

BOOK OF ABSTRACTS

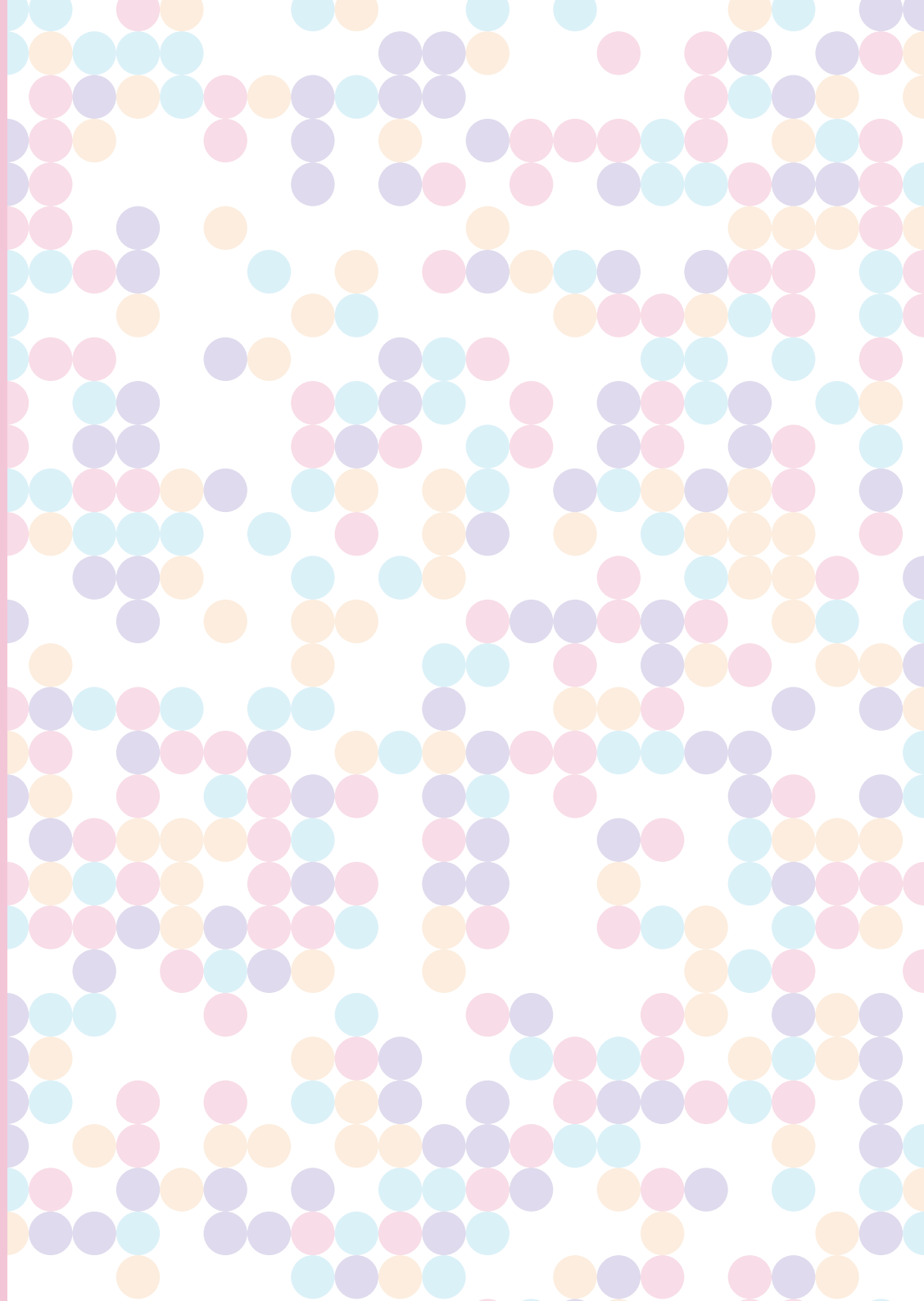
international graffiti symposium

\* *document | archive | disseminate graffiti-scapes* \*

11-13 May 2022    Vienna, Austria

# WELCOME TO GOINDIGO 2022

Geert Verhoeven  
Massimiliano Carloni  
Jona Schlegel  
Martina Trognitz  
Benjamin Wild  
Stefan Wogrin



## WEDNESDAY 11 MAY documenting

### Registration

### Short opening

**Hale** | *Graffiti some times:  
archaeology, artefacts and archives*

**Ricci et al.** | Tools to document & disseminate the  
conservation of urban art: the CAPuS project

**Verhoeven et al.** | Discovering & recording new  
graffiti within project INDIGO

### Coffee break

**Luque Rodrigo & Moral Ruiz** | Analysis of the Methodology  
& Results Obtained in the Cataloguing of Urban Art in Jaén

