

**Daniel Lohmann (Aachen)**  
**Deciphering the transience**  
**About the significance faded sign on architectural surfaces.**

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Of written messages from the distant past exert a powerful fascination. Decipher the science inscriptions from ancient cultures to explore and to make the other historical and archaeological disciplines available, a discipline - the epigraphy. At the written messages on the walls of buildings of the past two centuries, but mostly we run over carelessly. This article is an invitation to look around.

Urban agglomerations of developing a human agent. Cultures produce work-piece goods, provide services and exchange these goods from a variety of ways. The specialization of a quarter or a road to a commodity or a commodity can be seen even today in many places and street names ("chicken market", "Körbergasse"). Another historical source reveals itself occasionally on walls and fire walls after the removal of wall cladding, after demolition of a neighboring house, or simply by the weathering of exterior paint: The labeling of the city. This is not a new phenomenon. Since the invention of writing this merchandise on signs, walls or containers are touted. In this way, the city houses a time-specific forms of life and commerce for direct reading. This applies to the Bronze Age civilizations and ancient cities as equal to the present.

To what extent, especially in the past one hundred fifty years of writing messages on billboards and facades dominated the everyday image of cities, can see from the earliest photographic documents of this otherwise volatile written sources on the surfaces of cities. In the nineteenth and early twentieth century, growing with the rapid development of cities, the desire for their visual documentation. From the mid-19th Century finally permitted the development of a previously unknown photograph, extensive visual documentation of everyday street scenes. In the pictures of Marville and Atget in this way can not only gain a picture of Paris in the late nineteenth century. The work of these early photographers also draw a picture that tells of the ubiquity of text on the streets of the city. Charles Marville (1816-1879) was from the late 1850s served as official photographer on behalf of Baron Georges-Eugène Haussmann and the city of Paris, he must be documented systematically the streets, storefronts, urban life and action (even in an economic sense) and after the urban renewal of his client. [ 1 ] With primary artistic motivation, but with similar precision and a similar interest in the commercial marking the walls of his city led Eugène Atget (1857-1927) continued this work a few decades later. [ 2 ] Today the documentation Marvilles, Atget, and their contemporaries were not only classics of photography, but also important evidence of the building and city building history. Your photographs are an indispensable source for research and science - as well as valuable works of art.

Today photographs can record as a medium of documentation such as a directional microphone echo the quiet of the city life and times of past decades, when they represent the unobserved written evidence of a forgotten everyday culture. The study of these sources, such as an archaeological science is a stratigraphy of the words and uses the story to reveal buildings, document and preserve the knowledge about it. [ 3 ] The study of facade typography makes even the former use of architectural surfaces for advertising visible ( Figures 1, 2) and secondly, documented in a complex way, impermanence, change, weathering. The good habit to always remove facades without passing over the old layers of paint preserved historical typography often under a thick protective layer. There are waiting in our cities, countless letters under a facade of skin color on your rediscovery. Weather

and time to uncover gradually returns, often supported by vacancy and lack of care. In abandoned buildings, the label is often the only information about the former action behind the facade.

Some of these inscriptions refer to uses and services that no longer exists in this form (Fig. 3, 4, 5). Other document conversions or strange changes in the spatial orientation (Fig. 6, 7). Several examples can be several layers of typography through and recognize each other (Fig. 8, 9, 10). They are a palimpsest, a document described several times, the individual layers have been exposed by weathering. Often, the historical typography mixed with the messages of our time, with colorful billboards, billboards or hastily written graffiti and tags (Fig. 11, 12, 13). The attempt to separate these layers from each time, does not differ fundamentally from the approach, which developed the art history of Ancient Monuments - about the palimpsest wall of the early Christian church of Santa Maria Antiqua in the Roman Forum. Defects in early medieval frescoes enter the Western view of earlier, strange Byzantine paintings with Greek inscriptions of the first half of the sixth century free [ 4 ].

It is not always limited the analysis of past-time shifts on the walls of buildings, but on a purely art-historical interest. Messages from the past can bring entire communities in embarrassment. The Italy of the 1930s and 40s contributed to the installation of fascist propaganda such a comprehensive work that political slogans and portraits of the "Duce" Benito Mussolini found himself in the most remote places. Today some of these messages will be returned to the weathering of the war shamefully applied whitewash to read. [ 5 ] (Fig. 14, 15) Monta d'Alba from Turin and Alba appeared Sun a few years ago, an eight-meter-wide portrait of the Duce again on a wall. The political left town council decided to leave the portrait as a memorial. [ 6 ] The relatively large number of preserved wall paintings and inscriptions from the Fascist period and the elimination of their elimination testimony to be in contrast to Germany, others use the Italians with their recent history.

