

CONGRESO INTERNACIONAL

# El Modernismo en el Arco Mediterráneo

Arquitectura, Arte, Cultura y Sociedad

**CIMA**2016



Universidad  
Politécnica  
de Cartagena





# CIMAM 2016

CONGRESO INTERNACIONAL  
EL MODERNISMO EN EL ARCO MEDITERRÁNEO



Universidad  
Politécnica  
de Cartagena



# CIMAM 2016

CONGRESO INTERNACIONAL  
EL MODERNISMO EN EL ARCO MEDITERRÁNEO



ORGANIZA:



© 2016 Universidad Politécnica de Cartagena  
CRAI Biblioteca  
Plaza del Hospital, 1  
30202 Cartagena  
968 325 908  
ediciones@upct.es  
Primera Edición, 2016  
impreso por: Selegráfica S.L. Artes Gráficas

ISBN: 978-84-16325-26-9  
Depósito Legal: MU 1.270-2016

COLABORA:



© De los textos y sus imágenes: los autores. Reservados todos los derechos. De acuerdo con la legislación vigente, y bajo las sanciones en ella previstas, queda totalmente prohibida la reproducción o transmisión parcial o total de este libro, por procedimientos mecánicos o electrónicos, incluyendo fotocopia, grabación magnética, óptica o cualesquiera otros procedimientos que la técnica permita o pueda permitir en el futuro, sin la expresa autorización por escrito de los propietarios del copyright. Portada: Vista parcial de la Casa Maestre, en Cartagena. Autor de la fotografía: José Antonio Rodríguez Martín  
Maquetación: F. Javier Sánchez Belmonte.

## COMITÉ ORGANIZADOR DEL CONGRESO

Collado Espejo, Pedro Enrique (*Universidad Politécnica de Cartagena*)  
Chacón Bulnes, José Manuel (*Comisión Beltrí 2012*)  
Ferrández García, Juan Ignacio (*Comisión Beltrí 2012*)  
García León, Josefina (*Universidad Politécnica de Cartagena*)  
García Sánchez, Antonio (*Ayuntamiento de Cartagena*)  
García Sandoval, Juan (*Consejería de Cultura y Portavocía*)  
Molina Gaitán, Juan Carlos (*Consejería de Cultura y Portavocía*)  
Rodríguez Martín, José Antonio (*Comisión Beltrí 2012*)  
Ros McDonnell, Diego (*Universidad Politécnica de Cartagena*)  
Velasco López, José (*Universidad Politécnica de Cartagena*)

## COMITÉ CIENTÍFICO DEL CONGRESO

Alcaraz Quiñonero, Joaquín (*Comisión Beltrí 2012*)  
Belmonte Serrano, José (*Universidad de Murcia*)  
Berrocal Caparrós, María del Carmen (*Ayuntamiento de Cartagena*)  
Cegarra Beltrí, Guillermo (*Comisión Beltrí 2012*)  
Cacciavillani, Carlos Alberto (*Università G. D'Annunzio di Chieti, Pescara*)  
Coll Conesa, Jaume (*Museo Nacional de Cerámica, Valencia*)  
Collado Espejo, Pedro Enrique (*Universidad Politécnica de Cartagena*)  
Chacón Bulnes, José Manuel (*Comisión Beltrí 2012*)  
Di Benedetto, Giuseppe (*Università degli Studi di Palermo*)  
Fernández Arcas, María Dolores (*Académico Real Academia de Bellas Artes de Santa María de la Arrixaca*)  
Ferrández García, Juan Ignacio (*Cronista Oficial de Cartagena, Comisión Beltrí 2012*)  
García Córdoba, Miguel (*Universidad Politécnica de Cartagena*)  
García León, Josefina (*Universidad Politécnica de Cartagena*)  
García Sánchez, Antonio (*Ayuntamiento de Cartagena*)  
García Sandoval, Juan (*Consejería de Cultura y Portavocía*)  
Jiménez Vicario, Pedro M. (*Universidad Politécnica de Cartagena*)  
Jorquera Lucerga, Juan José (*Universidad Politécnica de Cartagena*)  
Lacuesta Contreras, Raquel (*Real Academia Catalana de Bellas Artes de San Jordi*)  
Laumain, Xavier (*Centro de Difusión de la Cerámica Nolla*)  
Lechuga Galindo, Manuel (*Consejería de Cultura y Portavocía*)  
La Spina, Vincenzina (*Universidad Politécnica de Cartagena*)  
López Martínez, José Francisco (*Consejería de Cultura y Portavocía*)  
Manteca Martínez, José Ignacio (*Universidad Politécnica de Cartagena*)  
Marín Hernández, Francisco (*Académico Real Academia de Bellas Artes de Santa María de la Arrixaca*)  
Marín Sánchez, Rafael (*Universidad Politécnica de Valencia*)  
Martí Ciriquian, Pablo (*Universidad de Alicante*)  
Martínez Gadea, Vicente (*Académico Real Academia de Bellas Artes de Santa María de la Arrixaca*)  
Martínez Medina, Andrés (*Universidad de Alicante*)  
Melgares Guerrero, José Antonio (*Cronista Oficial de la Región de Murcia*)  
Mestre Martí, María (*Universidad Politécnica de Cartagena*)  
Molina Gaitán, Juan Carlos (*Consejería de Cultura y Portavocía*)  
Muñoz Gómez, Francisco Gabriel (*Universidad Politécnica de Cartagena*)  
Muñoz Mora, María José (*Universidad Politécnica de Cartagena*)  
Murcia Muñoz, Antonio (*Museo del Teatro Romano de Cartagena*)  
Navarro Moreno, David (*Universidad Politécnica de Cartagena*)  
Páez Burruezo, Martín (*Académico Real Academia de Bellas Artes de Santa María de la Arrixaca*)  
Pérez Navarro, Julián (*Universidad Politécnica de Cartagena*)  
Pérez Rojas, Francisco Javier (*Universidad de Valencia*)  
Pons Toujouse, Valentí (*investigador del modernismo*)  
Ramírez Hernández, Frutos (*arquitecto*)  
Ródenas López, Manuel A. (*Universidad Politécnica de Cartagena*)  
Rodríguez Martín, José Antonio (*Comisión Beltrí 2012*)  
Rodríguez Pomares, Olga (*Universidad de Murcia*)  
Ros McDonnell, Diego (*Universidad Politécnica de Cartagena*)  
Ros Torres, Josefa (*Universidad Politécnica de Cartagena*)  
Saliné i Perich, Marta (*Museo de Cerámica La Rajoleta, Esplugues de Llobregat*)  
San Nicolás Del Toro, Miguel (*Consejería de Cultura y Portavocía*)  
Sánchez Conesa, José (*Liga Rural Del Campo de Cartagena*)  
Tormo Esteve, Santiago (*Universidad Politécnica de Valencia*)  
Vázquez Arenas, Gemma (*Universidad Politécnica de Cartagena*)

## COLABORADORES:

Nerea Crespo García  
María Inmaculada Gálvez Aledo  
Ana Elisa Ibáñez Jiménez  
Andrea Pedreño Illán



# SUMARIO / SUMMARY

## CONFERENCIAS

- 23-52 **La época modernista, una suma de lenguajes arquitectónicos.**  
*The modernist period, a sum of architectural languages.*  
Raquel Lacuesta Contreras.  
Conferencia inaugural.
- 53-80 **El modernismo en el arco mediterráneo: influencias, tipologías, localización y autores.**  
*Modernism in the mediterranean arc: influences, typologies, locations and authors.*  
Valentí Pons Toujouse y Guillermo Cegarra Beltrí  
Conferencia clausura.