**Amor Garcia** | Conservation of Graffiti  
Ethics and Practices

**Goffriller** | Joseph Kyselak (1798-1831)  
The world's first graffiti tagger?

### Lunch

**Kaestner** | From New York to Europe  
40 Years Graffiti

**Molada-Tebar & Verhoeven** | Achieving  
colour-accurate images: challenges and solutions

### Coffee break

**Donaukanal tour + photo demo**  
Oxymoron Gallery

### Drinks

## THURSDAY 12 MAY archiving

### Registration

**Niemann** | INGRID – Archiving  
Graffiti in Germany

**Schlegel et al.** | Towards a graffiti thesaurus in SKOS

**Eichert & Richards** | "One Ontology to Rule Them All"  
CIDOC CRM in the Humanities and its use in OpenAtlas

### Coffee break

**de la Iglesia** | Making Use of Pre-Existing  
Street Art Object Metadata

**Wild et al.** | Towards the automatic production  
of graffiti orthophotos

**Radošević** | Urban Heritage Hub Case Study  
New Life of Street Art in Virtual Reality

### Lunch

**Carloni & Trognitz** | How digital archiving can help  
research: the example of ARCHE

**Wogrin** | Spraycity.at - graffiti archive  
and online map

### Coffee break

**Discussion round 1** | Graffiti creators vs academics  
moderator: Merrill

### Drinks + dinner

## FRIDAY 13 MAY disseminating

### Registration

**Discussion round 2**  
Ethics & legality in graffiti (research)  
moderator: Bonadio

### Coffee break

**Koblitz** | TakeOver: transforming the museum with street art

**Cavallari et al.** | Street-ART: communication of Street  
art works through Augmented Reality

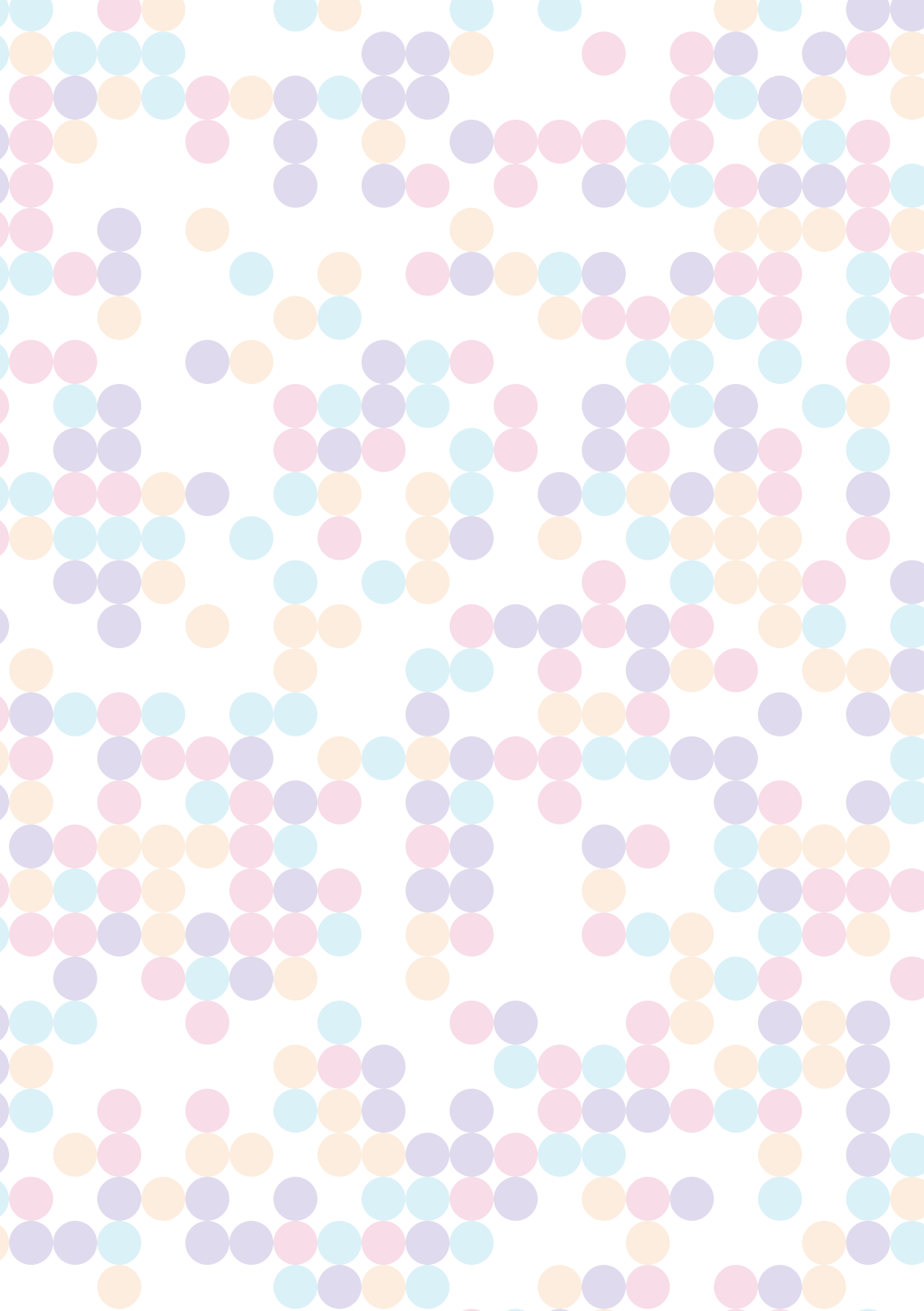
**Kreslehner** | Exhibition „Graffiti & Bananas“

**Wogrin** | Exhibitions, workshops and guided tours  
curated and organised by Spraycity

### Farewell & lunch

**Graffiti spraying workshop**  
Oxymoron Gallery

pause — discussion — action  
keynote — presentation



11 MAY 2022  
WEDNESDAY



documenting

# FIRST KEYNOTE

Chairman Massimiliano Carloni  
09:00 - 09:45

## Graffiti some times: archaeology, artefacts and archives

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**ALEX HALE**

This keynote address is a walk through a few of the affects and effects of graffiti. It considers graffiti through three lenses: as a subject for archaeological investigation that makes us recalibrate our ideas about archaeology; as an artefact from time past, time now and time as an unfolding surface; and it asks how we develop our archival practices in the wake of challenges such as digital proliferation and the 6th extinction event in the Anthropocene.

# SESSION A

Chairman Massimiliano Carloni  
09:45 - 10:45

## *Tools to document and disseminate the conservation of urban art: the experience of the CAPuS project*

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**CHIARA RICCI, C. PAOLA, A. SCARCELLA, S. M.  
SUNARA, M. BERTASA & D. SCALARONE**

The CAPuS project (Conservation of Art in Public Spaces), implemented between 2018 and 2021 within the European Programme Erasmus+ Knowledge Alliance, aimed to develop a shared approach to the conservation of artworks in public spaces. The project involved 17 different partners from 5 member countries of the EU, and most of the research teams focused on street art and contemporary murals. Participants in the project were academic researchers, heritage professionals, companies, artists, and students. The final goal was the dissemination of knowledge to all stakeholders involved and the implementation of e-learning and training modules for conservation students and professionals.

The collaboration among the partners highlighted not only the need of sharing best practices and approaches, but also to create a common vocabulary referring to some of the most relevant issues to include in the study of graffiti and street art for conservation purposes, such as style, execution technique, deterioration processes and possible conservation treatments. This encouraged the creation of a multilingual glossary (English, Italian, Spanish, Croatian, Polish, German), to be used as a tool for training activities: the glossary counts 141 definitions, divided into two sections, respectively entitled "Street Art & Graffiti" and "Conservation" ([www.capusproject.eu/glossary](http://www.capusproject.eu/glossary)). Whenever possible, already existing international glossaries were taken into account as a reference and terms were accompanied by an illustrative picture, selected within the photographic documentation collected by the partners. Indeed, the project was structured in several phases: after the selection of a number of artworks, basic information about the materials and the artistic techniques, as well as some details about the social, cultural and geo-political context, were collected through photographic documentation and interviews with artists. Then, an analytical report about the characterisation of the materials and a condition report about the deterioration processes of each of the artworks were filled out.

