



Graffiti in the Landscape:  
The Good,  
The Bad,  
& The Ugly

Allison Lenning | Senior Thesis 2014



# Graffiti in the Landscape: The Good, The Bad, & The Ugly

Senior Thesis  
Allison Lenning

Presented to the faculty of the Landscape Architecture Department at the University of California, Davis, in partial fulfillment of the requirements for the degree of Bachelors of Science in Landscape Architecture.

Accepted and Approved by:

---

Elizabeth Boulds, Senior Project Faculty Advisor

---

Jeff Dreyfus, Committee Member

---

Myriah Mutrux, Committee Member

---

Gerrie Robinson, Committee Member

Spring 2014

# Abstract

---

Graffiti is a form of expression for some, but to others it is a form of vandalism. Finding a compromise between these two groups is the biggest challenge when addressing this topic. Goals of this study include; 1) ways to build communities through graffiti, and 2) how to make graffiti more acceptable practice in the landscape. Graffiti has been known to enhance a place, transform the old into something new, and elicit a feeling in either a negative or positive way (Moore, 2013).

The focus of this study is California. I discuss of current laws and programs, as well as potential implementation of graffiti in particular cities in California. References to current organizations, regulations, and areas where graffiti is accepted will be addressed.

# Dedication

---

I would like to express my deepest gratitude to my family. Without their support through this journey I probably would not have gotten this far. To my mom and dad for all of the sacrifices they have made to see me complete my education over the years. Thank you for the support, encouragement, and love you have given me throughout my whole life.

# Acknowledgements

---

Special thanks to the distinguished faculty and professional members who served on my committee: Gerrie Robinson, Myriah Mutrux, and Jeff Dreyfus. Thank you to all my committee members for the support, patience, encouragement, and helpful suggestions you all have provided.

# Table of Contents

---

Title Page	i.
Signatures	ii.
Abstract	iii.
Dedication	iv.
Acknowledgements	v.
Table of Contents	vi.-vii.
List of images	viii.- vx.
Chapter 1: Introduction	1-4
Chapter 2: Research	5-8
Interviews	
Case Studies	
Internet & Text	
Field Work	
Constraints & Opportunities	

<b>Chapter 3: History</b>	<b>9-13</b>
Early History	
The Rise of the Art	
Reform & Regulate	
Today	
<b>Chapter 4: Case Studies</b>	<b>14-19</b>
World Wide	
<b>Chapter 5: Graffiti in California</b>	<b>20-25</b>
Graffiti Laws in California	
Case Studies California	
<b>Chapter 6: Analysis</b>	<b>26-30</b>
Art vs. Crime	
Statistics	
Findings	
<b>Chapter 7: Implementation</b>	<b>31-34</b>
Small vs. Large Cities	
Programs	
<b>Conclusion</b>	<b>35</b>
<b>Bibliography</b>	<b>36-37</b>

# List of Images

---

<a href="http://www.stencilrevolution.com">http://www.stencilrevolution.com</a> .....	Cover & Chapters
<a href="http://weburbanist.com">http://weburbanist.com</a> (15).....	2-4
<a href="http://www.dipity.com">http://www.dipity.com</a> (7).....	10
<a href="http://www.smithsonianmag.com">http://www.smithsonianmag.com</a> .....	10
<a href="http://www.dipity.com">http://www.dipity.com</a> (8).....	11
<a href="http://www.dipity.com">http://www.dipity.com</a> (2).....	12
<a href="http://www.mansfield.gov.uk">www.mansfield.gov.uk</a> .....	12
<a href="http://www.criminalattorneystpetersburg.com">www.criminalattorneystpetersburg.com</a> .....	12
<a href="http://www.dipity.com">http://www.dipity.com</a> (4).....	13
<a href="http://www.tangibleinteraction.com">www.tangibleinteraction.com</a> .....	13
<a href="http://observers.france24.com">observers.france24.com</a> .....	13
Case Study: World Wide.....	14
<a href="http://livinglikeanelson.com">http://livinglikeanelson.com</a> .....	15
<a href="http://aglobalaffair.com">http://aglobalaffair.com</a> .....	15
<a href="http://pixels.com">http://pixels.com</a> .....	15
<a href="http://jeffkatzner.wordpress.com/">http://jeffkatzner.wordpress.com/</a> (3).....	16



famsterdamlife.com .....	17
http://pixels.com.....	17
fritzjunker.blogspot.com.....	17
plancanada.ca (2).....	18
blogs.babycenter.com.....	18
http://justiceinconflict.org.....	19
breakawaybackpacker.com.....	19
www.cntraveler.com.....	19
www.yescoloring.com.....	21
Provided by Zack Gates (11).....	22-25
Statistics.....	28
www.pageresource.com.....	29-30
www.sanfranciscodays.com.....	32
www.napavalleyregister.com.....	32
thecolorrun.com .....	33

Chapter 1  
Introduction



# The Writing on the wall

---

Graffiti is defined in the dictionary as, “writing or drawings scribbled, scratched, or sprayed illicitly on a wall or other surface in a public space” (Webster’s New World, 2014). Some graffiti is an expressive art-form; a way to send a message, feeling, or enhance an area and its aesthetic appeal. What makes graffiti art is how an artist uses the spray can. Simply tagging or scratching something on a wall does not qualify as graffiti art. Graffiti that is artful balances form, color, composition, location, or placement in the landscape, and public response.

The difference between graffiti and murals is that murals are usually commissioned and a theme is approved (Stowers, 1997). Graffiti artists can be considered muralists too, but their work is usually not funded and can be more of a mix of different images and texts. There are many different types of graffiti ranging from tagging to filling an entire wall with images. Examples of the difference types are shown below:

## Tagging

Tagging is known as the simplest form of graffiti, consisting of a graffiti writer’s street name in a specific color. Crew names are often associated with tagging, and are essentially the signature of the graffiti artist. Tags are done in spray paint, markers, or pens and are seen everywhere. The goal of the tagger is to get their name out there as much as possible, which is known as bombing an area. Disrespect is shown by a crew or artist if they deliberately cover someone else’s tag. (“Weburbanist”, 2014)





## Stencil & Sticker Tagging

Stencil graffiti and sticker tagging are easy and quick ways to get work out in the public. Stenciling is a way to get a somewhat complicated piece up in a matter of minutes. Graffiti artists like sticker tagging and stencils because they can work on more elaborate pieces in private before easily slapping them on a wall. Stenciling was made popular by Banksy, a well known anonymous graffiti artist from the UK, and has now influenced other graffiti writers around the world. ("Weburbanist", 2014)

## Throw-Up or Outline

This form of graffiti is usually done with two or three colors, and in bubble letters. The throw-up is a little more complicated than the tag, but is meant to be done quickly and repeatedly in efforts to identify the writer. When a graffiti artist goes out to paint throw-ups this is also known as "bombing" a city. ("Weburbanist", 2014)



