STUCC IT

A project about copies and how to transform these to stucco

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ABSTRACT

If I were to explain the phenomenon Stucco before I did my thesis, I would have said that it is a plaster paste that is used within architecture and interior architecture, that carries a lot of history and tradition. Stucco is a genuine handcraft and this element has the ability to affect a space in many ways.

There are many things I find interesting with Stucco but my aim has been to experiment with this phenomenon.

How does stucco affect a space, if it is unexpected objects that are pictured in it, instead of the classic greenery?

I have treated the questions: What if I show the human touch a bit more, the history behind the copying of an original? And how does a space turn out, where the Stucco is closer to the body, and not only to be looked at from a distance?

Copying has been my method, and I’ve been using this in different ways. I have explored different ways of copying ordinary things, and I’ve aimed to use the qualities I have found in copying to something interesting. Something that might be called a stucco.
WHAT

My intention during my thesis has been to examine the nature of Stucco. I wanted to explore what stucco could be today. How it could look like, how it can be made and how it can affect a space in new ways.

My intention during my theses has also been to investigate the method of copying, and explore what qualities different techniques might have.

I wanted to relate to classic stucco, but create something new. What value did stucco have before, and what could it represent today? What is stucco and what could it be?

Through my work I want to evoke thoughts, discussion, emotions and inspiration. This is a research based project, which focuses on the process of copying. I ask myself different questions during the process, and all of the time new emerge.

I do think it is important, between all the questions to actually suggest something. I see my final visualisation as both an open question, an exploration but also one answer and one suggestion.

WHY

I like working with existing phenomenons and turn and twist these.
I like challenging norms and how we see things. As interior architects and designers in our field, we create and reproduce norms and maintain aesthetic values. I think it is always good to challenge myself and others, how we look upon things. When explaining that I’m working with stucco, I have felt that everyone inside and also outside our field has associated this to something that looks like this on the right.

Naming it stucco from the beginning helped me, and it opened up to work with a lot of things that I find interesting, both in general but also connected to stucco.
For example: What is beauty and what aesthetic categories are “allowed” in stucco? I´m interested in the value of decoration and hierarchy within this as well as the hierarchy between aesthetic categories.

Stucco became my project a lot because it involves a layer of copying. Today stucco is made in styrofoam, to immitate and copy the old stucco. And the original plaster stucco, is often copying greenery. There is a hierarchy in what is allowed to be copied, where it is allowed to exist and how to do it. Plaster stucco is a high valued way of copying, but many seem to look down on styrofoam?

Copies and representations in such, speak to me a lot, which I will come back to.

Stucco also allows me to be close to the material and to try out things relatively easy.

Stucco tells stories. About history, time, politics, craft, techniques and people. Stucco affects spaces, it could be called decoration, ornament, object and interior I believe. Existing Stucco is a lot about the human touch, someone that has made this element. I think a visable human factor, and a history is missing in a lot of spaces today.

I´m interested in stucco as it has a tension between the hand made and machine made and therefore I see possibilities within exploring techniques.

Of course Stucco is not the most important thing to challenge today. Should a privileged student at a art school really choose this as a subject? Maybe not, but during my work I see things leading to a lot of different discussions and reflections, that could be of importance on other levels.

All this makes Stucco interesting to work with.
What if it’s unexpected things that are pictured in stucco?

What if the human hand shows a bit more in a Stucco, the imperfect process of copying?

How does a space turn out, where the stucco is closer to the body, and not only to be looked at?
HOW

It all started in my home, I copied small parts of objects, fragments of space, details in my home. I pressed clay on to things and then poured plaster in this. Copying is a method that I like, and during my work I have been developing “copying chains”. These include different techniques and different amount of steps. The first imprints I did, was the start of the idea to work with stucco. My first thought was: These copies are so beautiful. Better than the original, why couldn’t this be a stucco?

During my work I have been finding new questions and qualities with the different copying methods and outcomes and also with stucco.

Early on I choose a space to work with, as that would lead my work in a good way. It would give me a scale, ideas and context.

I have tried to learn as much as I can about the techniques I wanted to use; the CNC-mill, 3D-printer and the way one cast plaster. It was necessary to master what I needed, in order to not get stopped of something technical.

