

Walls with History: A Dialogue Between Street Artists and Communities

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Abstract.

Street art is a visual cultural mark which possesses a visual discourse conveyed through the history it is telling, the emotions it provokes and what it communicates in the interaction with the spectator. Through the intricate relationship between communication and street art, artists foster connections and invite the audience to engage with the dialogue taking place on the walls. Based on interviews conducted with Portuguese street artists and its' analysis, the present study explores how street art and its visual discourse capture the public's attention and induces a sense of community, leading to the revitalization and cohesion of urban spaces. The aim of the paper is to analyze the impact of street art activity on society, through the eyes of the artists on the streets. The key findings show a clear positive impact, displayed through the grateful feedback of the people who are recipients of these interventions.

Keywords: street art; visual culture; visual discourse; communication; street artists; identity; urban regeneration.

Introduction

Keeping the history of a place, like a city, alive represents the conservation of its heritage, culture, and knowledge, and provides the community with a sense of belonging and pride for their origins and roots. It reminds the city's citizens and visitors of the values of that society, its victories and losses, the meaning of being in that place, with the events and characteristics that represent their identity.

Street art appears as a potential vehicle to bring a locality's identity closer to people, expressed through the beautiful lines of an art expression. Being progressively more accepted and supported globally (Sequeira, 2019; Nomeikaite, 2019), street art, with its properties of visual communication, enters the city and comes closer to those walking by, accompanying them on the walls and the pavement. This kind of art expression appears as a meaningful tool for the revival of history and the conservation of a place's identity, also representing an urban attraction and contributing to the city's touristic appeal (Yan et al., 2019).

As a form of art, street art transcends the conventional limits of exhibition spaces, placing its voice on the streets, its walls, murals, or pavements. Communication through street art conveys diverse facets, but it has become for sure

a vibrant platform for social dialogue, cultural and individual expression. Street artists hold in their hands the capacity to redefine the urban environment with visual narratives that represent the identity of the individuals surrounding those walls and the community. Their encounters with the community of the place where they are painting, gives street artists the tools to do meaningful artworks that people connect with. Street art breaks social barriers and communicates meaningful messages which leave a mark on the streets as well as on those represented by them.

In this way, the present paper intends to answer the following research questions:

R1: What are the consequences of street artists' work for communities?

R2: Can street art communicate with society, conveying messages and sensations?

R3: Can artists create social value through street art?

R4: Can street art promote social innovation?

To obtain answers to the research questions presented, interviews were conducted with street artists in the city of Porto. Considering the existing literature in the field of street art, this research aims to provide a new perspective on the social impact capacity of this art form, contribute to the existing information and study of this area, presenting an analysis that did not exist until then: the case of street artists in the city of Porto, Portugal, and their communication with the community.

1. Introducing Street Art

The birth of street art comes from the artistic expression called 'graffiti'. With its first appearances in the United States, graffiti emerged with young people who found in the city landscape a canvas to express themselves and communicate between taggers. The tag represents the artist's signature, spread through the city, aiming for status, and is part of the codified language used in graffiti which only those inside this subculture can understand (Sarmento, 2020; Boscaino, 2021).

Unlike graffiti, street art intends to communicate with the public, to "interact with the context" (Boscaino, 2021, p.9). In this way, street art is rich in conceptual and aesthetic value, aiming to be understood by everyone but also to create a reaction, making the best use of humour, the absurd and irony in its works (Sarmento, 2020). As its name suggests, street art is acknowledged as a form of art, with valid and valuable aesthetics and creative properties, by the social agents who give it recognition, such as curators, peers, collectors, and gallery owners. It is also conceived in the urban environment that inspires the artists, being their space of free exhibition but also a feature which integrates the artistic creation (Campos, 2017).

However, the acceptance of street art has not always been a reality. Like graffiti, street art is frequently considered an act of vandalism, since it takes place unauthorized, being seen as a transgressive practice. But unlike graffiti, starting its appearance in the 90's, street art found a society more open and tolerant to this type of art that, regardless of being illegal, embodied an aesthetic potential identified by the public (Campos & Sequeira, 2018). In this way, the path of street art led it to be promoted by different

projects and events and even commissioned by public and private entities. At a global level, the number of initiatives supporting street art has been growing exponentially, with cities finding in the practice of street art a refreshment of their image, towards a more up-to-date and modern identity, triggering popularity and other positive effects like tourism attraction (Sequeira, 2019).

