

**THE ROLE OF WALL PAINTINGS IN
TRANSFORMING SPATIAL EXPERIENCES ALONG
THE BORDERLINE IN NICOSIA**

**A THESIS SUBMITTED TO THE GRADUATE
SCHOOL OF APPLIED SCIENCES
OF
NEAR EAST UNIVERSITY**

**By
FAHIMEH SHAMSABADI**

**In Partial Fulfilment of the Requirements for
the Degree of Master of Science
in
Interior Architecture**

NICOSIA, 2019

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To my parents...

ABSTRACT

Throughout history, in large and small civilizations, wall paintings as a comprehensive media have always been able to fit into existing facilities, templates, and practices. Today, these experiences are used as the foundations of creation of such works and inspired by these foundations, unparalleled marvels are created by artists and artistic styles in all around the world. The thesis tries to provide definitions and effective factors in this artistic field, to provide a more realistic understanding of the art of wall paintings and the impact of it on social culture in divided cities. In divided cities can be fined a lot of wall paintings which have been used to express a particular purpose and some of them carry a message for their audiences. This art, in terms of its communication nature, has many abilities in aesthetic, sociological, psychological, cultural, artistic, political, and cultural issues. The case study looks at exterior paintings in Nicosia as a divided city, the city as the capital of Cyprus. Since this city is a divided and historic city and has a variety of wall paintings such as historical (most inside of the buildings) and modern (most of them are graffiti), and these paintings reflect the impact of different cultures on them, it was chosen as the subject of this research. The study is conducted using mixed methods, with data gathered from a descriptive- analytical, data collection (that is the same as the library and documentary), observation of wall paintings and personal interviews. In this case by studying on these artworks, it can be found out more about the demands of the citizens and the prevailing conditions in that city, while with perception and recognition of community's requests and messages may find a solution to improve the condition and relation between the two sides. From this perspective, this study is rooted in the attention to the infrastructures of this art orientation as a necessity in the creation of the wall effect by analyzing the main factors in the creation of the wall paintings and its examples. In the end, in the form of this necessity, features such as the connection of the wall effect on the environment and audience to perform a wall effect.

Keywords: Street art; graffiti; social culture; divided city; Nicosia

ÖZET

Tarih boyunca duvar resimleri, birçok büyük ve küçük medeniyetlerde, geniş kapsamlı bir medya aracı olarak mevcut kalıplara, tekniklere ve olanaklara uygulanabilmiştir. Günümüzde ise benzer türdeki eserlerin yaratılmasında bu deneyimler kullanılmakta ve dünyanın dört bir yanındaki sanatçılar ve sanatsal tarzı olanlarla bu temellerden esinlenerek benzersiz harikalar yaratılmaktadır. Bu tez, duvar resimleri sanatının ve bölünmüş şehirlerin sosyal kültür üzerindeki etkisini daha gerçekçi bir şekilde anlaşılmasını sağlamak için, sanatsal alandaki tanımlamaları ve etkili faktörleri uzman bir şekilde anlatmaya çalışmaktadır. Bölünmüş şehirlerdeki birçok duvar resminin bazıları izleyicilerine mesaj taşımakla birlikte, belirli bir amacı ifade etmek için kullanıldığından para cezasına çarptırılabilir. Bu durumda eserler üzerinde çalışarak halkın talepleri ve orada hüküm süren koşullar hakkında bilgilerle beraber, toplumun isteklerinin ve mesajlarının algılanması ve tanınması adına her iki taraf arasındaki koşulları ve ilişkiyi geliştirmek çözümü bulabiliriz. İletişimin doğası gereği bu sanatın, estetik, sosyolojik, psikolojik, kültürel, sanatsal, politik ve kültürel konularda birçok kabiliyeti vardır. Bu örnek olay incelemesi Kıbrıs'ın başkenti olarak bilinen bölünüş şehir olan Lefkoşa'daki dış tablolara bakmaktadır. Araştırmanın konusu olarak seçilen bu şehir çeşitli duvar resimlerine sahip bölünmüş ve tarihi bir şehir olduğundan, farklı kültürlerin onlar üzerindeki etkisini, tarihi (birçoğu bina içerisinde) ve çağdaş (birçoğunun duvar yazısı) olarak yansıtmaktadır. Bu çalışma analitik tanımlama, veri toplama (belgeselden ve kütüphaneden alınan verilerle aynı), kişisel röportajlar ve duvar resimlerinin fotoğraflanmasından elde edilen verilerle karışık yöntemler kullanılarak gerçekleştirilmiştir. Bu açıdan bakıldığında çalışmada, duvar resimlerinin oluşumundaki ana etkenler ile örnekleri inceleyerek duvar etkisinin oluşumundaki zorunluluğa, sanat yönelimindeki köklü altyapılara dikkat çekilmektedir. Sonunda ise bu zorunluluk biçiminde, duvar etkisinin çevreyle olan bağlantısı ve seyircilerin duvar efekti uygulamaları yapması gibi özelliklere değinilmiştir.

Anahtar Kelimeler: Sokak sanatı; duvar yazısı; sosyal kültür; bölünmüş şehir; Lefkoşa

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CHAPTER 1

INTRODUCTION

1.1 Thesis Outline

The visual structure of each city reflects the aesthetic features and cultural identity of the citizens. As urban space can be effective in developing cultural relations, if it is not carefully planned, it can act as a factor in threatening social interactions and reducing the cultural level of citizens. During the discussion of murals, it should be considered that the efficiency of this art is not only for beautifying a place, while it is just one of the features of wall paintings. Wall paintings have other functions such as restoration and media (advertising). While for some kind of wall paintings which don't have beautify goal in a space does not mean that they have no relation to the city's architectural structure, but they may carry messages to their audience. A monotonous environment does not have any attraction for tranquility, attention, meditation, and subsequent interaction. Since the first of interaction in an environment is visual interaction, therefore paintings can be used as a purpose for reaching to ideal space. When wall painting is drawn, it effects on the urban landscape. In this regard, it is important to note that paintings must have at least the quantitative and qualitative features of the urban space. In fact, the existing components of environment which define the wall paintings, should be handled by wall art in terms of thematic, aesthetic, and urban identity and symbols. Therefore, if an art work is to be placed in a region, then first of all, we must study the urban space and how the communication of this perspective is to interact with the audience in different dimensions. For example, examine that how this relationship was in the past, what is now and how it will be in the future. But some of these paintings and writings on the wall (like graffiti), regardless of the proper environment for their execution, merely convey a message to their audience which in some cases they face dissent and criticism. Urban space in the general sense is the interconnection between relationships and behaviors. Meanwhile that is the location of individual identity, in urban life, is the most important factor of authentication and its effects on human behavior and relationships. Creating identity in an environment has become a need in a globalizing world to strengthen the differences of spaces. Art, as a major factor makes the open spaces of the city attractive for the people and it creates a sense of belonging to the site, also reflects the social and cultural

characteristics and originates a way to sense the space. In addition, urban space as a public is the place to outburst and regenerate the individual and social of thoughts and desires of human beings. The city's image in reality is a continuum of symbols and signs that give realities to concepts, values and meanings. In a city, the combination of colors and materials or in other words, usage of designs and wall paintings, can help preserve the city's personality and identity, while at the same time responding to needs of today's people's life, which requires attendance and cooperation of groups and organizations in that city, as well as citizen participation. Wall paintings that are designed in accordance with local conditions and identity can have an effective role in increasing the presence of people, making memories for them and creating a mental image in individuals. In contrast to these wall paintings, there are some murals and graffiti that are drawn without a plan for beautifying a city with purpose of sending messages to their audience, and sometimes these works do not have a specific creator and they are the results of an improvised quest.

1.2 Scope and Limitation

The present research is an attempt to explain the role of colors and wall paintings in divided cities, and the purpose of this thesis is to examine and analyze the content of the materials and drawings on the walls of the city of Nicosia in order to compare the differences between the two part of this city and the impact of wall paintings on the thoughts of the people with improving relations between the two sections. For this study, the documentary method has been used and its documentation are wall paintings that includes murals, graffiti and wall writings in two sections of the city of Nicosia. This article also uses the method of direct interviews with different people in Nicosia, which includes citizens, students and artists to reach different viewpoints. While The research has examined the impact of wall painting in both parts of Nicosia, but since I'm not allowed to enter South Nicosia, the information about the northern Nicosia is relatively more than the other part of the country, and the cases from the southern part are based on research and internet resources. In Northern Cyprus, I was able to go to different parts of the city and see the wall paintings closely and take pictures of them in my own way. In addition, seeing the growth of graffiti on the walls of the old and new city of Nicosia has made this city as a case study of this research.

1.3 Aim and Objective

The main purpose is to answer the question of whether different paintings on walls with different titles, styles and messages can be effective in improving space in relation with space-making. The research questions are study of paintings of each section of the city of Nicosia as a method of sending messages and analyzing the subjects of wall paintings and study and compare the contents of images, writings and categorization of issues on the walls and review the attitudes of wall painters to the life and social environment around them based on the analysis of the contents of wall paintings. This study aims to suggest answers to these questions the usage of wall paintings in Nicosia as a divided city, themes of conceptual paintings and writings on the walls (the design ideas on the walls), different paintings based on different parts of the city and various context from different style can effect on spatial experience.

CHAPTER 2

WALL PAINTING AS A STREET ART

2.1 Wall Painting: The History and Meaning

“Painting on the Wall” has a long history through the ages. From about 30,000 years ago until the end of the cave period of the early humans, they engraved their memories and wishes on the walls and ceilings of the caves, and with the visual language they were narrators of their spirits and past events. The wall paintings were existed from ancient times, for example, ancient Greece, the empires of Rome, China and Iran. Today, after passing centuries since that time, with the emergence and expansion of various societies and nations and the formation of large cities, the painting on the wall of buildings are continuing. The stone walls of the caves have replaced their place to the walls and facades of buildings in the city. These wide and vibrant surfaces, such as the canvas of the large paintings, can also be a means for the artistic works and the open books of memories of the city and its events throughout the different periods (Naderi, 2016).

The term of “wall painting” is not for a long period that came into Italian, English, French, and Latin American cultures. Wall paintings is representing of roles, shapes, words, signs, symbols and patterns on the walls or any public places that can be used as a place for painting and writing. Wall paintings are any kind of marks that can appear in forms of simple writing or skillful paintings. In the French Robert dictionary defined the wall as, “Any type of painting drawn directly on the wall or elsewhere, and then installed on the wall, is called a wall painting, and the difference between this art and oil painting on the three pillars is that the wall paintings fit into the architecture and surrounding spaces.” (Zangi, 2016).

2.2 The Usage of Wall Paintings in The Past

Wall painting as one of the artistic forms of human has always been of great importance throughout history, and its impact on human life has been too stable and sustainable for long time, that can say that less artistic work has had such an effect on human life, because much of the field artistic events have been formed in certain periods of history, according to their necessity and circumstances of a particular situation, and they have been lost their function. But wall painting can be considered the first true artistic birth of human in the birth of art history, which has continued to sustain its influence in the lives of human societies (Appleyard, 1981). In explaining the great achievement of a human of the Stone age that embodied the world with a picture to dominate it, one should not forget that his art was the true meaning of the word of art. What matters is not that he created the images, but it's that the images were skillfully and beautifully. Thousands of years ago, the early men painted or sculpted scenes of hunting, ritual, ceremonies, etc. on the walls of the mountains and caves, and various beliefs, including the power of the paintings, magical and sacred, induced fear and glory, creating excitement was in the early thinking of humans. For example, Lascaux caves is the setting of a complex of caves in the Dordogne region of south western France famous for its Paleolithic cave paintings (Figure 2.1). Through their acts of attacking to those images, they raised their incentive to hunt for next days. Since these painting has performed in team works by early human beings, none of these remain works, has no sign on it and there is no sign of individual identity of artist (Appleyard, 1981).

2.3 Modern Times of Wall Paintings

Today, wall painting plays a valuable role in the architectural and urban aesthetic in terms of creating strong visual effects and harmonious form and rhythm. This artistic field, if properly being recognized and implemented, can be combined with the art of architecture with feature of creating the magnificent spaces. Also it has power which is in line with the interests of people's culture and art, and give it high value and credibility. In modern times paintings, especially spray paint and brushes have the most applications in drawing walls. In recent years, wall art has evolved into the domain of folk culture and has appeared in the form of "Hip hop" music underground, and a lifestyle that is hidden from the public eye

(Naderi, 2016). While there is controversy surrounding wall painting between legal and regulatory authorities as well as urban officials continues with those who consider wall painting to be a kind of expression of citizens' sentiments.



