



Santa Caterina in Palermo, Giacomo Amato, Gaetano Lazzara and Andrea Palma, mid-18th century

Copies

Before the 20th century, imitation was simply how one learned, the creative act was only considered legitimate if it had discernible relations to a model. Painters would study the human body and how it had been represented in the past, architects studied the classical orders and the ways in which they had been applied and adapted to past architectures. If not classically inclined one could study surface ornament from the Islamic and Gothic worlds, like Owen Jones in the Grammar of Ornament. Even in times of extravagant originality, the accumulation and collection of images and motifs is how cultural production has always moved forward. Each new copy is itself an interpretation and therefore an original. Today, the impossibility of novelty and the futility of its pursuit is clear to see and invites us to perhaps engage anew with forms of imitation. At the same time we need urgently to engage with the environmental turn, which does not mean the end of architecture. By recalling the infinitely rich narrative of architecture

we can once again discover the space of artistic freedom.

The Chairs of Caruso and Delbeke will together re-engage with these complex and rewarding worlds. The research phase of the diploma will compile a new Grammar of Ornament where students will have the opportunity to collect, research and represent new constellations of form spanning from the ancient world to the present. The second phase will apply these lessons to the design of major additions to a series of Zurich buildings, adding a grammar of energy and construction to that of history and ornament. Our goal is to discover the beauty that is held within the age of upcycling.

Diploma, HS 2022, ETH Zürich

Chair Caruso

Emilie Appercé, Adam Caruso, Claudio Schneider

Chair Delbeke

Matthew Critchley, Maarten Delbeke