## BLOQUES TEMÁTICOS

- 81-308 Bloque I. Arquitectura y urbanismo. Nuevas formas para la ciudad
- 309-534 Bloque II. Arquitectura: Materiales, sistemas constructivos, restauración y conservación
- 535-650 Bloque III. Artes decorativas y diseño
- 651-874 Bloque IV. Cultura y sociedad
- 875-914 Bloque V. Desarrollo industrial como motor de un nuevo estilo e influencias geográficas
- 915-972 Bloque VI. Patrimonio turístico-cultural como eje de desarrollo

# I. ARQUITECTURA Y URBANISMO

## NUEVAS FORMAS PARA LA CIUDAD

- 83-102 El Gran hotel.  
*Jose Manuel Chacón Bulnes*
- 103-110 La calle Equilior de Almería: una muestra de modernismo en el sureste español.  
*Antonio Palenzuela Navarro*
- 111-116 El Cabanyal: Una manifestación del modernismo popular en la ciudad de Valencia.  
*Rosa Pastor Villa*
- 117-128 Et lux in tenebris lucet. Arquitectura modernista en los panteones del cementerio de Lorca.  
*Francisco José Fernández Guirao, Jerónimo Granados González*
- 129-138 Arquitectura modernista en Melilla: El Casino Español.  
*Julia García González*
- 139-148 El Casino de Mula: Una obra modernista de Pedro Cerdán.  
*Jose Antonio Zapata Parra, Juan Fernández del Toro*
- 149-158 Hacia la ciudad saludable: El ensanche versus la reforma interior.  
*José María Fran Bretones, Victoria Fuster Mascarell, Ana Martínez Peris*
- 159-166 La arquitectura modernista en la ciudad de Valencia: entre el Art Nouveau y la Sezession.  
*José María Fran Bretones, Javier Benloch Marco, Salvador López Alfonso*
- 167-174 De la plaza fuerte a Belvedere: Arquitectura y sociedad en la configuración del escenario urbano modernista.  
*José Francisco López Martínez*
- 175-184 Fundamento del lenguaje neoclásico en la arquitectura ecléctica y modernista en la región de Murcia.  
*María José Lario Romero*
- 185-192 El carácter modernista del primer plan urbanístico de Murcia.  
*María José Silvestre Martínez, Diego Ros McDonnell*
- 193-200 El modernismo en la ciudad de Xàtiva (Valencia).  
*Santiago Tormo Esteve, Francisco Javier Gironés Roselló*
- 201-212 Ernesto Basile e la variable latina del modernismo italiano.  
*Ettore Sessa*
- 213-222 La stazione turistica balneare di Mondello a Palermo: Un esempio di realizzazione urbanistica d'età modernista.  
*Elia Mauro*
- 223-230 Desarrollos urbanos que han contribuido en la idea de ciudad eficiente: El ensanche en el Modernismo.  
*Enrique Mínguez Martínez, María Vera Moure, Diego Meseguer García*
- 231-238 Del teatro-cine El jardín al cine Monumental.  
*Diego Ros McDonnell, Margarita Ros McDonnell*
- 239-246 Dos Mill buildings modernistas en Alcoy: Las fábricas textiles Ferrandiz y Carbonell.  
*Alejandro Gregori Ferrer, Gracia López Patiño, Inmaculada Tormo Clemente*
- 247-252 La Casa Ruano de Águilas. Aportaciones para su autoría.  
*Silvestre Quiñero López*
- 253-262 Reafirmación social y decorativismo: La iconografía de la fachada del Palacio Aguirre.  
*Natalia Grau García*
- 263-272 El Palacio Consistorial de Cartagena, ejemplo de la renovación arquitectónica y constructiva de la época.  
*Vicente Miguel Ferrándiz Araújo*
- 273-282 La Casa Maestre. El modernismo pleno en Cartagena.  
*Jose Antonio Rodríguez Martín, Juan Ignacio Ferrández García*
- 283-290 Arquitectura residencial modernista en Requena (Valencia).  
*David Miguel Navarro Catalán, Ana Planells Pérez*
- 291-298 La Casa Serrat de Lorenzo Ros en Cartagena.  
*Diego Ros McDonnell, Margarita Ros McDonnell*
- 299-308 La Casa Zapata. Modernismo en el ensanche de Cartagena.  
*Jose Antonio Rodríguez Martín, Juan Ignacio Ferrández García*

## II. ARQUITECTURA

### MATERIALES, SISTEMAS CONSTRUCTIVOS, RESTAURACIÓN Y CONSERVACIÓN

- 311-328 La construcción de la estación de ferrocarril de Cartagena.  
*José Antonio Rodríguez Martín*
- 329-338 La Casa Amatller. La conservación del legado de oficios artesanales.  
*José Manuel Montesinos Pérez, José Ignacio Casar Pinazo*
- 339-348 Evolución de los sistemas estructurales de la arquitectura modernista en la ciudad de Valencia.  
*José María Fran Bretones, Francisco Cubel Arjona, Beatriz García Figueruelo*
- 349-358 Lesiones más frecuentes en los edificios modernistas en la ciudad de Valencia.  
*José María Fran Bretones, Víctor Calvet Rodríguez, Javier Benlloch Marco*
- 359-368 El "trencadis" de Gaudí como método de expresión arquitectónica en la ciudad de Cartagena.  
*José Antonio Rodríguez Martín, Marta Saliné i Perich*
- 369-376 Catalogar para preservar. El caso del mercado central de Valencia. España.  
*Francisco Hidalgo Delgado*
- 377-384 Vigencia de las formas antifuniculares modernistas en la arquitectura e ingeniería contemporánea.  
*Juan José Jorquera Lucerga, Juan Manuel García Guerrero, Emilio Segado García*
- 385-392 La arcada de la Casa Misericordia de Cartagena: Innovaciones constructivas en la intervención de Víctor Beltrí.  
*Antonio A. López da Silva, Marta del Pilar Pérez Herrero*
- 393-402 Rafael Guastavino Moreno, más allá de la bóveda tabicada.  
*Noelía Luengo Pérez, Fernando Vegas López-Manzanares, Camilla Mileto*
- 403-412 Rehabilitation, enhancement and promotion of Art Nouveau Buildings.  
*Rosa María Vitranò*
- 413-422 Removing Art Nouveau ornamental elements for further restoration. Methodology of intervention.  
*Pedro-Enrique Collado Espejo, Javier Augusto Domínguez Alcoba, Javier Enríquez Arriano*
- 423-432 Onofre Valldecabres: Cerámica modernista valenciana en Cartagena.  
*José Antonio Rodríguez Martín, Andrea Moreno Martín*
- 433-440 El sistema constructivo de la Torre Llagostera.  
*Miriam Vera Fonet, Diego Ros McDonnell*
- 441-450 Intervención modernista del Palacio Escaño. Datación, interpretación y vinculación con la obra de Víctor Beltrí.  
*Andrés Buyo Gallardo, Francisco Segado Vázquez*
- 451-460 Casas Consistoriales de Mazarrón. Un ejemplo de restauración de arquitectura modernista en la Región de Murcia.  
*Pedro E. Collado Espejo, Rafael Pardo Prefasi, Severino Sánchez Sicilia*
- 461-468 La Casa del Pino, un conjunto modernista en Murcia. Su conservación, rehabilitación y restauración.  
*Adrián Hernández García, Victoria Santiago Godos*
- 469-476 Propuesta de intervención para la rehabilitación energética del Palacio del Marqués de Casa-Tilly, un ejemplo de construcción modernista en Cartagena.  
*Carlos Maestre de San Juan Escolar, Pedro E. Collado Espejo, Gemma Vázquez Arenas*
- 477-486 Methodology analysis the state of conservation of modernist buildings. Application to Carmen street in Cartagena.  
*Josefa Ros Torres, Gemma Vázquez Arenas, Pedro E. Collado Espejo, Josefina García León*
- 487-496 Las columnas de hierro colado en el ensanche de Barcelona como elemento constructivo y ornamental. Análisis del estado de conservación.  
*David Morral Sáez, Pedro-Enrique Collado Espejo*
- 497-506 Las catedrales del vino catalanas: La obra de César Martinell i Brunet.  
*Carlos Alberto Cacciavillani, Santiago Tormo Esteve*
- 507-516 Las cubiertas de hierro de la Palermo liberty.  
*Tiziana Firrone, Eleonora Montalbano, Federico Napoli*
- 517-526 Rehabilitación del Palacio Consistorial de Cartagena 1995-2005.  
*Antonio Luis Mármol Ortuño, Marta del Pilar Pérez Herrero*
- 527-534 El Huerto Ruano, Lorca. Nuevos datos a raíz de las actuaciones de rehabilitación tras los daños ocasionados por los terremotos de 2011.  
*José Manuel Crespo Valero, María Quiñones López, Juan Gallardo Carrillo*