At the beginning of the 21st century, street art starts to reach this appeal and popularity, underpinned by the influence of information and communication technologies, which mediated this art expression that began to evolve. With an initial inspiration on traditional graffiti styles, street art today uses various forms of expression such as stencils, murals, and guerrilla art, taking advantage of yarns bombs and other street installations (Nomeikaite, 2019). Like graffiti, street art has a short life expectancy. It becomes part of the city and is affected by its image in continuous mutation, so one never really knows how long it will last (Sarmento, 2020).

Street art continuously grew in popularity over the last two decades, reaching the consideration of some individual works as items of cultural heritage, recognized by UNESCO (2013) and ICOMOS Australia (Nomeikaite, 2019). When talking about the birth and growth of this art expression, there are some names that must be mentioned. Jean-Michel Basquiat and Keith Haring, two American artists who started from graffiti, developing their artwork in the streets, eventually transiting into museums and galleries.

Also, in the 70's and 80's, John Fekner called out the attention to his works of street art with stencils, that he used to display messages of sociological concern. He painted in the streets of New York but also in European countries. Here, Gérard Zlotykamien is regarded as the pioneer street artist who used aerosol as his tool, together with Harold Naegli, who in the 70's and 80's became known as the "sprayer of Zurich", although persecuted by the authorities for painting illegally. The author of the iconic stencils of rats in Paris streets, Blek le Rat, started painting in the 80's and became the inspiration for several street artists, including Banksy, one of the biggest street artists worldwide, who brought even more public value

and interest to street art, with his distinctive stencils of dark humour and criticism, displayed all over the world. (Sarmiento, 2020; DeTurk, 2015).

In the last decade, street art reached a level of popularity and interest shared by curators and gallerists, who organized street art exhibitions, and by politicians, municipalities and several private entities who financed the painting of murals and buildings all over the world, providing legality and support to the proliferation of street art for their own benefit.

2. Communication with street art

The public acceptance of street art brings us to Blanché's (2015) definition of this art expression as "self-authorized pictures, characters, and forms created in or applied to surfaces in the urban space that intentionally seek communication with a larger circle of people" (p. 33). Summoning the strong communicative facet of street art, Brook (2007) even characterizes street art as interactive, a forum where a conversation between artists and the community unfolds.

The intention to communicate something is strictly linked with the purpose of street art. While with graffiti the communication intended was towards other crews or artists, in the case of street art, the message is sent to everyone, to the public in general. And in fact, it does come out as a strong and effective vehicle of communication due to its proximity with the public, who can hardly escape the presence of street art in the streets, during their everyday life course. In addition, street art, does not require the knowledge of any type of specific language to be decodified, as most street art works use only symbolical images and figures or short expressions in the so-called global language, English. In this way, street art is universally available and easily understood by any person, two indispensable features for effective communication.

The fact that street art communicates through symbolic figures can only work if the public understands the meaning behind what is represented, in a way that the message can be decodified. This common understanding of an image is what Campos et al. (2014) describe as visual culture, the

combined set of produced visual elements, both pictorial and graphic, that convey a message and a meaning according to a community's culture. They understand the importance of media and audio-visual technologies for our contemporary world's narratives and meanings, symbolically constructed by images and their visual communication. These images convey a discourse that, with the growth of mass culture production, has become globally understood.

Several causes of a political and social nature originated street art and still motivate street artists. As we've seen with some of the biggest names of social art, they used their art to call out the attention to a matter of concern in their society. In this way, street art applies images, signs, symbols, and words to form a discursive representation that has the communicative capacity to actively represent a political or social cause. People are involved in street art's discourse through their social-spatial practices which can be walking, photographing, or touring, and which promote the experience of street art performed inside the sensorial experience of the physical environment (Nomeikaite, 2019). Nomeikaite (2017) adds that the experience of the physical surroundings also involves an emotional interaction, and people can even construct feelings regarding an artwork when it conveys meanings and values that connect with that community, because visual messages provided by images are always inserted in a certain historical, social, political, and demographical context (Awad & Wagoner, 2017).

