

The Semantic Contents of Contemporary Graffiti Design

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Abstract

The graffiti designer seeks to express what he feels, sees, and believes in, and seeks to attract attention. Through him, he attempts to depict the value of personality and the suffering of society. It has many goals and objectives that are humorous and indiscriminate, but it has connotations, goals, and meanings that its executors seek to communicate their ideas. The research deals with (the significant meaning in the contents of contemporary graffiti design), as it was devoted to the research methodology. The researchers identified its question in it to arrive at the semantic depth that it contains within it, as well as analyzing its content and also within its limits represented by the phenomenon of the Covid-19 virus. The researchers adopted the descriptive approach as the method of content analysis in the analysis procedures to achieve the goal of the research. The reasons for choosing samples according to justification are their distinction, as the selected sample contains a variety of patterns and methods that help explore the diversity of its rhetorical system and the importance of meaning.

Keywords: Graffiti, content, significance.

Research problem

Graffiti is a rebel and does not need permission. Its main idea is to communicate directly with anyone who passes along the street to express the idea of graffiti and apply it to the wall. The fact that graffiti is street art, makes it completely independent, the idea and its implementation are only graffiti, all you need is to choose a space, take the drawing tools

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and start doing them, which is also impossible to turn graffiti into commercial art. Graffiti seeks to express what he feels, sees, and believes in. besides, graffiti seeks to attract attention and tries to portray the value of the personality and the suffering of society. Sometimes this observatory goes beyond the general situation of the government in terms of governance, policies, etc. It has spread to include all groups in society that have many goals and objectives characterized by humor and randomness. However, it has connotations, goals, and meanings. Practitioners of this art seek to communicate their ideas, and the topic of the research will address the significant meaning in the contents of contemporary graffiti design. The problem lies in the research questions: What is graffiti design? Identify the meanings and connotations that lie in the graffiti design.

Research importance

1. Highlighting the role of cultural reality and social knowledge in interpreting the visual message.
2. Highlighting the link between this creative artistic activity and expressive and functional characteristics.
3. Paying attention to communicative characteristics in its artistic form, as it is an expressive means that many designers have exploited to broadcast their concerns and ideas, thus highlighting the ability of visual language and visual message in general to communicate meanings and messages.
4. Revealing what graffiti is and its importance, the semantic depth that it contains within it, and the most important types and most important forms, as well as revealing its depth and analyzing its content.
5. Knowledge of the connection of the image to culture and the ideology of peoples, which is due to the nature of its internal compositions, is always a profound element linked to language and to the symbolic organization of the culture of society, which is a means of communication and representation of the world and which exists in all human cultures.

Research objective

The research aims to identify the meanings and connotations in the contents of contemporary graffiti design.

Research limit

1. Objective limits: The subject of the study is determined in the search for knowledge of drawings, meanings, and connotations in the contents of contemporary graffiti design.
2. Spatial limits: The countries of the world that have been infected with the COFID-19 virus. These works contain the meaning and connotations of these events and what the world has experienced.

3. Time limits: the year 2020.

Research Methodology:

The researchers adopted the descriptive approach as the content analysis method in the analysis procedures.

Research terminology

Signification linguistically

Al-Jawhari defines significance by saying “The signification in the language is a source that guides it to the path, signification, and connotation, in the meaning of guidance” (Al-Gohary, 1990, p. 1698).

Signification Idiomatically:

It is meant by significance at the symbolic level - suggestive, to reveal the true meaning of the signs of the image in general (Iman, 2005, p. 19). The significance is an expression within the sign, whose basis is the combination of the signifier and the signified, a continuum and interchangeable combination, and the significance is not separated from what it indicates” (Moataz, 2012, p. 376).

Operational definition

The researchers adopt the definition of researcher Iman Affan, in which the significance reveals the true meaning of the image that the graffiti artist seeks to convey.

Content linguistically

(Ibn Manzur) defined it as: “It is said within the thing in the sense that it includes, and they say: The content of the book is like this.” I understood what was included in your book, that is, what it contained within my book, i.e. in its folds” (Ibn Manzur, 1965, pp. 285-261).

Content idiomatically

(Eid) defined it as: “It is the meaning, significance, or internal intent of the artistic image in one of the arts” (Kamal, 1980, p. 46).

Operational definition

It's the meaning that the recipient realizes as a result of his sense of the work done.

Graffiti linguistically

Graffiti in Oxford means that it is graphics or writing on a wall in a public place (Oxford, 2008, p. 193).

Graffiti idiomatically

Graffiti is defined as “a work that is done quickly, reads quickly, spreads quickly, and vanishes quickly, or it is a linguistic manifestation that consists of significance and signs in scribbles that appear in the form of letters and writings directed to a large group of onlookers” (Muhammad, 2013, p. 244).

Operational definition

Graffiti design is a form of expression that carries an innovative way of communicating with the audience.

