The Importance of Graffiti Art Stylistic Vocabulary in the Field of Decorative and Media Design in Art Education

Abdul Mohsen El Sayegh. PhD
College of Basic Education
art Education Dpt.
State of Kuwait

Abstract:
In a sophisticated changing world, art education has a significant role in supporting the rapid change in the educational process form. The present research discusses the graffiti art in the education system, especially graffiti art, to find a solution to the complicated world to take part in solving problems. It is assumed that the excellent practice of training student or learners individually will never be sufficient for the teaching graffiti art education. It is generally believed that case to be reinforced by active collaboration and powerful connections between related fields of arts is promptly successful. Consequently, graffiti art education nowadays, demands an overall new pattern implicate all portions of student and learners' progress. This analytical article makes an effort to provide a general survey of the best-known models in graffiti art education. By suggesting a model enhance the goodness of Graffiti which is principally is a multidiscipline connected with art education.
Keywords: *graffiti art, teaching graffiti art education,education.*

I. Introduction

The Essential dimension of human life is art. The history of registered human has experienced the visual arts to configure and give meaning to feelings. Also, keep a progressive conception explicit and share with other extremely-felt experiences.

There are many ways to express humanlike and many forms of art. One of them is Graffiti and street art. Its visual art created in public locations, there are many terms for this art form, like "post-graffiti", "independent public art". In many cases, a graffiti artist performs their art in a way that is contrary to the forbidden by law, but now there are particular locations where they can attend and draw without fear. Some artists even get authorisation to reveal their artwork.

Graffiti and street art have their own particular, language and idioms, some hundreds of words and phrases are describing different graffiti fonts, styles and features. The Graffiti included in this paper selected for their relatively high profile, previous academic study, and breadth of geographic spread. The example has been desegregated was reflected that Graffiti is typical to all of the built environment. The research findings that the determination of aesthetic value is especially presenting a problem and difficulty for the evaluator and the use of new art-based mechanisms such as 'significant form', 'self-expression' and 'meaning' may support this process. Graffiti could consider having artistic merit. Experts would have traditionally evaluated the evaluation of graffiti art never the less, determination of Graffiti should be assessed and value attached by broader society, community groups, and expertise. The last common reason that Graffiti is an outlet for many people's artistic skills. The act of Graffiti is usually spontaneous [1].

II. The Art of Graffiti

The purpose of Graffiti could be a specific moment in time where everything either went wrong or right; it could be politics, culture, art, places and society in general; it could be anonymously self-expressing .

Graffiti could be on the walls of bathroom stalls, or the side of rundown buildings can purely be an act on the spot. There is no specific point to why should be Graffiti their surroundings. A few of the many reasons for why people drawing Graffiti on open walls and buildings provide them with a free canvas for painting. They were plastering your masterpiece onto a public wall ready for tons of audients to see it each day as a big deal.

Bates (2014) [2] explained that Graffiti or street art may inspire feelings of surprise, delight, and amusement, but the connection between Graffiti and cultural heritage might be more difficult to perceive. Conventionally, Graffiti was synonymous with vandalism, associated with a subculture that needed to be extinguished immediately. However, with the works of such artists as Basquiat, Keith Haring, Banksy, Steve

Powers, and the like, Graffiti began to be recognised as something more than a crime – something with far more value, something that could reach beyond the walls of a gallery.

Hughes (2009)[3] reported that Graffiti is rich in history, debatable past, present, and future that will probably continue to be the theme of the debate, especially with a new wave of street art as a free form of art. Graffiti is an art form that media, aesthetic appearance, and placement often overlaps in the subject matter. Graffiti began to be recognised as something more than a crime, with the positive and sensitive attention loyal to works of Basquiat and Keith Haring at the 1980s, Banksy &Steve (2009) [4] at the present-day, have added far more value where art could reach beyond painting in the walls of a gallery.

The 'art' of Graffiti is a unique one. It aims at fabricating some sort of graphic, to move in a specified message. The employment of Graffiti is only in visual areas such as walls and bridges, or in easily reached or entered hidden areas such as public toilets on context-specific information build on the theme of their representation.

III. Conceptual Framework

III.1.The Study Problem

Cress well, (1992) [5] &Kramer, (2010) [6,7] illustrated that Graffiti art has historically introduced in the emergence of hip-hop culture. From the time of the 1970s and 1980s in New York City time, urban youth started spray-painting widely at subway cars, trains and walls, providing a voice to that new art.