Political slogans from the past can be seen today in Germany is still in the new states on the walls of buildings. They tell of the socialist optimism of the early postwar years. A native of that time slogan "For a unified democratic Germany" in Leipzig (Fig. 17), in view of actual developments and citizen protests of 1989 that led to democracy and reunification, thought-provoking.

In special cases, inscriptions on buildings last testimonies of individual human destinies. The history of the Jewish boys Ernest Wolf and the chemist Dr. Henry Jüsten from Aachen, which was based on a historic facade nachrecherchiert inscription (Fig. 16), [ 7 ], as a narrative of personal and professional integrity in a dictatorship well with the drama "Schindler's List" comparable. [ 8 ]

So if these written and visual evidence of the architecture behind it to add another level of meaning, one should not think in some cases their safety, so they view as historically worth? A richly illustrated historical monument call for such documents in the former East Germany reverberated unfortunately largely unheeded: "*In all my efforts to historically appropriate restoration vivid historical urban ensembles was an essential witness to the everyday culture of our century on the line: advertising inscriptions, instructions and prohibitions on building facades in a wealth of literary culture with which they have for decades been determined in part a whole century, the public space .*" [ 9 ]

Occasionally, one encounters a private commitment and a conscious use of the written evidence of the past on building facades. Typographical certification may be staged sent to places such as a unique image to help. For example, some young entrepreneurs by the discovery of old writings have been inspired to make history and the patina of retro charm of a place on the subject and the name of trendy restaurants and cafés. The name of the

little cafes "soaps nest" the Düsseldorf district Unterbilk suggests that it formerly acted in a completely different shop occupied. The cafe owners took over the store equipment ado, the post-war charm and even inappropriate for the glass behind his name painted café. Similarly, the charming little restaurant in Istanbul's Beyoglu District Lokanta Helvetia. Two entrepreneurs purchased the former beer hall Helvetia, which opened in 1930 as one of the first Istanbul. During renovation work, they found a strange-looking German lettering, protected him from behind a glass window and made the discovery of hand on behalf of their restaurants opened in 2004 (Fig. 18). Today will be no beer served here, but this little restaurant is very lively and well attended by locals and tourists alike.

## Figures



Figure 1 Verviers (Belgium), Rue Surdent. April 2009



Figure 2 Aachen. Pontstrasse 62nd August 2008. House built in 1906th

"August Stockem, jewelry, gold -. silverware" [ 10 ]



Figure 3 Cottbus, Friedrich-Ebert-Str., June 2008.

"Plättterei Wallenstein. Special Washes and platelet-Institute for men's underwear, curtains, laundry and Spannerei"



Figure 4 Aachen, Friesenstraße 6, May 2005.

"Laundry, Feinbügelei, Spec. men's underwear"



Figure 5 Aachen Casino Road 61, October 2009. "John Wirtz, tax law guardian, discount savings club."



Figure 6 Verviers (Belgium), Rue Masson, October 2006.

"hairdresser"



Figure 7 Brussels (Belgium), European Quarter. January 2007.

"ENTREE / SORTIE"



Figure 8 and 9 Brussels (Belgium), Place du Jeu de Balle, October 2009.

palimpsest of various promotional literature.



Figure 10. Aachen, Vaalser street 119a, July 2007.

"ARNOLD FARBER. PHONE 22603rd Art & market garden" [ 11 ]



Figure 11. Berlin, John Schehr-street, June 2007.

"Motanol. The German car clean oil" (and graffiti)



Figure 12 Bédoin (France, Vaucluse), July 2007

"... Dubon Dubonnet Dubo .."



Figure 13. Diarville (France, Lorraine), July 2007

"Texaco, St. Raphael, Quinquina"



Figure 14 Terracina (Italy, Lazio), September 2008

"IL POPOLO ITALIANO HA Creato SUE COL SANGUE L'IMPERO. LO FECONDERA COL SUO LAVORO E LO QUE-Chiun DIFENDERÀ CONTRO CON LE SUE ARMI." [ 12 ]



Figure 15. Campiglia dei foci (Italy, Tuscany), Via di Campiglia, July 2010.

