WILL JONES

MAKING

ARCHITECTS' SKETCHBOOKS – THE CREATIVE PROCESS

MARKS
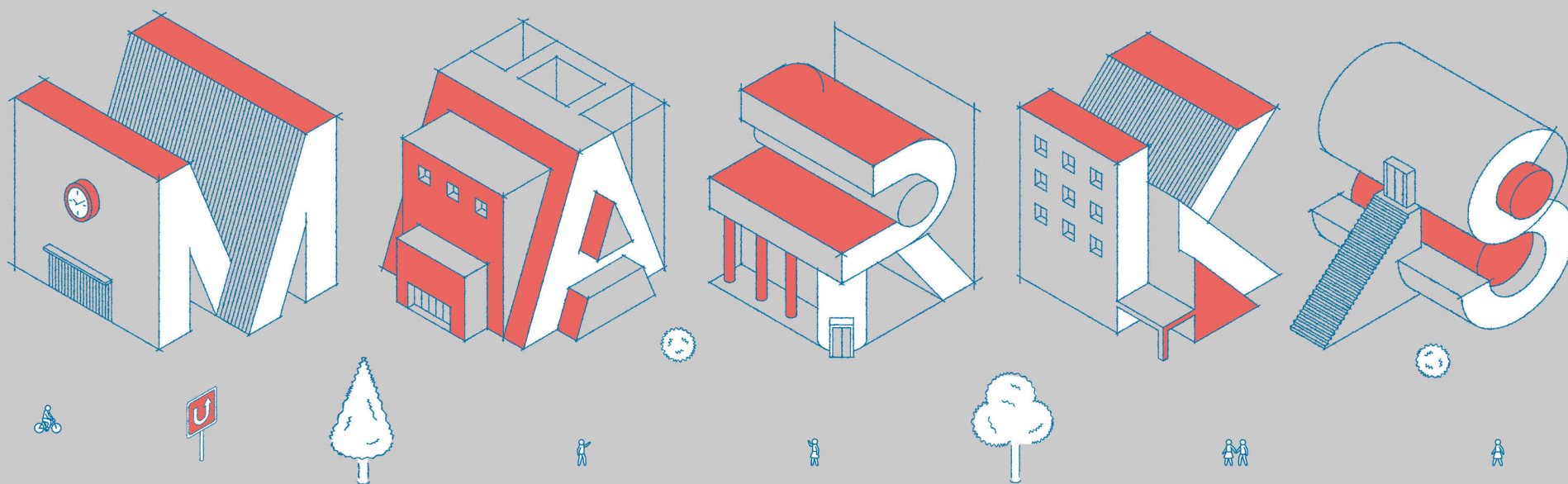
Featured projects: Jansen Campus [pp.192–5] • Tianjin Sales Centre [p. 196]
Yachting Club Villas [p. 197, top left] • Swiss House XXXII [p. 197, top right]
Residential Mountain Loft Apartments [p. 197, bottom left]
Recording Studio [p. 197, bottom right] • Swiss House XI [p. 198, top left]
Dongxiang Headquarters [p. 198, top right] • Swiss House XXXIV [p. 198, middle left]
Dubai Hotel and Spa [p. 198, middle right] • Swiss House III [p. 198, bottom left]
New Technical Centre [p. 198, bottom right] Guggenheim Museum [p. 199]

'The sketch is the soul of a project,' declares Swiss architect
Davide Macullo. 'Any other media are just technical tools. That said,
the model still belongs in the realm of the sketch. With a model,
you can imagine a magical world. The mystery of designing is to
begin without knowing what you want. Start without prejudices,
and let the context tell you what is needed. New forms can arise
only if you keep yourself free.'

Having worked in the Lugano-based atelier of Mario Botta
for 20 years, Macullo has global experience and intuitive design
skills. He established his own office in 2000, and has since gained
international attention, winning awards and exhibiting at renowned
furniture and design expos.

For Macullo, sketching is vital to everything that he does.
His designs are drawn from the contexts in which they are inserted,
and, he explains, 'only later is the unknown aesthetic revealed'.
To achieve this, he and his colleagues sketch.

'First we present sketches, then models, then drawings,'
he explains. 'The idea must be delivered with sketches to keep the
attention focused on the reasons behind it. There are artists and
architects who can barely draw a line, but they can use other media
to transmit an idea of space. I can't: I need to sketch and imagine
everything through the drawing.'