GRAFFITI CHANGE IN A DECADE, BECOME A COMMERCIAL COMMODITY IN THE CITY OF SURABAYA

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Abstract

Commodity Graffiti is the art of the streets that adorned cities in the modern era. Graffiti is a culture that cannot be separated from the role of human communal in certain areas, in addition to show on the group existence , graffiti often perceived as markers an epoch. Graffiti but is no longer owned by groups that feel they own the art of course, Graffiti develops into a medium that transformed and give oasis in urban cities Surabaya. Research with the title "Change Graffiti On a decade, into a Commercial Commodity in the city of Surabaya" will break down how and what factors make Graffiti in the era of modernity is now turned towards the commercial. Research method used to unravel Graffiti changes in Surabaya first with the observation field technique to Graffiti artist or advertisers, second analysis of interviews with Graffiti stakeholders and the last book, literature journals as well as the media as secondary data research to supporting.

Keywords: *Graffiti, Commercial, Urban Cities*

Background

Surabaya Graffiti Community is experiencing rapid development in a decade, which turns into new communities such as SAS (Surabaya Street Art), SMS (States Mural Surabaya), MNC (Monica Never Comes), Urban Coffee etc. Graffiti known as the art of the streets in several large cities have dominance to form a sub culture of young people in every city (Barry, 2008:31-83). For example, a cultural graffiti that appears in Jogja which is combined between urban visual elements with local culture, such as "*tepo sliro*" (tolerance) or style words Java visual in any graffiti. Like the example under a picture in the following that have the words in that culture in graffiti Java, as *"Jogja ora didol"* (Jogja not for sale) and *"Dab"* (friends).

Figure1. http://anotherorion.com/jogja-ora-didol/comment-page-1/

The development of Graffiti for a decade in Surabaya have not only resulted in the context of the development of resistance, protest or art. Now in a decade of Graffiti in Surabaya changed into a war of sign, which indirectly developed into a level of communication that is

interesting to discuss (Barry, 2008). As the war of sign, it has been read by communication elite which not only become the visual arts, but also commercially developed art that can be accepted by urban society, and also used as commercial advertising in public space (Baker, 2008 : 204-334).

Research Method
1.1. Research Methodology
   This paper will discuss about the changes of Graffiti which become a commercial commodity. It will use Observation and depth interviews to Graffiti artist and stakeholders who contributed in supporting of the development of commercial Graffiti (Kriyantono,2012:56-95). Literature, journals and other printed media are also used as supporting data sources.

1.2. Depth Interview
   Graffiti as an icon in Artotel Hotel Surabaya
   a. How can Graffiti transformed in an Architectural Artotel.
      "We chose artists Graffiti of Surabaya and Jakarta. Because we find local Graffiti artists , who has passion in the arts and want to develop especially in Surabaya and Indonesia, in addition Artotel want to give oasis in the city of Surabaya background as a city of industry"- Angga Arya, Artotel Manager.
   b. What can be taken in the function of the presence of Graffiti in Artotel.
      "We were able to compete as long as 2 years since standing in Surabaya , showed an icon in competitive through the interior of Hotel and exhibition" - Angga Arya, Artotel Manager.
   c. With graffiti in the building Artotel whether management was to synergize the city of Surabaya and Artotel.
      "We change the art of the streets into the interior of the hotel and apply in the spaces in addition to loby, and we take advantage of the presence of the phenomenon of urban area in the city of Surabaya" - Angga Arya, Artotel Manager.

   Grafiti in Indie Clothing Expo
   a. The benefits that gathered in Indie Clothing Expo by inviting Graffiti artist.
      "Because indie clothing expo is a place the aspirations of a young child , so that i combine fashion and a theme in a young people .Graffiti trend in Surabaya has become , i therefore want to embrace them to indicate the presence of them in Surabaya , there value we can to promote the effectiveness of high and low budget" – Topan Lazuardi, Founder Indie Clothing.
   b. Whether an audience interested with graffiti presence in Indie Clothing Expo
      "Fashion and a theme in a young child need synergy , this can i get in graffiti .Segments at this level very loyal , so i had to do with a genre of approaches urban , one of them is through the presence of graffiti" –Topan Lazuardi, Founder Indie Clothing.
   c. What underlies advertise passing Graffiti.
      "To reach the target audience, we used to convey graffiti as an advertisement" – Topan Lazuardi, Founder Indie Clothing.

1.3. Observation
      This observation aims to find out the behavior and activities of "bomber" which is done in the city walls. This observation uses a video documentary technique
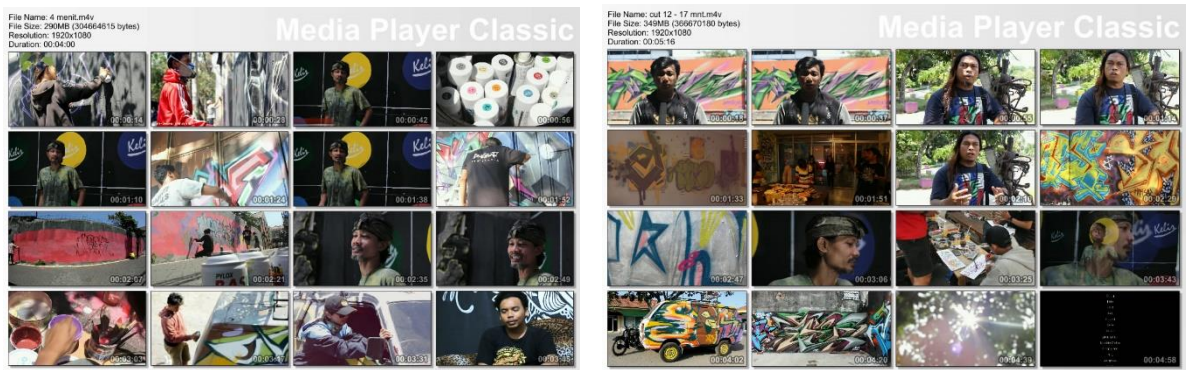
Fig. 2. Video 1

