

# AWbunkers

new “strong points” for re-thinking/re-using the atlantic wall

sequenceofpossibilities

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Atlantik Wall  
Bunker Walls  
September 2005  
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**ART  
INTERVENTION**  
MICHAEL ELMGREEN  
INGAR DRAGSET  
HENRIK OLESEN  
**OLAFUR  
ELIASSON**  
LARS RAMBERG  
**INSTALLATION**



**PERFOR-  
MANCE**  
**SASCHA WALTZ**  
**TONE AVENSTROUP**  
**TAKAO KAWAGUCHI**



**SCULPTURES  
OBJECTS**  
**STEFAN SOUS**  
RACHEL WHITEREAD  
TACITA DEAN



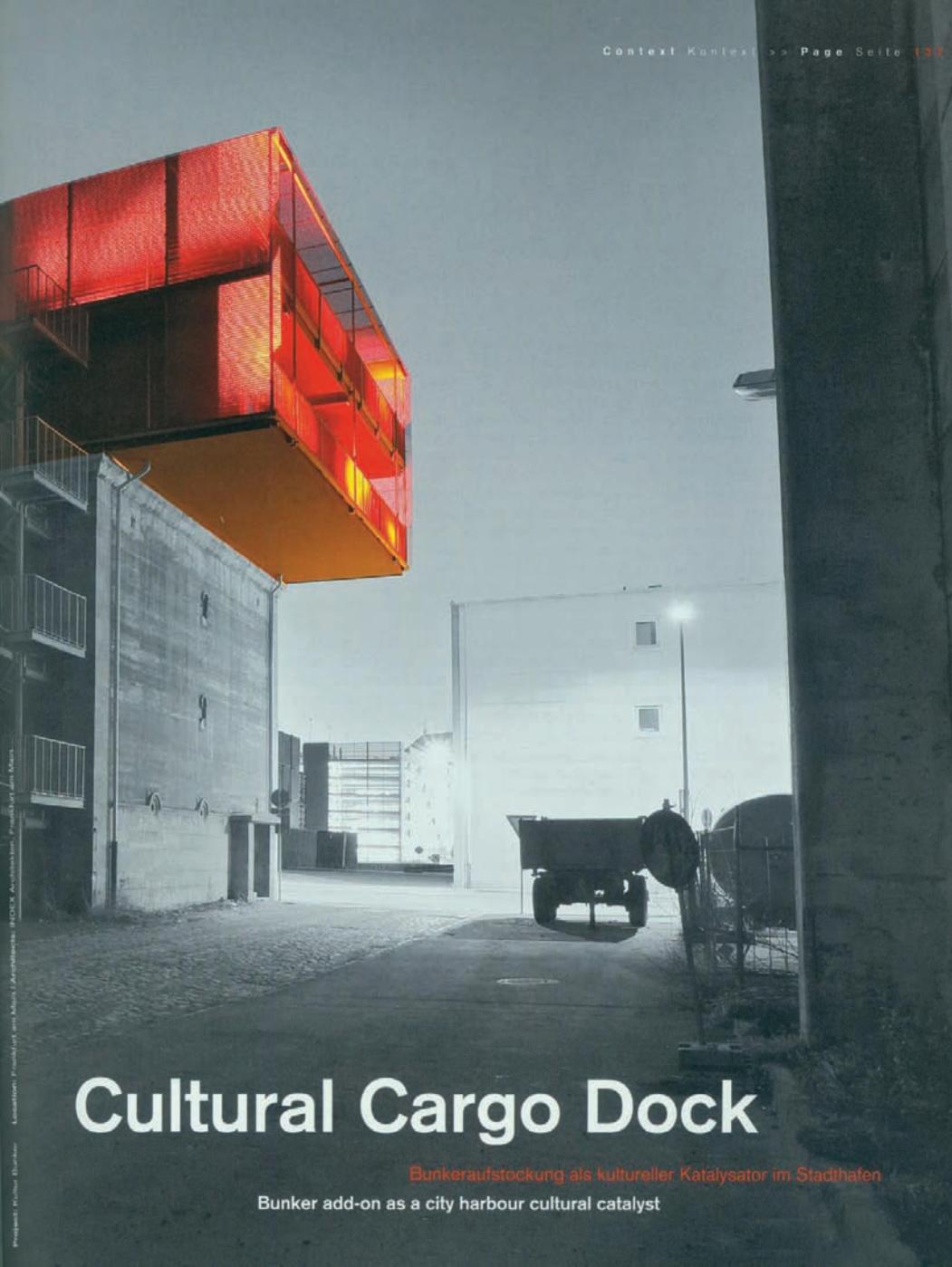
**PERFORMANCE  
VIDEO INSTAL-  
LATION JOHN  
BOCK**



**TEXT + PROJECTION**  
**JENNY HOLZER**  
**IRIT BATRY**  
**LAWRENCE WIENER**



Atlantik Walk  
Art Walk  
September 2005  
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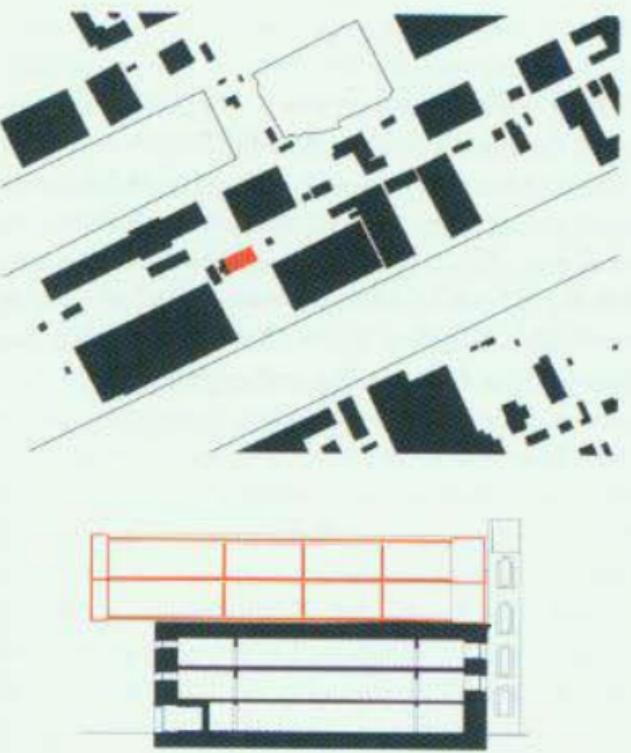


# Cultural Cargo Dock

Bunkeraufstockung als kultureller Katalysator im Stadthafen

Bunker add-on as a city harbour cultural catalyst

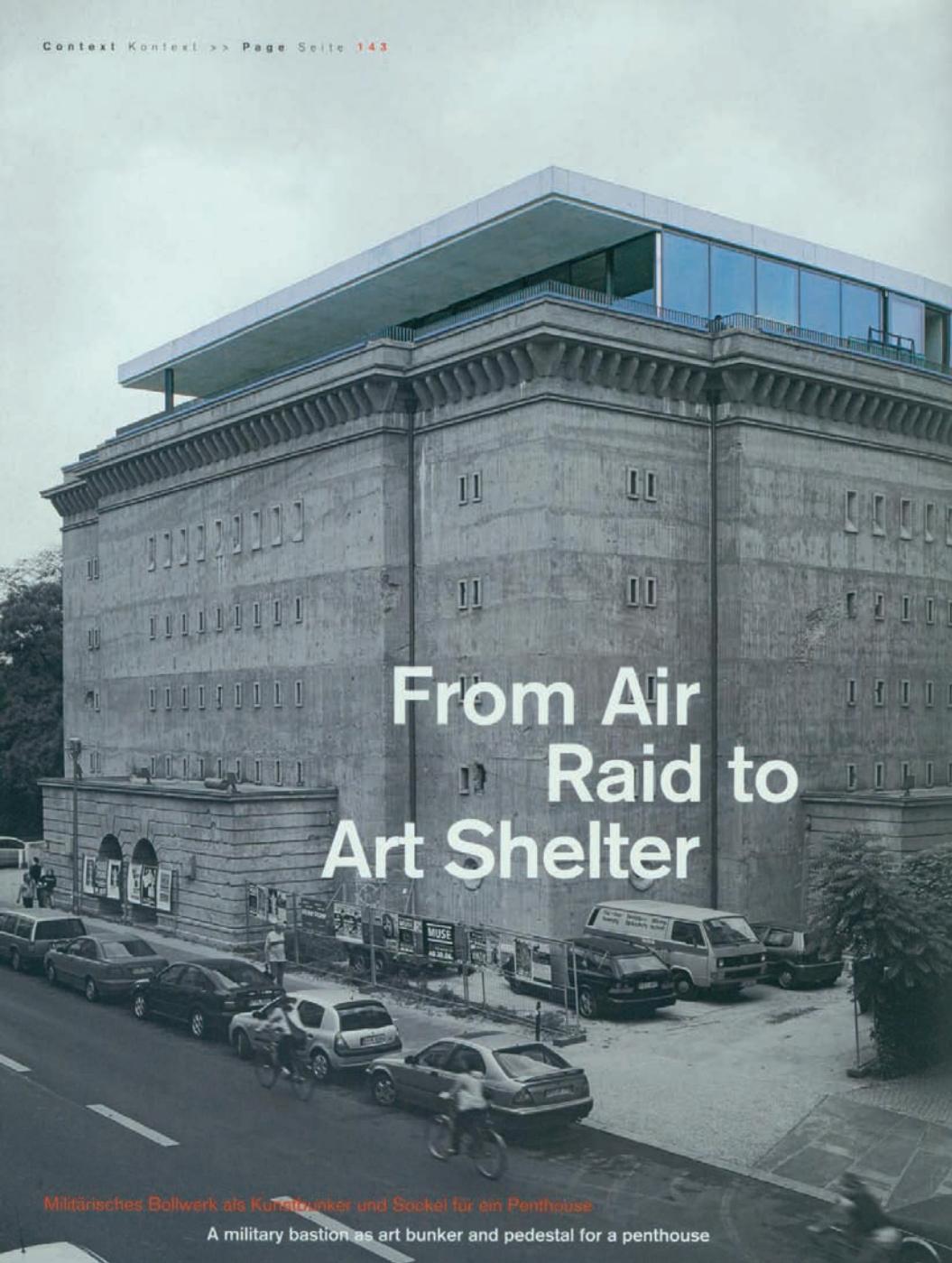
[www.index-architekten.de](http://www.index-architekten.de), berlInID