- This culture seeking an identity to be recognised and commonly heard.
- The style of graffiti-inspired art is still valid, transformed and altered such that it now blurs the boundary between it and another art form called street art.
- Street art knows no boundaries, often incorporating lettering but also using stencilling, painting, wheat pasting, and sticker "bombing" (making a pasting sticker) as art forms.
- The style of Graffiti and Street art share a similar aesthetic via the use of creative, bold lettering with spray-paint.
- Graffiti art continues to slow as being famous within the walls of galleries and museum spaces, but still take ineffective place with the traditional mainstream accepted art forms .
- Graffiti art styles are extensively used in mass media outlets, from advertisement to product settlement, in an attempt to young attractiveness consumers worldwide.

III.2.Purpose of the Study

- The purpose of this research study is to investigate the graffiti contexts as known as visual culture in Art Education.
- Construct a better understanding of motivations and perspectives of this art style by reviewing the researches.
- Develop the art curriculum by incorporating the forms and styles that may be highly engaging to students
- Graffiti art was often forgotten in traditional art instruction.
- Graffiti artists might disclose information that will be attractive and meaningful to higher education students.
- The developed information art curriculum could be mainly engaging urban students and enhance them become more knowledgeable about the social, visual and cultural aesthetics in this exciting present visual world.

III.3.Research Questions

- What could be learned from the experiences of graffiti artists that could be?
- Advantageous to the education of high education students?
- What are the ways that graffiti to incorporated into high education art curriculum and instructions?
- What are the Characteristics of Street and Graffiti Artists?

III.4.Methodology

A qualitative analysis research method to the phenomena of Graffiti includes
examples as focusing on six features of:
1. Field-focused on international graffiti art,
2. Construction and styles of graffiti art,
3. Interpretive of nature of the graffiti art,
4. expressive in Stylistic Vocabulary
5. highly detailed of the elements of the art
6. Graffiti art could be under the umbrella of educational

III.5.The Research Terminology

Graffiti: Etymology:[8] Italian, plural of graffito [scribbling; graffito, a scratch]: usually unauthorised writing or drawing on a public surface.

Graffiti, [9] is a form of visual communication, usually illegal, involving the unauthorised marking of public space by an individual or group. Although the typical image of Graffiti is a stylistic symbol or phrase spray-painted on a wall by a member of a street gang, some graffiti is not gang-related. Graffiti can be understood as antisocial behaviour performed to gain attention or as a form of thrill-seeking, but it also can be understood as an expressive art form. Derived from the Italian word *graffito, as* shown in fig (1,2).

Fig(1)   Fig(2)Graffiti on the Berlin Wall.

Graffiti is a form of a subculture which transfers the author's message and a code application in its implementation that appropriate for the elements substantial for classification of the subculture. Graffiti can be acquainted as an example of subculture identical to the main criteria of modern definitions of subculture[10].

IV.   IV.Review of Literature

A review of literature is always followed by case studies consideration taken from a variety of historical and geographical contexts. The Graffiti included in this paper selected for their relatively high profile, previous academic study, and breadth of geographic spread. The example has been desegregated was reflected that Graffiti is typical to all of the built environment. Graffiti could be considered to have artistic merit. Graffiti is viewed as an art because it fits the criteria of art. Although Graffiti sends a negative message, it should be considered art because it shows creativity, appreciated and shows emotion by others [11].

Graffiti is one of the most locative forms of artistic expression; graffiti artist takes "the walls of the city to themselves as the background for new image-making" (Austin, 2010, p.33) [12]. It has a specified beginning in New York and very quickly diffused all over the world. Graffiti becomes a distinguished element nowadays urban cultural landscapes (Cooper,2004 [13]; (Ferrel & Weide,2010) [14]. Graffiti has also elaborated to a specified degree in the Netherlands since the 1980s, with the boost of several new styles, graffiti writers, and staffs.

Through geographical factors, such as visibility and types of surfaces, mostly writers determined the suitability for a certain kind of Graffiti to put a specific sort of Graffiti on that particular surface. Morin, 2003[15]; Nash, 2005[16] demonstrated that with different types of graffiti art, there is a vigorous graffiti scenery in the presence of many legal and illegal consequence stags such as throw-ups, and pieces. Therefore, as a function to build a better perception of the complicated behaviours of graffiti artists and the locative outcome of these behaviours of produced Graffiti .The participates to a better realising of how the surfaces of urban landscapes are demonstrated. How these landscapes influence social activities. How writers join to the "writing and rewriting" of civil works of painters.   Augmented reality (AR) Graffiti is a new study about the various elements of Graffiti formed in a particular place by artist collective WERC (2018) [17] A graffiti piece is considered as static ,
a snapshot, and a momenta design.
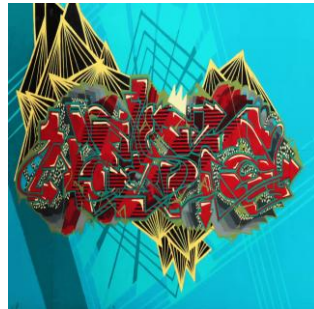
Fig (3)   Fig (4)   Fig (5)

