A Search for a New Model in Graffiti Art through the Synthesis of Eastern and Western Cultures with Artificial Intelligence

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Abstract

The art of graffiti, closely associated with Hip Hop culture, has become an integral part of daily life as it is practiced in public spaces, capturing the attention particularly of younger generations. This characteristic distinguishes graffiti from other art disciplines. Moreover, graffiti is a versatile art form that easily adapts to the linguistic, religious, and racial attributes of different societies, offering a wide variety of techniques and applications. In each country, graffiti tends to reflect the culture of that nation, producing works that incorporate local cultural codes. As graffiti entered the advertising sector, it moved away from being seen as vandalism and took on an aesthetic quality, earning a place in art galleries and gaining recognition as an art discipline today. In this research, graffiti's ability to quickly adapt to cultural differences is explored through the synthesis of Eastern and Western cultures using Artificial Intelligence (ChatGBT). The resulting works are analyzed, and recommendations are made for researchers interested in studying this field.

Keywords: *Artificial Intelligence, Graffiti, Western Art, Calligraphy, Eastern Art*

INTRODUCTION

The notion that "art is universal" can be challenged by interpretations of art that reflect cultural differences, suggesting that art is shaped by the diversity of language, religion, and race. The concept of aesthetic appreciation also varies according to this diversity. To fully comprehend the value and significance of an artwork, it is essential to examine the culture and geographical context in which the artist has produced the work. When considering not only social and cultural differences but also individual distinctions, the boundless diversity of art becomes evident. As Gombrich famously stated, "There really is no such thing as Art. There are only artists" (Gombrich, 1972:4). Furthermore, his assertion that "you can drive an artist to despair by telling him that, despite his perception of beauty, what he is doing is not art" (Gombrich, 1972:4) reinforces the idea that art is subject to personal judgments beyond universal aesthetic standards. Seurat, on the other hand, described art as "harmony," which he defined as the agreement between lines or colors—whether similar or contrasting—under the influence of light, creating joyous, sorrowful, or serene relationships in a painting (Güvemli, 2007:106).

The artist initiates a one-way communication process that opens toward infinity (Kara, 2007:111). The artist's freedom in production is closely related to the living conditions of the geographic region in which they reside. A chronological examination of art history affirms this connection. During the period of polytheistic religions, artworks were endowed with divine powers and transformed into objects carrying spiritual significance beyond their artistic value. This understanding, which gained momentum with Ancient Greek culture, persisted until the emergence of monotheistic religions. In nearly all societies, sculpture in particular was seen as serving religious purposes. With the advent of monotheism, art continued to serve religion. The prohibition of images, which began in Judaism, was also observed for a time within Christianity, during which art survived primarily as a decorative element. According to İpşiroğlu, monotheistic religions are opposed to visual representations. The oldest of these, Judaism, explicitly forbids imagery, as the God of the Torah is a supernatural (transcendent) being, veiled in invisibility. Unlike the Greek gods, He does not manifest Himself; not only does He lack a form, but He is also the relentless enemy of gods that assume one. Hence, Judaism strictly prohibits representation (İpşiroğlu, 2009:24).

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Despite religious pressures or governmental restrictions, art has persisted and continued to diversify its materials of production. The interpretation of art through the lens of cultural diversity has led to various artistic practices, expressions, and forms of communication. Classifications such as East Asian art, Iranian art, Greek art, Egyptian art, European art, and South American art stem from the influence of cultural diversity on art. Due to its geographical location, Anatolia has served as a bridge between Europe, Asia, and Africa, leading to the emergence of different artistic perspectives shaped by the confluence of cultures in this region. As the dominant artistic paradigms from Asia, Europe, and Africa arrived in Anatolia, they were reinterpreted, and their representational language transformed. The remnants of civilizations spanning from polytheistic to monotheistic beliefs in this region reveal that art has been interpreted in varying ways. The concept of beauty during the period when the Cybele statues were prevalent contrasts sharply with the notions of beauty from Ancient Greek and Roman times.