I have copied and copied, copied the copies, mapped, noted, photographed, arranged and rearranged my archive of copies. Copied them again, finding new things to copy. I have read and talked with my classmates and others about stucco and about copying.

The qualities of what has appeared during copying, I’ve experimented with turning in to spacial elements. Something that could be called stucco. Some in sketch, collage, drawings and some in full scale.

I think it is always important to work with the awareness of my own background and position, to keep in mind that stucco is something else for me than for other people.
SO WHAT IS STUCCO?

Stucco became really popular in the beginning of the 18th century around Europe, when the industrial revolution happened. At this time National museum, Grand hotel and Sturebadet opened up in Stockholm, all with a lot of stucco. As there were few who mastered the technique in Sweden, a lot of craftsmen from Italy came here. In Sweden, Axel Notini was the most known stuccoer in the beginning of the 20th century.

After this period, stucco faded out during the functionalism in Sweden, and it was seen as unnecessary decoration. This was around the 30’s when the Stockholm exhibition took place and architects showed the new ideal way of living as functionalists. For the purists of the late 1900th century until the 1930’s, stuck was almost a foul word, to them it meant something fake, unreal and pretentious over decorated.

Ornament and decor in stucco has been used moderately the last decades, almost only for restoration. Today there is a new interest in stucco, according to Torbjörn Fulton, writing an article on byggnadsvård.se, mostly because a lot of old buildings with stucco is now being restored after war and the tearing down during the functionalism peak period.

Even though most people seem to think about the purely decorative purpose of stucco when they hear I am working with this, there is of course other use for stucco. Other functions I have found: Decoration, cover constructions, fire protection (in modern times), build in/hide ventilation and lighting, soften corner meetings, collect/hide soot, acoustics, lead light. Armature rings are produced today to give

1. Study visit Stuckatörens våning, arranged by stadsmuseet
3. Study visit Stuckatörens våning, arranged by stadsmuseet
5. David Andrén, classmate
an even and shadow free light.\textsuperscript{7}

Berwallhallen has balconies made out of stucco, they have acoustic benefits that is hard to create out of another material.\textsuperscript{8}

It seems like stucco has been used to "beautify environment and through that offer a higher quality of life" in all times, from the time that one have found stucco thousands of years ago. And plaster have been used as a building material ever since 7000 b.cr.\textsuperscript{9}

WORKING SPACE

I choose a space in the school to work with, the staircase up from ID-department up to the teachers corridor. I choose this because:

1. It is a space that is close and accessible.
2. The space has movement, and a function to transport people between levels. But at the same time it is possible to work there physically.
3. The space has both daylight and artificial light.
4. The space is free from intentional decorative or ornamental element and the space is part of a bigger space where the "white cube" is often standard. The space is also interesting, as it is (as the rest of the school) an old factory which context also is mainly about function.
5. It is a space with straight lines and angles, a lot of pipes, ventilation and electricity is visible. It still has a lot of meetings, corners and potential areas to work with.

I investigated the space through drawings, model and photographs and beeing in the space.

\textsuperscript{7} Dieter Beier, \textit{STUCK, framtidens material sedan åttatusen år}, 1998, p 202
\textsuperscript{8} Ibid, p 212
\textsuperscript{9} Ibid, p 7
I have been looking at connection points, light, movement, traces of people, active and passive areas and tempo.

These investigations gave me scale to work with and it gave me ideas. It was a sketch space, but my thought was that my work would be possible to adjust to another space as well.
The most interesting with this place, is the traces of people and the flaws that has appeared.
HOW DO PEOPLE MOVE?

COULD STUCCO BE CLOSER TO THE BODY?
TACTILITY DRAWINGS

Plan

Where people walk.

Potential tactile area
Focus areas:
visability
when walking
up and down
DEVELOPING COPY METHODS

My work has been an investigation in the method of copying. I knew I wanted to use new and old techniques and mix these, and I tried a lot of things intuitively just to see what qualities different techniques might have.

To copy things from my home which was a good restriction in the beginning, as I found a lot of things happening when copying these sometimes insignificant things. But during this research I have also copied other things.

**Qualities/Notes**

Unpredictable

Invites to be grouped, turned, twisted, rearranged; Interesting together.