### III. ARTES DECORATIVAS Y DISEÑO

- 537-542 Un ajuar modernista en Caravaca de la Cruz, Murcia.  
*José Antonio Melgares Guerrero*
- 543-550 Mecedoras modernistas de Valencia y Murcia.  
*Julio Vives Chillida*
- 551-560 Museo Cerralbo, modernismo a pesar del historicismo.  
*Cecilia Casas Desantes, Cristina Giménez Raurell*
- 561-568 La cancela de la sepultura de Celia Llorca en el cementerio de Águilas.  
*Francisco José Fernández Guirao*
- 569-574 Tomás Rico, Víctor Beltrí y el Gran Hotel de Cartagena.  
*Javier Olmos Mañes*
- 575-584 Ornamentación vegetal en el modernismo de Barcelona: Flores y plantas aplicadas en la arquitectura.  
*Fátima López López*
- 585-592 Cerámica Domenchiana de la Casa Museu Lluís Domènech i Montaner.  
*Vicente de la Fuente Bermúdez*
- 593-600 Las cerámicas de la estación de tren de Cartagena en el contexto de la cerámica modernista de Daniel Zuloaga.  
*Abraham Rubio Celada*
- 601-610 El simbolismo del ornamento en el modernismo español.  
*María Mestre Martí, Pedro M. Jiménez Vicario*
- 611-622 La Azulejería modernista de Onda.  
*Vicent Estall i Poles*
- 623-630 El Mosaico hidráulico, un arte modernista olvidado.  
*Jordi Griset Moro*
- 631-636 Las pinturas modernistas de José María Medina Noguera en el Ayuntamiento de Fortuna.  
*Victoria Santiago Godos*
- 637-642 Las obras en hierro en las villas y los jardines de la Palermo Liberty.  
*Tiziana Fironne, Carmelo Bustinto, Filippo Palazzolo*
- 643-650 Nolla y el Modernismo: un mosaico entre la industria y la artesanía.  
*Xavier Laumain, Ángela López Sabater*

## IV. CULTURA Y SOCIEDAD

- 653-678 La Cartagena Modernista: 1900-1916.  
*Juan Ignacio Ferrández García*
- 679-688 Esgrafiado modernista en la producción arquitectónica de los maestros de obras de Barcelona.  
*Daniel Pifarre Yañez*
- 689-698 El puerto como espacio de representación y recreo de la burguesía del entre siglos: El caso de Alicante.(1890-1925)  
*Pablo Sánchez Izquierdo*
- 699-708 Modernismo en la ciudad de Tortosa: Un siglo de inexactitudes y atribuciones equivocadas.  
*Guillermo Cegarra Beltrí, Valentí Pons Toujouse, Antoni López Dauff*
- 709-716 La Murcia modernista: sociedad, espacios urbanos, moda y diseño.  
*Julia Gómez Meseguer*
- 717-726 Presencia y visibilidad femenina en los espacios de ocio en Murcia. " De la conventomanía a la tiendomanía".  
*Dolores Cantero Peñalver*
- 727-732 Sociología del ocio en Cartagena a finales del XIX y principios del XX: Del club de regatas a los baños del Icue.  
*María Dolores Escudero Vera*
- 733-742 Modernismo literario en Lorca.  
*Juan Antonio Fernández Rubio*
- 743-748 "Asensio Sáez" un modernista tardío en La Unión.  
*José Belmonte Serrano*
- 749-758 Una aproximación a la vida cotidiana de la burguesía cartagenera en la restauración.  
*Cristina Roda Alcantud, Javier Sánchez Paramo*
- 759-766 La arquitectura modernista en Vicente Pascual Pastor. (Alcoi, 1865-1941)  
*María Lutgarda Vañó Belda*
- 767-776 Modernismo y primeras sociedades consumistas. El caso de los grandes almacenes.  
*Rafel Serrano Sáseta*
- 777-786 Los rostros de la mujer en la Barcelona modernista: Representaciones de la feminidad en las fachadas de las viviendas burguesas.  
*María Victoria Álvarez Rodríguez*
- 787-796 Escuelas Graduadas de Cartagena. Transformación histórica y educativa.  
*Juan Martínez Martínez*
- 797-804 Manuel Cortina, arquitecto modernista: el desarrollo de un lenguaje.  
*Javier Poyatos Sebastián, José Luis Baró Zarzo*
- 805-814 En torno a uno de los precursores del modernismo en Crevillent, Alicante: Ramón Mas Espinosa.  
*Bienvenido Mas Belén, Tatiana Gómez Montero*
- 815-824 Miguel Díaz Spottoorno y la influencia del Japonismo en el modernismo de la Región de Murcia.  
*Juan García Sandoval, María José Madrid Balanza, Olga Rodríguez Pomares*
- 825-830 La huella del Modernismo en Rosario, Argentina.  
*Laura Beatriz Mallia*
- 831-840 El patio árabe de la Casa Dorda de Víctor Beltrí y Roqueta.  
*David Morral Sáez*
- 841-850 Mitología Grecorromana en las decoraciones modernistas de Cartagena.  
*M<sup>a</sup> Carmen Berrocal Caparrós, José Francisco Esparza Lorente*
- 851-864 Los espacios de ocio de la Modernidad en Valencia: Cafés y Casinos.  
*Concha Ridaura Cumplido*
- 865-874 Con ojos modernistas: Federico Beltrán Masses y Antonio de Hoyos y Vinent.  
*Begoña Sáez Martínez*

## V. DESARROLLO INDUSTRIAL COMO MOTOR DE UN NUEVO ESTILO E INFLUENCIAS GEOGRÁFICAS

- 877-886 Arquitectura modernista y su vinculación con la minería en la Cartagena de principios de siglo XX  
*Paloma Sánchez Allengue, José Ignacio Manteca Martínez, Josefina García León*
- 887-896 La industrialización del proceso constructivo en la arquitectura modernista.  
*José María Fran Bretones, Francisco Cubel Arjona, Javier Benlloch Marco*
- 897-906 Análisis mediante sistemas de información geográfica del modernismo en la ciudad de Cartagena.  
*Josefina García León, María José Silvente Martínez, Miguel García Córdoba, Jaime Fernández Vázquez*
- 907-914 Los caminos de la industria del s. XIX. Las ventas y los ventorrillos.  
*Rosario Baños Oliver*

