

Strand 5: Crafts in the Origins of Design

Definitive abstract for paper presentation at the *coupDefouet* International Congress

1896: Devil iconography in architecture

It is a case never seen in Art Nouveau historiography, first unveiled now. The local tradition of Barcelona, through its cosmopolitanism, knowing what -for example- was happening those years in Munich, was suddenly enriched in a very unique way in architecture. A whole building was configured under an interesting iconographic program with topics very common used by Franz Von Stuck around the representation of the "dark side": perversity, evil, temptation, sin, showed with easily recognizable scenes but effectively expressive and emphatic. As it has been the set for a terror movie, is also curious that the building has become an icon for fans of this kind of films. It provokes a lot interest, a challenge for the Art Nouveau heritage. Being private spaces that were not designed to be accessible to the public, now there is some popular pressure to approach them due to the film, but people isn't aware about the artistic value of it, when certain rehabilitation is needed.

Key Words (max. 10 words):

Architecture, Art, Art Nouveau, Barcelona, Iconography, Symbolism, Heritage.

1896: Devil iconography in architecture

Es este un caso inédito no recogido por la historiografía del *Art Nouveau*. La tradición local de Barcelona, por su cosmopolitanismo, y conocimiento de lo que -por ejemplo- estaba pasando esos años en Munich, se vio enriquecida de manera singular en la arquitectura. Un edificio entero se configuró bajo un programa iconográfico único, con lo que por entonces desplegaba Franz Von Stuck en torno a la representación del "lado oscuro": la perversidad, la maldad, la tentación, el pecado,

desde escenas fácilmente reconocibles pero eficazmente expresivas y enfáticas. Pues, más curioso aún resulta que dicho edificio, sin reconocerse el significado que contiene, por ser escenario de una película se ha convertido en un icono para los aficionados del cine de terror: un reto para el patrimonio del *Art Nouveau*, espacios privados no concebidos para el público, pero con cierta presión popular, sin que la gente sepa lo que está viendo, cuando además necesita rehabilitación.

Palabras clave (máx. 10 palabras):

Arquitectura, Arte, *Art Nouveau*, Barcelona, Iconografía, Simbolismo, Patrimonio.

Curriculum Vitae

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