Figure 2.1: Lascaux caves, France, National geographic, <http://justfunfacts.com/interesting-facts-about-lascaux/>

A specific form of graffiti also came into the economic, political and ethnic inequalities endemic United States over the past 20 years. Nevertheless, different types of wall paintings are rapidly becoming a special form of art, while discussions about their value continue to exist among the walls of their supporters and opponents; for example, some part of Venice's street are the main elements of Hip hop culture. The connection between Hip hop and graffiti expanded as a competition, much like the dance moves of the Hip hop culture. Hip hop graffiti grew out of the black neighborhood cultures of New York city in the early and mid-1970s that includes new forms of music (Figure 2.2). Graffiti began to come out on subways in New York city and other cities as a form of presentation of the culture who are interested

to listen to the rap music. This particularly formalize of non-gang graffiti which includes the tagging of subcultural nicknames, signature and some slogans on the street walls of city and the creation of large illegal wall paintings by “crew” of writers is now buried in big and small cities around the world such as United States and Europe, Mexico, central America and the other places (Ferrell, 1995).



Figure 2.2: Mixed media, Italy, Hip hop graffiti, Cope2, <https://www.widewalls.ch/cope2-graffiti-exhibition-Venice>

2.4 The Nature of Street Art

The history of art consists of the dynasty of the era, which along with the counting of years, is created by the rhythm of the passage of time. Meanwhile, each generation generates a complex structure of values, given that it maintains or intends to change its past traditions. The important point is that art has never been ascending. But anti-art movements, in all respects, came against artistic fixed values. In the face of the history of official art, there was

a rogue art that could not withstand church fences, art collections or galleries. This art was intended to break the existing limits and bring it closer to the people as much as possible. This is the street art which is often the work of people whose main purpose is not the creation of art (Zojaji, 2015).

Street Art is that kind of arts which its place is in the streets, and the street artist paints in the streets and alleys. Street art is a label for the art that the artist sees the walls of the street as their canvas. The artist's thoughts can come from a scene of the Pop art, surrealism, realism, expressionism, or other artistic schools. A rebellious art that does not hide and talks in the street. The art of street art can reflect the cultural and social flow of a city and historical period. The walls speak and talk about the political processes and the inner thoughts of the nation. Of course, sometimes the painting on the wall is a conceptual notion that clearly does not convey a political message, but the wall carries the mental drawings originating from the artist's unconscious sense (Vaziri and Sharifi, 2014). With urbanization of the flow of modern life and the rapid growth of urbanization, concepts such as urban space, public space, city beautification, urban advertising, and other specialized disciplines are highlighted and walls are used as media and tools for financing and transmitting official messages for urban management (Zojaji, 2015).

2.4.1 Definition of graffiti and its different techniques

Graffiti (Plural of graffito: "a graffito", but "these graffiti") are writing or drawings that have been scribbled, scratched, or painted illicitly on a wall or other surface, often within public view (Oxford English dictionary, 2006). Graffiti art is a collection of different paintings, which include some single words or letters to sophisticated and elaborate wall paintings that are more in details. These paintings have existed since ancient times with some samples from ancient Egypt, ancient Greece, and the Roman empire. Graffiti has variety of forms and techniques, which includes tag graffiti to artistic pieces and stencil art, and from of illegal writing sprayings on public or private property on legally specified walls (Vanderveen and Eijk, 2015).

According to Howard Becker (1982), each graffiti work, like any artworks, has been produced in an artistic world. This contemporary artistic world includes industrial producers of graffiti supplies (sprays, pumps, brushes, and markers), graffiti artists and artworks (including wall paintings). Each of these elements of the artistic world can be checked in their place, which is not the opportunity to examine them in detail here. But one interesting point in graffiti should be notice that make it distinguishes from other works of art. In other works of art, for example, painting, painting canvas does not play a very effective role in the meaning process of painting. Whereas wall has a very important role in the graffiti arts. What needs to be considered here is the requirements of shape, size, amount of new or old, destruction, or scaling, and a summary of the “personality of the wall”; on each wall, everything cannot be done as some graffiti. Large graffiti artists first look at the entire wall and its features, and then they think about how to put their idea on the wall to match the wall’s requirements, and wall features in the direction of semantics to get the most out of it. The work of Banksy, who is an anonymous street artist, vandal, political activist, is absolutely worth considering. His street art is sarcastic and his words are critical and also the art in his paintings are a mixture of black satire graffiti created by special stencil techniques. His artwork is depicted with political and social content on the street walls in different cities of the world. Banksy tries to use the attributes of walls and surfaces to transmit the visitor’s feelings and messages in the best possible way. Therefore, it is important that a wall has its characteristics, in which urban or natural space it is located. The retaining wall in its Banksy graffiti contains a political meaning, no matter what it is drawn on (Figure 2.3). So, unlike the canvas, wall is neutral here (Kousari 2010).



Figure 2.3: Balloon girl, Banksy, London, Graffiti, <http://www.banksy.co.uk>

Graffiti comes in all shapes and sizes (NSW, 2009). A range of techniques and materials from tags, throw ups, stenciling, characters, pieces, productions, short messages or pictures, stickers and aerosol-sprayed graffiti have allowed street art expressions to enter a prosperous and innovative era in its bid to claim territorial public spaces (Gunnell, 2010). Here are some examples of common graffiti techniques:

Tag: A special style sign and most common form of graffiti is tagging. A tag can be a signature of artist, letters or a special name, postcode, even a single picture or a sign that indicates a person or a group. As usual, tags just take a few minutes to write or put up. Spray paint and marker pens are most common instruments for tagging (NSW, 2009), which is usually done in public places and on a variety of levels (Figure 2.4).



Figure 2.4: Tag technique, Dimotiki Agora, Southern Nicosia, <https://historyfangirl.com>

Piece: A piece is a full-color work painting, and is short for ‘masterpiece’ (NSW, 2009). This painting using multiple colors and it is a picture that has been painted free hand, also it takes over multiple times and with accurate writing. This art as it is in an obvious place on the wall is a great risk for artists where graffiti is illegal. However, most masterpieces are commissioned or have permissions (Figure 2.5).



Figure 2.5: Piece technique, Northern Nicosia, Yeşil Gazino sokak, Shamsabadi, 2018

Throw up: Throw ups are like complicated tags and sits between a tag and a piece. Instead of using one color it has two or more colors which one is as an outline and the others as the fill in. A throw up typically can be done like balloon and bubble letter style and sometimes in other fonts format (Figure 2.6). These works can be very beautiful and creative, and they are an example of street art and graffiti. There are other types of throw ups that only have an outer line without filling color, which is called “Hallow”. This technique also should be readable, and while most of graffiti artists believe in their letters are readable and some tag’s hand style make it complicated to read. The throw ups work to do opposite. It is all about to have blown up letters that are easy to understand (Skull and Sword, 2018).



Figure 2.6: Throw-up technique, Northern Nicosia, çetin sokak, Shamsabadi, 2018

Stencil: This technique is an easy way to paint detailed pieces. This style is referred to that artworks using the stencil. The stencil sheets can be designed in monochromatic or multi-layered layouts. Nowadays making multi-colored sheets is easy with computer software, while artists can sometimes use their creativity to represent the use of this simple, innovative, artistic technique. In this technique, the pattern is cut off in negative space on the sheet, such as plastic paper or other materials, and then the stencil is placed on the wall while paint or spray paint is applied. The result is the design on the wall is quite similar to the stencil pattern (NSW, 2009). In this style, time can be decreased by spray paint and the artists are able to use every color for their paintings. Banksy is one of the stencil writer who made this style popular (Figure 2.7). Stencil can be tools for reproducing and displaying art or message to others, so over the last three decades, this technique has been one of the most popular graffiti art forms in the world.



Figure 2.7: Stencil technique, Northern Nicosia, Lefkoşa, Nearby the Green Line, border between Greek and Turkish parts, Shamsabadi, 2018

Characters: This technique can refer to the picture of famous characters sometimes with a quotation from them or cartoon-style characters. It can use for advertising or introducing a specific person to the audience. This style of painting is performed with various tools and in many cases it takes a lot of time to paint them. These paintings can be seen in different places in the city with regarding to the characters. Cartoon characters also include in the category of this technique. Literary graffiti is one of this style which this painting admire literary figures. Here is a good example of characters painting in the city of Nicosia. This painting has been done as an advertising according to its function (Figure 2.8).



Figure 2.8: Characters technique, Northern Nicosia, Shamsabadi, 2018

Short message or picture: Short messages are that kind of writing graffiti which includes some sentences that carry a message or small pictures sometimes are without any specific meaning and are often known as illegal works. This kind of writings and pictures can have created by anyone on a wall to send their messages to the general public. Actually, graffiti is only considered art if it has something that catches the eye of the viewer (Werwath, 2006). This is frequently regarded to be either person, or a gang signature, and usually contains few letters (Marsh, 2007), (Figures 2.9, 2.10).



Figure 2.9: Short pictures technique, Northern Nicosia, Shamsabadi, 2018



Figure 2.10: Short messages technique, Southern Nicosia, Old city, <https://www.gettyimages.at/fotos/graffito>

2.4.2 Graffiti or street art

Whilst there is no decisive distinction between graffiti and street art, some of its typical features are noteworthy. Graffiti specifically refers to a wide range of tagging methods focusing on words and texts, which usually include the name of the label of the artists and authors associated with them. The complexity of letters, which often makes graffiti unattractive by a wide range of people, supports the position that wall paintings are a personal form of private communication between its authors in public space. In contrast, some graffiti-style street arts, as a wider range of artistic techniques, is less dependent on subcultural practices and wall murals. Graffiti's distinction and street art are often arbitrary. Street art, such as graffiti, is often done without having allowance and permission (i.e. illegal), and is often done those people who likes graffiti subculture and have been entered in this field.

The use of public space for the presentation of art has also been seen in the past, but the terms of street art is relatively new. A group of people assumed street art with the same as graffiti mistakenly. Graffiti includes wall papers, a variety of designs on the walls, or even scratching layers to design the desired shape. This is while street art includes graffiti art. Street poster art, the use of styling as stencil art, or the sticker art cannot be placed in the graffiti field. All of these arts are part of a wide range of street art. The motives and goals that make an artist enter the street art is very diverse. These goals have comprehensive range from sharp criticism to a dominant system of government to commercial advertising. Some artists use a variety of vandals to revolt against their constant culture and principles. Others have also chosen street art in order to be able to state people's unspoken words in the public space where they are not dependent on different organizations without considering the social rules (Keshmirshekan, 1995).

2.4.3 Definition of mural paintings and its functions

Mural painting was widely used as the oldest type of paint before painting on the skin of animals and paper between humans. Over the course of time, the wall painting used other applications, including the recording and preservation of events, the spread of various beliefs, the expression of social and political objections and the beautification of the city's space (Omri, 2012). Wall painting like murals are existing in interiors and exteriors of many

public buildings and covered the walls, such as palaces, temples, tombs, museums, libraries, churches and the houses of rich art patrons, reaching onto the streets and architectural elements more recently, all the while keeping their initial meaning and purpose: to paint a picture of society, created from stories, values, dreams, change (Kordic, 2015). According to McEvoy in A reflection on the social significance of the cold spring mural; Mural painting in traditional definition is a two-dimensional artistic design that is displayed on a specific wall, often made with mosaic tiles, or in the form of a drawing directly on the surface of wall, and is partly inseparable from the wall (McEvoy, 2012).

The word mural originates from the Latin word “murus”, meaning “wall”. The great revolutionary events in the Latin American territories, and in particular Mexico, led to a revolutionary form of wall paintings in the contemporary world. During Mexican muralism, which considered new wall paintings as a powerful visual aspect, they were intended to promote people’s thoughts and the transmission of social and political messages to unity. Through the large paintings of “The Great Three”: Diego Rivera, José Clemente Orozco, and David Alfaro Siqueiros, murals became the significant form of representation, often the subject of controversy and always a symbol of association, cohesion, freedom, and hope (Kordic, 2015). They opposed the three-dimensional painting and eventually replaced the wall painting. These artists, using the elements of European classical art, the modern art of the twentieth century, and the native art of their lands succeeded in creating beautiful, magnificent and effective art in the field of wall painting. Using wall paintings on buildings or public walls, the Mexican mural movement returned art from the easel, out of the museum and away from the aristocratic community to public buildings, into the streets, and back to the masses (Allen, 2014), (Figure 2.11).



Figure 2.11: Mexican mural, “La Piedad”, Farid Rueda, 2011, <https://veryprivatgallery.com/farid-rueda-muralist/>

Diego Rivera, Mexican artist as a muralist and one of the main founders of the wall painting movement in twentieth-century believed that, in order to enjoy all people from viewing the artworks, artists in addition to applying the techniques of modern art, should make the works so simple as much as possible that it would affect the viewer in the first place. Rivera exhibited his wishes and ideas in the wall paintings that have performed in Mexico (Graffiti IM, 2018). Rivera was a myth-maniac who created a legend of himself. Rivera became for Mexico what Pablo Picasso is for Spain or Andy Warhol is for the United States (Aguilar-Moreno and Cabrera, 2011). (Figure 2.12).