Stampoulidis (2019) argues, from a semiotics point of view, that the system of language conveyed by street art is mostly a form of polysemiotic communication, meaning that it conjures at least one perceptual modality, such as sight, touch, or smell, but usually more than one semiotic system, most of the times depiction and language, along with gesture. However, there are several examples of street art works that provoke more than one sensory modality with only a system of depiction. This shows us the complexity and different colours of the communicative system involved in street art.

3. Representing Cultural Heritage

Having described the powerful communicative capacities of street art, one can begin to understand the extension to which its discursive presence can impact the city and the community. In fact, if the communication is effective, it can keep a message flowing and reminded, it can present us a new view of reality that makes us think and reflect.

As street art has this liberty power of describing whatever the artists want, it can present to us episodes that in another way, we would not think about, because they are not prominent or reminded on a daily basis. And the way in which the artist characterizes that episode can add a new understanding and value to that moment for society (Glăveanu, 2017). When talking about keeping history alive, street art can light up a sense of unity and a community feeling, portraying a historical moment of that place that fills its habitants with pride and a shared feeling of belonging (Boros, 2012), working as a collective memory of that society.

The changing environment due to the improvement of urban centers, with new industries, buildings and neighborhoods, pushes cities to expand themselves in terms of culture, society, and function, consequently living behind the identity of that place (Gataric et al., 2019). In order to fight against the loss of place identity and belonging, fostered by the growing global society, we can think of street art as an art of resistance. This has been described by Innis (2017) as a form of communication that keeps a society together, when its bond is lost, in our case due to a focus on tourism and expansion, the mixing of different cultures and the proliferation of a mass culture that doesn't remember each place's history.

Mattar (2017) tells us the story of the city of Belfast, where a strong political and religious division has been lived by this community, struggling for the Irish independence against the British crown. The battle of these two groups to coexist in the same space is well narrated in the murals and walls of Belfast that tell their stories and keep these historical memories alive. Belfast reached a peace agreement in 1998, but its walls keep alive a past that, although lived in opposition, was shared by both parts of a community

that is now struggling to become a whole. The murals also serve as a symbol of each group's identity, preserving what they were, what they fought for, and what they're trying to become, free from the "us" and "the others". Anyone visiting or passing by the streets of Belfast cannot be indifferent to this exhibition of history.

In many colonial and post-colonial contexts, there are artists who fight to refuse the imposition of cultural globalization. This is the case of Palestine, where the colonial occupation brings with it an identity struggle the Arab world has been living for nearly 100 years. The occupation of this area gave way to the creation of several refugee camps, where one of the most influential Arab artists, Naji Al-Ali, appears as a voice against the current situation, displaying drawings of a child with hands crossed behind, living hope for a future where we see his face. The Palestinian art grew during the 60's, displaying the existence of Palestinians and their symbols in the streets. Artists empowered the walls with the colors of the Palestinian flag and used their works in order to maintain the collective memory of the struggle and the painful events these refugees went through. The construction of the collective memory continued to be the focus of the artists in the following years, for example in Lebanese communities, who sustained the memories of historical post-war events, inscribing in the walls the sectarianism that divided their territories. The artists' fight for the preservation of the collective memory keeps alive a discourse that strives for social justice, celebrating a sense of community with identity and history at heart (Jarbou, 2017).

George Town, in Malaysia, shows how the effort of street art to keep place history alive made this city well known not only for its culture, but also as a progressive city, famous for the great display of street art that attracts tourists. Street art spread throughout George Town with the intention to raise people's awareness to the rich history of their surroundings, living them mesmerized by their past stories and local culture. In George Town, street art is appreciated for its artistic value that captures the history and local culture, remembered by its people, and sought by tourism (Sadatiseyedmahalleh et al., 2015).

The proliferation of street art in Chile came from a denial of its' indigenous roots and the rights and value of indigenous habitants, who lived a history filled with neocolonization, repression, neoliberalism and social hierarchies, and who were promised greater autonomy by the new democratic government. Instead, they continued to be marginalized, leading street artists to use Chile's urban space as a portrait of these first-nation populations, their culture and knowledge. The murals and graffiti pieces they painted describe the experiences lived by indigenous Chileans, in contrast to the education system block of history, thus disseminating the native culture. Street artists in Chile, such as Aislap, Gigi and Inti, painted indigenous Chileans in culturally specific ways, human and free from objectification, contrasting with their primitive and terrorist description by the media (Latorre, 2017).

