



Troufa Real, José Deodoro Faria Carmelino

1941 Luanda, Angola, Angolan Lusitanian

1967 Architect Dip.ESBAL

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DRAWINGS, AND IMAGINATION DESIGN ARCHITECTURE

It is not the first time Troufa Real has exhibited his drawings in galleries, art schools or institutions, linking them roughly to the Architectural projects that they belong to, as working sketches for third party media. However his drawings don't run dry in relation to the projects. They go beyond this, extending to the architect imagination and even personal records of journeys or loves, a line of continuity of drawing

production that is lost in the mists of time, as is seen in the classified engravings of the Cõa valley, where large animals were successively portrayed in the Lower Palaeolithic era as a shamanic record or as a lasting recollection of hunting.

No one knows for sure, but the notched traces in the slate rocks of the valley witness well this ancestry and the human being's impulse to draw, and Troufa Real thus continues, small cards always at hand, ready to record what he sees, imagines or is planning, using pen on white paper, at times continuing his work with crayons or watercolours.

The closest origins to Troufa Real are obviously not these prehistoric drawings, they are much more in the tradition of Fine Arts, that schools of the same name have perpetuated from the early nineteenth and in to the middle of the twentieth century, even for Architecture. In this discipline, design is the foundation of the project like the fulcrum of the method of work, as can be understood in the origin of the English word design, which means a particular project and came from the Italian word disegno during the Renaissance period of whom the architect of the court of St. James, Inigo Jones, was the vehicle and the example at the beginning of the seventeenth century. Alongside design, the early days of modern science were also recorded, as well as observations of those travelling from European ports to other continents. In the same way, painting and sculpture were also based on design, as a template for their work. With the passing of the years, design has become a field in its own right in the Fine Arts, now with its own space in many museums of art. It can be seen therefore how design has expanded to support advancing human knowledge and practices, with its subsequent updates until today, from Computing to space travel.

Returning to its importance for the Architecture throughout the twentieth century, if drawing was preferentially related to the attention to detail necessary for the project, that would absorb the technical and methodological developments in increasing complexity, one cannot forget sketches, drawings by hand that record observations, analysis of place, projective ideas or trials of general or particular solutions. The aforementioned teaching in schools of Fine Arts gave a huge emphasis to design

and especially that which represented images of the future or even the past, therefore the lessons taken from here are associated strongly with Architecture and Archaeology. So what mattered was, through drawings of great technical skill, presenting a future (because the project involves time ahead) in perfect accordance with rules based on aesthetic composition in the Classical Tradition or on another valued historical past, removing the Architecture of constructed and inhabited reality and in great contradiction with the architectural profession, deepening the gap between education and professional practice. However the connecting link was drawing thus the practice of good drawing would eventually create a professional requirement and accuracy that is reflected in an architectural work designed by architects, despite the deficiencies of a school that had many difficulties in facing the contemporary constructive practice, and the relationship with the society of its own time.

Along with the vanguards of the Modern Movement between the two World Wars this state of things was changing, already this can be noticed in some of the architects who immediately preceded them. Look at the British Arts & Crafts, the Austrian Adolf Loos and the American Frank Lloyd Wright. The latter produced magnificent drawings for the presentation of his projects and was understood to be much influenced by the Arts & Crafts architects. With a collection of them being introducing into Central Europe, while there being a refugee of a social scandal in Chicago, and caused strong impressions also by the characteristics of the projects represented. Those vanguards must be remembered, firstly, Le Corbusier did countless drawings to settle and communicate his analyses and ideas for solutions to the modern world, publishing them in dozens of books and hundreds of articles he wrote, not forgetting the central role that they also had in his method of working.

The simplicity of the dash, almost childish, expressing a powerful ability to summarize and helped him to be slightly understood all over the world, showing how design, as much as the national language, is also a universal communicative process.

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