**Project:** Culture bunker | **Location:** Frankfurt/Main | **Client:** Amt für Wissenschaft und Kunst, Frankfurt/Main | **Architects:** INDEX Architekten, Frankfurt/Main | **Staff:** Gebhard Jeuring, Rolf Hözli | © **Photos:** Wolfgang Günzel, Christof Lison | **URL:** [www.index-architekten.de](http://www.index-architekten.de) | **Completion:** 2005 | **Area:** 595 m<sup>2</sup>

Redeveloping Frankfurt's 1912 east harbour is a large planning project for the city. The zone around the market hall is already being affected by structural change, but the area behind it is still a no-man's-land of gravel heaps, recycling dumps and container depots. Here too stands an old Second World War bunker on a dead straight, dusty street. Since art projects often act as a magnet for further development in rundown urban areas, the idea was to convert this bunker into a cultural place and to define it as a motor for municipal transformation. >> The cost of repairing the leaking hip-roof was prohibitive – as was demolition – so a large wooden box was built on top of the bunker instead, housing artists' studios and the Institute for New Media. Rehearsal studios for musicians were installed inside the heavy concrete core. The lightweight wooden box is open around its circumference, which turns the communal zone inside outwards in a dialogue with the city. At the same time, this opening up serves as an escape route to the outside. >> The vertical extension of this bunker could be seen as a metaphorical lighthouse for structural change in Frankfurt's east harbour. In the context of the warehouses, cranes, containers and truck-drivers' bars, the new "culture bunker" is a good antipole to the European Central Bank building across the city with its established hotels and residential quarters.

Der Umbau des Osthafenbezirks von 1912 ist ein Großprojekt der Frankfurter Stadtentwicklung. Die Umgebung der Großmarkthalle ist bereits neu gestaltet worden, das Gelände dahinter ist allerdings immer noch ein Niemandsland aus Kieshaufen, Recyclinghöfen und Containerlagern. Hier steht an einer schnurgeraden staubigen Straße auch ein Bunker aus dem Zweiten Weltkrieg. Im Wissen darum, dass Kunstprojekte häufig wie Katalysatoren für die Sanierung und Neubelebung heruntergekommener Stadtquartiere wirken, entstand die Idee, den Bunker als Kulturzentrum umzunutzen und ihn so als Motor für den weiteren Stadtumbau zu instrumentalisieren. >> Die Sanierung des undichten Walmdachs oder der Komplettabriss hätten jeweils den Kostenrahmen gesprengt, sodass der Bunker stattdessen mit einer großen hölzernen Box aufgestockt wurde, in dem die Künstlerateliers und das Institut für neue Medien untergebracht sind. Proberäume für Musiker entstanden im Innern des Bunkers mit seinem schweren Betonkern. Die Holzbox, ausgeführt in einer Leichtbaukonstruktion, ist nach außen rundum geöffnet, so dass der Gemeinschaftsraum im Innern in Dialog mit der Stadt treten kann. Gleichzeitig dienen diese Öffnungen als Fluchtwege. >> Die vertikale Erweiterung des Bunkers könnte im übertragenen Sinne auch als Leuchtturm für den Umbau des Frankfurter Osthafens insgesamt interpretiert werden. Inmitten der Speicherhäuser, Verladekräne, Container und Brummifahrer-Kneipen bildet der „Kulturbunker“ ein gutes Gegengewicht zur Europäischen Zentralbank auf der anderen Seite der Stadt mit ihren Hotels und Wohnvierteln.

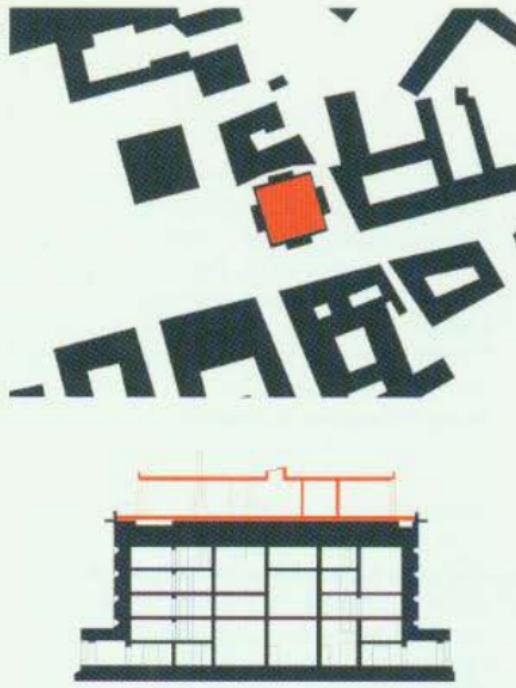


# From Air Raid to Art Shelter

Militärisches Bollwerk als Kunstbunker und Sockel für ein Penthouse

A military bastion as art bunker and pedestal for a penthouse

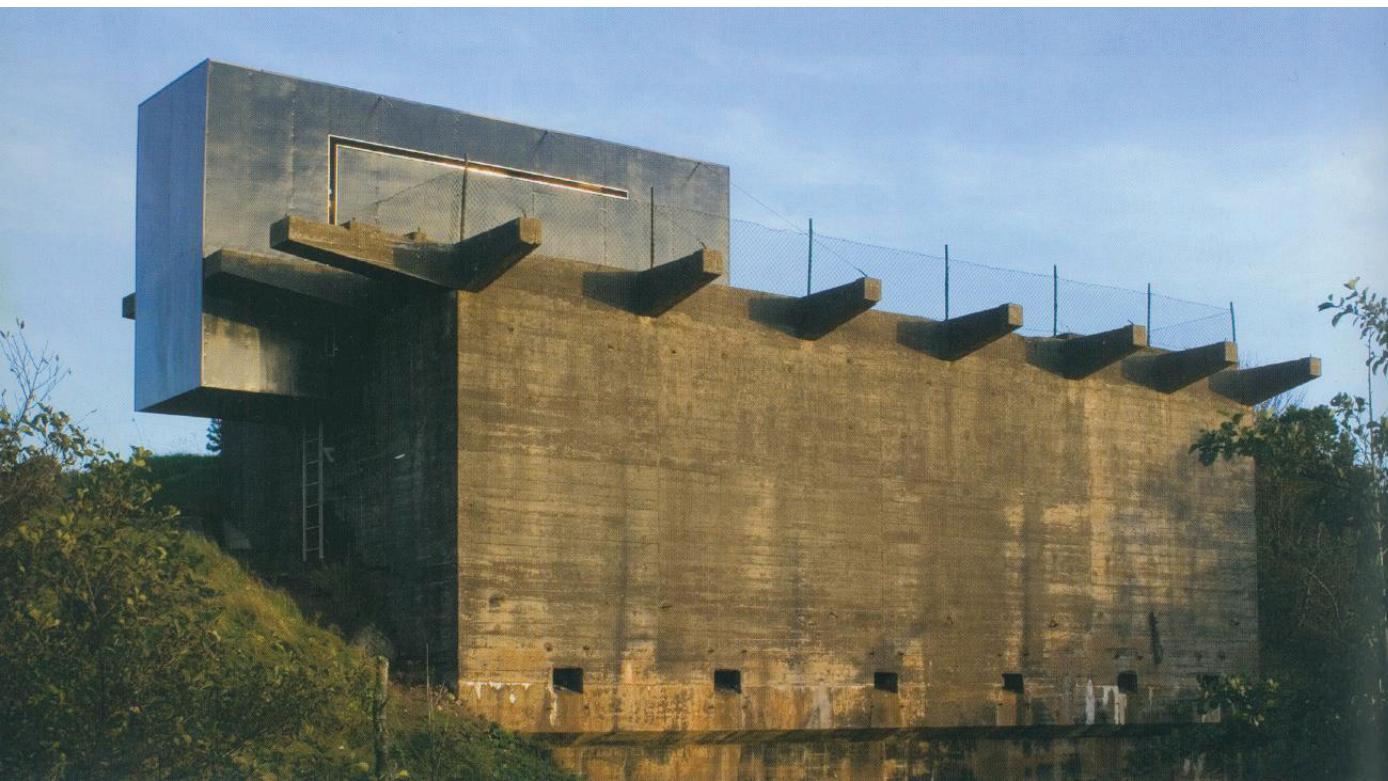
[www.realarchitektur.de](http://www.realarchitektur.de), berlInID



