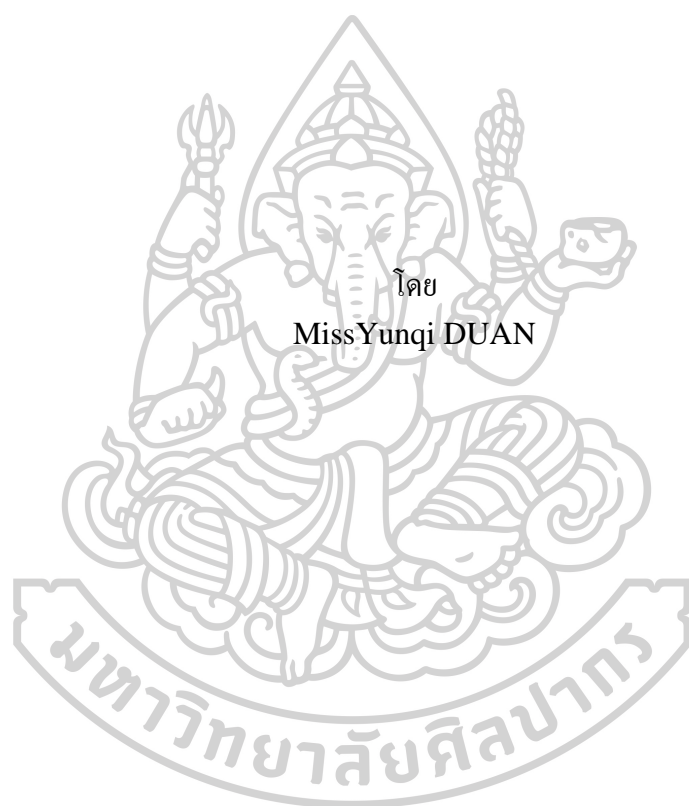RESEARCH ON THE APPLICATION OF GRAFFITI STYLEIN DIGITAL MEDIA
ART DESIGN

By
Miss Yunqi DUAN

A Thesis Submitted in Partial Fulfillment of the Requirements
for Master of Fine Arts DESIGN ARTS (INTERNATIONAL PROGRAM)
Silpakorn University
Academic Year 2023
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MissYunqi DUAN

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ปีการศึกษา 2566

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Field of Study	DESIGN ARTS (INTERNATIONAL PROGRAM)
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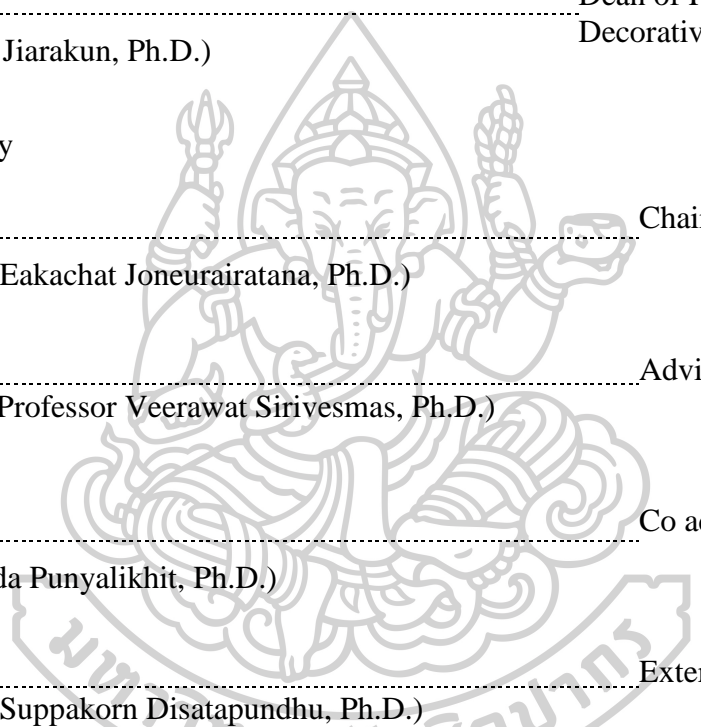
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Miss Yunqi DUAN : Research on the Application of Graffiti Stylein Digital Media Art Design Thesis advisor : Assistant Professor Veerawat Sirivesmas, Ph.D.

This study aims to explore the application of graffiti style in digital media art design. Through a comprehensive study of the characteristics of graffiti and the development trend of digital media art, we have found that graffiti style has broad application prospects in digital media art design. Explored the artistic features of graffiti style, including its unique colors, distinct lines, and exaggerated expressions. Graffiti, with its vibrant and free style, expresses personal emotions in urban space, and has been continued and developed in digital media art design. We have studied the development trends of digital media art and design, including technological innovation, improved interactivity, and accessibility. Summarized the importance and potential impact of graffiti style application in digital media art design. The introduction of graffiti style enriches the expression forms of digital media art, breaks through the boundaries of traditional art forms, and also provides new artistic experiences for the audience.

ACKNOWLEDGEMENTS

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Chapter 1
Introduction and Background of the Research

1.1 Background and rationale

According to Baird & Claire (2016), Graffiti are commonplace within the urban cityscape, so much so that we easily think that this is a phenomenon of modern life. But graffiti are also found in many historical societies, both literate and pre-literate, from ancient Egypt to pre-Islamic Arabia to medieval Italy and beyond (Bucking, 2012; Macdonald, 2022; Plesch, 2002).

The aesthetic range of graffiti is incredibly diverse, encompassing everything from simple labels and stylized fonts to intricate murals and captivating imagery. This broad spectrum of artistic styles and mediums highlights the depth and richness of graffiti as an art form.

The history of contemporary graffiti is closely intertwined with the development of digital media. From its origins in pre-modern societies to the present day, graffiti has evolved alongside advancements in media technology. From chiseling caves to adorning overpasses, toilets, and mailbox buckets, graffiti enthusiasts constantly explore and apply new media in their practice. This includes the transition from the industrial era's "North American freight train graffiti" to the modern utilization of various digital platforms and applications.

The integration of science, technology, and artistic aesthetics in digital media art design has expanded the creative space within the design field. It establishes a bridge between science and art, offering artists and designers new tools, technologies, and platforms to express their vision. (Xing, 2011)

1.2 objective

1. Sort out the characteristics, artistic expression, and information conveyed by modern graffiti.

2. Analyze the relationship between new media and graffiti forms

3. Integrate and experiment works combining digital media art design and graffiti style, and summarize their unique Artistic language.

1.3 Research Significance

The fusion of science and art: It changes the narrative mode of traditional graffiti, expands the space of graffiti creation, enricues the form of graffiti, and reveals how digital media can serve as a platform for cultural expression, social commentary, and community participation.

Preservation of street art culture: Graffiti art is often associated with street culture, is temporary in nature, and may be removed or decayed over time. By leveraging digital technology, researchers can capture, archive and share graffiti art.

Cultural and social reflection: Graffiti has a rich cultural and social background. By incorporating graffiti forms into digital media art, researchers can study how these cultural and social reflections are embodied in the new medium.

Information feedback and technology applications: This research can also inform the development of digital platforms and applications that enable artists and audiences to create, share and participate in digital media art inspired by graffiti.

In general, the significance of studying graffiti and digital media art is that it can inspire new artistic innovation, preserve street art culture, promote cultural and social reflection, increase audience engagement, feedback current social messages,

and create new opportunities for artistic expression, cultural dialogue, and technological exploration.

1.4 Scope and limitations

Technology dependence: Digital media art relies on the application of technology and digital tools, so the development and changes of technology may have an impact on research. When new technologies emerge, researchers need to constantly update their tools and skills to adapt to the new research environment.

Diversity of methods: Digital media art is a diverse and interdisciplinary field that involves multiple disciplines such as computer science, art, and design. Therefore, studying digital media art requires the comprehensive application of different research methods and technologies, such as empirical research, literature analysis, and artistic practice.

Knowledge update: Digital media art is a constantly evolving and changing field, with new technologies and innovations constantly emerging. Therefore, researchers need to constantly follow up on the latest developments and update their knowledge and research results in a timely manner.

Ethical issues: Research on digital media art may involve ethical issues such as personal privacy and copyright. Researchers need to adhere to ethical standards, ensure that their research has no negative impact on individuals and society, and respect the rights of artists and creators.

Feasibility and Repeatability: Some digital media art works may have unique characteristics and individual differences, which limits the feasibility and repeatability of research. Researchers need to carefully consider how to choose research subjects and methods to ensure the effectiveness and reliability of the study.

Despite some limitations, studying digital media art is still of great significance. Through in-depth research and understanding of the characteristics and impact of digital media art, we can provide useful insights for artists, designers, decision-makers, and the public, promoting the development and innovation of digital media art. At the same time, researchers also need to constantly pay attention to and respond to new challenges and changes in the field of digital media art, in order to maintain the forefront and adaptability of research.

Chapter 2

Literature Review

2.1 Analysis of current graffiti theory research

According to Ross (2016), edited by Jeffrey Ian Ross, provides a comprehensive overview of current academic achievements in the field of graffiti and street art. This handbook explores the history, types, regional variations, and influences of graffiti and street art. The chapters are written by experts from various countries worldwide, bringing their specialized knowledge from diverse fields of study, including art theory, criminology, criminal justice, ethnography, photography, political science, psychology, sociology, and visual communication.

