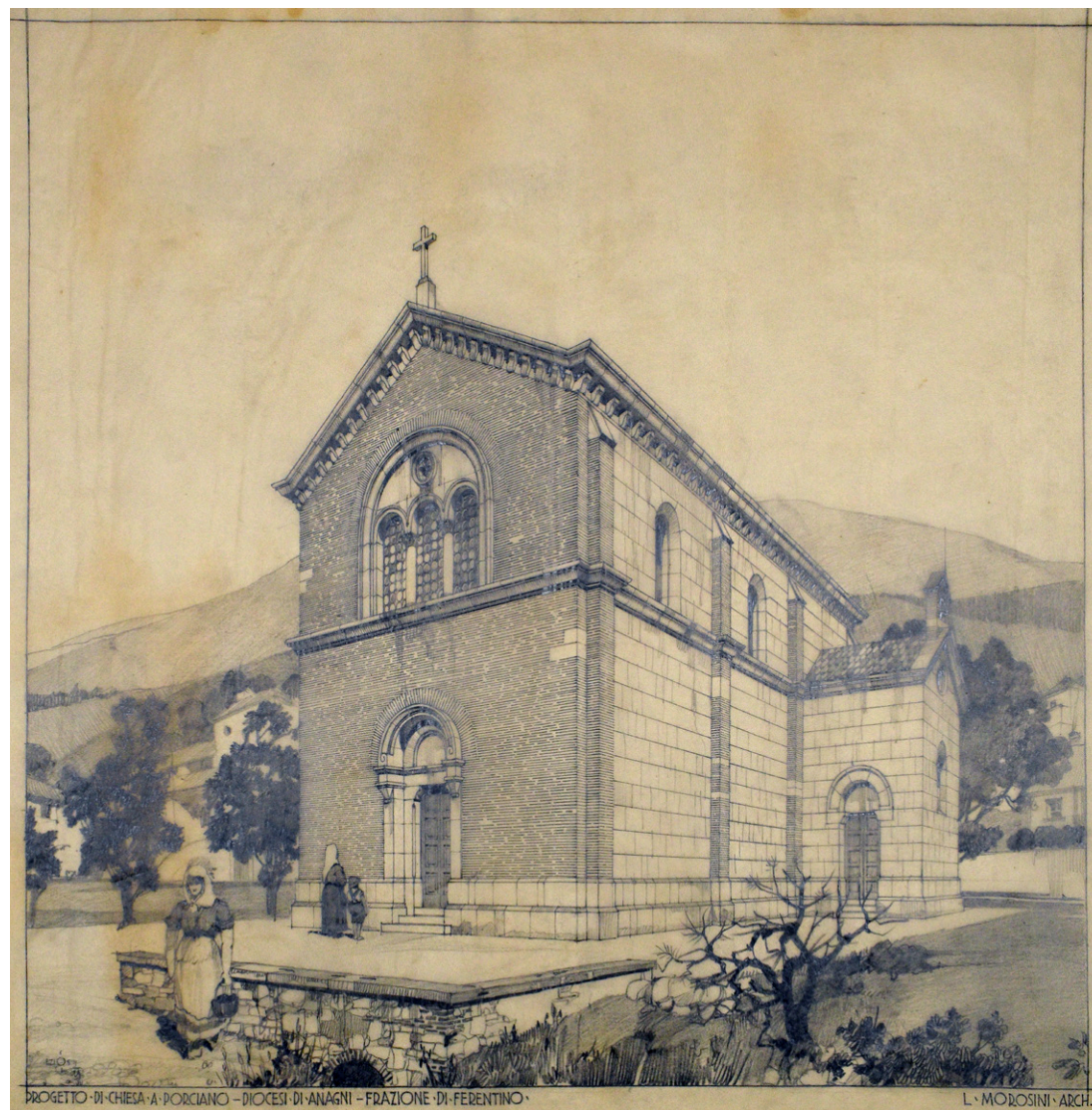


Fig. 15 – Luigi Morosini, Porciano: church of Jesus Christ, perspective view, 558x648 mm, print on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.4 Architettura ecclesiastica, ss. 1.4.5 Chiesa, Ferentino-Porciano (Fr), 1.4.5.11 Veduta prospettica, attrib. 1930)

