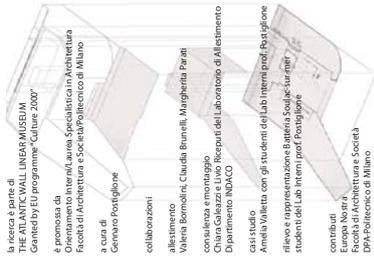
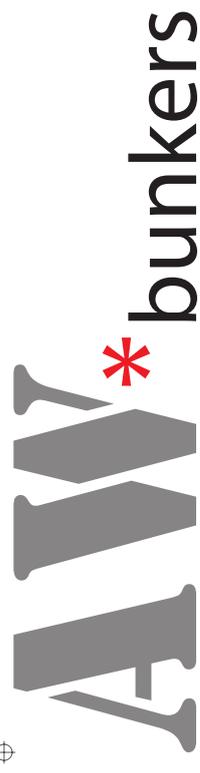




Atlantik[wall] bunkers



possible re-use



*introduction

Two years ago when, together with GRAI and RLUCC, we submitted our proposal to the European Union to obtain co-funding for the project "The Atlantic Wall Linear Museum", the state of the art seemed pretty chaotic and confusing: an archipelago of institutions, associations, working teams and so on, each acting at a national level, if not locally. So if, on one hand, the reasons for such a wide interest in The Atlantic Wall seemed evident, on the other, the reasons of its fragmentariness were obscure. As such fragmentation seemed paradoxical inasmuch as were evident the value and the unity of the immense infrastructure, we devoted most of our energies to attempting to systematise the multiplicity we were confronted with. The compilation of a catalogue-archive, realised starting from a standard template (obtained by simplifying the internationally recognised one), has been the first concrete research toward the construction of the future Linear Museum which takes into account the bellicose infrastructure in its transnational dimension. The reasoned and critical cataloguing of a defined number of cases, ninety-eight sites in all, has been carried out thanks to the participation and responsibility of local experts and institutions already operative in the field, scattered across the different countries traversed by the Wall: from the



farthest, Norway, to nearer France, passing through Denmark, the Netherlands, Belgium and the Channel Islands. The selection of sites was followed by detailed research and the collection of historical documents, maps and photographs, which contributed to reinforcing the idea of unity concealed behind the realisation of the Atlantikwall. The materials are presented in different ways: on the website dedicated to the project (www.atlanticwall.polimi.it), in the travelling exhibition ("The Atlantic Wall Linear Museum: cultural heritage, collective memory and common roots for the forthcoming Europe"), opened for the first time at the Politecnico of Milan on 27 October 2005, and in this catalogue. Concerning the cartography, the research work conducted in the archives has, above all, brought about the realisation of the first European mapping of the Atlantikwall: a map obtained by compiling those belonging to diverse archives, and assembled here for the first time. Notwithstanding the geographical and chronological differences, and the diversity of information contained in each sheet, this map is at the same time the sign and the symbol of our work: research aimed at sewing together heterogeneous, autonomous and separated elements. The work did not lack difficulties. For instance, while editing the cartographic atlas, together with the com-

plementary cooperation of several people and institutions - all of them present at the final conference at the Politecnico of Milan (8 November 2005) - we encountered many obstacles dealing with military archives. Perhaps it is a signal that indicates one of the themes that the research seeks to touch: Memory. Beyond its documentary and activist spirit, this work is also not unaware of the embarrassing memory which lies in these buildings: a collective, shared memory, unresolved on a European level, and rather in some respects repressed. It is almost as if a gaze may rest on these objects only on the condition that the role of memory is alienated: memories and records which are nevertheless imprinted in their own physical structures and in their geographical locations. Slits that perhaps open through the crystallised gaze of Guido Guidi's, the photographer who, travelling along "the wall", has arrested in some unforgettable snapshots the fragments of history imprinted in each of the buildings. Entrusting a photographer's sensitivity with the task of reading and condensing the complexity and vastness of the defensive system into a limited number of images has been one of the main acts of interpretation of the Vallo Atlantico (as we call it in Italy).