## VI. PATRIMONIO TURÍSTICO-CULTURAL COMO EJE DE DESARROLLO

- 917-924 Vive una experiencia modernista en familia  
*Ramona Escarabajal Paredes*
- 925-934 La Comparsa de Labradores de Villena, Alicante. Modelo de gestión de un patrimonio de estilo ecléctico y modernista.  
*Jesús García Guardiola, Joaquín Barceló Orgiler*
- 935-944 El paisaje modernista de las villas del campo de Cartagena.  
*David Navarro Moreno, Jesús Ochoa Rego*
- 945-952 Modernismo y eclecticismo en los cementerios de la zona oeste de Cartagena.  
*Juan Ortega Madrid*
- 953-962 Un estilo humanizante para una industria deshumanizada.  
*Gracia López Patiño, Beatriz Cuenca García, Ruth Patricio Lloret, Natalia Serra Albert*
- 963-972 Tarragona también es Modernista.  
*Josep Maria Buqueras Bach*

# ERNESTO BASILE Y LA VARIABLE LATINA DEL MODERNISMO ITALIANO

Ettore Sessa

Ettore Sessa, Professore di Storia dell'Architettura e Responsabile Scientifico del Fondo Basile, Università degli Studi di Palermo, Italia. [ettore.sessa@unipa.it](mailto:ettore.sessa@unipa.it)

## RESUMEN

*Detta "villino Ida", la casa-studio di Basile, dalla volumetria discreta e dalla calligrafica strumentazione formale astila, si distingueva rispetto alla circostante edilizia di eleganti, ma convenzionali, residenze costruite, nel quartiere di espansione settentrionale di Palermo, nella fase matura della Belle Époque. La casa Basile - con le sue bianche facciate su basamento continuo in mattoni rossi - prendeva le distanze dai compromessi imitativi, dalle metafore e manipolazioni del patrimonio storico dell'architettura e, infine, dallo stesso slancio di formulazione di nuovi codici stilistici. A questo "apparire" singolare corrispondeva una razionale logica distributiva nel segno di un moderno comfort non dimentico, come per tutto l'ordinamento della fabbrica, di una civiltà abitativa mediterranea. Con il villino Basile, di colpo, la nascente tendenza modernista italiana sembra accorciare le distanze con le più mature espressioni del modernismo internazionale.*

*Palabras clave: Basile, modernismo, mediterraneo*

## ABSTRACT

*Also called "villino Ida" in homage to his wife, Basile's home -study, in spite of the discreet volume and formal calligraphic instrumentation of unspecific style standard, stood out from the surrounding buildings of elegant and yet conventional structure, built in a mature phase of the Belle Époque, in the blocks traced on either sides of the first section of via Libertá, the northern expansion of Palermo. In this urban environment Villino Basile - with its white facades on a continuous red brick base, which in a single solution also encircled the garden and enhanced the emergence of the sharp and eurhythmic stereometry of the manufacture, was distancing itself from imitative compromises, from the historical architecture heritage metaphors and manipulation and, finally, from the very formulation momentum of new stylistic codes.*

*Keywords: Basile, modernism, mediterranean*

## 1. INTRODUCTION

**T**he home and studio of Ernesto Basile, built in Palermo in the biennium 1903-1904 (in a rectangular shaped area between the streets of via Siracusa, via Principe di Villafranca, via Agrigento and adjoining with the Bonanno properties), from the outset constituted a benchmark in the context of the rarefied, as conventional, elegant buildings of the Villafranca block. In fact the two floors Basile house has an unusual eccentric location with respect to the available area and also presents many heterodoxies both in the unsymmetrical

stereometric elementarist configuration as in the unusual layouts of the prospects, plastered in white and exalted, in their objective character, from individual architectural accents such as the corner solution; the segmented frieze in polychrome tiles of the blind fields; the schematic eurhythmic of the crowning profile; the symbolic portal; the soaring viewpoint tower. In this simple logic in the distribution system, free of joints and even controlled volumetric interpenetration, markedly modernist (especially with regard to the double-height spaces with gallery), of his plans for residences of the first



Figura 1. E. Basile, Casa Basile, Palermo, 1903-1904, view \*.

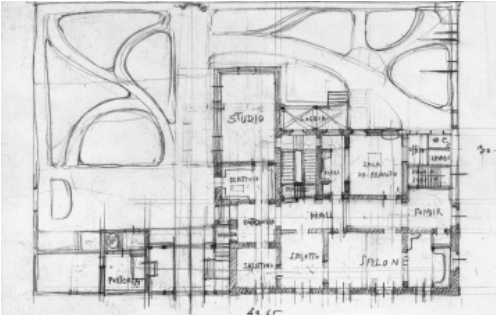


Figura 3. E. Basile, Casa Basile, via Siracusa, Palermo, 1903, planimetric study of the first version of the raised floor\*



Figura 2. E. Basile, photo late XIX century (coll. privata, Palermo).

five years of the twentieth century (villa Florio, villini Fassini and Monroy, villa Deliella), Ernesto Basile (Palermo 1857-1932) confides in order to achieve a rational modernity guarantor of home comfort. Basile, in this *manifesto* work, pursues “quality” by giving valuable answers to a civilian ‘normal’ ideal.

## 2.CONTENT

Basile’s house, also called “villa Ida”, as a homage to his wife, in spite of the discreet volume and formal calligraphic instrumentation with clear content of unspecific style standard, built in the blocks on either side of the *viale della Libertà*, stood out compared to the surrounding elegant buildings. On this tree-lined extra urban boulevard, drawn in 1848, the Master Plan of Rehabilitation and Expansion of the City of Palermo (Felice Giarrusso, 1885-1886), had planned a housing development with an airy, however elementary, road plot of Hippodamian type <sup>1</sup>.

Free from historicist references, the facades are plastered in white and punctuated, on the second level, by pilasters and false elements alternating with tapered blind walls with upper portions with polychrome tiles arranged as a

frieze, while circumscribed phytomorphic inserts (*stucco* or carved), suggestive of the vitalistic metaphor of building, only appear in the architectural framework terminals. Finally, a high red brick base, between a range of different heights orthostats and a frame, with cantonal and stacks of clamped rustic bosses, was also extended to the area (built today) with the garden so encircling the whole property. It is this continuity between the fence of the ‘secret garden’ and the structure base, ideally extended over the rest of the lot by the annexed lower bodies, together with the absence in the two facades of obvious compositional hierarchies, that suggests the idea of a construction with a prevailing perimetric development, whose white prospects are hinged from the corner balcony, with parapet, base and wrought iron pediment crown.

“*Dispar et Unum – 1904*” is the motto on which Ernesto Basile relies to arouse attention in those who are about to cross the threshold of his white house. The enigmatic mosaic inscription, in Latin and with construction date, exalts the sacred aura, almost initiatory, inherent in the rhythmic hermetic configuration of the access portal from the *via Siracusa*. This



Figura 4. F. Giarrusso, Piano regolatore di Risanamento e di Ampliamento della Città di Palermo, 1886 (Archivio Storico Comune di Palermo).

process concerned, in this case, the re-definition of the theme of the trilithic configuration portal: upon two vertical razed memberings, a pair of 'nimble' piers-pillars imperceptibly tapered, flared immediately below the two side ribs connection with the molding strip in the basement and extended to exceed compared to the wall frame, is intercepted by two crosspieces describing with it a tripartite blind bezel. The overall composition of the portal, therefore, had to fulfill the task of cathartic threshold for those who, by accessing the residence from the airy hall, were prepared for introspective *rebus* or to decrypt esoteric signals; otherwise it would have simply fulfilled the office of elegant portal access to an intermediate station between public and private spheres.

