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Pedro Soares Neves

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Contact and information:

[info@urbancreativity.org](mailto:info@urbancreativity.org)

[Urbancreativity.org](http://Urbancreativity.org)

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**Contact and information**

info@urbancreativity.org  
Urbancreativity.org

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## Editorial Note

Pedro Soares Neves, Executive Director AP2/ Urbancreativity

### Balance between diversity and focus

#### Editorial

In recent editions of the SAUC journal, there has been a noticeable trend towards accepting papers that may be somewhat peripheral to the primary themes of Graffiti and Street Art. While this deviation might raise eyebrows, it's essential to understand that such an approach isn't inherently detrimental, especially when the published content maintains high standards, as has been the case. In fact, this phenomenon can be interpreted as an indicator of a healthy and dynamic editorial direction. Such an approach could be further nurtured and refined by introducing a diverse range of perspectives within the editorial team.

However, it's equally crucial to ensure that the core essence of Graffiti and Street Art, which forms the very foundation of our network, remains undiluted and receives the attention it rightfully deserves. Recognizing this imperative, and in alignment with the ongoing festivities celebrating a decade of our network's existence, I am excited to announce the inception of the Graffiti and Street Art (GSA) journal.

The creation of the GSA journal is envisioned as a strategic move to provide a dedicated platform that emphasizes the intrinsic values and nuances of Graffiti and Street Art. By establishing a journal with a clear title and assembling a dedicated core editorial team that aligns seamlessly with the overarching objectives of our network, we aim to channelize our collective energies and resources to delve deeper into the subject matter. This renewed focus is anticipated to foster an unprecedented level of scholarly discourse and exploration within the realm of Graffiti and Street Art.

Striking the right balance between fostering diversity and maintaining a clear focus is undeniably challenging yet crucial in any scholarly endeavor.

The current editorial year has been marked by significant shifts and transformative changes within the SAUC journal landscape. As we look ahead to the forthcoming editorial year, we are poised to embark on a transitional journey that will encompass both structural modifications and thematic realignments.

Anticipate a discernible shift in the direction of the SAUC journal, as we navigate through these evolutionary phases. While the scientific board and subject matter of the journal undergo a metamorphosis, it's imperative to underscore that the rich publishing history, which stands as a testament to our scholarly contributions and achievements, will remain intact and continue to serve as a foundational pillar of our legacy.

This edition showcases an eclectic mix of authors and articles that encapsulate the rich tapestry of topics within this vibrant field.

Gyula Maksa and Kata Murányi illuminate the fascinating confluence of comics and street art in their insightful piece titled Comics meets street art in the media cities of the bande dessinée. Examples from Brussels and Geneva. Their exploration unravels the symbiotic relationship between these two art forms, particularly within the dynamic urban settings of Brussels and Geneva.

Venturing into the socio-political realm, Ilir Muharremi and Albana Krasniqi delve into the profound expression of free opinion through graffiti and murals in Kosovo and Serbia in their thought-provoking article. Additionally, their collaborative work with Sedat Baraliu on Geometric prehistoric motifs in the mural art of Kosovo offers a captivating exploration of the ancient motifs that continue to resonate in contemporary mural art.

Faton Mazreku and Adhurim Rasimi embark on a multifaceted exploration of the intersections between graffiti, street art, murals, and music, providing a holistic perspective on the interconnectedness of these artistic expressions.

Artan Krasniqi and Agnesa Haxhiu shed light on the transformative potential of graffiti in challenging and opposing women's economic oppression, drawing upon compelling examples from Kosovo.

Fatih Kucukali brings a unique interdisciplinary perspective to the discourse with his article on Graffiti Applications in an Interdisciplinary Context, offering fresh insights into the multifunctional and adaptive nature of graffiti within diverse contexts.

Ajar Baskın and Feran Aşur provide a comprehensive analysis of location suitability criteria for earthquake parks in Van/Türkiye at a city scale, underscoring the significance of strategic urban planning and design considerations.

Fidan Zeneli and Muhamet Qerimi take readers on a captivating journey through the development of Albanian visual art during the XVI – XVIII centuries, offering a historical perspective on the evolution of visual arts in the region.

Lastly, Ahmet Şadi Ardatürk offers a fascinating exploration of furniture designs in science fiction movies, with a keen focus on the iconic Star Wars franchise, providing a novel lens through which to appreciate the intersection of design, cinema, and popular culture.

As we navigate through this diverse collection of articles, it becomes evident that street art and its associated forms are not merely aesthetic expressions but powerful mediums for social commentary, historical exploration, cultural preservation, and interdisciplinary inquiry. We invite our readers to immerse themselves in these thought-provoking contributions and join us in celebrating the richness and diversity of street art and its multifaceted intersections with various facets of human experience.