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that 19th-century climate of uncertainty about the fate of Italian architecture, Morosini in his longer life seems to have participated in the cultural temperament following Eclecticism, experienced the painful years of the Regime and then died in the aftermath of the Second World War²⁸. It is not possible here to illustrate and deepen the historiographical significance ascribed to the collection housed in Ferentino, which documents all of Morosini's multiple interests: from the numerous tomb projects, mausoleums and commemorative monuments (e.g. the war memorial in Ferentino, 1922-1923; fig. 17)²⁹, to interventions on the urban planning scale (master plan for the extension area of Alatri), to work in the field of archaeology (including the topographical survey

of the ancient road pavement in Ferentino, 1941; fig. 18), to collaboration with some of the most important cultural institutions of the time, such as the Accademia di San Luca, the Associazione Artistica fra i Cultori di Architettura, the Regia Soprintendenza alle Gallerie ed alle opere d'arte medioevali e moderne nella provincia di Roma³⁰. Participation in competitions, such as the one for the Monza cemetery announced in 1912, was an opportunity to experiment with more complex structures, while the works that remained on paper lent themselves to the increasingly promising practice of digital reconstruction with the

Fig. 16 – Ferentino, slaughterhouse built by Luigi Morosini (© E. Gallotta)



Fig. 17 – Luigi Morosini, Ferentino: war memorial, perspective view, 636x304 mm, print on paper (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.5 Edilizia funeraria, ss. 1.5.3 Monumento ai Caduti, Ferentino (Fr), 1.5.3.12 Veduta prospettica 1, attrib. 1922-1923)