Figure 2.12: Pan American unity, Diego Rivera, <https://www.riveramural.org/>

2.4.4 The differences between graffiti and mural paintings

The most important difference between mural paintings and graffiti is that murals in most cases are painted with the permission of the property owner, but graffiti are done without regarding to the law by the artist with different concepts and messages on the different surface of the space. In most of cases, graffiti carry a message for their contacts, but murals paintings mostly are for making space enjoyable and more eye-ful. There is a special beauty for graffiti, with all colors and different types of styles of letters. Since the days of the cave-man, there has been a debate of graffiti. Although graffiti are illegal and is considered vandalism by the law, some people regard it as art because it is a way for people to express themselves and let their voices to be heard (Golkar, 2008). Murals come in various sizes that are often large, and also many of them are ordered by a particular person or government, which includes different purposes, such as advertising, decoration, etc., and in most cases they do not carry a specific message to their audience. But the fact is different for graffiti paintings. Some graffiti has limited and local viewers, and some of them last for years and have a lot of viewers. The majority of artists who consider graffiti as an art avoid to place graffiti for specific group like galleries, because graffiti is a personal experience in the social and artistic expression of art in the heart of the city. Wall painters are constantly working to make progress and improve their works, while graffiti artists only work in their neighborhoods and are not looking for more audiences and they just want to send their message, therefore their painting are not primarily artistic. Many scholars, sociologists, and critics have greeted graffiti as a leading art as a contemporary art and discussed the value of art. According to many scholars, especially in the Netherlands and Los Angeles, this example of

popular art is truly an effective way in social communication and even achieving political goals (Bokharaei and Sharbatian, 2014). Graffiti, especially in the past, was humiliated by many artists who worked in more well-known artistic disciplines because they knew it as vandal art, causing damage to public property, and so on. Graffiti opponents regard it as a kind of intrusive trouble, or as a kind of costly vandalism that requires the repair of destroyed property, while graffiti art claims that it is a way to reform the public domain. From this perspective, graffiti can be considered as a "quality of life" issue in cities. Because graffiti from major view makes the face of the city unpleasant, and in this way it eliminates the quality of life in beautiful spaces. Oppositions of graffiti believe that the presence of graffiti on the walls of the cities creates a sense of unpopularity and increases the sense of fear of crime (Kousari, 2010) (Figure 2.13).

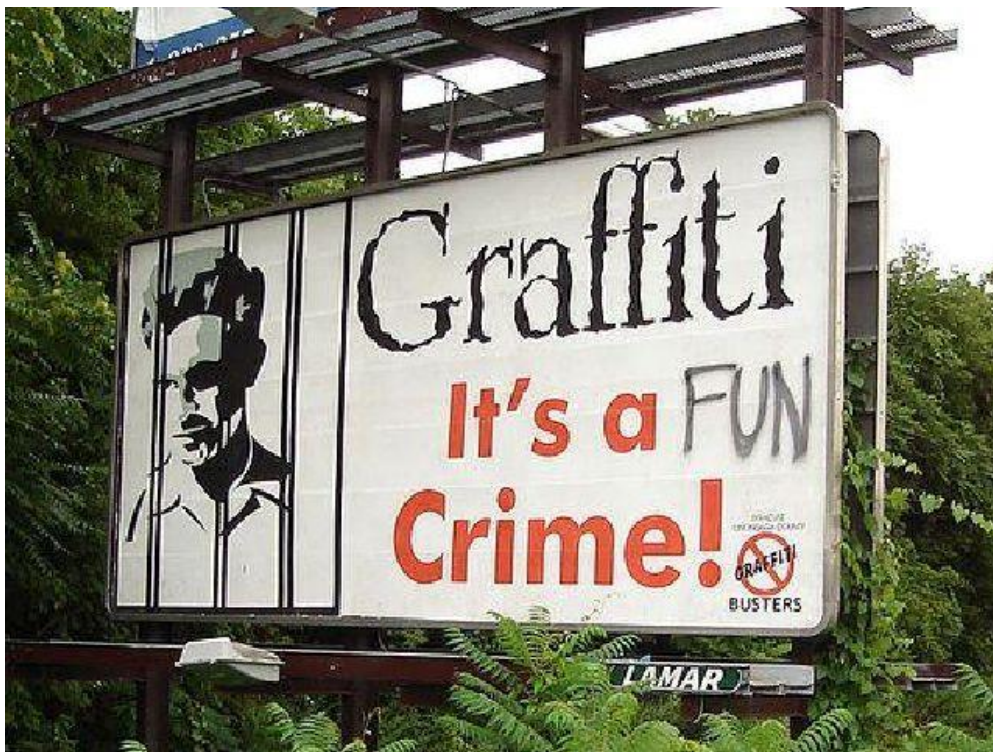


Figure 2.13: Graffiti as a crime, <http://brainwashers.blogfa.com/1395/06>

CHAPTER 3

THE CURRENT ROLE OF WALL PAINTINGS

3.1 The Reflection of Culture on Wall Paintings

The city is the most comprehensive collection of human achievements throughout history, derived from its summit in the areas of culture, architecture, art, communion, knowledge, ethics and politics. The urban landscape in this regard can be seen as the quality of the relationship between these areas with each other and the emergence of their meaning in the urban structure. Wall paintings as a street art cover a wide range of cultural and artistic performances, which this diversity and breadth of performance resulting from the characteristics of this art in the field of exposure to the audience. Throughout time, wall paintings took the role of a symbolic element, a symbolic element that creates a unique landscape with composition with nature, and in every territory and area it has been counting of cultural commonalities of its peoples. This topic is now referred to as “Cultural perspective” which the world emphasizes its protection and attention (Zangi, 2016).

From the perspective of Pierre Donadieu the cultural paradigm of audience perception is a specific social group of space within a certain time frame (Mustafa, 2009) and artwork is a factor in stimulating and guiding the perceptions of citizens and reflects the culture of society and its consequences. Actually, that artworks provided in the public of urban space are the result of the artist’s biological experience in the environment and influenced by his connections with the community thus they can be in accordance with the characteristics of society and the values that govern it (Figure 3.1).



Figure 3.1: Old Nicosia's People, Southern Nicosia, Old city, Pythonos street, <https://travelen.eu/best-graffiti-world/>

Urban artworks are in relation to the dominant culture of society. The lack of adaptation of a wall painting with general culture makes the mechanism of a culture in a city complex and ultimately disrupted in a country. The city's atmosphere can strengthen public culture and consolidation with people thoughts. In this way, wall painting organizing the values of the culture of a people and the direction of the development of a society is guided, also helps to refresh the spirit of its inhabitants (Eskandari, 2013). Street art is a culture of symbols (Von Lanzener, 2011). Therefore, while preserving the fundamental elements of art, street arts can be considered as a function of the phenomenon of the city and the social life of man and his affairs.

Cities are like people, if we do not make honest communication with them, they will just remain a name, an external form, and shortly afterward, they will leave our minds. For such a connection we should be able to see the city and special features, its identity, its spirit, and recognize the circumstances where its life gradually forms in space (Klima, 1994). One of the functions of wall painting is cultural value creation in such a way that the paintings represent the cultural structure of society and its reflection into the spaces. There is one interesting subculture of graffiti as a street art that specifically deals with this paradox is "culture-jamming" (Werwath, 2006). Culture jamming is the influence of interrupting the ordinary nature of everyday life, and the present situation with surprising actions, often comical or

sarcastic acts or artwork. In order to achieve their goals which is freedom, culture jammers provide a stage of liberation. Here, consumers are changed, which is the ultimate desire. They are able to predict and act upon other cultural logics and alternative feasibility for social expression and individual happiness (Kozinets, 2002). Culture has been shaped in a way very similar to an individual identity. For this reason, a culture is constantly changing, just like a person (werwath, 2006). It is necessary to pay attention to the exact view of culture and identity with respect to contemporary time, because in order to create any kind of artworks in the city, according to the audience or citizen, it is important to consider that human beings must receive a mental image from a phenomenon adapt to the existing objectivity and thereby identify in a comparative process. therefore, mental accumulation from direct experiences to cultural background is very influential in his mental comprehension (Zangi and Ahmadi, 2016).

3.2 An Evolving Role: Street Art, Visual Culture and Contemporary Society

“The street is more than just a place for movement and circulation. It serves as a meeting place, for without it no other designated encounters are possible. the street is a place to play and learn. The street is a disorder... This disorder is alive. It informs. It surprises... wherever streets disappeared, criminality increased, became organized. Revolutionary events generally take place in the street. The urban space of the street is a place for talk, given over as much to the exchange of words and signs as it is to the exchange of things. A place where speech becomes writing. A place where speech can become ‘savage’ and, by escaping rules and institutions, inscribe itself on walls.” (Lefebvre, 1970, p.18,19).

The social meaning of street art is a function of material locations with all their already structured symbolic values. The city location is an inseparable substrate for the work, and street art is explicitly an engagement with a city, often a specific neighborhood. Street artists are making statements about visual culture and the effects of controlled visibility in the lived environment of the city, where walls and screens are increasingly intermingled (Sandywell and Heywood, 2012). They are familiar with space and ambience very well within look at the city as a collage or set of visual environment and source of materials, also use it to draw their designs (Figure 3.2).



Figure 3.2: Street art, Northern Nicosia, Yeşil Gazino sokak, Shamsabadi, 2018

Contemporary street art, or graffiti that have been used by practitioners to highlight the structural and governmental violence that is increasingly shaped by the global mapping of cities in the 21st century is most visible on the wall constructions. The effectiveness of graffiti and street art as a method of urban resistance, which uses wall processes to create local interventions that federate with themselves with wider global resistance movements, even as they are created in other walled spaces (Davies, 2107). The ideal combination of walls as a wall painting should be based on the understanding of the aesthetic features of wall and paintings in the single meaning. As the creation of this unitary meaning can be attributed to the study of the wall effect and wall-based effects, the wall-based visual factor, the wall's functional role in the environment and the wall-based audience.

In some cases, in contemporary wall painting, when converted to conceptualism, has forgotten the aesthetic structure of the visual structure, and neglected the content and theme where it is intended to beautify and decorate. Repeating the same visual patterns and repetitive themes, and sometimes the lack of attention to the visual structures of the environment, the architectural and psychological aspects of the audience, also inattention to diversity in the manner of implementation causes audience to be discontented with these effects (Ebrahimi Dehkordi, 2017), (Figure 3.3).



Figure 3.3: Wall painting, Old city, Southern Nicosia, <https://www.full-om.com/old-city-nicosia-2/>

The wall effect in the face of the audience has a great connection in terms of time, place and nature. However, these positive features, with inattention to the quality of elements and attractiveness of the effect, over time can become negative factors, also it can turn the wall paintings into neutral visual effect, and even superfluous. But paying enough attention to the above mentioned capacities can lead to the proper operation of the wall painting effect over

time. The painting is a product of the artist's cognition of the factors and parameters which wall painting refers to the artistic title of multidimensional meaning in conjunction with them (Kafshchian 2004). In order to understand the importance of the city's image and the effect of wall painting on the identity of the city, it should be noted that the individual culture and conduct of the citizens, which forms the collective culture and thus the identity of the city, is the result of the subjective combination of the visual images of individuals with their mental attitudes. This reflects the significant influence of the visual and visual effects of the city on shaping ideas, interests and mental trends. Considering that the wall picture is predicted, measured designed to be seen and effective, it can affect audiences beyond what has been imagined and what happened during urban building.

Wall paintings have diverse cultural, social, political, propagandistic, economic and aesthetic rules that can cover various social domains, such as the expression and promotion of cultural styles, citizenship education, the elevation of social norms, the celebration of reverence and the socialization, preservation of traditions, strengthening of national foundations and realization of the nature of humanism. The mural performance of the mentioned cases in the development of urban life has transformed wall painting into urban art (Varner, 2007).

From Zukin's view, in addition to visual culture heritage and cultural security, which make two important dimensions of public space, this space can be considered in the context and with other elements. The main elements of this framework are social interaction, visual aesthetics, the basic principles of action and reaction, local and global, private and public, and unity and plurality. All of these occur in two spatial-social or neighborhood domains that the first has geographical and the other has social contest (Zukin, 1997). Also, street art can use the multicultural structure or multiple identity of the city as an opportunity for the diversity of the environment and apply each of the elements of existing cultures to their social dignity in a mutually consistent manner. In fact, street art is a widespread mirror of the common culture of a city and in a wider dimension of a country, showing all the strengths and weaknesses of that culture in contemporary society. Wall paintings based on its existing capacities has always been regarded as an important arena for expressing views, positions and cultural foundations. In a strong expressing, the proportional generality of wall paintings and the ability of these artworks has always given to it an importance and cultural functions.