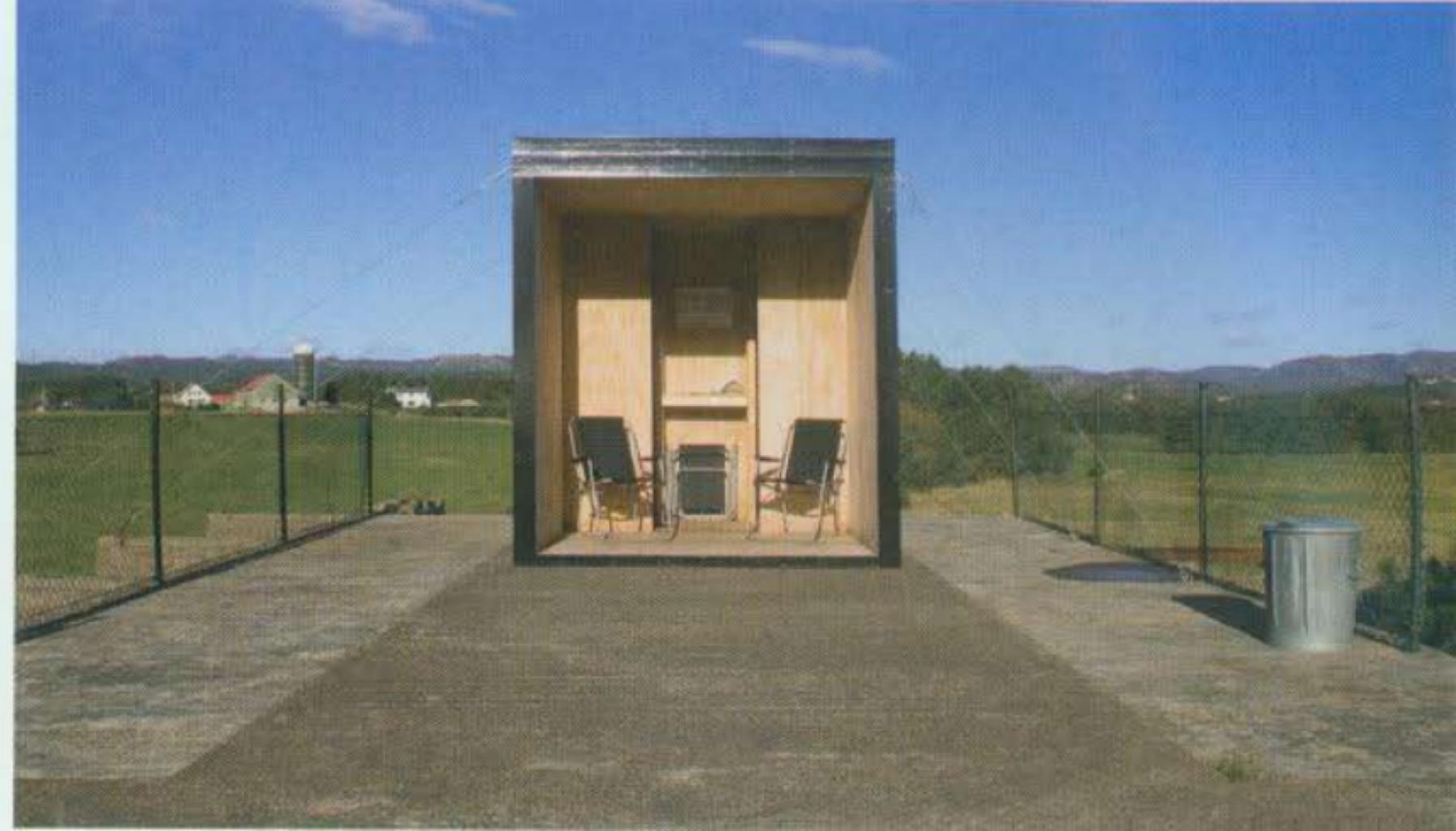
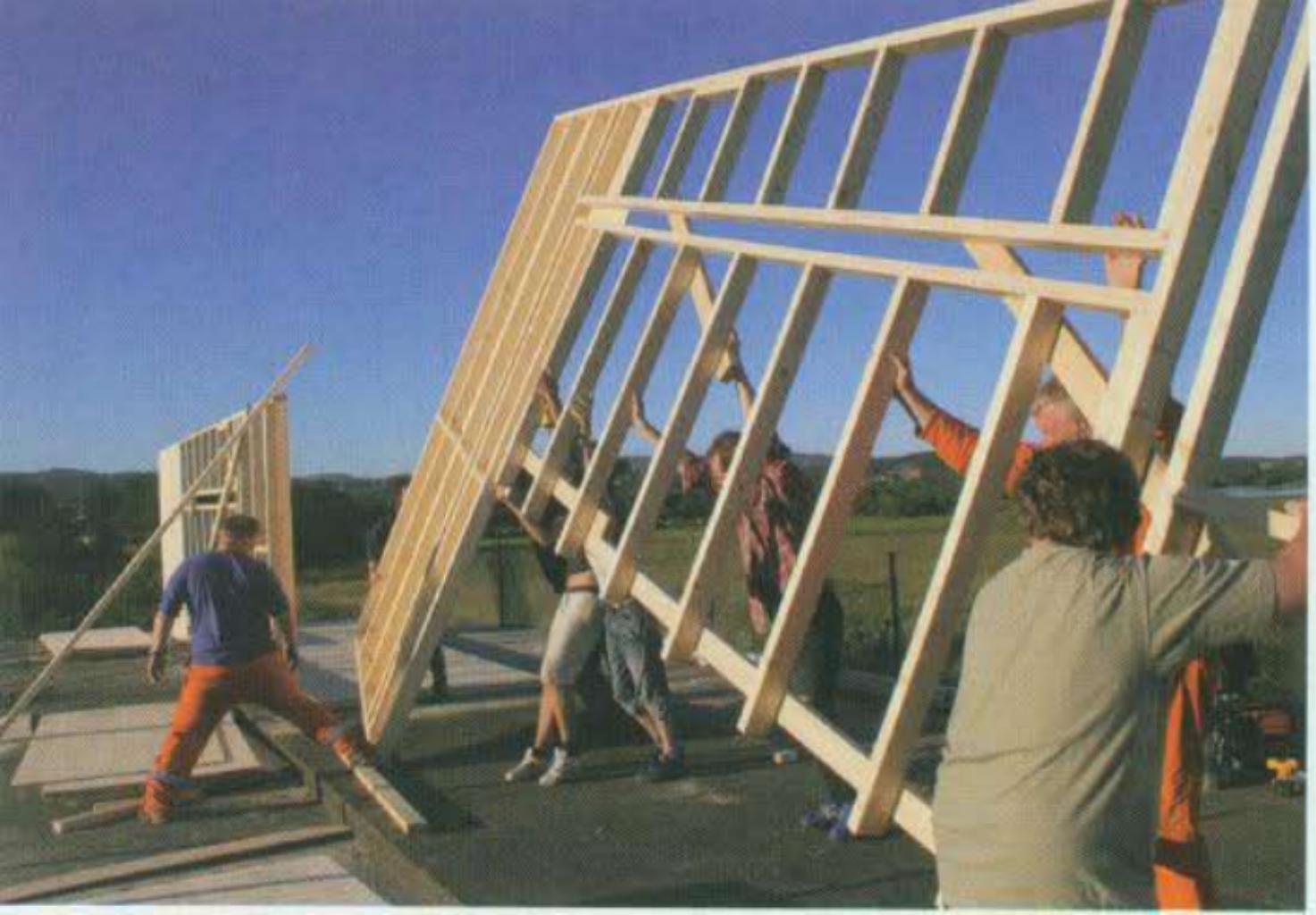
**Project:** Boros collection – Art bunker | **Location:** Berlin | **Client:** Christian Boros und Karen Lohmann, Wuppertal | **Architects:** Realarchitektur, Berlin | **Staff:** Jens Casper, Petra Petersson, Andrew Strickland, Wolfgang List, Bernadette Krejs, Karin Maria Derix | © **Photos:** Hanns Joosten | **Statics:** Ingenieurbüro Herbert Fink | **URL:** [www.realarchitektur.de](http://www.realarchitektur.de) | **Completion:** 2006/07 | **Area:** 2,700 m<sup>2</sup>

This concrete air-raid bunker was built in 1942 on the corner of a city block in the Mitte district of Berlin. Five repetitive storeys contain 80 rooms whose neutrality forms a suitable showcase for the client's contemporary art collection. >> The low ceiling heights made modifications necessary. Selected ceilings and walls were cut out with a diamondtoothed saw and removed. The resulting overlapping spaces now join the floors vertically throughout. Post-war additions were removed, the four façades were cleaned, renovated where required, and the plinth was restored. >> To connect up to the newly created dwelling on top of the building, around 150 cubic metres of reinforced concrete were cut out of the bunker's three metre thick roof. The apartment is reached through this opening by way of a staircase of meshed steel and an internal open lift, which is partly clad in the same material. >> The living spaces in the apartment are characterised by simple reinforced concrete walls, oak woodwork, floors of lacustrine limestone and the reinforced concrete roof, square in form like the Bunker below. The roof is supported almost entirely without columns, resting on the walls and the self-supporting glass façade which, in contrast to the thick walls of the bunker, allows views across the surrounding cityscape. On the south and west, the line of the glass is set back from the edge of the roof. Movable bronze mesh screens along the perimeter of the roof give privacy to the outdoor living spaces, the roof garden with its terraces and flowerbeds, and the pool. >> Thus the forbidding mass of a military bastion finds a new life as an art bunker and a pedestal for a penthouse.

