indigo

Geert Verhoeven | *project leader*

projectindigo.eu

The INDIGO graffiti project is funded by the Heritage Science Austria programme of the Austrian Academy of Sciences (ÖAW)

iconic

GRAFFITI
socio-cultural heritage

iconic

GRAFFITI
socio-cultural heritage

multi-faceted

GRAFFITI
socio-cultural heritage

art <> vandalism

graphical <> textual

socio-political criticism <> entertaining

legal <> illegal

tangible <> intangible

multi-faceted

GRAFFITI
socio-cultural heritage

art <> vandalism

graphical <> textual

socio-political criticism <> entertaining

legal <> illegal

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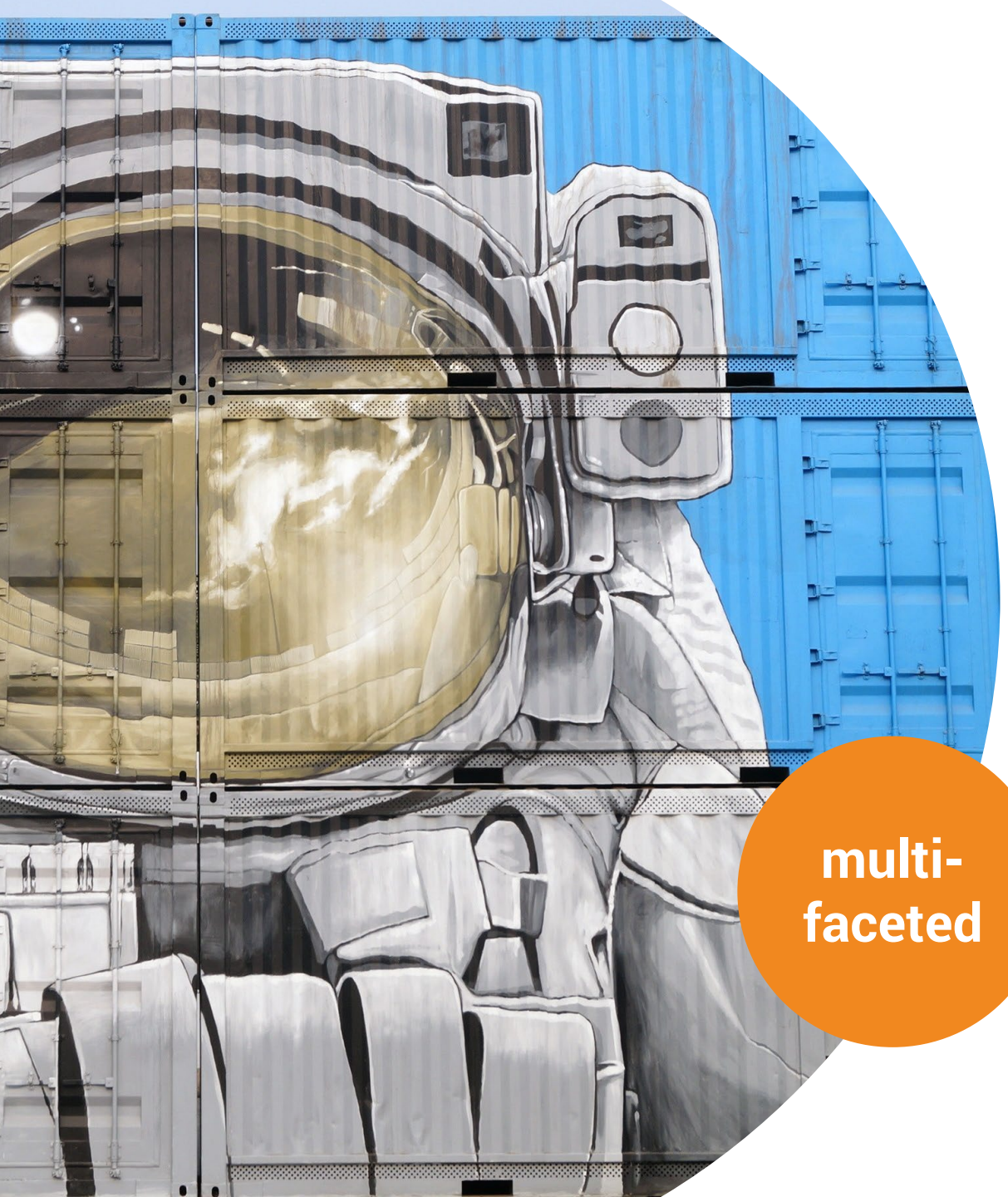

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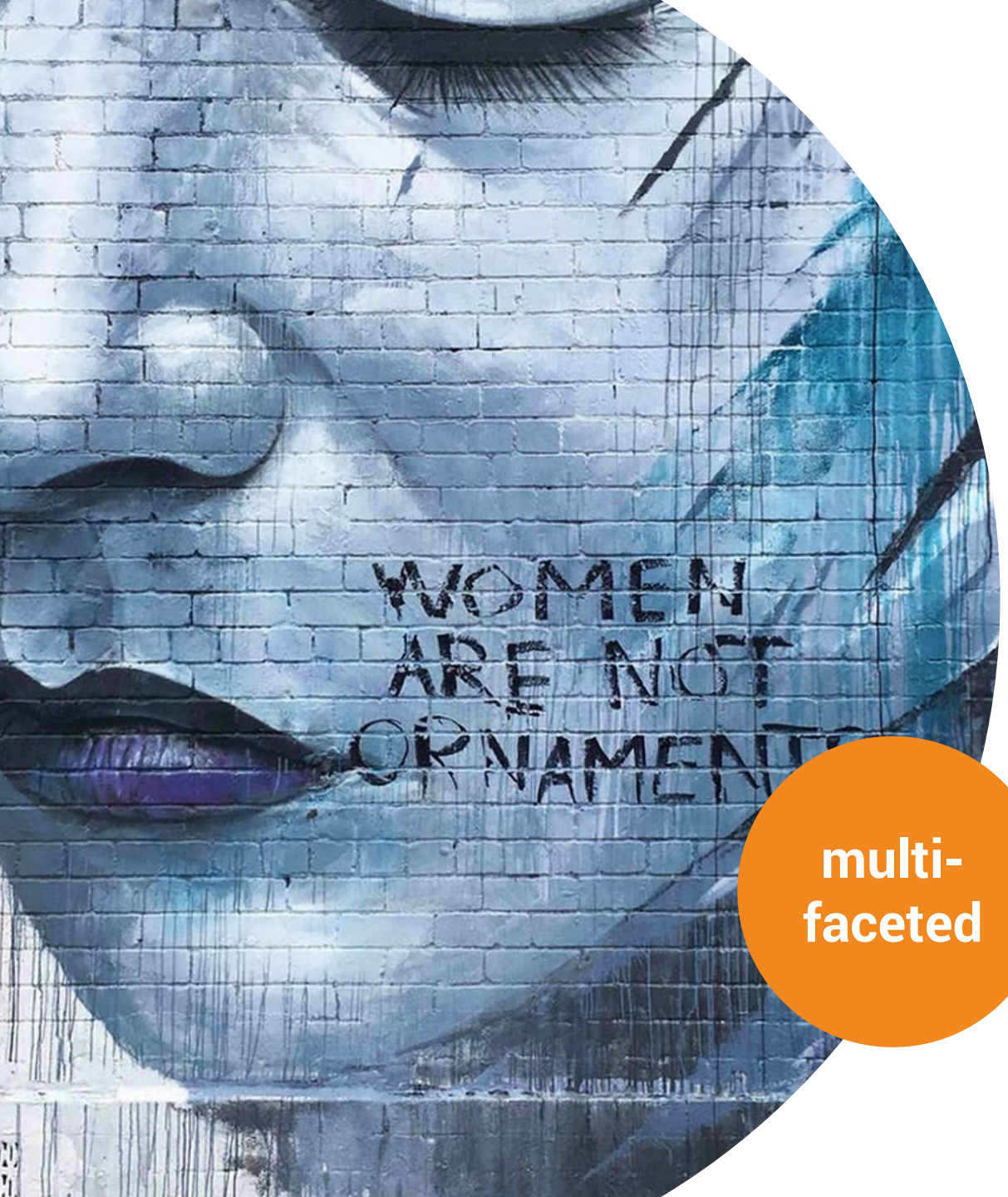

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socio-cultural heritage

art <> vandalism

graphical <> textual

socio-political criticism <> entertaining

legal <> illegal

tangible <> intangible

graffiti is

unique

complex

short-lived

socially relevant

cultural heritage

NEEDING
academic rigour

“For as long as we are imprecise about the artworks we are discussing, our research will be rightfully seen as lacking scholarly rigor.“

de la Iglesia 2015

RECORDING

random

partial

inaccurate

NEEDING
academic rigour

“For as long as we are imprecise about the artworks we are discussing, our research will be rightfully seen as lacking scholarly rigor.“

de la Iglesia 2015

RECORDING

random

partial

inaccurate

DISSEMINATION

unstandardised

limited interaction

closed access

NEEDING
academic rigour

“For as long as we are imprecise about the artworks we are discussing, our research will be rightfully seen as lacking scholarly rigor.“

de la Iglesia 2015

RECORDING

random

partial

inaccurate

DISSEMINATION

unstandardised

limited interaction

closed access

ANALYSIS

descriptive

fragmentary

biased

NEEDING
academic rigour

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de la Iglesia 2015

RECORDING

random

partial

inaccurate

DISSEMINATION

unstandardised

limited interaction

closed access

ANALYSIS

descriptive

fragmentary

biased

SYNERGY

one-sided

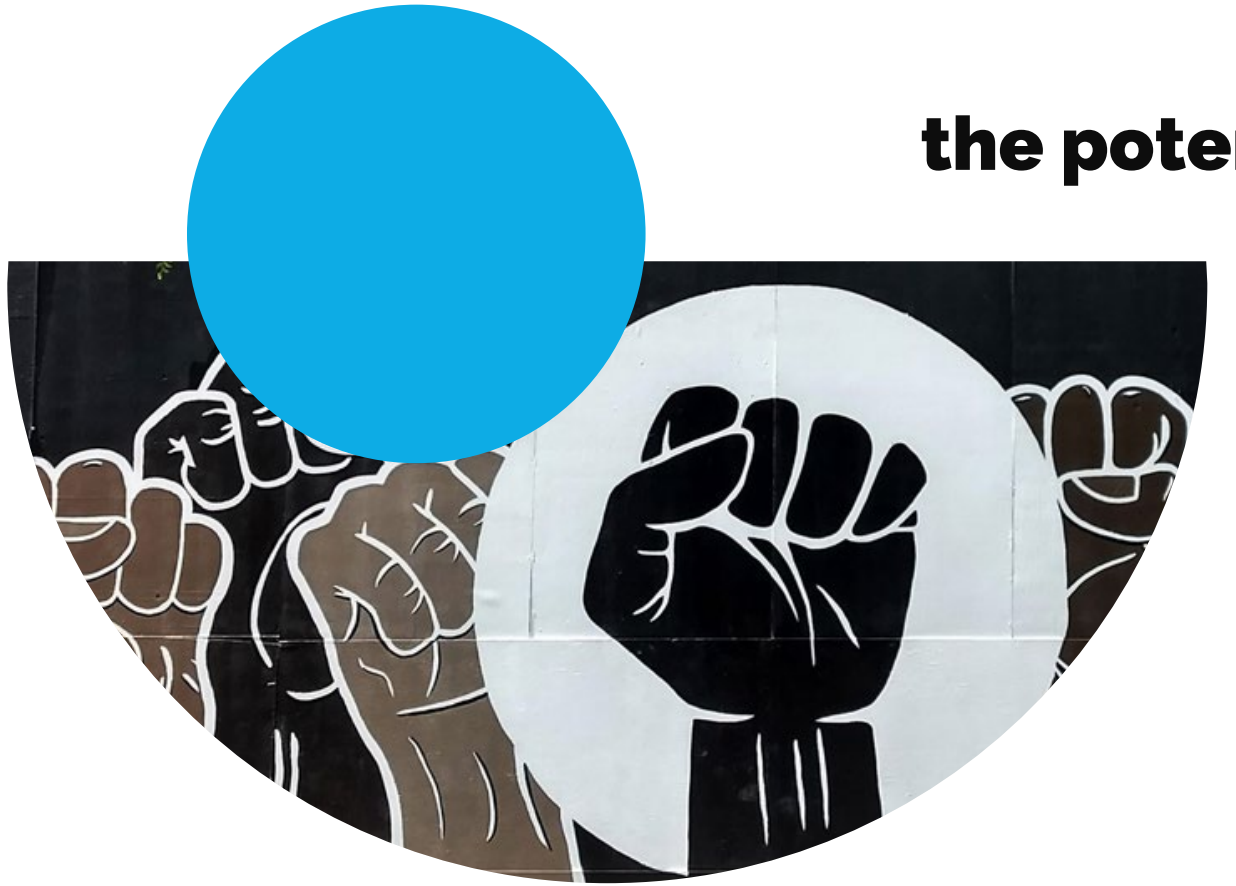
partial know-how

limited output

NEEDING
academic rigour

“For as long as we are imprecise about the artworks we are discussing, our research will be rightfully seen as lacking scholarly rigor.“

de la Iglesia 2015



the potential
of graffiti
to understand
society
is under-exploited

indigo

indigo

indigo

Inventory and

disseminate

graffiti along the

d**o**naukanal

indigo

INventory and

disseminate

9raffiti along the

d**O**naukanal

WHAT

indigo

INventory and

disseminate WHAT

graffiti along the

d**O**naukanal WHERE

indigo

INventory and

disseminate

graffiti along the

d**O**naukanal

WHAT

WHERE

WHY

digitally preserve

and

analyse

indigo

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g raffiti along the

d**o** naukanal

WHAT

WHY

digitally preserve

and

analyse

WHERE

LUDWIG
BOLTZMANN
INSTITUTE
Archaeological Prospection and Virtual Archaeology

WHO

indigo

INventory and
disseminate
graffiti along the
d**O**naukanal

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TU WIEN GEO

LUDWIG BOLTZMANN INSTITUTE
Archaeological Prospection and Virtual Archaeology

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d**O**naukanal

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ÖAW

GiFLE

TU WIEN GEO

vr|vis

Stadt Wien

SPRAY CITY.AT

LUDWIG BOLTZMANN INSTITUTE
Archaeological Prospection and Virtual Archaeology

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D**O**naukanal

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virvis

Stadt Wien

SPRAY CITY.AT

LUDWIG BOLTZMANN INSTITUTE
Archaeological Prospection and Virtual Archaeology

Heritage Science Austria programme | **€ 580 k** | **2** years

indigo

WHY

In ventory and

digitally preserve

and

analyse

di sseminate

WHAT

g raffiti along the

? HOW ?