They seem interesting without knowing what they represent.

Looks like archeological finding, and are associative.

The level of imitation is interesting. They are not perfect, but not trying to be real.

They have diffuse edges; The trace of the cast materials.

The edges take a lot of space and attention, and creates another interesting, unpredictable layer.

Press clay  Cast  Example

**Qualities/Notes**

Invites to be grouped, turned, rearranged

“Pictureframe”, souvernirs from my home

Becomes an own object

The “control” that I was after didn’t occur, but in a a good way.

The fragile edge. The edge makes it more interesting than I planed it to be.

The tactility of this.

Press clay  Cast in box  Example

**Qualities/Notes**

Every copy= a new character with a new story

New flaws, new details, excitement to see the new flaws.

Press clay  Cast  Mold in alginate  Repeated molding  Example
3d-photographing

Work in rhino with the file

3D print

Press clay and new cast.

Qualities/Notes
Again the unpredictable outcomes:
The pattern on the 3D print
The drawing that is such a beautiful representation and copy of this window opener
3D Pattern that follows to the cast.

Qualities/Notes
The unpredictable and spontaneous outcome. The computer simulation showed a “perfect copy”, but it turns out a bit different.
The possibility to scale
When milling, I mill a rough cut first, just to take out material. Then a fine cut makes them more alike.
A big quality was how the rough cut created something that was really interesting.

Qualities/Notes
Horrible to work with styrofoam.
Really thought I could work real quick with this, so I could get up a volume in the space with a photo of books from my home.
When editing the computer file, cropping mesh and joining, the file added a beautiful layer of colour from the space that the books are photographed in.

Qualities/Notes
This copying started when I thought about aesthetics, and my affection for vegetable aesthetics. I explored when this becomes something that would general be called ugly.
I found, the more you work with something the more you like it. utveckla......

Silicone mold on original

In progress

Casting
Qualities/Notes

Quickness
Effect on the space

Small semiotic signs can do so much. The angle of the window frame etc.
ABOUT COPIES IN GENERAL

My experiments are one kind of copy that I find interesting. I have been using the word copy through my process, on purpose. It has such a negative tone to it, which interest me as I see so much positive things with the whole concept.

I like fake materials in general. I like when something tries to be something else, but it is obvious that it is not. I also like the impression of total realness, but then you discover it is fake. I like stucco that is made out of styrofoam, I like unpractical materials, scenography, fake environments, when something tricks the eye, I like that people can buy cheap copies of expensive things. I like architectural models, drawings, super sketchy models.

Styrofoam is a stucco copy-story in itself. It copies the plaster stucco and does not involve the same craft. It is not at all the "real thing". But, I love that everyone can just go home and put a stucco on the wall. Copies are for everyone, they are somehow democratic, and therefore I think they are valuable and in a lot of cases important.

I believe that copies speak to my emotions, and that this is the thing about them. They awake curiosity, pity, association, nostalgia, sentimentality, sympathy and more. I think copies can be really poetic.

What is the difference between a copy, a imitation, a representation and a fake object?

Is a design copy also a great thing? That's a good question that I think about a lot. I have no clear answer to that, except that I'm probably not so upset as others are about them.
ABOUT MY COPYING

When mapping my experiments I could see how different materials and different techniques were good in their own way.

A general quality is that my copies awake a lot of emotions and associations.

The copies have through the process felt more precious than the original. This has to do with some different things, I believe. It has to do with; sometimes the material, that fragile witch feels more valuable because it can brake if you drop it. It is also more valuable because it speaks to your emotions, the recognition awakes something. Affection? And the "trying to be". I almost feel a bit sorry for the copy. Especially when they are clearly off from the original.

The copies have also felt more valuable because there is time put in to it. And because they sometimes got flaws, they became imperfect and that became interesting. The things in between turned out very beautiful. The human hand shines through.

They have also felt valuable when a technique has contributed with something unexpected. Turning something not so special in to something that needs time and effort, is a easy way to elevate somethings value. Just changing material is very effectful.

I think there is something interesting with all these qualities, that might be good to use in a space. I think about that the most valuable to me in the space I´m projecting my work to, is the traces of people. And flaws in there. I guess that the human factor is missing, and that this could actually bring life into a space.