Der Luftschutzbunker wurde 1942 auf einem Block-Eckgrundstück in Berlin-Mitte errichtet. Auf fünf gleichartigen Geschossen sind etwa 80 Räume angeordnet, die wegen ihrer neutralen Form gut für die Aufnahme der zeitgenössischen Kunstsammlung des Bauherrn geeignet sind. Die geringen Geschosshöhen machten kleinteilige Umbauten notwendig. Mit Diamantsägen wurden gezielt einzelne Deckenteile und Wände herausgeschnitten. Die so entstandenen Räume verbinden die Geschosse nun über die gesamte Innere Höhe miteinander. Außen wurden nachträgliche Anbauten entfernt, die Fassade gesäubert und, wo nötig, instand gesetzt sowie der ehemals umlaufende Sockel wiederhergestellt. >> Um die auf dem Gebäudedach neu errichtete Flachdach-Wohnung zu erschließen, wurden zusätzlich 150 Kubikmeter Stahlbeton aus der drei Meter starken obersten Decke herausgeschnitten. Durch diese Öffnung wird der Wohnraum über eine Treppe aus Streckmetall und einen Aufzug zugänglich. Das Stahlbeton-Dach wiederholt die Grundrissform des Bunkers und lastet nahezu stützenfrei auf den Innenwänden. >> Die umlaufende, selbsttragende Glasfassade gibt im Kontrast zu den massiven Bunkerwänden den Blick über die umliegende Stadtlandschaft frei. An der Süd- und Westseite springt die Glasfassade weit hinter die Dachkante zurück. An der Dachkante verlaufende, verschiebbare Elemente aus bronzenen Gittern schützen die unter dem Dach liegenden Außenräume wie die Terrassen, den Pool und den bepflanzten Dachgarten vor Blicken aus der Nachbarschaft. >> Dadurch ist die dräuende Masse eines militärischen Bollwerks als Kunstbunker und Sockel eines Penthouses zu neuem Leben erwacht.



[www.bunkerologi.no](http://www.bunkerologi.no), listaN



## **Studie av benk**

[Nortraildag](#)

[Feltstasjon Nesheim](#)

[Bunkersafari](#)

[Studie for ballbings](#)

[Decoy 2006](#)

[Studie av vindskjerm](#)



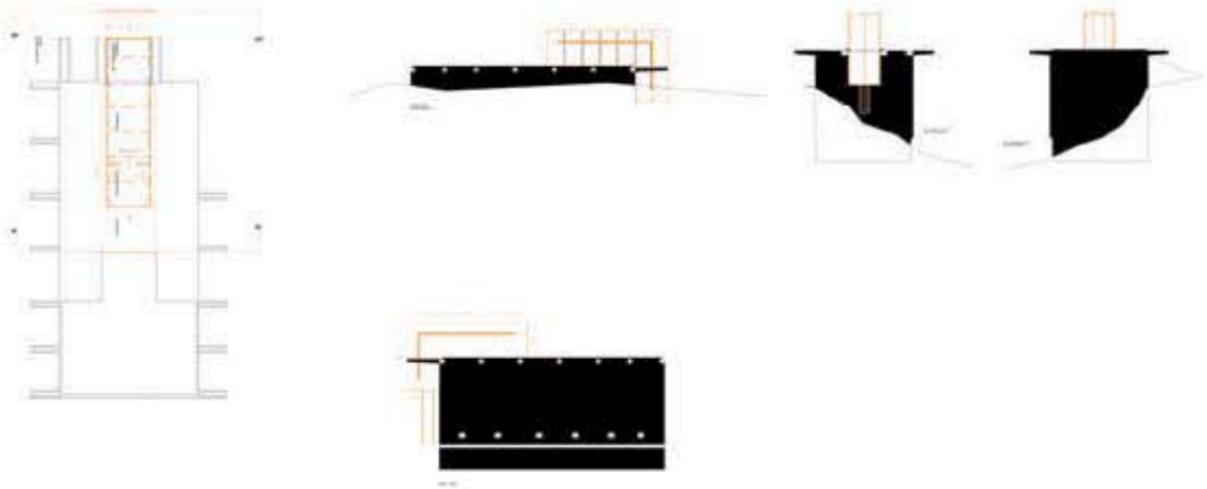
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**Bunkerologi**

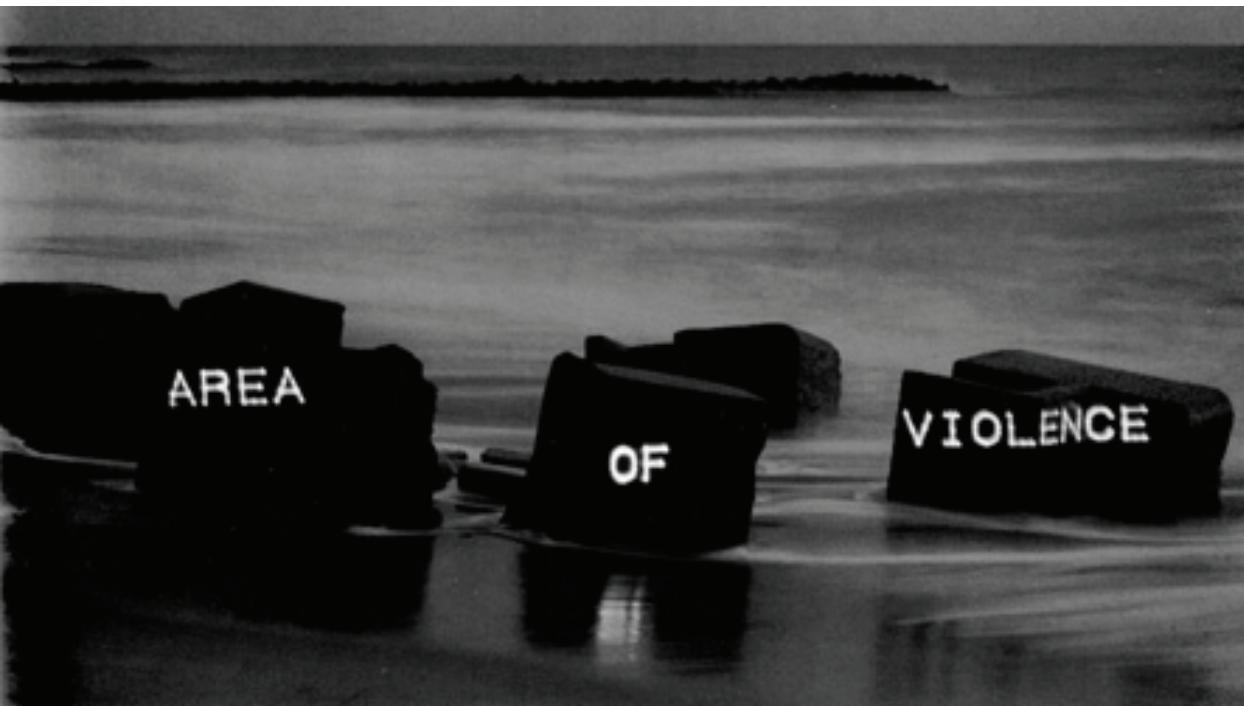


**Bunkerologi**





Bunkerologi



## Atlantic Wall, Jutland, Denmark

On the North Sea beaches of Denmark, a site of former battles that retains the old bunkers used in the Second World War, between the ruins the force of the tides has left standing, laser projections form phrases that tell us of local encounters and disencounters. This entails presenting existing features with no further manipulation than the dent the word can make; but the word is not enough per se, since it needs the setting. In their interaction the work is produced. Again, photography documents more global processes. Once the documents are collated, the work unfolds in another time and place. The opposition of contraries, the word contra barbarism, though acting on divergent planes, will again produce another work precisely where they enter into contact.

A series of projected phrases tell us of what occurred and of what is to occur. The beach and its commemorative value as a setting for the word.

Keywords: 3D art.  
Author: Magdalena Abakanowicz.  
Location: North Sea, Denmark.  
Date: 2004-2005.