ÖAW

vrvis

GiFLE

TU WIEN

GEO

Stadt Wien

SPRAY CITY.AT

LUDWIG BOLTZMANN INSTITUTE
Archaeological Prospection and Virtual Archaeology

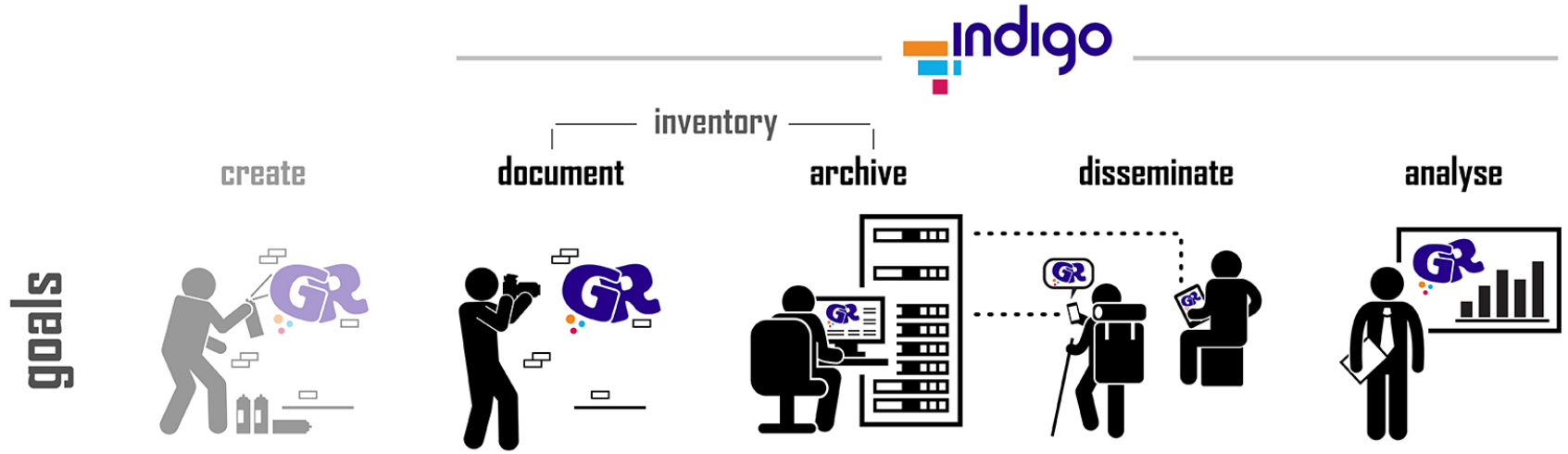
dO naukanal

WHERE

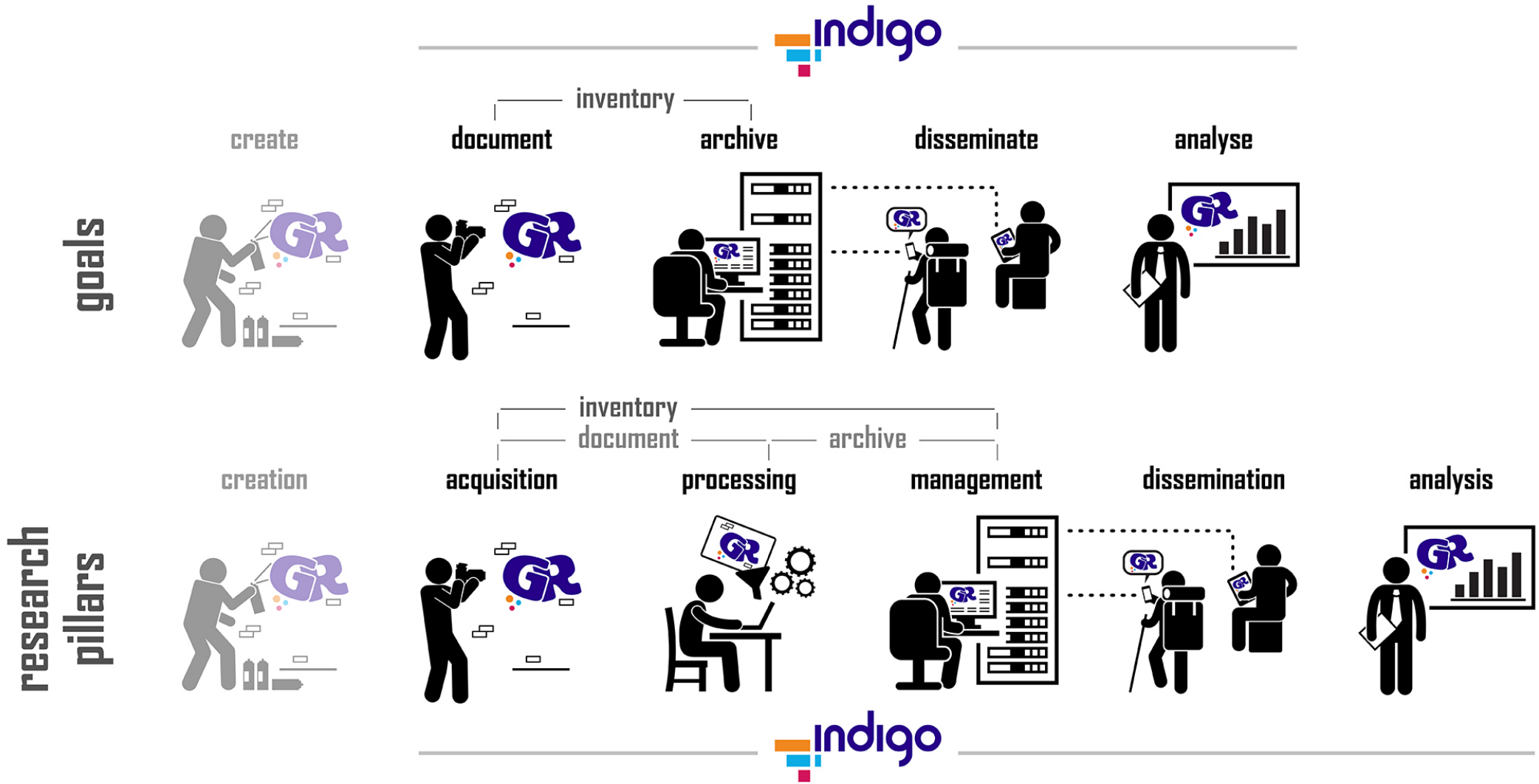
WHO

Heritage Science Austria programme | € 580 k | 2 years

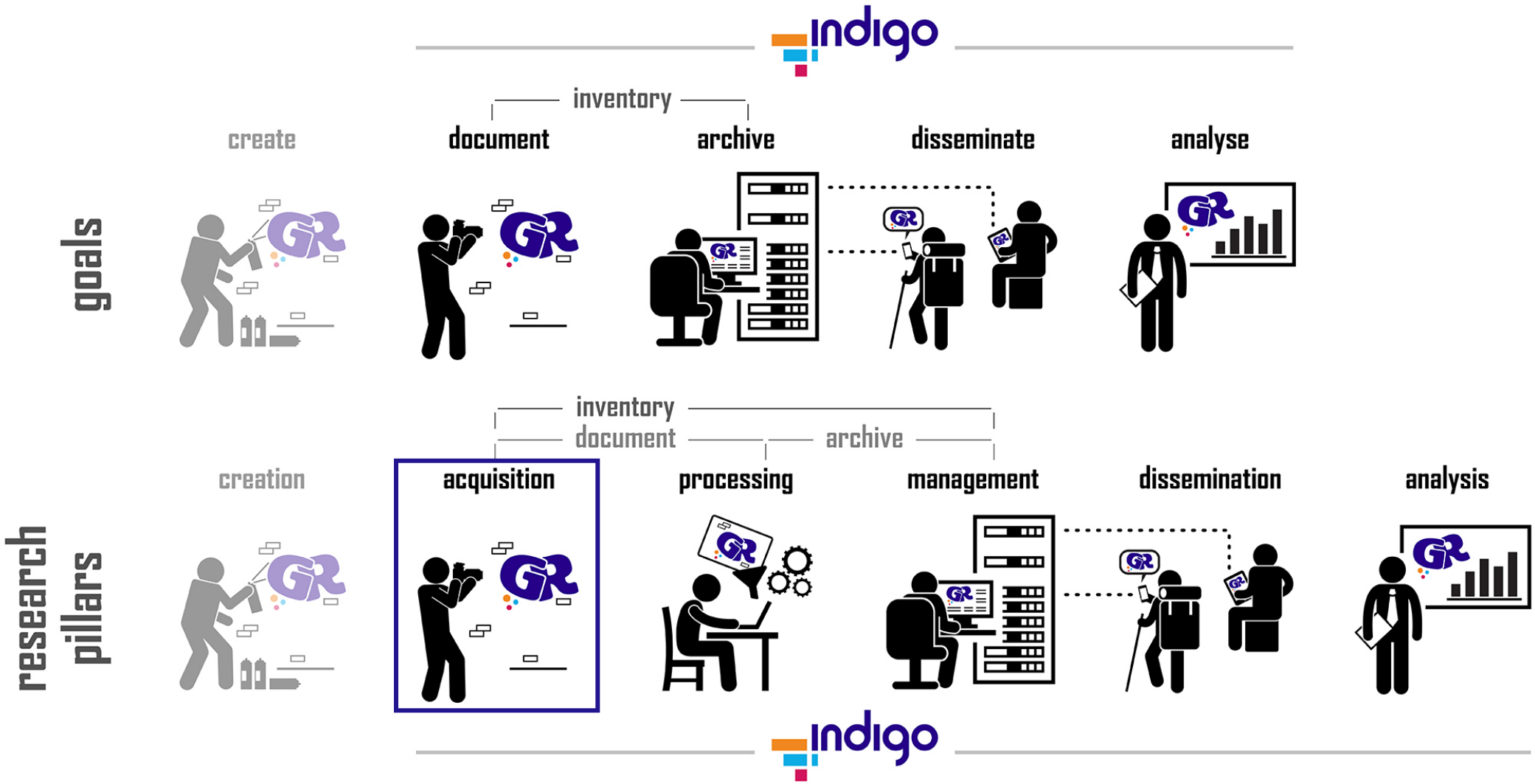
INDIGO approach

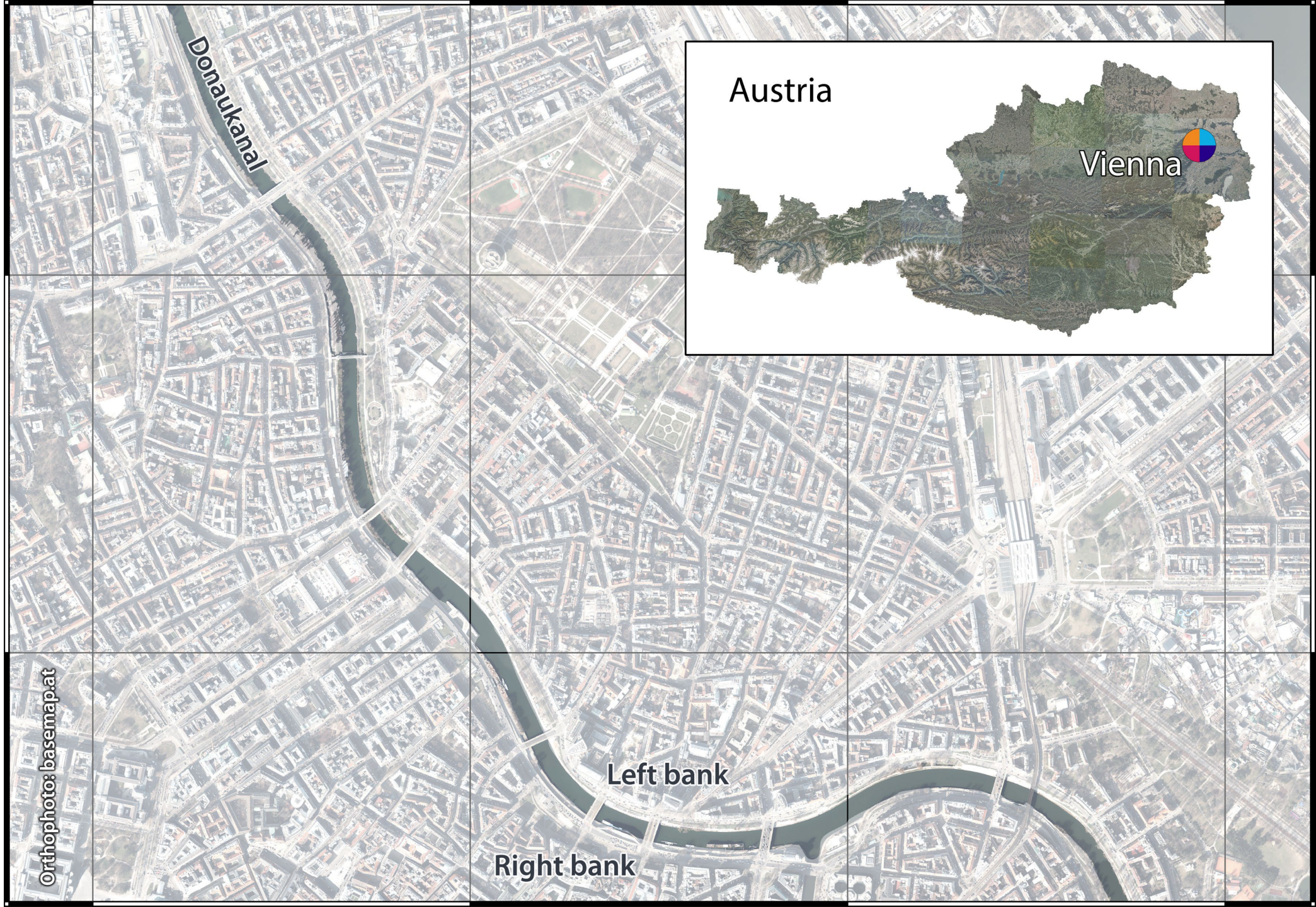


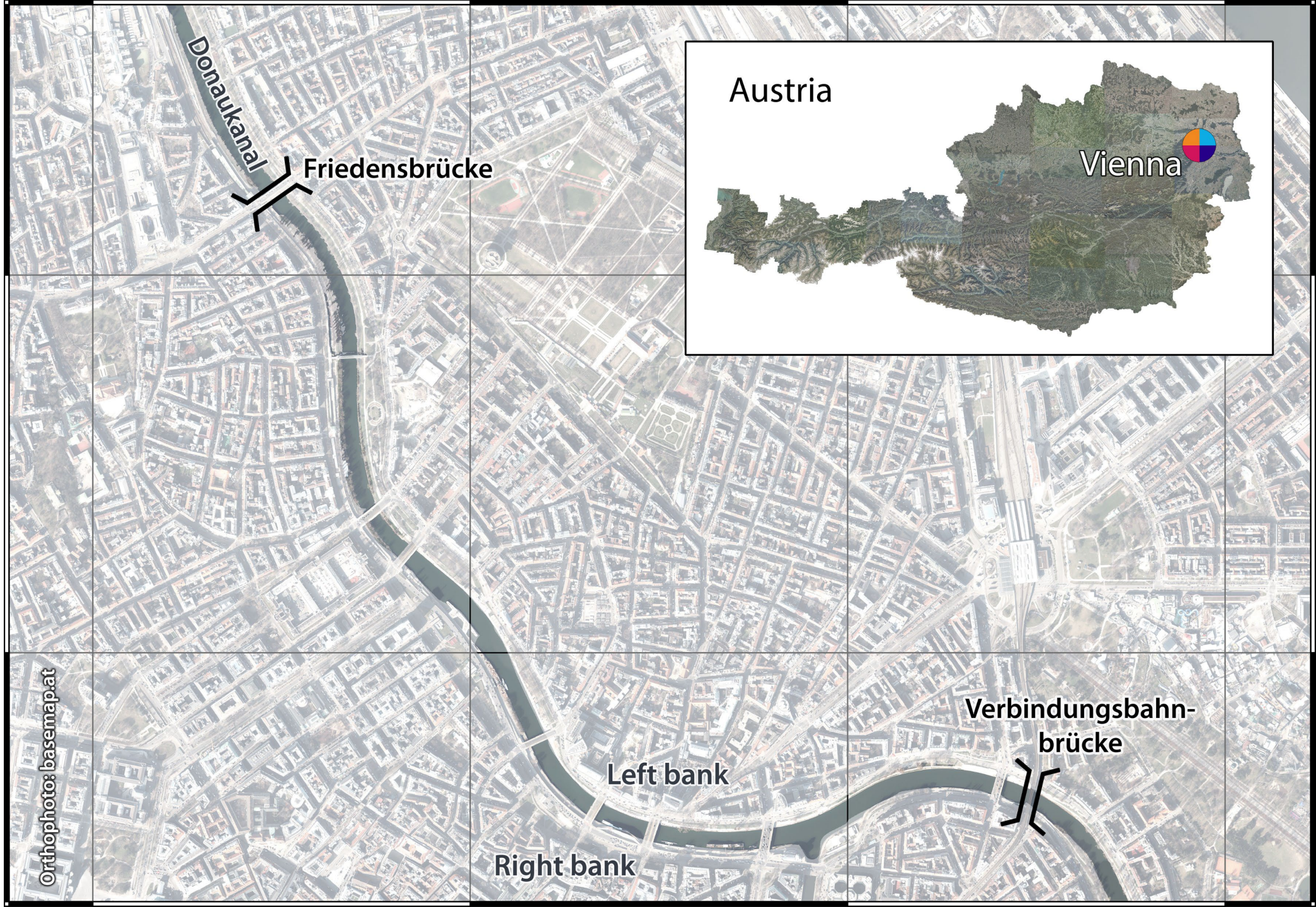
INDIGO approach



INDIGO approach

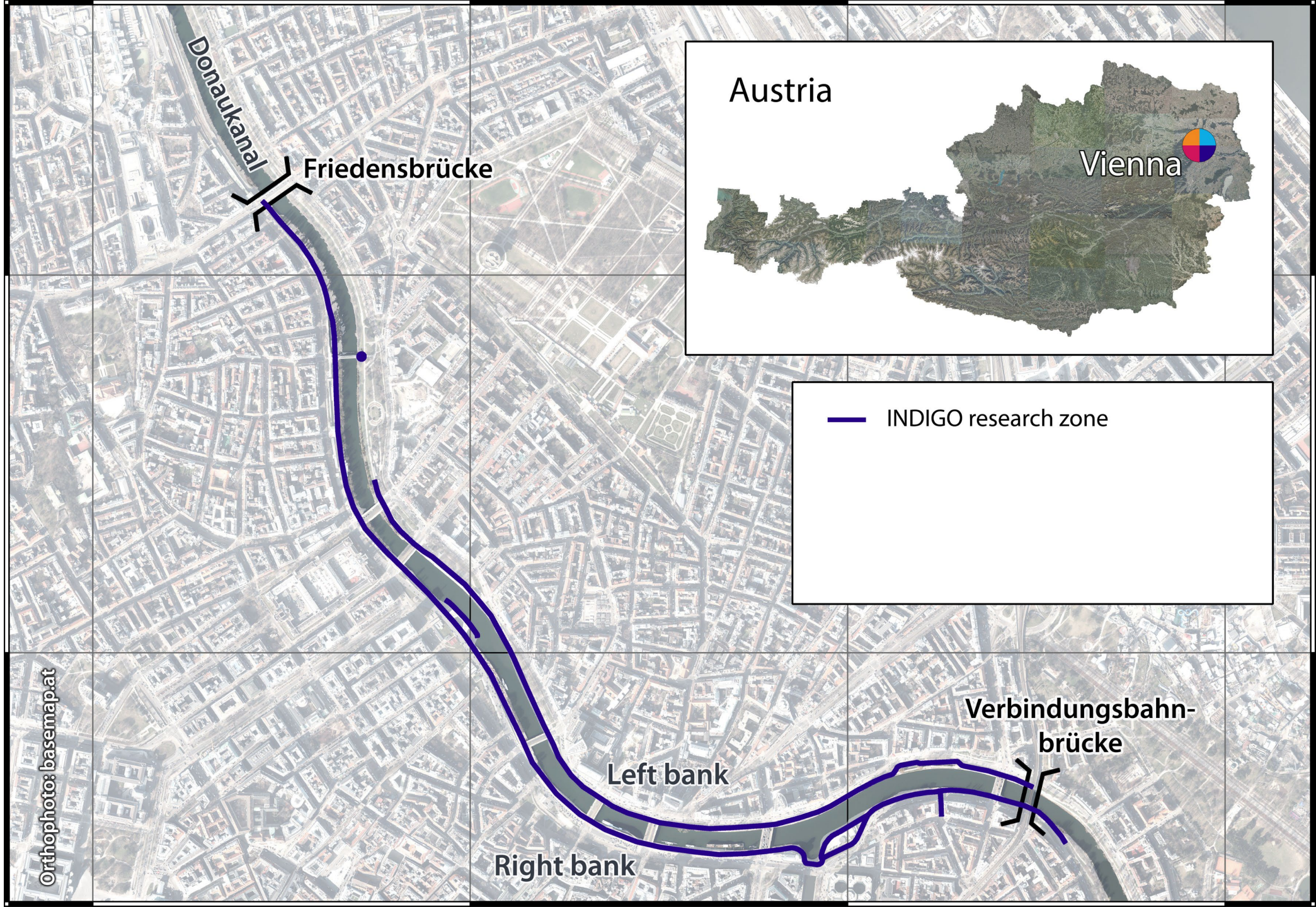



Donaukanal
Austria
Vienna
Left bank
Right bank
Orthophoto: basemap.at


Donaukanal
Friedensbrücke
Austria
Vienna
Orthophoto: basemap.at
Left bank
Right bank
Verbindungsbahn-
brücke