This wide range of information and documentation was collected in a freely accessible online database, which gathers a data sheet for each mural. Each data sheet includes the location and general information about the mural, the year of realization, the artist's name and the technique of execution. Representative pictures and archival records are also uploaded, as well as a video or audio interview to the artist, if available. Finally, technical and conservation reports can be found. The CAPuS Digital Repository ([www.capusrepository.unito.it](http://www.capusrepository.unito.it)) may be of great help for future conservation interventions on the examined artworks, but also represents a starting point for the study and treatment of other pieces. Finally, it can support teaching and learning activities, besides raising public awareness and understanding of urban art.

## *Discovering & recording new graffiti within project INDIGO*

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**GEERT VERHOEVEN, JONA SCHLEGEL, MARTIN WIESER & STEFAN WOGGIN**

Project INDIGO wants to ensure the digital survival of a large part of Vienna's graffiti-scape by creating a long-term, accurate, exhaustive, open access and interactive online archive. The digital photographs of graffiti constitute one of the archive's main backbones. Not only do they represent the spectral and spatial data about every graffiti, but they are also used to extract the three-dimensional surface geometry needed to turn these photographs into colour-accurate, distortion-free orthophotographs. That is why INDIGO photographs are taken according to specific rules and with dedicated hardware.

This talk will explain the rationale of INDIGO's photographic approach and detail the entire photo acquisition process: from the logistics for the bi-annual total coverage surveys (targeting the whole research area) to the camera settings and newly developed hardware for the bi-weekly photo tours (aiming to record new graffiti). The presentation will expand on INDIGO's current reliance on human memory and social media combined with specific apps to keep track of must-record changes in the graffiti-scape. However, the talk also reviews plans for a more automated change detection approach.

Overall, this contribution wants to clarify that photographs, whether of graffiti or any other form of cultural heritage, typically serve a specific purpose. To reach that purpose, photographs should usually be more than mere snapshots. Via this talk's focus on INDIGO-specific photography strategies and hardware, the INDIGO team hopes to get critical feedback, valuable suggestions and collaboration proposals. These would benefit everybody involved and ideally lead to the joint development of more dedicated photo acquisition workflows for any cultural heritage recording or monitoring project.

# SESSION

## B

Chairman Geert Verhoeven  
11:15 - 12:45

## *Analysis of the Methodology & Results Obtained in the Cataloguing of Urban Art in Jaén (Spain), Social Applications and Future Challenges*

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**LAURA LUQUE RODRIGO &  
MARIA DEL CARMEN MORAL RUIZ**

The research, conservation and divulgation of scientific knowledge of artistic works, begin with cataloguing process. The importance of cataloguing urban and public art stem from their ephemeral nature and dispersion. Social networks might contribute to identify this type of work of art. However, it is still necessary to connect the work of art to its urban context since it cannot be dissociated of it. The nature of this art implies the use of diverse techniques such as photogrammetry and interviews with the artists and actions like promoting collective projects which involves the community.

Cataloguing urban art is an emerging issue with some new theoretical advance but barely enough practical experiences. The Group of Urban and Public Art belonging to the Spanish Group of International Institute for Conservation of Historic and Artistic Works, has developed some theoretical approaches taking into consideration the differences between graffiti, self-organized urban art and public art. These approaches and principles are now implemented in a research project in Jaén (Spain) entitled 'Painted in wall. Study of wall paintings in the province of Jaén in the 20th and 21th centuries' funded by Instituto de Estudios Giennenses.

The advances of this research are raised on this proposal paper. The example of a cataloguing card, a thesaurus and an application procedure which might be extrapolated to other examples. As a matter of fact, synergies are being generated with other projects like the cataloguing of work of art in Callegenera Festival in Monterrey (Mexico).

In this presentation, we will also try to outline what has happened months after the end of the project. This work seeks to provide some social applications and future challenges. How, for example, to update and make the catalogue available.

## *Conservation of Graffiti: Ethics and Practices*

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**RITA L. AMOR GARCIA**

The conservation of Graffiti has been a topic of study seldomly addressed by researchers, practitioners, and the public. This is in part to its alternative nature –free, momentaneous and in continuous change– and part of a lack of consideration in mainstream society which may impede thinking about practical possibilities in certain cases.

As Graffiti has been a cultural phenomenon worldwide since the 70s/80s, the preservation and dissemination of the pieces and murals have been always present. Through photographs, we can collect, admire, and exhibit what pioneer graffiti writers did, and what later generations have overcome. However, although documentation can maintain the essence of what is seen, the reality of admiring a piece in the flesh goes always beyond that. That has been the reason why over the years Graffiti writers and followers have worked in maintaining some throw-ups, pieces and murals in situ. Other cases, simply luck has given us the opportunity to rediscover and appreciate lost works in the location where they were created.

In most of those cases, the condition of the works are unstable and slowly fading until disappearing completely. However, becoming valuable parts of the environment plays an important role in open possibilities regarding extending their life and appreciation. The same tools conservators use to conserve public or gallery works can be adapted and applied to accomplish that.

This proposal will aim to present the opportunities and limits of conservation of Graffiti, taking into consideration ethical and respectful approaches and the importance to advocate and extend the conservation practice to the support and understanding of Graffiti as a part of the Contemporary Art repertoire.

## *Joseph Kyselak (1798-1831): The world's first graffiti tagger?*

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**GABRIELE GOFFRILLER**

Joseph Kyselak (1798-1831) achieved fame during his lifetime on account of a strange habit: He left his name in huge black letters – on many, perhaps hundreds of places.

Since 2006, art historian Gabriele Goffriller and director Chico Klein have been collecting facts and figures on Joseph Kyselak. When we began, there were countless articles and stories about Kyselak, even novels and a play, but very little facts. After 16 years of research – what do we know about his aims? Is there a concept? Can KYSELAK be seen as the first graffiti tagger of the world?

A short overview on the exquisite and endangered heritage of the local patron saint of Graffiti.

# SESSION

# C

*From New York to Europe:  
40 Years Graffiti*

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**RENÉ KAESTNER**

Chairwoman Jona Schlegel  
14:00 - 15:00

# *Achieving colour-accurate images: challenges and solutions*

**ADOLFO MOLADA TEBAR &  
GEERT VERHOEVEN**

Colour is a powerful communication element of graffiti and many other forms of cultural heritage. This importance of colour notwithstanding, the documentation of cultural heritage typically only focuses on the geometrical aspects and seldom on the spectral characteristics of the object. This is partly because colour and colour science – called colourimetry – are non-trivial. In addition, it remains tough to capture accurate colour data with standard digital cameras, certainly when the illumination conditions are constantly varying, like in outdoor photography. As a result, not many research teams have furthered accurate colour data acquisition with regular photo cameras for spectrally documenting cultural heritage. Given the importance of colour in graffiti, obtaining correct image colours is essential from an analytical and digital preservation point of view. As such, the acquisition of colour-accurate digital images is one of the primary research topics in the graffiti project INDIGO.