Augmented reality (AR) is dynamic where a digital layer is added over the physical reality by which they are placing the medium of Graffiti to a higher level. It is possible, to create endless variations and designs, using the different elements from the various designs, as shown in fig (3,4,5). It could be achieved by projecting the layers of the Graffiti back on the wall. The layers underneath the paint to be brought up to the surface.

IV.1.Differences between Street Art and Graffiti Art

Marc &Sara Schille (2007) [18] reported that graffiti art is focusing on authentic text and lettering. Street art contains an expansive assortment of artistic medium. Graffiti writing, however, has a very particular aesthetic; it is about the application of graphic styles, letters, forms and spray-paint, drawing on different places, as shown in fig (6).

Fig (6) Streetscape   Fig (7) Alphabet graffiti

On the other hand, which reproduction works that fall in the outer side of the graffiti parameters of lettering are regarded as street artists, as shown in fig (7).
Although Stephen Powers [19] doesn't believe that Street artists are classified as artists, but they are restricted not to one particular category [20], as follows:
• Graffiti artists are those that paint in the public field;
• Graffiti artists are in a different direction represented by the gallery scene.
• According to Lewisohn [21], there are three distinguished divergences between Graffiti and street art:
a) Divergences in the substantial technique of implementation.[22]
b) Discrepancies in motivation [23].and
c) Divergences concerned with a beauty manifestation
d) Spray paint or permanent marker utilises graffiti [23].
e) The street art could be presented with almost anything on hand.

Street and 'graffiti art might share the street at the 'public' space, as specified as the desire of 'street artists to reach the use of letter styles completes a broader public. The Street art is more easily perceived legible and iconography, which allusion to popular culture and becomes even the advertising visual language. (Manco 2004) [24]; [McAuliffe [25] as shown in Fig (8,9,10).

Fig (8)   Fig (9)   Fig(10)

Fig. (1): 'Street art', Mays Lane at St Peters (Sydney).
Fig (2): 'public style' Graffiti with clear letter forms on a legal wall,
        Guilford, Sydney
Fig (3): 'wild style' Graffiti on a legal wall, Rydal mere (Sydney).

IV.2.Importance of graffiti-art Designing
Lewisohn (2008) [26] explained that from the last century, street art—art made in public spaces including Graffiti, stickers, stencil art, and wheat-pasting— has become one of the most popular and hotly discussed areas of art practice on the contemporary scene. Referring to the work of artists such as Banksy and Futura 2000, the graffiti-writing developed out of the traditional work of the 1980s; it took a long time since reached the mainstream. Street Art, however, is the first measured, critical account of the development of this global phenomenon.

V.   Styles and Definition of Terms of Graffiti
The elements are combined and used together in a design to create attractive graphic design works. These are the components of design and not the principles such as whitespace and balance.

The top three elements of the graphic art are **line, shape**, and **form**, and the three-component of graffiti sibling to those art elements by appearing as a "**tag**," "**throw-up**," and "**piece**. The Dutch collective WERC [27] studied whether the principles and the added values with where they work in digital media could also apply to the traditional Graffiti.

V.1. Art elements of Graffiti [28] could be classified as follows:
V.1.1Tag

Fig (11)   Fig (12)

Fig (11) Tags in a stormwater drain
Fig (12) a tag by Bern, a character by Oases.

Tagging could be achieved without great effort as its most uncomplicated style of Graffiti; it could contain one colour with the artist's name as identified signature.

V.1.2.Tag Style
Many people are writing so much that writing needs a new way to gain fame. The first way was to make the tag unique. Writers enhanced their tags with flourishes, stars and other designs. Some designs were strictly for visual appeal, while others had meaning. For instance, crowns were used by writers who proclaimed

themselves a king. Probably the most famous tag in the culture's history was *STAY HIGH 149*. He used a smoking joint as the crossbar for his "H" and a stick figure from the television series the "Saint", as shown at fig (13,14).

Fig (13)	Fig (14)

V.1.3.Tag Scale.