With the garden in the background, with the the keeper's workstation to the right and to the left the lodge with two lights of different amplitudes leading toward differentiated access to the entrance of the house on the first floor (the higher) and to the vestibule of the archive of the study on the basement (the lower), the hall was designed as a significant place of residence. It is possible to feel in it an aura of *fauces* that

extends, even from the ancient culture of living, the Mediterranean imaginary orchestrated for this dwelling. A studied mix of domestic informal suggestions, whose individual components, no longer distinguishable in the end, contribute to the qualification of a strictly Astila spatial with evident structural warping and a restful brightness.

The floor plan of the house, although devoid of binding specularly, has a squared U-shaped arrangement of three wings that encapsulate a central core, with rectangular plan, open to the garden. The inner wing, perpendicular to via Siracusa and jutting out into the garden, was destined on the basement and mezzanine floor to various rooms of the professional studio and to the library. On the first floor, however, this inner wing had originally a markedly lower volumetric development (just under half), constituting almost an autonomous quarters, separated from the main hallway and consisting of a bedroom and a service core. Between the two parallel wings a quadrangular inner compartment is inserted, the compartment of the main staircase on two levels, the dining room on the mezzanine floor, the double bedroom and the secondary hallwat on the first floor.





Figura 5. E. Basile, Casa Basile, Palermo, 1903-1904, portal on via Siracusa (photo E. Sessa, 2004)

Between 1898 and 1900 Basile had accomplished two long trips that have all the flavor of a planned fact-finding survey in some of the early fulcrums of European Modernism. The first year he visited Paris, Austria and Hungary. The following year, he visited Marseille, the Netherlands and Belgium. It is also since 1898 that in Basile's library, well strengthened by him compared to the also relevant collections left for him by his father (where by the way the «Annual Academy Architecture» and the «Architectural Review» already appeared), the first «Dekorative Kunst» dossiers begin to appear, followed by some of the most important Italian and European magazines in the field of modernist architecture and decorative arts (including «Der Architekt» and «The Studio»). The two trips to Europe biennium is a key period for the formulation of his early modernist experience, followed in 1900 by visiting the Universal Exhibition in Paris and preceded in 1897 by the significant division of the Casino delle Arti of Palermo from the annual spring art exhibition. Led by Ernesto Basile, in a meeting held on February 8, in his office inside the Teatro

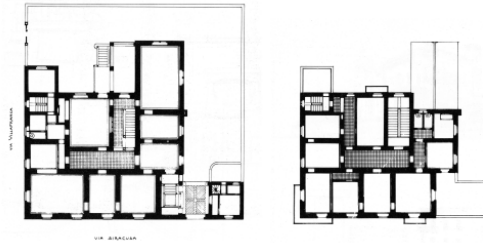


Figura 6. E. Basile, Casa Basile, Palermo, 1903, plan of the mezzanine and first floor plan of the latest version (Archivio Eredi Basile, Palermo).

Figura 7. E. Basile, Prima Esposizione Agricola Regionale della Sicilia, Palermo, 1902, Entrance Pavilion on via Libertà\*.

Massimo (nearing completion), this 'secession' is signed by seventeen other members of the city's artistic world: three architects; three sculptors; eleven painters. It was the first act of the training, but only with some of these, of a coterie that for almost a decade would cooperate in the name of integration between the arts. The exceptional nature, for the Italian architectural scene, of Ernesto Basile's predisposition to the principle of integral design and the ideal of *Gesamtkunstwerk* is a result of his training with his father Giovan Battista Filippo Basile (supporter since the seventies of the nineteenth century of the equalization of arts and demands of applied arts revaluation)<sup>2</sup> and of his attendance in Rome (1882-1889) of the environment of artists inspired by the pre-Raphaelite trend, in the neo Botticellian neo Michelangiolesca variant professed by Nino Costa and other painters close to the «Cronaca Bizantina» and «Il Convito» periodics (including Adolfo De Carolis, Giuseppe Cellini and Aristide Sartorio).



Figura 8. E. Basile, Ernesto Basile, Casa Basile, Palermo, 1903-1904, Hall entry\*



Figura 9. E. Basile, Villino Florio, Palermo, 1900, perspective view and first floor plan (coll. privata, Palermo).

And if high-level works as the Grand Hotel Villa Igia, the Moncada di Paterno building, the villino Florio, the Utveggio mansion, the aristocratic chapels (Nicosia, Guarnaschelli, Raccuglia and Lanza di Scalea), all in Palermo, and the Vannoni mansion, in Rome, are, however, transitional expressions, the more modest cycle of 'Mediterranean' architecture of the years between 1900 and 1906 indeed represents the southern border of one of objective internationalist modernity momentum, despite some backdown. Part of this cycle are: the Pearl Pavilion VII Exhibition of the Promoter of Fine Arts in Palermo; the Lentini small house design in Mondello (1901-1902); the pavilions of the First Sicilian Region Agricultural Exhibition (1902); the design of the small villas Monroy, Fassini and Basile in Palermo (1903-1904); the Stand Florio building structure toward the sea (for skeet shooting) in Romagnolo and its extension for an open air *kursaal* (1905-1906); the Florio kiosk at the exhibition in Milan in 1906.

The Basile's rational evocation of an ideal Mediterranean dwelling civilization, free of adjectives, rather than his complex intellectual pursuit of figuration of sobriety as a new means

of expression, would also have paid off. The impalpable celebration of an aesthetic of normalcy drawn by Basile remains, however, an isolated case in a land whose intellectual class (unless exceptions like, some years later, Luigi Pirandello), is determined not to legitimize as a native event, for quiescence a towards an allogenic cliché, the now historicized formation of a specific bourgeois social culture, a reflection of a real formidable however brief entrepreneurial movement. The modernity of Basile's house is not, therefore, only the result of a wise and astute Sicilian variation of objective new Central European patterns; it is a silent manifesto of an advocated new course for a society that wanted to renew itself, without denying its identity; Basile's studies on the vernacular architecture of the island belong to few years before.

Fulcrum of the whole planimetric house composition is the quadrangular segment which includes the corridor, the main staircase compartment and the dining room. This environment, with the symbolic trichrome composition of bricks arranged as a turbine on the floor (in a sacral connotation that gives dynamism to the room by recalling, also, a widespread propitia-

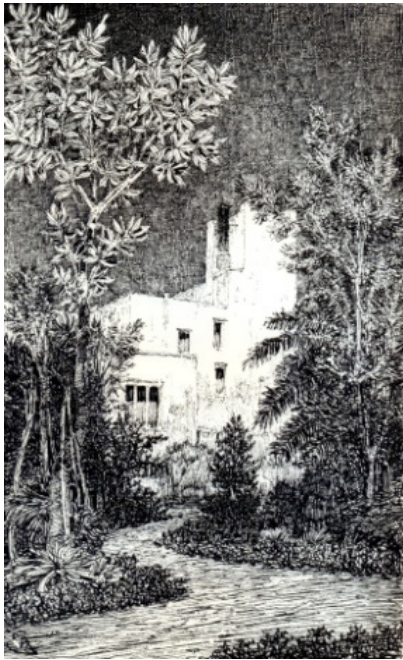


Figura 10. E. Basile, Casa Basile, Palermo, 1903-1904, perspective view from the garden (coll. privata, Palermo).

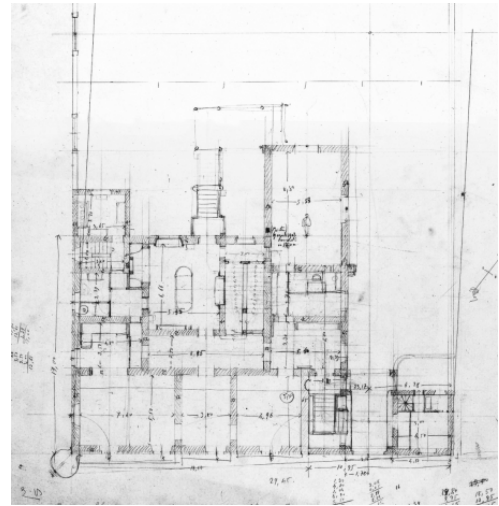


Figura 11. E. Basile, Casa Basile, via Siracusa, Palermo, 1903, plan of the first floor, final variant\*

tory symbolism of the Hellenistic-Roman period), to form the virtual center of the dwelling. It would have been decorated with the 'objective' oak furniture produced by the Officine Ducrot, always on designs by Basile, presented at the Milan Exhibition of 1906 under the name "Crustaceans Type" by virtue of the limited zoomorphic carvings, only decorative concession (with enigmatic alchemical implications).

