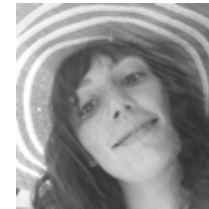**Sara Conte**
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Street art. A methodology for coding a heterogeneous language

The graffiti birth is initially recognized for its illegal nature and its "disrespectful push". However, Street Art today is full of different meanings, that are no more necessary connected to the inner message, but almost linked to the medium, the style and the relationship with the chosen location. Also the illegal nature couldn't be considered as a fundamental prerogative of contemporary graffiti. Considering the hybrid and multiple character of contemporary Street Art, in terms of register, execution methods, references and communicative intent, it is becoming increasingly important to distinguish the works of writers, be they legal, illegal, lasting or temporary, from the practices of simple vandalism, going to analyse the canons, even if diversified, that the artists adopt. Starting from state of art of heterogeneous Street Art's world limited in the European context, the research focus on the formal choices aimed at the creation of a language, that although it is multiple, has its roots in the word of drawing roots, graphics and representation. The aim of the paper is to identify a matrix of analysis of the graffiti, based on graphical-material techniques and representation methods, in order to reach a definition of a serie of semantic groups from formal and technical point. These first results have been discretized with the variable of context to emphasize the interdependence between technique and language and to connect every methods of representation to the material techniques that reflect it most.
In conclusion the research wants to code, finding the common proprieties, heterogeneous and personal expressions, born from the youth rebellion, to recognize the rules and typologies of the used language.

Keywords:
Street Art; drawing; cataloguing; graffiti; language

Street art. A methodology for coding a heterogeneous language

1. INTRODUCTION

In the Seventies the huge American metropolises, characterized by exclusion and social inequality, constitute the fertile ground for the development of Street Art. It is only with the post-modern city growth that the graphic signs become characterized by tension, transgression, controversy and illegality. However, the art of 'writing on walls' can be dated back to Rock Art, engravings and paintings that predate the birth of writing (Drogheria, 2014) (Arnaldi, 2014). Simple or complex wall signs, realized through different techniques, represented since prehistoric times the need of man to communicate a message, to record an event, to transmit a story and at the same time they underlined the human research of a simple, univocal and personal expressive mode. The anthropic action on the landscape corresponded to the human need to know and name the world to make it familiar and less fearsome, as shown by the scenes of hunting, agriculture, gathering and tribal struggles of rock paintings in the caves of Lascaux in France or Altamira in Spain, dating back to around 20,000 BC. Man showed the need to leave a trace of his passage and individuality through a highly symbolic sign: the handprints. These mysterious signatures, obtained by pressing the hand into the colour, tracing the outline with a finger or spraying the pigment with a straw, can be the anticipation of modern author's signatures, tags, a first testimony in the use of the stencil (Mondino 2016) or as a participatory sign in a first collective art form. All these representations, even if made with raw tools, tried to transmit in a synthetic way a reality cross-section but not without a three-dimensionality and movement research. If the image representation of rock painting was aided by the use of different pigments, contoured parts and spot colours alternating with engraved or scratched parts, there was in rock engravings, in particular those of the southern Libyan region of Fezzan dated from the Upper Paleolithic and Neolithic, a mature level of abstraction and a desire to seek a more realistic representation with the use of lines alone. On the cliffs of the *wadi*
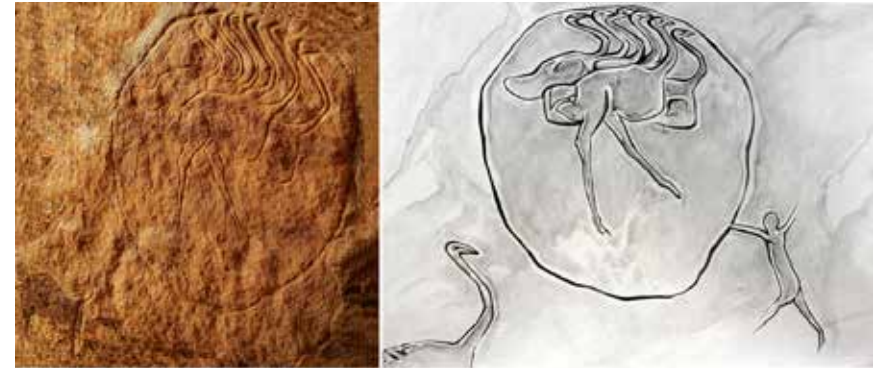

Fig.1- Original graffiti, schematic drawing, photograph of the ostrich capture by a population of the Upper White Nile. Credits Castiglioni Archive.

Fig.2- Graffito and cast of *The Cattle in the Swamp*.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.3

