Approaching Athenian Graffiti as a Multimodal Genre with GIS Application

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Sociopolitical Context

- 2008 revolution in Athens, after the shooting of a 15 year old student by the police on December 6, 2008 in Exarchia district, downtown Athens.
- The protest actions in 2008 constituted the onset of the sociopolitical and financial crisis.
- Mass student demonstrations in traffic areas signified the end of Greek society of the last decades.
- From May 2010 to present day, Greece has been part of three economic adjustment programmes.
- The public walls rapidly started transforming into an interactive social public magazine, as an attestation of all those sociopolitical processes in the Athenian public landscape.

Rhetorical structure of graffiti and street art

- Convention: the absence of shared pragmatic knowledge emerges as an important boundary condition (Kennedy & Scott 2003).
- Selection: 
  -] all pictures are unavoidably selective, and therefore rhetorical. The rhetorical intention is articulated by the selection of one view instead of another.
  - The persuasive intent in pictorial rhetoric is manifested in what is not shown (absentia) as in what is shown (praesenta) (Kennedy & Scott 2003).
  - Artfulness: potential to provide pleasure (McQuarrie & Mick 2003).

Pilot study overview

- The Digital Archive of Street Art is a work in progress.
- 8 datasets.
- 158 pictures.
- Geographical area: central Athens, Greece.
- Descriptive and analytical categories.
- Cognitive semiotic inquiry.
- Classification – annotation schema (metadata).
- Semiotic genres (Construction, Function, Circulation).
- Verbal, pictorial, verbopictorial modalities.
- Plastic and pictorial layer.
- Sign types (Iconicity, Indexicality, Symbolicity).
- Communication context – World knowledge.