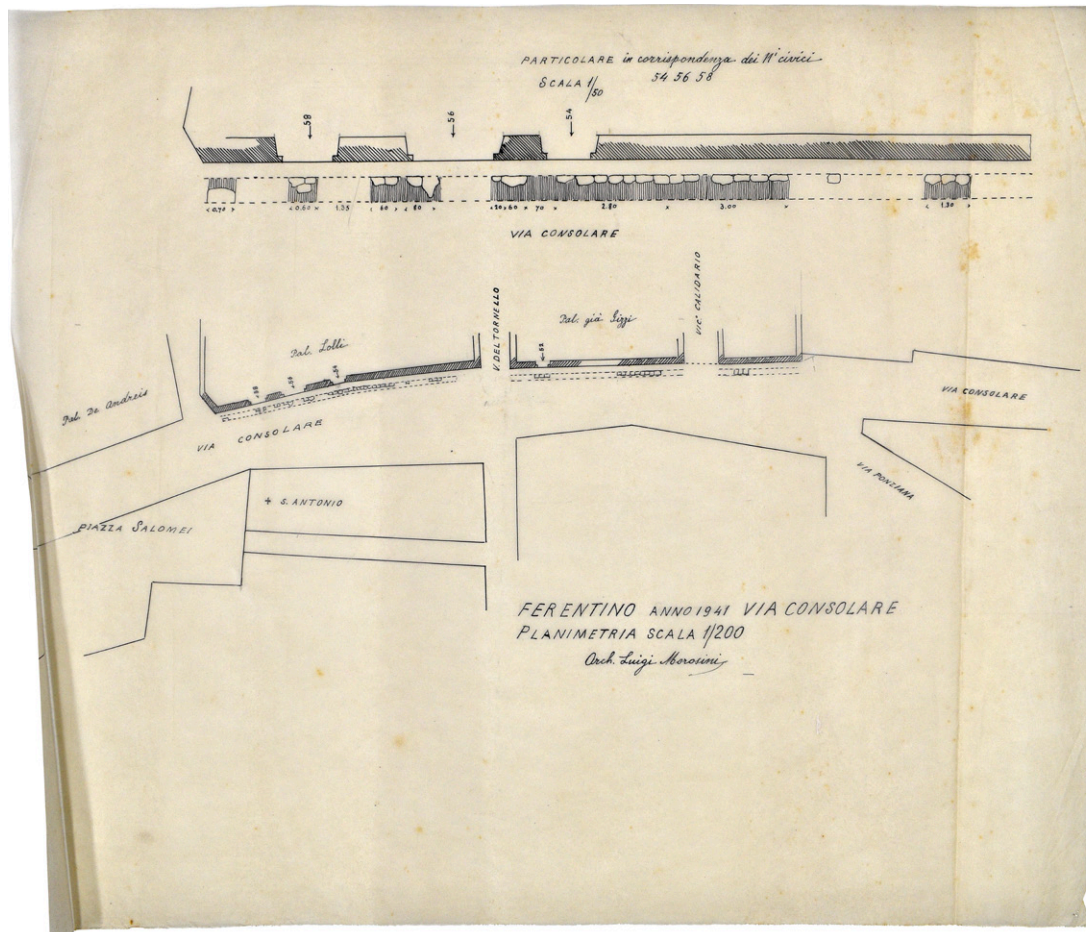


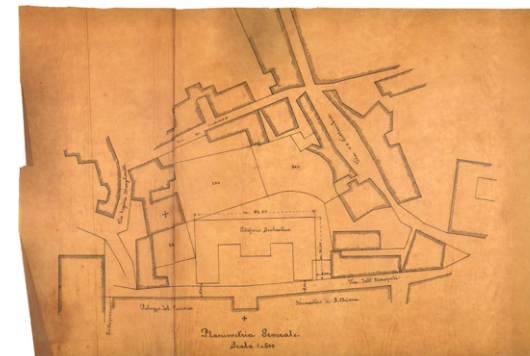
Fig. 18 – Luigi Morosini, Ferentino: survey of ancient road paving, 453x537 mm, ink on tracing paper, 1:200 (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.6 Urbanistica, ss. 1.6.3 Rilievi topografici di strade, Ferentino (Fr), 1.6.3.2 Via Consolare 1, 1941)

Fig. 19 – Luigi Morosini, Ferentino: school project, placement in the urban context, 347x516 mm, ink on tracing paper, 1:500 (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.3 Costruzioni civili, ss. 1.3.3 Edificio scolastico, progetto 1, Ferentino (Fr), 1.3.3.1 Planimetria generale, attrib. 1906-1910)

<http://disegnarecon.univaq.it>

aid of sophisticated techniques of representation [project for a school building in Ferentino, 1906-1910; figs. 19-20]³¹.

If Sacconi's profile is well sketched out, but still open to further study, that of his brother-in-law Morosini is still waiting to be delineated in the context of great historical and cultural change for our country. And yet, from these preliminary notes, intended as a starting point for broader



research and reflections, the figure of a compri-mario interpreter of the late 19th and early 20th century dispute over the search for modernity seems to emerge, still silent in historiography but of which there is ample evidence in the drawings in his personal archive.

DOCUMENTARY APPENDIX

ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.8 Disegni, articoli di giornale e manoscritti, s.d.

«Polemica sull'architettura moderna.

Vi è un desiderio generale di essere moderni nello stile architettonico, ma si devono tenere chiaramente distinte due tendenze: l'una che mira a conciliare la modernità con la tradizione classica italiana, l'altra che va contro tutte le forme passate di architettura e patrocina soltanto l'architettura «razionale». Questa architettura esercita un fascino nella gioventù italiana come si è veduto negli esami di Stato per gli studenti di Belle Arti a Milano. Ma vi è già una ragione. Non si pretende più che ogni parte di edificio invece di essere decorativo debba servire alla funzione ad essa assegnato. La decorazione non è più bandita indistintamente. Pure ammettendo che nessuna architettura è così nobile come quella che è semplice, la semplicità deve essere moderata.

L'architettura è l'interpretazione estetica di ciò

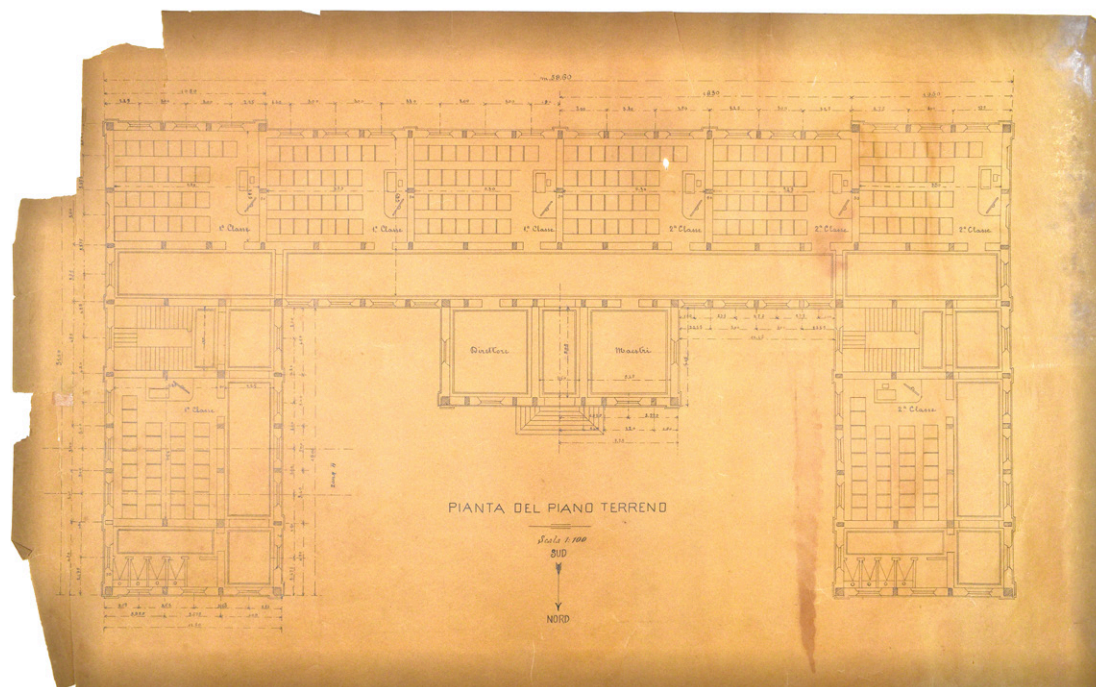
DOI: <https://doi.org/10.20365/disegnarecon.34.2025.25>