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

Bergiug and its tributaries[1], which cut through the desert plateau of Murzuch, an open-air collection of artworks preserves the memory of animals and disappeared human activities through priceless representations[2]. The presence of six heads and three bodies in the graffito *Ostrich in a circle* discovered in the *wadi Mathendush* would make one think of as many trapped animals (fig.1), however it is only one animal, as the two legs suggest: the prehistoric hunter who engraved the scene represented the behaviour of the animal and the intensity of its movement during the capture through the image decomposition[3]. A technique that reminds us what would happen thousands of years later with Futurist painting where "(...) l*e cose in movimento si moltiplicano, si deformano, susseguendosi, come vibrazioni, nello spazio che percorrono. Così un cavallo in corsa non ha quattro gambe: ne ha venti e i loro movimenti sono triangolari.*" (De Micheli, 2010). In the graffito *The Cattle in the Swamp* we notice a primordial idea of perspective: the animal, a *bubalus antiquus*, is seen from the top of three quarters and its powerful arched horns and snout are highlighted, while the remaining part of the body, immersed in the mud, is not visible. The surface of the rock worked in relief defines with better accuracy all the parts of the animal closest to the artist, while it voluntarily leaves the more distant ones undefined (fig.2). Going through the humankind history, the evolution of expression forms, communication and design has produced the declination of the graffiti art phenomena in different forms and meanings. Since the Middle Ages the need to transmit a message has been delegated to drawing as a simple and effective communicative medium, but not poor in signs, capable of going beyond the differences of class and education. The fresco painting cycles of churches and cathedrals, considered *Biblia pauperum,* are 'acoustic images' capable of reaching a wide audience. In this sense the fresco by Andrea Bonaiuti in the chapter house of the convent of Santa Maria Novella in Florence (1366-1367) is exemplary in the creation of the correspondence between the words spoken during the preaching of the Dominican monks and

Fig. 3 - Examples of figurative artworks. a) realistic work by Lonac, b) a holy scenes by Andrea Ravo Mattoni c) 'Il suono delle trombe' by OZMO.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.4

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

the images preserved in the church. In 1500, noble families made a habit of commissioning frescoes on the external walls of their homes to show their importance to their fellow citizens. Thus transformed the cities, like Verona, in *urbs picta* where the. facades are enriched with suggestive trompe l'oeil of mythological scenes. During the first decades of the 20th century, mural painting assume new meanings: the Mexican Revolution of 1910, the rise of the bourgeois classes to the leadership of post-revolution Mexico and the rediscovery of their roots as well as popular culture, constituted the ideal context for the development of new forms of social and popular expression and communication. Mexican Muralism, of which the greatest exponents were Diego Rivera, José Clemente Orozco and Alfaro David Siqueiros, rediscovered the mural as a symbol of a social and collective art. Mexican murals were great works with a popular impact and made in very popular. public spaces, so murals had to contribute to the cultural growth of the country and help in the spread of egalitarian and democratic ideals. The techniques used were initially fresco and encaustic but were later replaced by Siqueiros with new colouring systems such as the spray gun or airbrush with car paints or synthetic resins. The themes were mainly linked to pre-Columbian history not to be forgotten, the political revolution and popular culture. Despite the peculiarities of the individual artists and the different background, the language appeared on the whole quite homogeneous, strongly expressionistic and characterized by a strong chromaticism as well as compositional grandiosity. Since the 1930s, thanks also to the transfer of some exponents to the United States, the muralism became widespread taking on international characters.

The revaluation, at the beginning of the 20th century, of the public dimension of art was linked above all to the Renaissance rediscovery, the greatest age of wall painting. Traditional values, also known by Mexican artists, will build the basis for the development of Italian mural art. During the Fascist period, under the label of "arte per tutti", sculptural groups and bas-reliefs dotted
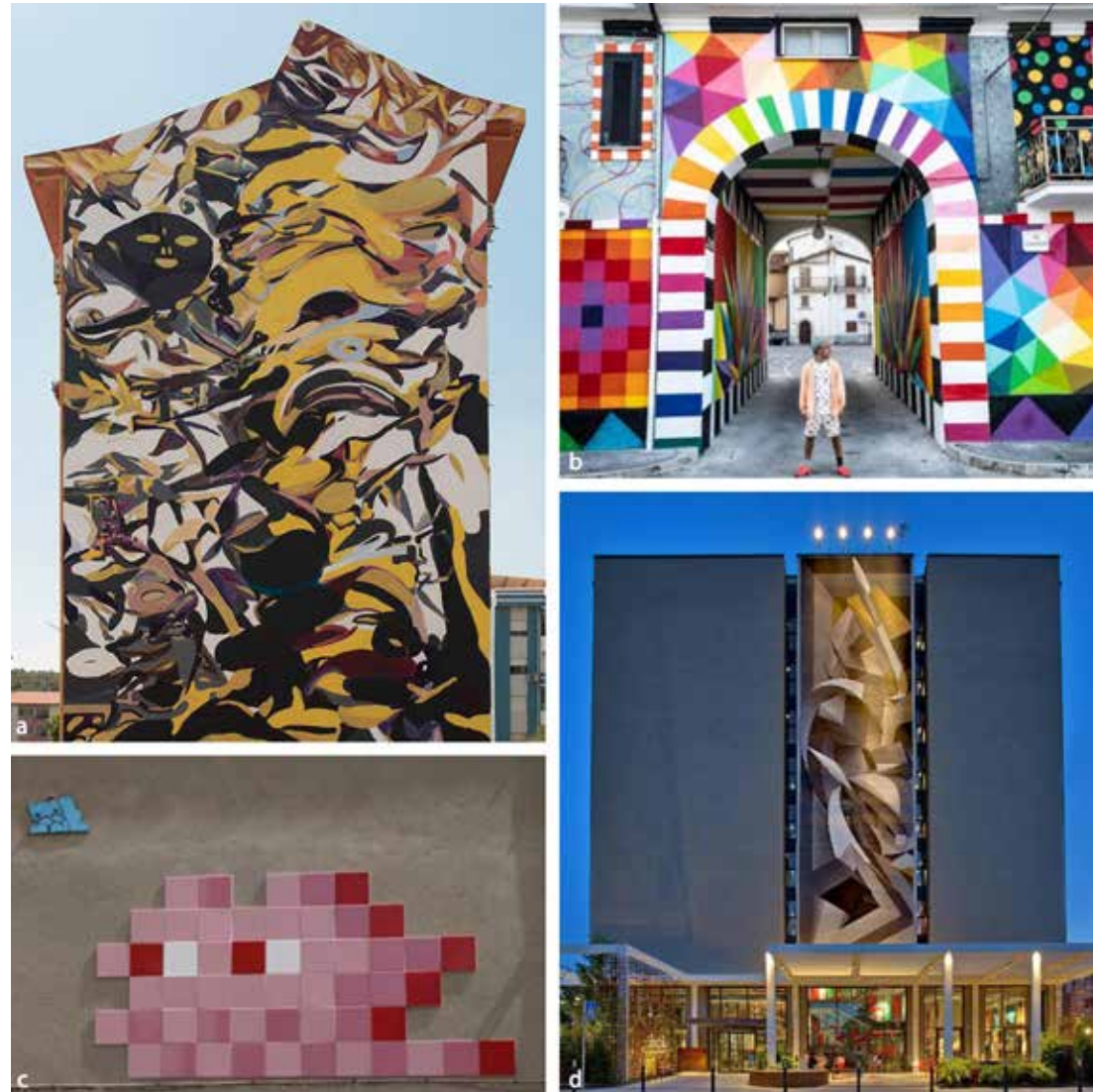