In fact, the snapshots restore the reality of the infra-



that to transform the long Atlantic Wall into a shared monument is a real action, creative and positive, an extension of the mourning that also keeps alive the shared memories stored in it. What in fact are monuments, if not means to prevent men from forgetting, as well as artefacts from which to demand the task of preserving and passing on collective values? This is, in fact, the primary purpose of the monument. This is the undertaking for those of us involved in the Atlantic Wall Linear Museum: A "wall" that exploits the architectonic and landscape value of the massive infrastructure in order to sew together public history and individual stories. Therefore, it is the organizers' intention to submit this work to UNESCO, in order to overcome the fragmented approach to the Atlantic wall and the interest in its artefacts, an attitude that has often been useful only to further vested, and sometimes unclear, interests. Only by collecting and taking back what belongs to us, can we battle the many attempts at instrumentalisation, bringing new life to a piece of our history, which is also, indissolubly, a piece of our body.

structure, filtered through the gaze of the photographer, performing a reduction and a synthesis able to offer the visitor a privileged way to understand the complexity beyond and within the intricate defensive net. Not unlike so many wartime vestiges which invade many of our metropolises, emerging in the urban grid as uninvited guests, the Atlantic Wall bunkers show their incapacity, or unwillingness, to be absorbed or erased. They are fragments which escape any act of normalisation or planning, the reign of chaos and unheimlich, that disturbing memory, the Freudian "uncanny"; they are shreds of a past which cannot find its own emotional, functional, and spatial location, a result of a memory never elaborated and too simply removed. It is worth underlining and re-inforcing with determination an absolutely negative judgment on war, on that war, and on who promoted that war and was its principle actor: Adolf Hitler and the Third Reich, whose actions stained with blood, suffering and horror, the same land where today many of us are trying to construct a shared future of peace. Therefore, it is also necessary to reinforce that involvement in these "embarrassing" wartime artefacts has nothing whatsoever to do with any attempt to rehabilitate those who created that war and those who believed in it. On the contrary, we emphasize

gemmaro postiglione

*description

Infrastructure

The Atlantic Wall is one of the last major defence lines of this century. It was built by the German occupation forces in the period 1941-1944 along the coast of France, Belgium, Netherlands, Germany, Norway and Denmark. The main goal was to prevent allied landings on the shores of these countries.

During this period more than 15000 heavy, concrete bunkers were built. An amount that is impressive by the quantity, the cost and the involved labour. Moreover many prisoners were forced to work on the construction and lost their lives there intersecting private stories with social history.

The infrastructure, which is a unique example of its kind, is of great value for many reasons. The architectural quality of its vast building system, the ability of these objects to define a new aesthetic canon for modernity, the relationship they have established with their natural and/or urban contexts —becoming essential elements for interpreting the cultural landscape. The greatest value of this system of military fortifications however resides in its being the most widespread heritage of European culture preserving a collective memory of WWII.



The state of abandonment of much of the Atlantic Wall jeopardizes both its existence and the values, which it represents. Preserving this memory and history is essential for a Europe intent on building its own future. At the same time, it's also important to form and sensitize public opinion concerning the value of such an extraordinary transnational territorial infrastructure.

To underline the Atlantic Wall's architectural, aesthetic and cultural landscape value as a transnational cultural heritage, preserving a shared collective memory — on European soil. This heritage would be salvaged and protected through the creation of The Atlantic Wall Linear Museum, contextualizing the fortified landscape into a series of 'museum spaces' spanning the Wall, which would provide the inherent infrastructural information needed to instill in individuals and communities a process for reappropriating the landscape and their collective memory.

actions

The Atlantic Wall Atlas
The publication of an atlas, presenting an historical documentation of maps of the areas concerned



would be the first concrete step towards recognizing the infrastructure's value, and indispensable for the creation of a Linear Museum. The atlas would also comprise a series of photographs proposing a critical analysis of the infrastructure and the relationship it has formed with its surroundings. This specific photographic campaign would serve both as a testimony and an interpretation of the structures and their value.

Travelling Exhibition

The Atlantic Wall traces: 'Cultural Heritage, Collective Memory and Common Roots for the Forthcoming Europe'. The exhibition would present in a concise and evocative way, a selection of materials (maps and photographs) proposing critical interpretations which would stimulate the development of a collective, shared consciousness of the architectural, aesthetic and landscape value of this immense cultural heritage available to the general public. A presentation of stories and compartments both arising from and occurring on the territory, a place where collective and individual memories overlap (national and European).





The main objective of the exhibition is to oppose the process of disintegration of the Atlantic Wall resulting from public neglect and reappropriate on a European scale, its specific positive value as a testimony of "resistance" and the creation of peace.

