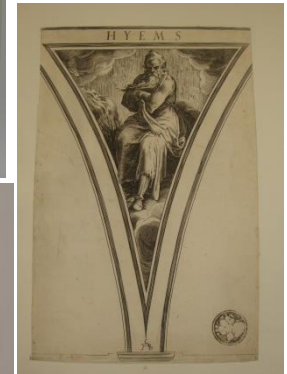
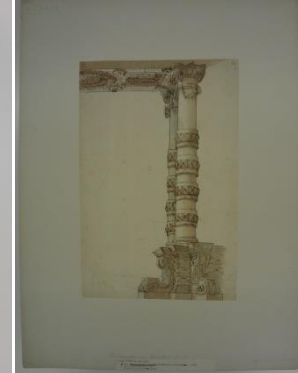


GESAH



Creating a Semantic Catalogue of Architectural Drawings



12. VIVO Conference 2021, 23.06.2021

Christian Hauschke, <https://orcid.org/0000-0003-2499-7741>

Birte Rubach

Graham Triggs, <https://orcid.org/0000-0001-8530-8917>

Tatiana Walther, <https://orcid.org/0000-0001-8127-2988>

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GESAH Project

- Digitization and specialist indexing of the Individual Graphic Sheets of the Collection of Architect Albrecht Haupt (GESAH)
- Funded by the German Research Foundation (DFG)

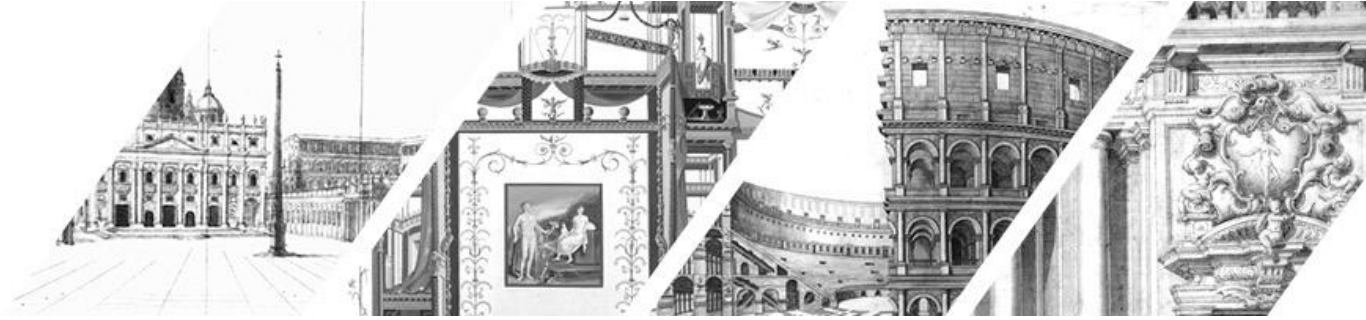
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Collection of Archtecht Albrecht Haupt

- Monographs on architecture, art and gardens
- Albrecht Haupt's own travel sketches
- The loose sheet collection of architectural drawings and prints from the 16th to the 19th century.

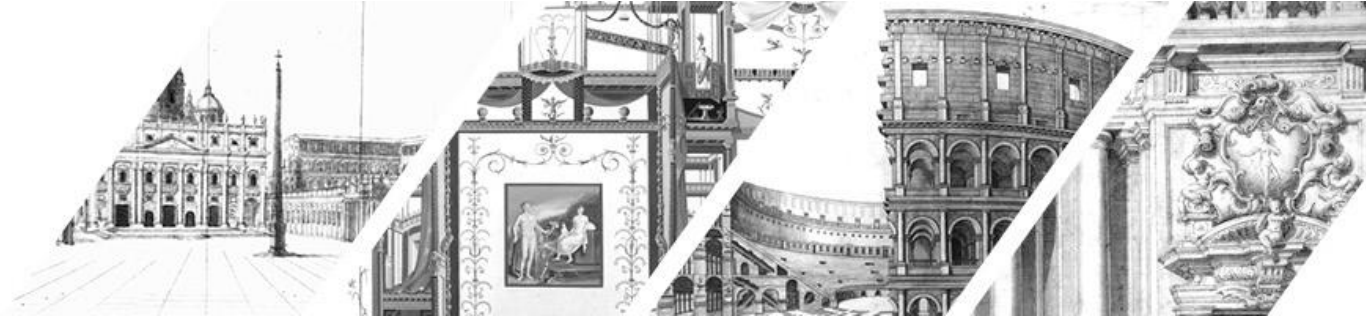
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Objectives