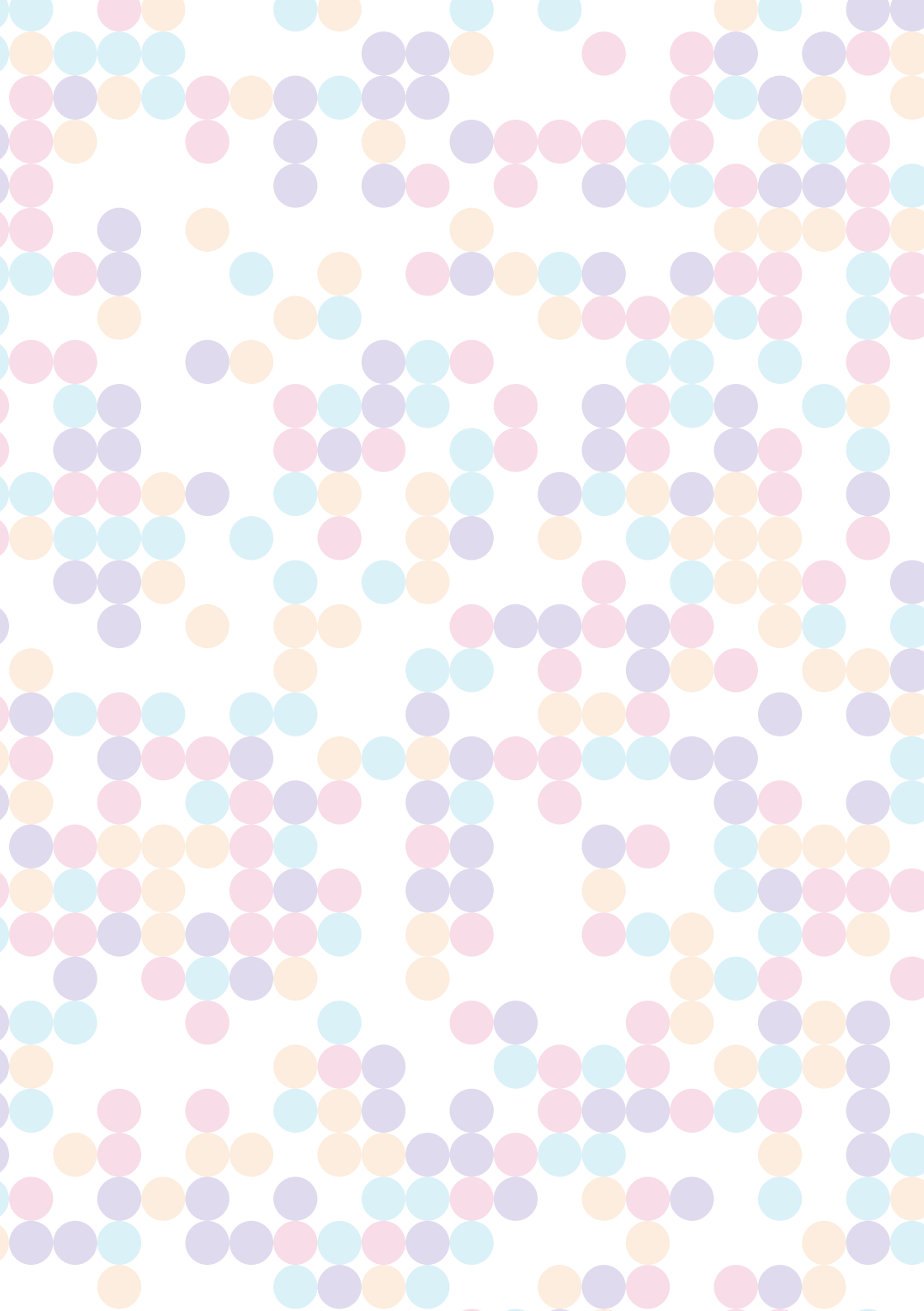
The problem with colour is its subjective nature. In addition, the colour data registered by consumer digital cameras (usually in the RGB colour model) are not colourimetric. The camera's built-in imaging sensor does not satisfy the Luther-Ives condition, which means that its three spectral sensitivity curves (one for Red, Green and Blue light) do not entirely mimic those of the human eye. Moreover, these spectral curves are device-dependent; in other words: they differ from camera to camera. Finally, every camera brand processes the images in their proprietary way to yield a pleasing photograph, not a colour-accurate one.

A digital camera is thus not suitable for rigorous colour determination without any colour correction procedure. Due to all the challenges involved, INDIGO has set itself two aims: 1) to develop a rigorous colourimetric image processing workflow and 2) to implement it into an intuitive, user-friendly and open-source toolbox. This toolbox will provide any user complete control when processing images into colour-accurate products. At the same time, users can also learn about each processing step. We are confident that this research will benefit future graffiti and other heritage documentation projects, as well as any application where digital cameras play a fundamental role in acquiring correct colour values.

**COLIN LINDE**

15:30 - 17:30

# GUIDED TOUR



12 MAY 2022

THURSDAY



archiving

# SECOND KEYNOTE

Chairman Benjamin Wild  
09:00 - 09:45

## INGRID – Archiving Graffiti in Germany

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**SVEN NIEMANN**

The talk introduces the research project INGRID (Information System Graffiti in Germany), which was founded in 2016 and provides a scientific database for graffiti. It focuses on the ontology, the usability of the database and the annotation and acquisition of graffiti. INGRID is an interdisciplinary cooperation project between the KIT in Karlsruhe and the university of Paderborn and offers for the first time a systematic registration of graffiti. The annotation is done by two different teams in Paderborn (linguistics) and Karlsruhe (art history).

The team in Paderborn focuses on aspects of scriptuality such as the analysis of language, grammar and semiotics. The team in Karlsruhe focuses on aspects of imagery such as the shape of letters, the design of figurative elements, and the choice of colors.

