

Application of Graffiti in Fashion Design from the Perspective of New Generation

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Abstract: *Graffiti, born in the background of anti-political ideological trend, is regarded as an anti-traditional and anti-mainstream painting art form. As a street subculture phenomenon, graffiti affects young people in different times and is given different interpretations and epochal significance. This paper summarizes and analyses the significance of graffiti, and then focuses on the combination of modern context and the cognitive and emotional needs of the new generation. It explores the characteristics of graffiti from the figurative visual images, and the integration and development of graffiti and other art designs, to perceive the new expression of graffiti patterns and the process techniques in fashion design, to achieve the integration of graffiti and fashion design, to promote the diversified development of graffiti art forms, to contribute to the personalized and artistic development of fashion design.*

Keywords: *graffiti; Cenozoic; Visual image; Design new expressions; clothing design*

1. Introduction

With the development of cultural background, graffiti has changed from grassroots public action to cultural art. Nowadays in China, the new generation groups began to seek their own street trend culture, graffiti in the street youth subculture wave to spread development. Graffiti, with its characteristics of freedom and rebellion and the function of disseminating information, has promoted the development of youth subculture to some extent and has gradually been interpreted as a new variety of popular culture by the new generation. With the development of graffiti art and the improvement of people's aesthetics, graffiti, as a new fashion design element and design technique, has been widely used in the field of fashion design, and has been appreciated and sought after by more and more people in the national tide environment, so as to realize the coordinated development of graffiti culture and fashion design.

2. Conceptual definition

2.1. Source of graffiti

Graffiti came from Greek, which meant 'writing' and was widely evolved into 'graffiti' in the 1970s. Graffiti is a kind of sudden, no specific mode of personalized painting, began in the late 1960s American underground streets of the social edge of the bottom masses of the resistance movement. Graffiti is the emotional catharsis of the bottom groups in public places using violent forms of graffiti to ridicule the level of complaint curing the social and political system, which can be seen as a kind of resistance to the world to declare their existence. Until the 1980s, artists broke the traditional cognition of graffiti and weakened their anti-social words, resulting in graffiti works with aesthetic characteristics matching the original emotional release. Graffiti was transferred from the street wall to the canvas and introduced into the art gallery. It was named "graffiti art" and regarded as a legitimate art of painting. At this time, graffiti broke the distinction with elite art, making art and life to common prosperity.

2.2. New Interpretation of Graffiti from the Perspective of the New Generation

With the different era background, the thinking consciousness and function transmitted by graffiti also change. The graffiti from the perspective of the new generation explains the resistance to social system and political authority, and turns to the expression of self-personalization and free psychology.

In today's era, post-90s and post-00s have gradually become the main force of the new generation.

Their acceptance of new things and the label of personality self are more intense. Therefore, the new generation, as an important group leading the trend of contemporary trend, their conceptual cognition and preferences affect the development trend of various fields. With the rapid development of hip hop, skateboards and other street subcultures in China, graffiti has also changed from 'attitude' to 'culture', and has gradually been implanted into the life and hobbies of the new generation. It is mainly self-entertainment and self-satisfaction, which is the breakthrough of the new generation to vent emotions and the medium of self-recreation.

3. Characteristic Classification of Graffiti from the Perspective of New Generation

As a bottom plate, graffiti is deconstructed in the cognition of preserving graffiti characteristics, and reconstructed with color, pattern, font, IP, science and technology, and national elements, forming various types of graffiti visual image styles. At the same time, it is also endowed with different attributes, such as rebellion, interest, science and technology, reflecting the new thinking, new cognition and new expression of the new generation of groups on graffiti.

3.1. New signature graffiti

Today's signature graffiti is no longer dependent on simple written signatures for the purpose of past rapid occupation of areas, but to express self-personality as the core, through perspective vision, decorative symbol embellishment, line coarse and fine transformation, pattern combination to enhance the image composition and sensory effect of signature graffiti.