THE ESSENTIAL IS NO LONGER  
VISIBLE

THE BATTLE AGAINST  
TELLURIC AND  
GLOBIC FORCES

WAS WAITING BEFORE THE  
INFINITE OCEANIC EXPANSE



THE DISAPPEARANCE OF THE BATTLEGROUND

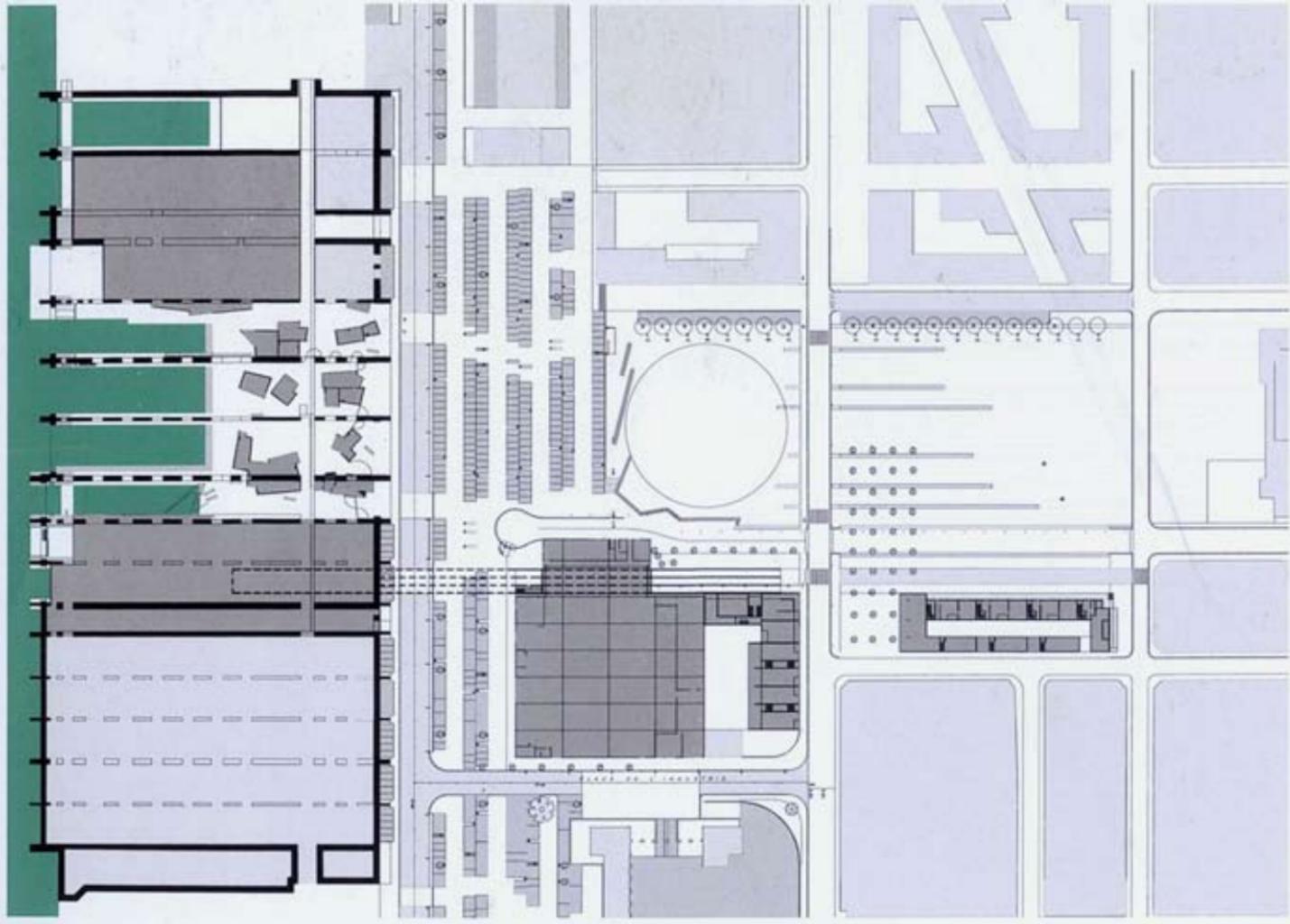


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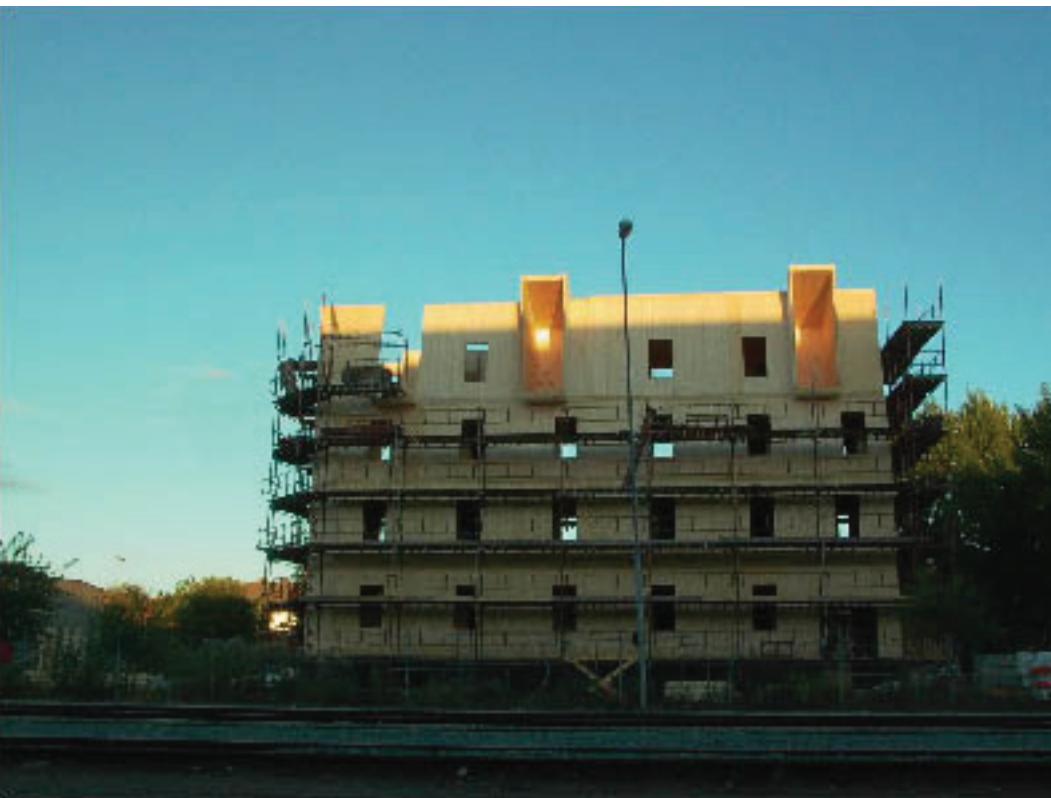
m sola morales (SP), st nazaire | F



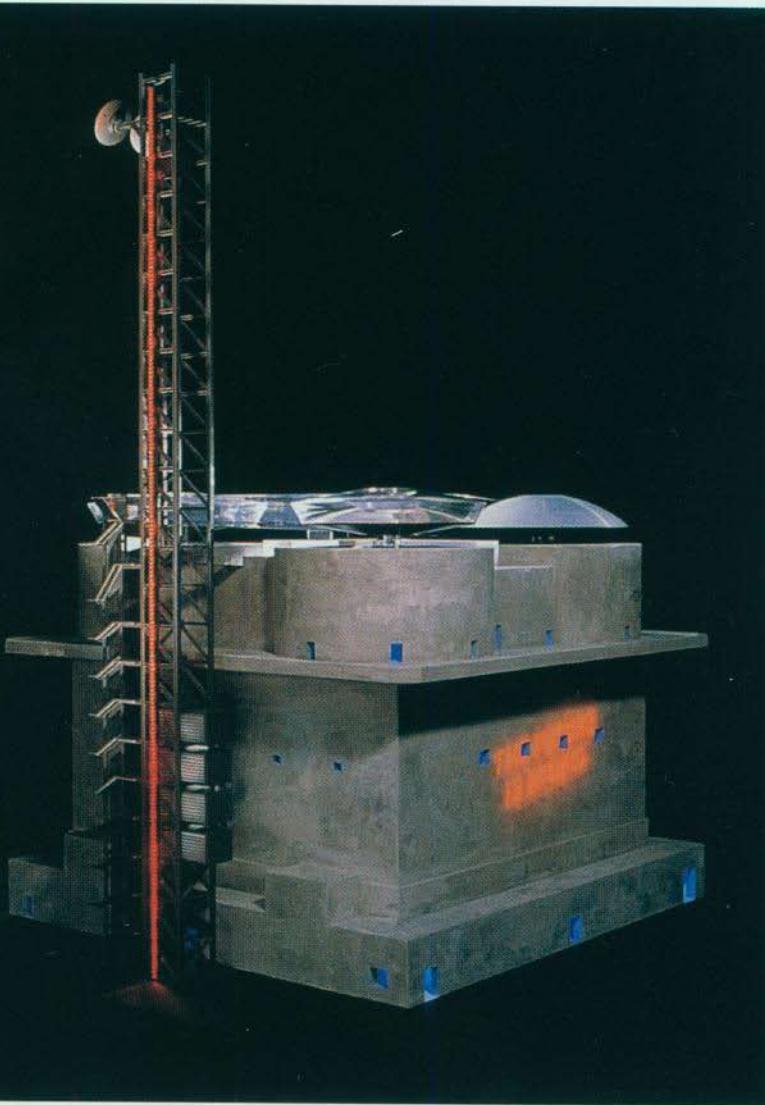




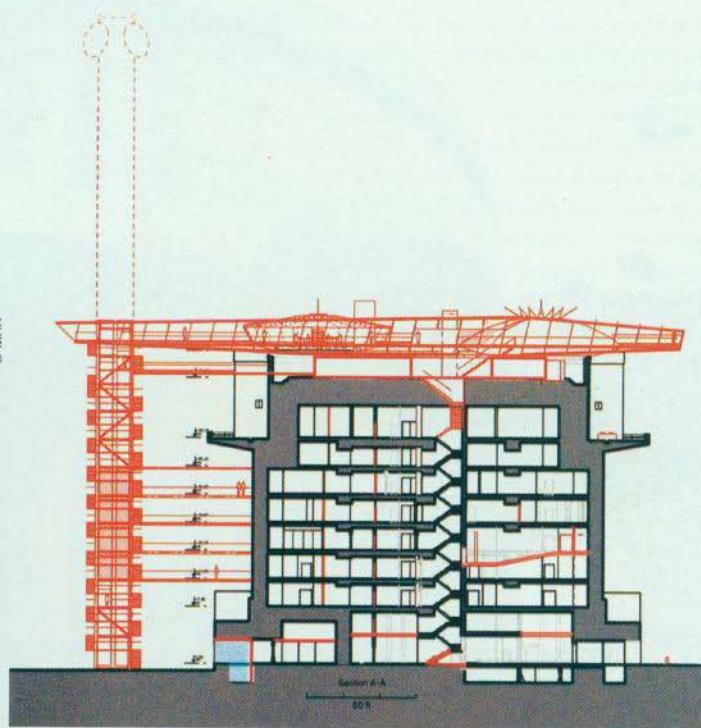
[www.bark.no](http://www.bark.no), trondheimIN