The annotation also takes into account categories that are relevant to the graffiti scene itself. These include the distinction of certain letter styles (i.e., simple style, wild style, bubble style, etc.), the typology (i.e., pieces, tags, characters, etc.), and the use of typical stylistic elements (i.e., crowns, arrows, outline, etc.).

Furthermore, there will be a presentation of exemplary studies, which examine the database on a sociolinguistic and a linguistic historical perspective. With INGRID it is possible for the first time to take a look at developments and changes in the phenomenon of graffiti over longer periods of time on the basis of extensive, secure and high-quality research data as well as to research its visual aesthetics, its specific scriptuality, notational iconicity, grammaticality, urban location as well as its social function and meaning.

INGRID contains over 150 000 photographs of graffiti. The images were provided by different sources. A large part of the pictures comes from the police departments in Mannheim, Cologne and Munich. Another part consists of photographs from private collections and public archives.

# SESSION

# D

Chairman Benjamin Wild  
09:45 - 10:45

## *Towards a graffiti thesaurus in SKOS*

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**JONA SCHLEGEL, MASSIMILIANO CARLONI,  
STEFAN WOGGRIN & GEERT VERHOEVEN**

Awareness of the 20th-century graffiti phenomenon spread globally with movies like *Wild Style* (1983) and photo books like *Subway art* (1984). To educate the public on the graffiti movement, graffiti specific terms were described and discussed throughout such books or added at the end in the form of a glossary – an alphabetical list of words. However, these glossaries aimed only to explain the graffiti community terms to the broader public rather than to build up a fixed set of terms (and synonyms) or guidelines for the description of graffiti.

This talk will illustrate how the INDIGO project attempts to fill this gap by building a thesaurus, i.e. a structured, controlled (and thus finite) dictionary of hierarchically related terms. The creation of such a thesaurus must tackle particular challenges characteristic of graffiti, including: regional terms that can differ widely (international: stencil; French: pochoir); constantly changing terminology (hit -> tag; masterpiece -> piece); lack of connection between modern-day graffiti and historical forms of personalised expression like cave art and petroglyphs (studied in archaeology).

These challenges require technical solutions that make it possible to precisely structure the thesaurus items while also describing the relationships between the terms in different ways and reconciling inconsistent terminology. Therefore, this presentation will detail how INDIGO profits from modern Semantic Web technologies. Thanks to these, single pieces of information can be represented according to formally defined models, linked to each other, and made available on the web for reference and reuse by a wider audience.

More specifically, the talk will illustrate the advantages of the model being used by the INDIGO thesaurus, the Simple Knowledge Organisation System (SKOS), a recommendation of the World Wide Web Consortium employed in a wide range of fields, including cultural heritage. This model allows to document the thesaurus terms accurately (e.g. providing historical information about them), describe their hierarchical (and non-hierarchical) relationships, and link them to existing initiatives, such as Wikidata and the Getty Art & Architecture Thesaurus.

The development of the INDIGO thesaurus will allow the project team to have a clear, explicit, and reproducible way to describe graffiti and their constituent parts. At the same time, since the thesaurus will also be the product of the experience and feedback provided by external experts, it is envisaged that it will serve as a reference for the broader (academic) graffiti community.

## *“One Ontology to Rule Them All”: CIDOC CRM in the Humanities and its use in OpenAtlas*

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**STEFAN EICHERT & NINA RICHARDS**

The CIDOC Conceptual Reference Model (<https://www.cidoc-crm.org/>), developed by the International Council of Museums (ICOM), is a widespread ontology in the field of Digital Humanities. Its current version 7.1.1 (<https://www.cidoc-crm.org/version/version-7.1.1>) consists of 99 classes that can be connected via properties to structure data in a standardized way and create an entity-relationship model.

Mapping one's research data using an ontology that is accepted and widely used in the community is consistent with the FAIR Principles (<https://www.go-fair.org/fair-principles>). These aim at making data findable, accessible, interoperable and re-usable. By using CIDOC CRM as ontology for the INDIGO data set a recombination of it with already existing other research data as well as the further use in new projects using the same ontology is easily possible. This significantly extends the life cycle of the data and prevents the laboriously collected data from remaining unused after the end of the project.

However, the use of ontologies including the CIDOC CRM requires a certain training period and the time and resources to learn how to use it. OpenAtlas (<https://openatlas.eu>), as an open source database system, allows the input of research data into the user interface without prior knowledge of ontologies or other digital humanities applications. The stored data is mapped to the underlying CIDOC CRM model in the background of the application without the user needing to engage with it.

The use of OpenAtlas thus allows for easy and user-friendly data entry, while taking care of the requirements of the FAIR principles and fundamental tenets in the Digital Humanities at the same time.

# SESSION E

Chairwoman Jona Schlegel  
11:15 - 12:45

## *Making Use of Pre-Existing Street Art Object Metadata*

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**MARTIN DE LA IGLESIA**

In Graffiti and Street Art Studies, we are currently facing a paradoxical situation: vast amounts of publications relevant to our field – some of them academic, most of them not; from journal papers to coffee-table books – are continuously being published, but even the scholarly-oriented among them typically provide only sparse data about individual graffiti pieces and street art objects. More often than not, pictures of individual works only serve as illustrations of wider issues, themes or movements. It is rare to find complete metadata records containing information about the artist, the precise location, measurements, and the date of completion. Ideally, any textual content of a street art object would also be fully transcribed. If made available in digital form, a collection of such rich data records would yield answers to many a research question.

Efforts are being made by individual projects and researchers to gather and provide comprehensive, granular, structured, and accessible metadata, and to establish corresponding standards and guidelines. However, it would be unreasonable to assume that such efforts are going to add up to an amount of data necessary for ‘big data’-style analyses in the foreseeable future. While it is important that those efforts be continued, I propose a different, complementary approach that aims to ‘quickly and dirtily’ gather ‘messy’ data. The idea is to make use of work that has already been carried out instead of trying to describe the same works in better ways time and again. This requires us to learn how to deal with incomplete data from vastly different sources – in short, to employ methods that can be described by the terms ‘data wrangling’ and/or ‘data reconciliation’, concepts from the field of Data Science that have become popular in recent years.

Effectively, such an approach lowers the threshold for data sources to become useful for street art researchers. Anything can become a valuable resource, even amateur websites (including abandoned ones) and print publications regarding local and obscure street art. In this presentation, I will demonstrate how to extract object metadata from street art websites and feed it into a database. I will also outline a software pipeline to extract data from digitized print books and feed it into the same database. The end result will be a messy but

massive treasure trove of street art object data. Querying it, e. g. for artist names, places, or themes, will reveal connections between diverse datasets.