Writers render their tags on a larger scale. The standard nozzle width of spray paint is narrow so these more massive tags while drawing more attention than a standard tag and did not have much visual weight. Writers increased the thickness of the letters as well as outline them with an additional colour. Writers used the caps of other aerosol products to provide a larger width of spray and developed the masterpiece. The bold letters provided an opportunity to improve the quality of the name further. Writers ornamented the interior of the letters with what is a specified name as "designs", as shown in fig (15,16).

Fig (15)	Fig (16)

V.1.4.Throw-up.

A throw-up is a higher complex tag. It usually has two or more colours and bubble-style lettering. A throw-up is made up of easy-to-print bubble style letters and occasionally with one-layered paint to fill the letters. Sometimes, graffiti artists incorporate faces into throw-up fonts.

Fig (17)	Fig (18)	Fig (19)

Throw-up Graffiti Font Style
Throw-ups sit between a Graffiti tag and a Graffiti piece, however, are usually accompanied with tags, as shown in fig (17,18,19).

V.1.5.Blockbuster.
A blockbuster is like a massive throw-up, usually in blocky letters. Blockbusters are used to cover a large area in a small amount of time. A "blockbuster" or "roller ", is a large block-shaped work often performed with a paint-roller and executed simply to cover a large area to stop other graffiti sprayers from painting on the same wall. "Top-to-bottoms" are works of graffiti art that cover an entire subway car, as shown in fig (20,21,22).

| Fig (20) | Fig (21) | Fig (22) |

V.1.6.Wildstyle.
It is an elaborate version of a throw-up and is particularly hard to read. Wildstyle often consists of arrows, curves, spikes and other things that non-graffiti artists might not understand, as shown in fig (23,24).
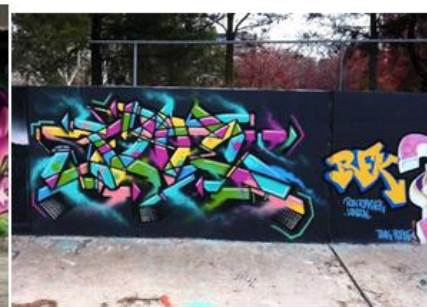

Fig (23) Fig (24)
Wildstyle in Clallam Street stormwater drain.

V.1.7.Heaven.
Heaven is a tag or artwork in a place that is extremely difficult to get. An artist who manages to put one up gains a lot of respect from other artists, as shown in fig (25,26,27).

Fig (25) Fig (26) Fig (27)
Fig (25) A piece of heaven Fig (26,27) Building on
Abyss Lonsdale Street (back to back).

V.1.8.Stencil graffiti

Fig (28)

Fig (29)

Fig (30)

Fig (28) stencil Marilyn Monroe
Fig (29) stencil of art is my weapon
Fig (30) Shop Until You Drop Stencil graffiti.
London. By Banksy [29].
A stencil is an easy (some say 'lazy') way to put up detailed pieces. By spraying over a stencil, you can produce a more detailed artwork by doing it freehand. It's also repeatable, as shown in fig (28,29,30).

V.1.9.Poster (paste-up)
A poster is a quick and easy way to put up pieces. You just make the piece at home then paste it up where you want, as shown in fig (31,32).

Fig (31)

Fig (32)

Paste-up by Abyss .607 on the Sydney Building

V.1.10.Sticker (slap)
A sticker is like a downsized poster, and just as easy to execute. Many stickers are simply tagging on postage labels, but sometimes they are more elaborate, as shown in fig (33,34).

Fig (33)

Fig(34)

Stickers cover a sign on the Sydney Building, Canberra

V.1.11.Piece.
The graffiti term 'piece' (short for masterpiece) is a picture that has been painted freehand. Graffiti piece contains at least three colours and takes longer to
paint to describe a large, complicated, time-consuming. The labour-intensive graffiti painting, commonly painted by skilled and proficient writers, but 'pieces' often incorporate colour transitions, shadows and three-

dimensional effects. A piece in a visible place will gain the artist respect from other artists because standing in a conspicuous place painting on walls where Graffiti is illegal is a considerable risk, as shown in fig (35,36,37).

Fig (35)	Fig(36)	Fig(37)

V.1.12.Wheat pasting
Wheat pasting is sticking a paper of artwork or poster to another surface by using liquid adhesive, as shown in fig (38,39,40).

Fig (38)	Fig (39)	Fig (40)

V.1.13.Writer
An individual practice or creates graffiti art which is mainly focused on lettering, will be called "graffiti writers," as shown in fig (41).