Fig.4 - Some examples of abstract works. a) Giorgio Bartocci, Architettura Liquida n3, Iglesias; b) Okuda San Miguel, murales, Aielli, 2019; c) Invaders, Space Invader, Tolosa; d) Peeta, Anda Hostel, Venezia Mestre, 2018.

the facades of numerous palaces, while mosaics populated the interiors. In this case the idea of public art was linked to the search for monumentality, to the communication of the regime's messages and to Fascist propaganda, mainly connoting institutional buildings or those with public functions. Mario Sironi, signed numerous works, including the mosaic *Il lavoro fascista* renamed *L'Italia corporativa* inside the Palazzo dei Giornali by G. Muzio and the bas-relief on the facade. In the same years Leone Lodi collaborated with various rationalist architects including Pagano, Pica, Minoletti, creating numerous sculptural groups in Milan: important examples were the sculptures for Palazzo Mezzanotte and the decorations of the palace of the Fabio Filzi Group.

After the Second World War, the creation of wall decorations persisted changing meaning and location. In Milan in the 1950s, the facades and lobbies of private buildings, an expression of the new bourgeois society, present works influenced by the MAC or the new artistic avant-garde. Moreover between the 1960s and 1970s, Italy became a destination, together with France, for artists and intellectuals fleeing South America. Sardinian muralism reinterpreted the Mexican one through strongly emotional images sometimes accompanied by lettering, in order to give voice to the political ideas, ambitions and problems of an entire community.

Vitalism, contrasting colours, reference to popular culture and political involvement, typical of Muralism, also influenced the American artistic environment of the post-war period, allowing the opening of new experimentations. Abstract Expressionism considered it an emotional painting from which to experiment. Pop Art was born from the desire for contamination with popular culture, cinema, comics, television, etc. The quotations of advertising posters, comic strips and everyday objects became a means of breaking with traditional figurative art. The visual substrate combined with the growth of the postmodern city enhance the development in the 70s of the writers' movement as a transgressive, controversial and illegal practice. Starting from the phenomenon of Tags, a youthful habit that consists in signing (tagging)

Fig.5- Some examples of architectural and landscape works. a) Fabrizio Musa, Novocomum, Como, 2004; b) Gometric Bang, murales per Collegno Si-cura, Collegno, 2019; c) Alex Chinneck, IQOS World Revealed, Fuorisalone, Opificio 31, Milano, 2019; d) Sbagliato, Intervento non commissionato, Bologna, 2014.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.6

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

with felt markers their passage in a place as a real existential necessity, American cities soon became populated by complex works, such as the man-animals of Keith Haring or the desecrating scenes of Basquiat.

The 80s marked the entrance of graffiti into the official art. Important New York art galleries, such as Fashion Moda, began to promote Graffiti Art, laying the foundations for the development of Street Art and the internationalization of the movement. In fact, first through tags and then as an artistic form in progress, the phenomenon spread in Europe and Italy also thanks to the criticism of Francesca Alinovi, who analysed the American scene in her reportages.

If the birth of Graffiti Art was initially connoted by its illegal nature and the 'purely irreverent' drive, Street Art, while sinking into the same roots, dif-

fers in countless ways and is filled with different meanings, no longer exclusively related to the underlying message, but also to the medium, style and relationship with the site. The result is a stylistic melting pot that ranges from pure abstraction to hyperrealism.

It's important to distinguish the works of street artist, whether legal or illegal, lasting or temporary, from the practices of simple vandalism, going to analyse the canons, albeit diverse, that artists adopt. The research aims to deepen the formal choices for the creation of a language that has its roots in the world of drawing, graphics and representation. The work analyses a series of case studies selected in Europe and considered significant from a formal and linguistic point of view in order to classify them in semantic groups and laying the foundations of a first, not exhaustive,

catalogue of street art languages. We also want to emphasize the interdependencies between technique and language in order to connect every form of representation to the material techniques that most reflect it.