International Convention

"The Atlantic Wall traces: Cultural Heritage, Collective Memory and Common Roots for the Forthcoming Europe"
 The Convention should promote a critical discussion of the work, research and objectives undertaken and serve as a forum for exchanging ideas and interpretations of the Atlantic Wall infrastructure. The diverse analytical approaches and proposed themes will be presented as papers and/or lectures. Representatives and Partners or Participants as well as other outside parties involved, will also offer their own contribution concerning the great value of the Atlantic Wall as a transnational cultural heritage underlining a shared collective memory. → on European soil.

The promotion of an Atlantic Wall Linear Museum, underlining a common socio-politico-cultural identity

within the context of the European Union, is one of the main objectives of this convention.

The Web-Gateway

"The Atlantic Wall Linear Museum"
 As the only place where objects, landscape and memory can effectively meet and relationships be drawn between a multitude of elements, emphasizing certain characteristics and values, the website will be a real "Web-Museum".

As a didactic instrument capable of reaching a large audience, over a vast territory, the Web-Museum represents a shared archive for conserving and displaying – following the strictest museum traditions – a heritage whose value and vastness contribute to legitimizing the existence of a Europe both geographical and socio-political.

The website, besides serving as an efficient way to communicate and present maps, photographic and textual material resulting from research of the Atlantic Wall will also serve as an centre with hyper textual links to put those interested in contact with an entire network of other sites and a selection of critical works about the Atlantic Wall, available on the web



<http://www.atlanticwall.polimi.it>

genmarco postiglione

WWII AW

1937 la Luftwaffe italiana ad essere ridotta a designare il ruolo di un'ala anglo-americana, in seguito si divide tra Italia e Francia.

1938 l'azione di "Christophorus Nord" incaricata di conquistare l'area di influenza italiana del High North.

1939 Francia e Gran Bretagna dichiarano guerra alla Germania nazista, l'Armata aerea italiana si concentra sulla difesa del Mediterraneo.

1940 l'operazione "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1941 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1942 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1943 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1944 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1945 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1950 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1964 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1966 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

1968 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

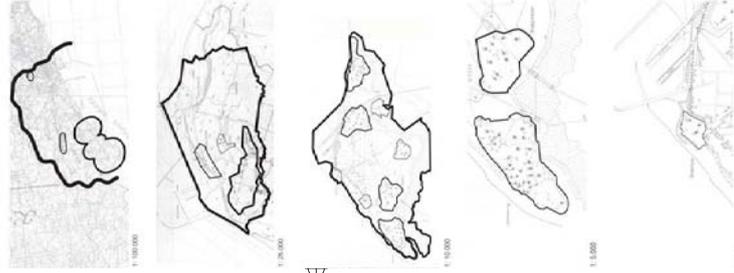
1999 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

2001 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".

2004 l'azione di "Mare Nostrum" si svolge in Africa, l'Armata aerea italiana si divide tra la difesa del Mediterraneo e l'azione di "Christophorus Nord".



elaborato grafico estratti dalla tesi di laurea di Daniela Cenerini Ever Golia, 2006





Re-assembled map of Atlantikwall batteries and fortress engineers, 1944-45 (Maps of France, Belgium and the Channel Islands, 1944-45, by the German Army and Norway © BMA/FR, map of Channel Island FRU) mapserie fra da Atlantikwall, Læser Museum exhibition, 2005-2006



Excerpt from: Les Travaux d'entretien de la Ville de Paris
général de l'Administration, Orig. 1:100,000 (13e et 28e Ed.)
Lungs Pioneer Studio, 25 June 1944 (© SHM)

Orig. 1:25000 (© BMA/FR: RH 19 IV/123 K 9)



Orig. 1:25000 (© BMA/FR: RH 19 IV/123 K 6)