It is the true "core" of the house, whose final version of the project is based on a centralizing compositional system; referring to a design process that originates from the type of "Casa Lermiana" by J.N.L. Durand. Conducted by Basile from the beginning of the eighties this route starting from 1893, from villa Bordonaro to the English Garden, acquires progressive levels of autonomy. So in the villino Basile the central square core is circumscribed on three sides by compact areas of spaces (the two external spaces on the via Siracusa and via Villafranca and the inner with the professional studio) and presents the fourth side open to the garden.

Approved on 10 August 1903 by the Building Commission of the City of Palermo<sup>3</sup> the project was far from its full definition. This design

supplement does not solely concern architectural details or finishings but substantive aspects of the house; it is, therefore, an imperfect expeditious process quite unusual for Basile, perhaps a superstitious one, however justified in the light of the successful as challenging professional moment. On August 19, 1903 at 5.00 p.m. the first stone of the foundations is placed. In the mezzanine final plan a small blackened frame is inserted in the wall toward the court's greater area of the wing intended to professional offices accompanied by the note "*1ª pietra / 19 agosto 1903 / mercoledì / ore 17.00 p.m.*". Next to the note a human shape in elevation; possibly an analogical reference to the designer himself.

Moreover Basile, permeable to esoteric symbolism, may have wanted to introduce a veiled (and perhaps amused) graphic reminder of the *francs-maçons* propitiatory practice; the mythical ritual of the architect-builder's simulated interment in the foundations of the Gothic cathedral, through sheer projection of his own shadow (as passed down from the literature on the hermetic science), seems serenely evoked here, but still with a Masonic initiatory *pathos* as "Royal Art," that is, as a possible process of "building" a renewed inner reality according to the symbolism of the "free masons".

During the executive part the loss of orthogonality of the sector of the house on via Villafran-





Figura 12. E. Basile, Casa Basile, Palermo, 1903-1904, drawing room and library in the studio\*



Figura 13. E. Basile, Casa Basile, Palermo, 1903-1904, dining room\*.



Figura 14. E. Basile, Grand Hôtel Villa Igíea, Palermo, 1899-1900, Hall of Mirrors (coll. privata, Palermo)

ca (caused by the belated verification on the actual alignment of the subdivision) and, therefore, that slight exception to the perfect planimetric geometry sublimated by the complex prospects cadences might have led Basile to 'self-censorship in disseminating the final drawings of the plants of his house, for which he wanted to experience a new compositional logic.

Already villino Fassini's first sketches of May 1903, so close to the villino Basile design, leave



Figura 15. E. Basile, Casa Basile, Palermo, 1903, perspective sketch\*.



Figura 16. E. Basile, Casa Basile, Palermo, 1903, prospect on via Principe di Villafranca\*.



Figura 17. E. Basile, Casa Basile, Palermo, 1903-1904, view of the corner solution (photo M. Minnella 1970)

guess of the occurred option for white plastering, no more imitative of the facades, despite layouts still scanned in delimited fields by the same type of pilaster adopted for the imitative covering as in Palazzo Utveggió (1901-1903). So is also for the (unrealized) projects for the enlargement of the headquarters of Istituto Pignatelli in via Isidoro La Lumia, in Palermo, and the Di Bella Chapel, both of 1904; so, again, even for the evolved Florio Pavilion at the Sempione

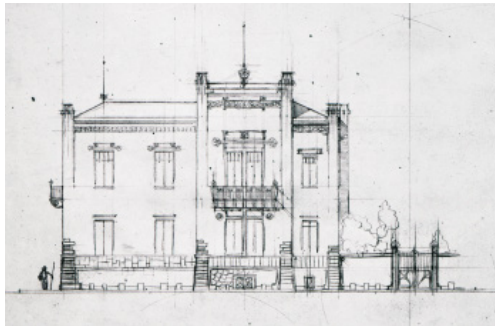


Figura 18. E. Basile, Casa Basile, Palermo, 1903, prospect on via Siracusa\*. Figura 19. E. Basile, Pavilion of VII Esposizione di Belle Arti del Circolo Artistico, Palermo, 1900, entrance view (coll. privata, Palermo). Figura 20. E. Basile, Villino Fassini, Palermo, 1903, view\*. Figura 21. E. Basile, Villino Monroy, Palermo, 1903, main facade\*

Exhibition in Milan in 1906<sup>4</sup>. But for the villino Basile prospectuses the architectural order terms are quite unique, related only to those of villino Monroy (the third of the “white villas”). Pilasters appear, but only at the extremes of the facades and not false; they, at level with the underlying portion of the facade, are detached gradually from the surface of the context walls for their own retraction, that starting from the string-course quota of the first floor, are subject to taper. Spired above the penthouse wall, the

top of the pilasters have thin molded cornices and mirror phytomorphic *stucco* reliefs.

Included among these corner elements, the prospectuses are punctuated by alternating blind portions (tapered and with friezes of polychrome tiles) with fake parties. These are also leveled with the underlying area wall and frame the openings, whose shutters, with simple dosing, remind the primary two colors of “Sicilian carts.” Four in number on via Siracusa and three on via Villafranca (the fourth corresponding to the viewpoint tower) false parties result from the mix of distinct structural parts of the individual openings; the abutment and lintel.

The result is a new type of architectural element whose crowning, with side acroteria in axis with the abutments, is slightly in excess with respect to the attic profile. This peculiarity, repeated on both prospectuses, imparts a contrapuntal *facies*, thanks to the dimensional and altimetric contrast with the pilasters; therefore the entire stereometric structure of the building becomes dynamic, as is clearly shown by the corner perspective sketch which, among other things, reveals disguised mirroring the position of the balconies on via Siracusa and highlights the roles of urban signals of both the corner balcony and the viewpoint tower. The adopted solution, however, restored the unity value to the prospectus layout releasing it from the distribution structure. So, emancipated from any metaphorical reference to architectural codes, and thus established hierarchies, the facade takes on the role of modular curtain; this thanks to the flexibility of the developed register type, which allowed degrees of freedom with the blind portions amplitude.

Basile was now at a crossroad: the achievement of such a system could be the encouragement for further radical improvements of a design framework with “objective” orientation (predicting disregarded proto-rationalists developments), but could also mean, as in fact happened, the maximum bet in the search for a new architecture system. The principle of the “true style”, however, was increasingly taking on the appearance of a “false problem”, legacy of a prolonged season of positivist matrix cultural tensions, that the

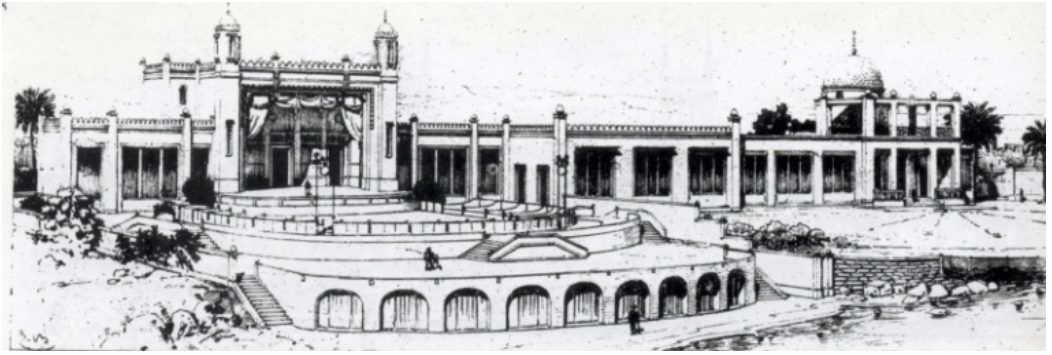


Figura 22. E. Basile, Kursaal Stand Florio a Romagnolo, Palermo, 1903, perspective view from the sea\*.