2.   THE REGISTER[4]

Analysing the vastness and variety of street art works, the cataloguing started from the definition of macro-categories related to the represented subject. This subdivision was made taking into account the prevalence of content: there are many works in which the themes are intertwined, but in most cases it is possible to recognize a main subject and for this reason the works without the prevalence of a typology were not considered. Defined the 4 main macro-categories: *figurative,*

Fig.6- Different degrees of realism in color and black and white. a) Jorit Agoch, Vincenzo b) Ionac per ComtemplArte, Tomar, Portogallo b) Jana e Js, Into the woods, Austria c) Dourone for 'The Crystal Ship' nel 2018, Ostend d) Danilo Pistone in art Neve, Gli occhi colorati dei bambini, Scuola comunale per l'Infanzia, Borghesiana district, Roma, 2015 e) Frederico Draw, Pier Paolo Pasolini, sull'ex silos Mira Lanza oggi M.A.G.R, Museo Abusivo Gestito dai Rom, Roma f) Jef Aerosol murals in support of the cancer foundation "Keep A Breast", Bordeaux, 2013 g) Tono Cruz, Luce, Piazza della Sanità, Neaples, 2016.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.7

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

abstract, *architectural/landscape* and *typographic*, the peculiarities of each one has been deepened in order to cluster the authoritative approaches and the common drawing and representation fonts.

The works where the single figure or group prevails on the background, which can be represented or not, are collected into the *figurative field* (fig. 3). Murals that integrate architectural details or abstract backgrounds have also been taken into account, but they should not predominate in the images' composition.

The term *abstract* (fig. 4) is used to classify works where is not recognizable a figurative subject or a non-deformed representation of reality. The abstract field collects geometrical or organic patterns where even possible vegetal motifs are deformed to become part of a unitary graphic composition. *Architectural* (fig. 5) and landscape have been brought together in a single typology, where the main subject of representation is real, imaginative or fictitious anthropic or natural space. The *typographic field* contains the works, connected of the historical Graffiti Art, where the fonts are the main subject or the compositional element of the image. The distinction between 2d and 3d representation is adopted for all macro-categories, although the latter takes on different facets depending on the case. Within the figurative field, three-dimensionality is not associated to the volumetric representation of the figure, but to its contextualization, i.e. the ability to relate actively with the user creating a space that breaks the two-dimensionality of the support. There are different strategies adopted by street artists to give three-dimensionality to figurative works: in Lonac's works the creation of a perspective space that breaks through the vertical two-dimensional wall is evident, in Millo's works the drawing of pronounced shadows and the definition of different planes allows the figures to project themselves towards the viewer, while the juxtaposition of the figures with respect to real elements or spatial constraints in Levalet's work *The Hunt*, for the Bologna Cheap Festival in 2015, allows the monochrome yellow background to be perceived as a three-dimensional space. Even in the

Fig.7- a) Vile's work; b) *Camouflaging typography* by Pref; Odeith's anamorphic composition

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.8

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

smallest compositions we can notice tricks, often derived from comics graphics, which allow Mau-Pal's *Pope Francis* to "fly" like Superman in the direction of passers-by and give it a 3D effect. In other cases the rules of anamorphosis are adopted to simulate the three-dimensionality of space. In abstract works the 3d component is declined through the drawing of geometry and shadows, the construction of perspective and the study of colour. In addition to these works there are those by Clemens Behr, which integrate real elements or spaces into the composition. Again, the classification is based on the identification of a simulated space, totally or in part, populated by different volumes, which either backs up the 2d surface or projects the composition into the observer's space. Architectural and landscape subjects were classified, unlike the other groups, only through spatial discrimination. In these cases, a new illusory space is created, with trompe l'oeil, or the exiting reality is deformed. Sometimes the image is combined with the construction of 3d physical elements, as in Alex Chinneck's work 'Revealed' or in the mosaics for the Archaeological Museum of Ravenna, which are altered by drawing and colour. The 2d architectural works, even when they interact with the context, declare their illustrative nature, as in the work by Agostino Iacurci for the project *On the Wall* in Valpolcevera, where the architectural details recall the world of vectorial graphic. The typographic macro-category has been divided into the 3d of the font, which can be traced back to the 2d typology, and in the creation of a 3d space in which lettering fluctuates through the articulation of planes, the extensive use of perspective -physical or optical- or the introduction of chromatic gradients. Subsequently, we moved on to analyse each group in order to define the languages used. Into the figurative field, the works have been differentiated in realistic and stylized, according to the fidelity of representation. There are different degrees of realism (fig. 6), which allow the inclusion in it also black and white works.

The abstract compositions were then divided into geometric and organic, based on the presence of predominantly polygonal shapes in the former

Fig.8- Some different uses of aerosol; a) Andrea Ravo Mattoni, La cattura di Cristo by Caravaggio, Varese, 2016; b) Pao, Pope Francesco, Milan, 2013; c) Graffito of Verbo, Italy, 2010; d) Manu Invisibile, FreeHand, for Pubblic Design Festival, Milan, 2011.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.9

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

or sinuous and curvilinear in the latter. A further work of clustering has been done on typographic representations, divided according to the readability of the content. The illegibility character has been indicated where the font is used as a composing element or the deformation of the lettering is such that the overall graphic impact prevails over the readability of the individual letters (fig.7).