The cultural diversity of Anatolia, shaped by the blending of differences like a mosaic, has influenced the artistic preferences of the races living on these lands. Although each culture has a distinct artistic perspective, a certain similarity emerges when viewed as a whole. Üstünipek outlines the factors shaping art in Anatolia as follows:

- The influence of Mesopotaman culture, particularly due to trade with the Assyrians,

- The formation of various cultural regions in Anatolia, from Eastern Anatolia to the Aegean, due to the region's geographical diversity,

- The presence of the mother goddess cult, which has existed in Anatolia since Çatalhöyük,

- Anatolia's rich infrastructure in the fields of ceramics and metallurgy (Üstünipek, 2012:60).

The artistic development of Anatolia has been shaped by the civilizations that arose in the region. The people of Anatolia, influenced by Mesopotamian and Egyptian art, gradually refined their artistic understanding through the impact of the Hittite, Urartian, Phrygian, Lydian, and Lycian civilizations. With the rise of Greek and Roman civilizations, Anatolia reached the pinnacle of artistic achievement, but this momentum slowed during the Byzantine era, particularly with the introduction of monotheism. When painting and sculpture were banned for a period, the artistic expression of the people was concealed in local weaving and decorative arts. Later, during the Seljuk and Ottoman periods, miniature painting, illumination (tezhip), and calligraphy replaced painting and sculpture. These art forms, which thrived under the heavy influence of Eastern cultures, experienced a golden age during this time. With the establishment of the Turkish Republic, art blended Eastern foundations with Western influences, resulting in the diverse styles and variety seen today. Therefore, it is clear that Anatolia's interaction with both the East and the West has continuously shaped its artistic evolution.

The Influence of Eastern Art

The societies that ruled Anatolia were influenced by Eastern cultures and their artistic understandings due to trade, wars, invasions, and migrations. Particularly, the commercial interactions facilitated by the Silk and Spice Routes supported cultural exchange. The goods carried by caravans for trade, such as painted ceramics, woven carpets, and textiles, contributed to artistic interaction.

For instance, the motifs used by the Huns were transmitted to European societies alongside their influence on Anatolia through trade. The motifs and symbols from the Hun period, such as Böke, aquatic life, the exchange of kut (power), wolf, tiger, deer, bull/camel, eagle, alp, and kut-alp, are categorized by Sazak, who delves into the profound meanings of these motifs and symbols. He notes that the development of the human mind over time has manifested first through symbols and then through language. Humans discovered that storytelling is the most beautiful way to convey complex feelings and thoughts from mind to mind and heart to heart (Sazak, 2014: 3-90).

The artistic perspectives shaped by the Turks' belief in the Sky God influenced the other societies residing in the lands they settled in upon migrating to Anatolia. Despite the change in beliefs during the transition from polytheism to monotheism, the traditional religious rituals of the communities living in Anatolia reflected artistic and cultural elements. Although painting was not deemed appropriate during the new era that began with the acceptance of Islam, its influence persisted until the Abbasid period.

The Umayyad caliphs received painting with tolerance. During this period, as the Islamic Empire rapidly expanded from Spain to Turkistan, the caliphs encountered long-established painting traditions in the countries they absorbed over the centuries. Rather than prohibiting these traditions, they preferred to utilize them to establish their dominance (İpşiroğlu, 2009, p. 25). Besides painting and sculpture, the understanding of art continued through literature, dance, architecture, and handicrafts. During the Seljuk and Ottoman periods, a golden age in art was experienced. Anatolia demonstrated significant development in architectural ornamentation, as well as in book and textile embellishments, by interpreting and enhancing the successes of the East and the Far East in textile printing and book illustrations. Notably, the art of bookbinding, calligraphy, miniature painting, and the development of these art forms were observed. The portrait painted by Sultan Mehmed the Conqueror marked the beginning of interest in the art of painting within the palace and its surroundings. Landscape painting also saw the emergence of artists among the pashas. With the Westernization movement, Western artistic understanding became influential during the late period of the Ottoman Empire.