Previous studies:

Hawra Ali Abdel Mohamed study

Psychological Dimensions in the Artistic Expression of Graffiti Art, Master's Study, Unpublished Research, University of Babylon, College of Fine Arts, Art Education Department. The research dealt with the psychological dimensions of graffiti art. The research community consisted of (200) artworks in the United States of America and Europe and was identified for the period (1975-2016), and the research sample was (20) artworks, and the results that were reached: The psychological dimension represented by anxiety appeared statistically among painters through the features (implication and secondary formalities), (feeling of isolation of the designer), (presence of imaginary features), (diversity in colors, sizes, details, and proportions), (severity of movement and emotion) and (fragmentation of shapes). In quantitative statistical analysis. The psychological dimension of extroversion appeared among the designers statistically through (the obvious expression of the artist's subjective feelings), (a sense of optimism from the atmosphere of the artwork), (the presence of a sense of carnival), and (Using colors that are cheerful and joyful). By submitting previous studies, the researcher found that: Hawraa's study relied on the mechanisms of both the critical and statistical approaches, while the current study relied on the descriptive approach, the method of content analysis in the analysis procedures to achieve the goal of the research. The current study aims to identify the meanings and implications behind the shapes, lines, and color spaces in graffiti design, while the previous studies aim to identify the psychological dimensions of graffiti and violence and a survey about the rejection or acceptance of this art. Therefore, the current study does not agree with the previous studies obtained.

Theoretical framework:

Graffiti:

The graffiti design includes words or drawings that express a political, social, or cultural point of view displayed in a public and visible place. Graffiti (political - social-cultural) can be random or structured.

Social factors are one of the most important reasons for the emergence of the so-called scribbling on the walls, being (the only way to freely express the dreams, reality, and social problems of young people, as graffiti is a war that seeks to expand participation in social life. This means that social factors are the main driver of the prevalence of these drawings and their spread in various circles and places, and this social type is called (Denise, 1994, p.91). The spread of the use of graffiti design in the countries of the world in mobilization and awareness campaigns to prevent the spread of the new Coronavirus, as the graffiti tends to work on their murals and to encourage people to protect themselves from this virus.

Political graffiti is the most open system, which means that everyone who encounters these drawings and writings can understand the messages that are being conveyed, and they put graffiti into crowded roads, which ensures widespread viewing of this type of graffiti (Raento, 1997, p. 197), It is part of the truth and a quick summary of facts that include topics related to working conditions, freedom, political power, homelessness, unemployment, religious thought and civil rights (McGlynn, 1972, p. 353).

However, the role of graffiti was not restricted to the expression of political positions, but it plays a role in the cultural, artistic, social, and educational fields. It tries to reshape the image of the public space by drawing symbols that express the culture of the country so that this colorful wall is a bridge between the new generation and the previous ones to enhance the depth of its identity, and an extension of the past and traditions amid the present (May Khalaf, 2016).

The researchers believe that graffiti can be considered a form of free expression, the writer of which does not require a certain responsibility because it is anonymous, given its random and spontaneous nature, the recipient may imagine it as just a scribble and side talk, resulting from a decrease in awareness, and a defect in knowledge. However, it embodies encrypted messages with connotations intended for specific categories concerned through that expression.

Graffiti patterns:

They represent patterns or shapes that can be identified by simple markings, which are done quickly to complex, often breathtaking pieces. Graffiti runs the gamut, there is an entire language and a complex hierarchy of graffiti, with most people simply walking every day without noticing it.

Graffiti is an art form and expressive medium that is scalable, flexible, and difficult to control. The graffiti medium constitutes an open channel for its users to manipulate to suit their needs and is a kind of choppy communication strategy by which people can engage in a visual dialogue that does not depend on face-to-face interaction or the necessary knowledge of writers' identities to include individual or folk drawings and graffiti bathroom wall signs, signatures, declarations of love, witty comments in response

to advertisements, and any number of individual, political or social commentary (folk inscriptions). Si, 2014, p.15). As a result of the diversity of contents in graffiti art, what is personal, social, political, religious, cultural, commercial, and economic, this has led to a diversity of art forms, including:

Stencil printing:

Stencils are an easy way (Some say it's a lazy way of coming up with detailed pieces by spraying over a stencil, and you can produce a more detailed piece than doing it by hand. It can also be repeated) (Edlin, 2009, p.75).

The subculture of stencil graffiti has been around since the 1970s and evolved from the freestyle graffiti seen on New York City subways and streets as social upheaval ruled the United States in the 1970s. This social instability led to the emergence of anti-establishment movements under the direction of punk rock bands and with the spread of the culture of graffiti and with the emergence of hip-hop in the eighties, the emergence of the stencil graffiti genre. Nevertheless, graffiti remained anonymous and marked his work with pseudonyms, giving a mystery to the subculture (Keep, 2007, p.12-13.).