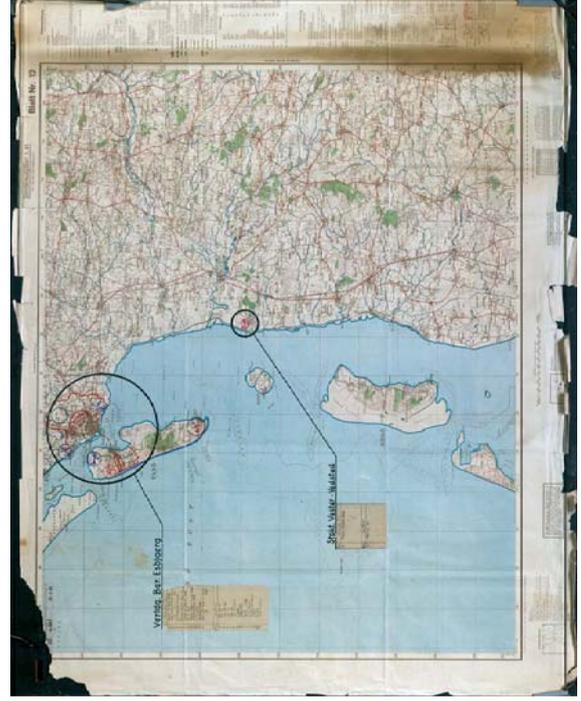




3 Handed, Art, 4 Thykosen-Bulbjerg, org, 1100000 © BK, K790



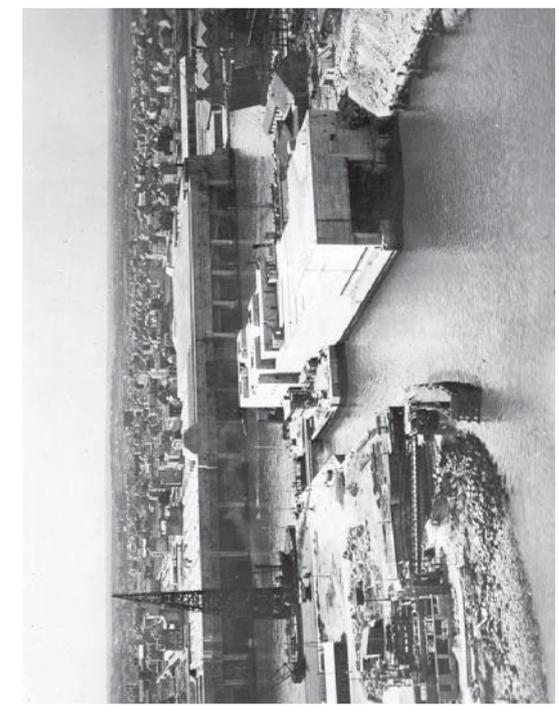
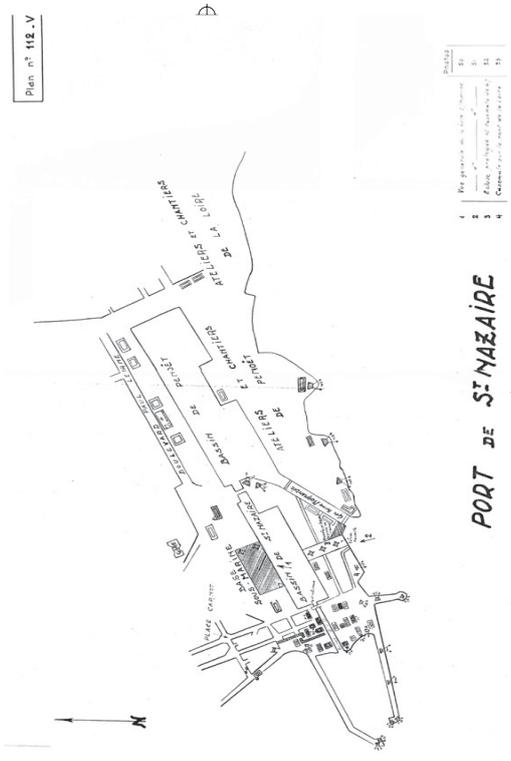
Legster, org, 125000 © BK, K703273, 9h