2.2 Analysis of Graffiti Artists and Research on Classic Works

In the master thesis Research on Basquet's Artistic language (Liu, 2018), the Artistic language of Basquet, the representative figure of graffiti, was deeply analyzed. Through exploring the relationship between Basquet's Artistic language and Cubism, Street art, primitive culture and Pop art, the study reveals the characteristics of Basquet's Artistic language and its unique role in the works. This paper studies the connection between Artistic language and the deep meaning contained in the works, and analyzes the reasons why it forms the visual beauty of the works. Basquet's Artistic language has the characteristics of rebellious spirit, which can enlighten contemporary artistic creation and broaden the creative thinking of contemporary artists to a certain extent.

In 2018, Pan(2018) organized the development of Basquet's art, surpassing the narrow label of Basquet. From the aspects of cultural background (including music), Jung's Collective unconscious theory and Basquet's personal character and experience, this paper probes into the causes of the formation of Basquet's painting

appearance, and interprets the methods of appreciating Basquet's works. This article analyzes the relationship between his painting forms and Neo-expressionism and Conceptual art, as well as the influence of his symbolic symbols on the construction of the artist's personal style, and also explores his exploration of three-dimensional painting forms. The article also explores the significance of artists in expressing ideas and constructing images at multiple levels by incorporating text into their paintings. In addition, the so-called "graffiti" art by Jean Michel Basquet was demonstrated and analyzed from the perspectives of humanistic connotations, artistic forms, and artistic markets.

The master's thesis (Xue, 2022) explores in detail the factors that influence Basquet's creative style and its emergence. The paper delves into the primitive impulses exhibited in Basquet's creations and compares the initial human aesthetic consciousness with the primitive impulses of Basquet's art. The study conducted a comprehensive study on the characteristics of Basquet's art by exploring his life experience, social roots, and personal growth, searching for the primitive impulses in his works.

These studies have provided us with important theories and artistic viewpoints to understand Basquet, a representative graffiti figure, and expanded our understanding of his Artistic language, creative style and significance.

2.3 Research on Graffiti and New Media

The doctoral article (Wang, 2017) focuses on the theoretical exploration of media and mural forms in contemporary Chinese murals. The study centers on the relationship between urban mural media and mural forms, reflecting the depth and innovative nature of the content. By examining the evolution of media and representative works in contemporary murals, this research sheds light on the core issue of the interplay between urban mural media and mural forms.

The study encompasses an extensive review of the historical background, artistic trends, and changes in public spaces related to media orientation in murals since 1979. It also conducts a comprehensive analysis of the characteristics, evolutionary patterns, and impact of mural media on mural forms. The research further presents a thorough examination of representative mural works, providing fresh insights and proposing new perspectives on the future direction of mural forms.

The Characteristics of Digital Media Art Design (Xing, 2011) and Its Impact on Traditional Art Design

Scholars have conducted in-depth analysis of the characteristics of digital media art design, focusing on its efficiency, interactivity, virtuality, and comprehensiveness. Explored the impact of digital media art and design on traditional art and design, paying attention to the extension of design thinking ability, the richness of design content and form, and the improvement of design methods and methods. The findings and insights of this study have practical applications in the fields of graffiti and contemporary environment. By exploring the cultural meaning of graffiti and its adaptation to the digital field, researchers can reveal the dynamics of cultural expression, identity recognition, and transformation in contemporary art. This exploration will contribute to a more detailed understanding of the intersection between graffiti, digital media, and cultural backgrounds, providing valuable insights for academic discussions and artistic design practices.

The master's thesis (Wu, 2005) investigates the transformative influence of digital technology on contemporary art and design practices. The fusion of digital technology and artistic expression has revolutionized the way art and design are created, providing innovative avenues for artistic exploration. Digital tools have become indispensable in the realm of art and design, offering new forms of expression and expanding creative possibilities.

The advancement of art and design disciplines is closely intertwined with the integration of cutting-edge digital technology. The emergence of digital art and design has not only reshaped creative processes but also influenced people's ideas, lifestyles, and aesthetic preferences. This research delves into the profound impact of rapid technological advancements and disruptive changes on illustration art and design.

2.4 Discussion on Post Subculture and Graffiti

The progress of art and design disciplines is closely intertwined with the integration of cutting-edge digital technology. The emergence of Digital art and design not only reshaped the creative process, but also affected people's thoughts, lifestyles and aesthetic preferences. This study delves into the profound impact of rapid technological advancements and disruptive changes on illustration art and design.

In the article (Ma, 2010), he discussed that the Center for Contemporary Cultural Studies of the University of Birmingham has established a unique and influential theoretical system in the field of youth subcultural studies. However, with the prevalence of postmodern theoretical discourse and the popularization of new media technologies on the Internet, a series of new cultural phenomena have emerged in the global youth subculture. On the basis of questioning and criticizing the core theoretical viewpoints of the Birmingham School such as "class", "resistance", and "style", a new generation of subculture researchers have proposed keywords such as "lifestyle", "new ethnic group", and "scene" to explore the changes in youth subculture phenomena.

In the article (Chen, 2014), a comprehensive review of recent research achievements in the field of media and youth subculture in the United States is presented. The focus was on exploring the historical development relationship between new media and youth subculture, and by analyzing the concept of "post subculture", the exchange methods between Eastern and Western subculture

research were explored. This study provides valuable insights for this field. In addition, the article also proposes suggestions to strengthen research on Chinese subculture, emphasizing the importance of studying the interaction between subculture and mainstream society, clarifying the theoretical background, and reflecting on mainstream culture.

Overall, these literature materials demonstrate the evolution of subcultures towards later subcultures. They emphasize the impact of digital technology, commodification, and hybridization on the formation and expression of cultural identity in contemporary society. Post subculture has the characteristics of fluidity, diversity, and blurred boundaries, challenging the traditional concept of subculture identity.

2.5 summarize

These documents provide a comprehensive overview of the historical evolution of graffiti art, tracing its evolution from ancient cave painting to serving as a decorative representative of rebellious culture in urban environments. The literature examines the social and cultural contexts that have shaped the development of graffiti art, including its close association with hip-hop culture, youth rebellion, and the repurposing of public spaces.

Despite the distinct artistic forms of graffiti art and digital media, there are striking similarities and overlaps between the two. This literature review aims to delve into the extensive research and academic work that explores the intersection of graffiti and digital media.

Chapter 3

Methodology

When conducting research on the intersection of graffiti and digital media art, several key issues can be explored. These research issues provide a framework for investigating the application, challenges, and potential of combining graffiti forms with digital media art. Here are some research issues to consider. The research on the application of graffiti in digital media art design methodology encompasses a systematic approach to exploring the integration of graffiti elements within digital art creation. This methodology involves several key steps:

Part 01: Conceptual Framework Development

Part 02: Element collection, using Basquet's works as a learning examplePart 03: Research on Apple advertising as an example.

Part 04: Research on Audience Psychology, Taking Apple Advertising as an Example

Part 05: Fieldwork, designed experiments

Part 06: Conclusion and Recommendations: Summarize the findings and draw conclusions based on the research outcomes.