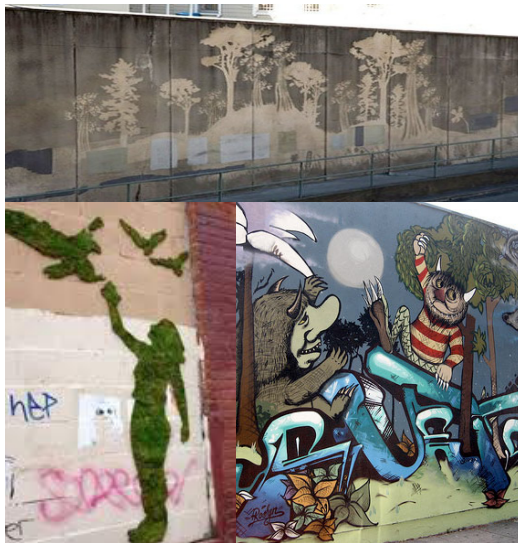
## Wildstyle, Piece, Blockbuster, & Heaven

Wildstyle graffiti and pieces are some of the most complicated forms of graffiti. Pieces are short for “masterpiece” and it takes a lot of time to put this type of work up. Wildstyle became popular in New York City, and is hard to read with the untrained eye. Blockbusters are block letters that are quickly done using paint rollers. Blockbusters are typically put up to cover other work done in the same area. Heaven is a piece that is done in high or hard to reach places. Heaven pieces can get you the respect from your peers because they are the most difficult and dangerous to create. (“Weburbanist”, 2014)



## Reverse, Moss, & Productions

Reverse and moss graffiti are new forms starting to be seen on the street. Moss graffiti is a style of graffiti that is applied with plant materials. Moss graffiti has been said to be a new environmentally friendly way of doing graffiti. Moss graffiti reduces the amounts of toxins produced by paints and markers because there is no need to use aerosols at all. Reverse graffiti is also known as a greener form of graffiti. The removal of dirt/dust on a wall makes for a temporary or semi-permanent form of graffiti. Productions have been growing in popularity within communities. Productions are street art/murals done by multiple members of a graffiti crew. Productions can not be done illegally and are usually commissioned.



The main purpose of this project is to look into the good, bad, and ugly aspects of graffiti in the California landscape.

Determining new opportunities, given the constraints, will allow for a positive interaction with graffiti. Goals of the project include finding ways to allow graffiti in an area, building relationships within a community, and finding ways to turn the negative views of graffiti into positive.



Chapter 2  
Research Methods



# Interviews

---

A big issue with graffiti in the landscape is that not everyone appreciates it. Interviews were conducted with a former Napa Police Officer, a former Napa graffiti artist, an artist from Napa, and a Sheriff from Bakerfield, California. Their views on graffiti varied greatly when it came to certain questions such as their own definition of graffiti and where they thought it should be allowed, if anywhere. Their perspectives were considered when looking into the analysis portion of this topic. Determining if graffiti was determined art or crime was important when considering where graffiti could be implemented in a small versus a large city.

# Case Studies

---

Locations around the world and specifically in California, give a sense of where graffiti is or has been done. World wide studies are locations where graffiti has been embraced by the public in some way. The specific California cities of San Francisco, Sacramento, Napa, and Davis are cities where graffiti is prohibited and battled against by the community and city year after year. In conducting these studies, suggested areas and implementation strategies within those cities were determined.



# Internet & Text

---

Much of the research was done with internet sources, and some print sources. The broad subject of graffiti was researched throughout this study. A glimpse into what makes graffiti good, bad, or ugly to a person or community was determined through articles, blogs, and reports discussing graffiti. Research included the laws and current organizations that promote or deter graffiti on a World wide level and State/City level, Statistics on who does graffiti the most, etc. Almost all the images in this report were taken form by online sources.

# Field Work

---

Visits to these cities brought insight to locations graffiti is done the most. San Francisco and Sacramento varied from the smaller cities of Napa and Davis. Since graffiti is mostly done during hours when most people are asleep, seeing a graffiti artist in action was not feasible. However, seeing works done throughout these cities shed light on the great variety of graffiti styles. It ranged from elaborate walls to taggings on newspaper stands to highway signs/dividers.





# Constraints

---

- 1) Promotion of other types of art overlooks graffiti as art.
- 2) Vandalism to private properties has linked to graffiti to criminal activities.
- 3) Abusing the materials led to strict laws associated with graffiti, making it not respected as an expressive artform.
- 4) There are not many places where graffiti artists can to do their art freely.
- 5) Given the many types of graffiti out there, it will be hard to monitor what styles people actually do.

# Opportunities

---

- 1) Graffiti is growing in the media, studying can shed light on how graffiti is changing (Melker, 2011).
- 2) Graffiti is able to transform a desolate area into a vibrant scene.
- 3) New forms of "green" graffiti lower environmental impact, and are becoming popular ("GreenGraffiti.", 2014).
- 4) Having a program in place may curb vandalism and promote the positives of graffiti in a community.





Chapter 3  
History

# Early History

Graffiti began back in the stone age when Ancient civilization painted and etched what they saw in their landscape. Moving into the 1800's, people began using graffiti to express religious views. The early 1900's is where graffiti was used to express political views, but graffiti was not commonly used during this time.

2.5 million yrs ago  
Rock walls were covered with paintings & etching, using blood and shells.



1800s  
Graffiti was found in the Washington Monument with inscriptions of God.

1800s  
1,600 pieces of graffiti were uncovered in Pompeii during excavation.

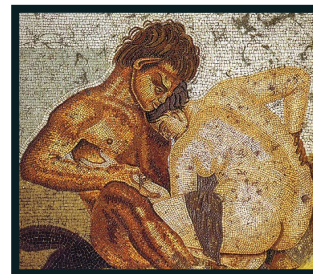


1942  
"Kilroy was Here" was found all over Europe & The U.S.



50,000 B.C.  
Graffiti writing discovered in France dates back to early man.

2nd-3rd Century  
Discovery of Alexamenos graffito in Greece. Depictions of Jesus found 1857.



79 A.D.  
Earliest forms of graffiti found under the blanket of debris caused by Mount Vesuvius.

1915  
Mao Tse-Tung wrote the largest piece of graffiti in the bathroom of his school. 4,000 characters long criticizing his teacher Chang Kan.



# The Rise of the Art

Graffiti evolved in the mid to late 1900s. After appearing in Pennsylvania, graffiti moved to New York City where a subculture of its own took shape (Johnson, 2012). Graffiti artists wanted their names to fill the city, and competition between crews was on the rise.