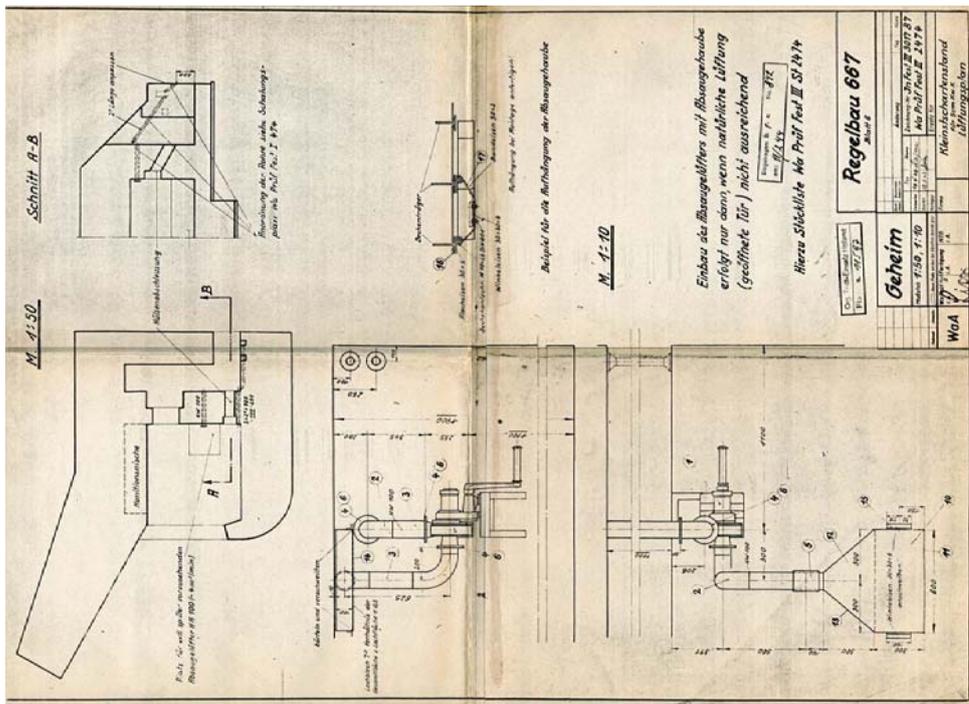
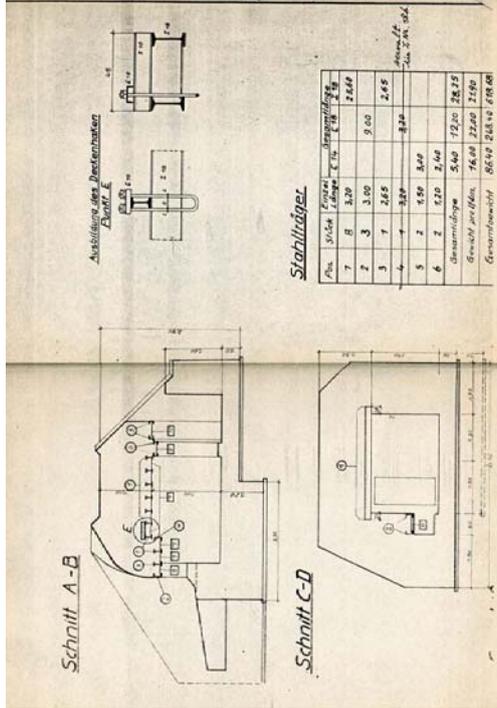
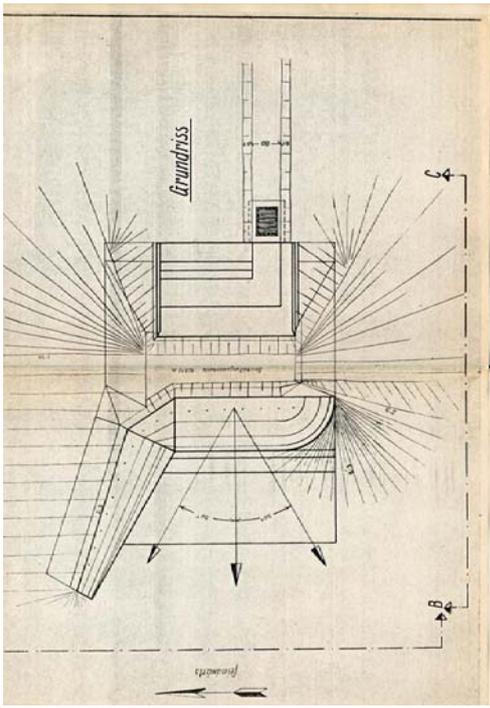