3.1 Conceptual Framework Development
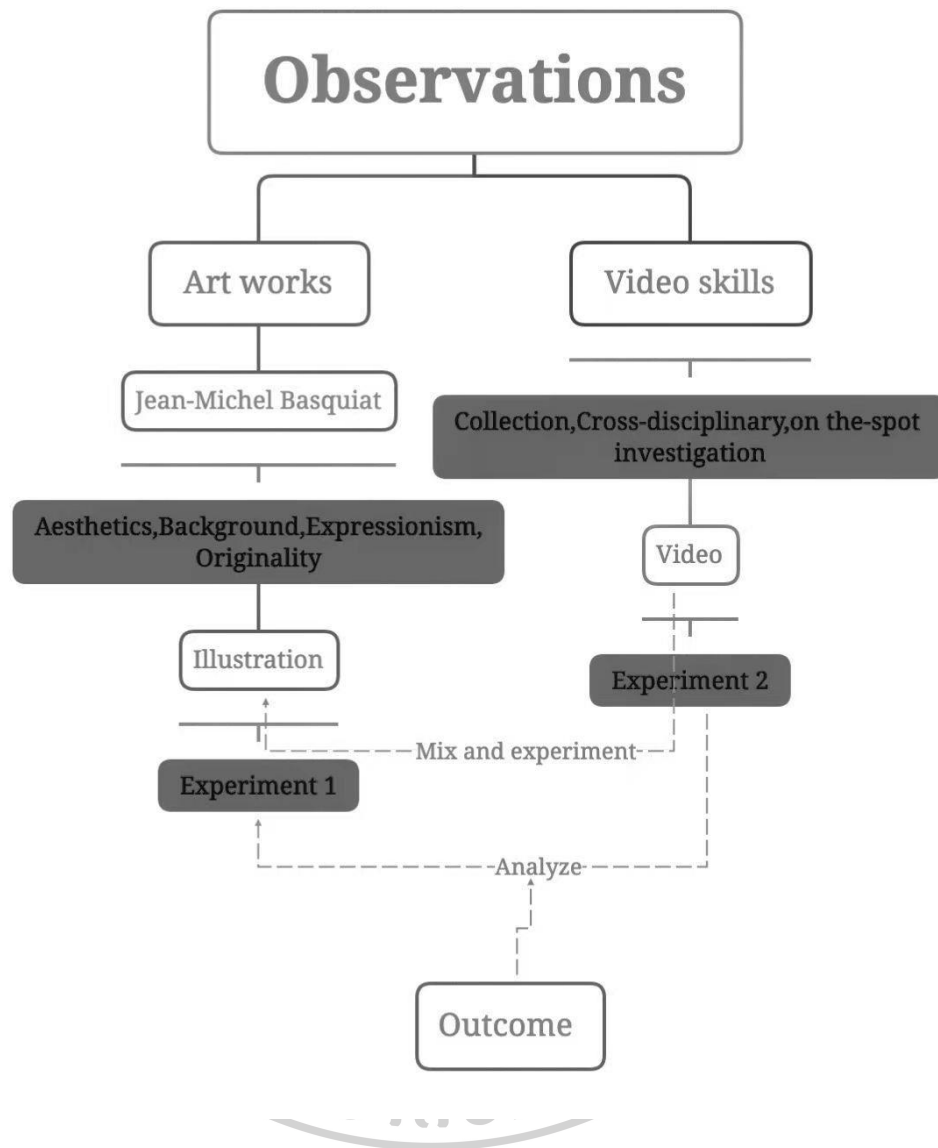
Figure 1: （Methodology Chart）

3.2 Element Collection

Exploring how the integration of graffiti elements into digital works of art affects the overall visual impact and emotional resonance is a direction worth studying. Jean Michel Basquet created works with various artistic techniques, forming his unique style and visual language. By learning and imitating his works, one can

complete their own graffiti illustrations.

Busquet's works integrate various artistic styles and influences such as street art, Cubism, pop art and primitivism. He incorporates cultural elements from Africa, the Caribbean, and African Americans, and cites popular culture and historical events. These elements give his works a unique identity and expression.

In Basquet's works, he employs various artistic techniques to create his unique style and visual language. By learning and imitating his skills, one can complete their own graffiti and illustration works. These techniques include contour shaping, collage and combination, semiotics and iconography, combination of text and images, contextual integration, concrete and original imagery, color usage, and spatial composition.

Here are some key artistic techniques related to Basquet:

1. Contour shaping:

1. Contour shaping: By outlining the contours of an object to express its form, different tension lines are used to organize the contours to achieve specific effects.

Figure 2-4 Basquet Train from "JEAN MICHEL BASQUIAT - NOW'S THE TIME"

2. Collage and combination: often use the method of collage to stack different materials and media to create a rich Surface finish.

3. Semiotics and iconography: Using visual language of symbols and images, including repetitive patterns, skulls, anatomical drawings, etc., to endow the work with deep meaning.

4. Text and Image: Combining text and images, using elements such as cartoon characters, animals, and abstract shapes to give the work narrative and visual appeal.

5. Context integration: Integrate the work with the surrounding environment, taking into account factors such as architecture, texture, and surface, to create an interactive effect with the urban landscape. Basquet's art also reflects his personal experiences, struggles, and observations of the world around him. He explored themes such as race, identity, power, and socio political issues. Through his expressive and visually impactful style, he aims to challenge traditional artistic concepts and speak out for marginalized communities.

6. Concrete and Primitive Imagery: Works often feature concrete elements, adopting stylized and primitive methods of expression, simplifying forms, and emphasizing originality and expressiveness.

7. Color usage: Use bright and contrasting colors to create visual impact and emotional resonance.

8. Space composition: Create a blurry sense of space and a flat perspective, blending different elements, graphics, and symbols together to add dynamic and psychedelic effects to the work.

Figure 2: Jean Michel Basquiat, (1960-1988),

3.3 Research on Audience Psychology, Taking Apple Advertising as an Example

With the prevalence of postmodern theoretical discourse and the popularization of new media technologies on the internet, a series of new cultural symptoms have emerged in youth subcultures worldwide. The research on the psychology of graffiti audiences aims to understand how individuals perceive, interpret, and respond to graffiti as a form of artistic expression. This research field examines the psychological factors that affect viewers' response to graffiti, including emotions, cognition, attitudes, and behavior(Evans, 2019).

Figure 3: Apple Advertising Image

In terms of emotional response, research has shown that graffiti art can evoke various emotions in the audience, such as fascination, excitement, curiosity, surprise, and may even cause uncomfortable feelings. These studies investigated the emotional experiences triggered by graffiti and explored how these emotions affect individuals' participation and evaluation of artistic works.

Figure 4: Apple Advertising Image 2

In terms of cognitive process, the study explores the cognitive process by which audiences acquire meaning from graffiti art, including perception, interpretation, and understanding of visual elements, symbols, and information in graffiti works. Research focuses on the role of cognitive processes such as attention, perception, memory, and reasoning in graffiti comprehension.

Figure 5: Apple Advertising Image 3

In terms of identity and social dynamics, the study of the audience psychology

of graffiti examines the impact of graffiti on individual identity and social dynamics. These studies explored the perception of graffiti in different social groups and its relationship with subcultures or Counterculture movements, as well as the role of graffiti in shaping collective identity and social interaction.

In terms of behavioral response, research investigated individuals' behavioral responses to graffiti, including participation, interaction, or intentional destruction. Researchers have explored factors that encourage individuals to participate in graffiti related activities or use graffiti as a form of self-expression or communication.

In addition, the authenticity and legitimacy of graffiti as an art form have also received attention. The study investigated individual perceptions of the authenticity and legitimacy of graffiti art, as well as how these perceptions affect audience reactions, including willingness to engage or support graffiti artists, evaluation of the value of graffiti art, and attitudes towards the legality of graffiti.

Overall, research on the psychology of graffiti audiences provides valuable insights into the interactive process between individuals and graffiti art. Understanding these psychological factors can help artists, designers, policy makers, and researchers better understand the impact of graffiti on individuals and communities, provide information for creation, and understand the current status of graffiti as an artistic and cultural phenomenon.

3.4 Fieldwork

Fieldwork in the context of research on graffiti refers to the process of conducting on-site observations, interviews, surveys, and data collection directly within the physical environments where graffiti is present. Fieldwork is an essential component of studying graffiti as it allows researchers to gain firsthand insights into the creation, meaning, and reception of graffiti art.

During fieldwork, researchers may engage in various activities to collect data and understand the dynamics of graffiti in a specific location or community. Some common fieldwork methods in graffiti research include:

Observations: Researchers observe graffiti in its natural setting, documenting its location, style, content, and any interactions or reactions from passersby. This allows for a detailed understanding of the physical characteristics and contextual aspects of graffiti.

Interviews: Researchers conduct interviews with graffiti artists, community members, and other stakeholders involved in the graffiti scene. These interviews provide valuable insights into the motivations, inspirations, and intentions behind the creation of graffiti, as well as the social and cultural dynamics associated with it.

Surveys: Surveys are used to gather data from a larger sample of individuals who interact with graffiti. Surveys may explore topics such as perceptions of graffiti, attitudes towards its legality, aesthetic preferences, or the impact of graffiti on the community. The data collected through surveys help researchers analyze broader trends and patterns.

Ethnographic Research: Ethnographic research involves immersing oneself in the graffiti community and culture to gain a deeper understanding of its practices, norms, and values. This may involve participating in graffiti-related activities, attending events or gatherings, and building relationships with artists and community members.

Documentation: Researchers document graffiti through photography, video recordings, or sketches. This visual documentation serves as a record of the graffiti art, allowing for further analysis and interpretation even after the physical artwork has been removed or altered.

Fieldwork in graffiti research is crucial for capturing the dynamic and context-specific aspects of this art form. It provides researchers with firsthand experiences, real-time observations, and direct engagement with the graffiti community, enhancing the depth and authenticity of their findings. By combining fieldwork with other research methods, researchers can gain a comprehensive understanding of the cultural, social, and artistic dimensions of graffiti.