Graffiti Advertising

It's a great way to communicate your brand message to an audience from younger to older more entertainingly and attractively than just broadcasting with a billboard. Employing graffiti to create your ad campaign is cost-effective and exciting, graffiti campaigns are also effective in providing free media coverage and social media attention. This category focuses on advertising in public places and the relationship between graffiti and advertising, (As the literature here admits that graffiti is part of the spaces inhabited by people, this leads us to the idea that the main factors that drive attitudes towards graffiti or prevention are the authorship of the official and the aesthetics of the signs that occupy the space. This leads us to the presence of other signs and practices Such as advertising in public places respectively) (Lederman, 2012, E).

Halsey and Young said: The line between the so-called primitive states of graphite (cuts, marks, and emblems) from other forms and methods of distinguishing the world is much less defined than any direct opposition between legitimate and illegitimate images (180 Halsey, 2002, P.). Examples of this are major companies such as Nike, Coca-Cola, and McDonald's and can be named (corporate brands), (corporate murals) and (corporate logos).

Therefore, researchers believe that this understanding leads to a link between advertising and graffiti, as both practices share messages in public places. Moreover, we note (the emergence of graffiti advertising as a reaction to advertising, and the motive behind graffiti as a way to restore public spaces from excessive marketing, and this is closely related to the model classification according to motives (McNichols, 2006, E).

Accordingly, it is argued here that graffiti design, especially monetarism, has the potential to question the dominance of consumer culture, and advertising as an essential part of this culture takes place in public spaces (Mouffe, 2007, p.4).

3D Graffiti

It is a type of artwork drawn in a specific way that creates an optical illusion that tricks the mind into believing that the 2D artwork they are reviewing is 3D. It is (combining the two types of illusion real and virtual in the work of three-dimensional portraits, art can appear as real as the audience used by the objective documentation of the picture to ask if the contemporary world is more important than the worlds of history and imagination) (Wenner, 2011, p.5).

3D graffiti is used (mostly by brands and companies to draw attention to their products and services as a means of either engaging consumers in a pilot campaign or using artwork to create online content to share their brand message (Hocke, 2003, p. 208).

Digital Graffiti

The recent developments in digital technologies are finding new ways to express our creativity and creative artwork on a new surface. Digital graffiti is one of the latest technologies that is used to transform almost any surface into a dynamic video display. The design concept creation process defines the differences in all products from start to finish, including the development of a new type of technology and tools and the networking between artworks and viewers. Accordingly, video projection planning is the latest developed method for graffiti performances to capture audiences' attention and touch their emotions by applying conceptual video installations in public spaces (Struppek, 2006, p.67).

The researchers consider that the concept is the most important aspect of the composition of the artwork to attract the attention of the viewers by combining art and technology, as we can name all the works as (computer-based graffiti works) which are formed within the framework of digital art.

Stickers

The use of handmade stickers is popular among street graffiti due to the speed and ease with which the visual message can be placed in a public place such as posters. Poster art is also known as plate labeling and label labeling and this form uses pictures with posters to publish publicly and promote political, entertainment, or community-related things. Some posters are hand-drawn, some are printed and many can be removed easily, but some are very stubborn and cannot be removed easily. The life expectancy of a poster is related to the location, the quality of the material on which it is printed and the content the poster promotes (Lewisohn, 2008, p.30-31).

This genre is characterized by a sophisticated design with overt or hidden messages and concepts behind the work. The illustrations are beautiful and unique, the messages are simple, and the posters are handcrafted from words and letters cut from magazines and then copied and designed to produce the work at the lowest possible cost.

Urban Gravity:

Urban graffiti is used to integrate art with nature by playing an existing element in nature and drawing around it to complement it, or by drawing attention to an environmental or social topic occurring within a community, or by turning boring patches of the wall into vibrant scenes that are full of life (Alonso, 1998, pp. p.15).

Thus, we can say that graffiti design is related to architecture and contributes effectively to beautifying the urban environment and making it a more comfortable and livable place.

The meaning

We can say that there is nothing without meaning, and because the meaning is part of the perceptual process in the human being, the form, as it enters into the organization of space in the graffiti work, will have an impact on the private and public meaning and is derived from a live environment, although the form changes and puts it to the content and meaning. It may differ from one community to another.

Yons indicates that the meaning includes two things: the intent or the intended meaning, and this depends on knowing the context in which it is used, and it is also what Arab scholars have indicated when they talk about meaning as a mental image of things in the external world (Al-Barkawi, 1991, p. 75).

According to Suzanne Langer, she sees: that the content is the meaning that is found in the form of the graphite work. It is the form, appearance, image, or illusion, and it must be expressive.

In other words, graffiti is expressionistic and meaningful, and that the meaning of graffiti as a form or image is to bring down a designer's thought of life or a passion rather than a copy of it, which makes a symbolic image meaningful (satisfied, 1986, p. 164-165).