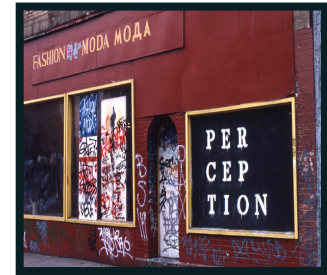
1967  
First tagging began to appear in Pennsylvania.

1970  
Graffiti hub moves from Pennsylvania to New York City.

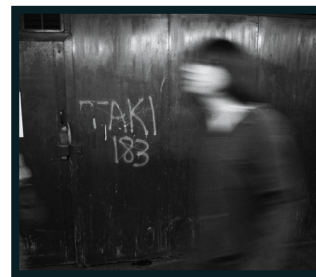


1973  
NY graffiti becomes more competitive. The goal was to get your name in as many places as possible.

1980  
Fashion Moda opens its doors for graffiti art. The art moved from streets to art world.



1968  
Students in Paris use graffiti in protest of their government. Stencil art, paintings, and poster art were utilized.



1971  
Taki 183 was 1st grafftiist in the media. Artists began making distinguished styles

1972  
Graffiti was being put into art galleries in NY.



1983  
"Wild Style" & "Style Wars" documented graffiti subculture and its links to hip-hop. Graffiti spreads across U.S.

# Reform & Regulate

As graffiti began to spread across The United States, laws were formed in states most affected by the art. New York, Nevada, Pennsylvania, Illinois, and Texas have the strictest laws against graffiti. Programs, laws, and campaign were starting to form in order to reduce graffiti around the globe.



1984  
Pennsylvania Anti-Graffiti Network, PAGN, was created to reduce gang related graffiti.

1993  
Chicago became only city to provide free repair to private properties that had been graffitied within 24 hours.



1997  
Texas officially made graffiti a crime. It was now punishable as a felony offense.

2005  
Rapid City, SD did not condon graffiti in their streets, but became incredibly popular for tourists.



2009  
First 18 years old sentenced 8 years in prison for graffiti.

1989  
NYC "Clean Train Movement" was put in play to remove all graffiti on subway cars.



1995  
NYC Anti graffiti Task Force held the largest anti graffiti campaigns in history. Formed code to ban sales of spray cans to minors

2004  
Britain formed a zero tolerance policy through their "Keep Britain Tidy" campaign.



2007  
"The Graffiti Accountability Act" in Texas increased juvenile delinquent prevention. Funded educational programs.

2009  
Corpus Christi, TX became the only city to sue parents of graffiti offenders



# Today

Graffiti is becoming more accepted in today's world, but efforts to stop graffiti are still extremely powerful. New ways of showcasing graffiti art in legal ways are now being discovered (Melker, 2011). The expanding subculture can be seen throughout certain parts of the world in original ways.



2010

The success of Banksy is chronicled and explored through his directed film "Exit Through the Giftshop."

2011  
The LA Museum of Contemporary Art staged the 1st large scale exhibit devoted to graffiti.



2013

First zero tolerance graffiti international conference took place in Sf, CA

2011

Laws in Nevada were dubbed the strictest in the nation.

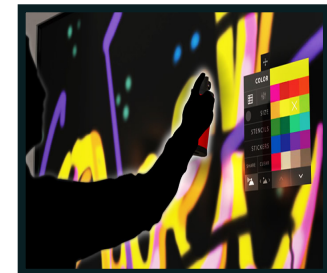


2012

Syrian activists fight Assad Regime with spray paint and stencil art. A week in April allowed activists to protest Bashar al Assad.

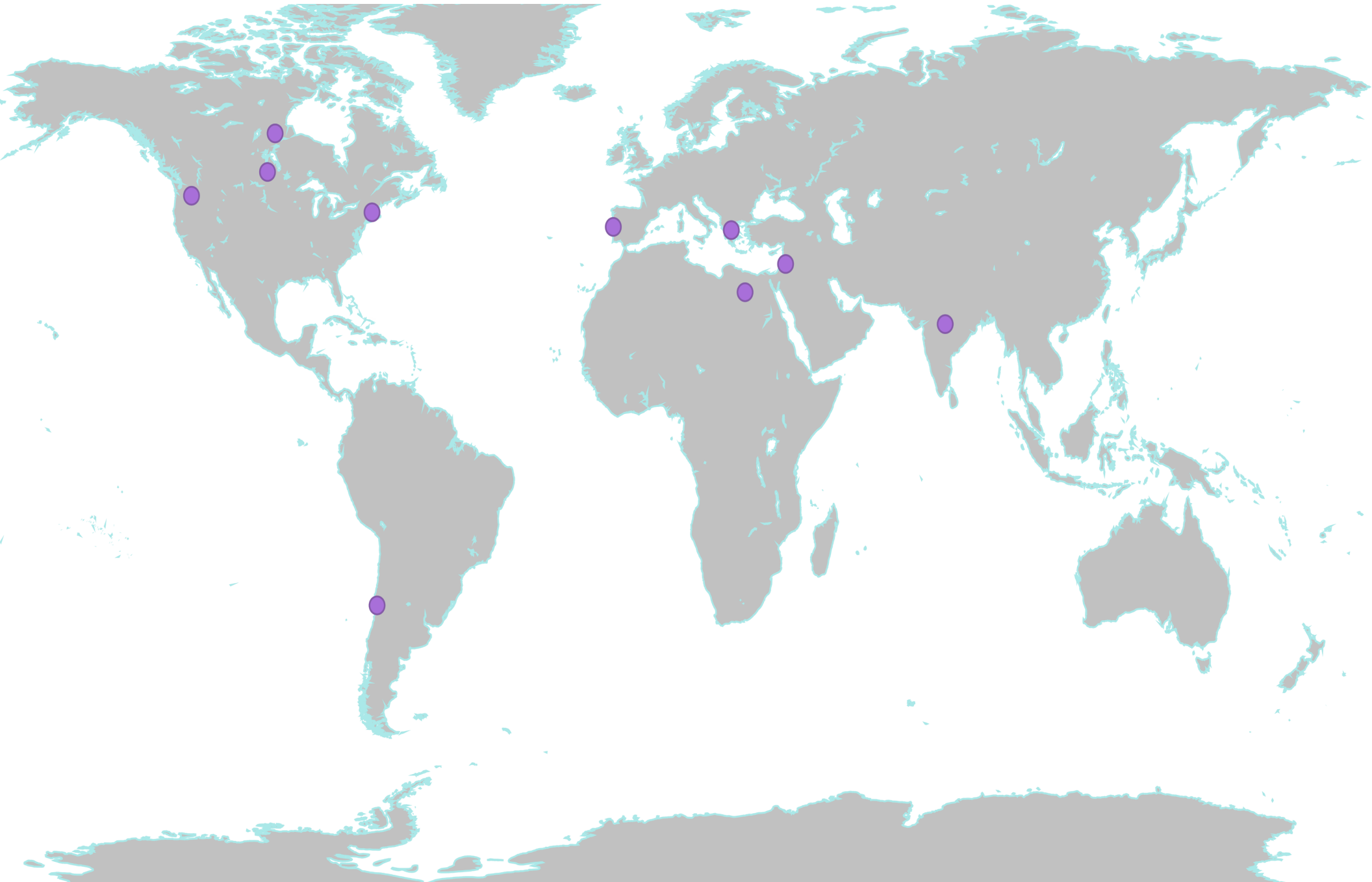
2014

IBM sponsors digital graffiti wall in Barcelona, Spain. Other companies, like Nike, use graffiti to market products.