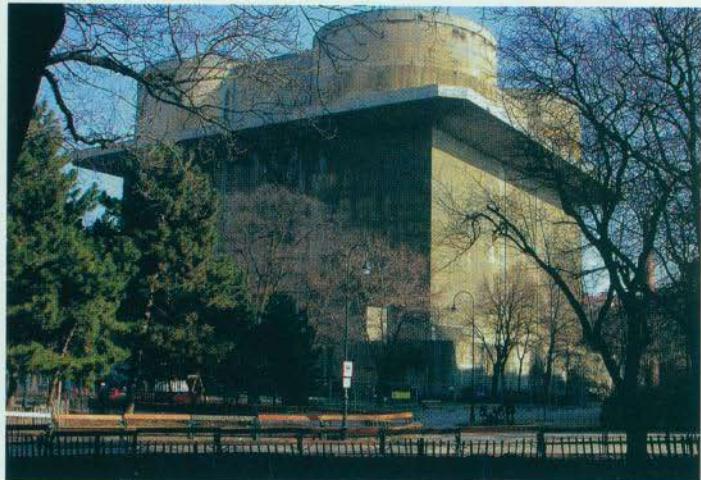
• In questa pagina: la Torre da combattimento nella 3a Circoscrizione dalla metà degli anni Novanta è stata progressivamente acquisita dal Museo di Arti Applicate (MAK) come deposito per parte delle collezioni di arte contemporanea. Un progetto di restauro dell'edificio di Peter Noever, Sepp Müller, Michael Embacher, che ne prevede l'utilizzo come spazio espositivo e come laboratorio di creazione artistica, è in attesa da oltre un quinquennio di un parere da parte della pubblica amministrazione, e manca tuttora della necessaria copertura finanziaria (20 milioni di euro). Il progetto prevede un connettivo verticale esterno, che consentirebbe fra l'altro di raggiungere il caffè, due ristoranti e lo Skyspace Bar previsti sotto grandi cupole applicate alle quattro piattaforme delle batterie contraeree.

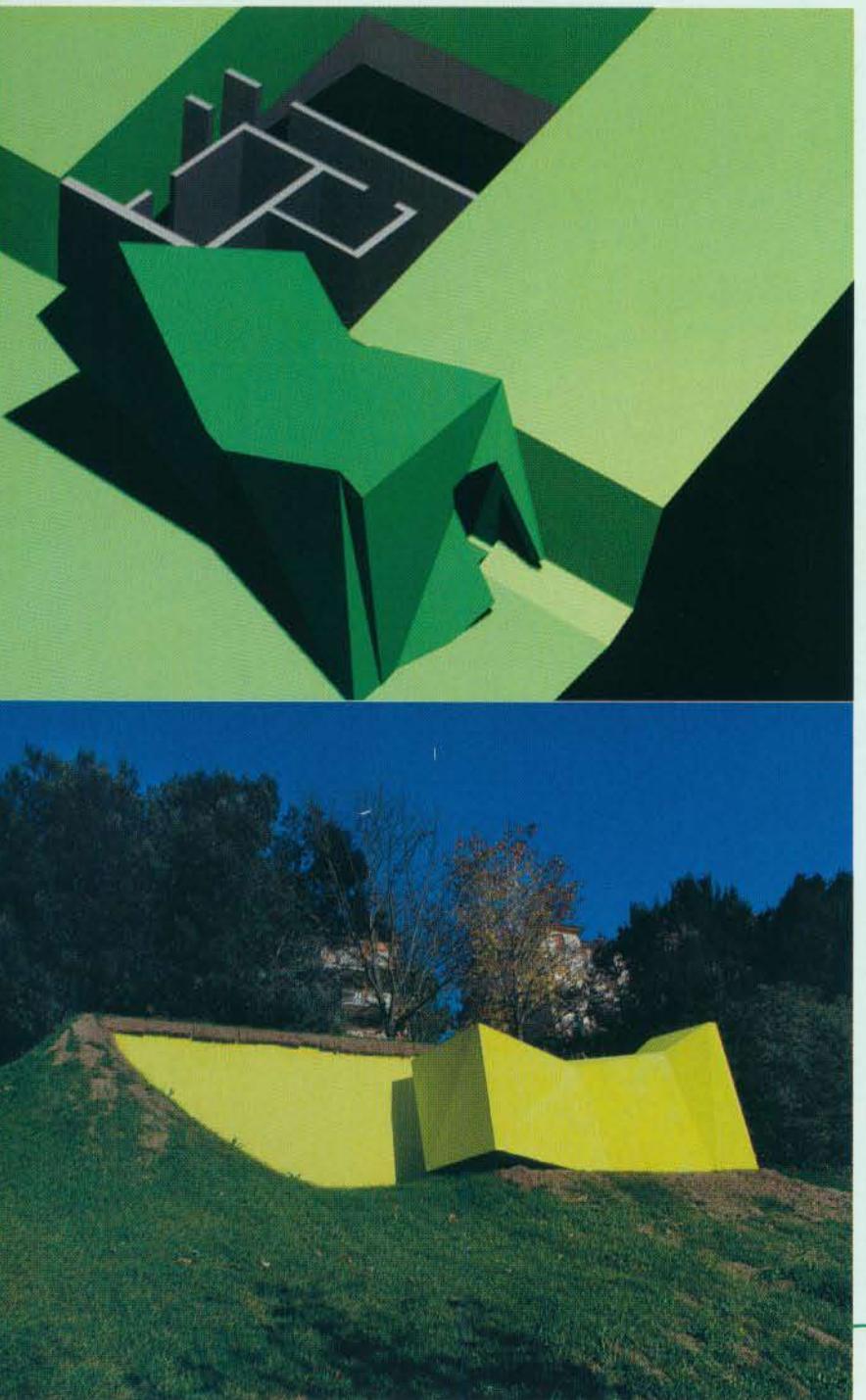


© MAK



I bunker di Vienna





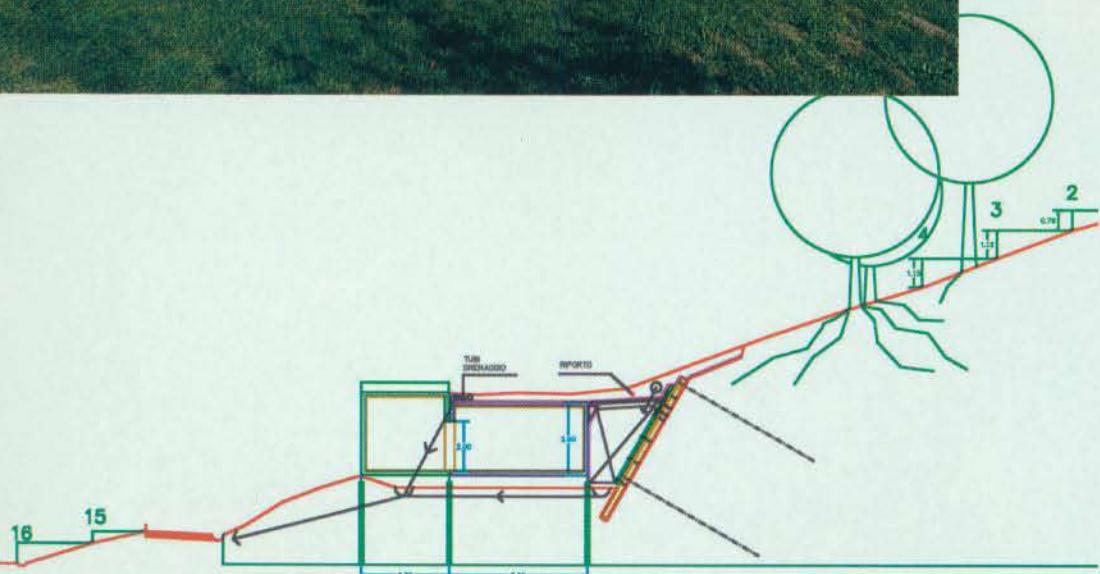
**BEPPE FINESSI.** Ci hanno, ancora una volta, stupito. Per quelli come noi che guardano all'arte contemporanea per imparare a (riflettere prima di) fare architettura, il lavoro di Olafur Eliasson e di Tobias Rehberger diventa, ogni giorno di più, riferimento. Per modalità, approccio teorico, ambiti di interesse. Per forme, colori, vibrazioni. Per il coraggio di reinterpretare ogni "spazio" e ogni oggetto, tende o vasi, lampade o letti, interi ambienti "domestici" o automobili; di toccare, se possibile, nebbie e arcobaleni, di trasformare giardini o fiumi, di accendere sempre altre luci, oltre a quella del sole. Uno – Eliasson – sfida la natura e la vince, costruendo punti di vista e strumenti per vedere e produrre luci privilegiate; l'altro – Rehberger – sfida lo spazio e gli elementi dell'architettura degli interni, vincendoli, tra materie e cromie. Singolarmente hanno dato, da quindici anni a questa parte, uno scossone potente al sistema dell'arte contemporanea, alzando di volta in volta il tiro verso orizzonti più ampi e complessi, come quelli dell'architettura e del paesaggio.