V.1.14.Bomber
Is one of graffiti design uses beautiful combination colour to make Graffiti [30], as shown in fig (42).

Fig(41)graffiti writing	Fig(42) graffiti Bomber

V.1.15. 3D Graffiti Art

Graffiti art has some beautiful artists transformed walls spaces into artworks. Milano-based street Artist Cosimo Cherone Caiffa could make it useful [30], but with a twist. He generated unique 3D interactive pieces that look extremely impressive. The artist created dull spaces pop out with the 3D technique as pleasant artwork. If one took a picture at the right angle with the street art, it could even become part of the graffiti art piece. The idea created from the desire to get out of the box. The design created to transfer messages of unease, the joy of life and what is surrounded, as shown in fig (43,44,45).

| Fig (43) | Fig (44) | Fig (45) |

VI. The important of Graffiti Design

IV.1.On the level of Society

The reality of Graffiti art could be Summerside as:

• There is a set of skills required for a challenging mindset to manufacture an acceptable piece of Graffiti [31].

• Graffiti finds a particular place in strategic locations to achieve the effects of the artists' desires.

• Different artists of this subculture have modifying levels of the skill whenever the establishment of Graffiti is interested.

• Some Graffiti arts produce very complicated diagrams with visually glamorous graphics, while others use more simple techniques for sitting their work.

• People feel connected when they recognise and understand a design based upon their own societal or cultural knowledge.

• It could connect with the audience or the client by using this graffiti tool to bridge popular culture with graphic design.

Identical to any other art form, Graffiti's media is varied, and Its inspirations are still, drawn from an ordinary perspective. Therefore, more belonged to a personal level. The increasing popularity might be a shred of evidence by vast proliferation. Its additional worth in the beautification of public space or as a vehicle for social engagement further supports its significance [32].

IV.2.On the level of Educational System

Benzer (2000) [33], explained that Most of our educational system, focusing on subjects like Mathematics, Language Arts, and Science. Although these topics undoubtedly have their particular position in the curriculum, subjects like visual arts have found his way onto in action of education. However, the significance of the Arts has been confirmed as highly advantageous for the student in the educational system.

If the students are to gain the maximum benefit from their education, they need experience in this entire sector for the following reasons:

• Education in art helps students to become best qualified,

• To progress their perception of their visual environment.

• Education in art promotes students to reconsider the relationship between verbal and visual learning, as well as visual literacy.

• From these ground, art-education is an essential process of receiving an education.

• Increased manifestation to the Arts can result in higher proficiency and more successful graduates.

Some of the benefits of the Arts in the educational system revealed [34] that:

1. Enhancing Higher Thinking Skills.
2. Introducing hands-on and originating activities in the educational system.
3. Give support and confidence to students to explore their imagination while examining their inner-self .

4.   Allows Students to recognise their environment, along with introducing them to different cultures and backgrounds.

VI.3.On the level of student personal [34]
Self-Esteem construction
The Arts allows students to express themselves, free of concern from right or wrong. Providing students with the circumstances that make it possible to create their artworks. Develop a strong sense of proud, self-sufficiency, and dependability.

VII.   Multiple Intelligences Approaches
The ability to obtain, apply knowledge and skills is not a single entity; instead, it consists of several different capacities. Guarantee students save a sufficient amount within the Arts will sharpen characteristics such as abstract thought, communication, inspiration, and skills of even problem-solving.

VII.1.Creating A Designs
Graffiti artists utilised their medium for showcasing their beliefs on the state of our current society. One of the best-known graffiti artists is Banksy showcasing uses a graffiti style is known as "stencilling" to achieve the distinctive look where the message can be left open to interpretation. However, he uses his imagery alone to speak volumes for the words would hope to convey, as shown in fig (46,47,48).

| Fig (46) | Fig (47) | Fig (48) |

Message Communicating Graffiti with Typography

More obviously, the Style of Typographic/ Graffiti Art should get more respect.
New Wave of Typography moves out on the 1970s as a postmodern reaction encouraging typography as playful, experimental and expressive. Generally, the results of use typography with Graffiti are more kinetic and conjectural.   (as in fig) which, in some cases, boost the boundaries of legibility and perception [35].
Fig(49) artist Roid uses a futuristic theme in both their design and lettering.
Fig (50,51) Typography in Graffiti doesn't have to all be loud colours or crazy designs. The simple use of black and white uses graffiti elements to bring branding to a design magazine.

| Fig (49) | Fig (50) | Fig (51) |

VII.2.An Energetic Designs
One part of graffiti art that strikes many at it is how full of life it appears. Many artists channel the energy of the subculture they are a part of to express themselves in their Graffiti.
Artist Russ Mills uses the same as may consider a simple approach in his paintings of women, as shown in Fig (52).

| Fig (52) | Fig (53) | Fig (54) |

Although a simple approach in the paintings of women, none could argue that there is not an inherent sense of vibrancy emanates off of each of graffiti design.