## Chapter 4

# Case Studies: World Wide



# 5 Pointz Institute

---

## Aerosol Art Center, Long Island City, NY

- 200,000-square-foot factory building served as a 'graffiti mecca.'
- Signifies the five boroughs coming together.
- Brought together artists from all over the world.
- Current State: Closed to become condos





# Gas Works Park

---

## Seattle, WA

- Landscape Architect: Richard Haag
- 19.1 acre park
- Attractions: Sun Dial Hill, Waterfront Views, Picnic Shelter, Kite Flying, Play Barn.
- The former Seattle Gas Work Light Company was acquired by the City of Seattle to be transformed into public park space.
- Richard Haag used the industrial features in his design in efforts to revitalize the site. The structures has been said to enhance this space (Haag, 2011). Bringing history into the present.



# Street Art Tours

---

## Valparaiso, Chile

- Commercial companies provide Street tours of street art and graffiti throughout the city.
- A source to generate revenue and showcase some of the most innovative graffiti in the world.
- “Chile’s First street art tours Designed Specially for the Mischievously-Adventurous Souls, who won’t take a “beaten-path” for an answer.” (“Graffiti and Street Art Tours in Valparaiso, Chile”, 2011)



# Graffiti Art Program, Inc.

## Winnipeg, Manitoba, Canada

- Not for profit art center, uses art as a tool for community, social, economic and individual growth.
- For artists of all ages and all types of genres (graffiti, hip hop art, street art, etc.)
- Provides a place for young artists to take creative risks.



# Protesting Governments

---

Most commonly seen in Portugal, Syria, Egypt, India, and Greece.

- Protesting governments by using graffiti has been done for years and is still being seen today.
- Gives citizens a way to have their voice be heard.



FOLLOW  
YOUR  
DREAMS

**CANCELLED**




Chapter 5  
Graffiti in California

# Laws in California

---

## California Penal Code 594



(A) Every person who maliciously (1) defaces with paint or any other liquid, (2) damages or (3) destroys any real or personal property not his own, in case otherwise specified by state law, is guilty of vandalism.

(B) If the amount of defacement, damage or destruction is \$400 or more, vandalism is punishable by imprisonment in a state prison or in a county jail not exceeding one year, or by a fine of not more than \$10,000 or both that fine and imprisonment.

Damage greater than \$50,000: One year in jail, \$50,000 fine or both.

Damage \$5,000 to \$50,000: One year in jail, \$10,000 fine or both

Damage \$400 to \$5,000: One year in jail, \$5,000 fine or both.

Damage \$400 or less: Six months in jail, \$1,000 or both

## California Penal Code 594.1

Provides that no aerosol paint containers be sold to persons under 18 years of age.

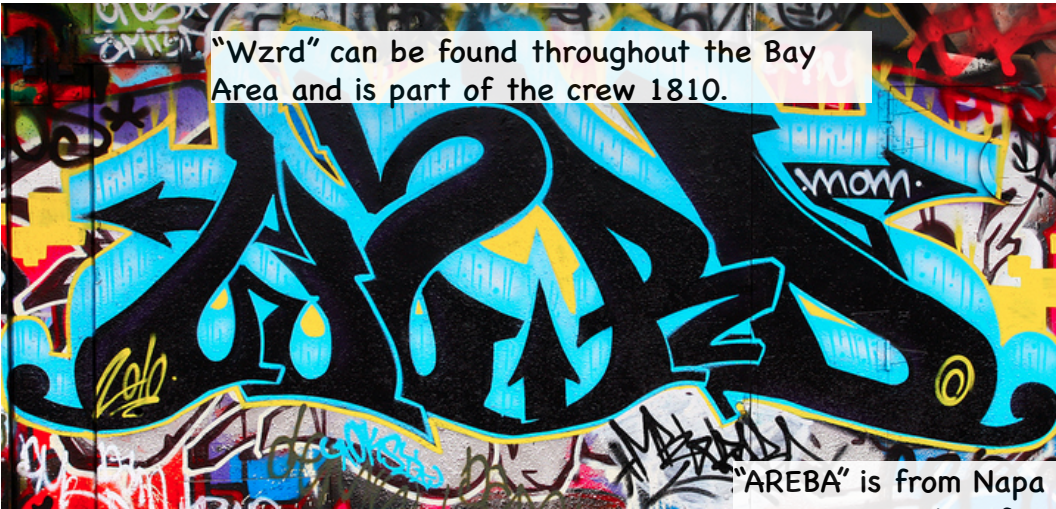
## State Civil Code, Sec. 1714.1

Provides that parents are responsible to pay for damages caused by the willful misconduct of their children, including repair costs and attorney fees up to \$10,000.