# *Towards the automatic production of graffiti orthophotos*

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**BENJAMIN WILD, GEERT VERHOEVEN,  
CAMILLO RESSL, JOHANNES OTEPKA-  
SCHREMMER & NORBERT PFEIFER**

Graffiti and street art are unique forms of cultural heritage which have not yet received the scientific attention they deserve. The potential of graffiti research to answer a variety of social and cultural research questions is underexploited. One reason for this lack of academic rigor lies within the very sparse availability of well-curated and publicly accessible graffiti data. One obvious foundation for a graffiti dataset is images depicting the various pieces, tags or throw-ups. The few existing graffiti image databases do not allow the study of the graffiti's exact shapes and dimensions as the photographs suffer from various distortions which are introduced by topography, perspective, or the camera itself. Orthophotos have the great advantage of removing above-mentioned image distortions. The creation of orthophotos, however, is time-consuming and requires considerable manual interaction, which poses a significant obstacle considering that comprehensive and up-to-date graffiti databases often deal with hundreds of images per week.

Here, we present a novel methodology which overcomes the above-mentioned limitations in present-day graffiti documentation by deriving graffiti orthophotos in a highly automated way. In contrast to conventional photographs, orthophotos are adjusted for the graffiti surface topography and had all perspective and lens distortions removed. As a result, orthophotos allow the measurement of coordinates, distances, and areas of the depicted graffiti, enabling the derivation of exact proportions and relating the object to a real-world geographic coordinate reference system. Orthophotos in this context are therefore accurate maps of graffiti. The derivation of orthophotos, however, is complex and requires not only exact knowledge about the three-dimensional surface geometry of the object but also about the camera's internal geometry and its exact location and orientation in space. We are developing a photogrammetric methodology and associated tool that derives the required information based on graffiti photos and outputs the desired orthophotos without any manual intervention during the process.

In this talk, we present this bespoke photogrammetric approach which is currently investigated in the framework of the graffiti documentation and dissemination project INDIGO and is built as a Python add-on to the commercial package Agisoft Metashape Professional. First tests were conducted at the Donaukanal (Eng. Danube Canal), a central waterway through Vienna and a famous graffiti hotspot. The results indicate a reliable performance of our approach: the majority (ca. 85%) of the tested graffiti images were successfully and automatically turned into orthophotos. We will present those results and discuss where further finetuning is needed and demonstrate why the presented tool has the potential to largely automatize the way graffiti are being documented. This approach will enable the building of a solid and extensive database for advanced graffiti research.

## *Urban Heritage Hub Case Study; New Life of Street Art in Virtual Reality*

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**LJILJANA RADOŠEVIĆ**

As most authentic graffiti and street art is done without permission their life span and status in the art world can be volatile. And yet, that is exactly the form of expression that needs to be understood and documented. So far good photography was most precious and most common way of preserving a memory of existence of these artworks, but with new technologies and their availability some new avenues of exploration have opened up. "Preserving" a wall in virtual reality (VR) might so far be the best substitute for the real wall and the context it is existing in. This way a viewer can still stroll by the wall and experience of what it means to come face to face with a piece.

Urban Heritage Hub is a project that aims at preserving and digitizing archives that hold photos and other relevant materials as well as existing graffiti and street art in Belgrade (Serbia). Project has three segments: digital archive, VR walls and VR exhibitions but the construction of each segment was heavily burdened with the issues of incompatibility of new technologies and the old systems of preservation. Moreover, possibilities of constructing the new exhibition spaces in VR raise many questions about the role and responsibilities of a curator. Therefore this presentation is going to talk about several crucial issues that occur when there is an attempt to have a heritage institution that exists only in the digital world and that regards graffiti and street art from the point of view of heritology.

# SESSION

# F

Chairman Geert Verhoeven  
14:00 - 15:00

## *How digital archiving can help research: the example of ARCHE*

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**MASSIMILIANO CARLONI &  
MARTINA TROGNITZ**

More and more research is being carried out in the humanities by means of digital methods. This means that we find ourselves with an immense amount of data being produced by individual projects. These data may pose challenges that cannot be overlooked: they may be organised according to criteria that, although known internally to the group of researchers who produced them, are not immediately transparent to external users; they may be difficult to access, as they are stored on physical media or in platforms with limited access; above all, they are at risk of being damaged or lost, or at least could become difficult to read due to technological changes over time. These challenges are even more pressing in the case of the digitisation of graffiti, because not only are the data obtained from the physical objects (e.g. photographs) easily corruptible, but the objects themselves are in most cases ephemeral and subject to change.

This paper aims to show how such challenges can be met through the use of best practices in research data management and digital archiving. More specifically, it will focus on the digital repository ARCHE, which will archive the data collected by the INDIGO project. Developed and hosted by the Austrian Centre for Digital Humanities and Cultural Heritage, ARCHE is a repository for humanities-related research data created in or connected to Austria. It fulfils the dual purpose of preserving data for the long term and providing easy and sustainable access to them for the community (both academic and non-academic). At the heart of ARCHE are the so-called FAIR principles (Findability - Accessibility - Interoperability - Reusability), which ensure that the archived data can make a greater contribution to research beyond the individual context in which they originated.

The presentation will detail how some of ARCHE's features make it able to cope with the particular challenges posed by graffiti archiving. For instance, different versions of a single resource can be archived (with reciprocal links allowing navigation through the timeline); metadata not covered by the schema on which ARCHE is based can be stored together with resources, allowing discipline-specific information on a given object to be provided;

dissemination services and APIs allow resources to be served to various external services, facilitating the development of web applications for visualising and searching the archived data as well as allowing centralised data management.

Such features allow the INDIGO project to use ARCHE as one of the main pillars of the architecture and workflow on which it is based. More broadly, this paper aims to show how digital archiving and research data management are not only requirements to comply with the obligations set by funding bodies, but also (and above all) integral tools to the research process. They facilitate the work of the researcher at every stage, from data collection to dissemination and re-use by the community.

## *Spraycity.at: graffiti archive and online map*

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**STEFAN WOGRIN**

Spraycity is a documentation archive dedicated to the graffiti writing movement in Austria. The archive was founded in 2001 by art historian Stefan Wogrin in order to react to the transience that goes hand in hand with writing. The works of the writing movement are usually ephemeral, short-lived and not destined to last forever. The Spraycity archive aims to record, archive and catalog the resulting works as photographs and makes them accessible to the public for a longer period. While some works have already disappeared from the public, photographs are often the only possibility to let them remain.