(Adgen) and (Richards), who put in a book for them under the title *The Meaning of Meaning* a list containing more than sixteen definitions of the meaning, as they analyzed the meaning based on the famous rule that called the basic triangle. It is believed that there are three main factors, which are a symbolic relationship: the first factor is the symbol itself, and here is the form found in the graffiti work. For example, the chair and the second factor is the mental content that comes in the mind of the viewer to work when he sees a chair, and this is what Adjen and Richard called the idea, or the third factor is the same thing, and this factor (here the chair) called it here the intended (Gntur, 1986, p.10).

The researchers believe that the meaning does not lie in the part itself, but rather consists of the part's relationship to the whole, so from emphasizing the relationship between the

parts when studying the meaning and not the part itself, as the meaning is transmitted through the symbol, which comes from the human understanding of the nature of the place and the environment to which it belongs. Meaning is one of the basic components of graffiti work. Each element must have a specific meaning that the viewer interprets in a certain way.

Types of meaning:

Concerning the diversity of views of meaning types, the types of meaning that are more likely to be considered have been identified:

1. The basic or conceptual meaning: This meaning is the main factor of communication and the true representative of the basic function of understanding and transferring ideas, and we can call it the conceptual meaning or the perceptual meaning (Ahmed, 1998, p. 36).
2. The additional or secondary meaning: It is the meaning that possesses the beginning of the idea by what it refers to besides the conceptual meaning. This type of meaning is in addition to the basic meaning and does not have the attribute of stability and comprehensiveness, but it changes with the change of experience, culture, or time, and this meaning is open and not final unlike the basic meaning and it is possible that this meaning can change and be modified with the establishment of the basic meaning (Ahmed, 1998, p. 37- 38).
3. Stylistic meaning: It is the kind of meaning that depends on the socio-cultural conditions and the geographical area to which it belongs. It also reveals other levels such as specialization and degrees of relationship between the designer and the recipient (Al-Alam, 1997, p. 14).
4. Psychological meaning: It reflects the psychological connotations of the individual, which refers to the connotations contained in the work of the individual, which is an individual subjective meaning. Thus, the meaning is restricted to work and is not characterized by generality or circulation among all individuals (Nawal, 1982, p. 77).
5. Reflective meaning: What is communicated by finding different meanings of the same expression and refers to terms that have more than one meaning at the same time, so we find in it a kind of ambiguity as the meaning seems as if you are trying to reach more than one meaning (Wijaya, 2017, Net).
6. Suggestive meaning: It is that type of meaning that relates to words with a special ability to suggest due to their transparency. This type of meaning enters the reflexive meaning as it appears in cases of multiple basic meanings, so it often leaves the most common or most suggestive meaning over the other meaning (Ahmed1998, pp. 39-40).
7. Intellectual meaning: It is the meaning that is intended to be conveyed through a message that depends on order and emphasis. This meaning is specific to and

establishes the subject of the discourse. The meaning that the idea wants to convey is that there is something related to the idea of a particular subject (Wijaya, 2017, Net).

Despite the diversity of meanings, the meanings remain only meaning and nothing else. Symbols can invoke the meaning without changing anything else, for example, when drawing a house, this image calls for a meaning or an internal process for you, but the matter ends there.

In the case of thinking, the meaning leads us to other matters. The meaning is a link, as the meaning is related to a response or other meanings. If we draw a house and you think there is a father, a mother, household needs, children, furniture, a school, then we have presented associations with a response on the one hand, and on the other hand, we presented the associations of the house with other meanings. Thus, we understand that meaning is a mediating process between events and thought processes and links them to each other.

Significance

One of the important and basic elements in the design work is the signification, as it works to find a limited function that addresses the recipient through the general appearance of the design work that it contains and imposes the meaning and the objective and aesthetic value of the characteristics and dimensions of the design work, which is understood through formal indications. That the significance works to focus the visual field through the elements that compose the design work (Ahmed, 1996, p. 151), and that what happens from the psychological effect through the function and the expressive meaning it carries, the design work's significance assumes a visible area resulting from closed lines. Or through the variables in the chromatic and formal characteristics that compose the design building (Lauer, 1983, p.144).

The meaning of the significance of employing symbols, signs, and non-verbal signs to express the topics through which the recipient is contacted. The graffiti work has a language of symbolism speaking clarification through what it contains forms with contents expressing the idea and the event. This is due to the symbol of the word, which is rich in ideas and meaning, as the graffiti work gives complex intellectual and design capabilities) (Rudolph, B. T., p. 55).

The shapes in the graphite work describe the power of the actor in building a sign. They are elements that carry expressive connotations of the content and the design idea (graffiti). (As in this process, the individual is taught to transfer and communicate ideas through the language of the group in which he grew up and is trained and taught to understand and interpret the messages of others to him, whether they are in the form of symbols or non-verbal signs) (Faraj, 1985, p. 112).