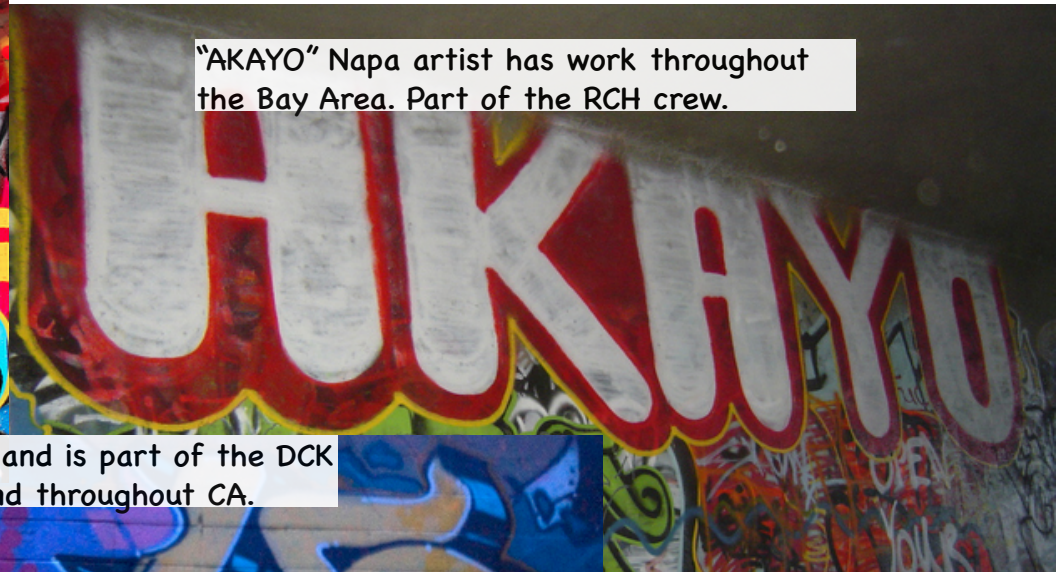
# Case Study: Napa

It costs Napa about \$25,000 a year for graffiti clean-up and removal efforts. The money comes from the city general fund, and from a \$7,000 grant provided by the Gasser Foundation to purchase clean-up supplies each year. According to the graffiti ordinance of Napa County, graffiti on private property is the responsibility of the owner to remove. Owners are subject to fines if graffiti is not removed in a timely manner. The owner of Tops for Shoes explained how she has spent over \$20,000 in the last year to keep up with the clean-up associated with the writing being done on the side of her business. Most graffiti in Napa is said to be gang-related (Dorgan, 2011).

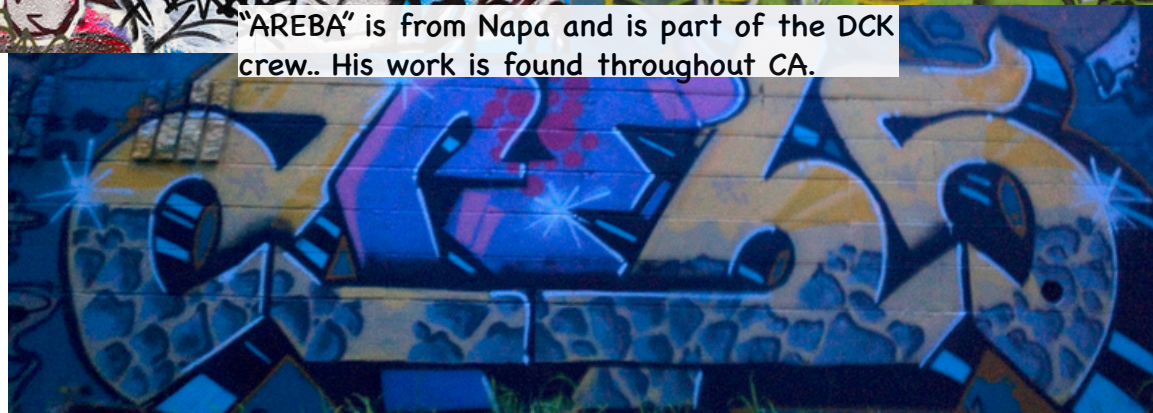
The Napa ARTwalk is a new attraction in the downtown area. Sponsors include restaurants, local shops, and tasting rooms who support the Napa ARTwalk. Tourists and locals are welcomed by the city to explore, shop, and mingle throughout the downtown area while exploring the many types of street art.



"Wzrd" can be found throughout the Bay Area and is part of the crew 1810.



"AKAYO" Napa artist has work throughout the Bay Area. Part of the RCH crew.



"AREBA" is from Napa and is part of the DCK crew.. His work is found throughout CA.



# Case Study: Davis

The Davis Municipal Code states that no person or entity shall display any graffiti implement in areas that are not secure from the public. Acceptable methods for displaying a graffiti implement are 1) in a completely enclosed cabinet or other storage device, and 2) behind a sales or service counter where the public may not access the materials unless assisted by an employee. If not obeyed the person displaying or storing the graffiti implement is responsible for all damages incurred. This includes the cost for repairs and clean-up. An individual caught in the act of graffitiing is responsible for removing the damages within 72 hours. If not removed within 72 hours other charges will be brought against the offender. Private property owners are responsible for damages done to their property. Every day graffiti is not removed constitutes a separate violation.

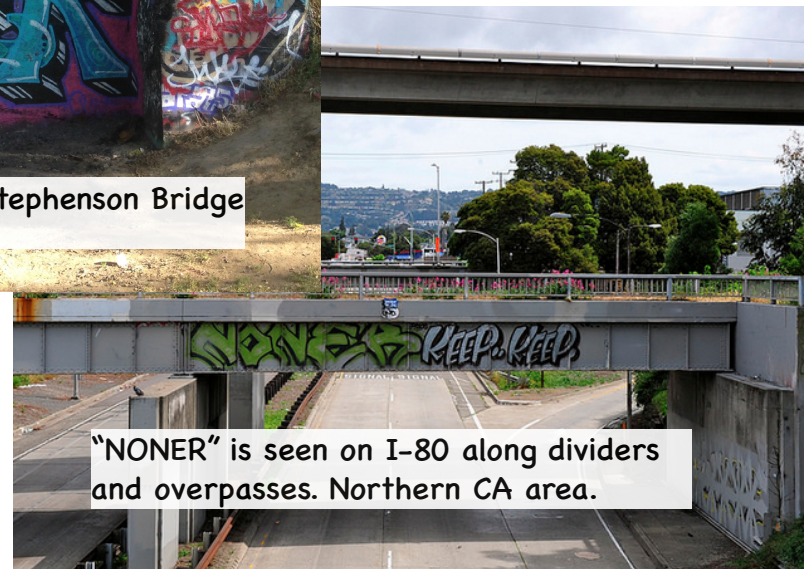
Artwalk Davis is the first event to have "transmedia pieces" RFID chip and cell phone application. Using a cellphone the multimedia information related to the artwork can be translated with a free downloadable application.



"JWALK" found under the Stephenson Bridge off of Rd. 95A in Davis.



"Deface" originally from Vacaville has been seen in Davis, Sac., & SF. With ADK crew



"NONER" is seen on I-80 along dividers and overpasses. Northern CA area.