STRETCH

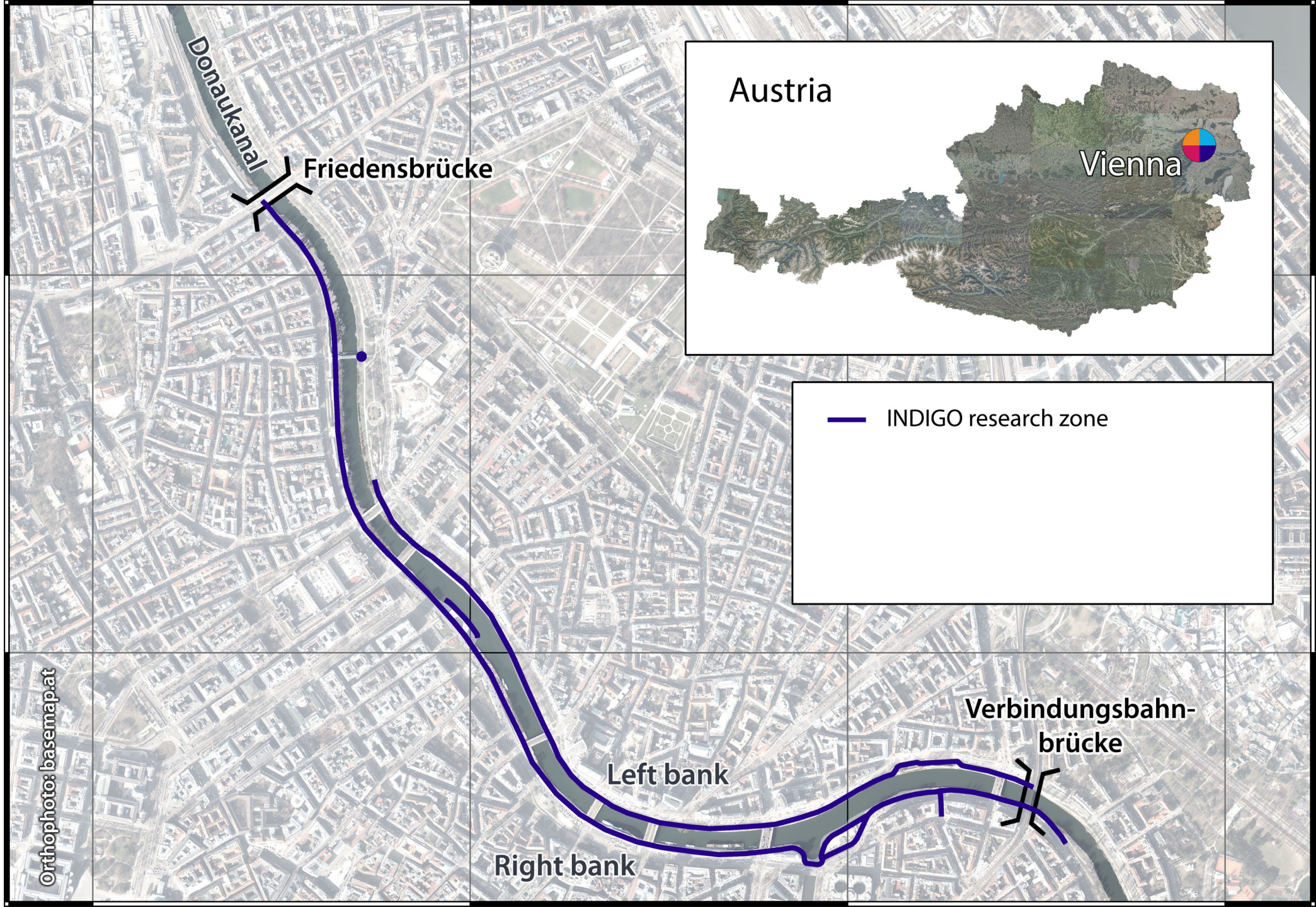
3.3 km



STRETCH

3.3 km

LEFT **RIGHT**



STRETCH

3.3 km

LEFT **RIGHT**

STRETCH

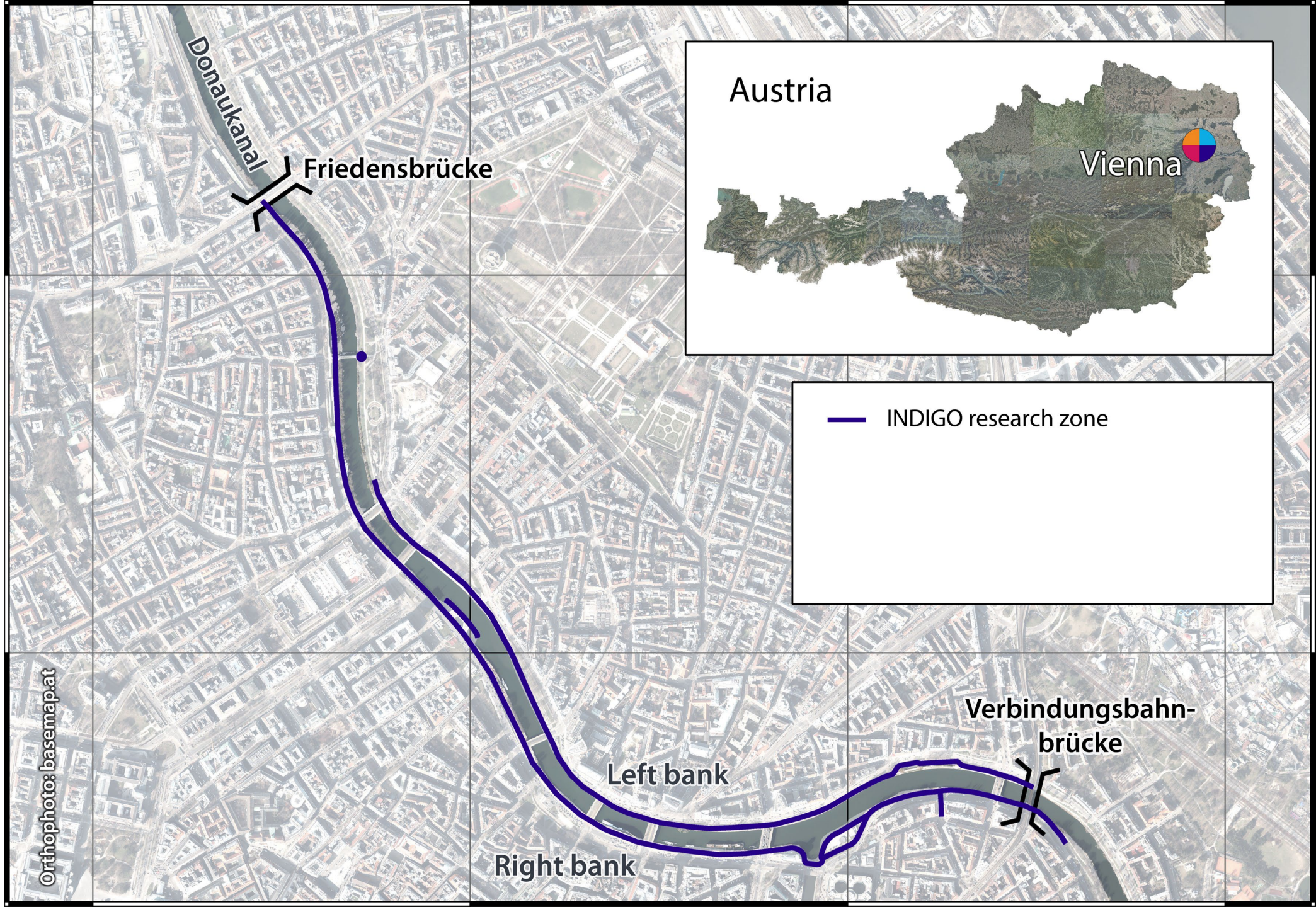
3.3 km

LEFT	RIGHT
UP	UP
DOWN	DOWN

STRETCH

3.3 km

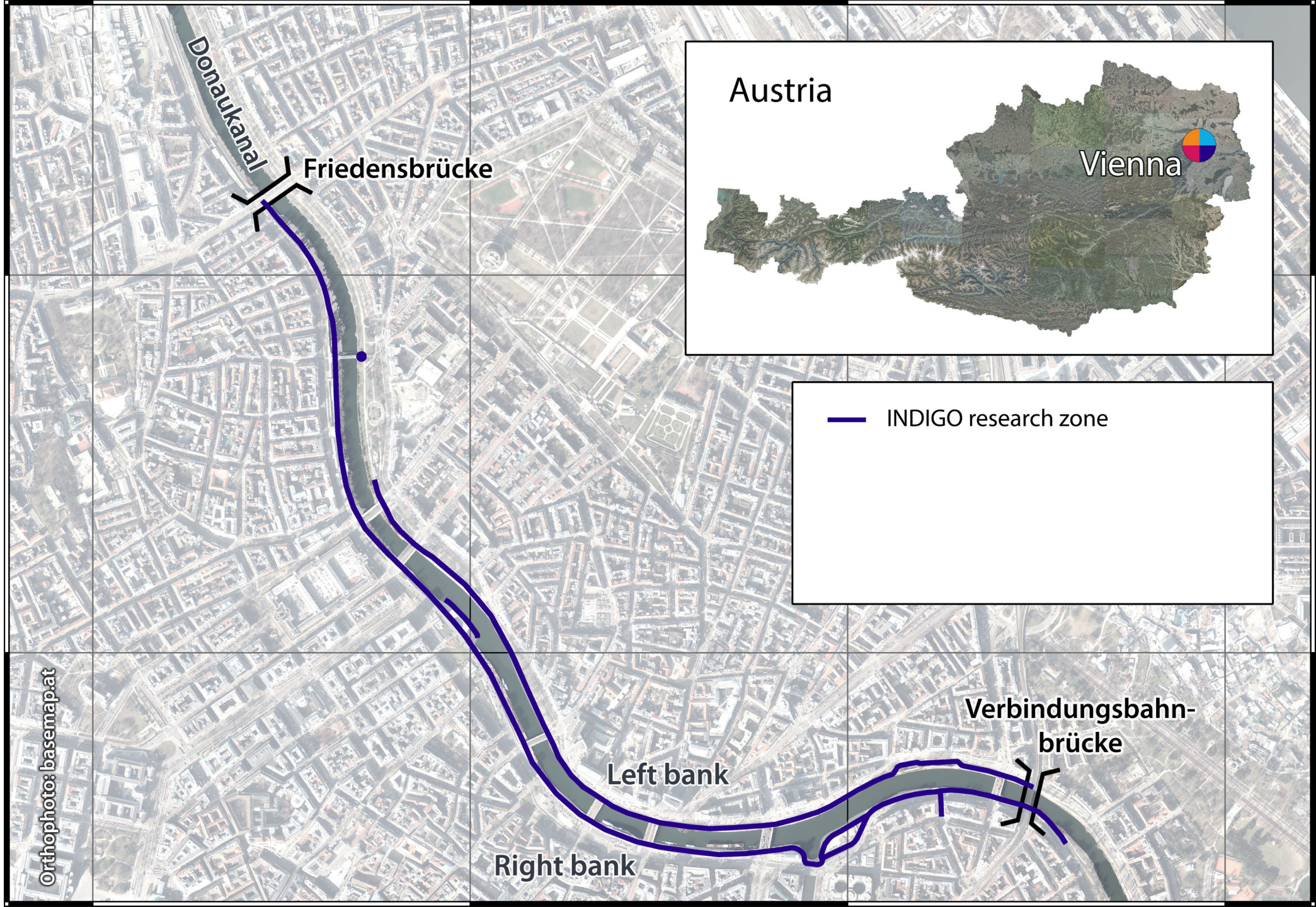
LEFT	RIGHT
UP	UP
3.2 km	5.3 km
DOWN	DOWN