Figura 23. E. Basile, Chiosco Florio for the Esposizione Internazionale del Sempione di Milano del 1906, 1905, perspective view\*.



Figura 24. E. Basile, Casa Basile, Palermo, 1903-1904, view from via Villafranca\*.

same Ernesto had professed, like most of the older members of the eclectic training modernism.

The Basile house system, where in the system of relations between the elements coincides with the same formal instrumentation character, was now moving in the direction of a conceptual classic, devoid of stylistic features, the 'search for the new'. However that would have been the trigger, once fallen the intellectual impetus toward the 'true style', because of the idea of pursuing a 'modern order'. This, especially since the two-year period 1905-1906 (with the projects for the Chamber of Deputies at Montecitorio and the Italian Pavilion in the Giardini della Biennale of Venezia), is not considered anymore by Basile as an agile objective expression of the 'rightness' of relationships; instead it becomes an intelligible representation value, also through the signs of the phenomenal reformulation of the classic architectural codes, a compositional regulation based on *a priori* logic, now related to the vision of the "unitary essence" of the form. A vision based on that filiation of idealism that, in those years, Giovanni Gentile disclosed at the coterie of Palermo Philosophical Library.

The imprint of a classicism addressed to the 'feeling of the new' does not demean Basile's next modernist production, assuring, on the contrary, a more secure transmissibility; but the Mediterranean roots of the 1902-1904 period, in particular since 1907 with the project for the headquarters of the Cassa di Risparmio of Palermo, will develop into an opposite line to that of Basile's house humanizing rationality.

In 1907 the Alagna Residence, in via Brunetto Latini in Palermo, designed as a multi-storey family residence and as a studio by Vincenzo Alagna (Palermo 1866-1962) a professional far indeed from Basile's aesthetic instances, opens the discontinuous derivation from Basile, the Mediterranean trend of Sicilian modernism. The next two decades record project recoveries, but also analytical interpretations of the Sicilian Mediterranean architectural culture in almost all Basile's most gifted students. Among them, in the peculiar "Latin" variant of Mediterranean modernism, excel Ernesto Armò (Palermo 1867-1924), Camillo Autore (Palermo, 1882-Merano 1936), Salvatore Benfratello (Palermo 1881-1953), Salvatore Caronia Roberti (Palermo 1887-1970), Giuseppe Di Giovanni (Palermo 1876-1967), Saverio Fragapane (Caltagirone 1871-Firenze 1957), Francesco Fichera (Catania 1881-1950), Francesco La Grassa (Trapani 1876-Rome 1952) and Antonio Lo Bianco (Palermo 1870-1946). For the 'offelleria' realized by Armò in 1912 in a Paler-



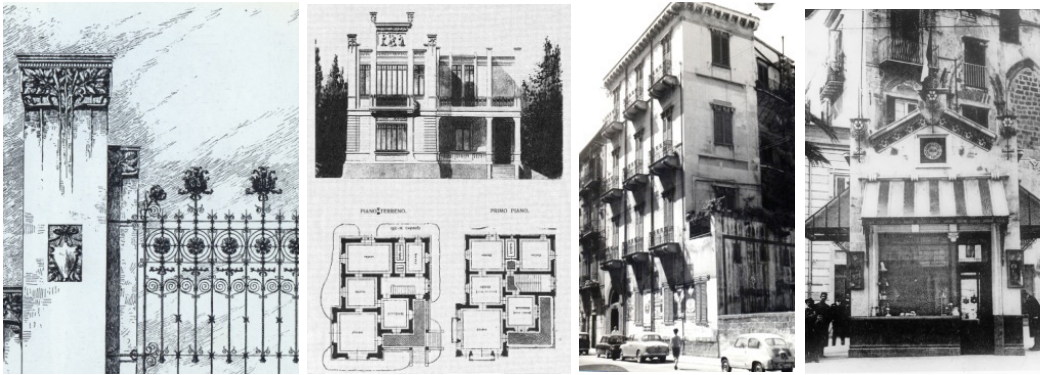


Figura 25. C. Autore, fence, 1905 («Per l'Arte», luglio 1905). Figura 26. S. Fragapane, home-studio by artist, 1910 («Il villino moderno», 1913). Figura 27. A. Alagna, Alagna house, Palermo, 1907, view from via B. Latini (photo G. Pirrone 1970). Figura 28. E. Armò, Chiosco delle Due Palme, Palermo, 1912, view from via Roma (coll. Mauro-Sessa, Palermo)

mitan square named after the victorious “Battle of the two Palmes” in the Maghreb (fought in the same year, by the contingent of the Royal Italian Army commanded by General Ameglio during the Italian-Turkish conflict), predictable as rhetorical (since the key event), exotic styles are not exhumed. On the contrary, Armò declines some of Basile’s codes, reinterpreting with vernacular originality with the idea of a modernist “Mediterranean rationality”.

Later two other architects of Basile’s school, La Grassa from Trapani and Fichera from Catania design and make recreational architectures designed with similar compositional criteria, not least the treatment of wall covering with white plaster on basement band and polychrome finishing in different materials (ceramics, molten glass tiles, wrought iron applications) taken from the Mediterranean spontaneous tradition, already recovered in the *secession* atmosphere. La Grassa with the Casina delle Palme (1922) on the seafront in Trapani, exalts in formalistic key the systematic logic of Basile’s idea of “Mediterranean rationality”, combining it also with secessionist and Ottoman suggestions; just after his Post Office building in Trapani, he would have provided a singular monumental version. Fichera in 1913 in Catania, at the Bellini Garden, builds a pavilion for the Sport Club, partly affected by the 1905-1906 Florio Stand.

More than the Stand’s front wing’s Islamic *facies*, stylistic license enabled by the

recreational destination, Fichera’s Sport Club refers to the seafront compositional system and the unfulfilled recreational complex sector of Romagnolo, the outdoors Kurssal; a structure organized as an architectural frame with eurhythmic modularity of Mediterranean flavor.