As visual expressions disappear on the streets disappearing from this collaborative effort without the planning of different artists, there may be completely new meanings. Consequently, even the meaning of visual expressions may become contiguous over time through street space. And this also marks the problem. One of the reasons that the definition of street art is not based solely on the features of the artwork is not to consider the importance of the world of street art. This does not mean that one cannot understand the features of street art as a general art, but until we remember that we will not go into a comprehensive definition. The discussion of the requirement for street communication reveals other features that can lead us to better understand the similarities and differences between street art and other types of public art. The permanent state of unfinished works of street art can be attributed to the adoption of street art. It may be said that the open and embracing nature of street art, which in principle allows everyone to contribute to the development of the artwork, is a feature that distinguishes street art from other public arts. Because the final work of the publicly-authorized art, as a principle, does not invite the people of society to add their own expressions and creative states to the existing work. But then the ability to interpret public art again is ignored. In fact, although people are rarely encouraged to make changes in the works of public art, they are always embraced by new divisions and as a result of creative interactions. Consequently, although expansion of street art is an important feature of it, it cannot be regarded as a factor for distinction between street art and other forms of public art (Zojaji, 2015).

This point is all the more important when considering the modification and destruction of street art works due to legal issues, practically restricts the flexibility of street art as permissible and conventional works of public art. In addition to the power structures and unwritten rules of the social world of street art, even if the changes to a street art work are legally applied, it may still be serious consequences, depending on whether the act is contrary to bring desires. Therefore, resistance to the legal and formal aspects, which is a key difference between allowed art and street art, is not the possibility of interacting with the work of art, but it is about who controls the consequences of this interaction (Reynolds, 2012).

3.3 Graffiti as a Form of Communication

Among the various types of human-created arts, each based on the one of the senses and perceptual experiences of humans, some arts have a better position in terms of their relationship with the audience. The advantage of this position is the quantity and the way of presenting these artworks and their affection on people. Wall painting, due to its presentation and communication with the audience, has deep and multi-functional functions. The social impact and its media nature that comes from its information capacity and effectiveness are of its functions. Language and expression in artistic work are two basic concepts that are considered as the connotative advantages of artworks. Different arts disciplines have their own language. For example, music has its own unique language. Even in such arts like poetry, words which are used in the text when they adorned with a variety of presentations, therefore they get away from the verbal language. In wall painting like graffiti, having the language of the image makes it possible to leave the message of the limits and reach a language beyond the word. That's why the image is understandable for any audience anywhere in the world and with different taste (Fahimifar, 2013). The street itself has become a volatile platform where the artists are able to express themselves and communicating their thoughts and desires on a daily basis (Hughes, 2009).

James de la Vega Is an American visual street artist who is known primarily for his murals and side walk chalk drawings says that "... like the idea of the artist going out in the world and creating a dialogue. So I try to write something I think people need to hear, or rehear. Something to make them think, to be in that moment" (Fleming, 2007), (Figure 3.4). This kind of communication, unknowingly is a part of our daily visual culture and comes in two various forms of art: street art and graffiti. The street comes from graffiti by way of knowing no boundaries but it takes on more, varied media and it appears to be the future since it is more flexible and open-ended. Graff and street are both tools used for communication, motivation, inspiration, and getting a message out (Hughes, 2009).

It seems that graffiti using for such a negative character that is being attached to gang association while the street art is some for artistic aesthetic issues. Graffiti as a form of visual communication are usually illegal, which includes unauthorized public space marking by an individual or a group. Although the typical image of graffiti is a stylistic symbol or spray on

a wall by a member of a street gang, while, some graffiti are not related to the gang. Graffiti can be considered as the rebellious behavior to reach attention or as a form of expressing excitement, but it can also be considered as an artistic form. Motives for producing graffiti vary immensely from artist to artist (Werwath, 2006).



Figure 3.4: James de la Vega, Side walk graffiti, <https://hivminer.com/Tags/graff%2Cvega>

3.4 Graffiti – Creative Expression, Social Protest or Mindless Vandalism

In the context of graffiti, there are different opinions about whether graffiti is an art or not. Since some people use writing technique on the walls to express their statements and objections, it causes some people and government accept graffiti as an art and some as a social-environmental sabotage. For this reason, graffiti is considered illegal in some states. In definition of vandalism, it means the usage of a kind of sick-minded mood that expresses a tendency towards deliberate, voluntary and self-destructive of property, facilities and general belongings. When graffiti painting is performed without the permission of the owner, it is considered a kind of vandalism (destruction of public property) that is considered a crime in many countries of the world and there are legal punishments for it. Vandalism is one of the new social unions that comes from speedy rapid social changes, the increasing desire of man

and his failure to achieve these desires, and the feeling of alienation, anger and hatred that they have in relation to their community and their surroundings, which express weakness and disorder in the social and cultural structure of society (Bokharaei and Sharbatian, 2014), (Figure 3.5).

Artists and art critics shrink to call graffiti as a form of art and politicians are afraid of its consequences. In most cases, due to the linkage of this issue with deviant subcultures or offensive bands, graffiti have indicated of the culture of diversion and crime. For this reason, frequent opposition has been made by the authorities of cities and the masses of the people, or the supporters of religion and ethics. The officials believe that graffiti lead to the destruction of public property (walls of houses, public places, private buildings, bridges, and public streets). Another idea is that the content of graffiti painting reflects and promotes the culture of deviant groups and different subcultures. The use of graffiti for the thoughts of radical groups and political anarchists is one of the other charges brought to this art. However, graffiti have been able to provide effective means for oppressed protesting. Even today, graffiti is considered part of environmental and street art, and governments and private property owners have sought to preserve some of these works. Even these works have come to artistic auctions, as one of the most famous British artist Banksy street artist artworks traded at a price of thousands pounds (Kousari, 2010). Undoubtedly, graffiti is an interactive relation between the artist and the city. The graffiti artist takes something from the city and adds something to it (Kousari, 2010).

Critics, art historians, and sociologists have tried to make a theory about graffiti. The oldest pioneering research institute in this area is Scandinavian Institute of Comparative vandalism in 1961. According to the Institute's research, the first theorizing on graffiti had roots in the thoughts and ideas of avant-garde artists. Hence, contrary to the initial view that considered graffiti as a kind of sabotage, many contemporary analysts and even art critics have tried to discover artistic values in some of the graffiti samples, and they present it as a form of public art or street art (Shahabi, 2006).



Figure 3.5: Vandalism, Graffiti on a sandstone wall, Southern Nicosia, Limassol, <https://cyprus-mail.com/2015/06/07/the-great-divide-between-art-and-vandalism/>

According to many art scholars, especially in the Netherlands and Los Angeles, graffiti is a popular art and in fact, it is an effective tool for social freedom or the achievement of political goals. The walls of Belfast and Los Angeles are great examples of the recognition of graffiti (Figure 3.6). In periods when social and political conflicts in society are in their highest level, graffiti types are well denied the protest of social groups. Graffiti types, and specially wall paintings, can serve as tools for communication and expression of desires and social and political demands of deprived communities which are socially and ethnically segregated from the rest of the population, and in fact, graffiti have a way to talk among these deprived groups which have got apart from the rest of the community.



Figure 3.6: Belfast, Banksy, Irish window mural, Escaping through the cracks of Northern Ireland, <https://theculturetrip.com/europe/united-kingdom/northern-ireland/articles/24-belfast-murals-you-need-to-see/>

The main difference between the unauthorized street art and public art authorized and confirmed by the ability of street art to preserve public space is to reflect the practical approach that embraces the belief that space is primarily public. While public art transforms the public space into an artistic atmosphere that is altered by the art world. However, it should be noted that street art has been unauthorized until now, but this must be understood in a way that is objective and not necessarily true. Often, there is no way for the viewer to immediately make sure only the work of art is allowed or not (Nikou, 2014). Therefore, the key issue is the viewer's perception of an artistic expression as permissible or unauthorized. Although the inadmissibility of an effect does not necessarily alter the spatial characteristics of the space it contains, it has at least the ability to open the public space as a place for exploration, so that the expressions known as art generally not allowed to find it. Any non-virtual art work has the ability to pull us out of a rhythm of a uniform life and to increase our awareness of our environment. Thus, unauthorized street art, as Rigel says, respects at least one formalist

principle. Formalist and, when faced, “take us out of our daily routine,” they believed that unexpected art had to “unauthorized street art”, re-evaluate its merely practical and indifferent relationship with the street, and therefore, the person curiosity will be more effective (Nikou, 2014).

3.4.1 Graffiti as a radical and political way of expression

Graffiti can freely criticize everything that the mainstream media does not and perhaps cannot (Zimberg, 2012). Graffiti is not just a painting of idleness or unemployment, it can play a role in a radical and political way of speaking in society. On the other hand, graffiti can also be a means of expressing the protest of subcultures against dominant authority. However, graffiti artists do not have the same idea in this regard, and we face a range of attitudes and beliefs in this field. For some people, graffiti should not be a tool for expressing political intentions. However, some graffiti artists believe that this wall painting can be a tool for expressing the political ideas and behaviors of a person and groups (Jenks, 2004). One of its type can be seen in the anarcho-punk band Crass. This band by combining anti-war messages, anarchist, feminist, and anti-communist messages around the metro in London, during the early 1970s and early 1980s, launched a massive political campaign. The expansion of graffiti art, which simultaneously appeared in galleries and artistic colleges, and in the same way in the “streets” or “metro”, caused graffiti as a manifestly artistic form of art to overthrow, culture jamming or it is considered to be tactical media movements. The use of graffiti in this regard is very extensive and one can classify the artists or types of graffiti styles used according to the themes of these works or the social and political context. On the other hand, it should not be forgotten that graffiti is considered illegal in many countries, especially those with authoritarian regime, hence it has no place in public places. Thus, depending on political and social backgrounds, graffiti artists have shown a very diverse and conflicting political tendencies (Kousari, 2010).

Graffiti works by different groups or a person are also very different. For example, there are artists who do not agree with each other on how to use graffiti. Among the spectacular anti-capitalist “the Space Hijackers” artist group in 2004, with researching on Banksy's graffiti showed that in his artworks have been seen the contradictions between capitalist elements

and political opposition. the Space Hijackers group is a band that was formed in London in 1999 and its main purpose was to change the public's perception of space. The group argued that the use of space has become more and more politically, and powerful groups, especially capitalists, make the most usage of the physical space of the cities. The Space Hijackers wanted to show the unusual usage of city spaces to the people, and thereby enhance their perceptions of space. In the group's view, even in the works of prominent artists such as Banksy, there is a kind of conflict between the elements of capitalism and the political protest. The group considers Space Hijackers is a kind of "mental graffiti": "Space as mental graffiti is designed to changes to how space is perceived, and it is intended to be part of the power of those who took space or designed it" (Balali, 2013). At the top of the graffiti political aspect, as a kind of political movement used by different individuals and groups, graffiti can be used as a tool for expanding artist's viewpoints. Of course, the illegal use of graffiti has led to the fact that in many countries graffiti is a favorite for those groups who have been eliminated from the dominant political trend, for example, the left and right extremist groups that exist in most countries. Also, the usage of graffiti is common for those groups who do not have money to pay for their political propaganda or they are not basically inclined to pursue their programs from conventional political and media channels dominated by capitalism or ruling powers that systematically control by the researching of media and radical views.

3.5 Presence of Street Arts in the Border of Divided Cities

While walls and fences are often used to separate ethno-national communities, visual culture plays a decisive role in defining the space belonging to one or both sides. Murals and flags indicate the identity of the relevant society. They also play a role in preserving these territorial divisions, and they can serve with sectarian divisional narratives based on the identity of each side (Geoghan, 2014). The Berlin wall is a very famous example of the use of graffiti for expressing political intentions and demands. The paintings on the Berlin wall represent the social pressures that have come about during the reign of the Soviet Union in eastern Germany (Figure 3.7).

On August 1961, the German government began building the Berlin wall. This wall was constructed in order to divide the sectors of the east Berlin and the democratic republic of Germany from west Berlin with using the barbed wire barriers. For example, through an array of painted pictures, young artists completely changed the political meaning of the Berlin wall until it's destruction, and in the former Soviet Union, cultural paintings of the artists appeared as an indispensable channel of resistance to decrease Soviet power (Ferrell, 1995).