The graffiti can express the subconscious thoughts in expressive, clear, and attractive languages so that the recipient can perceive the content in the graffiti work in a way that

cannot be interpreted and in the least possible time. (Since understanding the symbol or the connotation, in general, must require some preliminary means, otherwise, the aesthetic factor is either left or understood incorrectly) (Adel, 1979, p. 81).

Therefore, we see that a sign has an intellectual and pictorial effect and has cases of meaning and significance that affect the recipient, giving him a movement with his feelings towards rejection or response to the graffiti work. The graphite formal organizations are what is called the form indicative of the subjectivity of the graphite work and the content is expressed, as functional, aesthetic, and expressive. Graffiti in this sense is an organized artistic production that is studied designative and objectively, as it gives an expressive significant content.

Significant relations

It becomes clear to us in the artistic work through shapes, colors, or other formative elements, that it means with the intention of the purpose of the thing with its sensory existence, as the pictorial unit may carry certain meanings, and we refer to an idea that may be devoted, so the meanings are abstract. Semantics studies meanings. The subjects are anything and every form plays the role of relationship and symbol (Ahmed, 1998, p. 11).

The significance is the implicit or figurative meaning in literature, so it is called the deviation that is separated by a transforming character from the simplified standards of language. Since the forms of speech are the features, forms, or turns by which the language moves away more, at least, as if the simple and common expression could be, Hill Slave transcends the linguistic framework of the significance by proposing a formal approach through distinction, which is (P. Fontanier, 2004, p.9):

- a. Defining semiotics: It is the content expression.
- b. Indicative semiotics: It is the possible expression.

For example, if an illustration is made in a graffiti work in a drawing:

The significance: deer is a carnivorous mammal.

The significance: The indicative meaning is the weakness of speed and flexibility.

The significance is the imposition of another meaning on the same photographic message, which is developed at different levels of photographic production (M. KHIDER, 2008, p.122). Thus, the signification is the first and immediate reaction that we have from the image content of (lines, shapes, colors, and compositions), and then comes the self-impression attributed to the image.

The affinity and meaning of the signal can only be determined by the relations of the indicators retained by the elements in the graffiti work. This correlation between the constituent elements of the mark can only be seen in the process of meaning. This diversity can be understood by classifying the signs, and we chose the idea set by Eco: we limit ourselves to classifying the signs that, as such, interfere with personal relationships. (U.Eco, 1980, P.47). This is a typical identification that will distinguish the objectivity of our choice and that will work on the classification that connects the graffiti

work to the significance relationships (pointer, symbol, and icon). The three main categories of signals provided by Peirce² are the indicator, symbol, and icon, and this categorical representation of signals will help us in our approach to topics by transmitting the evidentiary information that each category will maintain with the graffiti work.

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According to Peirce's theory, it is the physical relationship that can preserve the natural sign that this logic can be axiomatic to easily grasp the causal relationship that the representation and the indicator sustain concretely and directly, (U.Eco, 1980, p.52). It's the sign that refers to its subject by its existential connection to the subject, for example, yellow marks the disease, and the sign here refers to the thing it refers to because it falls on it (Freal, 1994, p. 78).

Symbol

The most reserved representation is the balance as a tangible object that symbolizes something abstract with this kindness that highlights two different connotations that affect the interpretation of this representation, explained by the arbitrary relationship and then the traditional one. Hjelmlev explains the symbol in a more justified way by proposing dipoles according to symbol systems that are interpretable (because they refer to something) but are not two-tiered (Hjelmlev, 1968, p.52). The relationship is then established between two distinct concepts, and that each of them represents itself employing connotation and meaning.

For his part, R. Barthes has the other dimension of immunizing this mark and its incompetence by declaring that in analog and inappropriate representation of the face of the sign-in which the relationship is inactive and accurate (R. Barthes, 1985, p. 81).

Unlike the icon, the relationship here between the signifier and the signified is arbitrary and unexplained, as there is no similarity between the sign and the thing it refers to (Siza, and another, 1986, p. 90).

Icon³

The concept of the icon (Eikôn) is of Byzantine-Greek origin, which is translated as the sacred image (A.Duzat, 1971, p.380) and in the order of the original definition, we will again take the distinction made by Perse between symbol and icon.

²Peirce Sanders Charles (1839-1914): American philosopher, pioneer of semiotics, as a concept derived from events and uses, his works were published in volumes: Dascal, Marcelo: Contemporary Semiological Attitudes, p. 17.

³Icon: a pattern of the sign, in the order (Peirce), as there is a pictorial symmetry relationship with the tangible reference, as shown in some decorations and some road signs, due to its characteristics. See / Saeed Alloush: A Dictionary of Contemporary Literary Terms, Dar Al-Kitab Al-Lebanon - Casablanca, 1, 1985, p. 44.