The archive currently includes about 300,000 image documents from all over Austria, Europe, Asia and the USA. The Spraycity.at website forms an interface through which a selection of around 90,000 photos can be accessed online. Each photo contains metadata and is also searchable through its categorization and keywords. Since many works are only visible for a short time, there is a constant, systematic documentation. The geographical center is the city of Vienna and its surroundings. Specific locations with increased frequency, such as the Danube Canal or certain Wienerwand areas, are recorded every three days on average.

To simplify the presentation of the archive material and to locate legal graffiti areas, Spraycity creates interactive maps that can be accessed using OpenStreetMap or Google Maps. With the map „Graffiti Map Vienna“ nearly all existing but also already disappeared graffiti spots in Vienna can be displayed online.

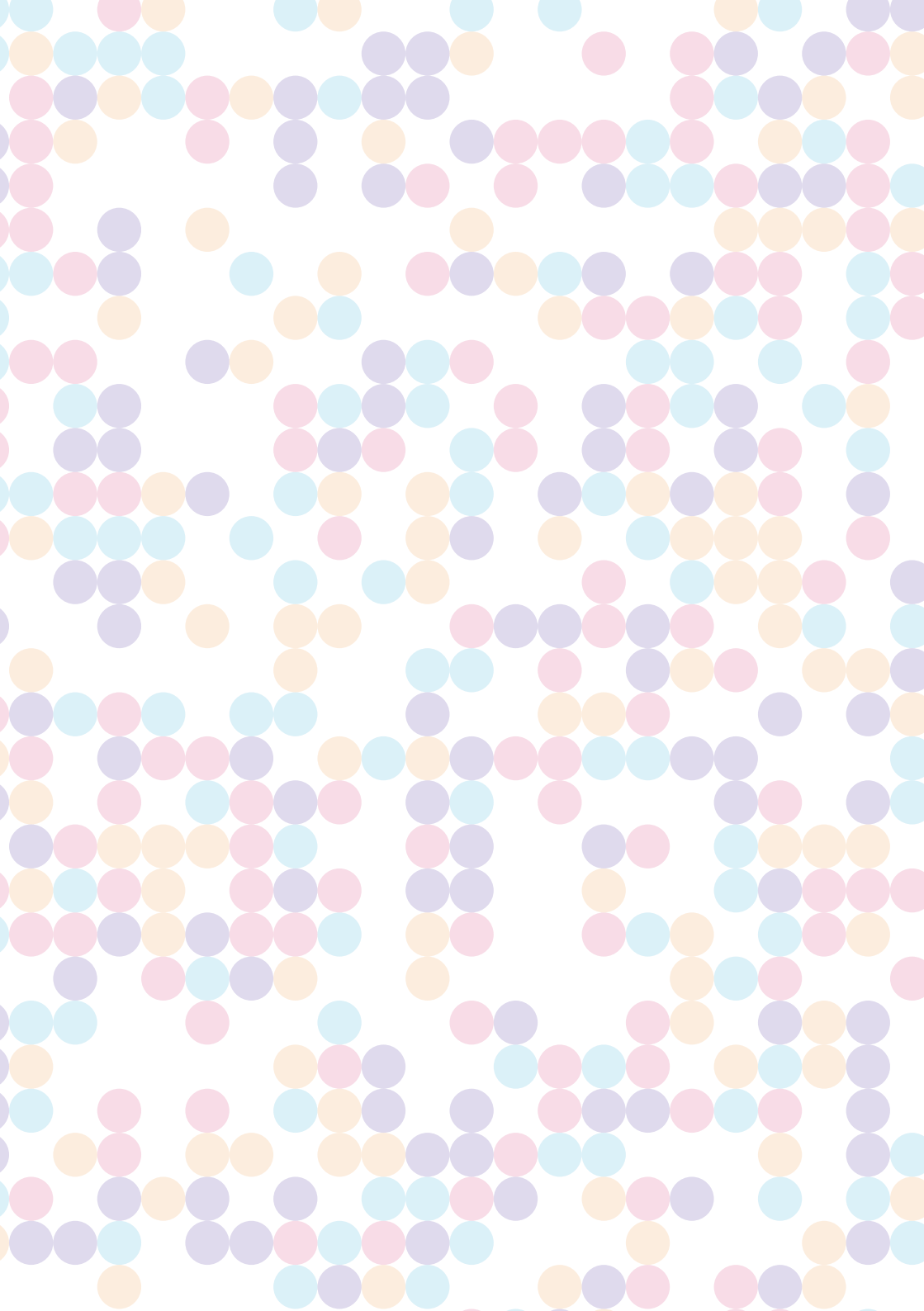
The large number and geographically wide spreaded distribution of the works created makes a total coverage almost impossible. Some works disappear without even being visible to the public. However, in order to enable a representative documentation, SPRAYCITY also collects external photos. Furthermore Spraycity explores the history of the writing movement in Austria, which includes the collection (and first time digitalization) of photos from the beginning of the writing movement in Austria until now from all kind of archives.

The presentation will show how Spraycity is documenting and archiving graffiti, but also which issues Spraycity has to tackle in the process.

# DISCUSSION ROUND ONE

*graffiti creators  
vs  
academics*

**MODERATOR  
SAMUEL MERRILL**



13 MAY 2022 **FRIDAY**

disseminating

**3**

# DISCUSSION ROUND TWO

*ethics & legality  
in  
graffiti (research)*

**MODERATOR  
ENRICO BONADIO**

# SESSION

# G

Chairman Benjamin Wild  
11:15 - 12:45

*TakeOver: transforming the museum  
with street art*

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**CHRISTINE KOBLITZ**

# *Street-ARt: communication of Street art works through Augmented Reality*

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**FLAMINIA CAVALLARI, ELENA IPPOLITI,  
ALESSANDRA MESCHINI & MICHELE RUSSO**

Street art is a growing global phenomenon. The frequent appearance of works, projects, and events in this area reveal its increasing social and cultural role worldwide. Street art is a form of art for everyone, bearer of the feeling of artists who can show their works and their thoughts outside circumscribed spaces and predefined paths. The desire to build new artistic paths is intertwined with the desire to enhance, on the one hand, degraded urban areas and architectural structures, adding new signs of belonging and cultural rebirth. On the other hand, it shows a real communicative intent to define a collective memory in art. Unfortunately, Street Art operas are often few visible in the territory, despite their presence. Besides, few national and international databases collect the characteristics of these artworks. For this reason, the chance of digitizing artworks represents a way to gain these cultural paths on the territory, providing an additional tool to understand and interpret it, connecting with other operas in the same area, freezing their memory, and mapping its change during time. Street art is characterized by peculiar aspects that make it unique in the artistic panorama. The democratization of contents and the physical decay of the work are two pillars. Any digitalization and communication project should consider them carefully, proposing a knowledge model respectful of the artwork. Augmented Reality (AR) is a representation tool that leads to achieving that delicate balance between the real and the digital, enhancing the specificities of both. The chance of connecting the artwork with descriptive and multimedia content can significantly improve its visibility, enhancing its presence in the territory. AR can also fill this information gap in the artwork, providing a stimulus for multigenerational reading that brings different audiences to Street Art, integrating with existing platforms and proposing new cultural paths. The authors start from the experimentation with artwork digitalization, connecting image deterioration with image recognition. Besides, they show some possible applications in Rome through a critical analysis of the domain, opening some future multifaced scenarios.