STRETCH

3.3 km

LEFT	RIGHT
UP	UP
3.2 km	5.3 km
DOWN	DOWN
2.1 km	2.3 km



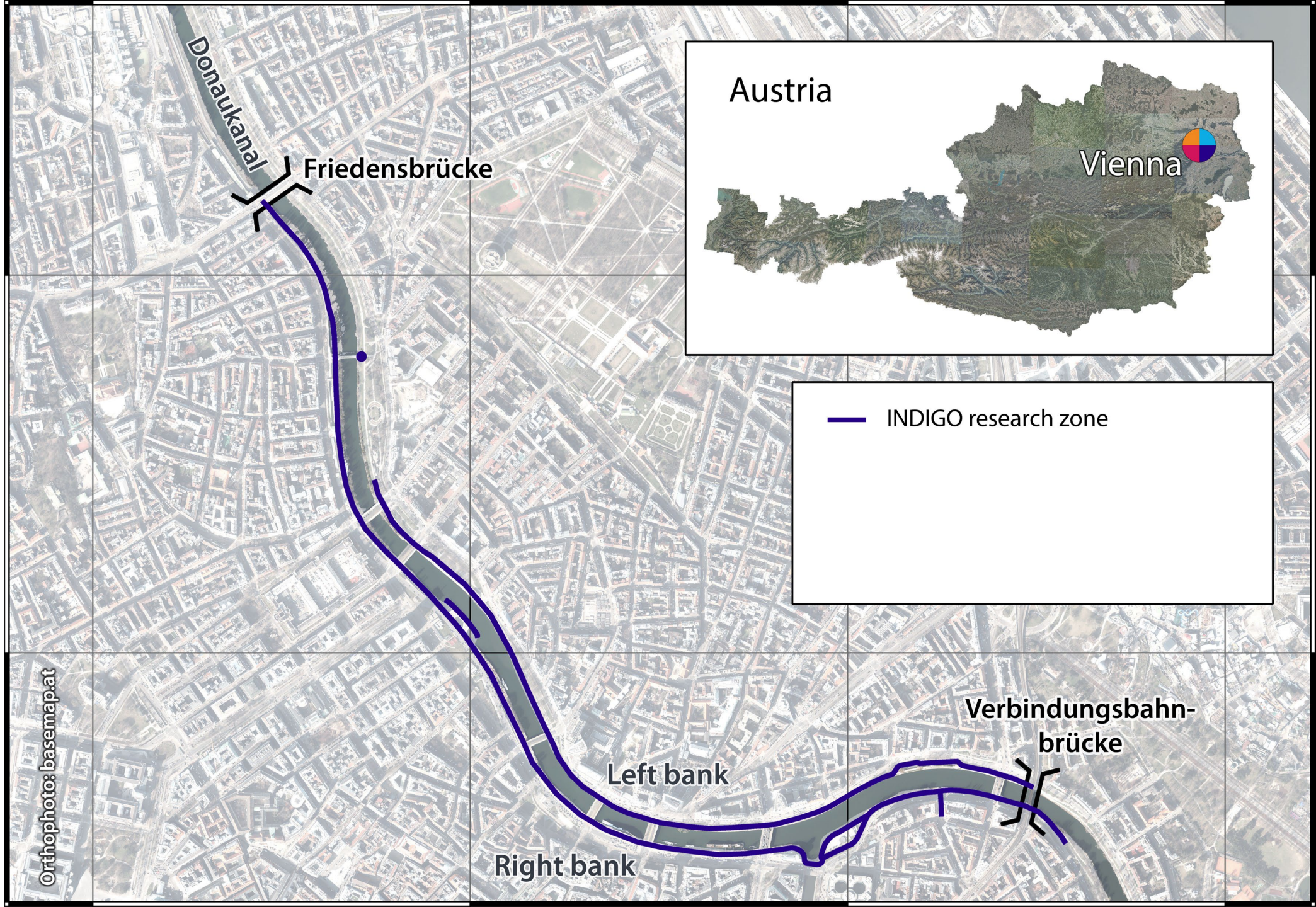
STRETCH

3.3 km

LEFT	RIGHT
UP	UP
3.2 km	5.3 km
DOWN	DOWN
2.1 km	2.3 km

MONITORED SURFACES

12.9 km

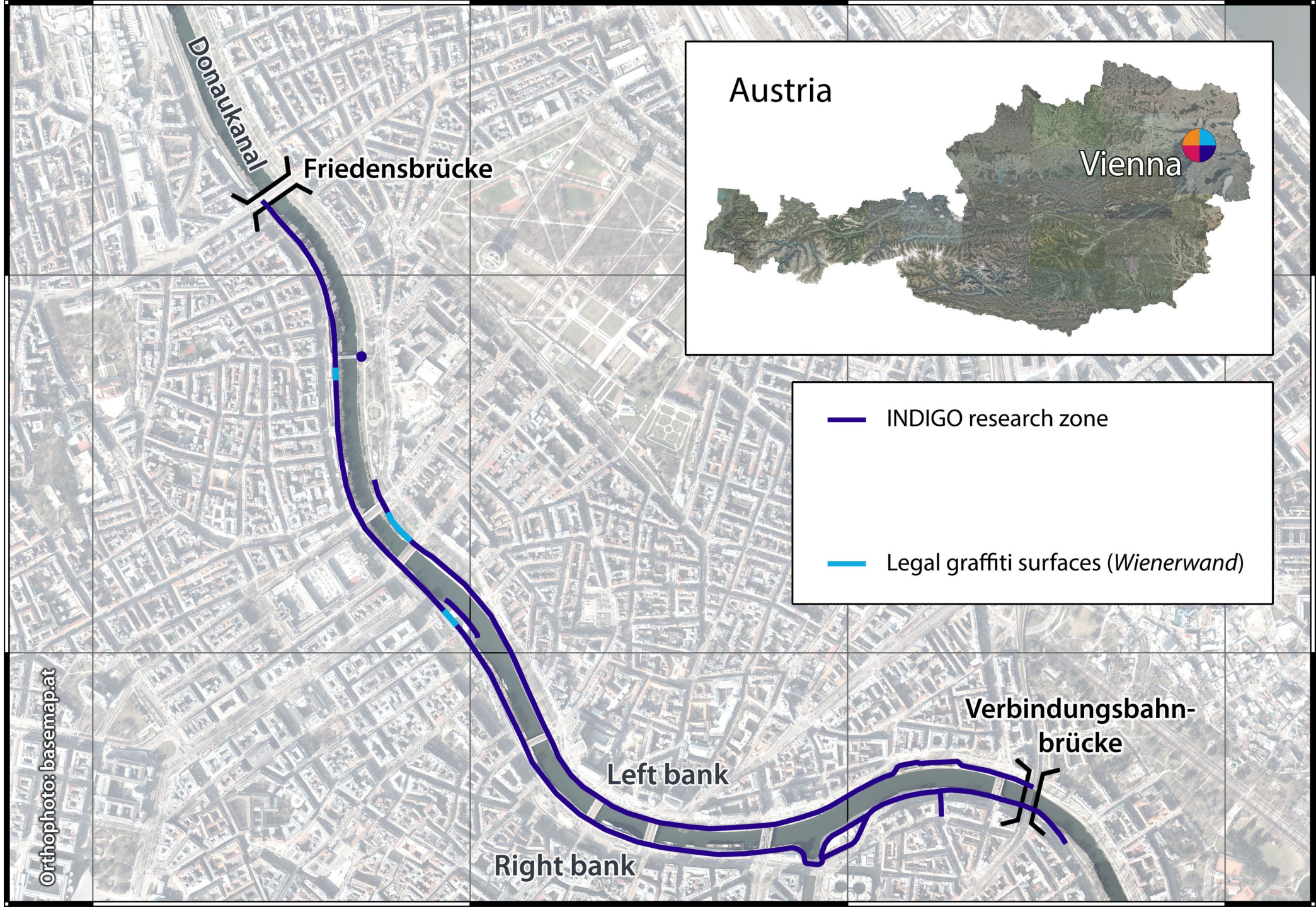


LEGAL SURFACES

0.3 km

MONITORED SURFACES

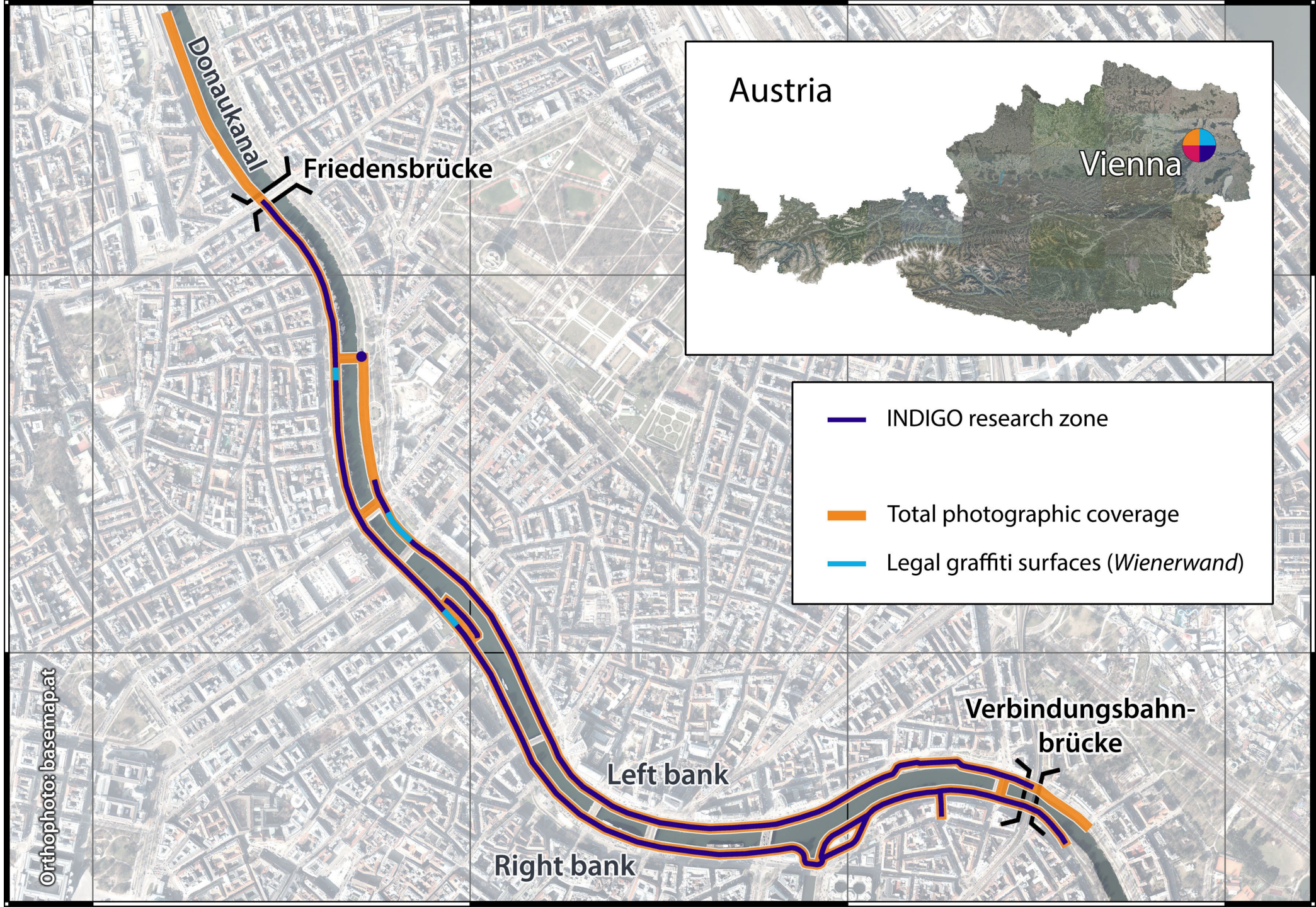
12.9 km



TOTAL COVERAGE
14.0 km

LEGAL SURFACES
0.3 km

MONITORED SURFACES
12.9 km



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MONITORED SURFACES

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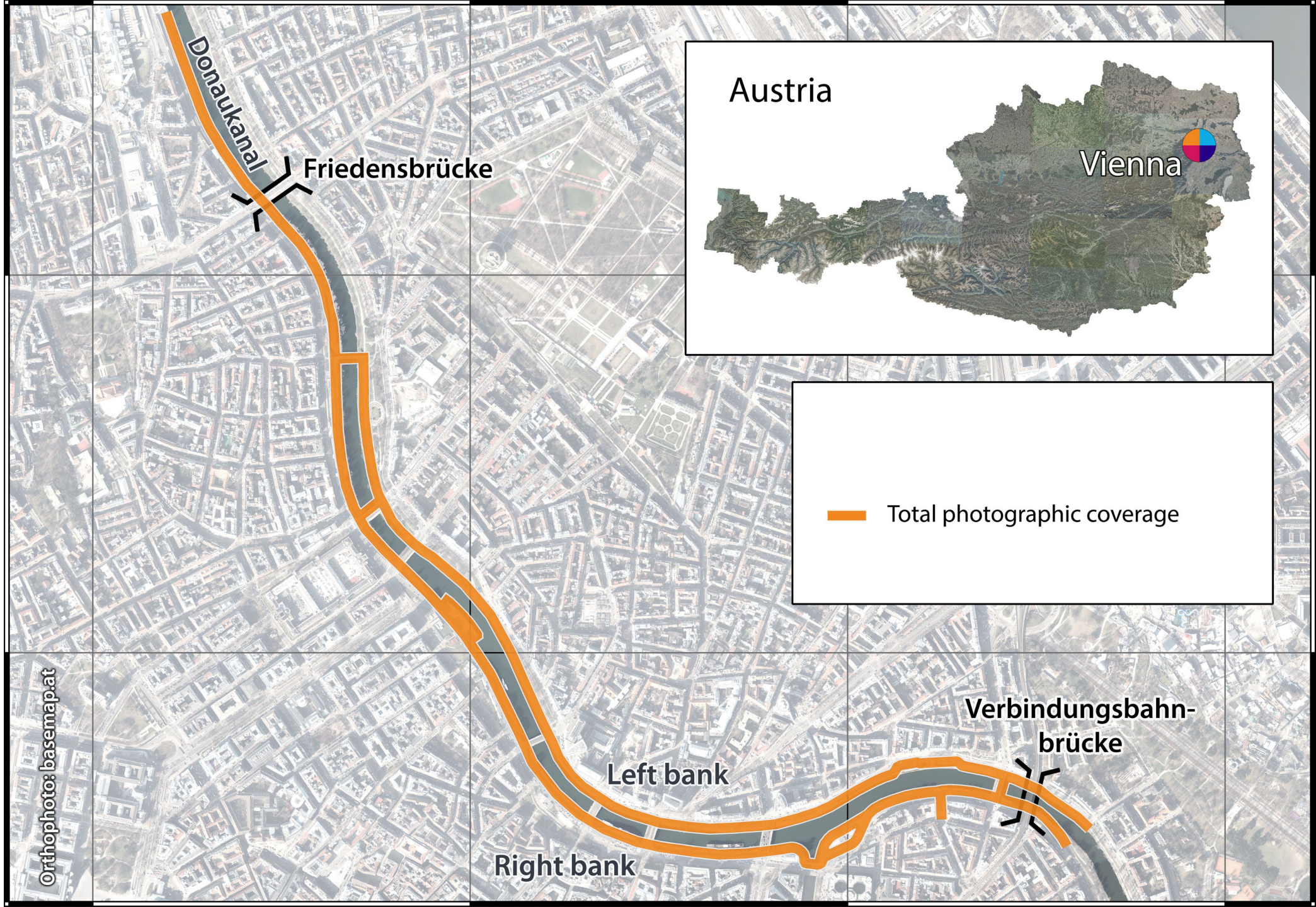
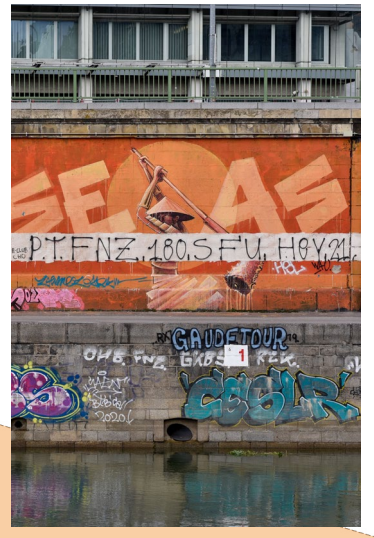
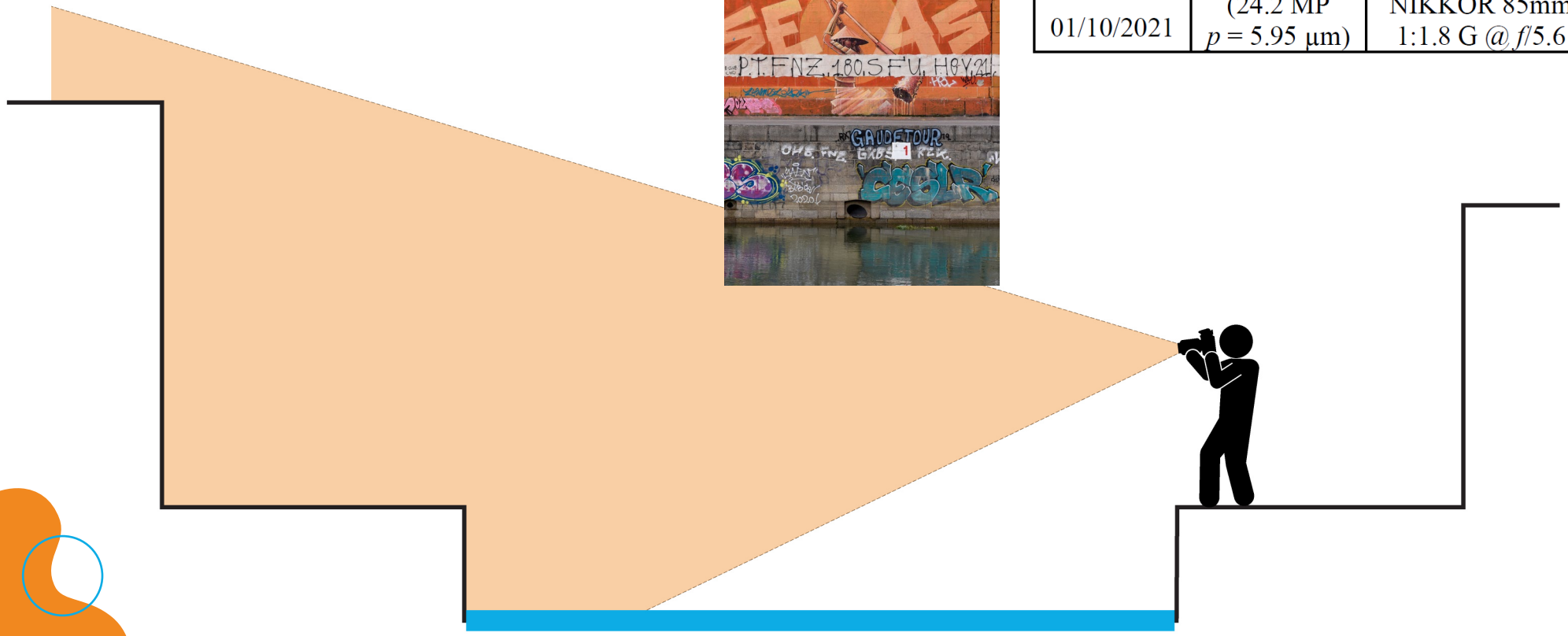


TOTAL coverage



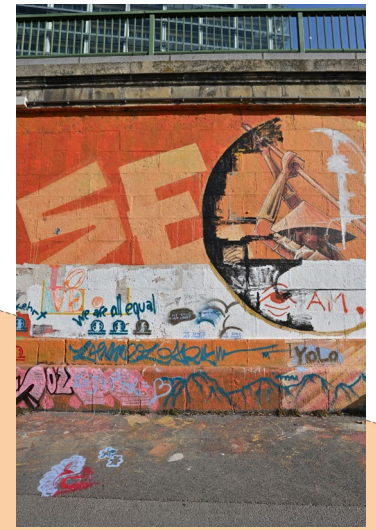
Date	Camera	Lens	Mean GSD	Acquisition time	Image count
30/09/2021 01/10/2021	Nikon D750 (24.2 MP p = 5.95 µm)	Nikon AF-S NIKKOR 85mm 1:1.8 G @ f/5.6	3.6 mm	3 h 45 min 3 h 20 min	2065 2544

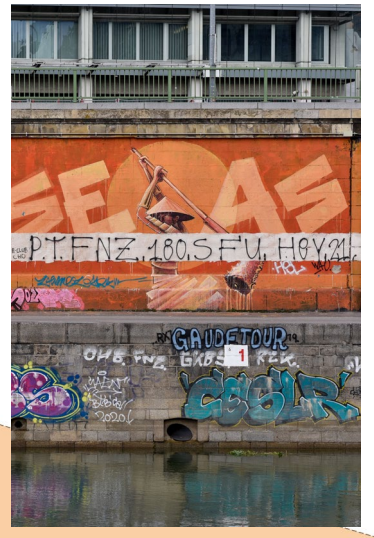


TOTAL coverage

Date	Camera	Lens	Mean GSD	Acquisition time	Image count
26/10/2021	Nikon Z 7II (45.4 MP p = 4.33 µm)	Nikon NIKKOR Z 20mm f/1.8 S @ f/5.6	0.9 mm	7 h	6042
27/10/2021				7 h 45 min	6591
28/10/2021				3 h 40 min	2856
29/10/2021				7 h	6608

TOTAL coverage





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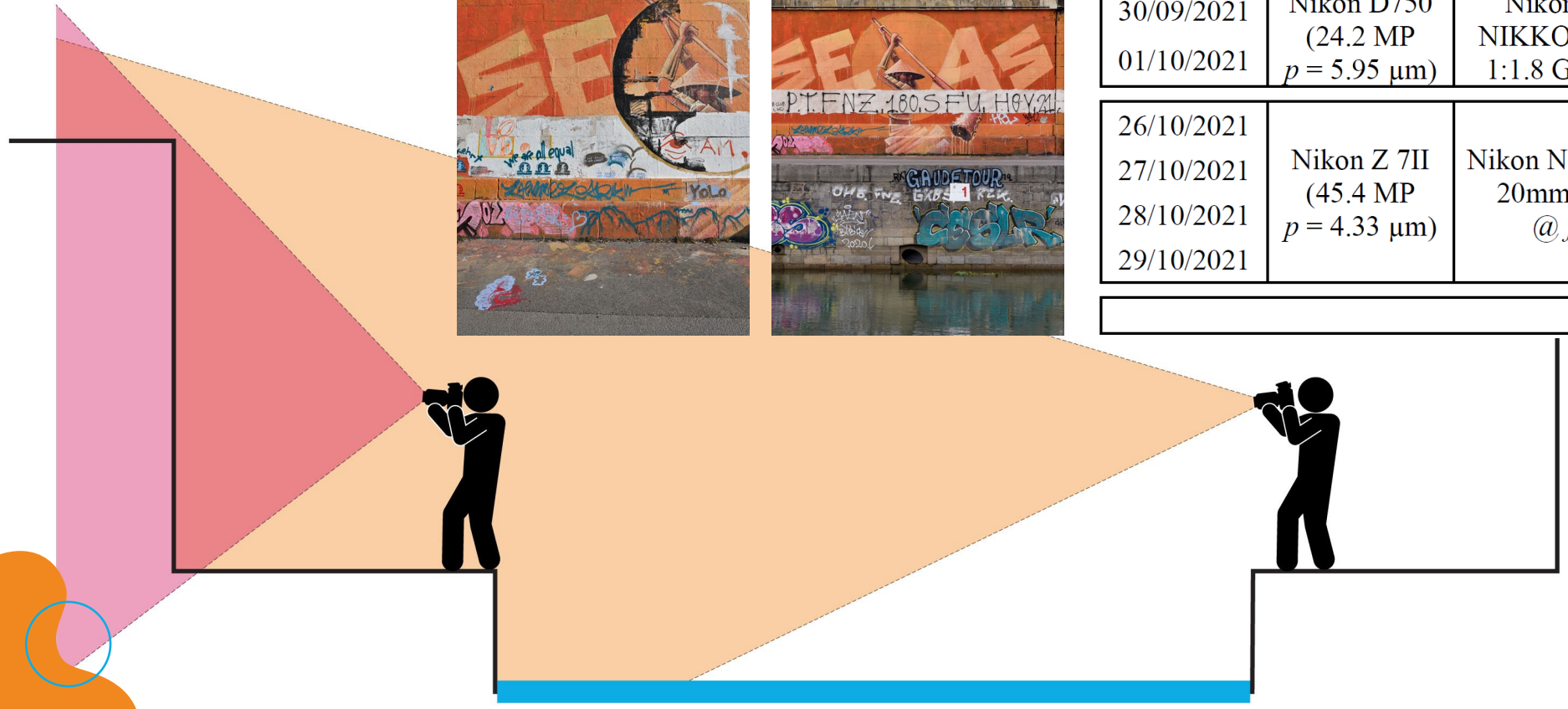
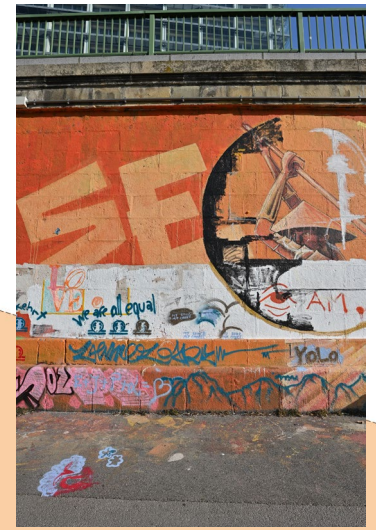
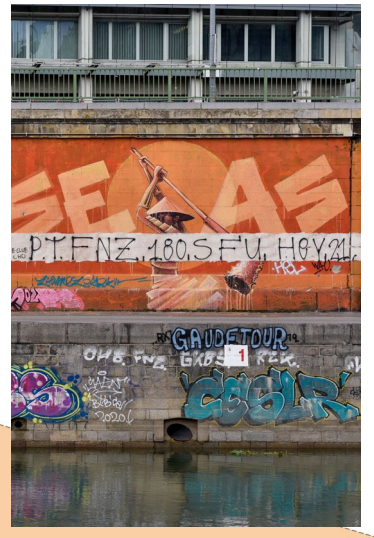
28/10/2021				3 h 40 min	2856
29/10/2021				7 h	6608
			Total	**32 h 30 min**	**26706**



TOTAL coverage





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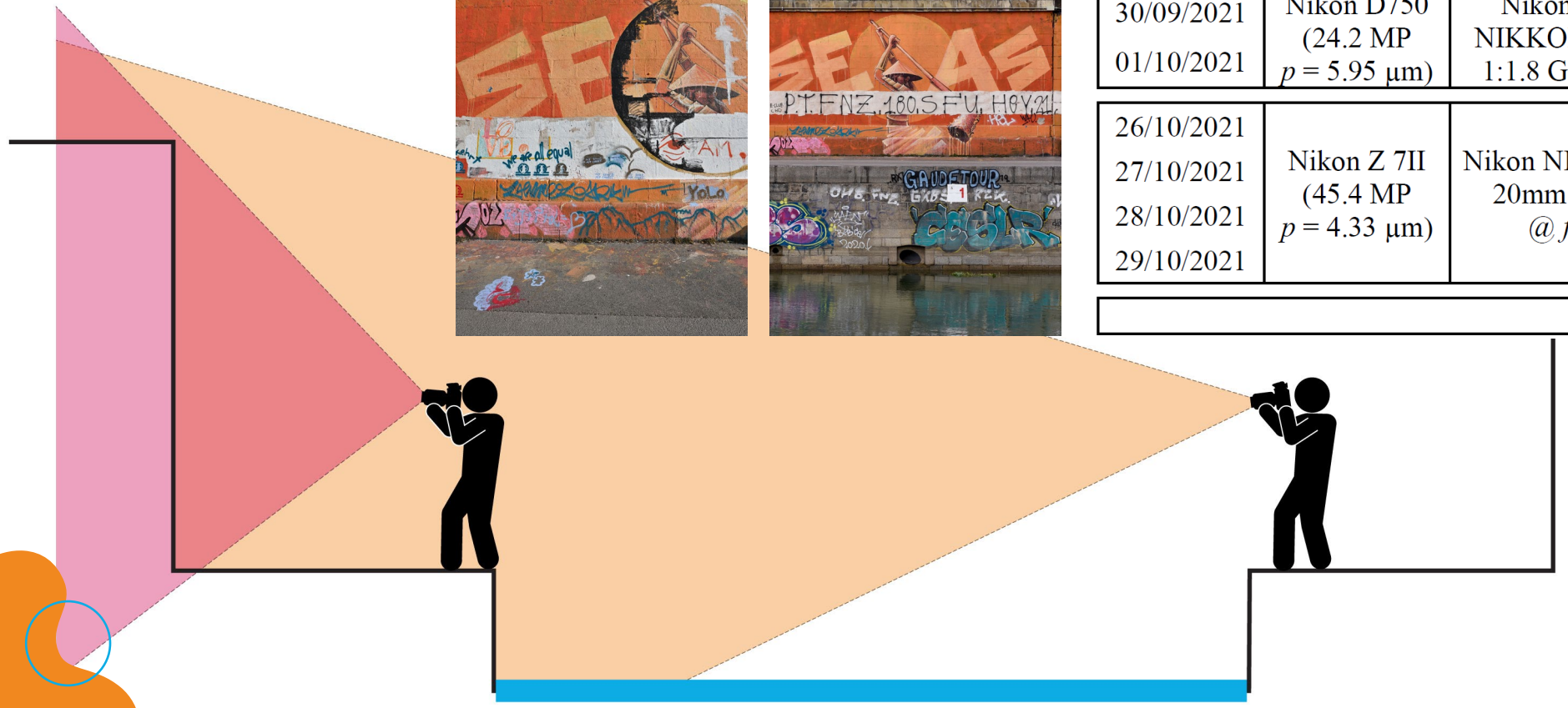