The Spanish artist duo Pichi & Avo combine both subversive elements with their painting on shipping containers and their utilisation of ancient and modern imagery with the energy of their colour selection and scale of their work as shown in Fig (53).

The artist Rone pours life into the eyes of the work, as shown in Fig (54).

VII.3.Design Movement.

A graffiti artist makes practical and effective use of colour, scale, whilst the painting style to show the artwork movement. Whilst it may not be creating a design for an entire wall, it could borrow from the use of colour and style to infuse movement into one of the creations. The design appears as if it could move right off of its surface, as shown in fig (55,56,57).

| Fig (55) | Fig (56) | Fig (57) |

VII.4.The usability of Designs Quality

The artist behind this design is wasn't asked for an explanation; the message transferred with a modest daisy on this scale is still the bright and robust message as shown in Fig (58) .

| Fig(58) | Fig(59) | Fig(60) |

Playing with the size of the typography or imagery can make a design has a more significant impact, as shown in (59). The artist Sandin Medjedovic used to scale and typography to communicate the tone that a company liked to set for its employees, as shown in Fig (60).

VIII.   Impact of Merging Text and Images

A common graffiti technique is to layer imagery with non-traditional fonts and text. Often, this text intertwines with the design creates a more impactful aesthetic. Combine imagery and writing is a way of bringing back some nostalgic cultural memories.

The artist Tony Parker took a soft anime image and layered his text upon it, as shown in fig (61).

In the right project, it could merge text and images and provide that" *Je nais se quoi*" that makes the client or audience take further notice, as shown in fig (62).

By world-renowned Welsh poet, Dylan Thomas, a painted image of the old Swansea tram that used to run along the promenade, and the second being a hand-painted typographic piece using a quote, as shown in fig (63).

Fig(61)   Fig(62)   Fig(63)

VIII.1.Impact Cultural/Ethnic on the Designs

Graffiti features can tell us about the culture, social networks, and beliefs that produced a particular work. The subconscious has more influences on visual communication on all graphic designers. The cultural and societal beliefs and ideas will come to illuminate in a graffiti artist's work. Merely sprinkle them through the design by the use of colour or background, as shown in fig (64).

Fig (64)   Fig (65)   Fig (66)

Audrey Hepburn the iconic artist, the graffiti artist combined a classic image of Hepburn with his colour scheme to paint this mural fig (65).

Modern influencers like Anna Wintour and Karl Lagerfeld get the graffiti treatment with a piece that seems both exuberant and dark at the same time fig (66).

VIII.2.The impact of the graffiti-style on Branding & Corporate Identity.

Application of graffiti methods launched to develop, besides, to various aesthetic assortments, participated in the graffiti art movement. Graffiti art has been used by several companies and organisations and

techniques to create unique logos and branding outside the crowd. the use of a brand's text or colours can allow the work of graffiti artists to play a subtle role, as shown in fig (67,68,69)

Fig (67)   Fig (68)   Fig (69)

Fig (67) The 2012 London Olympics logo
Fig (68) a graffiti style mural as the entrance to a store
Fig (69) sports juggernaut like Nike understood that by using Graffiti influenced branding, their Perfect Game Bat would not only be unique but a piece of art.

IX. The Goodness' of Arts Learning
IX.1. Challenging Students.

According to the innate ability and past exposure delivering the Arts requires highly qualified instructors who could challenge every student attitude. Due to students are not only necessary to perform or create works of art, but they are also required to reflect and respond to the works of art they view.

The crucial importance of any curriculum is finding the correct balance between subjects, Educators and instructors. However, it is required to ensure that artwork finds time for the Arts. Hence, students will have an opportunity to explore their creativity. Beside would benefit them towards other subjects such as make a positive impact on their lives outside of the educational system.

X. Conclusion

In this paper, the graffiti phenomenon explored via the study of the literature review. The research demonstrated the most dominated styles of Graffiti. It was illustrated that how Graffiti seems to be a truly global phenomenon. The main elements of this international art of Graffiti are their goal to achieve fame by the promotion of the graffiti artist name, and, in general, writers do not go over existing Graffiti.