1. First complete inventory of the loose sheet collection (approx. 6800 representations) of the collection of architect Albrecht Haupt
2. In-depth cataloguing of the unique architectural drawings
- 3. Adaptation of the Vitro software for the registration of cultural objects**
4. Online publication of the entire collection
5. Expert-sourcing for collaborative description of the collection

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The (digitized) collection

- Small formats and medium formats scanned, large formats photographed
- Prepared for long-term archiving in Goobi
- 14,835 TIFFs

TIB BLOG

Startseite Themen und Blog-Reihen

Vom Kupferstich zum Pixel

Veröffentlicht am 29. Februar 2021 von Rubach Birte

Projekt GESAH Die Digitalisierung der Graphischen Einzelblätter der Sammlung Albrecht Haupt ist abgeschlossen

Ein Beitrag von Birte Rubach und Nicole Kiehm

Größtmögliche Kupferstich 17 Foto: EuroMediaHouse Fotocentrum GmbH, Hannover Ausblenden der Aufnahme am Laptop 17 Foto: EuroMediaHouse Fotocentrum GmbH, Hannover

Die Magazinräume vor dem „Blauen Kabinett“ am TIB-Standort Technik/Naturwissenschaften versandten sich für eine Woche zum Fotostudio. Die Fotografen von EuroMediaHouse Fotocentrum GmbH aus Hannover richteten für das Projekt GESAH (siehe Kasten) eine professionelle Digitalisierungstation mit Aufnahme Tisch, Ansaugplatte, Säulenstativ und Studiolichtern ein.

Könnte Sie auch interessieren ...

- Erstes virtuelles Treffen der niedersächsischen Begleitband zur aktuellen Ausstellung „Herrnhäuser...“
- Zweites Arbeitsplätzchen in der Halle TIB. Das BRIDGE-US-Projekt - Big Data Made in Germany.
- Von Detthen nach Hannover

Das TIB-Blog ist ein Angebot der TIB – Leibniz-Informationszentrum Technik und Naturwissenschaften und Universitätsbibliothek.

TIB LEIBNIZ-INFORMATIONZENTRUM TECHNIK UND NATURWISSENSCHAFTEN UNIVERSITÄT GIESSEN

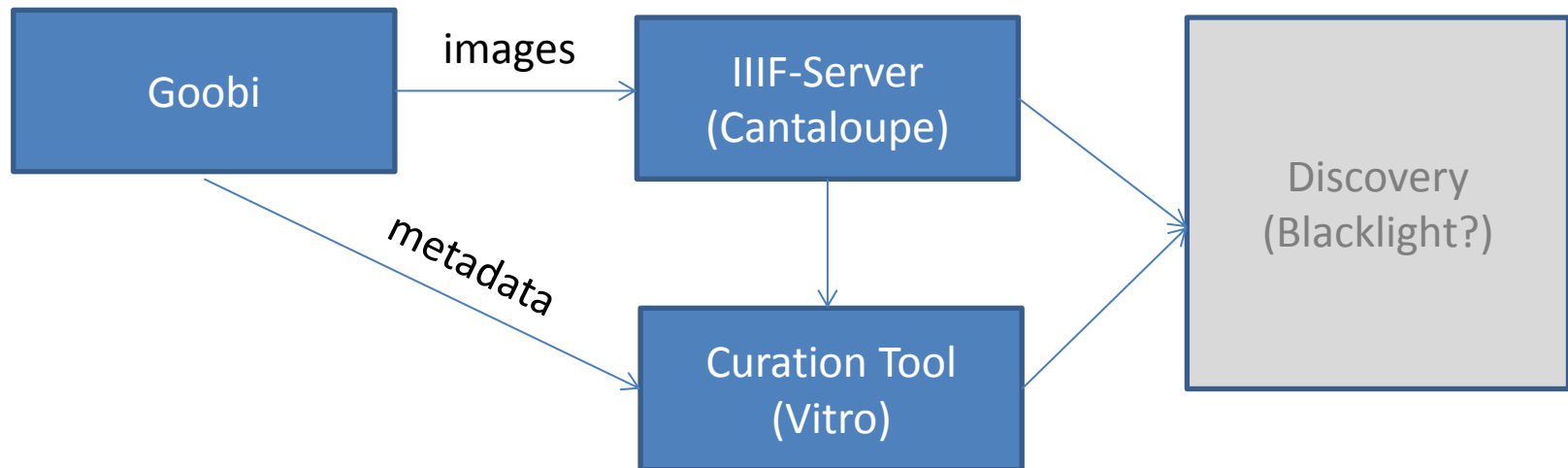
Die TIB ist Mitglied der Leibniz-Gemeinschaft.