The indicator of this difference, according to Pierce, lies in the referential relationship between the object and the sign it represents. Icons are primary signs, and in general are creative signs, signs that refer to something, utilizing similarity of significance (Jalal, 1992, pp. 34-35), and that the basis for this sign is the similarity between the signifier and the signified, which is a reasoned and not arbitrary relationship.

Morris, on the other hand, has its connotation properties, otherwise, it is not a visible sign icon, which in some respects is any sign similar to what it indicates (C. Morris, 1996, P. 191).

Thus, we believe that graffiti design cannot be tasted and its artistic value and aesthetic enjoyment can be felt unless it produces real, emotional, sensory, vivid, and psychological effects. However, the relationship between the recipient and the graffiti work remains one that may be unequal or balanced due to the discrepancy between cultural abilities between us and the other. Despite this discrepancy, the final result comes from acceptance and comfort of moral values, and it is this degree or that which makes the graffiti work its success.

Form and content:

That the form is perceived visually, as it is aroused by visual perception using an external stimulus through an optical device, which is the eye, and through arousal, the mind responds to perceive the visuals. Psychological studies in the fields of visual perception have confirmed that perceiving the form is not the realization of the group of parts that make up the form in the graffiti work, but it is a general perception, that is, it is the realization of the thing as a whole (Abdel-Fattah, 1974, p. 209).

Scott also stated that when the form body realizes that there must be differences in the visual field, and where there are differences, there must be variation (Scott, 1968, p. 15).

In writing art criticism, Stoléntis shows us that the aesthetic functions of the form are three: (Stoléntis, 2007, p. 353 - 355)

- The format is informed and guided the perception of the recipient, and attention is drawn in a particular direction. The graffiti work is clear, understandable, and uniform in its view.
- The shape organizes the elements in the graffiti design in a way that would clarify its sensory and expressive value.
- The formal organization has in itself an inherent aesthetic value.

From this, researchers conclude that graffiti work is the work of an integral unit, whose elements are linked to the inseparable organic unit. If that happens, the original graffiti work has faded and the formative elements have lost their significance. Besides, we

cannot realize the relationships between parts, unless we first understand the whole thing that is realized is (figure).

The content of the artwork combines the object and intent of the artwork in the elements clearly and explicitly to achieve content access to the recipient (Kamal, 1978, p. 288).

The content is a theory consisting of two dimensions: the subject and the idea of the graffiti work, and the meaning that the graffiti work reflects in its entirety and not in its details (Ernst, 1971, p. 173).

Since the overall content in the graffiti work is linked to apparent and inward relationships within the method that determines the overall construction processes of the graffiti work, it works on the natural influence of the formal properties and their inherent implications in them according to a certain method of relationships or the specific environmental type. Also, the method is a case of showing a pattern of formality and relationships between single units and their composition in several latent contents and changes according to the variety of methods used (Cisa, 1987, p. 36).

To achieve content in the product of graffiti work, it may, by its so-called specialized nature, involve cultural and intellectual dimensions, which is achieved by a kind of orientation in graffiti design and which includes each of the resulting contents: (Heidegger, 1977, p. 122-124).

- The Syntactic content: which results from the relationships of the formal elements with each other.
- Semantic content: This is related to traditions, ideas, and customs, which is indicated by the specialized content of this or that artwork.

The Pragmatic content: the elements or symbols in the graffiti work are linked to perform the function of communicating with the nature of the recipient of this type of artwork, that is, it works to push the designer to take several demonstrative methods to unify the intellectual content of the formal significance and symbols through the graffiti to match its significance with the directed basic content (With its compatibility in the parabolic vision because the state of inference and recognition of formality results in some kind of intellectual compatibility of the recipient's feelings and reception.) (Bell, 2001, p. 24).

Thus, in the view of researchers, it is only possible to separate form and content if they are expressed, that the content forms the graffiti work and its content in a way that may be difficult to separate. The connection between form and content makes the graffiti work a visual structure that we are aware of in the senses, and that is what Aristotle sees as the truth is inherent in the sensory cognition, so that the essence of the thing is inseparable from its physical realization (Al-Ashmawi, 1980, p. 154).

Communication in graffiti design:

Communication is one of the most necessary and basic requirements for humans, as human beings have close links to sustain normal life. Communication is one of the most important processes that help people to connect, understand and coexist with each other.

It is also the means for their exchange of various types of knowledge, cultures, feelings, feelings, opinions, ideas, viewpoints, and everything that would bring human beings closer to each other at all levels, whether individuals, nations, cultures, and civilizations (BAYLON, 1999, p.50).

According to JOUVE who says about communication means to know, to share, you need to know the code, the language, and then pass it on to someone else what you want to have the same language and the same intentions (JOUVE, 2000, p.101).

Accordingly, we say that communication is a technical means by which individuals can unite two or more people through a particular channel, which is the reality of encrypting and decrypting messages.