3.   THE TECHNIQUES

Street art constructs forms of visual discontinuity within the urban space, where the user is surprised by seeing entire facades covered with interventions in places that are difficult to be reach. In this continuous rewriting process of cities, different techniques intervene in which the rules of hybridization and heterogeneity are affirmed.
Aerosol art was one of the first artistic expressions used and often associated with Graffiti Writing. The use of the spray can, with pictorial applications similar to conventional aerographic productions, now enjoys wider applications as demonstrated by Lonac with his figurative hyperrealism or Ravo Mattoni with his Caravaggesque works (fig. 8). The *wall painting* is a technique that use acrylic paints and enamels applied with the help of brushes or rollers, sometimes chosen for the large size works. The techniques and the phases of realization are similar to the mural art of the past: first man works on a preparatory drawing, a sketch, and then gets to the grid or the cartoons that will be used to bring everything back on the wall. The introduction of technological tools, such as the projection of preparatory sketches on walls, has allowed the evolution of the representation and complexity of the works themselves. While in the beginning the practice of murals, with areosol or mural painting, was seen as an act of vandalism, now it is often commissioned and evaluated as a social embellishment as the mural art of the past. The following techniques are characterized by the preparation of the image before the realization of the work in situ, which often makes them illegal art mediums. One of the most used is the *stencil*, which allows to reproduce shapes, symbols,
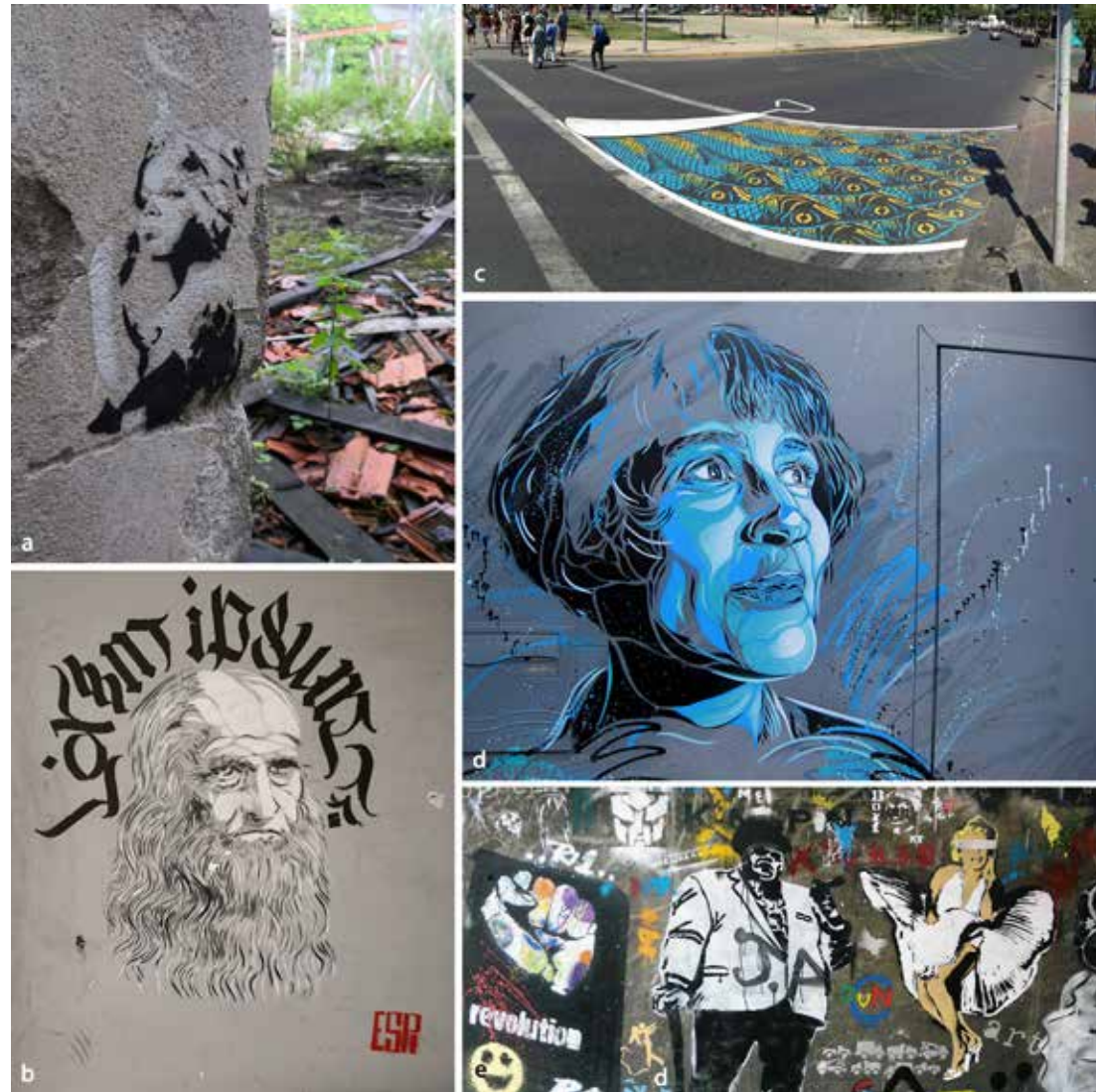

Fig.9- a) Stencil by anonimous, Cartiera in Cairate; b) Stencil and lettering by anonimous at Porta Genova, Milano; c) Roadsworth's stencil; d) C215's stencil, Vitry-sur-Seine, France; e) Roadsworth composition of stencil at Cans Festival curated by Bansky, London, 2008.