che è pratico, e lo studio della funzione è necessario ma non sufficiente per creare la bellezza. Né dobbiamo ignorare le differenze soprattutto quelle del clima e dei materiali da costruzione che esistono tra i vari paesi.

Parliamo di architettura moderna e non d'architettura razionale scriveva recentemente nella stampa di Torino il Signor Alvaro che specie di razionalismo volete voi applicare quando non solo la luce italiana è differente dalla luce dei luoghi che videro la nascita di questo nuovo mito architettonico ma anche i materiali da costruzione usati sono marmi e non metallo, pietre e non cemento? Il tetto piano fatto principalmente di ferro può essere una buona cosa in paesi dove vi sia una tenue differenza tra la temperatura invernale e quella estiva ma in Italia non è appropriato.

Finestre grandi possono usarsi nell'Olanda e nel Belgio dove le lastre di vetro sono relativamente a buon mercato, ma non in Italia dove esse costano molto. Inoltre la finestra irrazionale invece della verticale è necessaria dove le camere siano piccole e basse, non in Italia dove per legge il minimo di altezza di una camera deve essere di m 3.»

Fig. 20 – Luigi Morosini, Ferentino: school project, plan of the ground floor, 451x711 mm, ink on tracing paper, 1:100 (ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.3 Costruzioni civili, ss. 1.3.3 Edificio scolastico, progetto 1, Ferentino (Fr), 1.3.3.2 Pianta del pianterreno, attrib. 1906-1910)



NOTE

*The authors discussed and agreed on the contents of this contribution. In the editorial phase Emanuele Gallotta edited the introduction, paragraph 3 and the documentary appendix, Luisa Alonzi paragraph 1 and Anna Maria Ferraioli paragraph 2. We would like to thank His Excellency Monsignor Ambrogio Spreafico, former bishop of the dioceses of Frosinone-Vero-li-Ferentino and Anagni-Alatri, for having granted the transfer of the "Luigi Morosini-Giuseppe Sacconi" archive to the Diocesan Historical Archive of Ferentino (henceforth ASDF).

[1] Examples of recent works include Barbera, Garozzo 2023, which illustrates the project on four archives of some female architects born in Sicily in the 1930s, or Zhara Buda 2024, which contains the inventory of the archive relating to the BBPR studio. For reflections on the value of drawing in architectural archives and perspectives for research, see: Farroni, Faienza, Mancini 2022; Palestini 2022; Palestini 2023; Reale 2022; Farroni, Faienza 2024.

[2] The former Diocese of Ferentino, dating back at least to the 5th century but of which we currently possess little documentation prior to 1641, when the curia's archives were destroyed by fire, was unified with the former Diocese of Veroli-Frosinone in 1986.

[3] In 2011, the ASDF received the declaration of notable historical interest from the Soprintendenza Archivistica, subjecting all the preserved documentation to the protection provisions that such a declaration envisages.

[4] For the inventory, which was

carried out by Anna Maria Ferraioli and Emanuele Gallotta, see Ferraioli, Gallotta 2024. The following companies collaborated on the project: KOMEDIA for digitisation; COVER di Guido Milio of Rome for restoration. The interventions were carried out thanks to the support of the Lazio Region for Libraries, Museums and Similar Institutions, Ecomuseums and Archives, R. L. 24/2019 in the years 2022 and 2023. A further contribution was provided by the Diocese of Frosinone-Veroli-Ferentino through the DF cultura Association.

[5] On the figure of Morosini: I cinquant'anni di vita 1946; Valeri 1989, pp. 333-353.

[6] ASDF, Curia vescovile di Ferentino, U.A.D., Seminario di Ferentino, Unità n. 1 Pratica Lascito Morosini al Seminario, 1945-1959.

[7] It is not possible here to mention the extensive existing literature on Sacconi. We refer to the entry published in the Dizionario Biografico degli Italiani, considering implicit the reference to the bibliography therein: Savorra 2017.