In Portugal, more specifically in urban centres, tourism represents a great cause of socio-economic growth and development, but it is also a cause of gentrification and social segregation. This leads municipalities to change the urban organization, and with it the community's identity and inclusion. It is in this scenario, in 2017, that is launched in Porto, by the Centre for Intercultural Studies of the Polytechnic of Porto (CEI, P.Porto), the project StreetArtCEI - Routes of Graffiti and Street Art in Porto and Northern Portugal. The project StreetArtCEI acted on erasing the divisions between the dominant and marginal cultures, empowering their expressions and artistic manifestations. It works towards making tourists and inhabitants aware of the labelled hetero-marginalized cultures of graffiti and street art, but the project also collaborates with artists, authorities and different managing entities, in order to address the consequences of urban commercialization and gentrification. StreetArtCEI constructs urban routes of the diverse visual narratives of street art that convey valuable information about the culture and concerns of citizens. This work involves photographing, categorising and identifying patterns of street artworks, which are also displayed in an online database, allowing the public and researchers to explore the expressions and messages of graffiti and street art, without being limited by time and space. The project StreetArtCEI understands street art as an expression that can be preserved and made publicly accessible, free from

commissions and authorities' approval, making use of the online world, thus diffusing and conserving the culture and identity of these societies (Sarmiento, 2020).

4. Methods

This research is based on an ethnological qualitative study which, through interviews with Portuguese Street Artists, intends to observe the consequences of the development of street art's works inside a community. The information extracted from these interviews is relevant for the understanding of the street art's impact in the community as it comes from the artists themselves, who have been working close to communities from some time. Their experience as street artists conveys several episodes of contact with the communities, inherent in their work, which brings them a structured perception of the impact and diversity of reactions deriving from their presence. The selected artists are the authors of works of relevance in the street art Portuguese spectrum, and names of reference mostly in the cities of Porto and Lisbon.

The interviews were conducted mostly in Porto, Portugal, most of them in person, with eleven street artists. The scheduling of the interviews happened through email, the selected way to invite the artists. The selection criteria for the street artists were the presence of the artists' work in the city of Porto, the extension of their portfolio, and the relevance of their work. With consent from the interviewees who signed an information and consent document, the interviews were recorded and then transcribed. The recording was performed using a mobile phone recorder, and the transcriptions were later made manually.

The interviews followed a base script, composed of open questions, concerning the artists motivations and creative process, the specificities of their work as street artists, and the meaning behind their works. It also covered different communication processes involved in the artists' activity, such as the communication between the artist and the contracting entity, the communication between the artist and the public, and the perception of the social impact of their presence and work, retrieved from the contact with the host communities. After the transcription of the interviews, the answers to each question were analysed and compared, in order to reach the results to present.

After the conclusion of the interviews, the data analysis was prepared by transcribing the interviews. With all information written, it was possible to organize the data, primarily, according to the answered question. Then, looking at each question and its' responses closely, the data interpretation led to an organization of the answers inside each question regarding the different subjects they approached. The answers were grouped according to the similar contents described.

The process of analysing these data, following the division of responses into categories as described, involved transforming these results into quantitative data. For each category of response, the results were converted into numbers related to the frequency of responses and percentages (relative to the total number of interviewees). This way, it was possible to analyse the different kinds of experiences each artist shared about each topic. It also clearly showed the number of artists supporting specific evidence.

This method of organising information made it easy to answer the research question, what are the consequences of street artists' work for communities, because it made it possible to understand, in an organised way, the different responses from the artists and the incidence of each response. In this way, we were able to consider the number of artists describing the same type of situation, and thus assess the relevance of the impact that urban art has on communities.

Among the artists who agreed to be interviewed, we find Hazul and Daniel Eime, who responded to the questions defined in the guide by email, and the artist Mais Menos who participated via Zoom. The artists Mots, Godmess, Rafi the Erste, Mr.Kas, Mynameisnot SEM, Mariana PTKS, Guel Do It, and Tiago Hesp were interviewed in person. Artist Tiago Hesp was interviewed in the context of a visit to the Wool festival in Covilhã, without prior email contact. The group of interviewed artists is described according to their occupation, gender and age group:

Table 1 - Artists Presentation

Artist	Occupation	Gender	Age group
Mots	Street art murals, paintings and interdisciplinary projects.	Duo, male and female	30-40
Mais Menos	Artist (street art, instalação, pintura e performance), investigador de doutoramento	Male	40-50
Rafi the Erste	Artist (street art and illustration), Owner of Dedicated Store Porto, member of Stick Up Girlz crew.	Female	40-50
Mr.Kas	Street artist, specialized in photorealism (murals, canvas and exhibitions).	Male	40-50
mynameisnotSEM	Artist (street art, canvas, illustration), Montana Shop Porto manager	Male	30-40
Goddess	Artist (Illustration, graphic design, painting sculpting, street art)	Male	30-40
Mariana PTKS	Street and Visual Artist (walls and canvas)	Female	30-40
Tiago HESP	Artist (murals, music, illustration, scenography, and painting).	Male	40-50
Guel Do It	Graffiti, Street art, painting, visual identity, branding and design.	Male	20-30
Daniel Eime	Street Artist, sculpture, canvas.	Male	30-40
Hazul	Artist (street art, artprint, painting, canvas).	Male	40-50

Source: Table created by author

5. Results

Starting the interviews conducted with the artists, the first question asked about the process and motivation behind the creation of their works. It was possible to understand how the artistic creative process is structured and developed, as well as to begin building a perception of the value and capacity of these artists:

Table 2 - Artists Interviews, Results, Question 1

Question 1	What is the process or motivation behind the realisation of your works?		
Results	Surrounding space and its people	Building value for people	Other
Quantitative	4 - 36 %	4 - 36%	3 - 27%

Source: Table created by the author

The results obtained from this first question revealed that the concerns and inspirations of the artists are diverse, with a focus on the space to intervene and their community as sources of creativity, as well as the intention to create something that holds value for the people within the community. This outcome allows for an understanding of the artists' respect for the space they are intervening in and the people who will have to coexist with that representation, aiming to express something that resonates with the specific location.

Within the theme of communication, it was possible to evaluate its existence between artists and the community, aiming to observe the communication exercised by street art. The responses obtained made it clear that there is communication established through street art and the work of the artists. They revealed being approached by the community, which shows curiosity and appreciation for their work, and 30% of the artists confessed to conduct consultations with the community before executing their work, once again demonstrating their care in creating something that resonates with local people:

Table 3 - Artists Interviews, Results, Question 2

Question 2	Are there any kind of communication between the artist and the public?		
Results	Interactions in spite of curiosity and appreciation	Community consulting	Affirmation of existing communication
Quantitative	4 - 40%	3 - 30%	4 - 40%

Source: Table created by the author

Through this question, it is possible to conclude that communication is strongly present in the construction of the artists' work, and that street art provides this interpersonal and communicative relationship between artists and the community.

With the aim of understanding the influence exerted by street art on society, as well as the capacity of the artists' work, the following question sought to analyse how artists perceive the impact of their work. The responses obtained demonstrated a very positive impact reported by the artists:

Table 4 - Artists Interviews, Results, Question 3

Question 3	What's your perception of your work's social impact?		
Results	Gratefulness and connection	Meaning and identity symbol	Improvement, positive
Quantitative	4 - 36%	4 - 36%	3 - 27%

Source: Table created by the author

Therefore, the artists derive from the impact of their work a sense of gratitude from the community and a connection with it. They also perceive that their works hold meaning for people and are a symbol of their identity. This relationship with the community makes sense as a result of the established communication observed, as well as the significance created through the consideration that artists have for the surrounding environment and its history. The interviews conducted directly addressed the social impact of street art, questioning the artists about their position regarding this capacity of street art to impact the city's inhabitants. The artists responded positively, giving examples of how street art impacts society, divided into groups of results:

Table 5 - Artists Interviews, Results, Question 4

Question 4	Do you think street art can have a social impact on the inhabitants of the city?		
Results	Social environment improvement	Influence minorities and help achieving new goals	Impact through messages (reflexion, identity, expression and culture)
Quantitative	4 - 36%	4 - 36%	4 - 36%

Source: Table created by the author

The artists identify the impact of street art in the improvement of the social environment it provokes, its ability to help and motivate minorities to reach new goals, and the impact of the messages that street art uses, reflecting the identity and culture of society, influencing it to reflect and express itself. Thus, the artists' perception of street art's social impact is evident, contributing to the development of communities.

Therefore, the results of these interviews describe a strong relationship between the artists and their work with the communities and urban space, which motivate their work and are positively impacted. The artists communicate with the communities as part of their daily work, and they communicate through their art, which is also a means of transmitting their social impact.