Calligraphy

For a long time, writing remained the monopoly of rulers, religious leaders, and scholars. However, with the invention of the printing press in the 15th century, it came into contact with broader segments of the public, transferring a significant portion of its burden to typography (Selamet, 2012:172). With the development of typography, graphical designs began to appear in book printing. In East Asia, calligraphy was widely practiced. "Calligraphy is the art of beautiful writing." In China and Japan, calligraphy is done with a brush, while in the West, it often refers to decorative writing created primarily with a pen (Kınık ve Ceylan, 2012:89). While typography was used in the West and calligraphy in the East, calligraphic art, known as "hat sanatı," developed in Arab countries. The art of calligraphy, which evolved through the aesthetic embellishment of Arabic letters, began to be seen in Anatolia after the Turks converted to Islam. Notably, during the Ottoman Empire, calligraphic art experienced its most advanced period.

Ottoman calligraphers practiced this art in various forms, with handwritten Qur'ans holding the most esteemed and distinguished place among them. The saying, "The Quran was revealed in Mecca, read in Egypt, and written in Istanbul," reflects the superiority of great Turkish calligraphers in this field. In addition to handwritten Mushafs and other books, calligraphic art was successfully applied in forms such as kıt'a, murakka, levha, hilye, ferman, and berat (Selamet, 2012:173). Successful applications of calligraphic art continued after the establishment of the Republic. However, as with other art movements, calligraphy also experienced new interpretations and changes over time.

The abstract expressive power of Islamic calligraphy is strong enough to inspire contemporary painting. In its interaction with the modernist thought that enveloped the world and the accompanying perception of modern art, calligraphy has not undergone a transformation or degradation in terms of fundamental aesthetic values and letter proportions. Nevertheless, the quest for new forms and styles that calligraphic art has always harbored continued during this period as well (Cam, 2013:46).

The Influence of Western Art in Anatolia

The interaction that began with Ancient Greece was particularly intensified in western and southern Anatolia through the continuation of trade with Western societies. Up until the emergence of Christianity, the civilizations of the Aegean and Mediterranean are categorized sequentially as Minoan, Mycenaean, Greek, Etruscan, and Roman. The Medieval period progressed through the Byzantine, Merovingian, Carolingian, Ottonian, Romanesque, and Gothic eras until the Renaissance (Üstünipek, 2012: 5-6).

With the Renaissance, the arts of painting and sculpture regained their former glory and acquired new interpretations. However, during the Renaissance, artistic expression in painting and sculpture was limited in Anatolia due to the dominance of the Ottoman Empire. The artistic developments occurring in the West were primarily applied in religious buildings—especially Catholic churches—thus they did not garner much interest in the Ottoman Empire, which had a predominantly Orthodox population. The prevailing understanding in the Orthodox faith was inherited from the Byzantine Empire.

"Sultan Mehmed II's efforts led to Istanbul becoming a cultural and artistic center for both the East and the West. He established a workshop in his palace where calligraphers, illustrators, and gilders began to work in full capacity, producing countless and exquisite works" (Taşkale, 2008: 7; Kahraman, Gülaçtı, 2015:378).

During the reign of Abdulhamid II, the Sultan's interest in art led to new developments in the field. The changes that began in literature during the Servet-i Fünun period were also reflected in architecture, painting, music, and handicrafts. Artists like Osman Hamdi Bey, Süleyman Seyyid Bey, and Şeker Ahmet Paşa, who were sent abroad for artistic education with state support, modernized the understanding of art during the Ottoman period. The first generation of Turkish painters returned to the country and taught the Western artistic understanding in the schools where they taught.