TIB-Blog-Beitrag Februar 2021

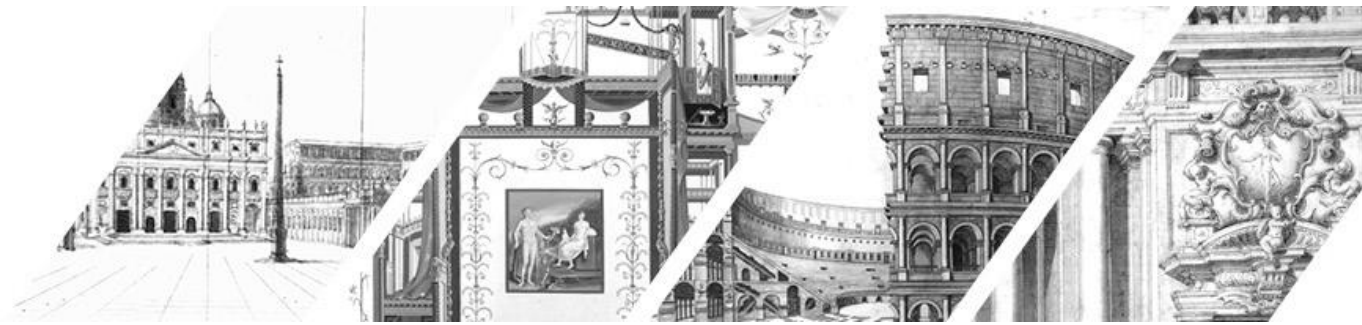
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System architecture



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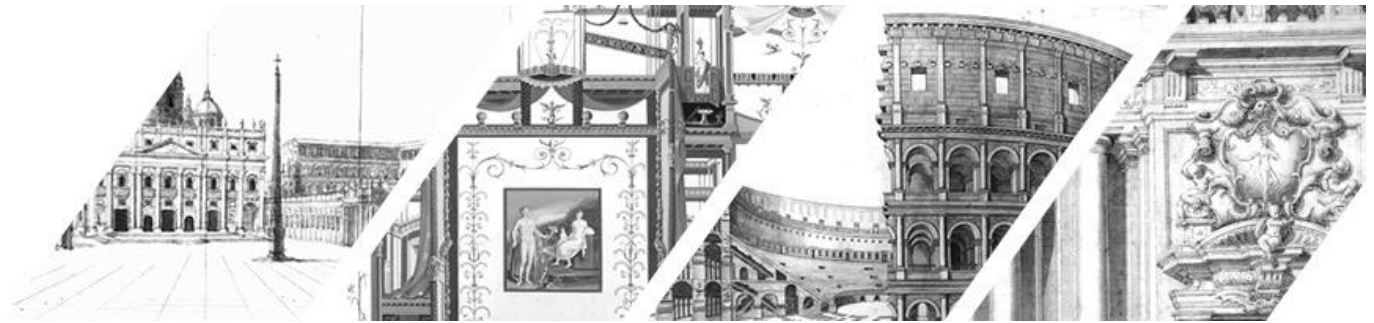