When the way of signature graffiti evolves further, these style elements evolve into a highly identifiable expression language, untie the bondage of words, integrate emotional release into the design of signature graffiti, and establish personal signature code. For example, sharp font design interspersed with each other, bold color use, the formation of wild style gives a person a pain, conflict visual impression. Humorous, witty 3D bubble fonts with cartoons form funky style. (Figure 1) Such signature graffiti pays more attention to the decorativeness of the picture and weakens the readability of the text, highlights the personality and emotional expression of the graffiti author, and forms a visual interaction with the viewer. It becomes the graffiti expression sought after by the new generation, and adds a unique graffiti visual culture to the city.



Figure 1: Funky style (Pictures from the Internet)

3.2. Rebel graffiti



Figure 2: Slick's Graffiti Works (Pictures from the Internet)

The essence of graffiti is built on the basis of rebellion. The new generation expresses its attitude with unfettered painting and ink splashing, externalizes its own inner emotional monologue, and can also be a breakthrough innovation from norms. Through the collision of contradictory attributes

'deconstruction' and 'reconstruction', it breaks the rigid norms. For example, the graffiti form of brutal rebellion is grafted with a symbol of beautiful images, in a black background, painting outlines the smiling face and the sun flower to give a strange visual image. The grafting of these two opposing contradictory attributes is to subvert the destructive cognition of traditional graffiti and deconstruct the imagination of beauty.

Graffiti OG Slick overlays his own style of graffiti on his mother's paintings (Figure 2), finds a new state of existence through wanton destruction, and presents a different face from traditional painting, which may be a reborn beauty.

3.3. Children graffiti

When the 'rebellious' color graffiti is expressed in a new perspective, it will show the side of childishness and softness. At this time, the painting method of graffiti is the most simple. With the combination of children's clumsy lines and high saturation colors, the trajectory left by the lines is mostly semi-circular arc, to form the whole picture of emotional exposure, give people interesting, close, pure sense of power.

In children's perspective of graffiti, abstract painting is its main feature. It uses the imagination and creativity of heaven and horse to break the real things. For example, it draws eyes and hands and feet for animals or plants to personify them. These careless and rash graffiti seem to be meaningless, but they can more truly reflect the inner yearning for simple life. They have always pursued pure spiritual attitudes, abandoned thinking, and abandoned the intervention of aesthetics and morality.^[1] Feeling the world from the perspective of innocent and free children, convey simple and happy emotions in the form of simple and direct graffiti, and achieve the most pure emotional expression.

3.4. Technology of graffiti

With the development of digital science and technology, people's expectation of virtual unknown in the future, and the diversified creativity of graffiti can break the limitation of time and space, explore the integration of graffiti and Punk's thinking, bringing imaginative creation to graffiti's scientific expression. The punk-thinking graffiti uses reflective technology to express on the visual image, and integrates bright fluorescence, neon color, current, digital geometry elements, lines or patterns for repeated continuous dislocation overlap, which promotes the expression of digital virtual space sense and forms a digital, fantastic and dynamic visual image of graffiti.

The development of science and technology provides more possibilities for the manifestation of graffiti. Light and shadow graffiti follows the visual technology of science and technology, and uses the camera to expose and capture the light track of the moving light source.^[2] The water-light graffiti interaction device invented in recent years by TouShi Tech has dotted LED lights over the entire wall and designed water-sensitive sensors. As long as the sensor touches water, it will emit light. It is a kind of water-light graffiti interaction board with extremely new technology. (Figure 3) This high-tech technology will be the main trend of visual communication in the future, forming a new visual expression of graffiti.



Figure 3: Water-light graffiti interactive board (Pictures from the Internet)

3.5. Integration of Graffiti and National Style

With the street subculture being sought after by China's youth groups, graffiti has also become a hot street behavior art in China. The initial stage is only fervently imitated, and then gradually by the local graffiti to integrate this art form into the local context, combined with a variety of Oriental elements, to

show Chinese graffiti belonging to the unique flavor of the East.