Chapter 4
The Result of Research

4.1 design process

4.1.1 Script Conception Design Introduction

Figure 6: Bangkok Chinatown Screenplay

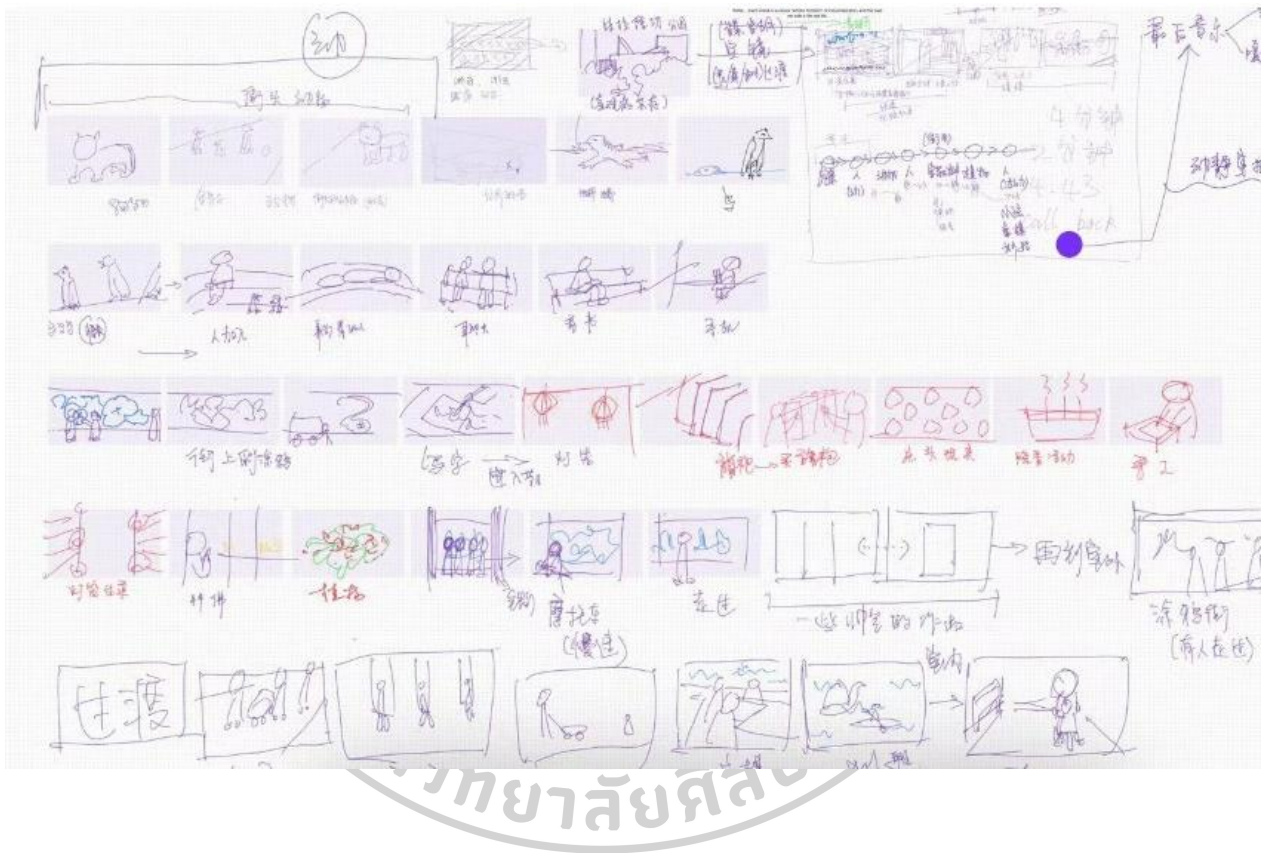Emotional resonance: Injecting emotions into the script and moving the audience's hearts. Explore common themes and uncover the emotional core of the story.

Optimization and iteration: Script writing is an iterative process. Once you have a draft, revise, refine, and polish your script. Pay attention to rhythm, structure, character curves, and dialogue flow. Seek feedback from trusted peers or

professionals and accept constructive criticism. Optimization ensures that your script fully unleashes its potential.

Figure 7: Graduation Design Screenplay

4.1.2 Field filming

Figure 8: Field View of Bangkok Chinatown Park

Location: Bangkok Chinatown

Define the objectives and requirements of the filming project.

Conduct research and gather necessary information about the location, subject matter, and any legal or logistical considerations.

Develop a detailed script or shot list outlining the scenes, shots, and sequences to be filmed.

Identify and secure any required permits or permissions for filming in specific locations.

Equipment and Team Preparation:

Gather and prepare all the necessary filming equipment, such as cameras, lenses, audio recorders, lighting equipment, tripods, and accessories.

Ensure that all equipment is in working order and fully charged or have sufficient power supply.

Assemble a skilled and well-equipped crew, including the director, cinematographer, sound recordist, production assistants, and any additional personnel required based on the project's scope.

Location Scouting:

Visit the filming locations in advance to assess their suitability, take note of any potential challenges or opportunities, and plan the best camera angles and setups.

Evaluate lighting conditions, ambient noise, and any potential disturbances or safety concerns.

Determine the logistics of setting up equipment, access to power sources, and

other technical requirements.

Production:

Set up the filming equipment and ensure proper camera settings, sound recording levels, and lighting arrangements.

Coordinate with the talent or subjects being filmed, providing instructions and guidance as necessary.

Capture the desired shots and sequences according to the script or shot list, taking multiple takes if needed to achieve the desired quality.

Continuously monitor audio levels and visual aspects such as framing, composition, and focus to ensure optimal results.

Backup and Data Management:

Safeguard the filmed footage by creating backups during the filming process. Use multiple storage devices or memory cards to minimize the risk of data loss.

Label and organize the footage systematically for easy post-production access and editing.

4.1.3 Graffiti element production

Graffiti style illustrations incorporate Basquet's expressive techniques, combining primitive character portraits, immature techniques, and rebellious self expression. By exploring the composition of traditional graffiti elements, we can delve deeper into the moral and symbolic meanings contained in each symbol. The advantage of this style lies in its unique visual style and artistry, while also conveying a strong emotional and individualistic spirit.

By studying Basquet's expressive techniques, we can better understand the artistic characteristics and creative principles of graffiti style illustrations. Basquet's works emphasize expressiveness and uniqueness, and his techniques and style often carry a sense of freedom and hastiness, emphasizing resistance to social norms and authority. In the integration of graffiti style illustrations, we can use Basquet's expressive techniques to highlight primitive character portraits and naive techniques through rough lines and images, in order to express criticism and resistance to the real world.

At the same time, studying the composition of traditional graffiti elements is also very important. Graffiti often contains various symbols and patterns, which represent specific meanings and meanings. By delving deeper into the meanings contained in each symbol, we can better understand the thoughts and emotions behind graffiti works. This type of research can help us more accurately convey the information and emotions we want to express when creating graffiti style illustrations.

Figure 9: Graffiti Style Exercise
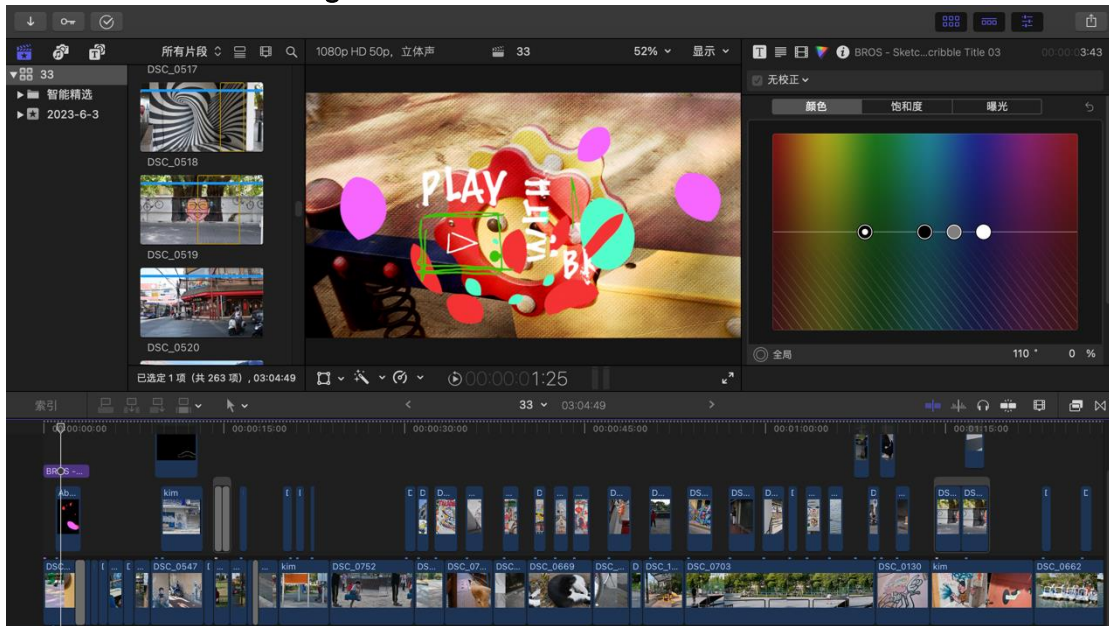
4.1.4 Video editing

Figure 10: *Organizing and Importing Footage*

Transfer the raw video footage from the camera or storage devices to the editing system.

Create a folder structure to organize the footage based on scenes, takes, or any other relevant criteria.

Import the footage into the video editing software, ensuring that it is correctly labeled and easily accessible.

Reviewing and Selecting Footage:

Watch and review all the footage to familiarize yourself with the content and identify the best shots.

Create a rough assembly or "rough cut" by selecting the preferred takes and arranging them in a logical sequence.

Fine-tuning the Edit:

Refine the rough cut by trimming the clips, removing unwanted sections, and improving the pacing and flow of the video.

Add additional footage or cutaways to enhance visual interest and support the narrative.

Adjust the timing and duration of clips to create a cohesive and engaging story.

Enhancing Visuals and Effects:

Apply color correction and grading techniques to improve the overall visual quality and consistency.

Add visual effects, such as transitions, overlays, titles, and graphics, to enhance the storytelling and convey information.

Use motion graphics or animation to add visual interest and engage the audience.

Audio Editing and Mixing:

Enhance the audio quality by adjusting levels, removing background noise, and adding music or sound effects.

Ensure a proper balance between dialogue, music, and ambient sounds to create a seamless audio experience.