DISEGNARECON volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.10

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

letters and images through the use of normo-graphic masks in cardboard or acetate and paint applied by roller or spray. The stencil is used to create small or large format works, in this case juxtaposing many of them. The ease and speed of execution, the extreme fidelity of the image to be created, the infinite repeatability of the subject and the preparation prior to application are the main features that make this technique effective for tagging and allow its use on different media. Banksy's stencils are among the most famous to-day, but it was in the 1980s in Paris that the stencil developed thanks to Blek le Rat. He is the first who experiment it in public space without the political aims for which it was born. The artist was inspired by Mussolini's busts drawn on Italian walls in the early 30s, reinterpreting the technique to inter-vene creatively in the city context. Today the artist Roadsworth is using the stencil on the street lanes modifying the signs and creating ironic playful works starting from the pedestrian crossings. For the artist C215, who favoured a conception of the portrait that was inscribed in the tradition of docu-mentary photography in the 20th century, stencils are a more articulated technique and represent a personal characteristic. (fig. 9)

The sticker is another technique that is easy to spread, that often reproduces the visual logo - the artist's signature on adhesive paper - and is at-tached everywhere with the aim of communicate its various messages to much wider audience. Its origins roots into the world of American skater and punk rock culture before the appearance of adhe-sive labels as an alternative to graffiti with spray and markers in the mid-eighties. The artist Shepard Fairey aka Obey was decisive in the evolution of the practice as an artistic form independent of belong-ing to a band or political party; in 1989 he launched the first campaign *Andrè The Giant Has Posse*, fo-cused on the massive diffusion of an image that won the challenge of recognisability provoking the public opinion about the meaning of the operation (fig. 10). In the perspective of repetition and seriality is also inserted the poster art that finds in the affiche his ancestor. Once the poster has been drawn by hand or by printing, the street artist affixes it on the

Fig.10- a) Shepard Fairey aka Obey, Andrè The Giant Has Posse; b) Clet, Firenze; c) composition of typographic stickers; d) AboutPonny, Via del Pratello, Bologna.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.11

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

walls using the same method used for billboards. It goes from medium sized works to real gigantographies able to cover the facades of entire buildings. Emblematic is the work of the JR that shows how the poster can reach different degrees of complexity. Similarly the work of the Romans Sten and Lex uses the stencil as a poster, painting on it and then destroying the matrix: the stencil poster. The stencil is affixed as a poster, while the poster is cut out like a stencil and affixed to the wall. Over time the poster is removed and what remains is the image imprinted on the wall (fig. 11).

The *mosaic*, although of traditional origin, is also used in the field of street art. A reinterpretation of technique is the one of the artist Invader, who reproduces in his installations the characters of the 70s arcade video game 'Space Invaders' using small coloured tiles. His works are placed on the walls of 60 of the most important cities in the world, at a height between 3 and 5 meters in high frequented areas. The great success of the installation is also due to the creation of maps and apps, which allow you to locate their location and capture the Space Invaders as in interactive game. The mosaic is also reinterpreted, by Invader, using objects like the Rubik's cube as tesserae to create portraits of celebrities or works like the Mona Lisa. The urban installations are more frequently characterized by the mixture of representation techniques, or *mixed techniques*, such as the assembly of real or sculptural three-dimensional objects, stencil parts, mosaic, collage and wall paintings. An example are the human sculptures by Mark Jenkins that are able to catalyse and amaze the observer for the realistic effect generated by the mixture of two-dimensional and three-dimensional elements. The works that hybridize mural painting and aerosol are considered mixed media: they are large works where the aerosol is used for spot colour backgrounds while for details, brushes or precision tools (fig. 12). The technological progress has brought an evolution also within the world of Street Art: starting from the above mentioned projectors that allow the reproduction of increasingly complex works or festivals that host murals that show to the viewer only

Fig.11- a) Ernest Pignon, Pasolini, Matera; b) Sten and Lex, Atlanta, USA; c) Hogre Doublewhy, Finalmenty Perfetty, Subvertising, Turin, 2017; d) Levalet, Paris

with augmented reality, there are many examples of works that make use of virtuality to make the viewer participate by breaking the constraint of the support.