# Case Study: San Francisco

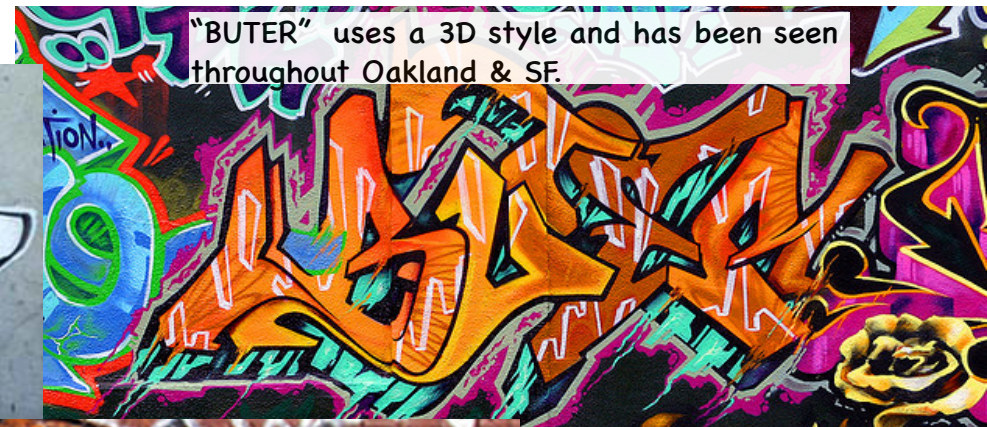
The Department of Public Works in San Francisco spends up to \$20 million annually on graffiti cleanup. The City's Graffiti Ordinances requires private property owners to remove graffiti from their buildings within 30 days and lots under license have 72 hours to remove. Along with Napa and Davis selling to a minor is illegal and subject to hefty fines. The Graffiti Removal and Abatement Ordinance of San Francisco also states that a business selling aerosol containers is required to display signs informing buyers of the consequences if caught defacing private properties. Graffiti artists may be fined, put in jail, or given the chance to do community service.

Most street art and graffiti is found throughout the city on walls, trucks, shops, bridges, rooftops, tunnels, and other areas where an artists work can be viewed by the public. Balmy Alley, Orange Alley, and The Alemany Flea Market are areas in the city where graffiti has remained over time.

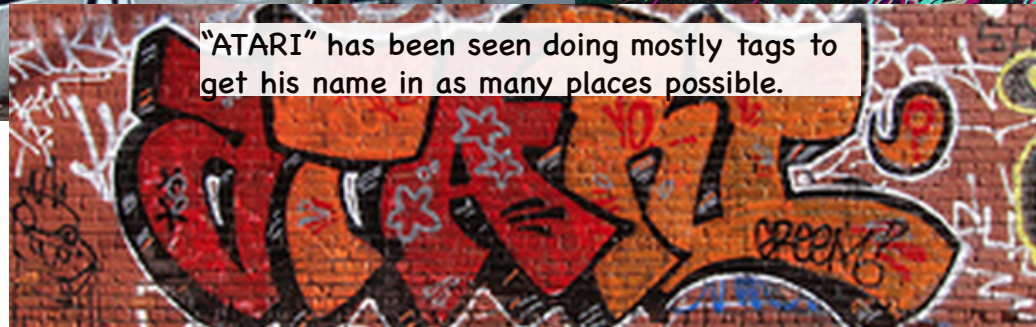
First Thursday of each month galleries open their doors for visitors during a certain time. Showcases artists' work. IAMSF has workshops for kids 14+ and adults: Spray can control, stencil classes, and team events \$55. Also help kids in business design in a creative ways.



"TWISTO" is an artist in SF with a distinct Bay Area style.



"BUTER" uses a 3D style and has been seen throughout Oakland & SF.

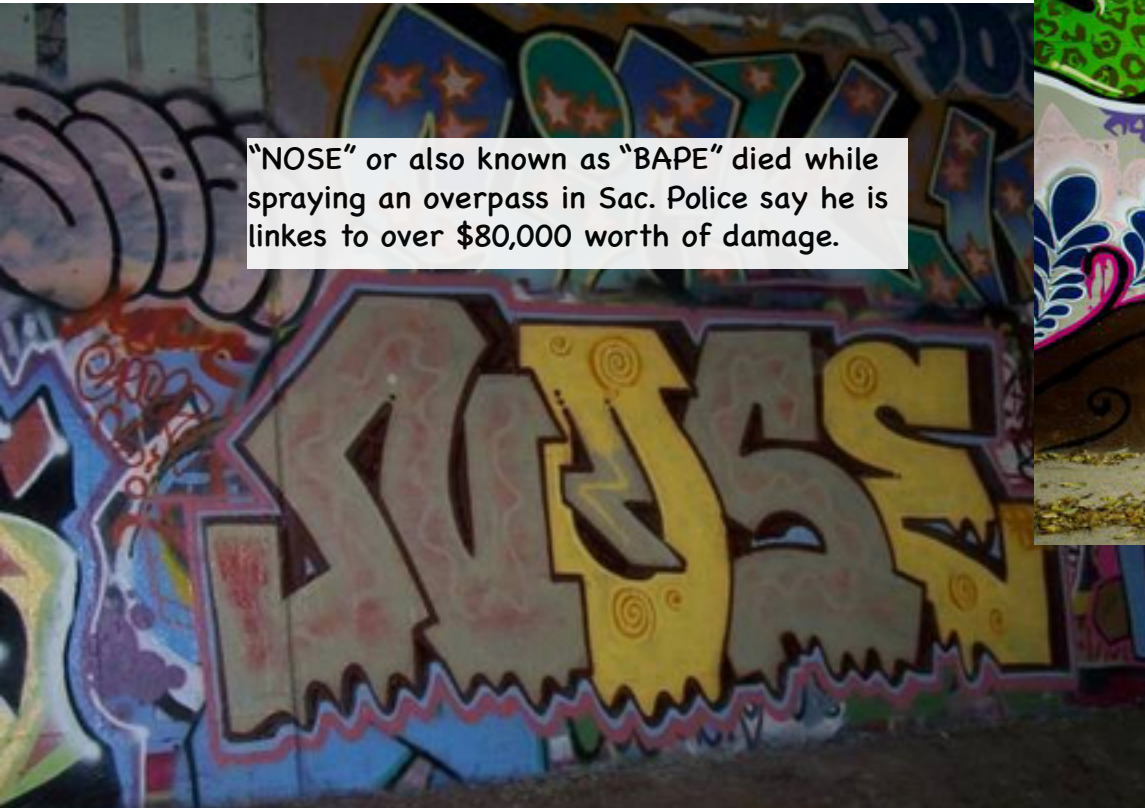


"ATARI" has been seen doing mostly tags to get his name in as many places possible.

# Case Study: Sacramento

Following the lead of other cities in California, Sacramento has adopted similar abatement tactics. It is unlawful to sell graffiti materials to a minor, private property owners are subject to fines if graffiti is not removed, and the city spends thousands of dollars in graffiti clean-up efforts a year. The creation of the Anti-Graffiti Unit in Sacramento is the city's solution for reducing vandalism through graffiti. The AGU works to keep neighborhoods clean and attractive through educational outreach, community involvement, and graffiti abatement programs. Within the city limits, residents are assisted with graffiti removal.

Local galleries open their doors to the public on the second Saturday each month to see artists' work. Usually free, if shown in a bar, cover charge and age restrictions apply.



"NOSE" or also known as "BAPE" died while spraying an overpass in Sac. Police say he is linked to over \$80,000 worth of damage.