In the creation of Chinese graffiti painters, we can always see the elements with typical Chinese characteristics, such as traditional auspicious clouds, calligraphy, landscape flowers and birds, dragon tiger worm fish, etc., different from the color lead, propylene, oil painting brush in the painting paper back and forth daub the complexity, with wild strokes will be elegant and regular traditional Chinese painting and sexual freedom graffiti art fusion. Chen Yingjie, a Chinese youth born in the 1990s, was good at integrating traditional oriental ink into graffiti. A graffiti-style landscape painting appeared on the street wall of Foshan. (Figure 4) That is to say, it reversed the cognition of traditional Chinese art and transformed these two contradictions into harmonious new species. To a certain extent, the style of graffiti has changed the traditional Chinese pattern and endowed modern youth with the characteristics of street trend, while the Chinese tradition has given graffiti new cultural value.



Figure 4: Chen Yingjie's Graffiti Works (Pictures from the Internet)

4. Expression of Graffiti in Garment Pattern Design from the Perspective of New Generation

Pursuing 'distinctive' personality, seeking to feel the true spiritual self and sense of belonging are the greatest commonness of the new generation. The new generation of thinking and cognition has prompted the graffiti to have a more personalized and diversified expression. Through the application of drawing tools, colors, deconstruction and re-creation, grafting to build new species, and exclusive symbols, to present the new expression of specific clothing patterns, and give clothing design full graffiti artistic value.

4.1. Various drawing methods

Although painting is the main way of street rendering, with the development of graffiti diversification, with the use of more rendering tools, will produce different attribute responses. For example, color or chalk gives a childlike nature of naivety and simplicity, traditional ink "portrays the spirit by form" presents the charm and artistic conception of immortality, propylene painting presents the original desire of painting art, warm visual sense of knitted wool, image paper collage, or the use of new technology light-emitting materials make graffiti a shared and interactive function

4.2. Strong emotional expression of color

Color is the core element of graffiti style,^[3] and the color in graffiti has a kind of publicity and boldness. Using high brightness, high saturation color complementary, collision, give people a strong visual impact and appeal, and have their own unique emotional understanding of graffiti creators. Trichromatic, black and white are the most commonly used colors. Black and white are contradictory emotions of disappointment and hope. Red may be a warning, the danger signal may also be the pursuit of enthusiasm and stimulation. Yellow is the sun in the dark. This contrast and complementary color collision gives a sense of rhythm and movement, convey a strong emotional resonance.

4.3. Deconstruction and recreation of image

The new expression of graffiti patterns can be presented by means of 'deconstruction' and 'reconstruction'. The performance form and consciousness value of the original graffiti art can be misappropriated and recreated. Combined with modern context, a new mode of thinking, creative

techniques and manifestations can be used to reconstruct a new image of personalized expression. The American street trend brand ROCAWEAR will graffiti artist Basquet's classic paintings, with neon fluorescence color collision and light and shadow flow, recreate the new image of 'old fashion' (Figure 5), with a novel creative attitude to reverse the original graffiti art, reconstruction conforms to the current trend of the new graffiti style.



Figure 5: ROCAWEAR recreates Basquet graffiti (Pictures from the Internet)

4.4. Construction of New Species by Transboundary Grafting

Through cross-border, in the case of maintaining their own characteristics and unrelated to the field of cultural integration and innovation, build new types and forms of graffiti. It is like when graffiti art encounters Chinese traditional culture, such as INXX's 'Master Six Degrees' series, the interpretation of the national style totem and American graffiti line language integration, will have the oriental charm of Zen painting, calligraphy, scripture and graffiti painting, tie-dye hybrid reconstruction, give graffiti and Chinese traditional art a new look (Figure 6). Graffiti has strong inclusiveness and diversity, breaking people's stereotype of graffiti and Chinese tradition. The confluence of Chinese and Western trends is presented on clothing, showing the new pattern of Chinese trend. Or graffiti and technology are structured to form a 'crossing' graffiti pattern with specific future technological beauty.