Selezionati per partecipare alla decima edizione di "Arte all'Arte" (vedi A 455/2005), hanno deciso di ragionare a quattro mani su un vecchio bunker che insieme possiedono a Berlino. Trasformandolo, a modo loro, aggiornandolo, a modo loro, raddoppiandolo, a modo loro. Consegnandoci uno spazio di luce e ombra (Siena), aperto verso il buio, e poi uno spazio di trasparenze e luce (Poggibonsi), aperto sul paesaggio, sensibile ai colori (delle luci) del mondo.

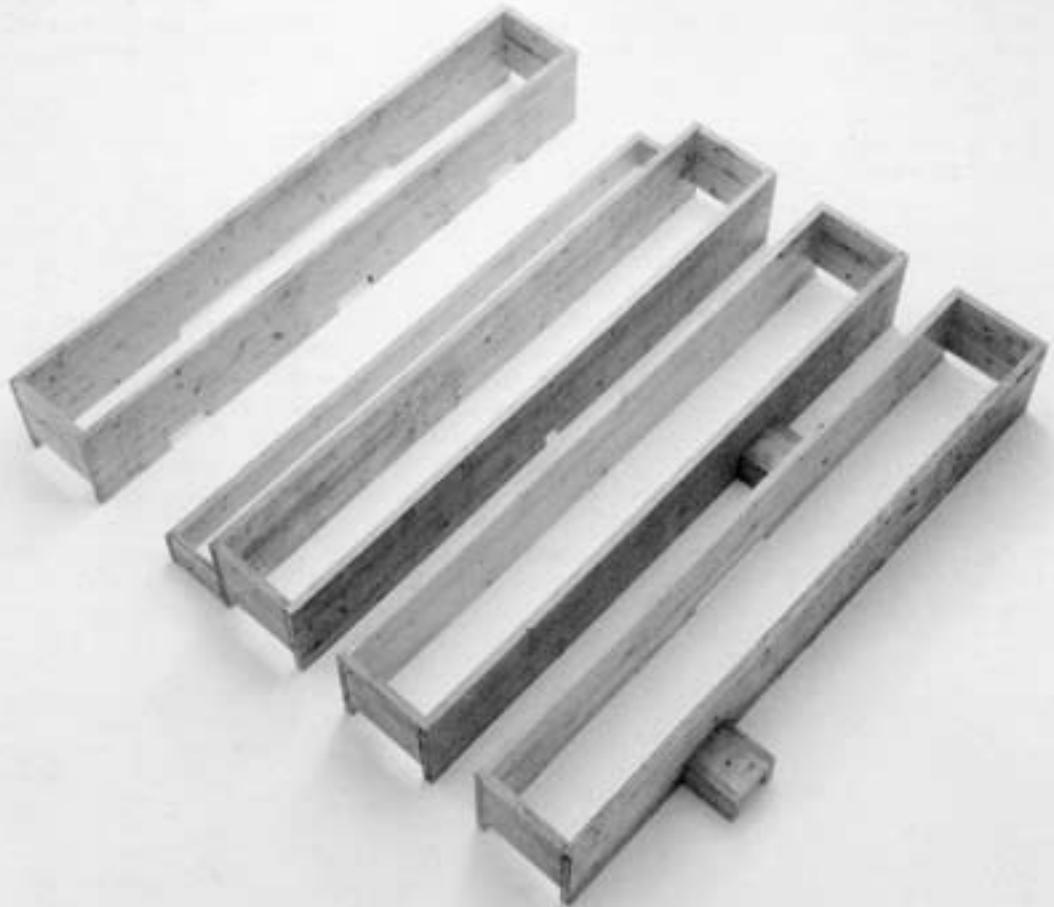
**Olafur Eliasson & Tobias Rehberger: beyond the bunker.** Once again they have managed to astound us. For those of us who study contemporary art to learn how (to think before we try) to design architecture, Olafur Eliasson and Tobias Rehberger's work is, as every day passes, becoming more of a benchmark. Due to their method, theoretical approach, and fields of interest. Due to their forms, colours, vibrations. For their brave way of reinterpreting every "space" and every object, curtains or vases, lamps or beds, entire "home environments" or cars; touching, if possible, mist and rainbows, transforming gardens or rivers, constantly switching on new lights, as well as the sunlight. One of them – Eliasson – challenges nature and beats it, constructing points of view and instruments for seeing and producing privileged lights; the other – Rehberger – challenges space and the elements of interior architecture, winning them over amidst colours and materials. Individually, for fifteen years now they have really been shaking up the contemporary art system, gradually raising their aim to encompass much wider and more complex horizons, such as architecture and the landscape.

Chosen to take part in the 10th edition of "Arte all'Arte" (see A 455/2005), they decided to join forces to ponder over an old bunker they jointly own in Berlin. Transforming it, in their own way, updating it, in their own way, doubling it, in their own way. Providing us with a space of light and shadow (Siena), open to the dark, and then a space of transparency and light (Poggibonsi), open to the countryside, sensitive to the world's colours (light).

B.F.











turist route project IN > "omveg"

# Vøringsfossen

Utarbeida mulegheitstudie  
Prepared feasibility study



## Jusnes



### Jusnes

Turistveg / Tourist route: Lofoten, Ev10

Aktivitet / Activity: Utsiktpunkt og parkering / Lookout point and parking area

Arkitekt / Architect: Askim/Lantto - Niels Marius Askim

Byggeleiar / Building manager: Statens vegvesen - Magne T. Pettersen

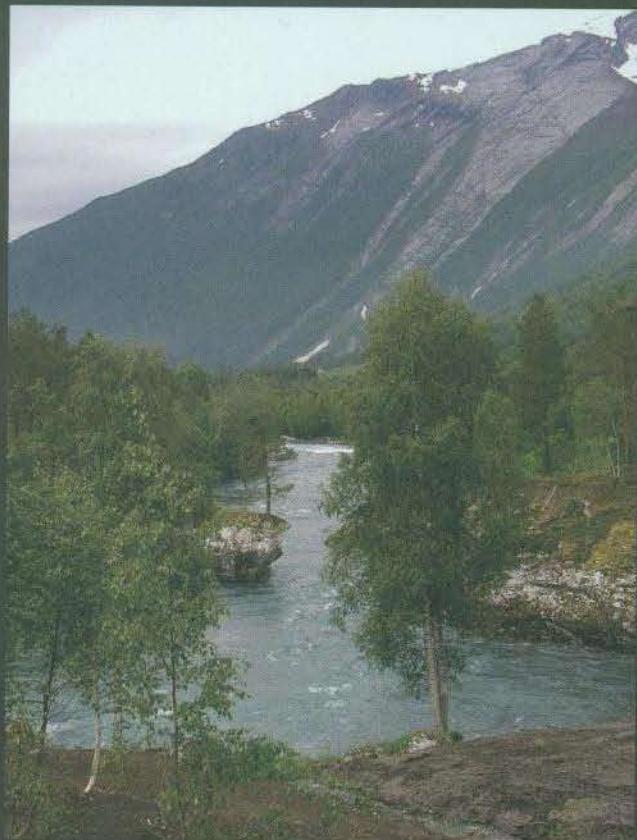
Hovudentreprenør / Main building contractor: Mesta

Føllført / Completed: Juni 2005 / June 2005



# Gudbrandsjuvet

*Utarbeida mulegheitstudie  
Prepared feasibility study*





Gudbrandsjuvet

Turistveg / [Tourist route](#): Geiranger/Trollstigen, Rv 63

Aktivitet / [Activity](#): Parkering, Utsiktspunkt i juv, rast og servicefunksjoner /

[Lookout point in Gorge, parking, rest and service facilities](#)

Arkitekt / [Architect](#): Jensen & Skodvin

Landskapsarkitekt / [Landscape Architect](#): Multiconsult

Rådgivende ingeniørar / [Consulting engineer](#): Siv.ing Finn-Erik Nilsen, AS Bygganalyse, Cowi

Byggeleiar / [Building manager](#): Statens vegvesen - Steinung Myklebust

Hovudentreprenør / [Main building contractor](#): Christie & Opsahl

Planlagt opning / [Scheduled Opening](#): 2008

Utarbeida mulegheitstudie / [Prepared feasibility study](#)

Jensen & Skodvin

# Askvågen





### Askvågen

Turistveg / Tourist route: Atlanterhavsvegen, Fv235

Aktivitet / Activity: Molo, utsiktspunkt / Molo, lookout point

Arkitekt / Architect: 3 RW - Jakob Røssvik

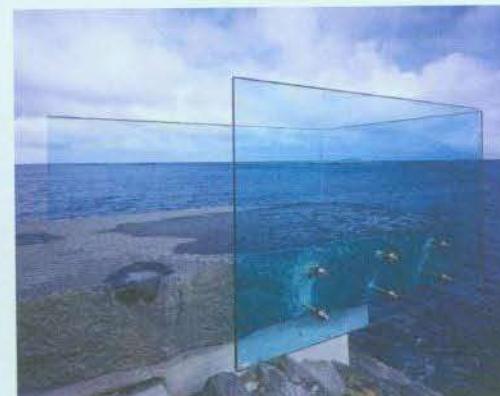
Landskapsarkitekt / Landscape architect: Smedsvig