In divided cities, especially around the area where the fence or wall has been drawn, there can be seen different writings and paintings in relation to the opinions and requests of the people of the area; in most cases, people ask for a unite city, and they write some slogans such as “freedom”, “we want to communicate and live together” and “peace’ (Figure 3.8). By writing and wall paintings like graffiti with these contents and slogans, even people and artists can bring their words and desires to the other side of the city by sharing. As explained by Werwath (2006) a new generation of people has connected with graffiti because it has been developed outside of the traditional avenues for artistic expression and has been brought to them by new and improved ways for people to communicate with each other.



Figure 3.7: Berlin wall, Dancing to freedom, <https://tr.painterest.com>



Figure 3.8: Freedom, Southern Nicosia, <https://publicinsta.com/hashtag/nicosiagraffiti>

3.5.1 Definition of divided cities as an urban canvas

Cities consist, almost by definition, of various neighborhoods, each with its own function, nature, architectural style, attraction, and advantages and disadvantages for various residents and visitors (Van Kempen, 2006). According to Maunier in *The definition of the city*; cities have commonly been defined as aggregations having a certain population. The city group is characterized by its size or by its extent, by the number of its human elements in connection with the amount of its territorial element (Maunier, 1910).

The divided city can be expressed in many different ways including the city that is physically divided (for example by walls), (Figure 3.9), or a city located between two states like a border town, or a city divided on a class or social basis (such as gated communities or blighted area). But there are a number of cities divided by different ethno-national communities that are within their borders, while this difference between ethnicities may lead to violent or non-violent clashes. To be from this perspective, a divided city can be defined as a city in which

two different societies are usually in a state of open or latent conflicts. Therefore, the metropolitan area is physically divided between two different communities, which both of them claim to control the territory over a part of the city (Murphy, 2016).



Figure 3.9: Berlin wall, <http://www.wendemuseum.org/collections/facing-wall-berlin-wall>

Division of a city destroys the essence of the place, hinders communal identity and sustains distrust as competing groups manipulate images of the city and historical past for their own benefit (Mehdiabadi, 2015). As a significant example there is a graffiti art in Southern Cyprus which is divided by politician to achieve to their desire and in this graffiti the politician eyes covered by “#corrupt” word in order to show them as blind persons who divided Cyprus for their own devices (Figure 3.10).

In divided cities, walls have the ability to turn into canvases where people can send messages to each other. On these walls especially in the border lines can be seen slogans and the demands of the people from the present government.



Figure 3.10: Corrupt, Blind, Southern Cyprus, <https://historyfangirl.com/27-pieces-of-awesome-street-art-from-nicosia-cyprus/>

CHAPTER 4

NICOSIA: THE DIVIDED CITY

4.1 The Brief History of Cyprus and Its Division

Cyprus is an island located in the east of the Mediterranean Sea, the capital of this country is the city of Nicosia. It is divided into two parts; the Northern Cyprus (the Turkish section) and the southern Cyprus (the Greek section). After the Turkish intervention in order to response to Greek coup in 1974, the island was divided into two parts. After that, the Southern part of Cyprus, which was in the possession of the Greeks, joined the European Union, but the Turkish part is governed as TRNC (Turkish Republic of Northern Cyprus) remained separately. The Northern part of Cyprus is recognized only by Turkey as an independent state (Mallinson, 2005), (Figure 4.1).



Figure 4.1: Cyprus graffiti map, Southern Cyprus, Larnaca, <https://mycyprusinsider.com/cyprus-uncovered/street-art-in-focus-10-1-must-see-works-around-cyprus/>

4.1.1 Nicosia: Walled city

The walled city of Nicosia is, in other words, the “old town” of the Cypriot capital. Divided by the “green line”, but also, separated in both sides from the rest of the developed city by the Venetian walls, the old town acquires a specific character. Walking through the streets and alleys of the area, among the Venetian, Ottoman and Byzantine monuments, one cannot miss the graffiti on the walls. Old styles of graffiti mix with new and political messages on the walls with artistic interventions can change the landscape all together (Figures 4.2, 4.3).

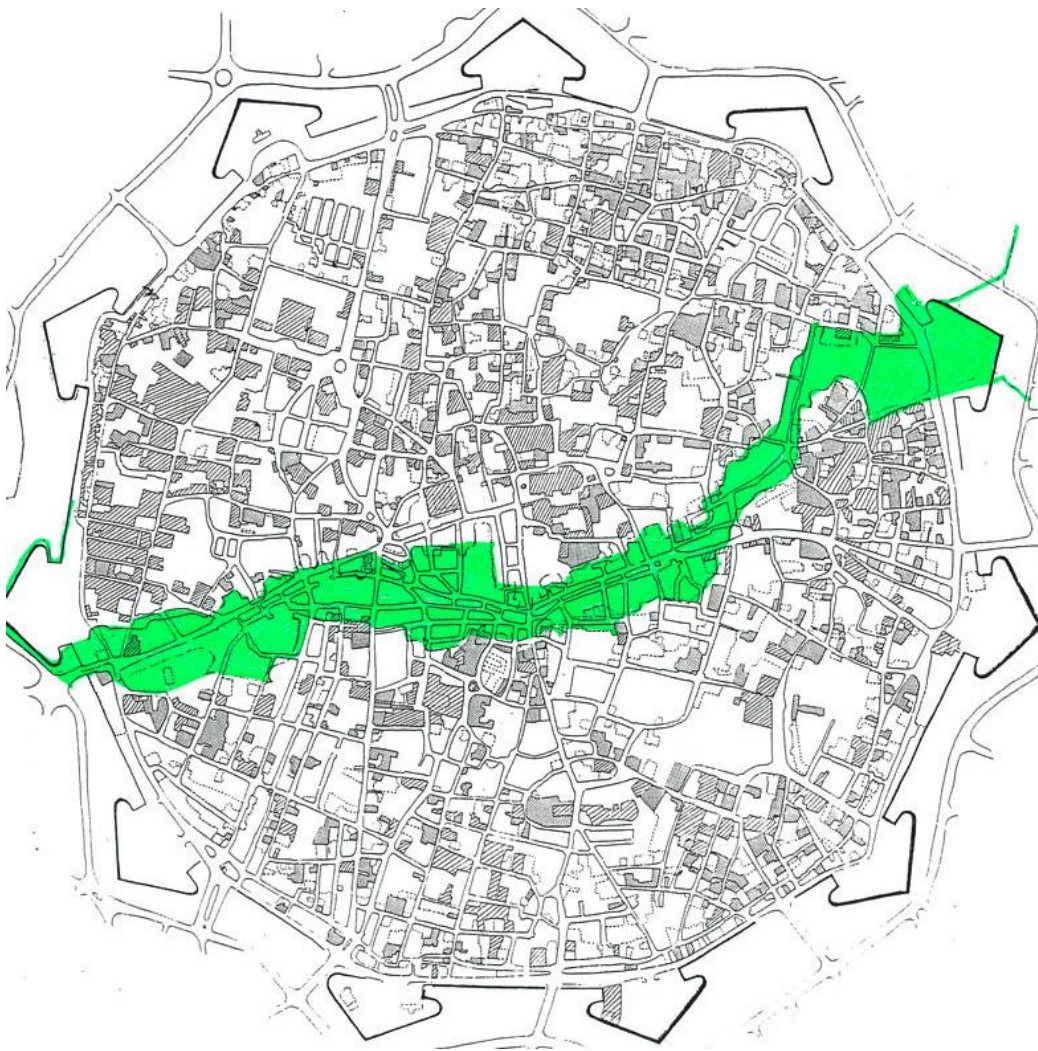


Figure 4.2: Nicosia, Old city map, Green line, UN buffer zone, <http://www.thecypriotpuzzle.org/moving-checkpoints-outside-nicosia-walled-city-for-a-bi-communal-free-zone/>



Figure 4.3: Southern Nicosia, Walled city, Phaneromeni area, <https://cyprumail.com/2015/06/07/the-great-divide-between-art-and-vandalism/>

4.2 The Different Usage of Wall Paintings in Nicosia

Wall paintings in Nicosia outlined as an oversized image designed in a wide range of walls that transmits a local social and political message in an expressive way (Doering, 2009). As Gunnell (2010) remarks; any building, wall, sign, sidewalk has the ability to become a canvas. Many artists find freedom in the public space, an escape from the confined scope of gallery walls. Street art does not require the viewer to spend money, to be a part of “high society” to participate. One comprehensive change in the concept to be made is that people can see the city as a social form, not as a grouping of homes and demonstration. If this paradigm shift were made, there would be an overall thought that previously disempowered groups have a right to access the city, that these groups need to have permission for making decision of how this space is used, and therefore need to be reunified into society (Deutsche, 1996). Street art is a crucial part of this re-formulation for design, because it creates harmony, order and rationality in public spaces that may have been disrepair in various cases (Deutsche, 1996). All arts have a purpose, but apart from, art has a real value to society and

every society makes art that has value. Because of different cultures use art differently, art has variety roles in society. This means that art reflects culture. There is some different functional purpose of wall paintings and analyzing the usage of wall paintings in Nicosia:

4.2.1. Art as a storytelling

The most usual usage of art throughout history and culture is telling a story. Sometimes these stories are narrative and story-telling, sometimes legendary, sometimes historical, but in every case, art is an important way to capture and preserve information of these histories (Figure 4.4).

This artwork is one of the outstanding graffiti of Paparazzi which he shared it on his personal page with the concept of “you have to dream before your dreams come true.”



Figure 4.4: Southern Cyprus, Paparazzi, <http://www.isupportstreetart.com/artist/paparazzi/>

4.2.2. Art for religion

One of the functions of art is art for the sake of religion. In many cases, art and religion are combined in the form of wall arts, also the role of architecture cannot be ignored. Such these paintings have integral to worship the world over, which can be said that every religion has the same paintings associated with their beliefs, this can be seen from Catholic churches to Islamic mosques to Buddhist temples around the world (Figure 4.5).



Figure 4.5: Solea Valley church, Byzantine painting in Cyprus, Southern Nicosia,
<https://in-cyprus.com/frescoes-icons-in-solea-valley-part-1/>

4.2.3. Art for satisfaction

Sometimes art is simply done to make the environment more satisfying and more delightful in order to achieve citizens consent, in this case the art does not pursue a particular purpose, and it only serves to create more satisfaction (Figure 4.6).



Figure 4.6: Street art, Northern Nicosia, Shamsabadi, 2018

Wall Paintings not only use as “decoration” for making better and aesthetic place for people but they also have specific social and cultural features that satisfy the needs of aesthetics of the people and have functions to reflect the process of ethnic and contemporary culture, as well as for the goals of socio-cultural welfare (Jingfeng, 2014).

As Jingfeng notes; Artistic artwork in harmony with the environment can raise the artistic and cultural value of the environment and increase its proficiency. New age paintings can rehabilitate historical events, heroic acts of historical characters and play a narrative role.

Despite the growth of wall paintings in Nicosia, the amount of graffiti has had dramatic increasing in the last few years on walls and buildings in Nicosia, which most of these graffiti created to deliver a message to their audience. In this city it is like competition that who can spray more with their own signature and slogan tags. A few years ago, street art in Cyprus was a little more than a sabotage that was hated by most, and many of them were completely ignored. While the majority still hesitate to accept these artworks, there is no denying that street art has been a huge deal on the island in recent years, with festivals that encourage young talented artists to create public spaces and buildings, while many enclosed and deprived spaces, parking lots and empty walls throughout the country are made with a variety of brilliant designs (Figure 4.7).