Figure 6: INXX's 'Master Six Degrees' series (Pictures from the Internet)

4.5. The introduction of special symbol faith



Figure 7: FNIT exclusive hip-hop skeleton symbol (Pictures from the Internet)

In order to realize the circle resonance of the new generation group, the new generation national tide pattern is usually expressed in the language of specific forms and specific symbols that can be understood by the people in the circle. They have special symbols that are not understood by the non-circle people. This special symbol is a mysterious belief of them and becomes the identity sign of

their circle resonance. Such as hip-hop as the cultural background of the trend of brand FNIT, with graffiti hand-painted skeleton image to restore the 80's hip-hop singer Slick rick classic jewelry (Figure 7) , to pay tribute to the spirit of hip-hop, this is the hip-hop group unique symbol faith.

5. Process representation of graffiti patterns in fashion design

The process of clothing design is diverse, the combination of process methods and graffiti applied to clothing design, not only can enrich the expression of graffiti patterns, but also can enhance the artistic effect and aesthetic value of clothing design.

5.1. Hand-painting

Hand painting is the most primitive and direct expression of graffiti. In the application of clothing design, many clothing designers use clothing fabrics instead of painting paper to show the free, pure and individual characteristics of graffiti by hand drawing and painting. In the process of hand painting practice, it is often affected by some accidental factors, such as brush strokes, color overlap, color drop or color splash. The patterns formed in these accidental cases can be regarded as part of graffiti patterns.^[4] This free manipulation of creation and self-personality of hand-painted graffiti is irreplaceable by the current digital printing technology, which makes the expression of patterns more expressive in fashion design.

5.2. Digital printing

With the development of computer technology and the demand of commodity batch production, the use of digital printing technology brings great convenience to textile printing and dyeing. Digital printing is mainly based on computer processing to input the pattern into the computer, and then use the computer color separation printing system to process, the various special dyes are sprayed on the fabric, which has the advantage of not limited by color and shape, and can realize designer skywalk creation, which is conducive to the realization of random and complex graffiti patterns in fashion design. Many clothing designers will also combine digital printing and hand-painted ways to enrich the expression of graffiti patterns and improve visual effects.

5.3. Embroidery

Embroidery is the most common technique in clothing. The main methods are flat embroidery, bead embroidery and machine embroidery.^[5] The graffiti is patterned on the fabric, and the visual effect and artistic appeal of the pattern are strengthened by the combination of hand-drawn and embroidery techniques, combined with the paste embroidery and nail bead embroidery. The other is to use the sewing thread of the fabric filled with cotton to deliberately use the random and disorderly mechanical embroidery thread and color embroidery thread to form a three-dimensional concave and convex texture effect, which foils the appeal and emotional release of the original art of graffiti.

5.4. Manual weaving collage

Designers can reasonably control the performance style of graffiti patterns according to the material, number of strands and thickness of the line, and the collage combination of different fabrics, color blocks and graphics. This combination of the use of physical materials and manual manufacturing highlights the texture factors of painting materials, creates a new painting style, and endows clothing design with unique, hierarchical and interesting artistic aesthetic characteristics.

6. Conclusions

As a specific art form and cultural phenomenon, graffiti affects young people in different times and is endowed with different graffiti meanings. The graffiti from the perspective of the new generation explains the traditional resistance to social system and political authority, and turns to the expression of self-personalization and free psychology. Its value is not limited to its artistry, but lies in its enlightenment to artistic creative thinking. This paper explores the possibility of various types of graffiti from the perspective of the consciousness and emotional needs of the new generation. The inclusiveness and creativity of graffiti enable it to integrate with other art forms to form a new species

of graffiti, which has broader creative space and richer expression, becomes more diverse and full of vitality and adds new creative inspiration and fresh blood to modern clothing design.

Through the study of the new expression of graffiti design, it is found that although graffiti art originated in the West, more and more Chinese designers have given it a certain impression of China, which is a breakthrough and innovation of graffiti art. From the perspective of clothing design, the new expression of graffiti's personality should be considered in pattern, color, process performance and the shaping of the overall image, which has injected new design concepts and artistic values into clothing design to meet people's communication with the outside world through clothing language.

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