Rådgjevande Ingeniørar / Consulting engineers: Node Rådgivende Ingeniører

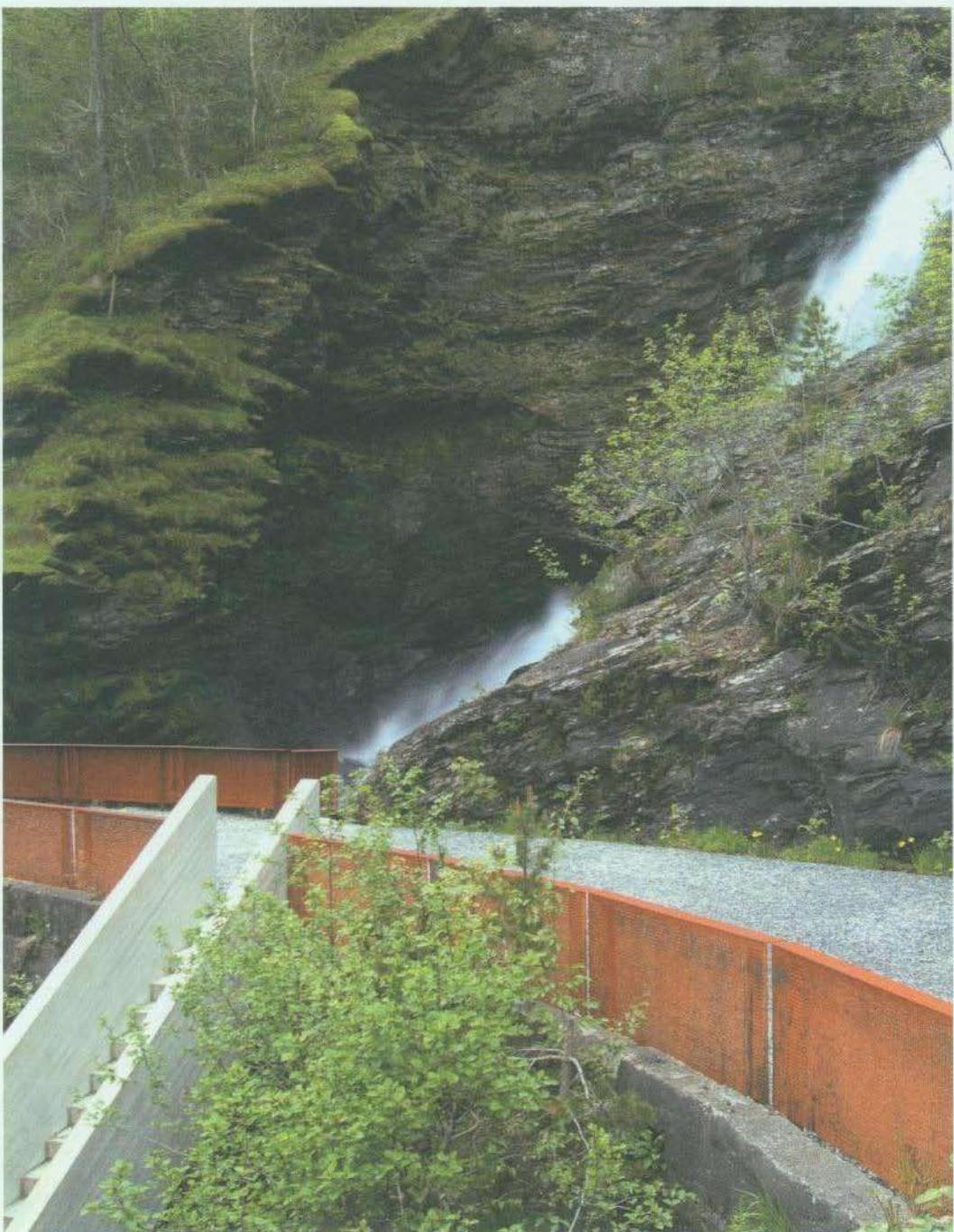
Byggeleiar / Building manager: Statens vegvesen - Per Arne Gjerde

Hovudentreprenør / Main building contractor: Mesta

Fulført / Completed: Mai 2005 / May 2005



## *Svandalsfossen*





#### Svandalsfossen

Turistveg / Tourist route: Ryfylke, Rv 520

Aktivitet / Activity: Parkering - fossestig / Parking - hiking path by waterfall

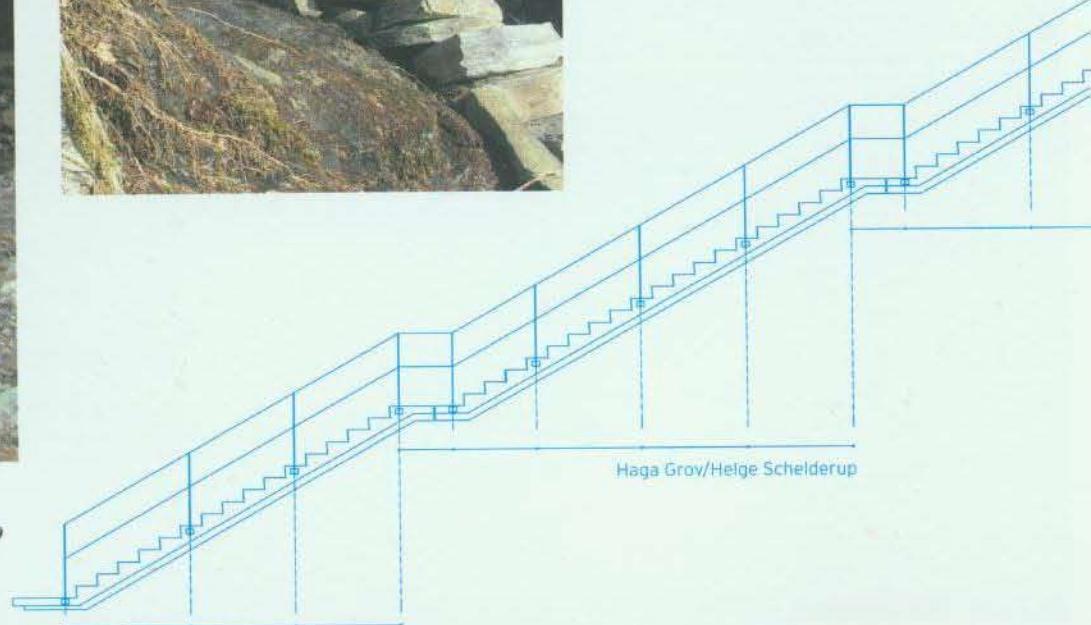
Arkitekt / Architect: Haga Grov/Helge Schelderup

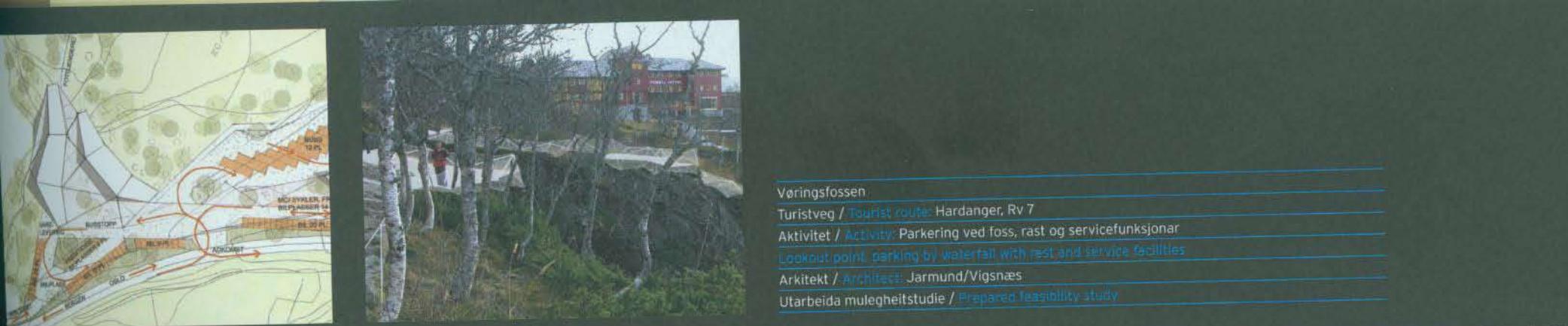
Byggeleiar / Building manager: Statens vegvesen - Knut Utaaker

Hovudentreprenør / Main building contractor: B & G Suldal

Fullført / Completed: Første byggetrinn fullført 2003 - andre byggetrinn fullførast oktober 2006

First phase of construction 2003 - second phase of construction 2006





Vøringsfossen:

Turistveg / Tourist route: Hardanger, Rv 7

Aktivitet / Activity: Parkering ved foss, rast og servicefunksjoner

Locknuttelpoint, parking by waterfall with rest and service facilities

Arkitekt / Architect: Jarmund/Vigsnes

Utarbeida mulighetsstudie / Prepared feasibility study



# Vestvågøy



### Vestvågøy

Turistveg / [Tourist route](#): Lofoten, Ev10

Aktivitet / [Activity](#): Fugletittartårn / Tower for birdwatching

Arkitekt / [Architect](#): 70 ° Nord - Gisle Løkken

Rådgjenvande ingeniørar / [Consulting engineers](#): Norconsult

Byggeieiar / [Building manager](#): Statens vegvesen - Magne T. Pettersen

Hovudentreprenør / [Main building contractor](#): Mesta

Fullført / [Completed](#): September 2004



Grunnfør









#### Torvdalshansen

Turistveg / Tourist route: Lofoten, Ev10

Aktivitet / Activity: Rast / Rest area

Arkitekt / Architect: 70 ° Nord - Gisle Løkken

Rådgjenvende ingeniørar / Consulting engineers: Norconsult

Byggeljar / Building manager: Statens vegvesen - Magne T. Pettersen

Hovudentreprenør / Main building contractor: Mesta

FULLFØRT / Completed: Juli 2005 / July 2005





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