With the proclamation of the Republic, the state's art policy completely shifted towards the West, continuing the Western artistic approach that began during the Ottoman period. Artists continued to be sent abroad with state support, and national exhibitions were organized. The understanding of art in Anatolia was adapted to the existing artistic disciplines of Western countries through the exhibitions that were opened.

Artistic activities that were initially limited to Istanbul were also brought to other cities in Anatolia through "Yurt gezileri" (Home Tours). While Western art rapidly developed in Turkey, Europe began to pay the heavy price of World War II. The economic crises and losses influenced Western artistic paradigms as well. The desire for equality and freedom initiated new formations within Western societies. Supported by laws, these new ways of life led to economic divisions in large cities.

Particularly in the United States, the liberation of Black individuals, who were brought in as slaves from colonized countries, and their establishment of their own gangs marked the beginning of a different era around New York and its surroundings. Blacks who resisted the imposed way of life and assimilation created a unique way of life in the ghettos. This new culture, known as hip-hop, although initially rejected by Westerners, gradually influenced popular artistic understandings over time. The hip-hop culture, which encompasses rap music, breakdancing, and graffiti, adopted and supported graffiti that was able to enter streets, squares, and art galleries.

The Emergence and Evolution of Graffiti

Following the economic crises brought about by World War II, the foundations of graffiti were laid amidst gang wars in major cities. The graffiti culture began with the practice of writing gang names on walls, primarily to mark territorial claims. Short words, typically consisting of three to five letters and devoid of significant meaning, represented the gangs that governed specific areas and were commonly seen in the neighborhoods of Black residents in New York's ghettos. Over time, the evolution of graffiti from mere message-laden wall writings to a form enriched by cultural elements marked the beginning of contemporary graffiti art. Aesthetic considerations became prominent, and the message sought to be expressed through the skill of the artist became increasingly important. According to Kahraman, graffiti, which means decorative pictorial wall writing, aligned with the philosophical foundation of hip-hop culture due to its rapid and unauthorized application methods (Kahraman, 2014).

By the 1980s, graffiti transcended its New York origins and acquired a mass character, leading to the description of this period as the "golden age of graffiti" (Hwee Kan, 2001, p. 20). This era not only saw an increase in graffiti production and its global spread but also heightened efforts to "clean" graffiti and the enforcement of penalties against it. For instance, the "Clean Train Movement" was initiated in New York in 1989, resulting in the removal of graffiti from train and subway lines (Saka, 2012; Aral, 2021:219). According to Grunow, after 2000, graffiti emerged as a street art form executed often by unidentified individuals or sometimes by recognized community figures. Graffiti, consisting of images and texts drawn in public spaces, is also regarded as a means of creating collective memory. Its fundamental attributes of spontaneity, speed, and staging enable graffiti to foster collective awareness of the past, thus embedding itself in the collective consciousness (Satır, 2021:130).

Today, graffiti continues to be valued as an art discipline, distinguished by its unique characteristics that set it apart from other artistic movements. While most art movements arose under the influence of artists or critics and were consistently exhibited in galleries, graffiti initially took root in ghettos. Writers created their works in

back alleys, often without waiting for invitations to art galleries or prestigious museums. Anonymous graffiti attracted public interest in narrow streets or large squares.

In conclusion, graffiti, seen in every country today, is an expressive form shaped by modern social and cultural dynamics. It took root in the mid-20th century, developing in close relation to urbanization, youth subcultures, and political movements, rising concurrently with hip-hop culture. Graffiti has also emerged as a tool for protest, serving as a visual medium for critiques of social inequalities, racism, and political systems. In the 1980s, this art form began to enter galleries and institutional art circles, gradually being recognized as a valid form of artistic expression. Nowadays, graffiti is acknowledged as a multifaceted art form that occupies public spaces as street art and also finds a place in museums and galleries. However, when executed illegally, graffiti is often deemed vandalism, perpetuating its existence on the fine line between art and crime.