Sync the audio tracks with the video footage to maintain synchronization.

Incorporating Transitions and Effects:

Add transitions between clips to create smooth and seamless transitions between scenes.

Apply visual effects and filters to enhance the aesthetics or convey a specific mood or style.

Sound Design and Mixing:

Fine-tune the audio elements, including dialogue, music, and sound effects, to create a balanced and immersive audio experience.

Adjust audio levels, apply equalization, and add audio effects to enhance the overall quality and impact.

Finalizing the Edit:

Review the edited video multiple times to ensure the desired narrative, pacing, and overall quality.

Make any necessary revisions or adjustments based on feedback or personal evaluation.

Export the final video in the desired format, resolution, and aspect ratio for distribution or sharing.

Archiving and Backup:

Properly archive the project files, including the edited video, source footage, and any associated assets.

Create backups of the project files to safeguard against data loss or corruption.

4.2 Design Results

4.2.1 Works participated in Chinatown Bangkok Design Week

Figure 11: *Bangkok Chinatown Video Title*

Bangkok Chinatown and Bangkok City were born simultaneously, with a history of two hundred years to this day. Now it has become a bustling commercial district. This video will showcase the social life, people's mental state, and street art of Chinatown. Bangkok's Chinatown still retains typical features of traditional Chinese culture and community customs, as well as a large number of Western graffiti. Show the inclusiveness of local culture. Through this movie, people can feel the tradition and modernity of Chinatown.
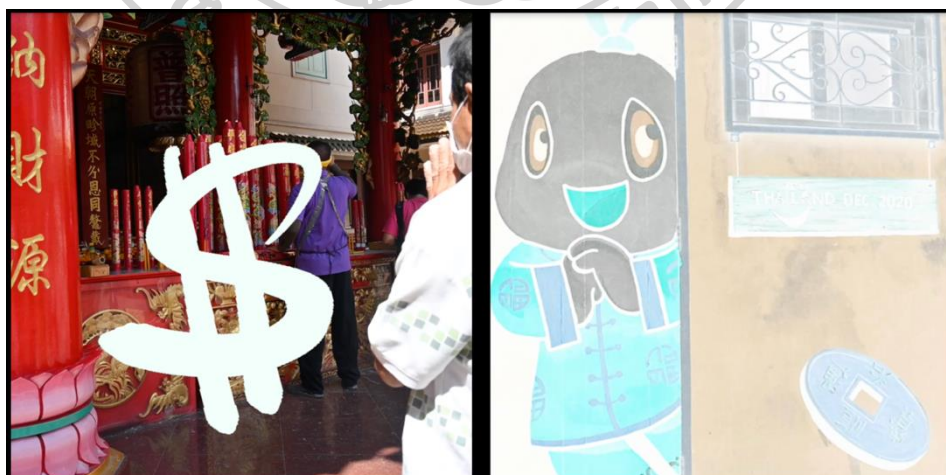
Figure 12: *Bangkok Chinatown Video content*

The core message of this video is to showcase the cultural inclusiveness and

diverse lifestyles of Bangkok's Chinatown. The storyline is divided into three parts: characters, animals, and street art, with lively emotions as the main theme. The use of mixed editing technology and suitable music highlights the rhythm of the street. The use of simple graphics in the graffiti section increases the fun of the video, while showcasing the decorative characteristics of graffiti, making the entire video more attractive.

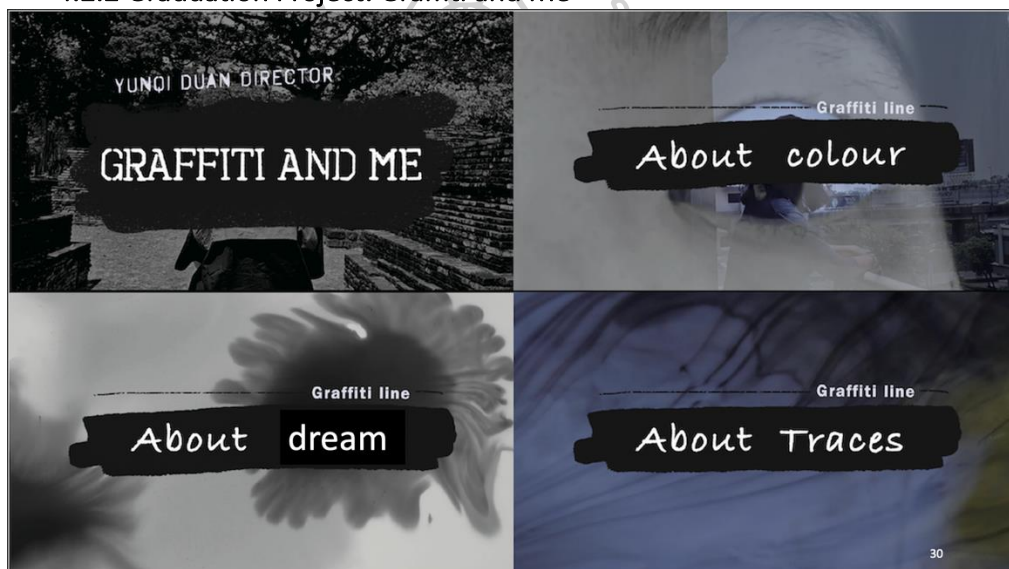### 4.2.2 Graduation Project: Graffiti and Me

Figure 13: *Graduation Design Framework*

The video evokes a sense of melancholy and madness, conveying the psychological stress response of contemporary young people when faced with pressure and other challenges. With a duration of approximately two minutes, the video is divided into four distinct parts: "About Traces," "About Emotions and Colors," and "About Dreams." (Figure 13-14)

Through visual storytelling and audio-visual elements, the video explores the complex emotions experienced by young individuals in today's society. It delves into

the psychological turmoil and inner struggles that arise when confronting various pressures and problems. The melancholic undertones depict a sense of introspection and vulnerability, while the moments of madness symbolize the chaotic nature of these emotional responses.

By dividing the video into different parts, each focusing on a specific aspect of the psychological stress response, it allows for a deeper exploration of the topic. The visuals and audio are carefully curated to enhance the desired emotional impact, while maintaining coherence and flow throughout the narrative.

Overall, the video serves as a visual representation of the psychological challenges faced by contemporary youth, aiming to create awareness and empathy regarding their experiences.
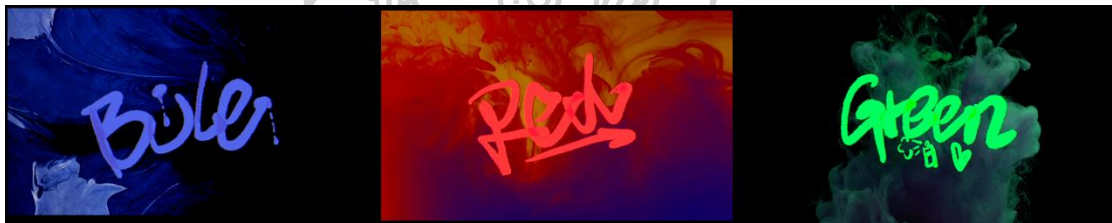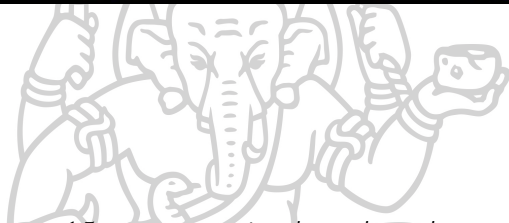

Figure 14: *About Color*

Figure 15: *Fantasy Friends and Dual Personality*

Figure 16: Blue Imagination

Within the video, the blue segment masterfully conveys a poignant and introspective mood, encapsulating a sense of melancholy. The incorporation of graffiti elements within this section serves to express my personal understanding of loneliness, acting as a powerful symbol that portrays a range of emotions and experiences. The graffiti serves as a representation of a fantastical friend, offering solace and companionship during moments of isolation, while also embodying the concept of one's dual personality (Figure 15). Moreover, (Figure 16) employs the metaphorical imagery of a goldfish to convey the notion of forgetting. By showcasing the goldfish as a representation of rapid memory loss, it signifies a desire to escape the hardships of reality through moments of blissful oblivion. Through these artistic choices, the video aims to delve into the intricate realm of human emotions and the coping mechanisms employed when confronted with psychological stress.