From Goobi to Vitro

- TIFFs are big
- Conversion to pyramidal tiffs decreased loading times from minutes to seconds.

```
<?xml version="1.0" encoding="UTF-8" ?>
- <mets:dmdSec ID="DMDLOG_0000">
  - <mets:mdWrap MDTYPE="MODS">
    - <mets:xmlData>
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        - <mods:extension>
          - <goobi:goobi xmlns:goobi="http://meta.goobi.org/v1.5.1/">
            <goobi:metadata name="_dateDigitization">2019</goobi:metadata>
            <goobi:metadata name="shelfmarksourcepre">kl F Z 3</goobi:metadata>
            <goobi:metadata name="singleDigCollection">Sammlung Albrecht Haupt</goobi:metadata>
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      </mods:mods>
    </mets:xmlData>
  </mets:mdWrap>
</mets:dmdSec>
```

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Goobi Workflow

Process

| | |
|-------------------------|--------------------------|
| Process title: | 8914052942X |
| Project: | GESAH |
| Date created: | Jul 18, 2018 |
| Ruleset: | Standardregelsatz |
| Docket: | sample_docket |
| Show in selection list: | <input type="checkbox"/> |
| Is template: | <input type="checkbox"/> |
| ID: | 7178 |
| Batch: | |

Process log

| | |
|----------------------------|--------------------------------|
| 12.06.2020 00:24:26 webapi | RosettaIngest: starting upload |
| 12.06.2020 00:24:31 webapi | RosettaIngest: job is done |

Message:

File upload: Keine Datei ausgewählt. Internal only Export to viewer

List of tasks

| Number | Title | Status |
|--------|------------------------|--------|
| 1 | > ▢ Vorgang anlegen | ■ |
| 2 | > ▢ Digitalisierung | ■ |
| 3 | > ▢ Qualitätskontrolle | ■ |
| 4 | > ▢ Ansicht | ■ |
| 5 | ▾ ▢ Export nach Vitro | ■ |


Properties

| | |
|---------------------|--|
| Title: | Export nach Vitro |
| Priority: | Normal |
| Last edited: | 12.06.2020 00:24:31 |
| Update type: | Unknown |
| Type: | Script step |
| Automatic task: | TaskClient /tib/app/goobi/java/bin/java -jar /opt/digiverso/itm/bin/TaskClient.jar -itm http://localhost:8080/itm/service -s {processpath} -e -i {stepid} -T {processtitle} -t ROSETTAINGEST -n RosettaCopyTemplate -gid {processid} |
| Assigned user roles | Administration, Projektmanagement |

New types of profiles

GESAH

Home Werke Personen Orte Thema Digitalisate **Search**

Figurenstudie Drawing 

(folder no.)
Person: Haupt, Albrecht (collector)

Inscription on support
Transcription: unten rechts (Bleistift):
"PALMA IL GIOVANE / (VOSSNACK)"
(attribution, curator's sign)
Person: Vossnack, Lieselotte (curator)

Inscription on support
Transcription: unter der Zeichnung links
(Bleistift): "Ital 16. Jh / Venezianisch"
(dating, geographical assignment)

Inscription on support
Transcription: oben links (Bleistift): Kl. I. Z.
M. 6.5
(inventory no.)
Person: Vossnack, Lieselotte (curator)


[less](#)

Measurements

support: 48,0 cm x 31,2 cm
image: 21,4 cm x 15,2 cm

condition state

stark beschädigt, Fehlstelle am rechten Rand



New types of profiles

Full screen view of images



Origin of a printed work in three activities

Aviarium des Marco Varro [Print](#)



Creation

gesah:output_of_creation (object property); order in group: 1;

Ligorio, Pirro (inventor)
stated on plate
n19257



Production

gesah:output_of_production (object property); order in group: 2;

Brambilla, Ambrogio (etcher)
signed by the artist
Technique: etching
Material: paper
n11414



Edition

gesah:object_of_edition (object property); order in group: 3;

Duchetti, Claudio (publisher)
Place: Rom
Date: 1581
n2123



Origin of a printed work in three activities

Aviarium des Marco Varro [Print](#)

Creation

Ligorio, Pirro (inventor)
stated on plate

Production

Brambilla, Ambrogio (etcher)
signed by the artist
Technique: etching
Material: paper

Edition

Duchetti, Claudio (publisher)
Place: Rom
Date: 1581



Customization of entry forms

Rechteckiges Ausschneiden

Create Inscription for Figurenstudie

Inscription output type *

Select one

Inscription specification *

Select one

Transcription

Participant Type

Select one

Participant Name

Selected Participant: (Verify this match or change selection)