"FEW & FAR" painted an animal rights piece between 24th & 25th street in Sacramento.



Chapter 6  
Analysis

# Art or Crime?

---

My Research has posited that graffiti is both art and crime. To get a better perspective on how a person sees graffiti, opinions were solicited from both sides of the spectrum. To start, two law enforcement officers were questioned on the subject of graffiti. Deputy Kyle Konze from Bakerfield, and former Police Officer of Napa County, Roman Monataner gave their insights on the matter. When asked what their definition of graffiti was, they both agreed that they see different classifications of graffiti. The first and majority perspective being criminal forms like, gangs, hate-crimes, and taggings. The second point of view being graffiti as art which law enforcement can only judge if properly understood by the officer. They both agreed that allowing graffiti to happen within the landscape would mean that criminal links would have to be removed completely. Most arrests for graffiti are because of damages done to city signs and private properties either owned by the city or a community member.

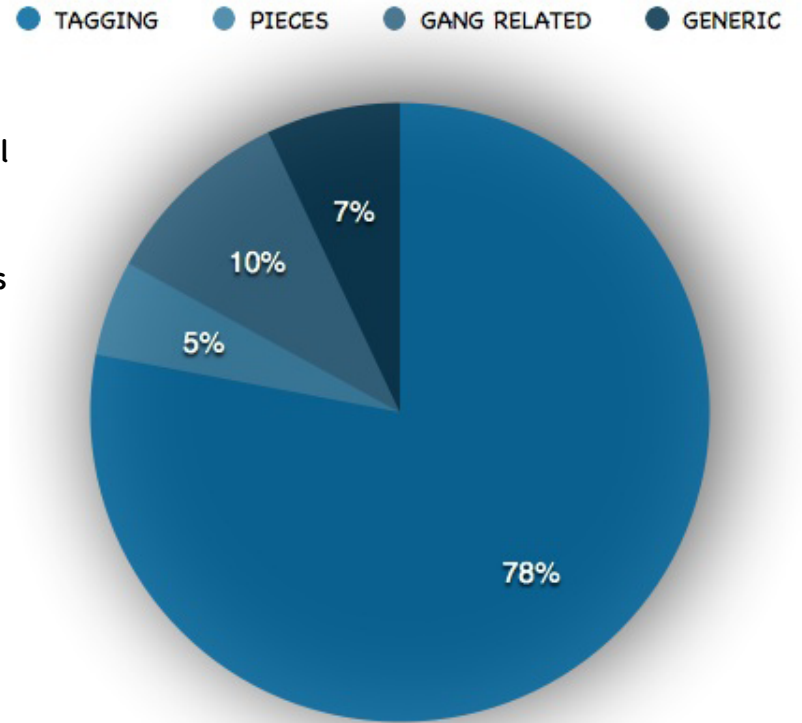
Graffiti was then examined through the artists point of view. Two artists, Troy Lenning from Napa, and former graffiti artist Zack Gates from Napa, gave their insight on graffiti. Both agreed graffiti was a form of self expression. In Gate's word, "It gives you the ability to reinvent yourself... you give yourself a moniker, whether it be a word or just characters." For these two artists graffiti is both love and hate. They agree that in their community they see a majority of tagging related to gang affiliations. In their opinions, they feel it would be a challenge to provide legal ways to graffiti because it isn't socially accepted. Gates also agreed with law enforcement on how it would be difficult to restrict graffiti to non-criminal forms because "...there are no rules."



# Statistics

---

Statistics show that graffiti is mostly done in tagging form. The majority of taggers are between the ages of 12 and 21. Females make up about 15% of this population. Arrest logs show that over 50% of street-level graffiti is done by suburban adolescents. California spends approximately \$12 billion per year on graffiti clean-up efforts. Destruction of private properties is the main reason why people can not tolerate graffiti at all. It was said that 35% of graffiti is related to private property damage. ("Fast Facts ABout Graffiti, 2014)



# Findings

---

California spends so much every year in clean-up efforts, and many people see graffiti as a form of criminal activity. From the perspective of the law, graffiti is linked to crime. In the eyes of the artist, graffiti can be an original and technical form of art. The only way possible to get the best of both worlds is to allow graffiti in the landscape is to monitor and control who and where a person is able to produce it. Since graffiti is mostly done by youth ages 12-21, it would be difficult to give them permission to go out on their own to paint a wall or other surface. They are not allowed to purchase supplies, and if they do, parents are responsible for what they actually do with the paints. What if instead of charging an adult with their child's crime, we give the youth a chance to express their curiosity of the artform. It's agreed that children should learn from their actions, and defacing a person's private property is wrong. Suggestions on how to curb vandalism through graffiti can be found in different ways. Solutions for both parents and experimental artists are listed below:

- 1) Fines given to parents for their child's wrong doings can be used towards community service, and lessons in graffiti. A person can learn that there is a time and place to express themselves. Through after school programs, sports programs, 4H, cub scouts, etc., graffiti courses will provide youth with a positive way to explore what they have an interest in.
- 2) Monitoring who, what, and how a person does graffiti can be enabled through workshops. Providing graffiti workshops for both youth and adults will teach people proper use of a spray can, and also how to refine their craft. It could deter a person from spraying illegally if given an acceptable way to produce their art.



3) Events and festivals can give a person positive reinforcement. Instead of telling a person graffiti is wrong and that he or she should not do it at all, events can promote competition. Competition gives a person the idea that graffiti is not just tagging a wall, but that the better you are, the more respect you will receive. It also gives the on-looker the idea that graffiti is not just a form of rebellion. It can be taken seriously after all.

4) Workshops and events might not solve illegal graffiti entirely. Many graffiti artists do it for the adrenaline rush because they know it is illegal. That is what makes it so much fun to them. Providing legal walls in cities, like in a skatepark or community center, gives the community a way to monitor graffiti too. This is not to say graffiti artists will not completely stop tagging or defacing private or public property. It gives them a chance though, and may reduce the amount of damages done to someone else's property. Community members could utilize neighborhood watch, crime stoppers, and police involvement to oversee a legal area. They can also provide input on what they think should be drawn up in their area.





