

CHAPTER V

CONCLUSION

5.1. Conclusion

Based on the design process of the visual book “*NO TIME FOR LOVE*”, which presents the archival journey of Kadilsaster’s graffiti works, it can be concluded that this project successfully functions as a documentation medium that not only showcases graffiti works visually, but also presents the narrative journey, creative process, and personal values contained within each artwork. This book does not merely function as a collection of visual archives, but also as a storytelling medium capable of conveying the experiences and perspectives of a graffiti writer in a deeper and more meaningful way.

The main issue underlying this project, namely the lack of comprehensive graffiti book references in Surabaya, has been addressed through a design approach that combines visual elements, illustrations, photography, and structured narratives. Through this approach, the book is able to contribute as a new reference that is more informative and communicative for graffiti writers as well as the general public.

The use of the *Design Thinking* method in the design process proved effective in helping formulate solutions systematically, starting from problem exploration, idea development, to the design testing stage. In addition, the autoethnographic approach used in this project provides a unique strength to the book’s content by presenting personal experiences in an authentic manner. This makes the book not only informative, but also emotionally engaging and reflective for readers.

Therefore, the final outcome of this project is a visual book that functions not only as an archival medium, but also as a medium of expression, education, and reference capable of introducing the world of graffiti, particularly in Surabaya, through a more personal, aesthetic, and structured perspective.

5.2. Recommendations

Based on the results of this design project, several suggestions can be considered for future development. This visual book project can be expanded further by involving more graffiti writers, allowing it to become a collective archive that represents the development and dynamics of the graffiti scene in Surabaya more comprehensively.

In addition, media development can also be carried out by adapting this book into digital formats such as e-books or interactive media, making it more accessible to a wider audience. From the visual and narrative aspects, deeper exploration of illustration styles, graffiti typography, and storytelling approaches can also be developed in order to create a stronger and more immersive reading experience.

On the other hand, a more focused distribution and publication strategy is needed, whether through exhibitions, graffiti communities, or digital platforms, so that this book can reach and benefit its target audience more effectively. Lastly, future studies or design projects may focus on other aspects of graffiti, such as typography exploration, visual techniques, or cultural studies, in order to enrich the literature and understanding of graffiti in Indonesia.