Role Type

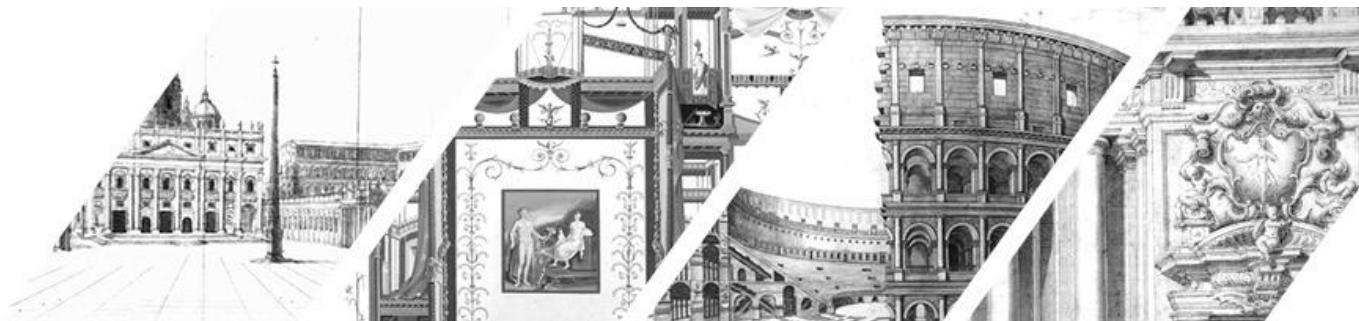
Select one

Comment (supplemental information about the inscription on the cultural object)

Create Entry or [Cancel](#)