The similarity does not matter the most in my copying, even though I really enjoy perfect moulds. The lack of precision has kind of been a quality in my working process. Even though my casts doesn’t
strive to be perfect, I get really happy when new flaws appear. Different casts are like different characters with different qualities and flaws.
Massproducing.
Forgot which one was the original copy.
Imprints that defines different rooms in my apartment

First try outs.
RACHEL WHITEREAD

When working with copies, I think Rachel Whiteread is important to bring up, as I get inspired of her work a lot. I have thought a lot about her work and her sculptures has helped me a lot during my process. What I love with the artist Rachel Whiteread is how I also would describe her work: She copies ordinary things and turn this into something new, changing contexts and through that awakes emotions.

She copies something in another material, she makes negative forms of objects and she mass produce something that was just one small thing. The private home and the personal becomes public and universal somehow. The ordinary becomes sculptural, one single item become hundreds. The steady becomes fragile and delicate. And the fragile becomes stable and long lasting. She sees big things in the small. She doesn’t seem to say that her copy is better. It just is what it is. But her sculptures, as she calls them, I think are associative, awake affection and they make space and objects poetic.

“They are ghosts of interior spaces or, if you like, positive impressions of negative spaces. Yet Whiteread wanted to retain their quality as containers, so she had them refabricated in a translucent polyethylene which reveals a sense of an interior. And rather than make precious objects of them, she constructed thousands.”

I think her work makes you think about when a copy become a new original and only that? Her work together with my process makes me more aware that the value of something is impossible to measure. A cast is obviously not “functional” as the real thing, but it is worth so much more measuring other values.

A lot of her copies become more poetic when they are mass produced, and copied over and over again. This is something I have found during my own process, but couldn’t put in words before.

She also works with the line between what is an object and what is a space.

In my work, and maybe also in Rachels, the copy might be better and more valuable and than the original.

The differences between us are that I think I´m happily finding flaws, whereas Whitereads sculptures are a bit more near the original. Differences can also be that the tactility is involved in my work, the desire to touch the stucco. I also think about how this actually could be used as an interior architect.
QUALITY: MIXING TECHNIQUES

Traditional stucco can be done in many ways. With patterned imprints, be casted or be modelled by hand. The stucco can be done on the place directly or in a workshop before. Some are made of negative stencil. The working methods of stucco have changed over time. In Swedish stucco work it has been moving towards only using plaster and water. The base today consist usually of lime (kalk) and plaster mixed with glue water, sometimes with fine sand or marble flour.12

I think hand made things are great and new technique sometimes interest me. But I think they both actually get most interesting when they meet.

What I found interesting in the copying, is that it have given me unpredictable outcomes, both when they are hand made and also with a computer involved. Could these beautiful, mathematic but to me unplanned patterns become a stucco? Could these be something that takes care of something in a space?

I think an appealing part of some of the copying processes, has been when I have “computorized” something that was from the beginning a flaw or a mistake. To do something mathematic and reproduction friendly of this, became a nice bridge between new and old technique to apply on a Stucco.

This quality I have experimented with turning in to a Stucco.

The misstake gets computorized and reproducable.

12 kalksniderier-och-gipsarbeten-något-om-äldre-stuckaturer-i-sverige
I 3D-scanned some of my casts, and focused on the edges, the “not planned” things. I scaled them up in the computer and CNC-milled some. In that way the mistake of the human hand met another type of interesting fabrication.
HOW DOES THIS AFFECT/D
EAL WITH A SPACE?

I think a quality with this stucco is that it makes the wall and the floor blend together. I placed it on this meeting because I wanted stucco to be closer to the body, not far up in the ceiling.

The stucco makes the wall “grow out, in an interesting way. It also creates some kind of linear movement, and it becomes an element that “leads” the eye. I believe it is inviting to touch. I also think it takes care of light and that it has other possible placements.
QUALITY: INVITING TO TOUCH. 
TAKING STUCCO OUT FROM 
THE WALL

So why should you touch stucco? We live in such a picture based society. A lot of things around me I feel is supposed to be just look at. Magazines show a way of living, a life that is clean and tidy, with a lot of nice things in "peoples" home. Renderings show clean and tidy spaces, with no actual traces of humans (except the humans) but where is the spilled coffee that tells that someones actually used the space? Stucco is another thing that has a lot of purposes but not supposed to be touched. Why is that?