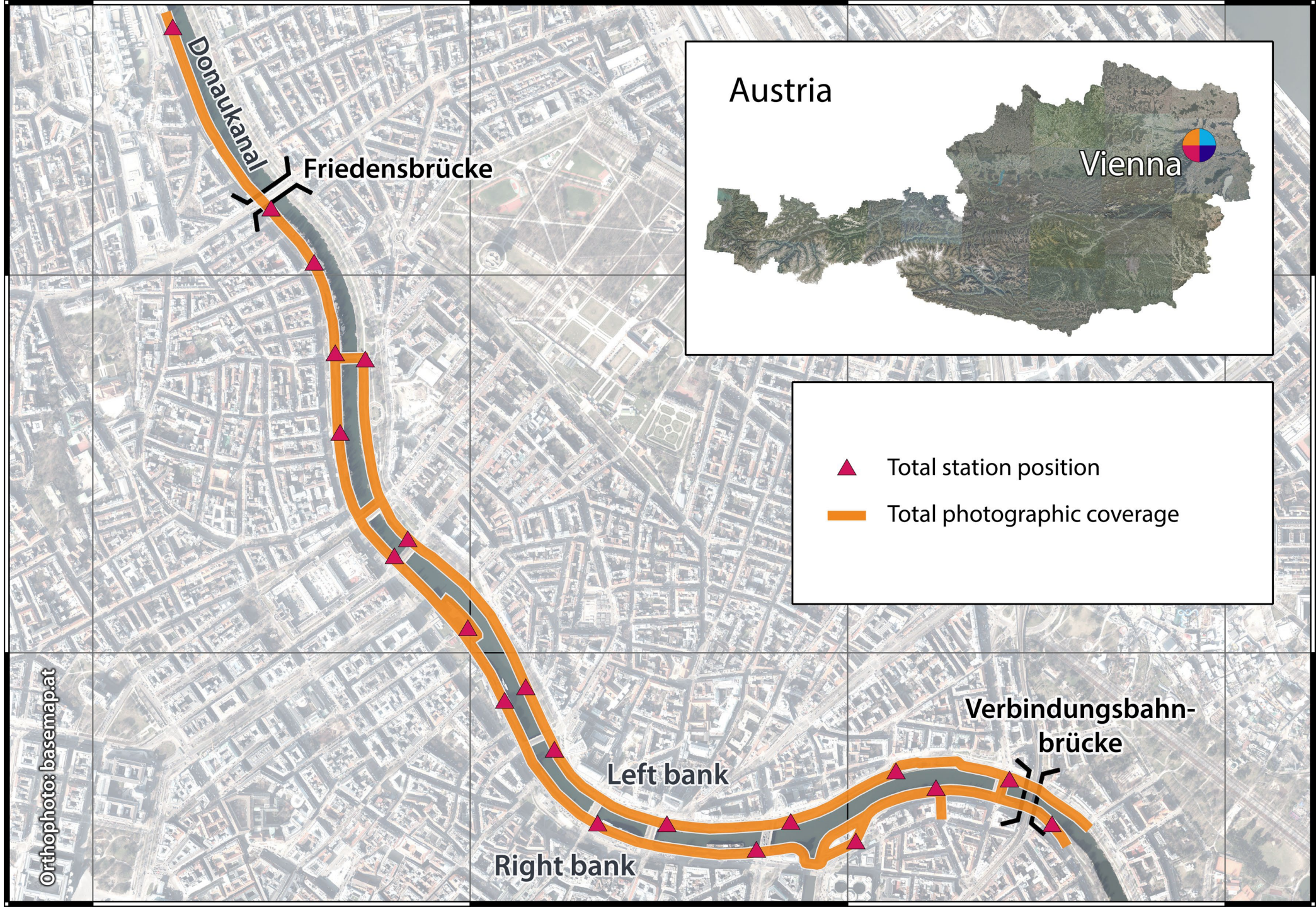
processing

TOTAL COVERAGE

14.0 km

TOTAL STATION POSITIONS

21



TOTAL COVERAGE

14.0 km

TOTAL STATION POSITIONS

21

TOTAL COVERAGE

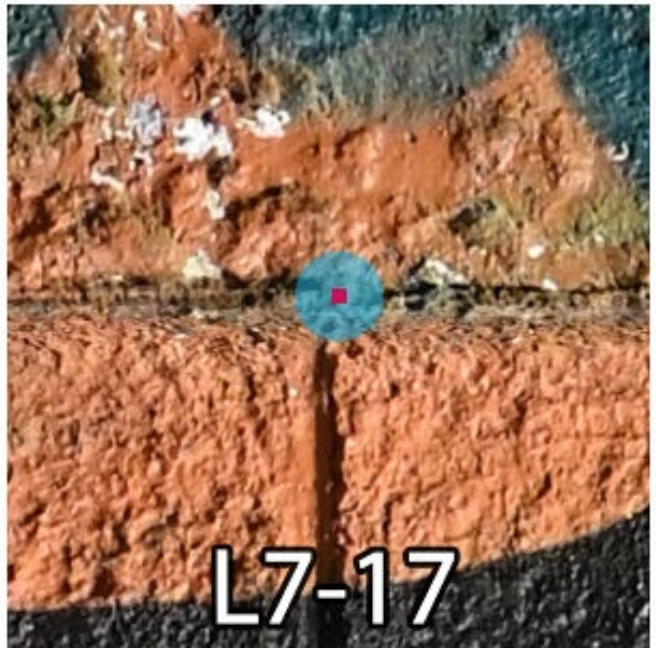
14.0 km

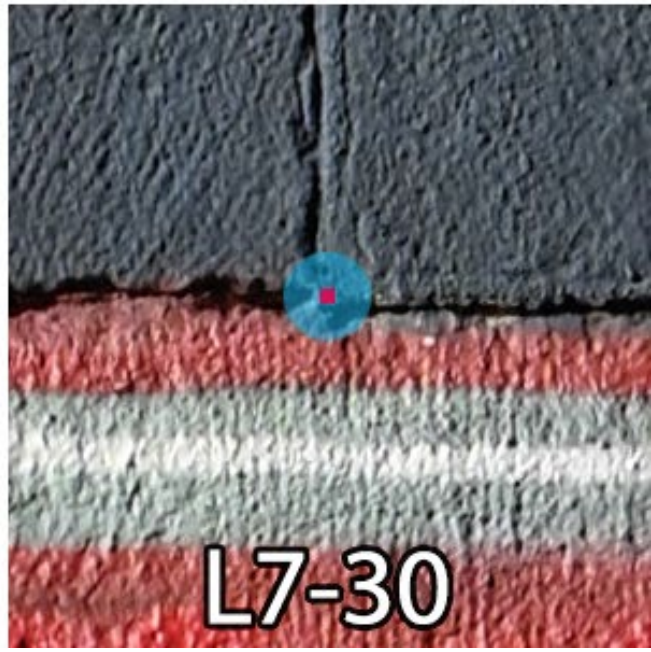
TOTAL STATION POSITIONS

21

GRAFFITI-SCAPE POINTS

624





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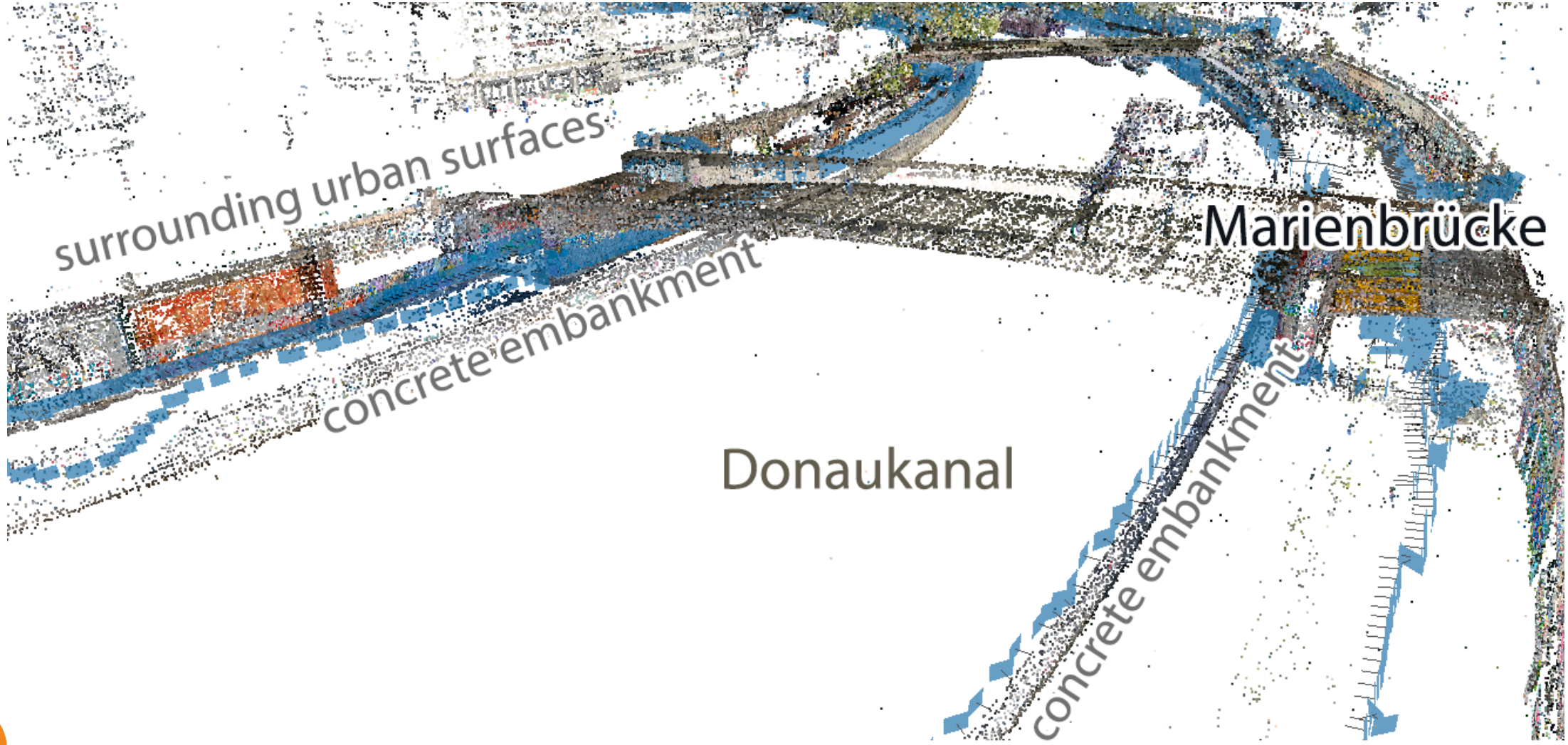

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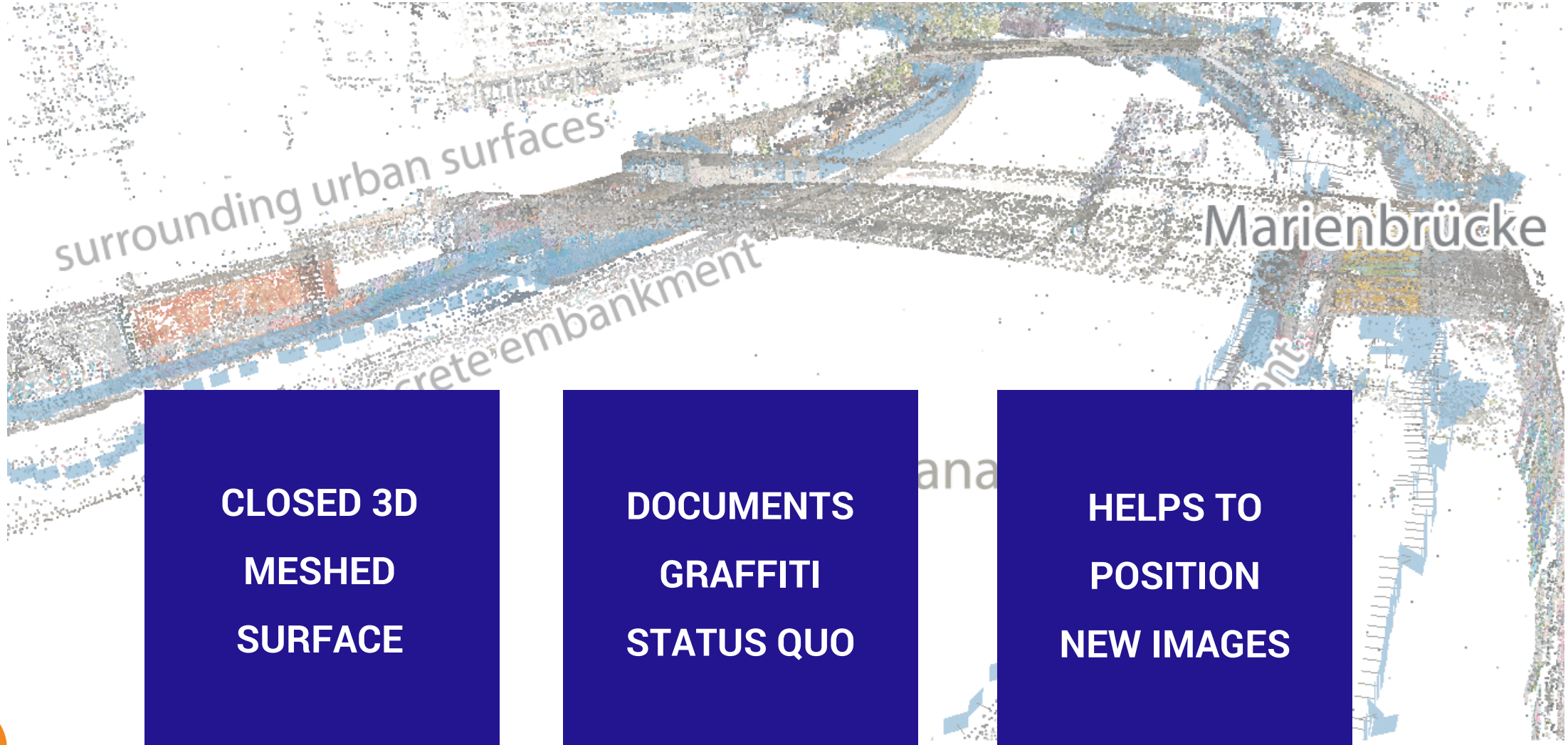
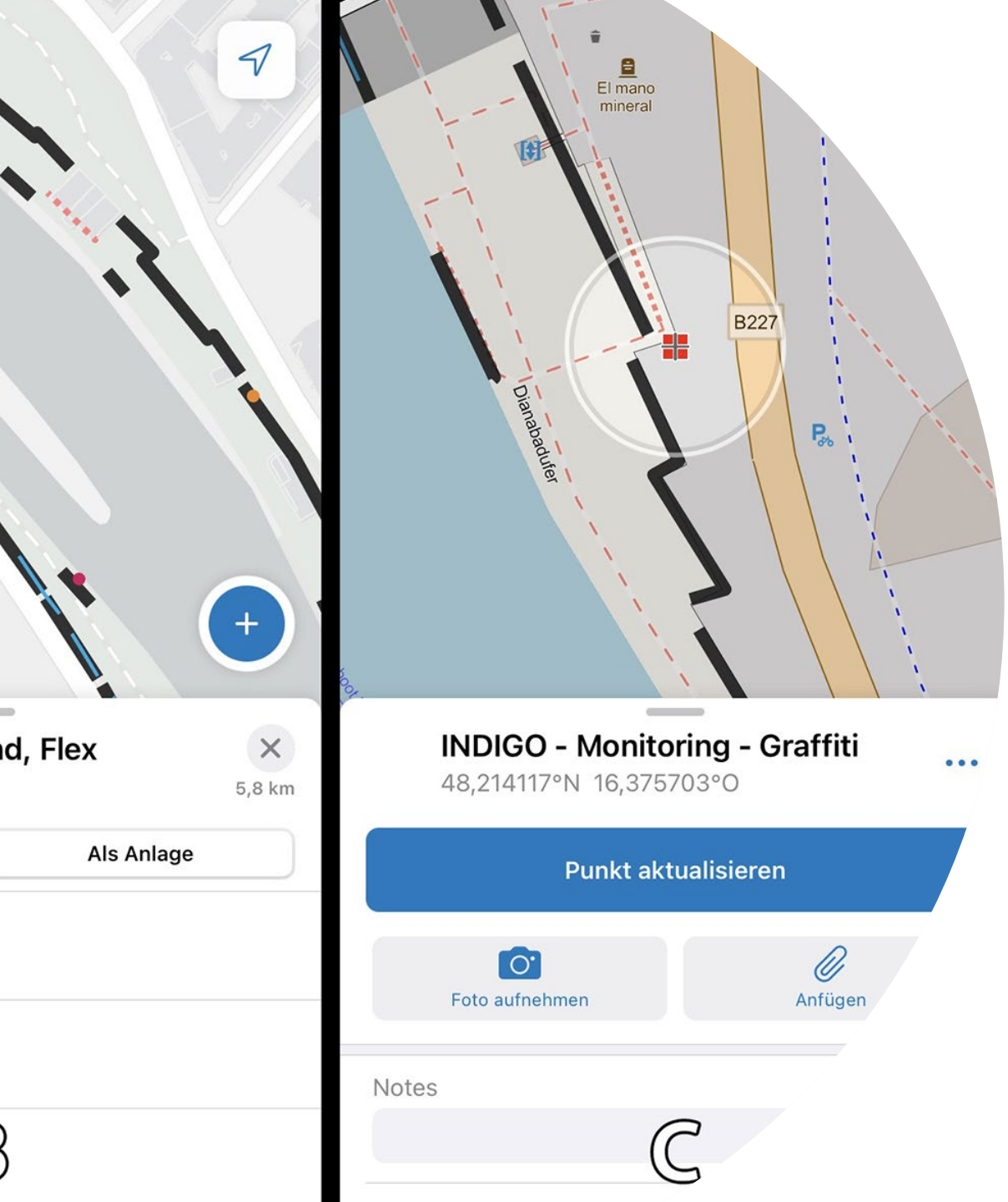


CLOSED 3D MESHED SURFACE

DOCUMENTS GRAFFITI STATUS QUO

HELPS TO POSITION NEW IMAGES



FOLLOW-UP
photography

Instagram + monitoring app

FOLLOW-UP
photography

Instagram + monitoring app

2 photographers

FOLLOW-UP
photography

Instagram + monitoring app

2 photographers

2 cameras + 2 spectrometers + 2 tablets

identically programmed

FOLLOW-UP
photography

Instagram + monitoring app

2 photographers

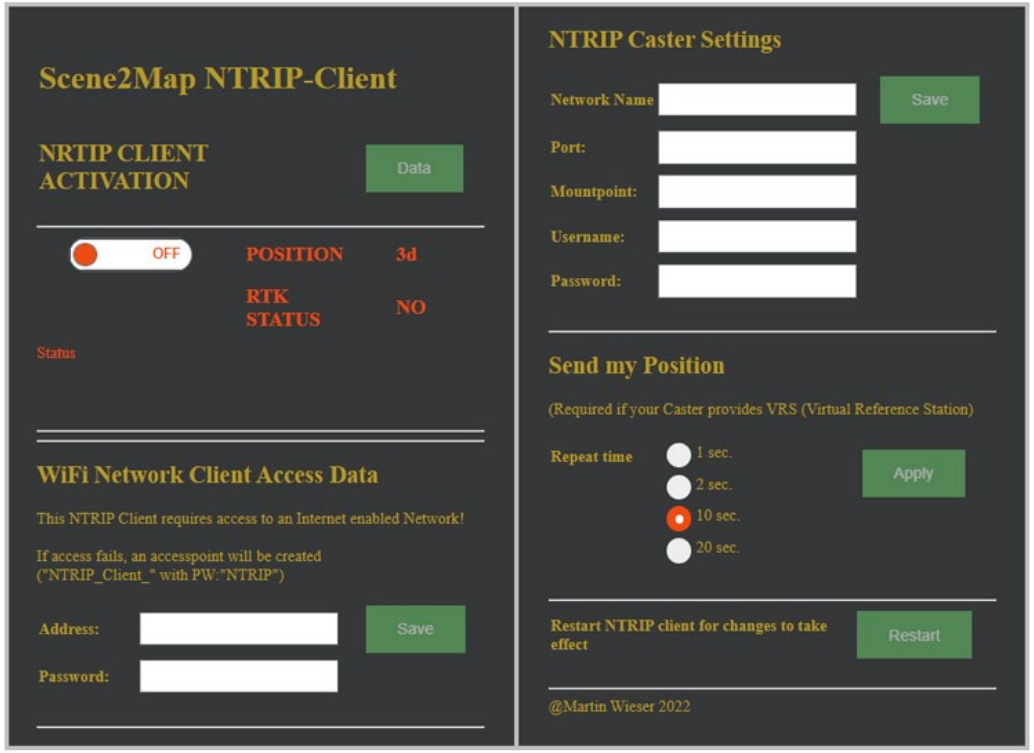
2 cameras + 2 spectrometers + 2 tablets

identically programmed

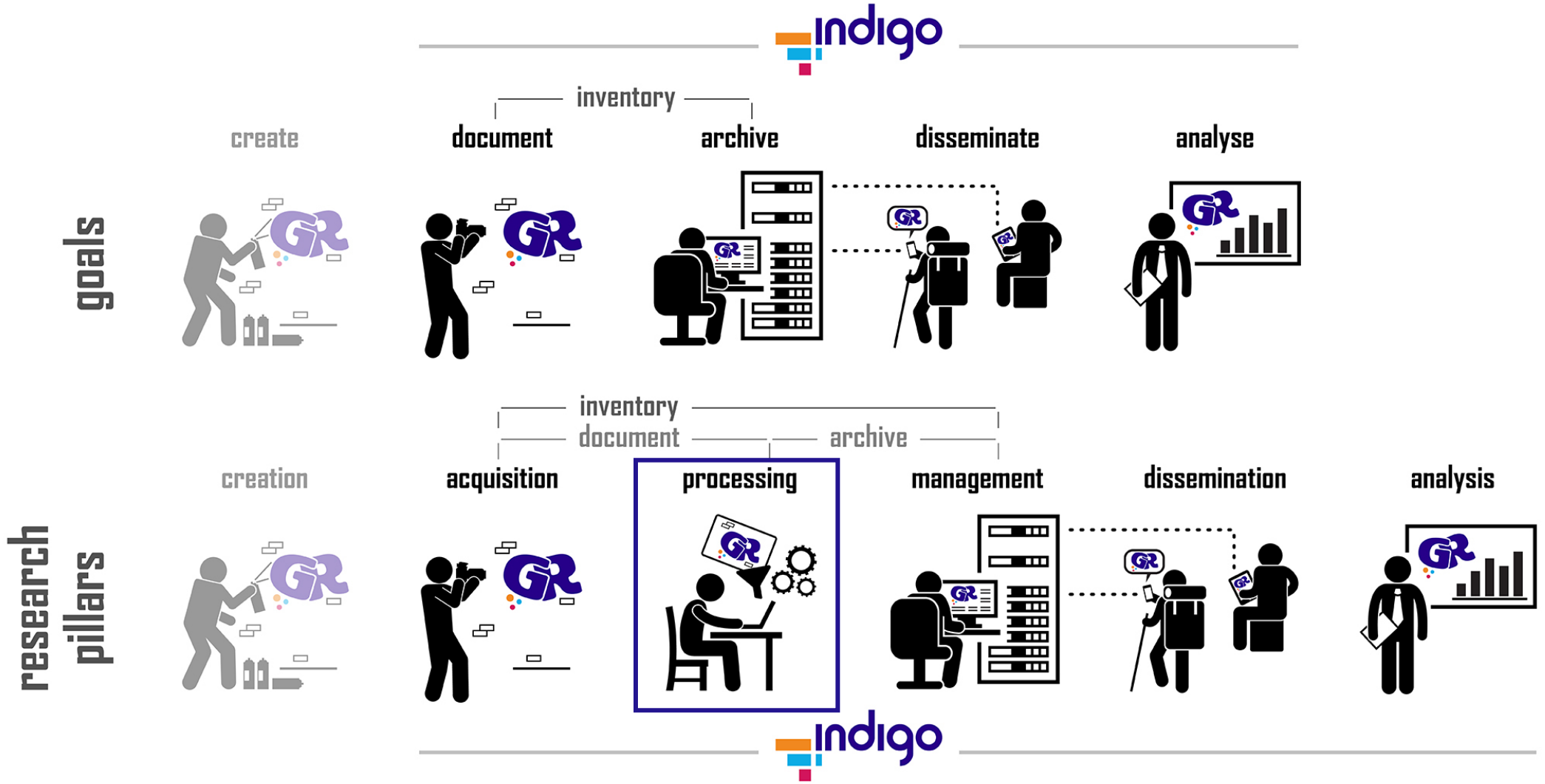
fixed acquisition procedure

ACCURATE positioning

ACCURATE positioning



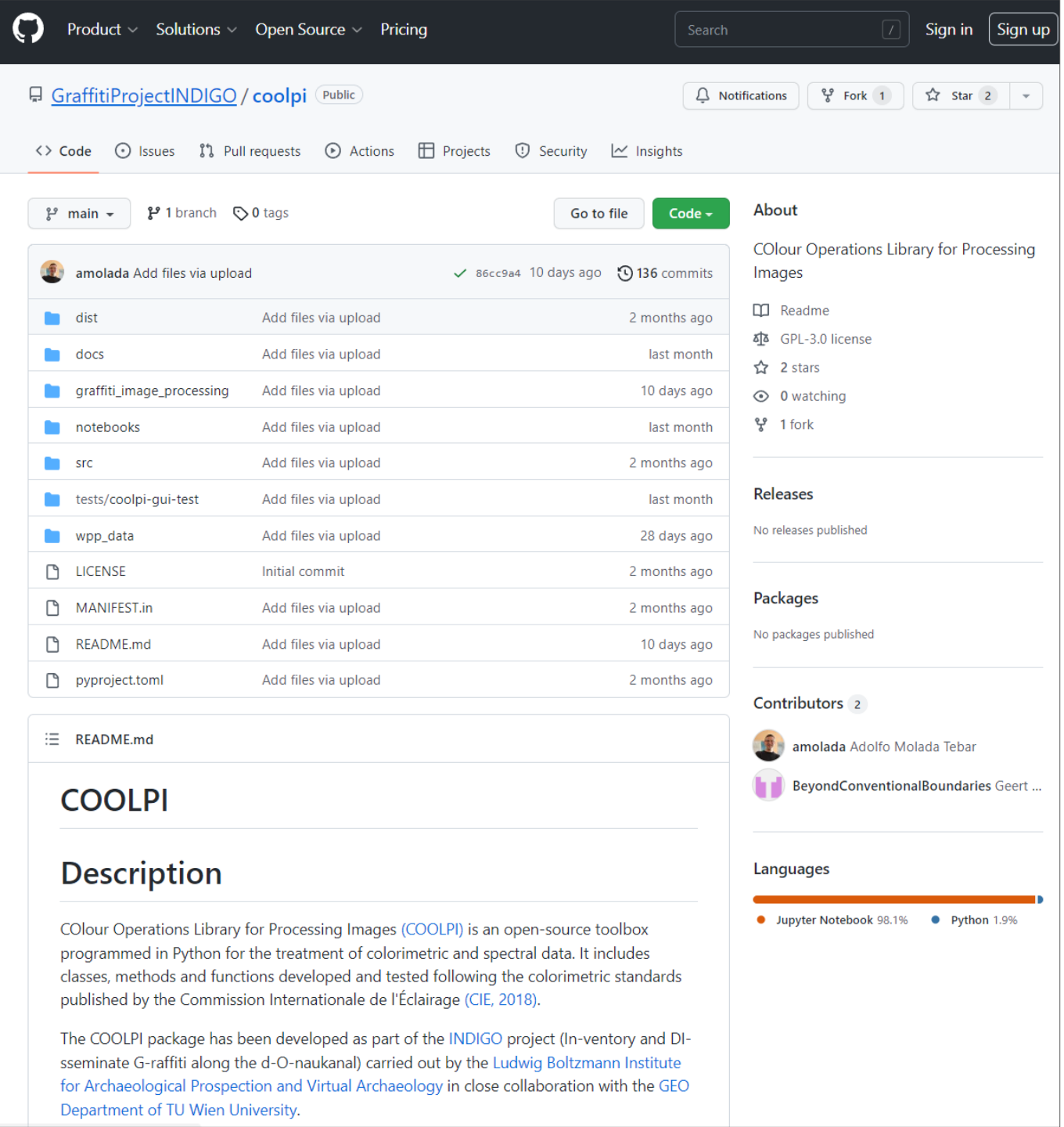
INDIGO approach



COOLPI

COOLPI

colour-accurate pixels



COOLPI

colour-accurate pixels

COOLPI

Contents

> **Alert**
>
> *The dependencies should have been installed automatically along with COOLPI. Please check that everything is correct.*

3 CIE

The Commission Internationale de l'Éclairage (CIE) establishes standards of response functions, models and procedures of specification relevant to photometry, colorimetry, colour rendering, visual performance and visual assessment of light and lighting (CIE, Division 1: Vision and Colour).