New entry form for every (complex) relation

GESAH



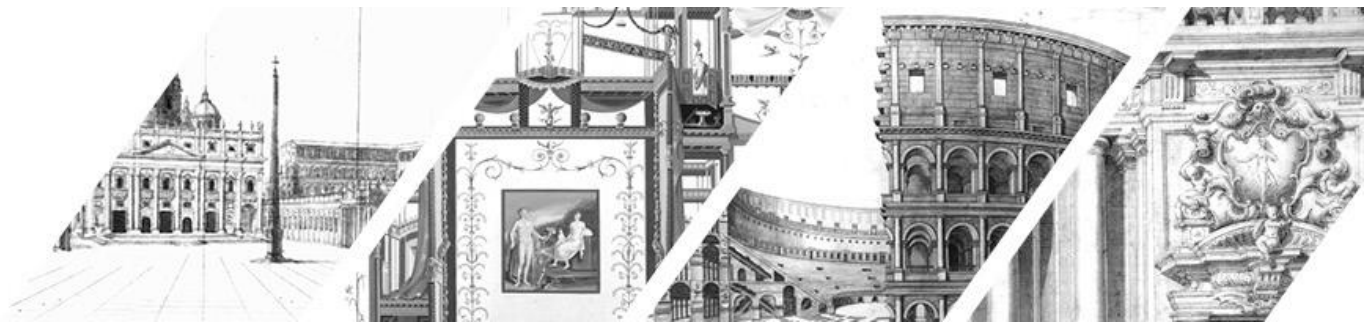
Challenges

**Complexity of the
described
information**

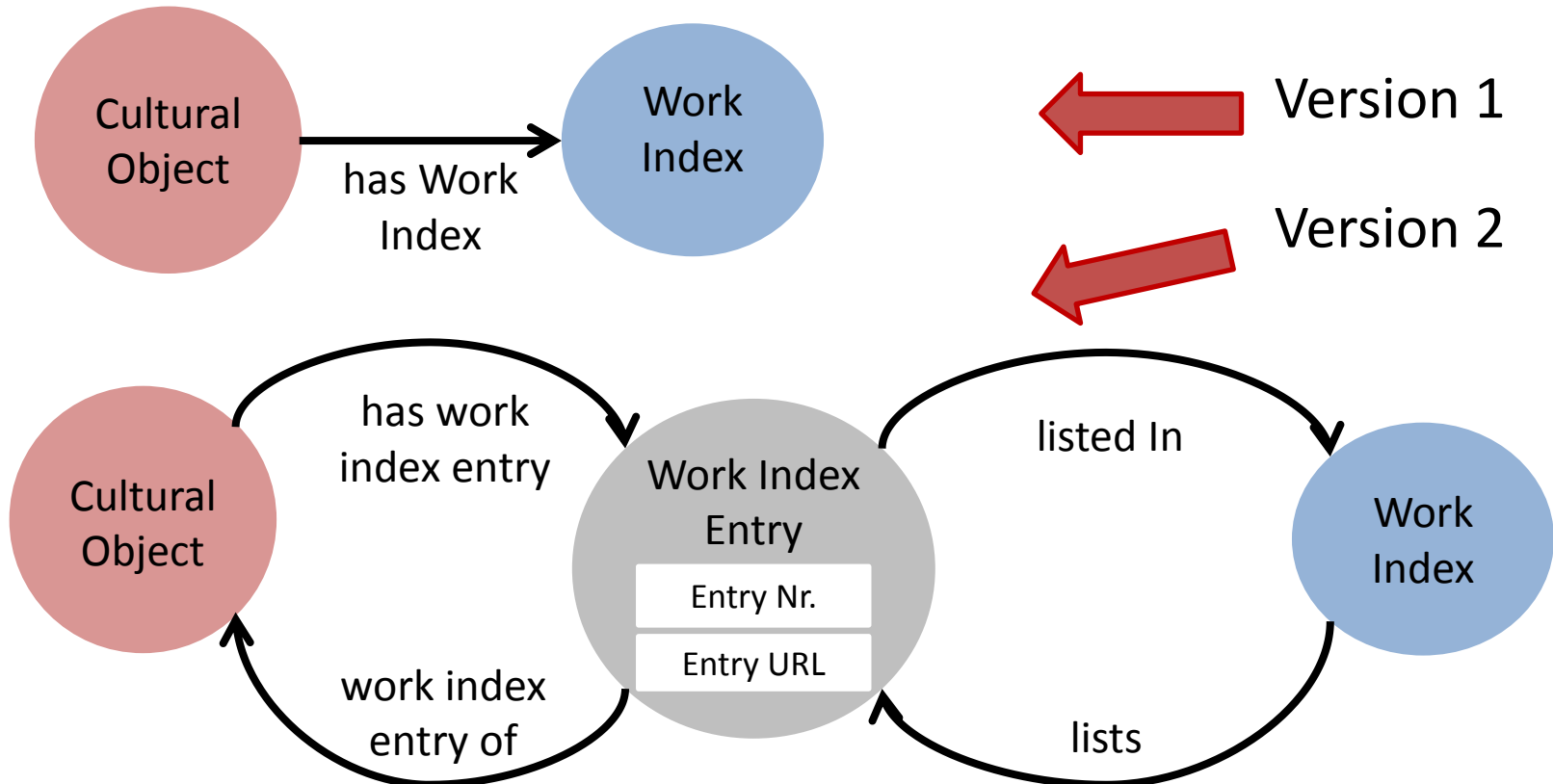
**Complexity of data
model + complexity
of the system
architecture for entry
forms**

**Greater time effort to
customize the front
end and to enable
domain experts to
enter metadata**

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Revision of the data model



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In the pipeline ...

- Completion of customization
- Mapping to LIDO ([Lightweight Information Describing Objects](#)) -> export of metadata to Europeana and [Deutsche Digitale Bibliothek](#)
- Integration of Discovery tool

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In the pipeline ...

- DOI for cultural objects
- Integrating data from external sources via look up: [GND](#) / [ICONCLASS](#), etc.
- Publication of the data model

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June 2021

Thomas Platt / Sir Christopher Wren (architect), east facade of St Paul's Cathedral, London, c. 1703-1720, copperplate engraving and etching, 65 cm x 47 cm



TIB, Slg. A. Haupt, gr. E. A. 1:1

*We dedicate this object of the month to our English colleague Graham Triggs, software developer in the GESAH project, who passed away unexpectedly on 25 May 2021.
The GESAH-Team*

This large-format sheet depicts the east side of St Paul's Cathedral in London in elevation. Overlaid with a shifting sky and accompanied by a decorative caption, the building is presented monumentally. An indefinable light source illuminates the chancel in the central axis and lets the façade advance and recede through hard cast shadows. The cupola, however, remains in shadow and stands out all the more clearly against the bright background: it is the central motif of the depiction. In order not to detract from this effect, the two clock towers of the west façade, which should actually be visible to the left and right of the cupola in the projection, were not shown.