Fig. 3. Video 2

Result and Discussion of Graffiti and Commercialism

Graffiti in the modern era can be called as one of ambience media that supports or replace the role of conventional media. Graffiti regarded as sub culture that is presented in modern society as the visual arts of the streets. But the art of the street has been finally capable of shifting from the non commercial be commercial. In other words, graffiti can be said as a tool to persuade consumerist audiences, either to communicate through the media message or public space (Barthes,2007: 304).

In observation that conducted in Artotel Hotel, one of three star hotels in Surabaya, the one of attractive icon in the hotel is graffiti which is appear as urban identity of Surabaya. In marketing strategy of Artotel understand that development of modern style attached to make the icons of graffiti and street art in Surabaya (Pilliang, 2011). The aim of Graffiti in order to run as an icon of hotel are not only supposed to be an architecture decoration, but also manufacture of the event of hotel and concept of exhibition created by urban themes.

The phenomenon raised by Artotel as high class hotel in Surabaya can be defined as a representation of Surabaya city which are being transition to metropolitan city. Noted above shows that Artotel Hotel being added the trend and lifestyle in the concept of his hotel, and Artotel tried not to act differently among hospitality. According to Pilliang (2011:280-435) if style and trend seen from the antithesis of relationships between quantity and quality, the substance and form. It means that urban style in Surabaya has been changed into commodity, Graffiti combined with public space as the icon of architectural building and communication design.

Fig. 4. Hotel Artotel Surabaya that has Graffiti shades

Graffiti change to be an aspects of commercial which not only dominated by supporters of the interior on hotel in Surabaya, but the changes also touched the domain of persuasion the audience (advertising) in Surabaya. Ibrahim (2011:154) says that advertising spread to other areas, that this will had an impact on social identification and individuals. Advertisement is representation of urban culture (Wibisono, 2012). It means that the impact are transported by an audience will make Graffiti as a big influence, because it has the trend of the runway and the fashions of the audience for urban cities (Moriarty. et all, 2011:303-305).

The presence of the model took out an ad by means of Graffiti it was not just after it impossible to communicate the way Graffiti rebel model will be popular away. If seen from the science of visual communication design, Graffiti have some aspects that can be changed to the media , having first trend in visual, the two have space or place in advertise in developed through the letter or in the call as a Typography (Rustan, 2010:124), is forming a sign of the third (Tinarbuko, 2012:35). Pilliang explain if the basic structure Advertising closely with language, form and producing a sign (Pilliang, 2011). Therefore as Advertising media, the art of Graffiti in Surabaya called very appropriate, since it has elements to form new media and has a loyal groups in it.

According to the observation in the field some companies do an advertising campaign with Graffiti some roads in the city of Surabaya, for example is an Advertising campaign one of the young indie clothing , and radio audience JJFM having young man. In the event the Graffiti on indie clothing sector advertised in the walls of the city, and of different places the implementation of this elite visual communication sector advertised in the same way. This seems to be interesting, because the show be successful and known in young people. As known as if on a segment of a young people, having the stigma of revolt or resistance trend that are part of urban and lifestyle (Barker,2008).

Fig. 5 Indie Clothing Ads in The Road

Fig. 6 Indie Clothing at Gramedia Expo Surabaya

Graffiti in the present era in Surabaya in a decade have an element of persuasion because regarded as part of the trends, it is seen from the financier who collaborates with the artists Graffiti to form a new era in persuading the audience to shop or consuming products urban. That's not all the aspect of popular culture that forms in cities like Surabaya Graffiti, developing it would appear that is free to enter into the world an industry that identical with consumerism, one of them is fashion Banard, 2009 : 211-215). In other words consumerist culture and style urban cities, related to fashion in Surabaya will be heavily influenced by the presence of Graffiti.

Conclusion

Graffiti in the city of Surabaya having a big part to rise up, new to be the medium in Advertising , make fashion trend and elements of an icon in public space. Need synergy many parties, with changes in the identity of Graffiti that role in public space the city of Surabaya. At the end of a decade, in the future Graffiti exploration in Surabaya will have the market that even the international loyal to the next year, because root of Graffiti than can were brought as resistance young people who have the same genre of music with the trend of punk, rock, or supporters of a football club (Barker, 2008).

Hope in the future as an activity to Graffiti can sell in the city of Surabaya, have to being an element art that is to sustain the development throughout Surabaya as urban cities by reducing vandalism for facilities because it might be possible with the acts of vandalism on amenities public image has been built will return be negative. This must be awareness between Graffiti artist or government so as to create mutual beneficial relationship in various parties.

Acknowledgements

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