The copies I did in the beginning, invited to be moved, rearranged and the unpredictable edges and outcomes had some kind of tactility to them. Can something in this be translated to a larger, spatial element?

This quality I have experimented with turning in to a Stucco.
HOW DOES THIS AFFECT/DEAL WITH A SPACE?

In the stairs, it is placed outside the rail, so you have to "jump" over it with your hand. That forces the passing people to relate to this element. It kind of choreograph some movement. It is close to your body.

Some days the switches has been broken, people have touched it a bit to rough. But the purpose was that it should be touched, that's why the pictured switch. I'm glad people did.

The imperfection brings some life in to the space, the arrangement and the imperfect casts makes them more intresting than it would have been classic stucco motive or placed in a classic way. Even if everything one add to this space would have been something that would draw attention.
QUALITY: FUNCTION BECOMES DECORATION.

Or is there any difference?

Is Stucco only decoration? Of course not, but if so, would that be so bad? The decorative side of stucco, is the most mentioned in literature and also associated to, I believe. But what is decoration? And what is the difference between decoration and ornament? Haunting for answers I found:

“It is through ornament that material transmits affects. Ornament is therefore necessary and inseparable from the object. Ornament doesn’t have the purpose to decorate and it hasn’t got a hidden agenda. “Decoration is contingent (tillfällig) and resemblance. Ornament is necessary and produces affects and resonance.”

This book, the function of ornament, is about how ornaments in themselves are connected to architonic affects. To give examples of this the book brings up different examples. The examples have architecture that is not crucial for the interior, the need or operation in these buildings, but the architecture is very meaningful for the effect they create in the city. According to me, the book is about how decoration is function and these are difficult to separate.

I agree that decoration and ornament is difficult to separate from function, but I don’t agree that is that much difference between decoration and ornament.

I don’t believe that decoration is always temporary, I think ornament is just a word that is used sometimes to justify something. I think we are never free from either decoration or ornament, even if one practice pure functionalism. Even in the school of Bauhaus, which rosee from Adolf Loos’s thinking about design that is free from decoration and ornamentation,

13 Moussavi Farshid/ Kubo Michael, The function of ornament, 2006, p 8
14 Ibid, p 9
there could not be things done without ornamental effects.\textsuperscript{15} Everything is an aesthetic in itself. A material always says something, a shape that is purely functional is pure art for someone. I found during my work, that I´m not so interested in the difference between ornament and decoration, but rather the difference between function and decoration/ornamentation.

In this part I have experimentet with turning the quality off massproducing something functional, and (honestly) turning in to a decoration.

\textsuperscript{15} Moussavi Farshid/ Kubo Michael, The function of ornament, 2006, p 10
HOW DOES THIS AFFECT/ DEAL WITH A SPACE?

This is like a camouflage, giving the functional pieces some poetic friends.

This stucco has the quality of creating a pattern. Being something that could be repetitively in all ways.

It makes people stop, they look twice, like what is this? Some people smile when they discover the “fraud”. This is a quality I believe. They know that someone has been here, has created something.
QUALITY: EVERYTHING IS OK TO COPY, AS LONG AS IT`S STUCCO?

The hierarchy between aesthetics

I believe that Stucco is a high valued decoration (and ornament). It is placed in what used to be finer apartments and representative spaces. This makes me think about what kind of decoration we “allow”.

My parents used to have a lot of things like this when we grew up. (to the right) I think these things made them happy, and now when I´m older I really love when I find these in flea markets. Some people think that I like them in an ironic way, or just because you get nostalgic around them. But it is an aesthetic I just really like. I get so happy seeing them. Of course it has to do with nostalgia, and that I grew up with these kind of things. Also that they are rare in our Konstfack environment. We don’t create this, and we don’t see them so much. These are copies, and objects that are trying to be something, but obviously are not.

In interior magazines, there is very much the same kind of people’s home we see. Also the fairs we go to in our field, there is not so much Mickey Mouse tables. And there is not so much with a strawberry prints. Even if that would be really beautiful. I feel like I have somewhere “learned” what aesthetics to work with, even though I cant always define them or say when that happened.