The research Findings that the determination of aesthetic value is especially presenting a problem and difficulty for the evaluator and the use of new art-based mechanisms such as 'significant form', 'self-expression' and 'meaning' will support the educational process. The research showed remarkably the suitability of surfaces on subculture graffiti [37] suggests, in line with [38,39], where graffiti artists could move between the different types to enhance the student creativity.

However, a more considerable quantitative research could deliver more fruitful insight into graffiti art education. Therefore, policies could be enhanced which try to stimulate students to become Artists. For instance, through the creation of graffiti art by more legal or tolerated places, but, also, by developing desirable forms of Graffiti (such as pieces). Urban surfaces by graffiti artists can even conceptualise as a claim to the right of the city [40].

XI. Educational Institutions

To develop educational institutions ranging from organisational change, curriculum design and innovation, and pedagogy development to the role of teaching staff in the change process, students' performance in the areas of not only academic scores, but also learning techniques and skills development such as problem-solving creativity, communication, and quality issues, among others.

To facilitate students with the competencies expected in their future professions, educational institutions worldwide are implementing innovations and changes in many respects.

An inter-or crosscultural perspective should be considered the following issues:

A. An implication of different countries/regions with different educational systems and societal backgrounds in the global context.

B, the impact of professional and institutional cultures such as language, engineering, medicine and health, and teachers' education is also taken into consideration.

C. Merging individual beliefs, perceptions, identity and skills development in the learning processes.

D. inter-personal interaction and communication within different cultural contexts.

XII. **Future research**

It could focus on issues and education relating to the battle of public space by critically engaging with urban politicians who stimulate advertising but marginalise Graffiti. When having enough money, it will be allowed to place ads everywhere, but there should be more room for art and developed Graffiti as education art".

Researchers could further engage with the discussion presents Graffiti as a soft power in times in which security measurements have hijacked many essential freedoms in the public space of democratic cities [41]. In sum, it is necessary to study how urban landscapes are produced and how these landscapes influence social practices as an educational media [42, 43], to consider who "writes and rewrites" the city.

References

[1].   Brenda Thach, Staff Writer (2016) What is The Purpose of Graffiti?   https://thehoovercardinal.org/1348/opinion/what-is-the-purpose-of- graffiti/.

[2].   Bates, L. (2014). Bombing, Tagging, Writing: An Analysis of the Significance of Graffiti and Street Art. Master of Science in Historic Preservation. In the Graduate Program in Historic Preservation. University of Pennsylvania   Scholarly Commons. Http://Repository.Upenn.Edu/Hp_Theses/570.

[3].   Hughes.   (2009.   STREET   ART   &   GRAFFITI   ART: DEVELOPING   AN   UNDERSTANDING. https://scholarworks.gsu.edu/art_design_theses.

[4].   Banksy. Wall and Piece. London, UK: The Random House Group, Limited, 2006

[5].   CRESSWELL T. (1992), "The crucial' where' of Graffiti: a geographical analysis of reactions to graffiti in New York", Environment and Planning D, Society and Space, 10, London, Pion, pp. 329-344.

[6].   KRAMER R. (2010a), "Painting with permission: Legal graffiti in New York City", *Ethnography, 11,* 2, London, Sage, pp. 235-253.

[7].   KRAMER R. (2010b), "Moral Panics and Urban Growth Machines: Official Reactions to Graffiti in. New York City, 1990-2005", Qualitative Sociology, 33, 3, Dordrecht, Springer, pp. 29-311.

[8].   Source: Merriam-Webster Online Dictionary)

[9].   Encyclopedia-Britannica.   https://www.britannica.com/art/graffiti-art#ref889169.

[10].   Panda, I. (2019, July 3). Graffiti as a Subculture Essay. Retrieved from.https://ivypanda.com/essays/graffiti-as-a-subculture/

[11].   Lindsay   Bates.   Evaluating   the   cultural   significance   of   historical   Graffiti.   Available from:https://www.researchgate.net/publication/263062911_Evaluating_the_cultural_significance_of_historic_graffiti [accessed Aug 04 2020]. Production.

[12].   AUSTIN J. (2010), "More to see than a canvas in a white cube: For art in the Streets", city, 14., 1-2, London, Routledge, pp. 33-47.

[13].   COOPER M. (2004), *Hip Hop Files, photographs 1979-1984,* Cologne, From here   to fame.

[14].   FERREL J. & WEIDE R.D. (2010), "Spot Theory", *City, 14*, 1, London, Routledge, pp. 48-62.