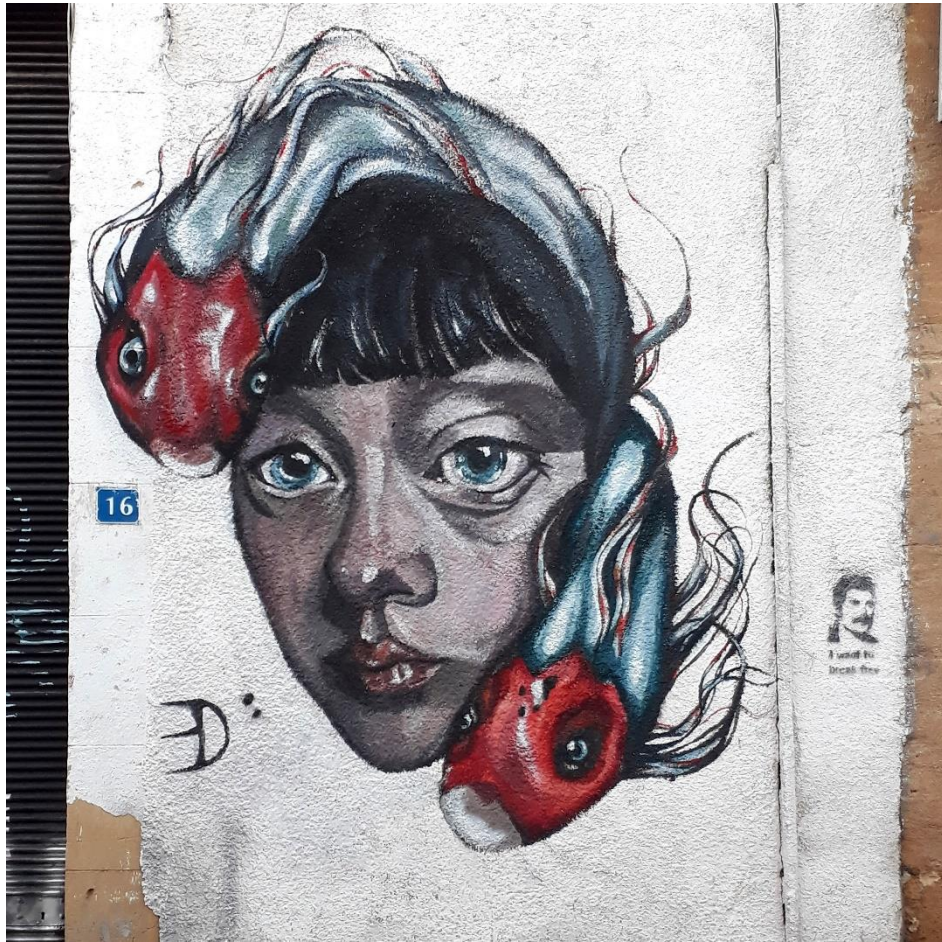


Figure 4.7: Street art, Northern Nicosia, Shamsabadi, 2018

All the photos from Northern Nicosia are taken by the author from the old city streets next to the Bazar that shown by location on the map (Figure 4.8) The streets marked in gray color have the highest number of graffiti near to the border line.

As a one of the usage of wall paintings in Nicosia is writing on the wall, the Cypriot artist use graffiti for sending the messages to their audiences. The graffiti artist in this city try to encourage people to be against of the current situation in country and ask for reunification and remove the barriers between them. Therefore, they spray the street walls with different slogans with concept of freedom and peace (Figure 4.9).

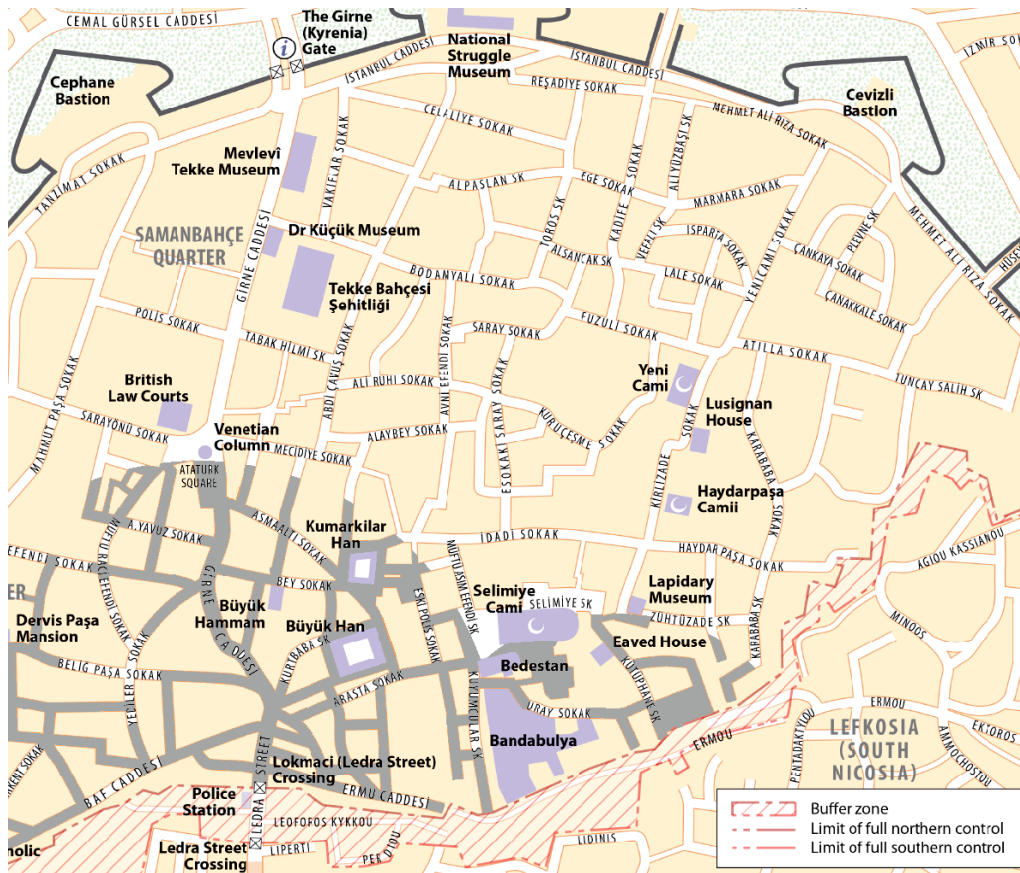


Figure 4.8: Northern Nicosia, Old city's map, <https://www.planetware.com/>



Figure 4.9: Unlock Cyprus, Southern Cyprus, Symbolic of people's yearning for re unification, <https://www.wildjunktet.com/street-art-cyprus/>

For example, one of these artists is someone from old Nicosia with the artistic name SYD (Koroua, 2016), (Figure 4.10). For this artist streets are the biggest gallery and he intense to make art available for everyone who cares about things that is happening around and also he tries to make a challenge for public's perception. SYD puts up all his graffiti without permission thus his paintings are considered illegal. "Break down the wall" is one of his well-known art in the old town of southern Nicosia.



Figure 4.10: Brake down the wall, Southern Nicosia, Barriers with Street Art, SYD, <http://cprus-mail.com>

The real graffiti artists are also showing an increase in graffiti activity. The walls mostly appropriate areas for spraying and they can bring some wonderful artworks as graffiti in an art while can be pleasant to the eye. In some cases, in Nicosia the most ruinous and brutal at an alarming rate, are the slogans graffiti sprayed everywhere. There is no place safe from such these slogans, such as private or public buildings, street walls, bus shelters, and even traffic direction signs. Graffiti has also been sprayed on churches. Graffiti connected with social culture can be defined as a form of disagreement, even in Cyprus. As a visual language of city, graffiti is extended through popular culture, hip hop music and even the skateboard scene. The international popularity of these methods has taken individuated meanings from

its roots in the city of North America and has generally become a visual state of opposition in Cyprus (Doering, 2009). Street texture plays an important role in determining the meaning of street art in Nicosia. In general, there are two views on street art: first, an artwork is only that kind of arts which involved with the usage of instrument from the street. And the second one is, street art is an art that uses the street as an artistic tool and either as an artistic concept or both. What each of these views points out is that street art is based on the use of material or conceptual from the street (Zojaji, 2015). Street art and graffiti can make the “dead zone” and “loose spaces” of the city visible, by providing evidence that they are places.

4.3 The Role of Wall Painting in Borderline of Both Sides of Nicosia

Since Nicosia is a city divided by walls through the middle of this city runs the “Green line” or “Demarcation line” and this divides Turkish northern Nicosia from Cypriot southern Nicosia, in some different parts can see some paintings and graffiti on the walls (Figure 4.11). For example, in this wall painting graffiti artists have tried to add some color to the severe border control measure.



Figure 4.11: Get in the zone, Southern Nicosia, UN Buffer zone, <https://www.dailymail.co.uk/news/article-2603134/Cyprus-Eerie-scenes-long-abandoned-airport-buildings-streets-criss-crossed-barbed-wire-Cypriot-no-mans-land-1970s.html>

Greeting visitor crossing at the Giris checkpoint in Nicosia from the republic of Cyprus to the Turkish republic of Northern Cyprus is a notable case of political graffiti (Figure 4.12). The covers a large and thick of metal door located in the UN Buffer zone between the two regions. This kind of slogans specially when they are in a place where every people can face them have significant effect on people thoughts and also make them enthusiastic to ask equality and peace in order to live together.

Wall paintings that are executed on the street and on the field of view are very important because, in closed spaces that are paused, readers are able to read the details and proportions of the paintings, color combinations and the theme of the graffiti are higher than the spaces of the crowded places, and people can read the messages as quick as possible of paintings content. However, audiences in the streets record more generalities of artwork and some of the features of wall paintings, including large-scale forms and generalizations of color combinations, and do not pay much attention to detail. Therefore, paying attention to the location of the paintings and components of them, the scale and proportions of the space and the position of the wall paintings in the audience viewing angle so its further impact is very beneficial. If a common perception is achieved by the designer with the viewer (the audience), an artwork can create visible and invisible messages in a visual language in the minds of the audience and make them aware and recognizing the aesthetic, social, and cultural values of the environment and society.

Mentioning to the Cyprus division, the matter which has injured this island nation since 1974, the writing on this gate expresses the usual senses and tendencies of many of Cypriot. While the majority of both Greek and Turkish Cypriots are willing and demanding to reunite as a nation and one country, but the contrary and resistant governments have different goals. The graffiti show that the mutual hatred between the two ethnic groups, Greece and Turkish, is an illusion made by the state that bans the freedom of the two nations while they “want to live together”.

Nicosia has to parts which divided into old and new cities. In the new city, graffiti arts tend to be abstract and not so political paintings, while, the Venetian walls of the old city, graffiti is a way for remarking political protest that appear in the form of numerous writing and paintings on the walls (<https://apictureofpolitics.wordpress.com/tag/protest-art/>, 2012).



Figure 4.12: Illusion, Border art, Southern Nicosia, Crossing from the Republic of Cyprus to the Turkish Republic of Northern Cyprus at the Giriş Checkpoint in Nicosia, <https://apictureofpolitics.wordpress.com/tag/protest-art/>

Given Nicosia's current situation, although not violent, it is normal some amount of anger and disgust within the city mostly reveals itself in the artistic form. Graffiti becomes plentiful in the streets close to the Green line, where key points provide the most visibility to artists. For example, some graffiti from Greek side perfectly expresses the feelings of many Cypriot people on the wall near the Green line in Nicosia (Figures 4.13, 4.14).



Figure 4.13: Freedom protest, Southern Nicosia, On a wall on the Greek side near the Green Line in Nicosia, <https://apictureofpolitics.wordpress.com/tag/protest-art/>

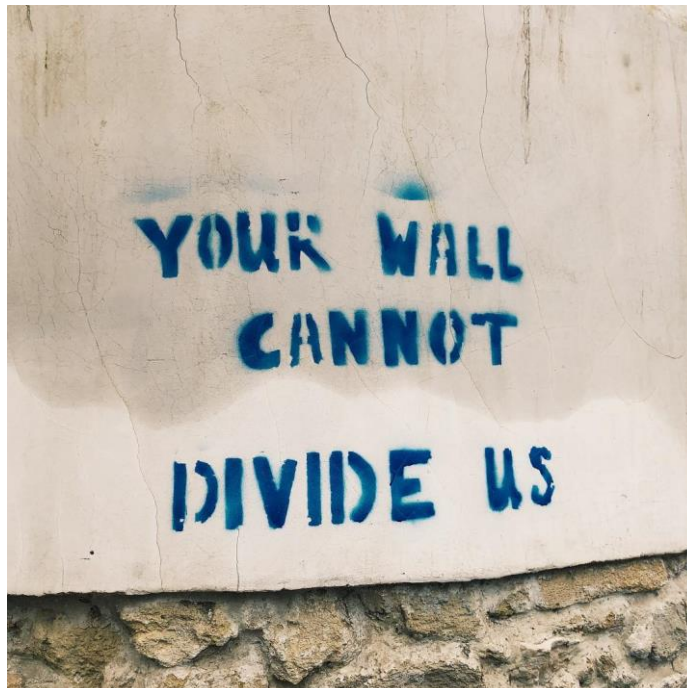


Figure 4.14: Humanity vs. States, UN Buffer Zone, Northern Nicosia, <https://deskgram.net/explore/tags/unbufferzone>

There is art, and there is vandalism, and most people can distinguish quite clearly between these two (Kades, 2015). In Nicosia, municipality spokesman Makis Nicolaides said they have now reached a point that if the slogans are not too abusive or excessive, they only spray on the walls.