The COOLPI package follows in a rigorous manner the recommendations published by the CIE concerning the standard colorimetric observers, illuminants, the computation of tristimulus values, the colour space conversions formulae and colour difference equations among other colorimetric practices (CIE, 2018).

The CIE objects implemented into the COOLPI package are based on the abstract class *CIE*, and can include other abstract classes according to their requeriments. The *CIE* main classes are: *Observer*, *SComponents*, *CMF*, *CFB*, and *RGBCMF*.

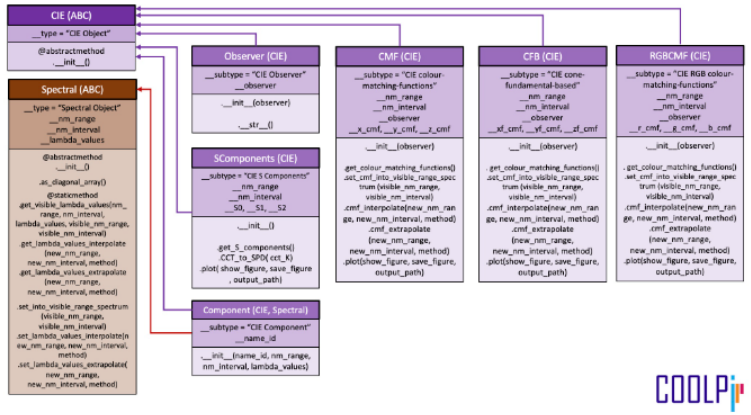


Figure 2: *UML Diagram for the CIE classes*

> **Info**
>
> *For further explanation of some of the calculations applied, we highly recommend users to consult the standards published by the CIE, particularly the Technical Report CIE 015:2018, Colorimetry, 4th Edition (CIE, 2018). This publication provides the recommendations of the CIE concerning colorimetry, particularly the use of the standard colorimetric observers and standard illuminants, colour spaces, colour difference metrics and other colorimetric practices and formulae.*

> **Practical use of *CIE* classes**
>
> *Users are encouraged to previously take a look at the Jupyter Notebook:*

COOLPI

colour-accurate pixels

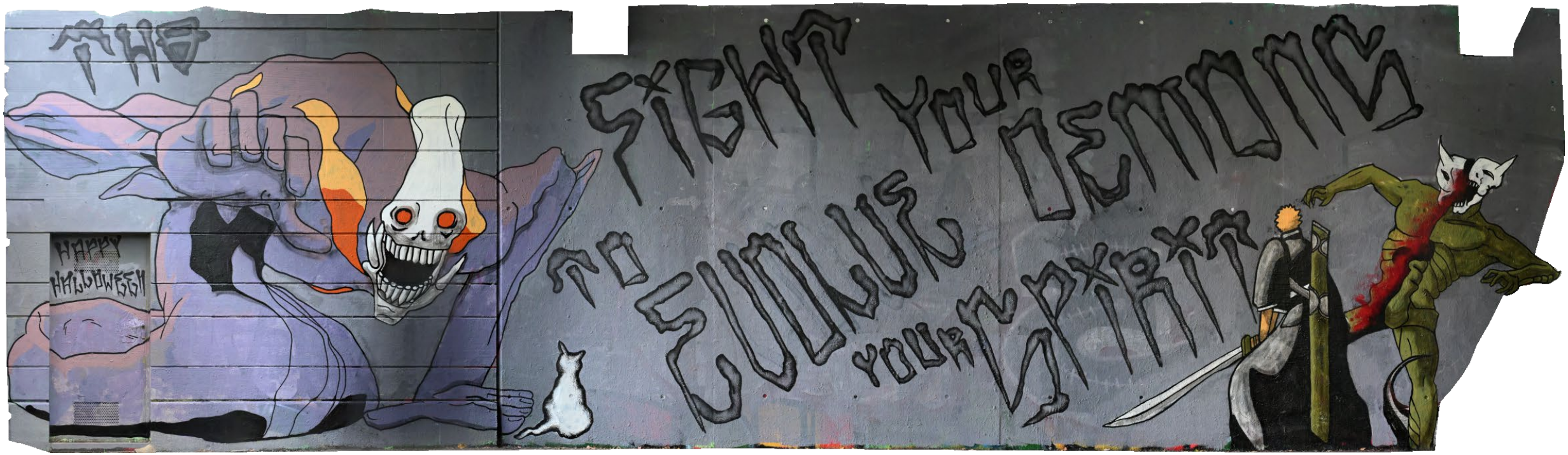
COOLPI

AUTOGRAF

position-accurate pixels

AUTOGRAF

position-accurate pixels



python™

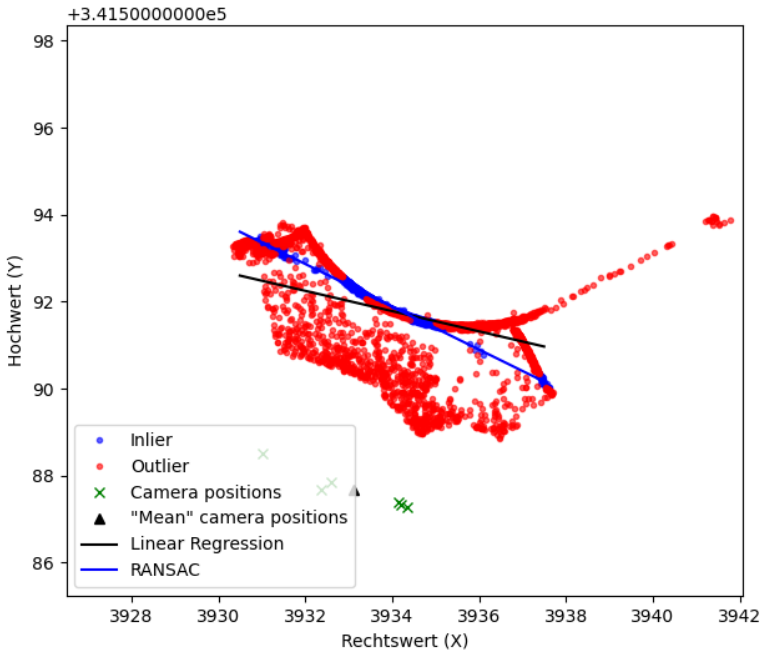
Metashape

INDIGO Toolbox

1. Choose graffito directory to be processed

---

2. Run



AUTOGRAF

position-accurate pixels

AUTOGRAF

main 1 branch 0 tags Go to file Code

bewild96 Update README.md	75d27bb 15 days ago	24 commits
Heritage_ClassificationResults	Add files via upload	2 months ago
images	Add files via upload	last month
src	Add files via upload	2 months ago
LICENSE	Initial commit	2 months ago
README.md	Update README.md	15 days ago

README.md

Short Description

AUTOGRAF (**AUT**omated **O**rthorectification of **GRAF**fiti photos) is an open-source python-based Metashape add-on which enables the automated orthorectification of graffiti photos at a specific site of interest. It employs state-of-the art photogrammetric computer vision techniques to allow highly accurate georeferencing and orthorectification of large numbers of photographs. A paper detailing AUTOGRAF's methodology will soon be submitted to Heritage (an MDPI journal).

AUTOGRAF is developed as part of the INDIGO project (In-ventory and DI-sseminate G-raffiti along the d-O-naukanal) carried out by the Ludwig Boltzmann Institute for Archaeological Prospection and Virtual Archaeology in close collaboration with the GEO Department of TU Wien University.

How to set up AUTOGRAF

Before AUTOGRAF can be used, the following preparatory steps [1-3] need to be performed:

1 - Install Agisoft's Metashape

About

AUTomatic Orthorectification of GRAFfiti photos

photographs graffiti orthorectification

Readme
GPL-3.0 license
6 stars
1 watching
0 forks

Releases

No releases published

Packages

No packages published

Contributors 2

bewild96
BeyondConventionalBoundaries Geert ...

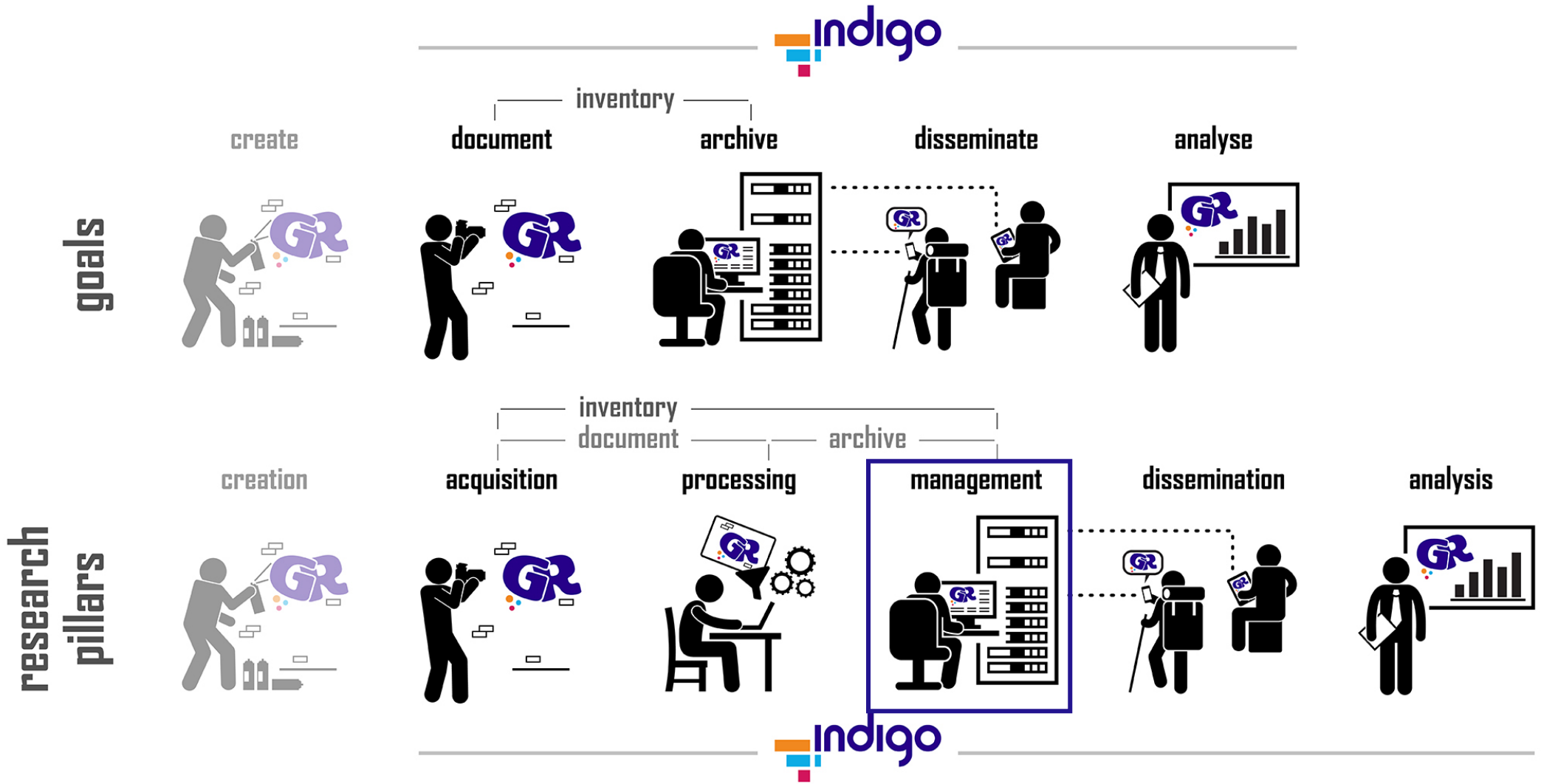
Languages

Python 100.0%

AUTOGRAF

position-accurate pixels

INDIGO approach



OpenAtlas

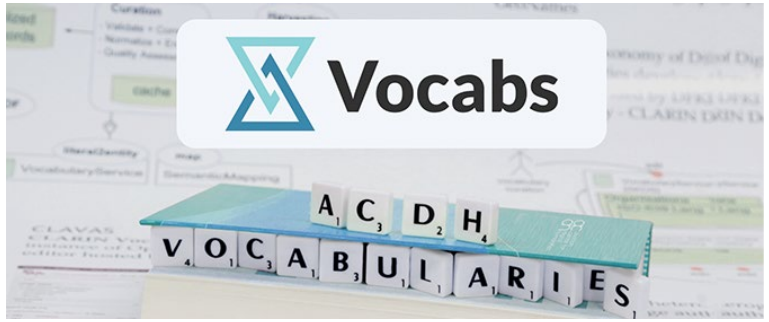
CIDOC CRM

spatio-temporal queries

OpenAtlas

CIDOC CRM

spatio-temporal queries

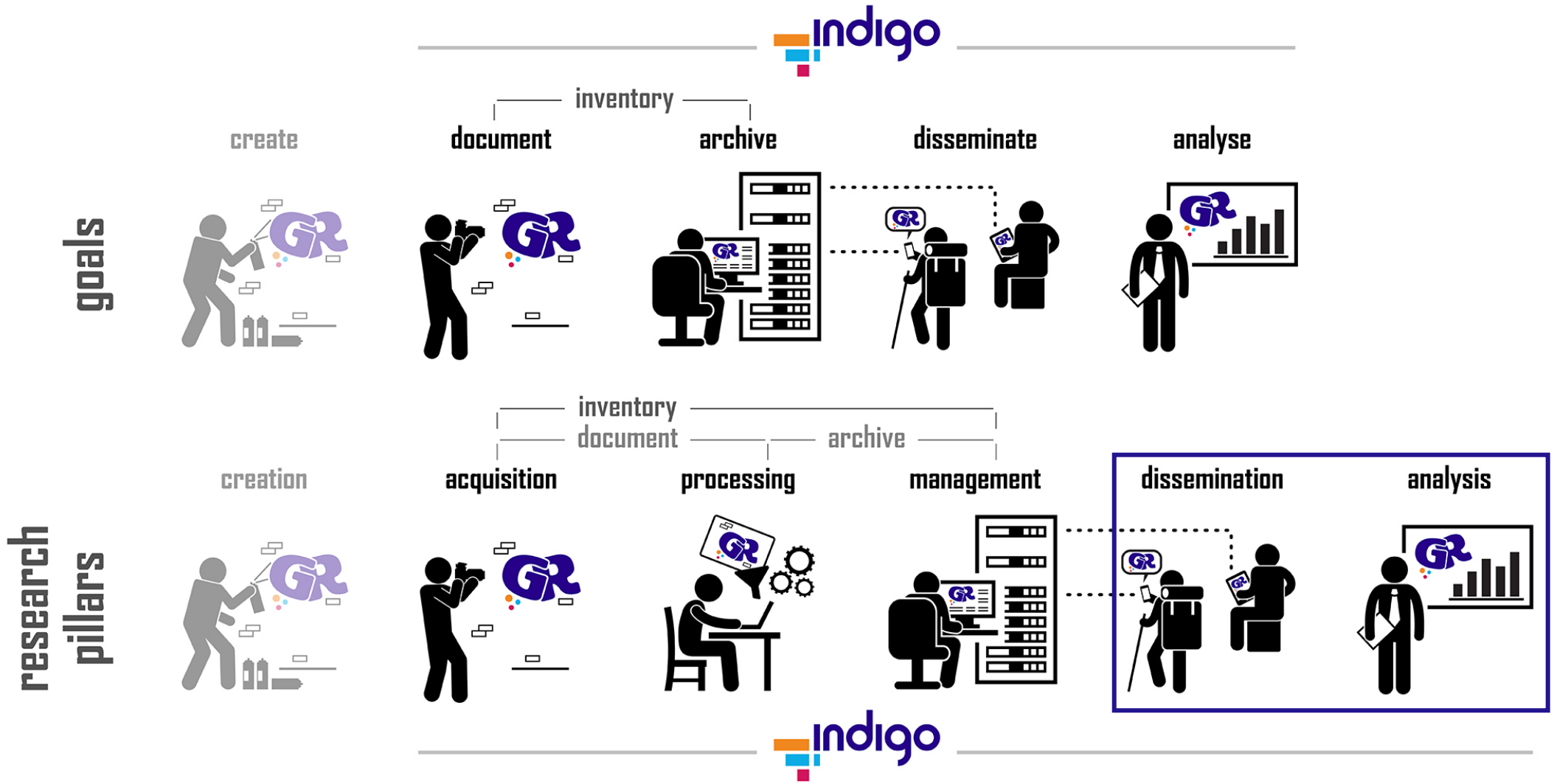


graffiti (mark-making) thesaurus

Getty AAT-based

SKOS

INDIGO approach



INTERACTIVE 3D dissemination

archaeologists / art historians

sociologists / linguists

ethnographers / anthropologists

architects / geographers

INTERACTIVE 3D dissemination

archaeologists / art historians

sociologists / linguists

ethnographers / anthropologists

architects / geographers

ETHICAL + COPYRIGHT aspects

INTERACTIVE 3D dissemination

archaeologists / art historians

sociologists / linguists

ethnographers / anthropologists

architects / geographers

ETHICAL + COPYRIGHT aspects

what is cultural heritage ?

DISSEMINATION general audience

NewsLetter

vol.24 · Week 40 · 03-07 October 2022

VRVis meeting

01 Thursday 06-10-2022
10:00 @ VRVis
discuss collaboration

bot character by DEADBEAT HERO south of the Friedensbrücke on the right Donaukanal bank [21-09-2022]
Nikon Z 7II + Nikon NIKKOR Z 20mm f/1.8 S @ *f*/5.6 - 1/400 s - ISO 360

last two weeks

1. CVL meeting

Tuesday 27-09-2022 | meeting between Sebastian Zambanini of the TU Wien's Computer Vision Lab and Geert to discuss potential thesis subjects

2. Proceedings meeting

Wednesday 28-09-2022 | the editors of the goINDIGO 2022 proceedings meet to sync info about article submissions and outstanding papers

3. Monthly team meeting

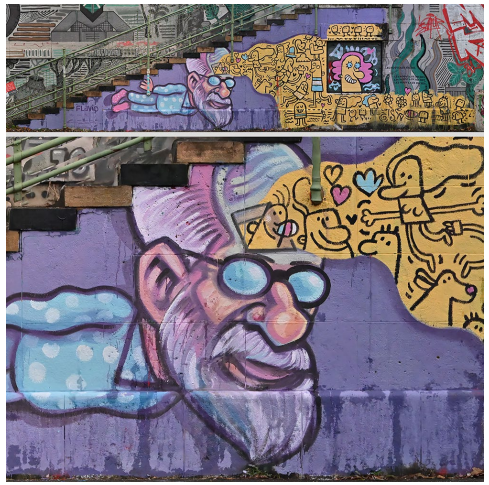
Friday 30-09-2022 | during monthly team meeting 11, the INDIGO project staff discussed the status quo and talked about upcoming matters

NEWSLETTER

24

DISSEMINATION general audience

Gallery Wednesday



NEWSLETTER

24

INSTAGRAM

400+

DISSEMINATION general audience

Die Presse 16/07/2022

Digital. Ein Forschungsteam entwickelt ein 3-D-Modell der unzähligen Graffiti am Donaukanal: um die kurzlebigen Werke zu bewahren und eine Basis für andere Forschungen schaffen. Zu Besuch bei einer der längsten Graffitiflächen der Welt.