The means and methods of communication are an essential element in the communication processes, through which the sender conveys his messages to the public, to achieve a kind of communication and interaction between them. This requires choosing what is commensurate with the type of audience to which it is directed, the messages it carries, and the desired goals behind the communication process (Al-Dalou, 2005, pp. 2-3).

We believe that both the sender and the recipient are involved in the completion of the communication process for the graffiti work, to qualify the recipient to decode the codes in the artwork and read the semantics and symbols in order to achieve an understanding and awareness of the speech. That is, to achieve the process of sending, receiving, responding, and influencing the recipient, which is the main purpose of this work, using figurative vocabulary, formal and color stimuli, elements, and symbols with meaning and a unified content and understandable to the same degree by both parties. The process of producing a graffiti speech requires the presence of basic factors, which is a dynamic interactive communication process so that there is an activation of the speech with the participation of all parties through the process of broadcasting and receiving the sent speech.

Indicators of the theoretical framework:

1. The system of discursive meaning changes and renews according to the variables of time and place, and the system that has a certain cognitive significance can dominate others.
2. The speeches he broadcasts can be public and direct due to Graffiti's use of clear-cut images or texts, or its use of clear-significant images, or the Graffiti discourse may be implicit, complex, and vague. This is what results when using graffiti with vague linguistic or pictorial meanings that cannot be read or used for shapes and images that are not clear.
3. The sender and the recipient participate in completing the communication process for the graffiti work, to qualify the recipient to decode the codes in the artwork and read the signs and symbols in a way that achieves an understanding and awareness of the speech, that is, to achieve the process of sending, receiving,

responding and influencing the recipient of the graffiti work, which is the main purpose of this work.

Sample Analysis

Model analysis (1)

Work name: Front Line Heroes

Graffiti's name: Mauricio Ramirez

Location: Oregon, United States

Year: April 9, 2020



General Description:

The mural with interlocking geometric waves is spray-painted on masonry bricks and shows a nurse wearing a mask in a prayer-like pose, with the colors of the Puerto Rican and Mexican flags behind her and the nurse wearing a cross brooch with the American flag on her shirt.

Analysis:

Graffiti achieved the use of gender and the desire to create a positive self for health care workers and that appreciation for them for the work he does in community service from the Covid 19 virus epidemic. As the graffiti embodied the image of the nurse while she was in a position of prayer to supplicate for the recovery of the sick, and the use of curved geometric shapes in this work is the method that characterizes the graffiti, so it is noted that all his works have employed curved geometric shapes.

Meaning is essentially the true example of the basic function of a nurse, which has been emphasized in his work, as well as the use of the style meaning, given the social conditions that most of the world's population is experiencing because of the epidemic.

Meaning is essentially the true example of the basic function of a nurse, which has been emphasized in his work, as well as the use of the style meaning, because of the social conditions that most of the world's population is experiencing this epidemic is also used to appreciate the efforts of service and health personnel fighting on the front lines, the stylistic meaning was seen in this work.

The semantic relations in this work are many, including the use of graffiti for the indicator to represent it tangibly and directly, which is the sign that refers to its subject through the position of the nurse in the position of prayer, as well as the icon of the cross that refers to the thing using similarity of significance, we see it clear and its relationship with the position of prayer, as well as the symbolism of the American flag with Mexico and Puerto Rico, which is a tangible balance, which symbolizes an abstract thing that

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highlights the different connotations that affect the interpretation of this representation, and this is what gives a correlation index, which is the relationship of the graffiti with these countries, which is his residence and his original reference.

Regarding the process of communication, it is noted that the graffiti elicits the human needs of the recipients through the understandable meaning and achieved a clear visual communication because the work is located in the town of Oregon, opposite a church, 15 feet high and 30 feet long, to achieve communication to these needs.

Model Analysis (2)

Work name: May 2020

Graffiti's name: Beret

Location: Brecken, Norway

Year: April 19, 2020



General Description

A picture of a girl wearing a long dress, an old Norwegian costume, and she put a mask on her face and a golden belt on her waist. This picture was painted on a concrete wall with spray paint.

Analysis:

The work reflects the use of gender. The dress used is the traditional Norwegian dress, called Bonadi, which is dressed as Norwegian women at official celebrations on 17 May each year. The Graffiti focused on using this outfit and made the girl wear a face mask, which indicates that the Graffiti wanted to say that there is a high possibility that this year's celebrations will not occur due to Covid 19.

The shape is a variety of work using graffiti, this method that distinguishes it. We note the use of the form of stencil printing, as well as the use of posters. Noting that the mask worn by the girl was made of golden stickers, as well as the belt in the middle of her waist made of it also a golden ribbon. As for the girl, she was embodied by using a stencil to unload the color of the formal units, which indicates the diversity of the graphite shapes in this one work.