Nicosia, as the last remaining divided capital in the world, is no newcomer to the outcries and protest. They simply cannot continue to paint at the expense of the narrative of political demonstrations or football commitments. In any case, the newly-cleaned wall acts as an invitation for more scratches. The cleaning budget including dealing with graffiti among many other things has increased in the capital in recent years, and most of the graffiti cost has been taken by the old city. In some cases, it is easier to remove graffiti sprayed directly onto sandstone than simply wall painting and it costs a lot. Government use a special high-pressure glass spray to clean the ink. In Southern Cyprus, in an action called “Removal graffiti”, they have created repair instructions to maintain the structural integrity of the country’s architecture, especially for old buildings that made from materials that require special care. The staffs who try to clear away graffiti from walls are fully trained and they are able to remove paintings without harming facades (Figure 4.15). Some times to prevent the rapid cleansing of graffiti or the protection of manipulation of other wall painters on their own painting, some artists put up the painting or writings into places that are not easily accessible. For example, on the roofs of houses or at higher altitudes of walls. Graffiti artists define these paintings as an outgrowth of hard work and if someone’s painting be a fantastic work or out of accessible place, they call; it is extreme slam spot (Kades, 2015).

The art of protest that is so common in Nicosia is more than anything else a response to current matters. In a country, if there is no conflict and disagreement, painters do not paint objects with peace and equality contents. Graffiti paintings appear in this city, like other divided cities, because of disagreement between the two sides and protest against the present conditions. The resolution of the separation problem between these two parts and their reuniting has been the main goal of the graphic artists of this city, which can appearance as a vandalism in the streets. In summary, those street arts which represent politically will appear as a response to social problems and issues. This is an example of the cause and effect of drawing these paintings and slogans. Since there are problems in the city, graffiti arts know as its duty to speak about these problems and stay opposite of them, as well as aligns people

with themselves in order to aware them of current occurrences in society. It can be said that this is a powerful reaction in the world of street art.

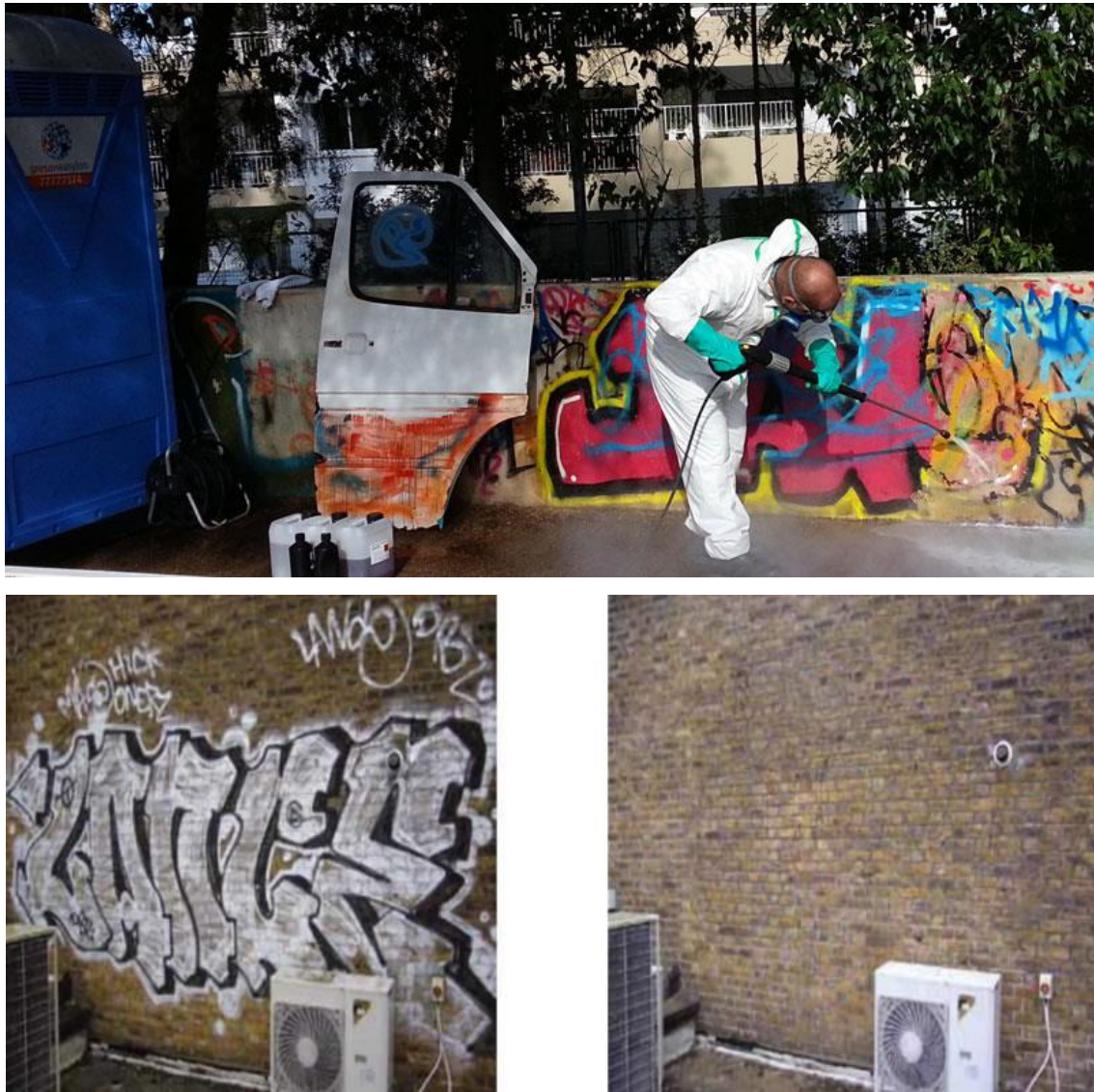


Figure 4.15: Graffiti removal, Southern Cyprus, <https://gresoneasyloo.com/graffiti-removal/>

Paparazzi graffiti Cypriot artist believes that graffiti is not all about anger. Graffiti can be a message to society, a piece of art, or something to even stop and make you smile. The problem is that too often it is the furious anthems that end up on the walls. Paparazzi as a street artist who has permission for painting, is willing to make bold and show the affirmative sight and aspects of graffiti (Figure 4.16).



Figure 4.16: Urban dreams, Paparazzi, Southern Nicosia, <http://www.oeil-et-plume.net/2016/10/cyprus-nicosia/>

The graffiti paintings that have permission to put on the walls are acceptable for government and here are a lot of these painting in both sides of Nicosia. The street art scene in Cyprus is relatively fresh and is mainly located in the old city of Nicosia. With cultural, social, and political messages. Street art here gives a glimpse of the country's culture to curious travelers, while also presenting a picture of the city's marginal side. In Turkish side like Greek has graffiti with contents like "peace", "live", and different slogans. Some of these artworks profoundly effects on people thoughts and beliefs in Cyprus and maybe in case of, some people don't care about the politics or do not have time to think about arts in some ways because of their lifestyle, therefore it doesn't effect and it is normal to happen. There is a good example of one of graffiti in old city of northern Nicosia that shows the request for peace and love on concrete wall of division and it decorated by different colors (Figure 4.17). Street artists continue to express social concerns as long as society remains imperfect and

does not provide a solution to solve the issues. Here are some other slogan writing graffiti from northern Nicosia which represents the protest of the people and the demands of peace (Figures 4.18, 4.19).



Figure 4.17: Peace & Love, Northern Nicosia, Mustafa Hasan sokak, Shamsabadi, 2019



Figure 4.18: Live, Peace in Cyprus, Northern Nicosia, Near to Erol Kadir, Shamsabadi, 2019



Figure 4.19: Revolution, Northern Nicosia, UN Buffer Zone, <https://slate.com/news-and-politics/2017/04/>

4.4 The Affection of Wall Painting on Social Culture in Nicosia

In advanced cities, in terms of visual arts, due to the importance of art in the city and the advancement of this art, the authorities have decided to allocate free walls for painting, and in each neighborhood they allocate walls freely for wall painters in order to do and experience whatever they want, however, many still oppose these decisions. Opponents have different views. For example, some consider this plan is ineffective in reducing artistic crimes, while others see the free walls as opposed to the principle of graffiti and the freedom. But, of course, free walls are the best choice for practicing and experiencing techniques and wall painting possibilities (Dorobati, 2015). Providing such an environment for artists derives from the impact of high culture and making better communication with artists who want to convey their message or mental design to the surrounding environment.

Since there are different views on graffiti and its impact on people and society, an interview is carried out with various people such as citizens, students and tourists.

The interview was conducted in the open field and included three questions about graffiti:

1. Do you think graffiti is art or not?
2. Do graffiti effect on people's minds? How?
3. Could graffiti be an incentive to improve relations between the two parts of a divided city?

These three questions are the most important questions that this article seeks to answer. Many people have been interviewed, but here are answers that have different ideas and have refused to come up with similar answers. To answer these questions from Mehmet Kemal's opinion who is living in old city of Nicosia graffiti can be considered art when it doesn't have a bad concept and they can be very effective if they include positive messages to their audience. These paintings have a huge impact on the audience because of their visual nature. Graffiti can be used as a low-cost way to convey positive concepts in a variety of areas and can enhance the positive side of its usage but he mentions that if these graffiti convey an inappropriate message or it's against the law he doesn't consider it as an art and it should be legal with useful concepts.

Zehra Levent, the immigrant from turkey but settling in Northern Cyprus said that graffiti is an art and it can effect on people because these kind of art come from the culture of that society and it convey people's ideas and thoughts. Also it's like a poem or news with various concepts about social injustice, love and social culture. While she agrees with the graffiti effect of improving relations, but she says it only affects the people, not the government so it cannot be that much useful for making better relation.

Omer Cavit, Turkish-Cypriot says yes, graffiti is an art when it is beautiful, and a painting with a surface that are applied on it can draw a people's attention and even make them think. It is a form of painting art which the only canvas is the city wall. He says these paintings can only have a momentary impact on people, also he mentions that these paintings are useful for better communication with citizens, and from his viewpoint everything should be tried and graffiti can be a low-cost, effective way.

Leyla Abdi fine art artist considers graffiti as a deconstruction art. Because it has a variety of ideas, it is both urban and pop art. And because of the materials used in it and its particular style, it is an art. She also believes that graffiti affect people's minds, because in the past examples of people using slogans and graffiti to shape a revolution in their country, especially with graffiti carrying religious and political messages. As for the improvement of relations between the two parts, she says that such paintings are not decisive, but they are impressive, as in the example we know of Germany with its protest messages.

Haitham Kannas, university's student considers graffiti as an art and he says these kind of paintings talk about some stories and even in some countries like Egypt the artists just paint

on the wall and people try to make connection with those arts. Also he agrees with the affection of graffiti on people's mind, he says we can change culture by painting, for example imagine everywhere is painting with specific concepts and you see every day such these slogans so it can effect on your mind. He says most of affections are on people's desire not government and the relation can be under the control because it's about political issues.

Pouya Yazdi, tourist says graffiti can be both art and not. Because being art and the function of art are two separate things. For example, an artwork can be an art but with not a good usage. But in general he believes graffiti is an art and can be used like a knife with both useful and ineffective functions. Inappropriate use of graffiti appears as vandalism, for example, a white wall becomes full of doodle and writing after a while, which is a nuisance. But on the contrary it happens that there are walls all over the city that the municipality does not care about, that they are very prone to be more beautiful, in which case some graffiti artists paint them and make them more beautiful. This is not just sabotage, but it is helping the community. For second question he mentioned that graffiti are effective but the question is how effective they are? Graffiti can be influenced by the context of its execution and its content, and I think its impact is as like as a billboard because it is happening just in the time when you see the painting not after passing that. And also they are influential because the people who do graffiti are middle-class people in the community and as a result constitute the majority of people and represent public opinion, while the major difference between graffiti and the media is that graffiti there is no censorship. It therefore helps to convey a message directly to its target audience and to the public's mind and as much as it is important, can put pressure on the government.

According to various interviews with people, it can be seen that almost people accept graffiti and wall paintings as art, while they are not sure about the consequences and the effect of this kind of artworks on improving relationships. However, if the government stay in people side and even support the artists, can see the graffiti's affection on its audience.

The City population has a young population composition, and this is a characteristic of urban life. Urbanization of social life is a universal phenomenon and is a prerequisite for the process of globalization. An attempt to isolate and maintain subcultures against this trend, as well as understanding and aligning with global developments is another approach that is being pursued, since the youth follow these activities in the community and where the

group's young people are curious about new things, they always welcome a new phenomenon and also they effect on the process more than any other social group. As a result, the culture of society can be affected by these processes more than anything else (Kousari, 2010). The result and set of these factors leads to the formation of identity and cultural diversity in society, especially among young people. Without lifestyle and social and cultural identity (without specific frameworks that reveal similarities and differences) people in a community will not be able to establish meaningful and lasting communication between themselves. According to various cultural theories, among sociologists Jean Baudrillard in his book with "Strategies of subversion" contents, he talks about graffiti, from his view, graffiti is a way to say that "we are existing" (Mozaffar, et al., 2017). Henri Lefebvre mentions that the street of cities is also a space for communication, a place to talk, just as it is the average for the sharing of words and signs, "a place where speech can become 'savage' and, by escaping rules and institutions, inscribe itself on walls" (Lefebvre, 1970). According to Williams definition "culture is a particular way of life shaped by values, traditions, beliefs, material objects and territory" (Reynolds, 2012).