Artificial Intelligence and Development Process

Artificial intelligence (AI) encompasses numerous capabilities, including demonstrating human-like behaviors, providing logical reasoning numerically, and detecting movement, speech, and sound. Through this, it integrates within software and hardware systems. AI is created entirely through artificial tools, without utilizing a living organism, and it exhibits behaviors and movements unique to humans, serving as a technological feature that operates in line with the functioning of machines (Sucu, Ataman, 2019:41). The concept of artificial intelligence emerged primarily from the comparison between the human brain and computers. With advancements in technology, AI and the research associated with it have become the focal point of interest worldwide (Yiğit, 2017:14). Artificial intelligence aims to create machines capable of performing tasks that typically require human intelligence, such as understanding language, decision-making, and perception, including reasoning, learning, and self-correction. Examples include virtual personal assistants, autonomous vehicles, fraud detection systems, and chatbots. AI is generally divided into two subcategories: narrow AI and general AI (Goodfellow, Bengio, Courville, 2016:43). AI models based on deep machine learning and generative adversarial networks, capable of producing visuals from textual prompts, have become a popular tool for creating digital works within today's interdisciplinary visual culture (Gülaçtı, 2023:2189).

The historical development of artificial intelligence has emerged as a long process at the intersection of science, technology, and philosophy. The initial philosophical foundations were laid by Aristotle's works on logic, while theories by philosophers such as Descartes and Leibniz regarding the mechanical functioning of the human mind formed the basis for the concept of artificial intelligence. In the 19th century, George Boole's logical theories and Alan Turing's work on computational machines strengthened the mathematical and computational foundations of the AI field. Turing's development of the "Turing Test" in 1950 contributed to evaluating the intelligence capacities of machines, marking the emergence of artificial intelligence research as a scientific discipline.

The Dartmouth Conference held in 1956, with contributions from pioneering scientists such as John McCarthy, Marvin Minsky, and Allen Newell, formalized artificial intelligence research. The first AI systems developed in the 1960s focused on logical reasoning and problem-solving; however, the promising projects of this era faced stagnation in the 1970s due to deficiencies in hardware and algorithms. This period, known as the "AI Winter," saw a significant decrease in interest and funding for AI.

The 1980s witnessed a resurgence of artificial intelligence. The development of expert systems facilitated the integration of human expertise in specific fields into software, while the popularity of neural networks, driven by backpropagation algorithms, accelerated AI research. In the 2000s, the combination of deep learning algorithms with big data led to significant achievements in image recognition, natural language processing, and autonomous systems. The application of artificial intelligence in various fields today—such as health, education, transportation, art, security, and software—demonstrates that the field is in a constant state of development.

Purpose of the Study

The primary objective of this research is to synthesize Eastern and Western cultures with the support of artificial intelligence and to seek a new model. Based on the information obtained, the aim is to increase the interest of

young people in art with a model unique to the artistic understanding of Anatolia, enabling their contributions to contemporary modern society and emphasizing the importance of art in life. To achieve this general objective, answers have been sought for the following sub-problems:

How has interaction occurred between Eastern cultures?

How has interaction occurred between Western cultures?

How has the development of street art taken place?

How has the development of artificial intelligence unfolded?

What are the characteristics of the new model?

METHOD

Quantitative data has been collected for the research, utilizing a literature review and a semi-experimental method based on the researcher's own applications. The artificial intelligence model ChatGPT, developed by OpenAI, has been employed in the study. Through ChatGPT, textual and visual data related to graffiti examples from both Western and Eastern cultures have been interpreted to create new images.

APPLICATIONS AND REVIEWS

The research process was initiated by generating commands with ChatGPT. First, popular graffiti examples from Istanbul were archived. Discussions were held with ChatGPT regarding elements and symbols belonging to Turkish culture. Subsequently, 20 nearby and distant countries surrounding Turkey (Iran, Uzbekistan, Palestine, UAE, Japan, South Korea, Malaysia, Russia, Canada, Hungary, USA, Egypt, Morocco, Ukraine, Germany, Spain, Sweden, South Africa, China, Brazil) were selected. Special attention was given to these countries having significant tourism and trade relations with Turkey. Graffiti examples from the selected 20 countries, accessible online, were collected. All visual data obtained was shared sequentially with ChatGPT. The 20 selected countries were then divided into pairs and transformed into groups of three, with Turkey at the center.