Zandra Ahl means in her (great) book “Fult och Snyggt”, (Beautiful and ugly: my translation) that “Kitsch” is understood as all design that is looked upon as banal, a little modern folklore, or just general silly. Products that are mass produced. Kitsch as a word, is used on so many things. Like all decoration would lack taste.16

16 Ahl Zandra, Fult och snyggt, 1998, p 7
She means that it is actually the other way around as the objects that are bombastic and decorated, are not the things that are made without thinking and thought, it is the minimal and and simple things. Ahl writes, (my translation): The simplicity has in its haunt for a neutral and anti surface become a shallow phenomenon.

This design language has become norm and therefore is everything judged starting from the rules of the simple things. What is actually the banal? 17

In the apartment of the stuccoer, there is a room where he has done santas by the ceiling. (That are actually wits but are painted as santas) I get the feeling that these would not be made today in a space that would represent the same kind of status in a modern time. They get funny and interesting because of the context, and the heavy history around the stuccoer that use to live there.

The knowledge about him, make them not kitsch?

Kitsch marks distance and cultural belonging. Its expected to be cheap and to exist in flea markets. It is things that can´t really be explained, that has moved out from the embarrassment corner and that is just there in the market, ready to be bought.18

Why I´m writing about this is that these aesthetics are also imitating something, like Stucco often does. There is, I believe, a hierarchy around what is allowed to be copied, where it is copied and and how.

Classic Stucco has some kind of aesthetic that feels like it is following some rules. A person that makes Stucco would probably, absolutely not agree (?)But the ornamental stucco, I believe would not have just anything pictured. It has an aesthetic that belongs to it. But I think there might be

17 Ahl Zandra, Fult och snyggt, , p 9-10
18 Valeri, Renée/ Berglin, Elisabeth/Nordström, Ingrid Tycke och smak : sju etnoläger om estetik, 1996 p 40
a fine line between breaking in to a new category.

HOW DOES THIS AFFECT/DEAL WITH A SPACE?

This experiment is close to the preconception of stucco. Although I wanted to twist it just a little bit. Cauliflower is the first, basic thing you often learn how to cast. I like this basic structure, which is very recognizable and therefore has also been very affectful to people.

As I did this with 45 degrees corner in the back, it fits in any corner. I also did so it’s repetative so you won’t see the seem. I also made a corner part to finish with, and a part that floats out on the floor. That makes the wall and floor unite somehow, the cauliflower grows out and in to the room. Closer to the body.

I think it is interesting that this would affect the placement of furnitures and also how you move.

If this was another colour or another material, it would be called something else.
Continuing on the vegetable theme:

In this to the right, I tried to find knobbly vegetables, with visible flaws and that I felt would get bought lastly. I tried to make something that I thought would really not fit in in a stucco world at first sight, but still were from the greenery world.

What I found during this work, was that the "ugly" did not really get ugly to me, as the method of copying made me, because of all the work around it, like even these copies. And even if they had lumps and roots on them, I got fond of this stucco because something happens when one changes material of them. And the work put into it. And all in white, takes the grotesque away.

This came from my quicker casts from a banana and a cauliflower, where I experimented with the line when something gets really "off" the stucco aesthetics.

Reading an interview with Sianne Ngai, a professor in the English department in Stanford University who researches and writes about aesthetic categories I find that she thinks about the conflict in aesthetics in an interesting way. That a lot of aesthetics evoke multiple and even conflicting feelings.\(^\text{19}\) I think my casts are about that a lot of the times. They are weird, and not clear always. But they evoke curiosity. They are mass produced, but more valuable than something long lasting.

QUALITY: THE IMPERFECTION

As mentioned, the imperfection gave a lot of character to the copies. Flaws could really be great.

From the beginning they were not planned, but material and techniques made the mistakes happen. And also my lack of precision sometimes.

Mostly, imperfection shows that someone has “been there”. Someone has tried to do something, imitate something.

This is what I find is missing a bit in spaces today. The human impact. And traces of someone.

This quality I experimented turning in to a stucco.