The walls of old Nicosia are one of the exclusive features and symbols of the city, which are found in a variety of art that they are still popular and source of inspiration. The wall painting on Theseos Street shows a map of old Nicosia with particular motifs and formations from different cultures and regions. With taking a close look to this picture can figure out the reflection of the different cultures on wall paintings. The artist "Twenty-three" in this artwork tried that to introduce a variety of symbols with many cultural details of different society and make them close together (Figure 4.20).

Street art may serve as a key component of cultural regeneration strategies that seek to achieve social results in terms of strengthening local identity and increasing collective self-confidence by exploiting the existing traditions. For urban space users, cases of street art are considered to be more challenging, somehow seeking to convey information and messages to the general public (Mccarthy, 2006).



Figure 4.20: Outlining the old map of walled Nicosia, Theseos St., Old Nicosia, Southern Nicosia, <http://nexhostel.com/2018/08/26/travelexperiences-that-are-way-better-for-you/>

Since the city walls are the right place to express the feelings and messages of citizens to their audience, and also considering graffiti as an art for beautifying the city, led the Cypriot government to held some activities for those interested in art of graffiti and artists, one of these program was holding the art festival called “Yoka Blend” in Nicosia which has the aim of every society should be prepared to transfer its culture to future generations. (Figure 4.21). Yoka Blend in Turkish is the combine meaning of: change, transformation, harmony, unity, and most important is the mix of pure love (Uzun, 2018). At this festival, people freely performed their paintings on the walls, which could be very effective in the solidarity of both parts of the city of Nicosia. The border walls between two parts in a divided city by graffiti,

from which it has attracted people to one another and closer to them and found a common goal.



Figure 4.21: Yuka Blend festival, Northern Nicosia, <http://www.yeniduzen.com/yuka-blendstreet-festival-2018-106993h.htm>

The first Yokka Blend festival in 2016 was a one-day festival. It held by graffiti live performance with presence of graffiti artists from the south and north of the island, DJs and various workshops, exhibitions and theater, dance shows. In 2017, the Yukka Spirit began to grow and increased with collaboration of Turkish municipality of Nicosia. With considering of these activities, the public view of the walls of the city has changed. The streets that once feared them to walk, became the area of life and entertainment of many young people and artists, and made hundreds of people full of social and cultural activities (Uzun, 2018), (Figure, 4.22).



Figure 4.22: Yuka Blend festival, Northern Nicosia, <http://www.yeniduzen.com/yuka-blend-street-festival-2018-106993h.htm>

The Yuka festival, which was held in September 2018, was attended by the youth and artists who came to this festival and helped each other, and each of them played a role. They showed how cooperation and belief can effect on the uniting. They proved that border gates should be removed in order to have peace in their homeland. Therefore, nothing can be done until the restrictions are lifted. We are from this world with variety of color, race, language and also every cultures have their value. The point is to be able to cope with all our differences and bring them together (Uzun, 2018), (Figure 4.23).

Ultimately with considering of popularity progression of graffiti among people in recent decades and also the preformation of such festival activities in divided cities, it can be seen how the wall can bring people together of that city with paintings and writings, and can feel the power of graffiti art in transmitting the message and the desire of peoples to stay along together as a single nation. Every space, in addition to being a physical location, is also a psychological, social, and cultural space. Based on this, the cultural and social environment of each city is more make more common a particular type of vandalism (Dadfar et al., 2013).



Figure 4.23: Graffiti festival, Nicosia, <http://www.yeniduzen.com/yuka-blend-street-festival-2018-106993h.htm>

In Nicosia, according to the existing condition of subcultural graffiti, the city is like a scene where social life is exposed to the public. It is a space for politics, peaceful coexistence, social culture and non-personal encounters. The main feature of the public space is “expression of the public life, social culture, and everyday topics of people and influences them in the meanwhile.” This is one of the most striking manifestations of human culture and civilization, which has always shone on human life.

CHAPTER 5

CONCLUSION

Graffiti and street art give identity to an urban space but also allow it to face the alternative culture and the new space that actually existed in the different forms of the city. Street art is the result of the evolution of the artist's sight in the city, and the result of his deliberate performance and the action of his escaped law, which adds an extra aesthetic aspect to the protest dialect. It does not mean that street art should represent political protest and images of propaganda, but street art must be protesting by itself. A street artist has his own grammar and does not consider any organization, such as a gallery or museum or academic environment, to be allowed to influence their rules and specific language. In order to culture being survived, it is imperative that at least some cultural institutions, instead of opposing with street art, become organizations for producing more artworks, it means to support the creation of new cultural-artistic works and also listen to the desires of artists that come from the needs of the community and seek to meet what they want. In this case, the effect of art on social culture is under better supervision. In addition, as noted in the graffiti as a street art topic some places, although not containing wall paintings and they just have writing graffiti, can be considered as a comprehensive artwork on their own. This means the place that promotes cultural exchange and increases social consciousness can be considered as an artwork. Therefore, it can be said that creative and cultural activities increase the quality of urban life and culture of society, help to improve the quality of life in neighborhoods, effect on innovative thinking and problem solving across different parts of the city, and finally, as a result these activities are able to create a united society.

There are a lot of variations in the wall paintings that are laid out on the street walls, which were examined in this study. Each of these artworks appears on the wall for some reason, some of them merely serve the purpose of enriching and beautifying the environment and getting the pleasure of their audience, or they are used for advertisements, which in most cases are often allowed to paint. There is another type of wall painting that aims to convey the message to their audience. Sometimes these messages include slogans against the relevant government, or sometimes they are drawn to represent the inner feelings of the artist and show their presence in the community. These street arts which called graffiti in the contemporary world have gained popularity among subculture artists and youth with a wide

variety of their own styles. While graffiti arts are not well-received by many countries, but it still continues to be one of the arts that have rapidly expanded in different societies. Since the implementation of some techniques, do not take much time to paint, it can be done extensively on the surfaces and wall of the streets and the artist remains anonymous. Because in some countries there is a sharp punishment may include fines, jail time, or community service for the people who put up these paintings, most artists have the nickname or do not leave their name or signature with their works.

According to the research, the difference between graffiti and wall murals is that graffiti is more done in order to achieve a certain purpose and message, and often without permission, while various types of wall paintings that are referred into the text of the research most of them are done to make the environment more eye-catching, and also the painters are allowed to paint. Unlike wall painting, graffiti has the ability to talk to the various people of society and bring them together by its natural feature. Since graffiti has gained a better place among individuals and communities in recent years, it has taken more space in the city to the present and it has the power to make a great contribution to the thoughts and demands of the community and seek for a united nation. Since graffiti appears more in space that has problems to deal with, it can play a major role in conveying the message of the audience to one another and the state and look for a solution to resolve them.

Regarding the subject of the present research, graffiti has a significant presence in divided cities. From the past to today, according to various examples of divided cities around the world, graffiti effects can be seen on the desire to gather the people together and to unite them in two different parts of the city. The walls of these cities often contain slogans and paintings with the contents of freedom and peace, which graffiti artists consider themselves as the popular voters who demand this equality and fraternity. The walls near the dividing site have the ability to turn into an urban canvas, with a variety of paintings and writings. In the city of Nicosia as a case study, this research has carried out graffiti festivals that can be very effective in better communication between the two sides. At these festivals, people and artists from both parts of the city and from other countries participated and performed their paintings freely on the walls. Despite this movement that could be a good encouragement for people to achieve better communication, the city was able to portray graffiti as an applied art. Such programs can be very effective in improving communication between the two parts

and also enhance the city in terms of aesthetics. With this action, more high-level paintings are performed, and artists can display their artistic needs in a better way. While should mention that painting the graffiti under government permission can have a great effect in reducing the amount of drawing of vandalism paintings, it still cannot be an obstacle to do it. Because these paintings and writings contain the slogans and words that the artist places in order to oppose the problems in society. For example, as a case study of this thesis Nicosia, is divided into two parts it leads the people to be opposite of the current situation and ask for a reunion and being one country. Slogans such as freedom and peace are that kind of writing can be seen in large numbers on the walls of the streets. In countries around the world where there are issues to protest, there are so many of these wall paintings and writings that are diverse in terms of the culture of society, with crying a variety of messages. In different countries, there have been many measures to prevent the graffiti from putting up onto the wall, which continues to be on the walls until they solve the problem and needs of the artists. About the principle that wall paintings on the street walls should be eye-catching is different from the viewpoint of graffiti artists.

Painting the walls that are used to make the environment more pleasant, the connection of painting to the wall and the environment and coordination with space are important points to consider, but as a significant feature of graffiti, it occurs in the city, for passersby and ordinary people, those who do not have the opportunity for because of their work and not having opportunity to enjoy arts. A painting is indifferent to the place where it is displayed. There is no essential relationship between the painting canvas and its representation place. Graffiti creates a bigger harmony because it recognizes its place and its audience and tries to match itself with their real life. From the perspective of its artists, graffiti is not the ultimate product with the amount of paint sprayed on the corner of a wall. Seeing graffiti is a manifestation of an artistic process: like someone who is not heard by society, someone who is somewhere in the shadows of the city has come out in the privacy of the night, has risked for transmitting a message to the audience. This is the highest form of harmony and communication between the audience and the graffiti, and therefore has a lot of aesthetic value. Graffiti artists have no place other than street art to convey their message to their audience, so the graffiti problem relates to a larger issue than its visual form. Graffiti art can be done without permission and it does not look for an external factor to a free talk, but it provides

this situation by itself. In one sense, graffiti artist tries to make open discussion and express even in close space. It causes the first graffiti problem to make difficulties happen since pulling a line on the wall could include crimes such as rape of public property or citizenship laws as a political and organized act, because, in a closed and free space, the desire to the statement is against the rules. For example, in the city of Berlin, which was mentioned in the text, on the western side, people could easily paint on their walls and uses graffiti techniques, but in the eastern part, no one was allowed to approach the wall, and in the act the person was in a risk of fire which was seriously threatened. As a result, the wall was full of paintings and slogans on the western side, and the other side was completely white. At that time, wall murals and slogans were much affected by the government's awareness of how much people wanted to destroy the wall and communicate with each other. Even after removing the wall, some parts of the wall paintings are kept as a symbol of peace in the galleries so they can notice the impact of art and its value throughout history.

As a comparison, the effect of the Northern Ireland painting on the culture of this country is a good illustration of the fact that these paintings inspired the triumph of nationalists and the national culture of Northern Ireland against the hegemonic alliance culture (united with Britain) and aroused identity with the Irish nationalists. Since culture and art have always had a close relationship with each other in history, it can be inferred that the arts of a community are derived from the common culture, and also culture can be influenced by its arts. Concerning the impact of art on community culture on the subject under discussion, it can be said that wall paintings in the city of Nicosia, despite their designs and writings, can have a profound effect on the people's beliefs and cultures for peace and unity. For example, there is a lot of graffiti around Nicosia's green line, which are the voices of people who want peace and communication in their city and country. By seeing these paintings and sharing them, people in both sectors understand each other's demands and desires, and they are thought to interact with cultural and artistic communication.

Today, even some of these wall paintings and graffiti have seen in art galleries, as well as several institutions held some events to visit wall paintings to familiarize people with such artworks and thus create a suitable environment in order to make better communication of culture and art. This sample of activities can be very good feedback for people's association with art, but graffiti art still tries to keep itself away from the limitations in galleries because

if graffiti enter the gallery it will exile from the city. For example, Banksy strangely tore out one of his graffiti paintings that called "Balloon Girl", which sold for almost a million pounds at an auction, and with such a performance, he protested to the capitalist system and the spirit of consumerism. Street art is not just about to seize the opportunities but also it is up to the change the use of environmental elements. Changing the definitions of these elements, and the most important determining of new citizenship areas. Graffiti and street art, although are two separate issues, they are tied together in one of the roots strongly: the reaction to imposing the visual atmosphere of the ruling class and capitalism. In both these two types of art, the artist is trying to emphasize the necessity of expression and instill in front of the visual language consolidated on the public space. It is an act that engages graffiti and street art as a kind of art on the basis of protest, while from another point, introduces street art as one of the elements of developing and identifying a culture of society. With considering graffiti as an art, the first thing that comes to mind is that some government hesitant to give name of art to these colors, labels and notes to the walls and they are not sure about this paintings give a city a nice view and beautify the city, while in graffiti artists idea, what is beautiful in graffiti is not only the aesthetic aspect of the form, colors, and writing, it's nice to turn the city into a canvas, and speak through the graffiti with each other and with the people.

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