



Essay

Anthropocentric urban creativity sketching, drawing and painting, as research tools

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This essay touches two very unstable realms. The first deals with the relation of “urban design” and anthropocentrism, and the second with sketching, drawing and painting, as research tools.

This said, it is only with exploratory pretension that this essay is shared. It is not intended to prove any stable point of view. In fact it follows ongoing experimental development based on sketching, drawing and painting practises.

This experimental endeavour it is related with several personal and altruistic purposes. The usage of sketching, drawing and painting as mediums for inflicting changes on society it is a long term personal endeavour. To use this resources as tools for visual landscape dessication are part of a relevant emotional path and flows in a natural and fulfilling way. The dessication is needed as resolution path for issues that I have found in my environment (Lisbon), but that can also be found in most of the urban environments.

Urban, as human constructed environment, it is both recognized as the source and solution of all global problems. What if we are blind to see beyond ourselves , if our creativity rely in what we experience and if all the experienced reality it is result of human interventions?

In reality very few landscapes are untouched by human presence, and very few are those that have the privileged of relying their creativity in that sources of inspiration.

For example, the letter distortions and “styles” that are present on graffiti calligraphy, are they influenced by urban landscape? The architectural forms are they influenced by other buildings forms? Street landscapes, multi-layered constructions of many authors that result on joyful uncontrolled street visual experiences?

Thus I suspect that nearly all of our creativity have human creation as reference or some sort of altered and or tamed nature. Will it be possible to create images (sketching, drawing and paintings) of urban landscapes that can dessicate these relations?

That is the motivation for the ongoing visual exploration that here is represented by the following images (the first approaches).



Figure 1: *Lisbon, Alfama*

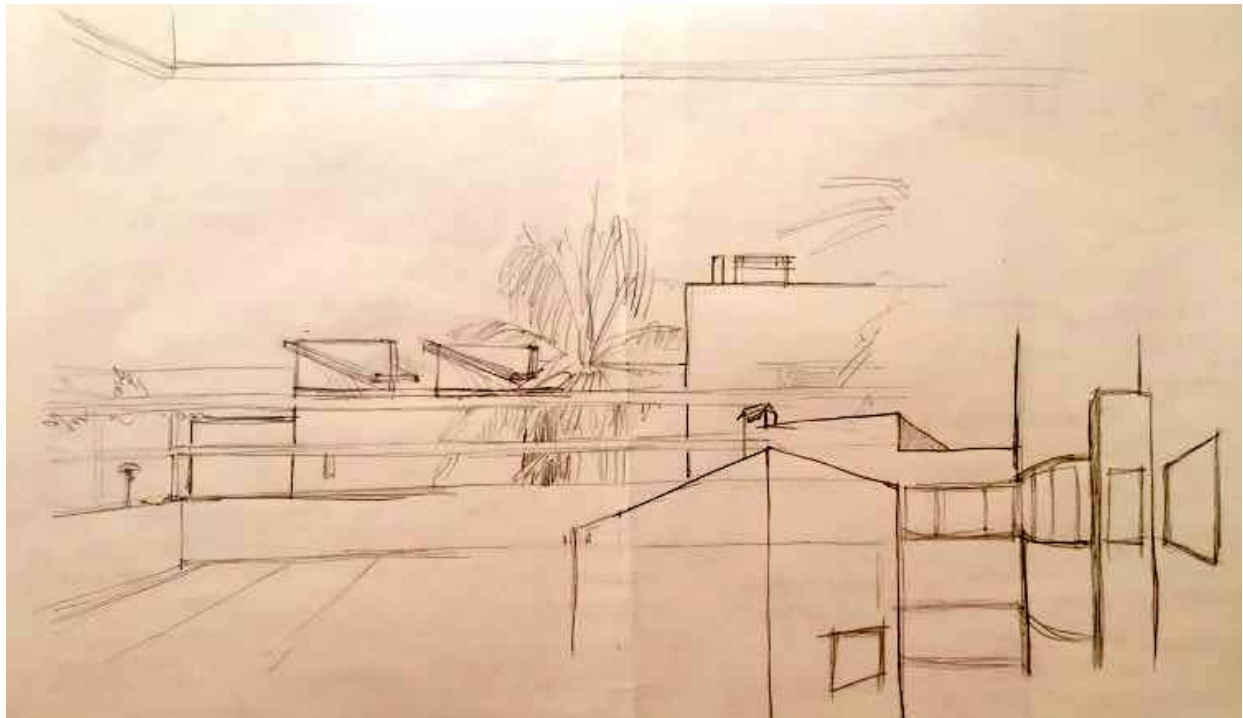


Figure 2: *Summer*



Figure 3: View 2 (sketch, process, full painting)