The planning and construction history of what is probably the best-known work of the British architect Sir Christopher Wren (1632-1723) was a lengthy one and was marked by numerous changes to the plans. After the Gothic preceding building was destroyed in the Great Fire of London in 1666, Wren was commissioned to build a new one in 1669 (construction period 1675-1711).

Even before the building was completed, and especially before the cupola was finished, a series of prints appeared to give an idea of the finished cathedral, because the tax-funded building was perceived by the London population for almost three decades only as a large construction site. Most of the prints, including those commissioned by officials and authorised by the architect, do not show the final completed cathedral. They are based on designs that had already been discarded or were still to be revised - and this especially in the area of the cupola. This also applies to the small number of elevations of the east side of the cathedral. The engraving presented here, however, corresponds not only to the shape and structure of the cupola, but also to the details - such as the radial arches in the peristyle of the lower tambour - of the architecture that was finally built. It is not clear whether Thomas Platt, the engraver, was able to draw on a drawing by Wren or whether he used the architect's completed work as a model from around 1710. It can be assumed that there must have been a lively exchange between the participants, for the area around the church and the building site was the quarter in London where booksellers and printers had set up their shops and workshops, including Thomas Bowles (active 1691-1721), who sold the present print.



In memory
of Graham Triggs

GESAH



Thank you for your attention!

More about GESAH project at <https://projects.tib.eu/haupt>

Contributors:

Graham Triggs

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Birte Rubach, birte.rubach@tib.eu

Tatiana Walther, tatiana.walther@tib.eu

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...

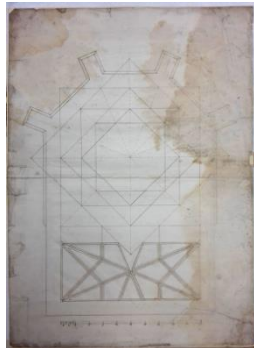
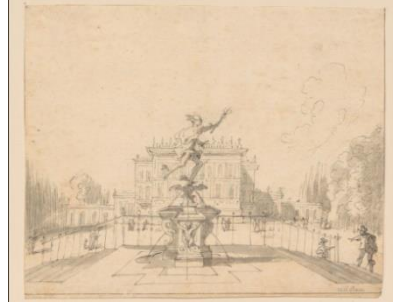


Image credits:

Technische Informationsbibliothek (TIB), Sammlung Albrecht Haupt, Public Domain Mark 1.0

slide 1 (from top left to bottom right): inv. [kl I Z A 1: 1](#), inv. [kl I Z A: 1](#), inv. [m I Z A 1: 7](#), inv. [m I Z A 5: 4](#), inv. [kl F Z 3: 7](#), inv. [m I Z M 4: 5](#), inv. [kl D Z 61: 3](#), inv. [kl I G R M 7 \(1\): 4](#).

slide 9: inv. [kl I Z M 6: 5 r](#)

slide 10-12: [inv. m I G R A 10: 1](#)

slide 20 (from top left to bottom right): inv. [gr F M 1: 1](#), inv. [m S K Z 2: 5](#), inv. [kl D Z 22 \(2\): 6](#), inv. [kl I Z M 5: 6](#), inv. [kl D Z 11: 7](#), inv. [kl D Z 62: 4](#), inv. [m I Z A 4: 1](#), inv. [kl D Z 13: 3](#), inv. [m I G R S 1: 3r](#), inv. [kl I Z A 9: 4](#), inv. [m F Z 4: 1](#), inv. [gr F A 1: 1](#), inv. [gr D Z 1: 3](#), inv. [kl D Z 61: 2a](#), [kl D G R 46: 1](#), inv. [gr I Z A 1: 3](#).

slide 18: screenshot of <https://projects.tib.eu/en/haupt/objects-of-the-month/detail/juni-2021/>