"Vincere / CAMPIGLIA" [ 13 ]



Fig 16th Aachen, Monheimsallee 47, September 2009

"Specialist (boys?) and children's diseases, CHEMISTRY LABORATORY / COURSES, DR Jüsten [ 14 ], UV HOURS 10-12 16-17 Clock " [ 15 ]



Figure 17. Leipzig, Karl-Liebknecht-Straße / Koch Street, May 2009.

"FOR A SINGLE DEMOCRATIC GERMANY" [ 16 ]



Figure 18. Istanbul (Turkey), Beyoglu, 8 General Yazgan Sokak, March 2007.

"Beer Hall - spices action -. Helvetia fork breakfast"

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[ 1 ] Patrice de Moncan, Clémence Maillard, Charles Marville: *Photographed in Paris au Temps D'home* . Les Editions du Mécène, 2008.

[ 2 ] Laure Beaumont-Maillet (eds.). *Atget's Paris* . Thames and Hudson, 1992.

[ 3 ] The photographs in this post are part of a multi-year photographic documentation of weathered facade writings, recorded and catalogued by the author. For the excitation and discussion on this paper, a special thanks to Charles Kegler, Daniel and Joachim Buggert Romans.

[ 4 ] Adriano La Regina . *The Ancient Rome Archaeology leader* . Meiland 2005th P.27

[ 5 ] Ariberto Segala: *I Muri Del Duce* . Arca Edizioni, 2001. A non-political initiative currently trying to create a database of preserved paintings. A first overview can be found at [www.scritte-mussolini.com](http://www.scritte-mussolini.com).

[ 6 ] *Frankfurter Allgemeine Zeitung* , No. 116, 20.5.2008. 35th Segala 2001 (see note [ 5 ]). Pp. 292-294.

[ 7 ] Information about Dr. Jüsten from the magazine *Psychoanalytic Review* , in an interview with the Jewish, German-born American psychoanalyst and academics Ernest Wolf:

"[...] there were two Jewish boys in my class, and we got beat up regularly . i finally did not want to up with that any more so I left school. There was a local laboratory that did all of the water analysis and testing for the city water department. And they did assays of ore and metals for various industries. And the man, Dr. Henry Justen, the chemist who owned and ran this laboratory and school risked his livelihood by daring to let a Jew, me, become his student. The Nazis could have easily closed him down, maybe even sent him to a concentration camp. Though he probably was not fully aware of all the risks he incurred by accepting me, so he consciously felt an obligation to take me in because twenty years earlier, during World War I, his life and limbs had been saved by a Jewish doctor after having been severely wounded by Allied shelling on the western front. Dr. Justen was a tall, friendly, wise, courageous and one whom I admired much. [...] He also ran a school, a kind of training program to . train technicians that sort of work [...] "

Virginia Hunter: "An Interview with Ernest Wolf Part I:.. The Early Years". In:*Psychoanalytic Review* 79.3 (1992 case). S. 319th

[ 8 ] Thomas Keneally: *Schindler's Ark* . 1982, dt: *Schindler's List* . 1983rd

[ 9 ] Wolfgang Nieschalk: "Signals from the world of yesterday." In: *Monuments - Monument magazine for culture in Germany*, 8 (1998) No. 7/8. Pp. 38-40.

[ 10 ] The jewelry store was loud *Aachen, address books*, active since 1860, last entry found at this address 1949th In online auction houses will be auctioned off and on still objects, such as a salad servers by August Stockem from the 50s.

[ 11 ] *Aachen's Address* 1899: Arnold Farber, art and commercial nursery in "Vaelserstrasse 85". The numbering of the street was changed Vaalser. On the left window reveals is still "GEARS and FLOWERS / Bouqets".

[ 12 ] set out the "Proclamazione italiana della sovranità sull'impero Etiopico," a speech by Mussolini from the Gran Consiglio del Fascismo on 9 Held in May 1936. This and many other fascist phrases, slogans and pictures were painted in the 30s and 40s in many house walls in almost every Italian city. Segala 2,001th Pp. 156-158.

[ 13 ] Following the entry of Italy into the war in June 1940, mostly written only one word to the house walls: "Vincere," dt: "victories". Segala 2,001th Pp. 224-233.

[ 14 ] *Aachen's 1949 Address* : Dr. Henry Jüsten, managing director.

[ 15 ] Hunter, "Interview" (see Note 4). P.319.

[ 16 ] slogan from the early years after the founding of the GDR. About the former cinema "National Front", House of Culture today "the naTo". Meanwhile, back covered.

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