I choose the same object to copy as I did in the stairs, but working with the quality after this, I applied in on to the exhibition space, placed a bit differently.
THE EXHIBITION

So which ones are my final stuccos for the exhibition are about decoration and which ones are dealing with something spacial? 1 and 2 is most clear that they are dealing with something transitioning to something else. Which is more classic stucco and something concrete. Although I would not say say that the others are not dealing with something spacial.

3 is dealing with the transition from a single, functional element to the rest of the surface. It is working like a camouflage, which stucco traditionally also do. This one just looks a bit different, and might awake something in the viewer. 4 is also not traditional in the placement, but I think it is dealing with something spacial as it is breaking the white wall, creating a wave and movement and as 3, adding something decorative and emotional.

I think it was a very useful to apply my work in the exhibition, and trying to find the hybrid between an exhibition format but also to show the stucco ”natural”, as I think they actually could be used. I could have worked much bigger, although I don’t necessarily think that it would have been better. In exhibition format things easily disappear though and that balance, to not go bigger just so it screams loader but still make it visible, I think I
REFLECTIONS

My project came out of my interest in copies, and the method of copying. Copies sounds bad to many, and I wanted to experiment with that. I have used that word intentionally.

Stucco became my element that I applied my process on, and also what I investigated parallel with investigating copying. I think the subjects have fitted together good, even though I could have made a stand point earlier that it was more a project around copies. I could have applied my process on something else as well, but I´m happy that I didn´t. So was Stucco really needed in my work? I do think it is good to name things. Stucco became my motivation and rule.

Why my work is important for the field is, as I mentioned in the "Why" part, because we are norm creators inside and outside our field. It is therefor always good to questions how we see things. I think it is good to take something existing, and turn and twist it. Stucco is not the most important thing to challenge, but I think taking something existing and twisting it, it brings up a lot of general questions like what is beauty, what is decoration, what aesthetics are less ok to work with? And where is the human hand in spaces today? I think my work has and can encourage to those kind of discussions, and I feel I have become more competent discussing this. My work is also reflecting around decoration vs function and hierarchy around this, a really important subject.

My work is also an example of how to mix techniques. That different techniques do their good job. That traditional and new does not stand in opposite of eachother, necessarily.

It might be a contradiction in my work, that I am having a critical approach to many things, and then I just love copies. I´m aware of that.
Feedback I have gotten during the presentations is that I could have looked more on what meetings there are, and that I could have related to the actual use of stucco and stayed in that world more. And done repetitive “off the shelf” products so people could choose either a banana stucco, or a switch stucco and so on. I like that feedback, and that made me do the cauliflower corner. That is especially made to be in a a corner, is possible to repeat without visible seem. Somehow I through the process thought that this would be kind of an easy way out, and therefor not interesting. But I am really inspired to do more ready made stucco, portraying different things from my process.

I did explore, through photo and sketch, other meetings in the space I was working with. These could be find elsewhere as well of course.

Developing techniques took a lot of time from my work. It has strengthen me, the process and the project. If I knew all the techniques before, maybe I could have focused on the casting. But I think it has been an important research, both for me as a professional later on, but to also take the lap around things is good so you choose the techniques in the end that is suitable, not only the one you manage.

And do we, as students, really have a problem with decoration? Sometimes it might seem like I am deciding that other people have a problem with decoration. I think the awareness might be big around this in some ways but I could be discussed more. I think it is important to raise the question on how we talk about decoration. And that it is often not ok to create something that is just decoration. Why not? Who decides the rules?

For me personal, the project has made me more competent and independent and I am now mastering more techniques, tools and methods. I have added methods, thoughts and example to my creative bank.
The copying as a method, and especially of ordinary things is still something that affects me, and through my research; obviously also others.

I had a work space, the stair case, that was really good to work with. Maybe it could have been great to exhibit my things here. But I felt that it was too much of a risk in many ways. Now I could see that it could have been worth to compromise with fire rules etc. But I am still happy about the outcome at my spot in the black house.

In the texture, and also in the work, it might seem that I’m forgetting about the staircase. My thought was really to work here, but that it mainly would be about giving ideas and scale and context. I could have worked more with really taking over that space.

My work ended up being more about copying than stucco. I think that is good.
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