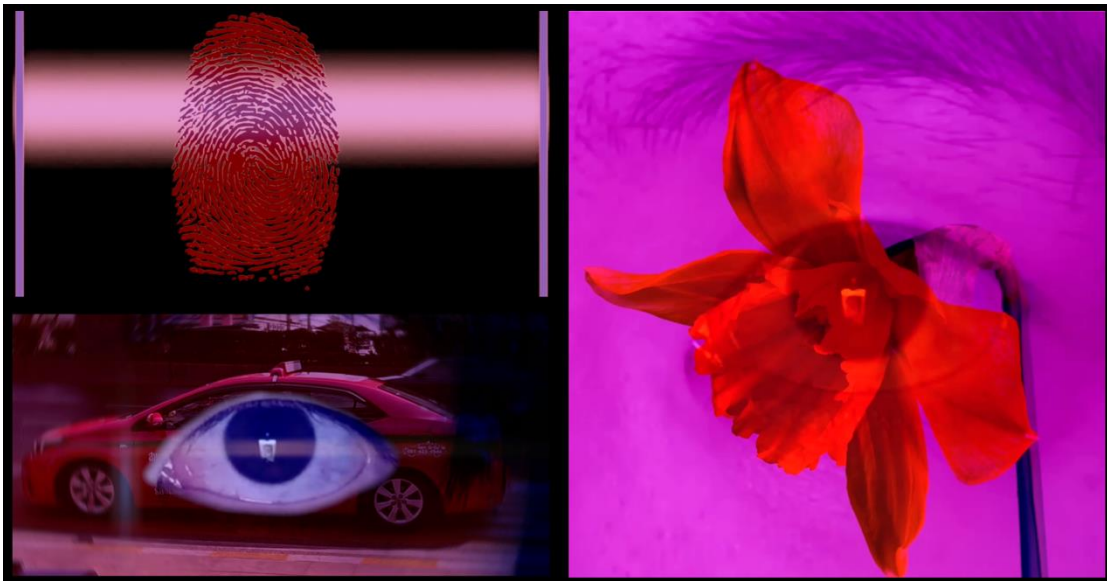Figure 17: Fantasy partners and emotional masks

Figure 18: Red item

Within the video, the red segment masterfully evokes a juxtaposition of curiosity and anger, infusing the narrative with intense emotions. In this segment, the graffiti represents my personal perspective on love—a versatile artistic expression that can embody both a fantasy partner and a cathartic outlet for emotional release (Figure 17).

Moreover, Figure 3 strategically incorporates various red objects to harmonize with the dominant red color tone in the video. The careful selection of these objects enhances the visual impact and reinforces the emotional resonance. Among these objects, the flowers hold profound symbolism, representing a deep yearning for love and a connection to reality. As the flowers bloom in their bright and beautiful display, they symbolize the expectation and hope for a fulfilling life. Notably, the inclusion of an eye within the flowers signifies the ability to envision and perceive the beauty of the imagined world (Figure 18).

Through the integration of these elements, the video delves into the intricate nuances of love and its emotional depths. The red segment, with its interplay of

curiosity and anger, coupled with the symbolic portrayal of love through graffiti and the presence of red objects, creates a visually captivating and emotionally resonant depiction.

Figure 19: *Green Imagination*

The green segment of the video masterfully evokes a feeling of madness and destruction, serving as the climactic finale for the color-themed chapters. This segment plays a crucial role in the narrative, creating a sense of ups and downs as the

story unfolds. The second citation, featuring the creature goldfish, adds a surreal element that enhances the dreamlike atmosphere.

The setting transitions to a bed(Figure 19), symbolizing the entry into a dreamland and seamlessly connecting to the subsequent chapter, "About Dreams." To reinforce the emotional impact and visual coherence, a variety of green objects are thoughtfully chosen in （Figure 20） to align with the dominant green color tone in the video. Notably, the lemon is incorporated as a symbol of sourness and entanglement.

By skillfully incorporating these elements, the video creates a captivating visual narrative that immerses the audience in a world of madness and destruction. The green segment, with its dynamic portrayal and symbolic references, serves as a compelling conclusion to the color-themed chapters, effectively transitioning into the exploration of dreams.
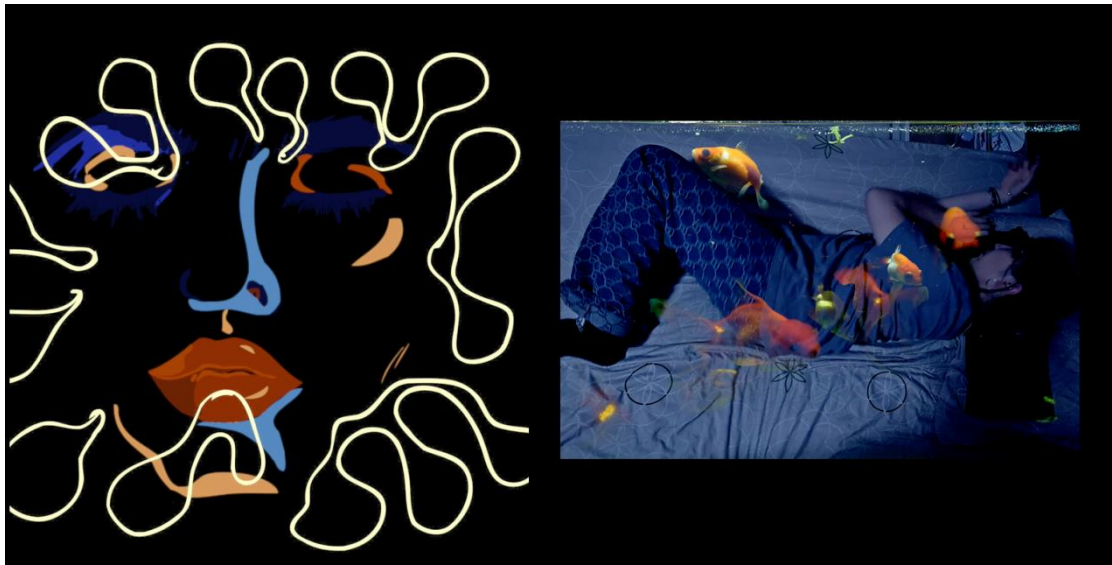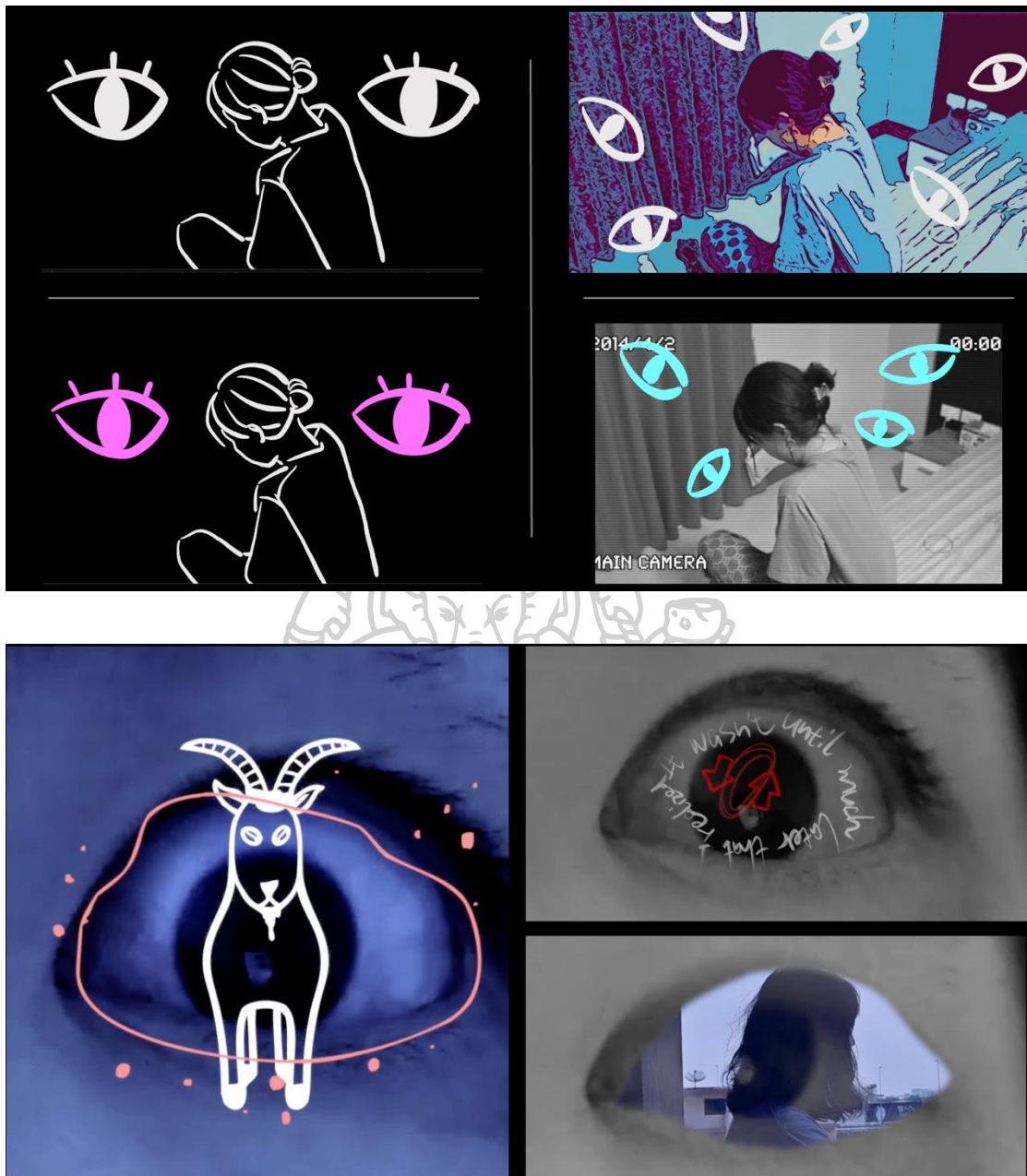
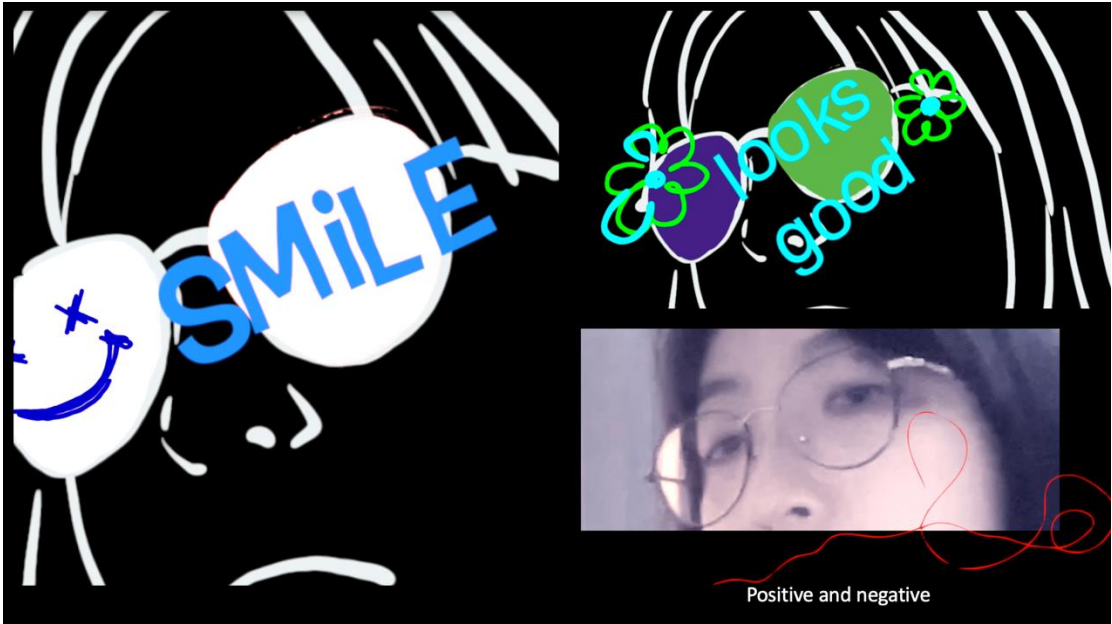Figure 20: *Imagination Dream*