[8] The decision to build a grandiose monument to Victor Emmanuel II was taken the day after his death on 9 January 1878. Following two design competitions, the work was entrusted to Sacconi and the foundation stone of the monument was laid on 22 March 1885. For this widely known story, see: Savorra 2002; Coppola 2008; Coppola 2012; Savorra 2011; cf. the recent Coen 2020 and Terraroli 2023.

[9] ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, 26 ottobre 1921.

[10] The paper folders consist of large folded sheets (50x70 cm).

[11] For the filing and description of the drawings, reference is made to Domenichini, Tonicello 2004.

[12] The former are the canonical zinc plates with relief and reverse figures, used as a matrix for the typographic reproduction of drawings and images. The latter are the plates using the photographic emulsion invented in the second half of the 19th century by Richard Leach Maddox and obtained by dissolving cadmium bromide and silver nitrate in gelatine: <https://fotografia.cultura.gov.it/ccd/resource/technique/41>.

[13] For the oldest and most recent documents in the fonds, respectively, see: ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.8 "Pubblicazioni e materiali a stampa", ss. 1.8.1 "Regolamento di pubblica igiene del Comune di Ferentino", 1873 e ss. 1.1.7 "Disegni, fotografie, carteggio", 1953-54.

[14] At this stage, it was decided to digitize only Sacconi's drawings of the Monument to Victor Emmanuel II and Morosini's drawings relating to the territory of the former Diocese of Ferentino. However, the aim is to digitize the entire fonds in the future.

[15] Savorra 2017.

[16] ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.8 Disegni, articoli di giornale e manoscritti, s.d.; s. 1.8 "Pubblicazioni e materiali a stampa", ss. 1.8.5 Notizie storiche della città di Ferentino, s.d. Cf. Morosini 1905 and 1939.

[17] Announced on 30 March 1890, in addition to Morosini, the Florentine Francesco Cirone took part, who was designated the winner also because he was the only com-

petitor in possession of regular documentation. Morosini, in fact, was excluded from the competition having exceeded (by only four months) the age limit set in the announcement. Nevertheless, he was admitted to the ex tempore competition (a private mortuary chapel inside a villa) and was awarded 500 lire as encouragement. See Catini 1999, pp. 70, 111-112.

[18] I Cinquant'anni, p. 15.

[19] Morosini 1929, p. 29.

[20] ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.5 Documenti personali di Luigi Morosini Architetto, 21 luglio 1931. A copy of the list is also among the documents relating to Morosini's testament; see below, footnote 6.

[21] The information is noted by Morosini in the same list of 21 July 1931. In addition, there is a letter sent to the architect by Giuseppe Romagnoli, president of the Accademia di San Luca, thanking him for the gift of drawings and photographs by Sacconi destined for the Sarti library: ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.8 Disegni, fotografie, carteggio, s.d.

[22] On the events of the competition for the façade of San Petronio: Savorra 2018, pp. 42-53; Sacconi's drawing is published in David 1990, table 10. On Cagliari's new town hall, for which the municipal administration first called in Sacconi and then announced a competition in 1897 that was won by Crescentino Caselli and Annibale Rigotti, see Barbera 2024 and Corona 2024; the drawings by Sacconi are published in Morosini 1929, pp. 40-41 and figs. 75-78 (plates outside the text). For the politics of

competitions in united Italy: Mangone 2022.

[23] Savorra 2017.

[24] Morosini 1929, p. 31. Indeed, the architect had already written two contributions on Sacconi before: Morosini 1910 and 1921.

[25] On Morosini's restoration works in Santa Maria Maggiore in Ferentino: Gallotta 2023, pp. 33-36. The intervention on the church of Santa Maria de flumine in Ceccano is currently being studied.

[26] Valeri 1989, pp. 340-341. In Morosini 1905, pp. 57-58 the architect publishes the drawings of his «studio di ricostruzione».

[27] ASDF, Fondo Luigi Morosini-Giuseppe Sacconi, s. 1.1 Carte personali, ss. 1.1.8 Disegni, articoli di giornale e manoscritti, s.d. See transcription in the documentary appendix below; the paper is not dated but can be considered to be from the late 1920s or early 1930s.

[28] For a historiographical framework: Portoghesi 1968; Accasto, Fraticelli, Nicolini 1971; the various contributions published in Ciucci, Muratore 2004 and Restucci 2005.

[29] Valeri 2024.

[30] Some considerations on the activity of cataloguing works of art conducted as Ispettore Onorario for the Regia Soprintendenza are in Gallotta 2025, in press.

[31] For the Monza competition: Crippa, Zanzottera 2007.

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