Iran-Turkey-Germany,

Uzbekistan-Turkey-Hungary,

Palestine-Turkey-Ukraine,

UAE-Turkey-Spain,

Japan-Turkey-USA,

South Korea-Turkey-Canada,

Malaysia-Turkey-Morocco,

Russia-Turkey-Egypt,

Sweden-Turkey-South Africa,

China-Turkey-Brazil,

Each of these groupings was shared with ChatGPT in sequence, and the visual elements and cultural symbols from the countries in each group were analyzed. Subsequently, a graffiti design was requested for each group. The resulting graffiti designs are as follows:

Figure 1. Sweden-Turkey-South Africa

Figure 2. UAE-Turkey-Spain

Figure 3. Palestine-Turkey-Ukraine

Figure 4. South Korea-Turkey-Canada

Figure 5. Uzbekistan-Turkey-Hungary

Figure 6. Japan-Turkey-USA
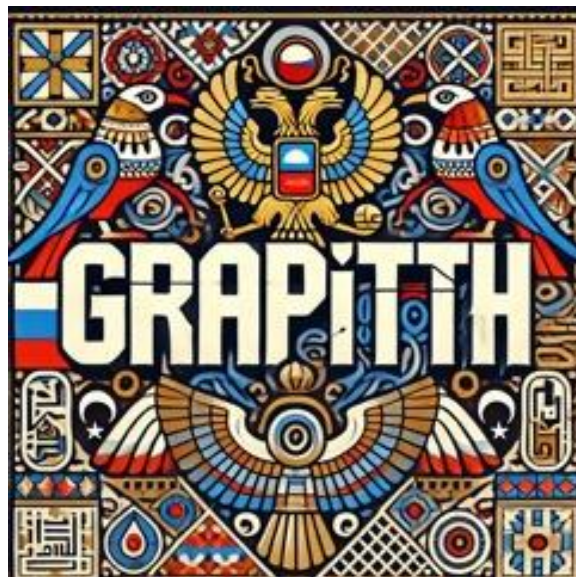

Figure 7. Malaysia-Turkey-Morocco

Figure 8. Russia-Turkey-Egypt

Figure 9. China-Turkey-Brazil

Figure 10. Iran-Turkey-Germany

Upon examining the graffiti designs generated by the artificial intelligence program ChatGPT, it was observed that a common theme was employed throughout all drafts. Nine out of ten designs were colorful, while only the Germany-Turkey-Iran design utilized more gray tones, as it was inspired by Germany's Bauhaus school.

In all the sketches, ChatGPT incorporated the word "GRAFFITI" in the center of the composition, aiming to create a graffiti effect. Common elements observed in the sketches included floral motifs, animal symbols, and the use of national flags. Additionally, cultural symbols and colors specific to each country were integrated into the designs. All compositions featured a closed format, with the design generally radiating outward in circular patterns from the center. In nine designs, the word "GRAFFITI" was rendered in Latin script, while in one, it was presented in Arabic script. However, the lack of text generation capabilities in six of the sketches suggests that the AI program faced limitations in this area.

When the sketches were reviewed overall, it was noted that they did not resemble the graffiti typically associated with vandalism or illegal street art. Instead, the designs appeared to be more aligned with wall decorations catering to popular culture. Graffiti often contains critical commentary, especially in works by internationally renowned artists like Banksy, where political figures or events are frequently the subject of critique. However, none of ChatGPT's designs contained political messages or symbols. For instance, while a political critique was anticipated in the design featuring Palestine, ChatGPT created a decorative composition devoid of critical stance.