IF YOU  
WANT TO  
ACHIEVE  
GREATNESS  
STOP  
ASKING  
FOR  
PERMISSION

Chapter 7  
Implementation



# Graffiti Intervention Locations

Napa	Davis	San Francisco	Sacramento
<p>Val's Liquor/ABC Bakery Walls</p> <p>Parking garages being built where old skatepark sits downtown</p> <p>New skatepark at Kennedy Park</p> <p>Library display art in windows</p> <p>Monthly Artist Programs</p> <p>First street window displays in empty unleased businesses</p>	<p>Bike Tunnels: La Rue Richards Blvd. Arboretum Trail Union Pacific I -80 underpass H St. Ancient Shadows Loyola Arthur St. Willow Creek Tercero Walnut Park</p> <p>Alley Ways: By Pete's Coffee By Cloud Forest Cafe By Comic Store</p>	<p>Abandoned Buildings</p> <p>Homeless Shelters: Diamond Youth Tenderloin Housing Dream Catcher Center for Youth</p> <p>Empty Piers at the Wharf</p> <p>Alemany Flea Market</p> <p>BART</p> <p>Mid-Market Street unleased buildings</p>	<p>Galleries</p> <p>Near 1-80/1-5 underpasses</p> <p>Abandoned Areas: Down 16th St., near light rail station</p> <p>American River Bike Trail</p> <p>Marina Vista</p>

These are suggested locations for graffiti to be placed or sprayed. Based on empty spaces and places that already have graffiti.



# Programs

---



## Workshops

Providing youth with supervision will allow the 12–21 year olds to improve upon their graffiti skills, channel their creativity, or introduce them to something new and original. With the guidance of more experienced artists, kids and adults can practice and refine their craft. In the Bay Area, specific galleries could promote the trained graffiti artist to teach others how to graffiti properly. In San Francisco, graffiti galleries and shops include Shooting Gallery, 1AM SF, and Upper Playground. These are all places where graffiti artists already display and sell their works. In Napa, Davis, and Sacramento, galleries or centers like, The Di Rosa Museum, The Craft Center, and The Sol Collective could hold workshops as well. 1AM SF has already been known to hold these workshops, and there has been much success with the people who sign up (“1AM SF”, N.d.).



## Events: Chalk Art/Street Art festivals

Special events in galleries, parks, and city centers is a way to monitor who and what is being put up. Events would require artists to submit their designs for approval before participating in events sponsored by a city. This way a community could monitor what will be displayed for a temporary amount of time. Since many people think of graffiti in a negative way, this may be a chance for artists to show others it can be an artform after all. These types of events would be held annually, like the chalk art festival in Napa. Demonstrations will show people how graffiti can vary from person to person, and introduce a different way of looking at graffiti as art.





## Community Building

Monitoring graffiti in a certain location through neighborhood watches, surveillance cameras, police involvement, and more provides a safe and acceptable way for graffiti artists to display their work. Communities can bond through graffiti. Gathering places in a skatepark or public park become more creative when a person can see vibrant color versus only concrete and green space. A consensus on where it is appropriate could be formed through asking neighbors what is and is not appropriate. In the end, it will help a community to become more involved with their neighborhoods and the people that live in them.

# Conclusion

---

In conclusion, graffiti in the landscape might not be entirely possible. Vandalism to private properties, city regulations, and criminal activity all play a role in the negative impact graffiti can have in an environment. World wide case studies have proven that graffiti can be embraced in certain ways. Through private sponsorship, community involvement, programs and workshops, graffiti may be looked at in a different light. Compromises are essential to allowing the graffiti culture to evolve. Specific California cities can take steps toward a more accepting future of graffiti art. Instead of prohibiting graffiti all together, controlling and monitoring graffiti will be the key to curbing vandalism. Workshops allow youth and adults to become involved with graffiti art in a positive way. Like with all art, a person cannot become a professional without practice and dedication. Workshops give artists to opportunity to evolve and perfect their skills in a controlled setting. Events provide graffiti artists with a form of competition and positive reinforcement to be the best at what they do. Communities can have a chance to become stronger and more vibrant with the incorporation of graffiti in the landscapes. It gives people the chance to see graffiti as an expression of the artist. While graffiti has come a long way since the beginning of time, there is always room for growth. The growth of graffiti relies on changing a person's view of graffiti. It may not happen over night, but given time and consideration, graffiti can change the landscape in colorful ways.



# Bibliography

---

"Anti-Graffiti Program." City of Sacramento. N.p., n.d. Web. 03 May 2014.

"Banksy: Wall and Piece." The Random Group House Limited, 2005. Book.

"Center for Problem-Oriented Policing." Center for Problem-Oriented Policing. N.p., n.d. Web. 05 Apr. 2014.

"Davis Municipal Code (Davis, California)." Davis Municipal Code (Davis, California). N.p., n.d. Web. 03 May 2014.

"Webster's New World Dictionary." Pocket Dictionary, Fourth Edition. Wiley Publishing. 2000. Print

Dorgan, Marsha. "Graffiti Clean-Up Never Ends." Napa Valley Patch. Planck LLC. Web. 30 November 2011.

"History of Graffiti."

"Fast Fact About Graffiti." Graffitihurts.org. Keep America Beautiful. 2014. Web.

Ganz, Nicholas. "Graffiti World: Street Art From Five Continents." Abramsbooks, 2009. Print.

Gates, Zack. "Former Graffiti Artist." Phone interview. 12 May 2014.

"Graffiti." Department of Public Works :. N.p., n.d. Web. 03 May 2014.

"Graffiti Clean-Up Never Ends." Napa Valley Patch. N.p., n.d. Web. 03 May 2014.

"GreenGraffiti." Green Graffiti. N,d,. Web. 08 June 2014. Seattle on Screen. Wallyhood. Web. 09 April 2011.

Haag, Richard. "A curated selection of Seattle-centric web video."

Hough, Allan. "I Heart Street Art: Murals Vs. Graffiti." SF Weekly Blogs, 31 Mar. 2009. Web.

Johnson, K. "History of Graffiti." Underlying, Inc. 29 April 2012. Web.

Konze, Kyle. "Deputy From Bakersfield." E-mail interview. 24 May 2014.



Lenning, Troy. "Artists From Napa." E-mail interview. 02 April 2014.

Melker, Saskia. "The History of American Graffiti: From Subway car to Gallery." PBS. 31 March 2011. Web.

Moore, Madison. "Why Graffiti is Awesome." Thought Catalog, 13 Jan. 2013. Web.

Montanez, Roman. "Former Napa Police." E-mail interview. 24 May 2014.

"San Francisco Public Works Code Article 23." San Francisco Public Works Code Article 23. N.p., n.d. Web. 05 May 2014.

Silver, Tony. "Style Wars: The Original Hip Hop Documentary." Stylewars.com, 1983. Web.

Stowers, George. "Graffiti Art: An Essay Concerning The Recognition of Some Forms of Graffiti As Art." Graffiti.org, 1997. Web.

"Graffiti and Street Art Tours in Valparaiso, Chile." Valpo Street Art Tours. Tour Vandals. 2011. Web. 03 May 2014

"Weburbanist." WebUrbanist RSS. N.p., n.d. Web. 05 Apr. 2014.

"5 Pointz NYC: Institute of Higher Burning." 5ptz.com, 2012. Web.

"1AM SF" 1AMSF.com. First Amendment. 2014. Blog.