Subliminal references to architectural and decorative cultures of the East Mediterranean and North Africa resurface constantly on Fichera’s design, but always as hermetic cipher of a particular “feeling” the Mediterranean *koinè*, which would involve, as a compatible sub-area variant, the idea of an international artistry of so-called “Latin soul”. A “rationality” exalted in his works of the thirties but detectable, going backwards, from its most distilled *déco* expressions and back again, up to the modernist, even formalistic, of the first decade; from the late futuristic combinatorics in villa Gina project in Nicolosi, 1929 to the metaphorical taste of the project for his home in Catania of the same year and the Messina-Pantò villa in via M. Albertone in Catania, 1926, to the sugar-coated proto rationalism of the Cinema Blu and to D’Aronco’s Ottomans etymons in the destroyed Raspa newsstands, in Stesicoro square in Catania, again in 1929, and even further back to the refined osmosis between Basile’s formulas with D’Aronco’s modernist reinterpretation of Bosphorus domestic constructions in the destroyed villa Simili in via XX Settembre in Catania,

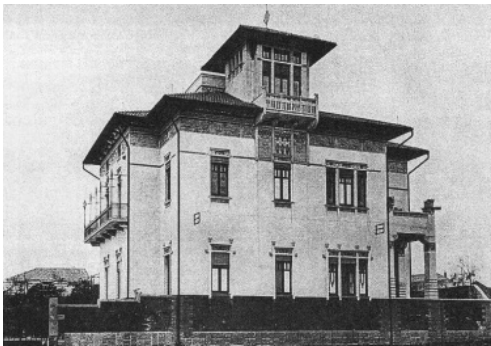


Figura 29. F. La Grassa, Casina delle Palme, Trapani, 1922, view of the waterfront from the garden (coll. privata, Trapani). Figura 30. F. Fichera, Villa Simili, Catania 1908, overview from via XX Settembre (coll. privata Palermo). Figura 31. F. Fichera, Villa Majorana, Catania 1911-1913, overview from via Androne (photo P. Miceli, 2007)

in 1908<sup>5</sup>. Fichera's experimentation of a "Latin way" of Italian modernism dates back to the early years of the twentieth century; such an approach pursued in the case of the magnificent villa Scannapieco (1909-1911) in the Picanello block<sup>6</sup>. As part of this architectural cycle, affected in different degrees from Eastern influences as well as by Sicilian memories, certainly is of particular importance the Sports Club Pavilion; a single elevation structure with quadrangular shaped

floor plan and a large rectangular front terrace, conceived with elementary aggregation criteria of regulative type. A part the ornate dome and references to the North African taste for polychrome emphases on white backgrounds and quotes, in abstract forms, of the miter arc type in the porch, framed as an insert, in a loom, this building reveals its true modernist nature of synthesis between Basile's shapes and secessionist references.

Paradoxically, partly because of the critical removal already started in the late twenties and relaunched by Maria Accascina at the end of the thirties, the cultural significance of the experiment implemented by villino Basile's project will mislay; a phenomenon whose echo in Sicily will reach the slender, but not insignificant, rationalistic tendency of the Thirties and the neo-realism of the years of Reconstruction.

### 3. CONCLUSIONS

Still remembered, in the early eighties of the twentieth century, by Giuseppe Spatarano (one of the most loyal among his last students) as "architecture of exemplary modernity" that in the twenties imposed its simple elegance, in an urban scene suffering from a variegated traditionalist pathology, Ernesto Basile's house-study could not fully assume the role of declinable model. Well suited for it, therefore, was the attribute "unique" (as inferred from the inscription in the portal), to be understood in relation to its unconditional reverberation of the most introspective aesthetic aspirations and positive instances of functionality of its creator. The dissolution in its prospectuses of any remaining obstacle of tradition did not lead to the renunciation of the much invoked Latin cultural identity; indeed the tools to perpetuate the aspiration to a mathematical harmony had risen to expressive means of a classical ideal, timeless and signless.

\* The designs and the photos are preserved in Archivio Disegni or in Archivio Fotografico of the Fondo Basile, Collezioni Scientifiche del Dipartimento di Architettura, Università degli Studi di Palermo.

## NOTES

- 1—Inzerillo S.M., *Urbanistica e società negli ultimi duecento anni a Palermo*, «Quaderno dell'Istituto di Urbanistica e Pianificazione Territoriale della Facoltà di Architettura di Palermo», Palermo 1981, pp. 25-65.
- 2— On Giovan Battista Filippo Basile (Palermo 1825-1891) role in his son Ernesto professional and scientific training see: Mauro E., *Il Villino Vincenzo Florio*, Grafill, Palermo 2000, p. 88 and ff.
- 3—Historical Archive of the City of Palermo, LL. PP. 03.05.33 1907 (Public Works Office, Section of Palermo Municipality Building). Two other more substantial Archive units related to Villino Basile are kept at the Basile Scientific Collections Fund of the University of Palermo and in the Basile family Archives.
- 4— Giuffrida R., Lentini R., *L'età dei Florio*, Sellerio, Palermo 1985; Candela S., *I Florio*, Sellerio Editore, Palermo 1986.
- 5—Rocca A., *Il Liberty a Catania*, Catania 1984, pp.23-29; Damigella A.M., *Sicilia*, in Bossaglia R., *Archivi del Liberty italiano. Architettura*, Milano 1987, pp.454-466, 485, 486.
- 6—Arata G.U., *Un geniale artista siciliano. L'architetto Francesco Fichera*, in «Rassegna d'arte antica e moderna», maggio-giugno 1918, pp.1-14.

## BIBLIOGRAPHY

- Caronia Roberti S. (1935), *Ernesto Basile e cinquant'anni di architettura in Sicilia*, Edizioni Ciuni, Palermo
- Cornoldi A. (2001), *Le case degli architetti. Dizionario privato dal Rinascimento ad oggi*, Edizioni Marsilio, Venezia, pp. 62-64
- Iannello M., Scolaro G. (2009), *Palermo. Guida all'architettura del '900*, Salvare Palermo, Palermo, p. 22 e sgg.
- Mauro E., Sessa E. (2000), *Giovan Battista Filippo ed Ernesto Basile. I disegni restaurati della Dotazione Basile*, Novecento, Palermo
- Mauro E., Sessa E. (2006), *Dispar et unum. 1904-2004. I cento anni del Villino Basile*, Edizioni Grafill, Palermo
- Mauro E., Sessa E. (2016), *I Disegni della Collezione Basile*, Officina Edizioni, Palermo
- Pirrone G. (1981), *Villino Basile*, Palermo, Roma
- Pirrone G., Sessa E. (1987), *Sicilia: Palermo*, in R. Bossaglia, *Archivi del Liberty italiano. Architettura*, Franco Angeli, Milano, pp. 488-521
- Pirrone G. (1989), *Palermo, una capitale. Dal Settecento al Liberty*, con testi di E. Mauro ed E. Sessa, Electa, Milano
- Portoghesi P. (1980), *Catalogo delle opere*, in *Ernesto Basile, architetto*, catalogo della mostra della Biennale, Venezia, pp. 37-263
- Quartarone C., Sessa E., Mauro E. (2008), *Arte e Architettura Liberty in Sicilia*, Edizioni Grafill, Palermo
- Sessa E. (1980), *Mobili e arredi di Ernesto Basile nella produzione Ducrot*, Edizioni Novecento, Palermo
- Sessa E. (2002), *Ernesto Basile. Dall'eclettismo classicista al modernismo*, Edizioni Novecento, Palermo
- Tramonti U., *Ernesto Basile*, in F. Mazzocca (a cura di), *Il liberty – Uno stile per l'Italia moderna*, Silvana Editoriale, Milano, pp. 354-355

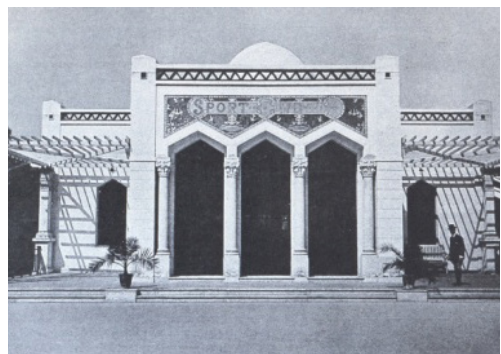


Figura 32. F. Fichera, villa Messina-Pantò, Catania 1926, view (coll. Mauro-Sessa, Palermo). Figura 33. F. Fichera, villa Scarnapicco nel quartiere Picanello, Catania 1909-1911, overview (coll. Mauro-Sessa, Palermo). Figura 34. F. Fichera, Sport Club, Catania 1913, entrance view (coll. Mauro-Sessa, Palermo)