[15].   [15] MORIN K.M. (2003), "Landscape and environment, representing and interpreting the world", in HOLLOWAY S.L., STEPHEN P.R. & VALENTINE G. (eds.), Key Concepts in Geography, London, Sage, pp. 319-335.

[16].   NASH C. (2005), "Landscapes", in CLOKE P., CRANG P. & GOODWIN M. (eds.), Introducing human Geographies, London, Hodder Arnold, pp. 156-167.

[17].   Werc. (2018) A Study About Different Elements Of Graffiti. https://www.feeldesain.com/study-about-different-elements-of-graffiti.html Manco, Street Sketchbook (San Francisco, CA: Chronicle Books, 2010), 8 .

[18].   Marc and Sara Schiller, and Carlo McCormick, Trespass (, 2007).   A History of Uncommissioned Urban Art (New York,   NY: Taschen, 2010).

[19].   Stephen Powers, lecture to author's class, March 2014.

[20].   Tristan Manco, Street Sketchbook (San Francisco, CA: Chronicle Books, 2010), 8.

[21].   Lewisohn, Street Art: The Graffiti Revolution, 18.

[22].   Roger Gastman and Caleb Neelon, The History of American Graffiti (New York, NY: Harper Design, 2010), 382.

[23].   Cedar Lewisohn, (2008)Street Art: The Graffiti Revolution (New York, NY: Abrams Publishing, 21.

[24].   Manco, T. (2004). Street logos. London: Thames Hudson.

[25].   McAuliffe. Iverson, K. (2011) Art and Crime (and Other Things Besides): Conceptualising Graffiti in the city. https://www.researchgate.net/publication/229565480.

[26].   Lewisohn, C. (2018), Street Art: The Graffiti Revolution (New York, NY: Abrams Publishing, 2008), 19, 23.

[27].   Feeldesain (2018). A Study About Different Elements of Graffiti. https://www.feeldesain.com/study-about-different-elements-of-graffiti.html

[28].   Cecilia (2013). Styles of graffiti.   https://graffitocanberra.wordpress.com/styles-of- graffiti/

[29].   Banksy.http://www.visual-arts-cork.com/painting/graffiti-art.htm

[30].   Lindsay B. (2014) Bates, Lindsay, "Bombing, Tagging, Writing: An Analysis of the Significance of Graffiti and Street Art". Theses (Historic Preservation (http://repository.upenn.edu/hp_theses/570

[31].   Hidrėlėy Pro member .3D Street Art That Interacts with Its Surroundings, Created By Caiffa Cosimo. https://www.boredpanda.com/street-art-graphiti-cosimocheone/?utm_source=pinterest&utm_medium=social&utm_campaign=organic

[32].   Allison, B. (1982). Identifying the Core in Art and Design. Journal of Art and Design Education. 1(1), pp.59-66.

[33].   Benzer, F. (2000). Three Art: Teachers' Understanding and   Implementation of Discipline-Based Art Education.   Unpublished EdD dissertation. Arizona State University.

[34].   school tutoring. (2012).https://schooltutoring.com/blog/the- importance-of-the- arts-in-the-classroom/

[35]. Canva. Design Inspiration. What designers can learn from graffiti design.https://www.canva.com/learn/graffiti-design/
[36]. Russ Mills. https://www.behance.net/gallery/689204/Re-Visited
[37]. Vandermark F. (2002), Graffiti: Even exploratie vaneen Groepsidentiteit, Gent, Universiteit Gent.
[38]. LACHMANN R. (1988), "Graffiti as career and ideology", The American Journal of Sociology, 94, New York, JSTOR, pp. 229-250.
[39]. MacDonald N. (2001), The Graffiti Subculture, New York, Palgrave.
[40]. Lefebvre H. (1996), Writings on Cities, Oxford, Blackwell Publishing, (edited by KOFMAN E. & LEBAS E.).
[41]. IVESON K. (2010), "The wars on graffiti and the new military urbanism", city, 14, 1-2, London, Routledge, pp. 115-134.
[42]. MORIN K.M. (2003), "Landscape and environment, representing and interpreting the world", in HOLLOWAY S.L., STEPHEN P.R. & VALENTINE G. (eds.), Key Concepts in Geography, London, Sage, pp. 319-335.
[43]. NASH C. (2005), "Landscapes", in CLOKE P., CRANG P. & GOODWIN M.(eds.), Introducing human geographies, London, Hodder Arnold, pp. 156-167.