# *Exhibition „Graffiti & Bananas“*

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**KLAUDIA KRESLEHNER**

Is this art, or does it go into the bin? Graffiti and Street Art polarise. Vandalism and damage to property in the eyes of some, added value or even art for the city and its inhabitants for others.

Since the 1980s a street art scene has developed in Linz, which came of age and became attractive for tourism and business at the latest with the foundation of the Mural Harbor. Ranging from sprayed signatures, political slogans, stencil images and stickers on dustbins to colourful large-scale paintings, these exclamation marks directed against the establishment pepper Linz's urban landscape. Unauthorised art invades the city and playfully raises the question of who public space belongs to. Heteronomy, permission culture, and self-empowerment as parts of our social structure have significantly been gaining in importance in this context, especially since Covid-19 took on pandemic dimensions.

The exhibition Graffiti & Bananas documented for the first time the development of graffiti and Street Art in Linz. Photos, reports and contemporary works of art testify to an urban movement whose pithy pictorial language paints the social climate on the walls of this city.

## *Exhibitions, workshops & guided tours curated and organised by Spraycity*

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**STEFAN WOGRIN**

The talk gives a brief overview about recent offline activities by Spraycity regarding the dissemination of graffiti. Besides the archive Spraycity curated several exhibitions in the past, like the recent exhibition „Umlackiert“ at Stadtgalerie Klagenfurt. Spraycity aims to communicate and interact with the public about graffiti. The recipient should get the best knowledge about the topic, which is conveyed through guided tours or theoretical and practical workshops, that are taking place regularly also at the Danube Canal. The target group is not limited in any way, but is aimed at participants of all ages.

**COLIN LINDE**

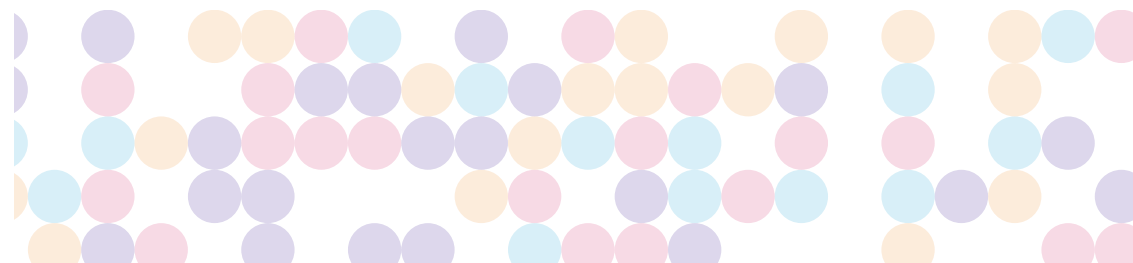
15:00 - 17:00

# GRAFFITI WORKSHOP

# SPACE FOR SCRIBBLES & REVOLUTIONAIRY THOUGHTS

|                  |              |  |
|------------------|--------------|--|
| Amor Garcia      | Rita         | Independent, Cons-Graf                                       |
| Bertasa          | Moirá        | National Institute of Optics                                 |
| Bonadio          | Enrico       | City, University of London                                   |
| Cavallari        | Flaminia     | Freelancer   |
| Carlóni          | Massimiliano | Austrian Centre for Digital Humanities and Cultural Heritage |
| de la Iglesia    | Martin       |  |
| Eichert          | Stefan       | Natural History Museum Vienna                                |
| Goffriller       | Gabriele     |  |
| Hale             | Alex         | Historic Environment Scotland                                |
| Ippoliti         | Elena        | Sapienza University of Rome                                  |
| Kaestner         | René         | ilovegraffiti.de   |
| Koblitz          | Christine    | Wien Museum  |
| Kreslehner       | Klaudia      | Museen der Stadt Linz  |
| Linde            | Colin        | Oxymoron Gallery   |
| Luque Rodrigo    | Laura        | Universidad de Jaén  |
| Merrill          | Samuel       | Umeå University  |
| Meschini         | Alessandra   | University of Camerino, School of Architecture and Design    |
| Molada Tebar     | Adolfo       | Universitat Politècnica de València                          |
| Moral-Ruiz       | Carmen       | University of Huelva   |
| Niemann          | Sven         | University of Paderborn                                      |
| Otepka-Schremmer | Johannes     | TU Wien  |
| Paoloa           | C.           | Centro Conservazione e Restauro "La Venaria Reale"           |
| Pfeifer          | Norbert      | TU Wien  |
| Radošević        | Ljiljana     | Street Art Belgrade / Street Art Walks Belgrade              |
| Ressl            | Camillo      | TU Wien  |
| Ricci            | Chiara       | Centro Conservazione e Restauro "La Venaria Reale"           |
| Richards         | Nina         | Austrian Centre for Digital Humanities and Cultural Heritage |
| Russo            | Michele      | Sapienza University of Rome                                  |
| Scarcella        | A.           | Centro Conservazione e Restauro "La Venaria Reale"           |
| Scarlone         | D.           | University of Torino, Department of Chemistry                |
| Schlegel         | Jona         | LBI ArchPro  |
| Sunara           | S. M.        | University of Split, Conservation-Restoration Department     |
| Trognitz         | Martina      | Austrian Centre for Digital Humanities and Cultural Heritage |
| Verhoeven        | Geert        | LBI ArchPro  |
| Wild             | Benjamin     | TU Wien  |
| Wogrin           | Stefan       | Spraycity  |

## PRESENTERS & INSTITUTES







LUDWIG  
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Archaeological Prospection and Virtual Archaeology



Stadt  
Wien

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