Buntes Erbe zum Lachen, Ärgern und Grübeln

VON ALICE SENARCLENS DE GRANCY

Wir haben seit fast vier Jahren einen Hund und gehen mit ihm oft im Prater spazieren, aber auch entlang des Donaukanals", erzählt Geert Verhoeven von der Idee zu seinem aktuellen Forschungsprojekt. Dabei betrachtete er die Graffiti an den Wänden – „manche waren weniger schön, manche wirkten wie Kunst" – und bemerkte auch deren Vergänglichkeit: „Sie werden teilweise nach ein paar Stunden oder Tagen übersprüht." Der Archäologe begann, die oft kurzlebigen Werke als Kulturerbe zu sehen, das es zu bewahren gilt, und startete gemeinsam mit dem Kunsthistoriker Stefan Wogrin und anderen wissenschaftlichen Partnern das Projekt Indigo (Inventory and Disseminate Graffiti along the Donaukanal).

„Der Donaukanal ist heute berühmt für die vielen Graffiti, dabei wissen die meisten nicht, dass Sprayen eigentlich nur auf 300 Metern erlaubt ist", erzählen die beiden Männer an diesem windigen und untypisch kalten Sommertag vor der Kaiserbadschleuse. Hier entstand 1984 neben dem Nachtclub Flex die erste legale Graffitofläche Wiens. Anfang und Ende sind mit einer – bunt besprühten – Reliefplatte markiert, auf der eine Taube zu sehen ist: Die sogenannte Wienerwand sei ein Unikum mit klarer Botschaft, berichtet Wogrin, der sich seit rund 20 Jahren mit Graffiti befasst – und selbst anfertigt: „Man wollte die Sprayer genauso wenig wie die Tauben." Dennoch ermöglicht es die Stadt Wien Künstlerinnen und Künstlern aus der Graffito-Szene so, auf diesen Flächen zu arbeiten, ohne kriminell zu sein.

Außergewöhnlicher Kulturschatz: Geert Verhoeven (l.) und Stefan Wogrin vor einem ihrer Forschungsobjekte. [Jana Madzigon]

Thema lässt niemanden kalt

Denn Graffiti polarisieren bis heute. „Die einen lieben sie, die anderen hassen sie", sagt Verhoeven, der diese Reaktionen auch von wissenschaftlichen Tagungen kennt: „Es gibt jedes Mal 100.000 Fragen." Das Interesse gefällt ihm – und auch, dass ein Beitrag aus seiner Forschungsgruppe im März einen Best Paper Award bei einer Konferenz im italienischen Mantua gewonnen hat. Üblicherweise befasst er sich als stellvertretender Leiter des Ludwig-Boltzmann-Instituts (LBI) für Archäologische Prospektion und Virtuelle Archäologie mit ganz anderen Kulturschätzen: Er begleitete die Forschungen rund um das jungsteinzeitliche Stonehenge, war bei den Arbeiten zum römischen Carnuntum oder der Wikinger-Fundstätte Birka dabei. „Und im Stephansdom habe ich Fresken dokumentiert und publiziert", schildert Geert Verhoeven, der 2010 innerhalb von vier Tagen sein Haus in Belgien verkauft hat und für die Forschungsstelle nach Wien gezogen ist. Die am LBI genutzten und weiterentwickelten Messsysteme und Simulationsmethoden bilden die Klammer über die verschiedenen Themen. Ziel ist stets, Kulturerbe digital festzuhalten.

IN ZAHLEN

13 Kilometer lang sind die Flächen am Donaukanal, an denen Wiener Forscher Graffiti fotografisch festhalten und daraus ein 3-D-Modell bauen.

27.000 Fotos verknüpfte das erste Modell. Wöchentlich kommen zwischen 1000 und 3000 neue Bilder dazu.

300 Meter misst der Bereich, in dem Sprayen am Wiener Donaukanal legal ist.

Digitaler Spaziergang am Kanal

Diese virtuellen Werkzeuge sollen nun auch helfen, die Graffiti am Donaukanal darzustellen – auch Anwendungen für den Tourismus sind denkbar: Den Forschern schwebt ein digitaler Spaziergang am Donaukanal vor, bei dem man auch ältere, an einer Stelle vorhandene Graffiti anschauen und mehr über sie erfahren kann.

Doch noch sind große technische Hürden zu nehmen: Die Farben bei ständig wechselnden Lichtverhältnissen richtig abzubilden, sei sehr schwierig, führt das Duo aus. Auch die Orte ändern sich: „Die Container da drüben waren vor fünf Monaten noch nicht da", sagt Wogrin und zeigt auf die bunt besprühten Quader am anderen Ufer. Zumindest einmal pro Woche geht er daher den Kanal ab dem Hunderwasserhaus bis zur Friedensbrücke auf beiden Seiten ab, sichtet Neuheiten und macht unzählige Fotos, die später zum großen Ganzen kommen.

Rund 27.000 Fotos bildeten das Basismodell. Seither werden – wie bei einem Puzzle – ständig neue hinzugefügt und beschrieben: Welche Figuren sind dargestellt, was steht geschrieben? Gewaltige Datenmengen müssen richtig verknüpft werden. Dabei unterstützen auch Forschungsteams der TU Wien und der Universitat Politècnica de València in Spanien. Auch das VRVis, das Zentrum für Virtual Reality und Visualisierung in Wien, soll künftig helfen, das Neuland zu ergründen. „Es gibt noch keine Projekte, die können, was wir brauchen", erläutert Verhoeven.

Schließlich soll, unterstützt vom Förderprogramm Heritage Science Austria der Österreichischen Akademie der Wissenschaften, ein öffentlich zugängliches Archiv entstehen, das weltweit kein Pendant findet. Der Donaukanal sei, zusammen mit der Berliner Mauer, wohl die längste ununterbrochene Graffitifläche der Welt, so Verhoeven – und in Bezug auf die Graffitiforschung „definitiv die längste". Die Daten sollen dann Disziplinen wie Soziologie, Linguistik, Kriminologie oder Kunstgeschichte für ihre Forschung offenstehen.

Putin, dargestellt als Hitler

Inhaltliche Analysen folgen also später, doch aus seinen Beobachtungen weiß Wogrin schon heute: „Die Motive haben oft einen Bezug zum Kanal. Man sieht viele Fische oder Fischskelette oder auch Oktopusse." Für politische Botschaften werde meist mit Schablonen gearbeitet, so ließen sich Parolen schnell aufsprühen. Darin habe man zuletzt auch den Beginn des Ukraine-Kriegs gespürt, fand Putin als Hitler dargestellt und einzelne Säulen mit den Farben der Ukraine gelb-blau bemalt. Aber es gibt Graffiti, die für noch mehr Diskussionsstoff sorgen: „Was tun mit homophoben oder nationalsozialistischen Botschaften?", fragt Verhoeven. „Als Forscher wollen wir alle Daten anbieten, aber freilich keine Bühne für Neonazis sein."

Überdies soll ein Thesaurus entstehen, der die Terminologie erklärt und vereinheitlicht. „Ist es Street-Art oder Graffito? Sind es Writers, Creators oder Künstler, die hier wirken?", verdeutlicht Wogrin offene Fragen. Bis zum Projektende im Juli 2023 wird die Datenbank jedenfalls noch ordentlich wachsen. Er hoffe, dass das Projekt dann immer noch gefördert werde, sagt Verhoeven. Denn er will das Neuland hier am Kanal, auf das ihn einst sein Hund geführt hat, weiter für die Nachwelt dokumentieren.

NEWSLETTER

24

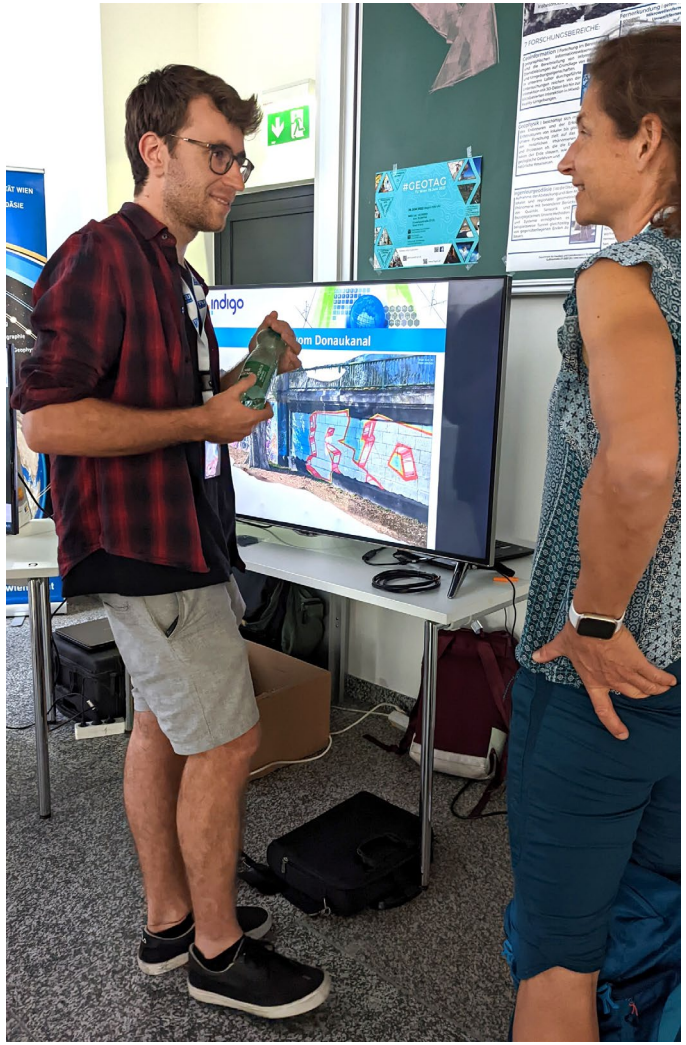
PRESS

1

INSTAGRAM

400+

DISSEMINATION general audience

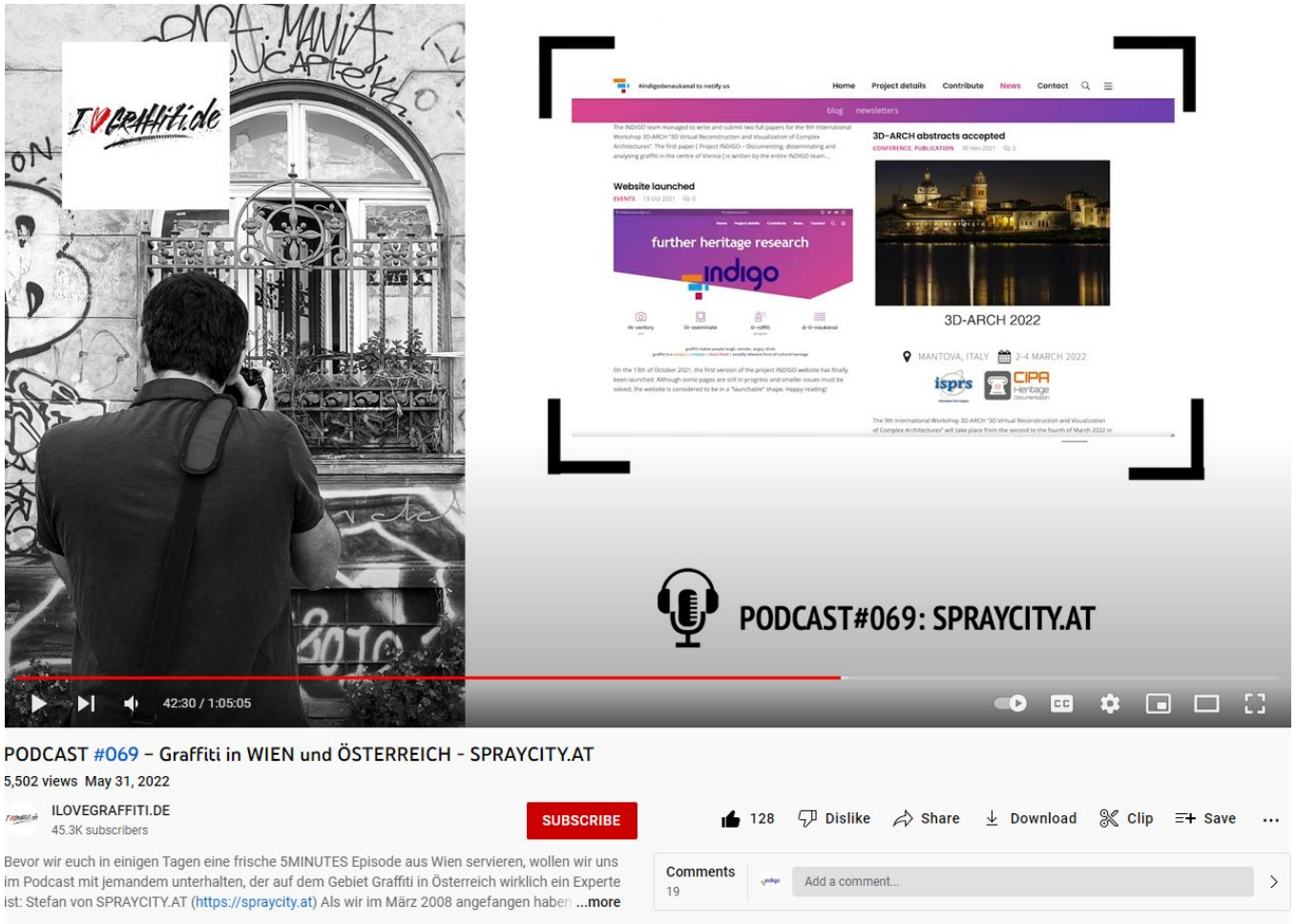


Lange Nacht Der Forschung 2022

NEWSLETTER 24	PRESS 1
INSTAGRAM 400+	EVENTS 3

DISSEMINATION general audience

ILOVEGRAFFITI.DE Podcast 69



PODCASTS

2

DISSEMINATION general audience

CIPA Heritage Documentation

Visualisation of present-day Bassianae using an image fusion of the UAS imagery-based orthophoto with a particular relief rendering, PC: Geert Verhoeven

Interview with Geert Verhoeven, CIPA Expert ...

CIPA Heritage Documentation Emerging Professionals
Published Oct 4, 2022

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PODCASTS

2

BLOGS

2

DISSEMINATION scientific audience

DISSEMINATION scientific audience

COOLPi

SOFTWARE

2

AUTOGRAF

DISSEMINATION scientific audience

SOFTWARE

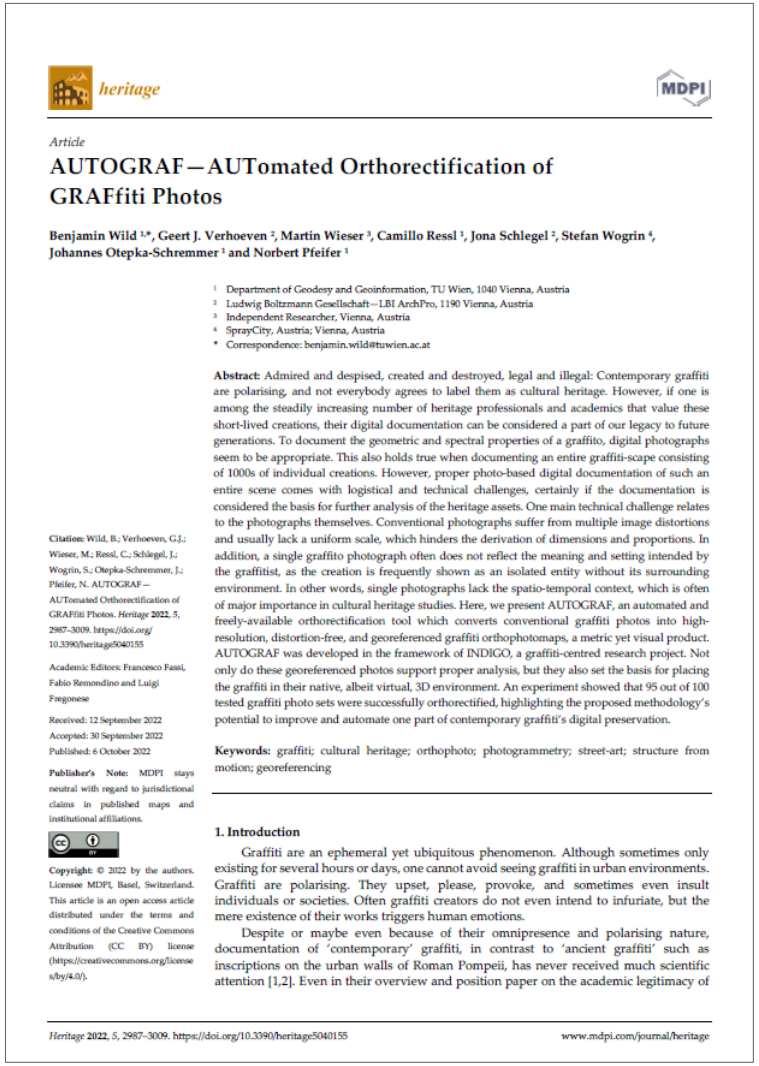
2

HARDWARE

1

DISSEMINATION scientific audience

Heritage [open-access]



heritage

MDPI

Article

AUTOGRAF—AUTomated Orthorectification of GRAFfiti Photos

Benjamin Wild [1,*], Geert J. Verhoeven [2], Martin Wieser [3], Camillo Ressl [1], Jona Schlegel [2], Stefan Wogrin [4], Johannes Otepka-Schremmer [1] and Norbert Pfeifer [1]

[1] Department of Geodesy and Geoinformation, TU Wien, 1040 Vienna, Austria
[2] Ludwig Boltzmann Gesellschaft—LBI ArchPro, 1190 Vienna, Austria
[3] Independent Researcher, Vienna, Austria
[4] SprayCity, Austria; Vienna, Austria
* Correspondence: benjamin.wild@tuwien.ac.at

Abstract: Admired and despised, created and destroyed, legal and illegal: Contemporary graffiti are polarising, and not everybody agrees to label them as cultural heritage. However, if one is among the steadily increasing number of heritage professionals and academics that value these short-lived creations, their digital documentation can be considered a part of our legacy to future generations. To document the geometric and spectral properties of a graffito, digital photographs seem to be appropriate. This also holds true when documenting an entire graffiti-scape consisting of 1000s of individual creations. However, proper photo-based digital documentation of such an entire scene comes with logistical and technical challenges, certainly if the documentation is considered the basis for further analysis of the heritage assets. One main technical challenge relates to the photographs themselves. Conventional photographs suffer from multiple image distortions and usually lack a uniform scale, which hinders the derivation of dimensions and proportions. In addition, a single graffito photograph often does not reflect the meaning and setting intended by the graffitist, as the creation is frequently shown as an isolated entity without its surrounding environment. In other words, single photographs lack the spatio-temporal context, which is often of major importance in cultural heritage studies. Here, we present AUTOGRAF, an automated and freely-available orthorectification tool which converts conventional graffiti photos into high-resolution, distortion-free, and georeferenced graffiti orthophotomaps, a metric yet visual product. AUTOGRAF was developed in the framework of INDIGO, a graffiti-centred research project. Not only do these georeferenced photos support proper analysis, but they also set the basis for placing the graffiti in their native, albeit virtual, 3D environment. An experiment showed that 95 out of 100 tested graffiti photo sets were successfully orthorectified, highlighting the proposed methodology's potential to improve and automate one part of contemporary graffiti's digital preservation.

Keywords: graffiti; cultural heritage; orthophoto; photogrammetry; street-art; structure from motion; georeferencing

Citation: Wild, B.; Verhoeven, G.J.; Wieser, M.; Ressl, C.; Schlegel, J.; Wogrin, S.; Otepka-Schremmer, J.; Pfeifer, N. AUTOGRAF—AUTomated Orthorectification of GRAFfiti Photos. *Heritage* **2022**, *5*, 2987–3009. https://doi.org/10.3390/heritage5040155

Academic Editors: Francesco Fassi, Fabio Remondino and Luigi Fregonese

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1. Introduction

Graffiti are an ephemeral yet ubiquitous phenomenon. Although sometimes only existing for several hours or days, one cannot avoid seeing graffiti in urban environments. Graffiti are polarising. They upset, please, provoke, and sometimes even insult individuals or societies. Often graffiti creators do not even intend to infuriate, but the mere existence of their works triggers human emotions.