We find that the meaning that the graffiti resorted to is the basic meaning and it is like the real one in the main function, which is the image of the Norwegian girl, which is an understandable and perceived meaning and the use of the stylistic meaning to show the social and cultural conditions. Besides, it is resorted to using the intellectual meaning to

address the Norwegian street and convey the idea that this year may not happen for celebrations due to the Covid 19 virus.

As for its significance, the graffiti resorted to using the functional connotation in wearing the dress for a girl, which is the Norwegian dress, as well as using the golden mask, which indicates the presence of the virus and educating people to wear the mask and at the same time making it golden to denote the Norwegian celebrations.

It has achieved a consensual content of this work through the relationship of formal elements with each other, as well as the semantic content of the dress worn by the girl, as well as the golden mask and the golden belt surrounding the girl, which is linked to the traditions, ideas, and customs that indicate.

Model analysis (3)

Work name: We'll get through this together even if we're apart

Graffiti's name: Cobra

Location: Sao Paulo - Brazil

Year: April 5, 2020



General Description

Pictures of children performing prayers of different religions, as five children appear in prayer representing five continents and five religions: Christianity, Buddhism, Judaism, Islam, and Hinduism, with color police behind them, and children wearing various clothes, as well as wearing a mask, and each mask contains a symbol of the shape of a particular religion.

Analysis:

Graffiti tried to use gender by diversifying children's prayer by linking social isolation with prayer, as it was called work (we will overcome this together even if we are separated). As it emphasized the collective isolation and at the same time the preservation of prayer, regardless of religion, social interdependence, even if it is separate, we remain united in the same prayer to find a solution to this epidemic and indicate the diversity of ethnicity by making the wearing of children into diverse clothes according to religions. Here, we note the color bars that characterize the graffiti in all his works, which made this style special.

We also find that the basic meaning, which is the true example in this basic function, which is the image of children and the diversity that exists through clothing, the use of the mask, as the work was carried out according to religions and geographical area. This

indicates that the graphite resorted to using the stylistic meaning that depends on the geographical meaning. This indicates that this epidemic does not represent a specific country, but rather most of the world's population and that it is used in the intellectual sense to know the idea of work and the meanings it contains about the status of prayer for various religions. The content of the work is varied. We find the consensual content, which is the relationship of formal elements, achieved through the choice of children and at close ages, as well as the semantic content through the position of prayer and what is referred to as the clothes that the children wear, as well as the wearing of masks that make the mask a form of a particular religion. The designer's use of the indicator of children's prayer and its diversity according to different religions, which indicates that this resort to the use of prayer to eliminate this epidemic tangibly and directly. As for the icons of religions that refer to the thing through similarity of significance, we see it clear as the use of the diverse religious icon on children's masks for the diversity of religions around the world. As for communication, it is noted that the human needs of the recipients are aroused through the understandable meaning, and clear visual communication has been achieved. It is a behavior that is the best way to convey information, meaning, and feelings from the position of prayer in different religions and to make each child perform the prayer, wear a variety of clothes and deliver a message, even if we are separately together in these times of necessary social isolation, it is necessary to have faith regardless of geographic location, race, and religion, we are united in the same prayer.

Results

After the completion of the analyses and the theoretical framework, several results were produced:

1. We note the artistic workspace helps to enhance its visual presence in the urban environment, expands the vision and increases visibility, and thus increases the reception and dissemination area, which in turn helps to increase the effectiveness of the speech content.
2. The graffiti design has borrowed its vocabulary and symbols from the local cultural environment of the community, where it is reproduced and transmitted in an understandable language and sometimes directly, to ensure that it reaches wide social segments that differ in their cultural and intellectual layers. Consequently, graffiti design is described as interactive folk art.
3. We notice a graphite form that uses a stencil, and it gives the possibility of repeating and reproducing the model several times and in different places and locations, which helps in spreading the rhetorical meaning of the work and delivering it to wide social segments very quickly. Therefore, this form is often used to communicate the critical content of protests against certain issues, especially political ones.

4. The multiplicity and development in the methods and techniques of production and methods of showing graffiti works made it expand and diversify in the disparity of the discursive system intellectually and aesthetically.

Conclusions:

After extracting the results, the researchers concluded:

1. The graffiti design formulates its visual language within its forms and symbols, borrowed from popular and elite culture and thought, so its knowledge content includes different races and cultural classes and focuses on different social groups.
2. The graffiti design provided a great opportunity to practice art in all social, cultural, and age groups, regardless of the artist's level of competence, which is not provided by the governmental or artistic institution that sets controls and standards for performance and participation in its private sector. This plays a large role in the wide variety and distribution of rhetorical meanings.
3. Graffiti design has become an important component of architecture, playing a leading role in decorating architectural buildings and other elements of the urban environment.
4. The visual attraction of the graffiti design has helped attract advertisers from business owners to invest in promoting and advertising their commercial products in non-traditional artistic ways that can attract attention and fascinate the audience.

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