



UNIVERSITÀ  
degli STUDI  
di CATANIA

SiMuA








Museo dei Saperi e delle Mirabilia Siciliane

## Museo della Rappresentazione

Dipartimento di Ingegneria civile e Architettura

Palazzo Centrale Università di Catania

	<p>Projects Francesco Fichera Fund - 1600 drawings.</p> <p>Francesco Fichera (Catania 1881-1950), son of Filadelfo Fichera, graduated in Engineering and Architecture. He taught ornate drawing at the University of Catania and he dedicated to the professional activity realizing many public and private building, looking for a modern style that originates from the traditional knowledge.</p>
	<p>Francesco Fichera. Palace of Justice (1936-1952), Piazza G. Verga, Catania.</p> <p>For the project of the court Fichera studied several preliminary solutions, up to the existing configuration that draws inspiration from the Greek and Roman civilizations. He designed a monumental and squared volume, it is excavated by eight courtyards. The facade presented a large portico with full-height pillars and marked on three sides by a giant order of pillars. The plan consists of a central gallery with side niches, tall galleries and a system of rooflights.</p>
	<p>Francesco Fichera. House by the sea (1933 approx.), not built.</p> <p>Holiday home designed on a cliff, with an Italian garden. The villa has a square plant and it is divided into two elevations connected by a staircase that develops within a square tower rotated by 45°. The main façade, overlooks the sea, is characterized by large windows, which illuminate the living areas of the two floors.</p>

	<p>Francesco Fichera. Cornucopia, Cine-teatro Olympia (1913), Piazza Stesicoro, Catania.</p> <p>The cornucopia, realized in wrought iron and 4 metres high, was placed on the corner of via Etna, as a landmark of the cinema. The large hall is characterized by a cantilevered grandstand and a lowered dome in reinforced concrete, moreover, it has phytomorphic decoration by Salvatore Gregorietti and Gaetano D'Emanuele.</p>
	<p>Giovanni Battista Piranesi Fund - 1048 engraving charts and 187 text charts.</p> <p>Giovanni Battista Piranesi (Venice, 1720- Rome 1778) was an engraver, architect and theorist of architecture. In 1740 he went to Rome for the first time as a draughtsman, during these years he became a pupil of Giuseppe Vasi, from whom he learned the first technical rudiments of etching. His works can be divided into three different phases: apprenticeship, vedutism and the last period.</p>
	<p>Giovanni Battista Piranesi. Imaginary ancient temple designed in the style of those built in honor of the Goddess Vesta: in the center is the great altar on which the Vestal Virgins preserved the inextinguishable sacred fire.</p> <p>The print, dated between 1743-1757 (XVIII century), belongs to the series <i>Architecture and Perspectives</i> and is attributed to the Piranesi's Apprenticeship period (1720-1745), characterized by very geometric and linear compositions and the representation of imaginary landscapes, approaching the genre of Capriccio.</p>
	<p>Giovanni Battista Piranesi. Internal view of the Panteon called the Rotonda.</p> <p>The print, dated between 1749-1761 (XVIII century), belongs to the series <i>Views of Rome designed and engraved by G. B. Piranesi</i> and is attributed to the Vedutism (1745-1770), characterized by the objective and scientific representation of the landscape, specifically that of Rome, which he visited for the first time in those years.</p>
	<p>Giovanni Battista Piranesi. Prisoners under a great arch.</p> <p>The print, dated between 1749-1761 (XVIII century), belongs to the series <i>Prisons Piranesi</i> and is attributed to the Last period (1770-1778), characterized by the design of furniture and invention drawing, in which the physical horror of prisons is represented through the grandeur and complexity of the interior architectural spaces.</p>