ChatGPT's adherence to the principle of neutrality is evident in the fact that it based its graffiti sketches solely on aesthetic and cultural features. It also did not replicate any of the sample graffiti shown to it, citing limitations due to copyright restrictions. This feature, where the AI provides legal guidance to users, holds promise for reducing the prevalence of copyright infringement issues in the future, making this an important and positive aspect of ChatGPT's functionality.

When analyzed based on design principles, the graffiti sketches displayed strong performance in terms of composition, proportion, balance, rhythm, harmony, contrast, unity, and emphasis. The color harmonies in the sketches were also successful, with the colors associated with each country prominently featured. The small-scale placement of cultural symbols further demonstrated cohesion and unity within the design principles. The dynamic linear movement in the compositions effectively addressed the principles of balance, rhythm, and proportion. Additionally, the convergence of elements at the center of the compositions and the continuation around a circular path yielded successful outcomes.

However, the limitation of the sketches to closed compositions, along with the similarity between nine of the ten designs, was considered a drawback, as the designs lacked creativity. Furthermore, the absence of political or critical elements in the themes contradicted the essence of graffiti.

CONCLUSION

While graffiti stands out as a rooted expression of street culture in Western art, the art of calligraphy in Eastern art offers aesthetic and cultural depth. The combination of these two art forms is reshaping intercultural interaction through new models created by the artificial intelligence model ChatGPT. Particularly, the synthesis of disciplines like graffiti and calligraphy with ChatGPT facilitates a convergence of Eastern and Western arts, exploring new frontiers of art. These new models allow for a multifaceted perspective in modern art by merging the aesthetics of street art with the elegance of traditional calligraphy. The research examined how Turkey-centered graffiti designs could be developed by blending Western and Eastern cultures. The process began by archiving popular graffiti examples from Turkey, laying the groundwork for creating graffiti designs through discussions of cultural elements with ChatGPT. Graffiti examples from the 20 most significant countries that have tourist and commercial relations with Turkey were collected and analyzed with ChatGPT. The study aimed to reflect Turkey's cultural richness in interaction with neighboring countries.

A common theme has emerged in ChatGPT's graffiti sketch designs. It produced sketch graffiti designs aimed at popular culture by using colorful and aesthetic elements. It was observed that specific cultural symbols and colors were highlighted in each design; however, the compositions generally resembled each other. This situation was evaluated as limited in terms of creative diversity. Nevertheless, it was concluded that the compositions were successful from both aesthetic and technical perspectives. In examining the designs, it was found that ChatGPT adhered to the principle of neutrality and avoided political messages. Particularly in designs featuring countries like Palestine, no political critique was made; instead, a decorative and culturally focused approach was adopted. Although this might contradict the critical nature of graffiti art, it was concluded that the AI exhibited a consistent attitude in line with its principle of neutrality.

ChatGPT's adherence to copyright laws and its provision of information about legal implications to users have positively influenced the use of artificial intelligence technology in this field. It is believed that this could contribute to a reduction in future copyright issues. In this regard, the ability of artificial intelligence to operate within ethical and legal boundaries is seen as a significant advantage in the fields of art and design.

In conclusion, while ChatGPT's graffiti designs were found to be aesthetically successful, they were limited in terms of creative diversity and critical content. Nonetheless, it has been observed that the AI has the capacity to produce universal and decorative designs by working with cultural symbols. The research indicates that artificial intelligence holds potential for contributing to more complex and critical artistic works in the future. The following recommendations were made at the end of the study:

Future studies can create richer content by examining different cultural and historical contexts more deeply.

Greater emphasis on critical and political themes in designs would align more appropriately with the nature of graffiti art. Integrating such themes into research could create deeper meanings.

The use of artificial intelligence and other technological tools, along with the incorporation of traditional methods, could help achieve richer and more varied results.

Graffiti artists should gain more knowledge about the copyright and ethical aspects of content produced by artificial intelligence, as these issues are crucial in artistic production processes.

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