Figure 21: *Eye imagination*

Positive and negative

Figure 22: *Dream Mirror Association*
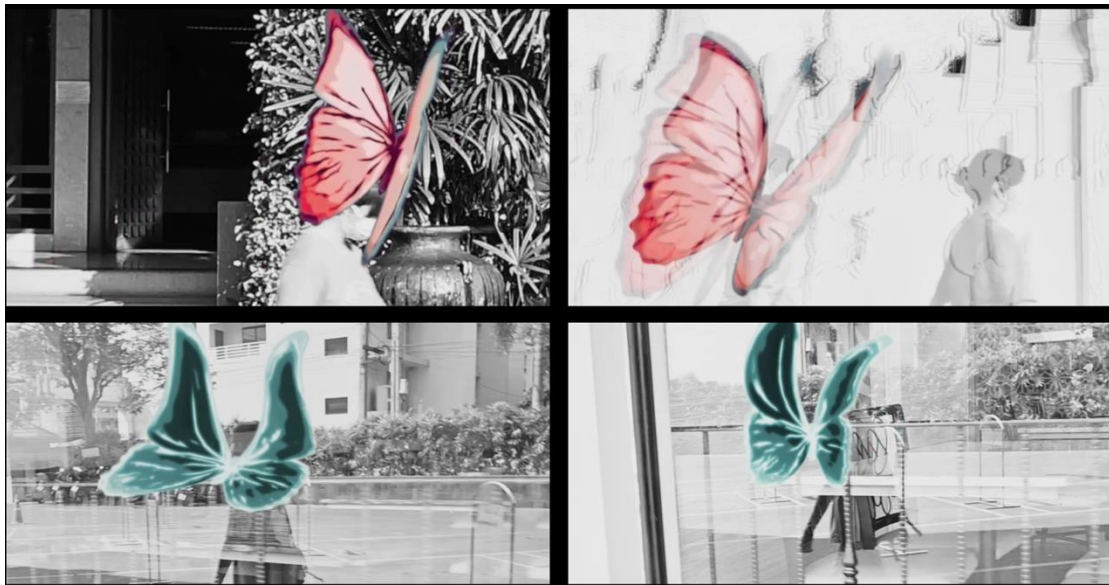

Figure 23: *Finger Dance Graffiti*

Figure 24: Butterfly Imagination

The concluding chapter of the video delves into the realm of dreams, focusing on the theme of dreaming itself. Within this chapter, the video explores the enigmatic and surreal aspects of dreams, portraying them as reflections of reality. (Figure 21-22) Unlike the earlier abstract representations in the graffiti, this chapter presents more concrete depictions of fantasy characters, personalities, and faces.

A prominent motif within this chapter is the presence of numerous eyes examining oneself in the dream (Figure 23). This symbolism captures the pressures and scrutiny experienced in reality, symbolizing the weight and expectations one may encounter in their waking life. The chapter concludes with the appearance of a butterfly, holding deep symbolic meaning. It represents another soul, embodying the message that this guiding presence will faithfully follow and support the individual, regardless of their location or circumstances.

By incorporating these elements, the video conveys a moral lesson. It underscores the idea that this guiding soul, symbolized by the butterfly, remains an unwavering companion, offering solace and guidance in any situation. This narrative

speaks to the inner strength and resilience within each person, providing comfort and reassurance amidst life's challenges.

4.3 Feedback and suggestions

Figure 25: Bangkok Design Week Site

During Bangkok Design Week, we utilized Doom equipment to enhance the overall viewing experience of the video, aiming for a more impactful and immersive presentation. This involved a learning process where we familiarized ourselves with new devices and upgraded our technological capabilities. (Figure 25)

By incorporating Doom equipment, we were able to elevate the visual and auditory elements of the video, creating a more powerful and engaging experience for the viewers. The utilization of these advanced tools allowed us to explore innovative techniques and push the boundaries of our creative expression.

Moreover, the process of learning how to use these new devices not only enhanced our technical skills but also expanded our artistic horizons. We were able to discover new ways of capturing and manipulating visual elements, as well as experimenting with cutting-edge technology to achieve our desired aesthetic and narrative goals.

Ultimately, the integration of Doom equipment during Bangkok Design Week played a crucial role in elevating the impact and quality of the video. It allowed us to embrace technological advancements, enhance the viewer's experience, and further our exploration of artistic possibilities in the digital realm.
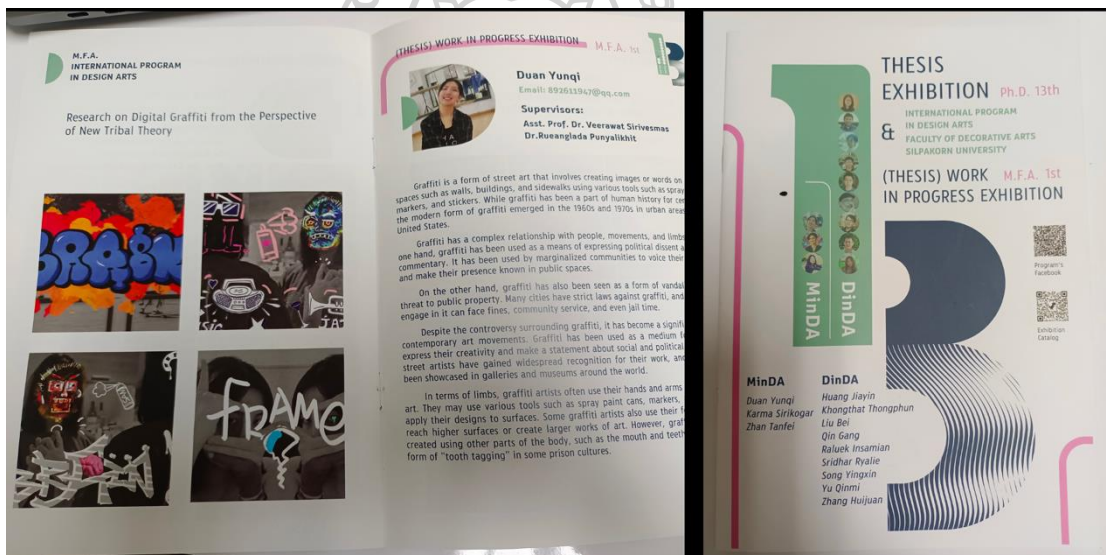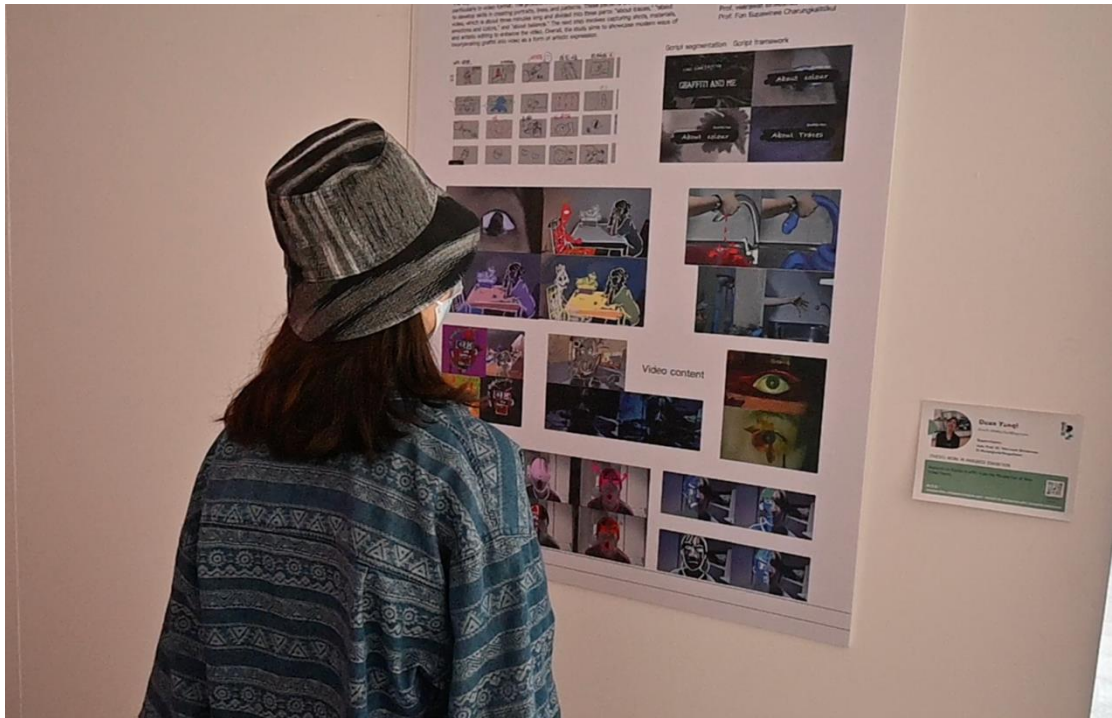
Figure 26: Graduation Design Brochure Poster