6. Discussion

Through the interviews with the artists, it was possible to see that what the public will take from their work is a question that is present and often even guides their work. The concern for the relevance and even acceptance of street art works is presented to us by the artists as a basic factor for them and inherent to this type of artistic production, considering their proximity to the people and spaces they frequent in their daily lives. This shows that the impact that each piece of street art will have on its public is, from the outset and prior to its production, a topic of great relevance.

From the artists' reports of people's reactions during and after their work, we can see that street art is not indifferent to them. It causes curiosity and even mistrust at first, most

of the time leading to interrogation and questioning. People show themselves to be protective of the public space they frequent, which may underpin the value they attach, for the most part, to seeing the result of each project. The shared experiences and connections created between artists and the public reveal the importance given by the inhabitants to this art, which for them can sometimes be summarised as someone bringing something beautiful and even meaningful to their area.

During the interviews, it was possible to observe that each artist had experienced a situation in which they felt their work had had an impact on someone. Sometimes this was since many of them depicted features of the local identity in their work, which provokes an emotional reaction in the inhabitants and a sense of pride that links them to that mural. The fact that the street art produced by these artists often carries within it a message that they wish to convey, means that there is always an impact on those who receive this communication.

This communicative power of street art is amplified by the artists in the insertion of street art among minorities or marginalised groups. In these cases, the artists confessed to taking away from each experience the certainty that street art has the power to empower people, promoting social inclusion and even self-worth, while also achieving behavioural changes. With more isolated groups, such as the elderly or children in areas with no prospects for the future, the artists experienced a renewal in the emotional well-being of those involved, a new empowerment and belief in themselves.

The interviews showed that street art has the ability to arouse a reaction in the public, which was heightened when what is represented brought together elements of value or with which people identify. On a social level, the results obtained by producing street art works were even more significant when it included communities in its creation process.

Thus, this work aims to represent a contribution and argumentative basis for increasing support for street art in the city of Porto, boosting the supply of opportunities and

initiatives, thereby providing artists with the possibility of creating more works in their city, fostering social innovation within the Porto community, and attracting more entities to intervene in this urban space through street art.

7. Conclusion

This study aimed to analyse how street art and its visual discourse capture the public's attention and induces a sense of community, leading to the revitalisation and cohesion of urban spaces.

To this end, ten interviews were conducted with street art artists, most of them from the district of Porto, Portugal, and with some relevance within this activity. The interviews focused on gathering information from the interviewees' experiences about the relationship between street art and society. The questions thus addressed how the social impact of the works is thought about and considered by the artists, people's reactions to the development of their work and the final social impact, as well as some of the results that could be observed.

After presenting and discussing the results obtained in the interviews, it can be concluded that just the presence of the artists during the process of realising their work was enough to provoke reactions in passers-by. Likewise, what the artists represent in their work draws the attention of people who want to see and understand the content. This leads us to conclude that the presence of street art among people can draw their attention to admire the art developed (R1).

Beyond this initial impact, it was possible to conclude that the visual discourse achieved through street art works is effective and can encompass emotional value, meaning, and history (R2). The representation of events, people, or symbols with significance to the local or contextual context where the street art piece is inserted was able to provoke emotional reactions in people and the expression of gratitude towards the artists who celebrated their pride in the community and history to which they belong (R3).

Through the experiences lived by the artists within the communities, it is possible to conclude that urban art

contributes to the revitalization of society and encourages social inclusion. When the community can play a participatory role in the construction of an urban art project, whether in conceiving the idea or even in producing the work, a sense of inclusion and self-empowerment is instilled in these individuals. Furthermore, these experiences bring to those involved new perspectives of the future and even how they perceive themselves (R4). This study points to new directions for the future of street art research and its social impact, such as a deeper analysis of the different ways street art can be used in a social context, beyond those observed through the interviews conducted.

In conclusion, it is possible to assert that urban art carries within itself the ability to generate a powerful visual discourse loaded with meaning, and it also has the capacity to impact society in various ways. This impact reveals multiple facets, including conveying a message, representing something, preserving a memory, or promoting well-being and personal development. To understand the extent of the impact that street art can have on society and the diverse outcomes that can be achieved in its development, it would be interesting to analyse and organize more types of interventions.

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