4. THE MATRIX

Both the subject and the medium take part in the analysis of a language, so after the phase of cataloguing macro-environments and techniques, through the creation of a matrix of comparison, the reciprocal relationships and interdependencies were deepened (fig. 13-14). In the comparison, it was possible to highlight a direct correspondence between typology and technique, regardless of the personality of individual artists and their preferences, thanks to the significant presence of works or their lack of them. The sticker technique is little used in 3d representations, with the exception of architectural subjects that lend themselves best to the reworking of trompe l'oeil on adhesive paper, and abstract subjects are almost absent. There are instead many figurative works, especially stylized, and typographic lettering. The typological choice confirms the use of the sticker as an illegal practice, which struggles to enter into the logic of art on commission. The poster, on the contrary, thanks to the development of several festivals, is suitable for several subjects, even if there are significant lacks in the typology of unreadable lettering and small numbers of abstract subjects, choices that can be traced back to the historical roots of the poster as a communication medium. 2d architectural posters are limited, while readable figurative and typographic works abound. The stencil technique, very widespread in the figurative field, does not lend itself to abstract compositions, which are difficult to combine with the idea of serial production. Cases of replicable abstract compositions have been found only in artists who use the poster technique, but even in this case there are few works compared to figurative ones. Even in the use of mosaic there are some limitations: it is more suitable for 2d figurative or abstract representations, with the exception of some figurative works in which the introduction of shadow
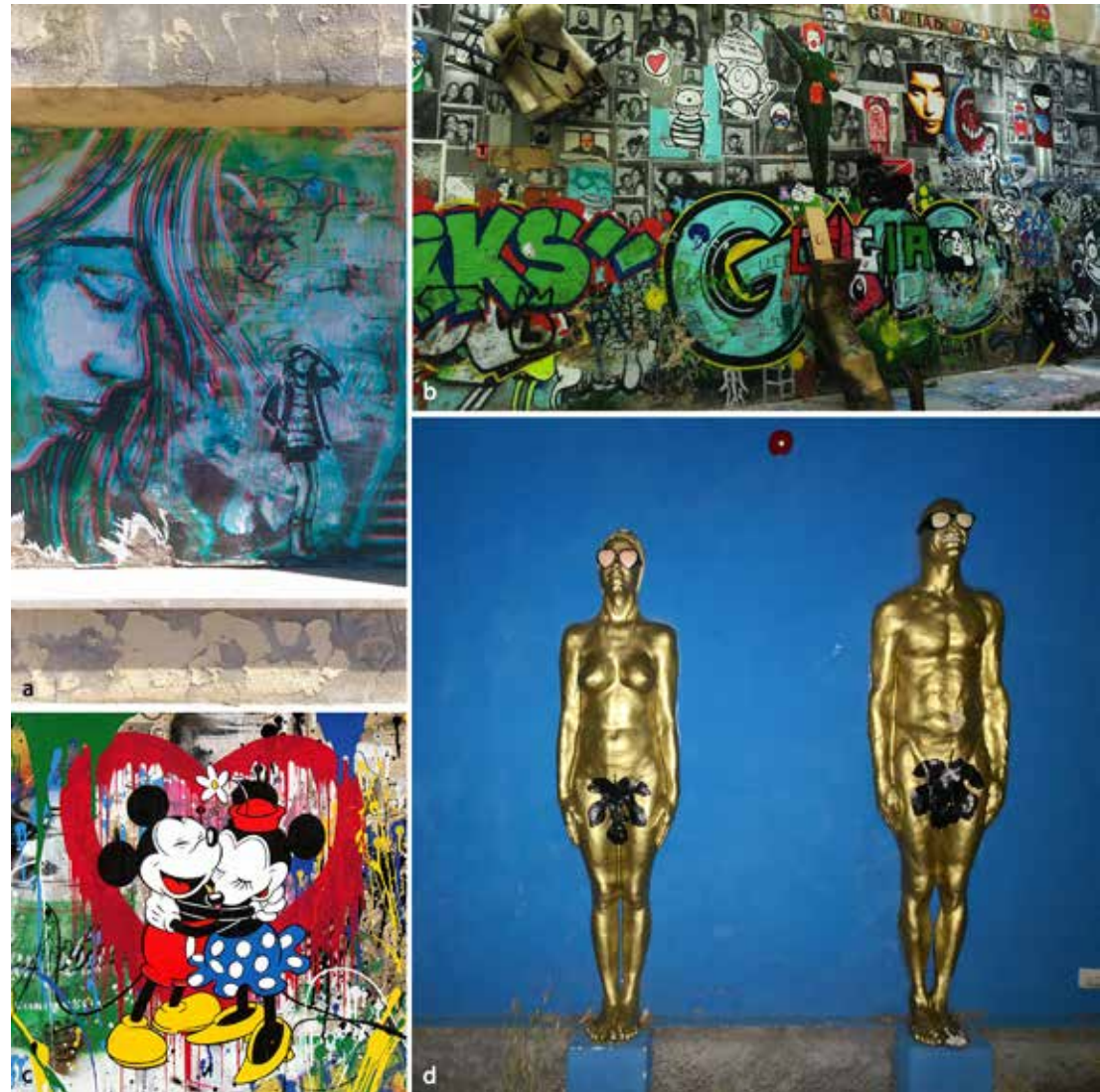

Fig.12- a) Alice Pasquini, project visible with 3d glasses, Ostia; b) various assemblies and stickers, Barcelona; c) Mr. Brainwash, Mickey Minnie, stickers, painting and aerosol; d) Urban Solid, composition, Busto Arsizio.

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.13

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

drawing is noted. In the figurative field there are many works that refer to pixel art, decomposing the photographic images into small tiles to obtain a realistic result, even if 2d, just as there are many abstractions that refer to Divisionist visual culture reinterpreting the mosaic as a material collage. As far as abstract mosaics are concerned, the geometric mosaics and the reinterpretations of ancient abstract-floral mosaics are very widespread. Different is the discourse adopted for the rare 3d works found only in the abstract or architectural sphere: the mosaic combines with a 3d physical space, accentuating its volumetric characteristics through the careful choice of chromatic combinations. It is possible to make some reflections on the correlations between the types and techniques of mural and aerosol painting. Both are widely used in all macro-categories, however, it can be noted that spray is still the most widespread technique for the creation of texts, which refer to the origin of Writing, and realistic figurative murals where shades and reflections of light prevail. Mural painting, which has its roots in muralism, is preferred in the rendering of sculptural subjects, stylization or architectural works that also highlight the influence of design and graphics. In typographic murals, painting is less widespread and related to the study of fonts, which recall the work of Amanuensis or Arabic characters realised with brush. Aerosol and mural painting still represent the most widely used techniques, probably a legacy of their origins, and are often integrated for mixed media works.