Despite or maybe even because of their omnipresence and polarising nature, documentation of 'contemporary' graffiti, in contrast to 'ancient graffiti' such as inscriptions on the urban walls of Roman Pompeii, has never received much scientific attention [1,2]. Even in their overview and position paper on the academic legitimacy of

SOFTWARE

2

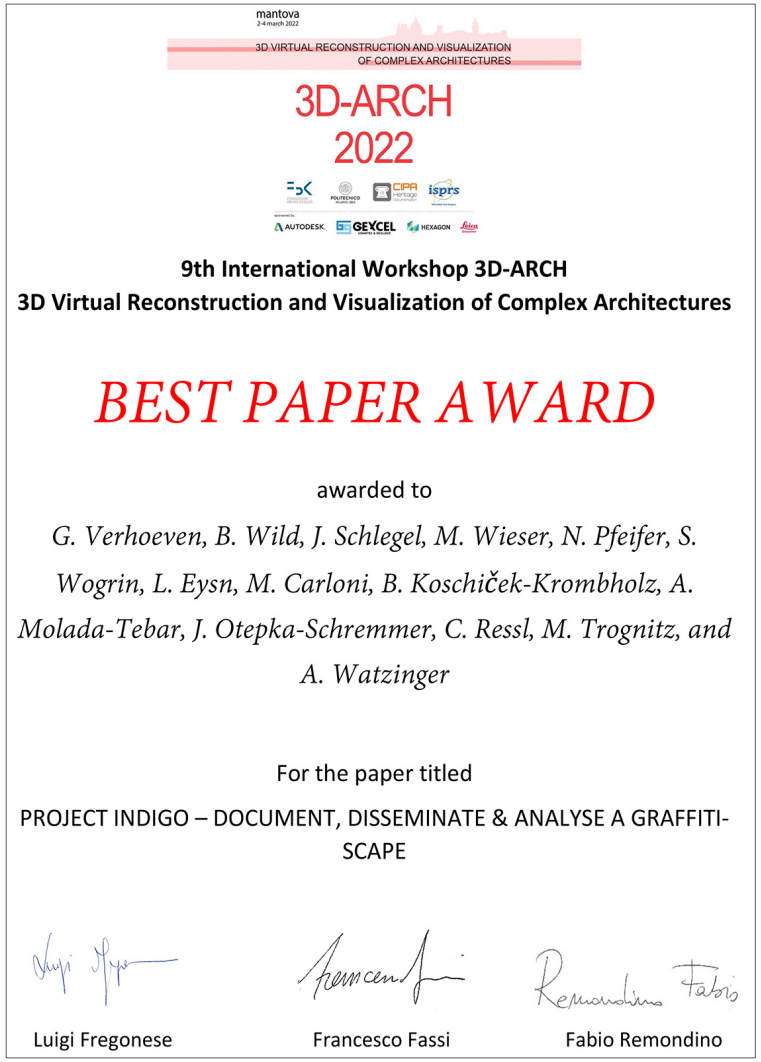
ARTICLES

3+7

HARDWARE

1

DISSEMINATION scientific audience



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G. Verhoeven, B. Wild, J. Schlegel, M. Wieser, N. Pfeifer, S. Wogrin, L. Eysn, M. Carloni, B. Koschiček-Krombholz, A. Molada-Tebar, J. Otepka-Schremmer, C. Ressl, M. Trognitz, and A. Watzinger

For the paper titled

PROJECT INDIGO – DOCUMENT, DISSEMINATE & ANALYSE A GRAFFITI-SCAPE

Luigi Fregonese Francesco Fassi Fabio Remondino

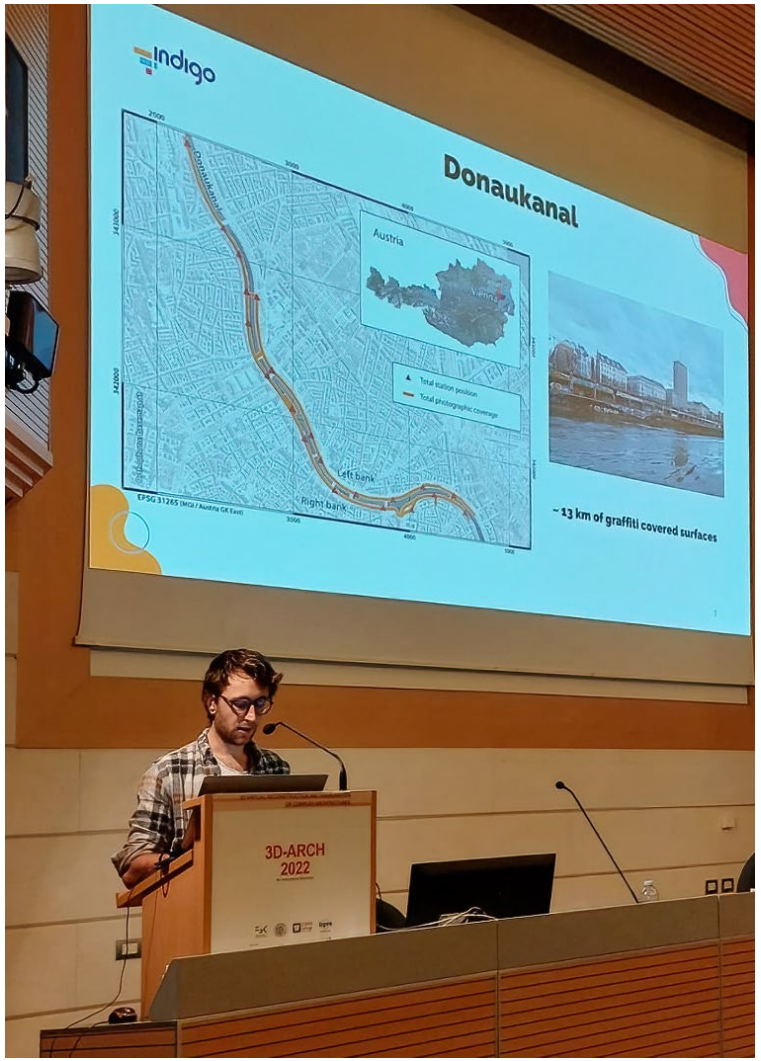
SOFTWARE
2

ARTICLES
3+7

HARDWARE
1

AWARDS
1

DISSEMINATION scientific audience



TALKS

11

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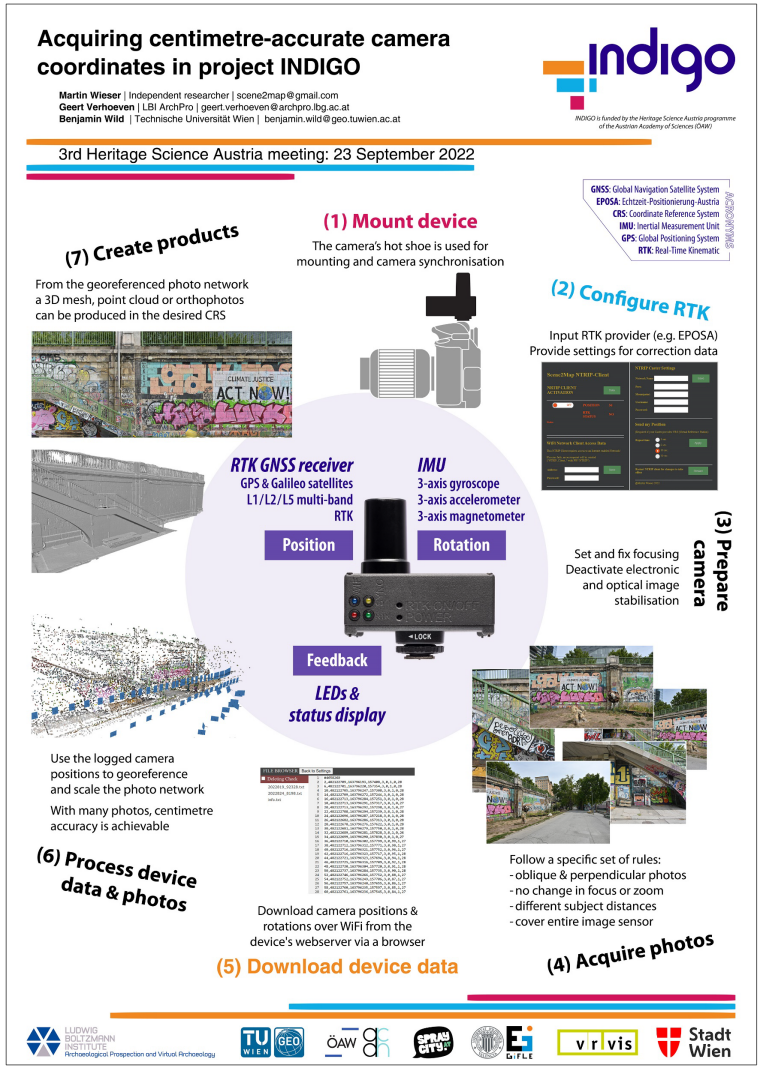

TALKS

11

POSTERS

2

DISSEMINATION scientific audience

TALKS

11

SYMPOSIUM

1

POSTERS

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DISSEMINATION scientific audience

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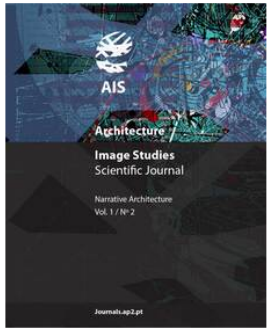
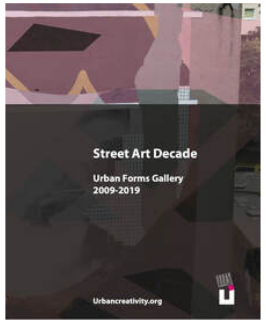


Architecture Image Studies - Narrative Architecture

Much of the work published here was initially exhibited in a series of exhibitions, most recently as part of the Shanghai Urban Space Art Season 2019 in the exhibition 'Sensorium'. Through the production of these drawings and texts, the contributors seek to align themselves with a tradition of visionary narratives and use the multiple platforms of dissemination to communicate those ideas to a wider set of audiences beyond architectural academia.

AUTHORS
Nic Clear, Hyun Jun Park

Check here the contents
Request here the printed copy



Street Art Decade Urban Forms Gallery 2009-2019

The book has been created for admirers of urban art interested in learning about and experiencing cityspace. It contains photos and standardised descriptions of all external works completed by the Urban Forms Foundation in the years 2009–2019 mainly in Łódź (Poland).

AUTHORS

TALKS
11

SYMPOSIUM
1

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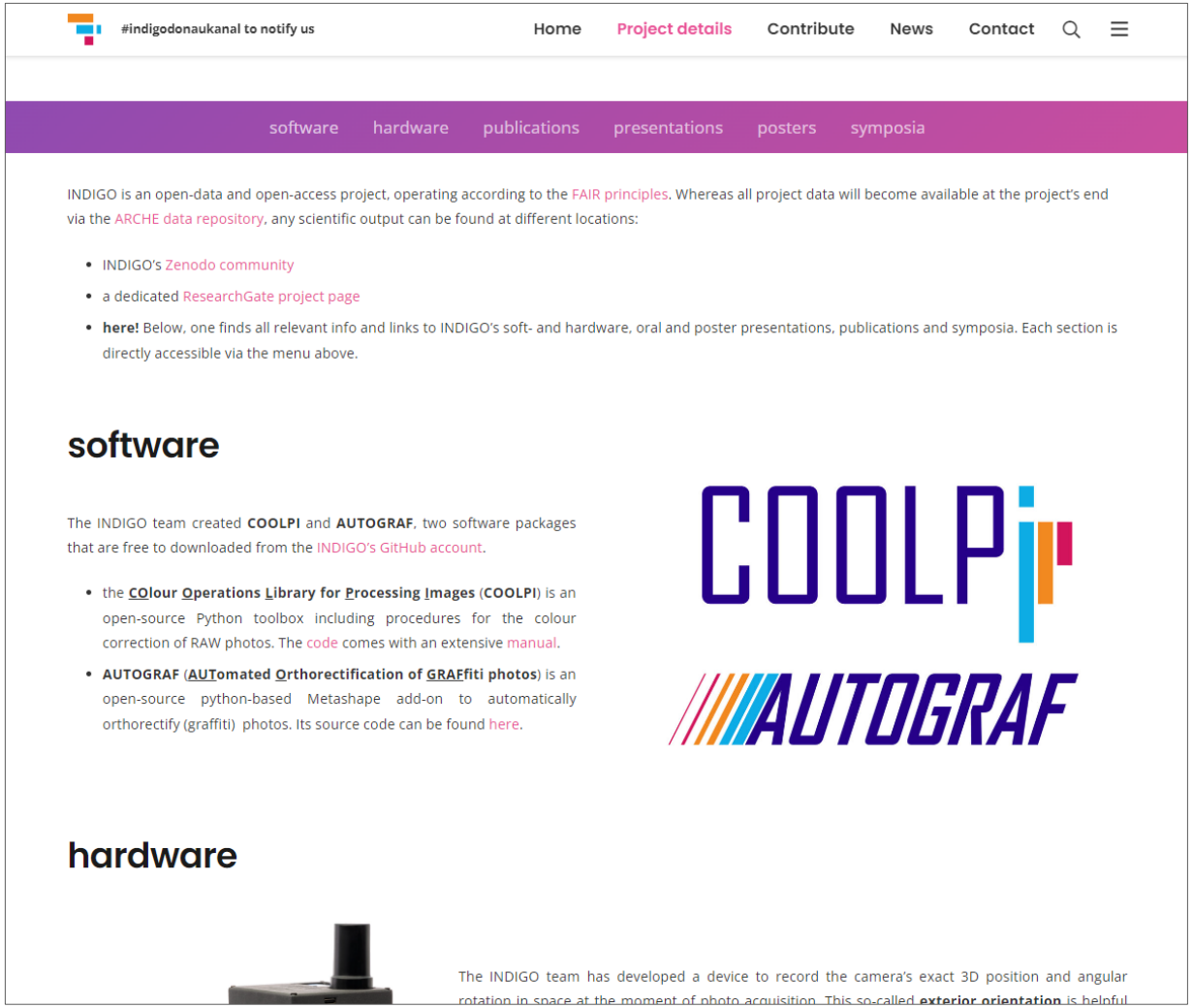
2

EDITED VOLUME
(1)

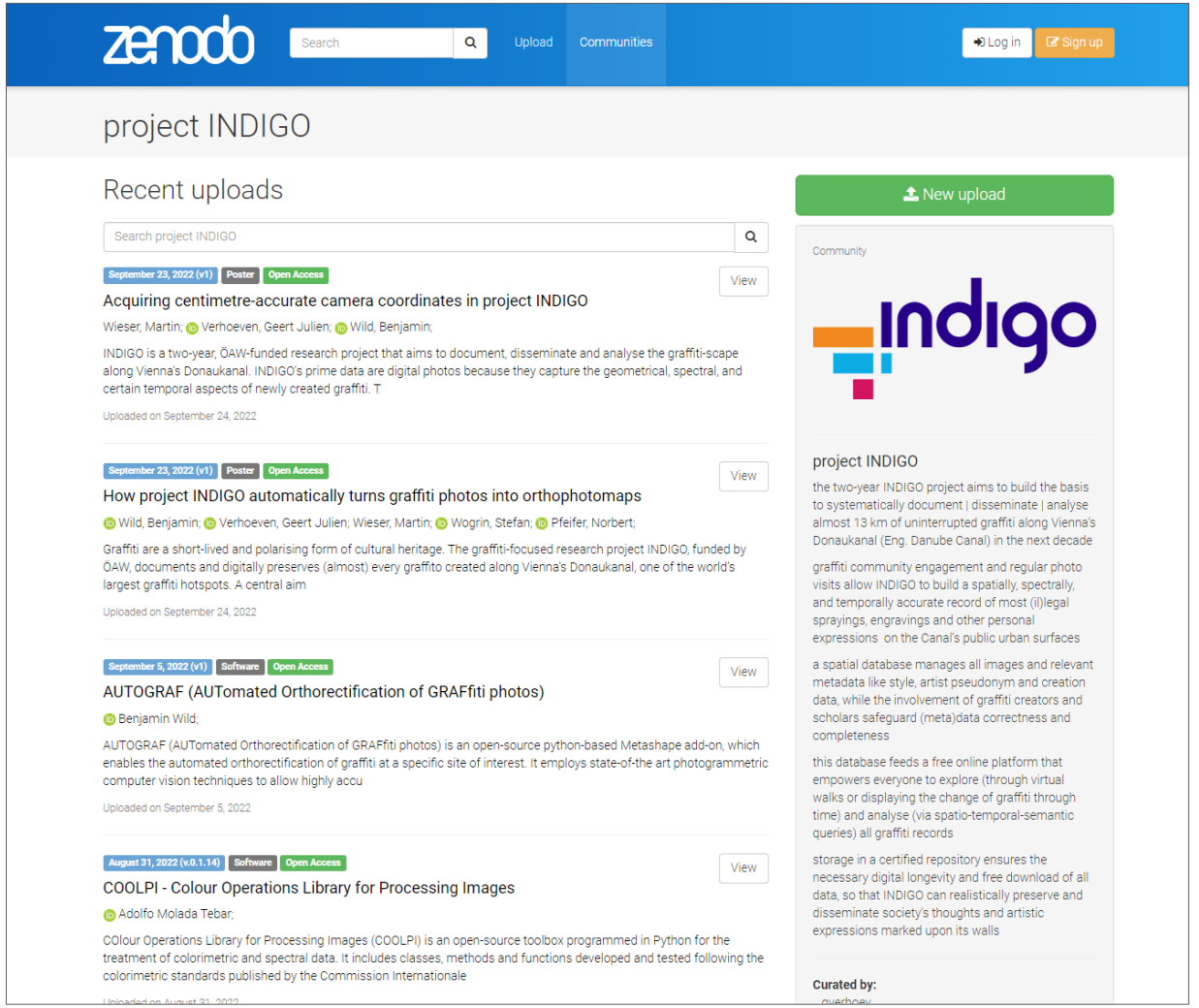
INDIGO website

https://projectindigo.eu



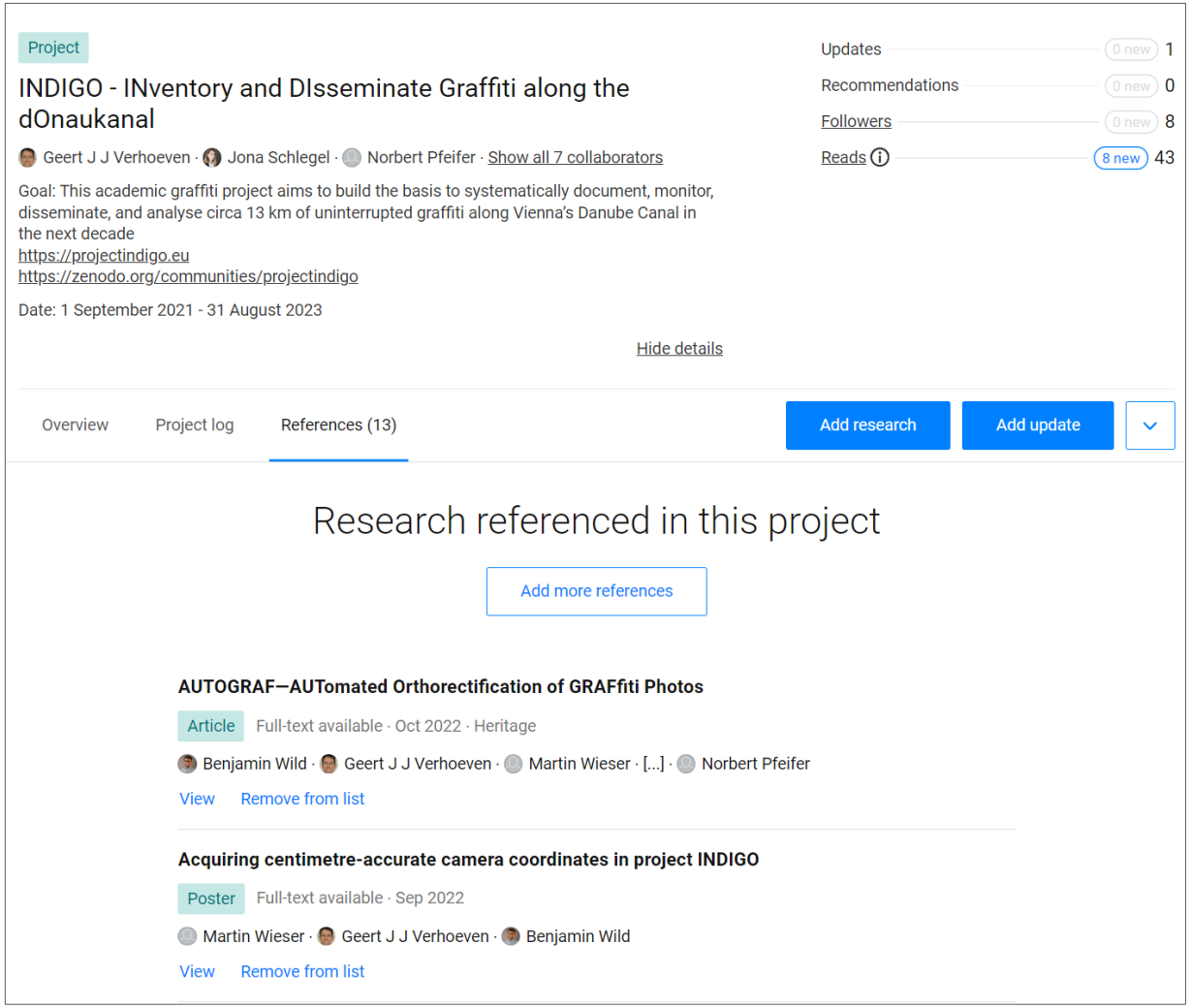
ZENODO community

https://zenodo.org/communities/projectindigo



RESEARCHGATE project page

https://www.researchgate.net/project/INDIGO-INventory-and-DIsseminate-Graffiti-along-the-dOnaukanal



indigo

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