Figure 27： Graduation Design Site

Chapter 5

Conclusion of the Research

5.1 Summary of key findings

In conclusion, the research on the application of graffiti style in digital media art design highlights the significant potential and impact of integrating these two artistic forms. The study has explored various aspects, including the historical evolution of graffiti, its cultural significance, the aesthetics and visual language of graffiti, the psychological aspects of audience engagement, and the technological tools and techniques utilized in creating graffiti-inspired digital media art.

The innovation of artistic forms in digital media art creation has broken through tradition, gone against tradition, created again, and returned again, It presents art to the audience in another way (Liang, 2017) .

Furthermore, the research has shed light on the psychological aspects of audience engagement with graffiti-inspired digital media art. It has uncovered the emotional responses, connections, and interpretations that viewers experience when encountering graffiti-style visuals in digital art. Understanding audience psychology helps designers and artists create more impactful and resonant artworks that effectively communicate their intended messages and evoke specific reactions.

Overall, the research on the application of graffiti style in digital media art design contributes to the broader understanding and appreciation of these art forms. It provides insights and knowledge that can inspire artists, designers, and researchers to further explore and push the boundaries of creative expression, ultimately enriching the contemporary art landscape.

5.1.1 Objective Review

1. Sort out the characteristics, artistic expression, and information conveyed by modern graffiti.

2. Analyze the relationship between new media and graffiti forms

3. Integrate and experiment works combining digital media art design and graffiti style, and summarize their unique Artistic language.

This objective review aims to analyze the characteristics, artistic expression, and messages conveyed by modern graffiti. It also delves into the relationship between new media and graffiti forms. Additionally, the objective is to create and experiment with artworks that integrate digital media art design and graffiti style, ultimately exploring and analyzing the unique artistic language that emerges from this fusion.

5.1.2 The application of graffiti as a tool for self-expression in videos

Graffiti can become an important medium for self-expression in videos, showcasing personal creativity, emotions, and thoughts. The following are some forms of self-expression in graffiti in videos:

Create unique visual language: Graffiti artists can express their personal identity and creativity in videos through their unique graffiti style and symbolic language. By creating unique forms, lines, and colors, they can establish their own artistic identity in videos and infuse their personal thoughts and emotions into it.

Expressing emotions and opinions: Graffiti can be used to express emotions and opinions, conveying emotional experiences, attitudes, or personal views by drawing concrete or symbolic patterns and symbols. Graffiti can serve as a powerful tool to express emotions such as anger, joy, love, or protest, forming strong emotional resonance in videos.

Exploring identity and culture: Graffiti can become a way of expressing personal identity and cultural background. By using symbols, patterns and elements, graffiti artists can present unique perspectives and values of individuals or specific cultures in videos to convey the information of identity and cultural identity.

Reflecting social issues and challenges: Graffiti can be used in videos to reflect social issues and challenges, conveying attention to issues such as social inequality, human rights, and environmental protection. Through creative graffiti expression, videos can become a medium for social change and consciousness awakening, arousing the audience's attention and action towards social issues.

Breaking convention and innovation: Graffiti, as a non-traditional art form, can present a spirit of breaking convention and innovation in videos. By incorporating graffiti elements into video creation, artists can create novel, surprising, and eye-catching visual effects, breaking the boundaries of traditional art and design, and stimulating the audience's imagination and creativity (Wu, 2017).

Overall, the self-expression of graffiti can be presented in various forms in videos, from creating unique visual language to expressing emotions and viewpoints, from exploring identity and culture to reflecting social issues, all of which can showcase personal creativity, emotions, and thoughts through graffiti in videos.

5.1.3 The Decorative Performance of Graffiti in Video

Background Decoration: Graffiti can be used as a decorative element in videos to fill empty spaces or balance the composition of an image. By incorporating graffiti elements such as patterns, motifs, or abstract lines commonly used by graffiti artists, the visual appeal of the background can be enhanced, making the image more vibrant.

Visual Emphasis: Graffiti can be used to emphasize specific visual elements or guide the audience's attention. By adding eye-catching graffiti markings, bright colors, or bold lines to a video, it can attract the audience's attention and highlight specific emotions or themes.

Transition effect: Graffiti elements can be used for video transition effects,

creating smooth transitions and visual connections. By using graffiti elements to appear, disappear, or deform during the transition, the dynamic and visual coherence of the transition can be increased, making the video more interesting and eye-catching.

Story Narration: Graffiti can be used for storytelling in videos, by adding concrete or symbolic graffiti patterns to the screen to convey emotions, showcase character characteristics, or highlight the story plot. The decorative nature of graffiti can add unique artistic language and narrative elements to the video, helping the audience better understand and experience the story content.

Art style: Graffiti, as a unique art style, can be used to highlight the overall artistic atmosphere and theme of videos. By using specific graffiti styles or imitating the style of specific graffiti artists, videos can be given unique artistic identity and personalization.

Overall, the decorative nature of graffiti can be presented in various forms in videos, from background decoration to visual emphasis, from transition effects to storytelling, all of which can use graffiti elements to enhance the artistic expression and visual appeal of the video.

5.2 Recommendations for future research and practice in the field

Limited Sample Size: Some studies in the field of graffiti research may suffer from small sample sizes, particularly when examining specific subcultures or local contexts. This can limit the generalizability of findings and may not capture the full diversity and complexity of graffiti as a global phenomenon.

Methodological Challenges: Conducting research on graffiti poses methodological challenges, especially when studying illegal or transient forms of expression. Researchers often face difficulties in accessing graffiti sites, gaining the

trust and cooperation of graffiti artists, and accurately documenting and analyzing graffiti artworks.

Lack of Longitudinal Studies: Longitudinal studies that track the development and evolution of graffiti art over time are relatively scarce. Understanding the changes in graffiti styles, techniques, and cultural meanings requires long-term observation and analysis, which is often challenging to achieve in research settings.

Limited Cross-Cultural Comparisons: Graffiti varies significantly across different cultures and regions. However, there is a lack of comprehensive cross-cultural comparisons that explore the similarities, differences, and contextual influences on graffiti practices. Such comparisons can provide valuable insights into the cultural nuances and dynamics of graffiti as a global phenomenon.

Focus on Urban Environments: Research on graffiti has predominantly focused on urban environments, neglecting the examination of graffiti in rural or non-urban settings. Exploring graffiti practices outside of urban areas can offer unique perspectives and shed light on the relationship between graffiti and different social and spatial contexts.

Emphasis on Western Perspectives: Much of the existing literature on graffiti originates from Western contexts, which may result in a limited understanding of graffiti practices and cultural meanings in other parts of the world. More research is needed to capture the diversity of graffiti styles, motivations, and cultural significance across different regions and cultures.

Limited Interdisciplinary Approaches: Graffiti research often benefits from interdisciplinary perspectives that draw from fields such as art history, sociology, anthropology, cultural studies, and urban studies. However, there is a need for further collaboration and integration of diverse disciplinary lenses to provide a more comprehensive understanding of graffiti as a multidimensional phenomenon.

Addressing these shortcomings can enhance the depth and breadth of graffiti research, fostering a more nuanced and comprehensive understanding of this unique form of artistic expression and its cultural, social, and aesthetic dimensions.

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VITA

NAME   Research on the Application of Graffiti Style in Digital
Media Art Design

INSTITUTIONS   October 1, 2023
ATTENDED

PUBLICATION   October 1, 2023