Figure 4: Fauvism (reference)



Figure 5: View 1 detail

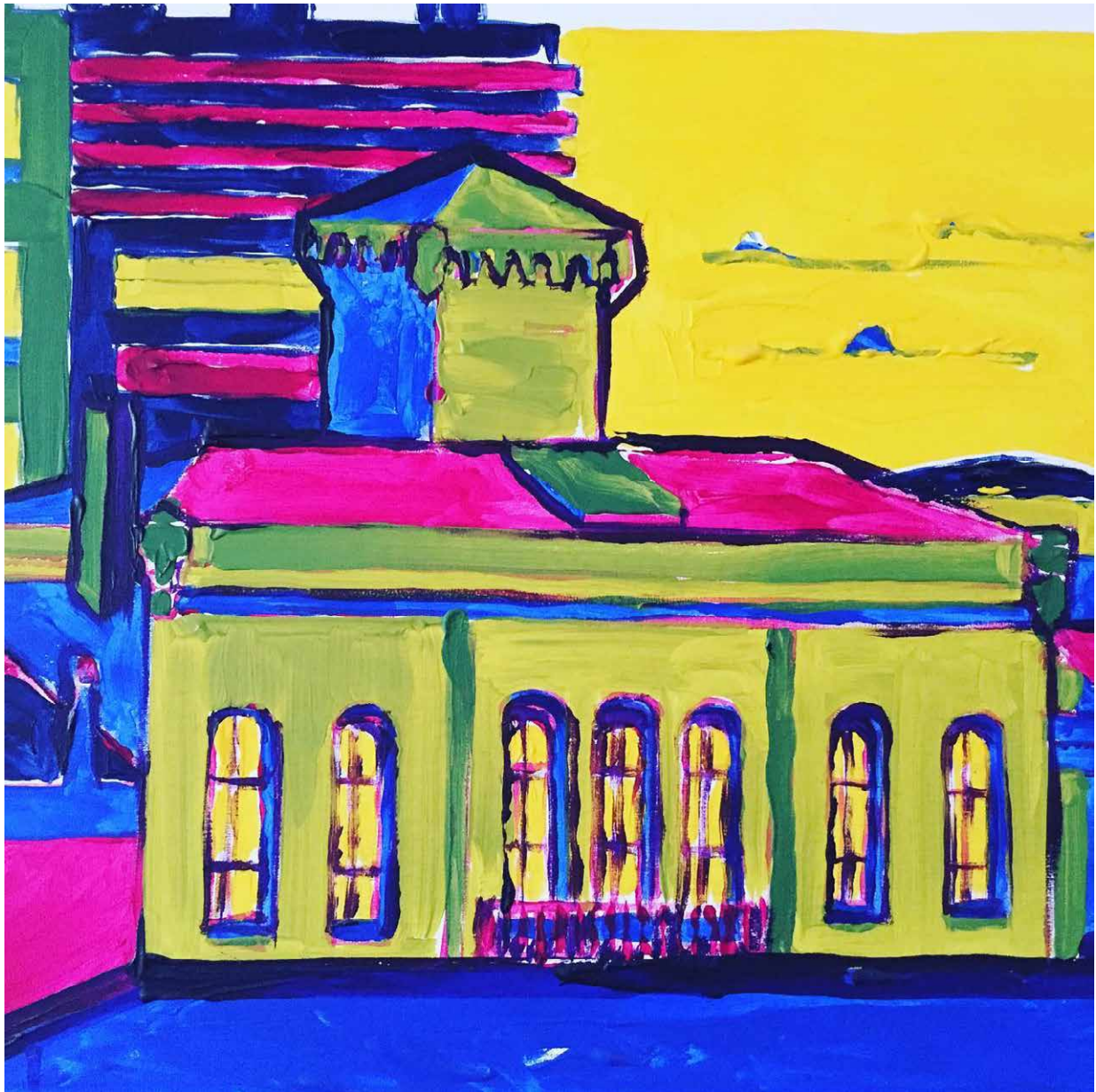


Figure 6: View 1 detail