5.   THE RELATION WITH THE URBAN ENVIRONMENT

Although in this research it is not our interest to investigate the catalytic impact of Street Art on the urban environment, the context sometimes plays a fundamental role in the definition of the subject, participating more or less actively in the representation. The relationship with the environment can be differentiated in connection with the physical support and relationship with the surroundings, considered as three-dimensional physical space (fig. 15). In the first case

we include works in which elements belonging to the surface, such as openings, cracks or traces of mould, become graphic components of the drawing. To the second group belong those in which the image is composed in relation to the position of the observer, the drawing being made on several surfaces, or those in which the temporal dynamics are involved in the work, inserting vegetation and its changes as an integral part of the drawing. These realizations are confronted with real three-dimensional space and they consider the perception by the user as a constitutive element of the image. Correlating the identified macro-categories with the relationship of the work with the support, with the real space or its lack, it is possible to make some general considerations. Figurative murals are among the categories that most relate to the context: for example, the supports are integrated through the transmutation of the holes in elements of the portrayed figures, such as eyes or mouth, or mold spots, become in the work of ERON, realistically portrayed human figures. In many cases the relationship is established with the physical environment, as in Chetone's works. Less are the works that explore these relationships through abstract drawings: in this case the examples are concentrated in geometric realizations, that only in a few occasions are able to better integrate the two-dimensional surface. In the abstract field, the difference between the relationship with the support and the connection with 3D space is evident when we compare Mr. June's work in Berlin, where the geometric lines incorporate the openings of the facades arranged at an angle creating an effect of three-dimensionality that is independent from the spectator's point of view, with the installation of Truly 'Urban Artits' in the Collegio Carlo Alberto in Turin, where the image can only be read through its decomposition on the surfaces of real space. In the architectural works category, the relationship with the context is mainly declined in 3D representations and in relation to the surface, recreating or animating facades, rather than the surroundings. Rare are the examples able to exploit two-dimension-

al images integrating them with the surface or the real space. A significant example of this is ERON's work for the CityLife gardens in Milan, which creates a two-dimensional landscape by exploiting the joints between the fence blocks and transforming them into barbed wire. Finally, as far as typographic works are concerned, the most interesting examples involve three-dimensional experiments, even if they can be traced back to a small number of artists as told by Vile's works or those that exploit Odeith's anamorphic composition.

6.   CONCLUSION

The conducted work constitutes a first cataloguing aimed at identifying the common characteristics of Street Art works. Although the works are very varied, it was possible to identify comparison terms in order to highlight the two-way relationship between typology and technique and to define expressive languages. This interdependence can be justified through the historicization of certain techniques, such as wall painting and aerosol, or the predisposition of a subject to be more effectively represented by a specific technique, as in the case of typographic language. The cataloguing has shown how a more in-depth subdivision of the macro-categories compared to the one identified can be misleading: further characteristics can be attributed to the artist's own stylistic figure and not to that of the expressive languages. However, it is possible to broaden the range of macro-categories by investigating those works that have no prevalence of subject or a mixture of languages. This opens up a possible development regarding the intermediate areas and their relationship with the identified techniques.

These considerations, together with the ones developed in relation to the connection between the works and the context, analyzed from the representation and visual perception point of view, have allowed the development of the various languages analysis free from the polemical or not polemical artist's intent.

DISEGNARECON volume 13/ n. 24 - June 2020 STREET ART. DRAWING ON THE WALLS CONTE - MARCHETTI DW14

Street art. A methodology for coding a heterogeneous language

Street Art is considered a form of high-level artistic expression, sharing design methodologies and techniques with graphics, architecture and design. Street art today represents an interesting subject of study, not as a set of isolated personal expressions, but as an art form based on a plurality of expressive languages, which share common roots with the artistic classifications of art history.

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NOTE

[1] In the Berber language wadi indicates the riverbeds of ancient watercourses now drained.

[2] These graffiti were overdrafts by an expedition led by Angelo and Alfredo Castiglioni with Giancarlo Negro and Luigi Balbo with the aim to continue the Bergiug desert's explorations started in 1850 by H.Barth, continued by Leo Frobenius and more recently by Paolo Graziosi. During this expedition already known graffiti and new examples were geolocalized. Today the casts of graffiti are preserved in Museo Castiglioni in Varese.

[3] The ostrich capture technique represented by primitive man has been identified unchanged and studied by anthropologists and archaeologists Angelo and Alfredo Castiglioni among some populations of the Upper White Nile between the years 1960-1980.

[4] All the case studies examined come from the Europe. In some cases, it was necessary to include in the comparison matrices -semantic groups, techniques and places-typology representative images from others areas due to the impossibility of photographic acquisition. The proposed images are made by the research authors, some artwork photos are kindly granted by the historian Ileana Trovarelli.

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DISEGNARECON volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW15

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

Fig.13- Macro-areas and techniques matrix

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.16

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

Fig.14- Macro-areas and techniques matrix

DISEGNARECON   volume 13/ n. 24 - June 2020   STREET ART. DRAWING ON THE WALLS   CONTE - MARCHETTI   DW.17

ISSN 1828-5961   Street art. A methodology for coding a heterogeneous language

Fig.15- Comparison matrix between languages and relationship with surrounding.