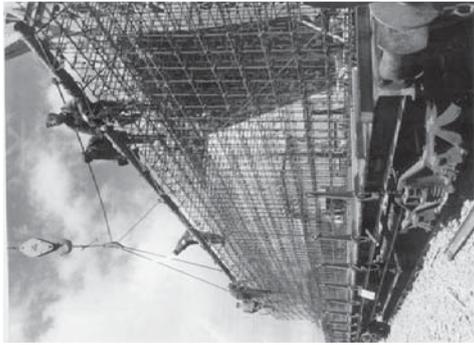
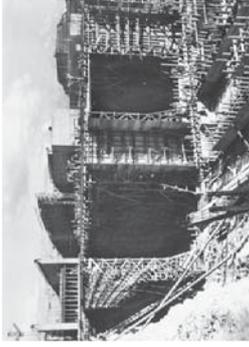
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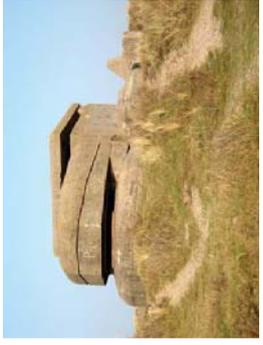
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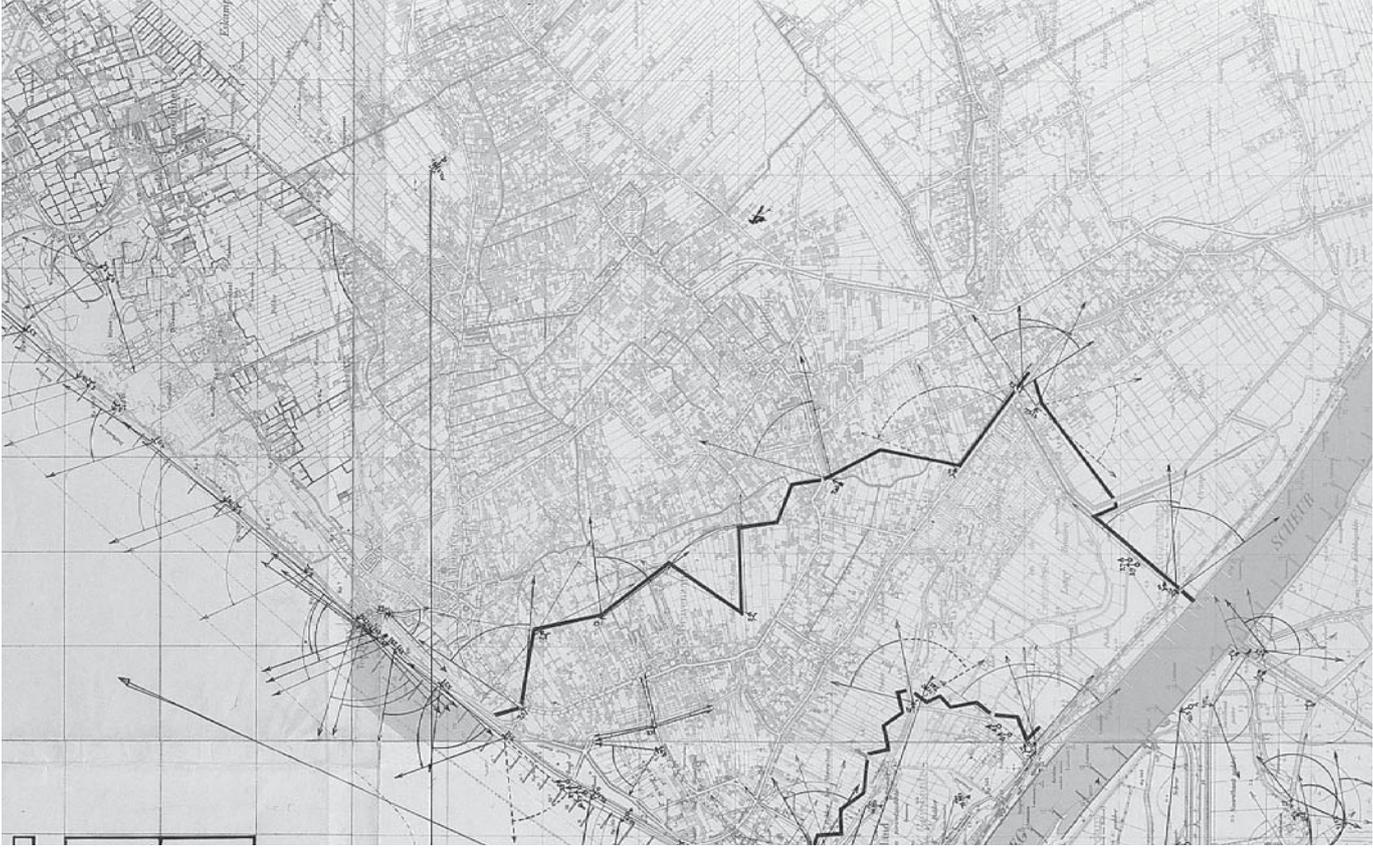
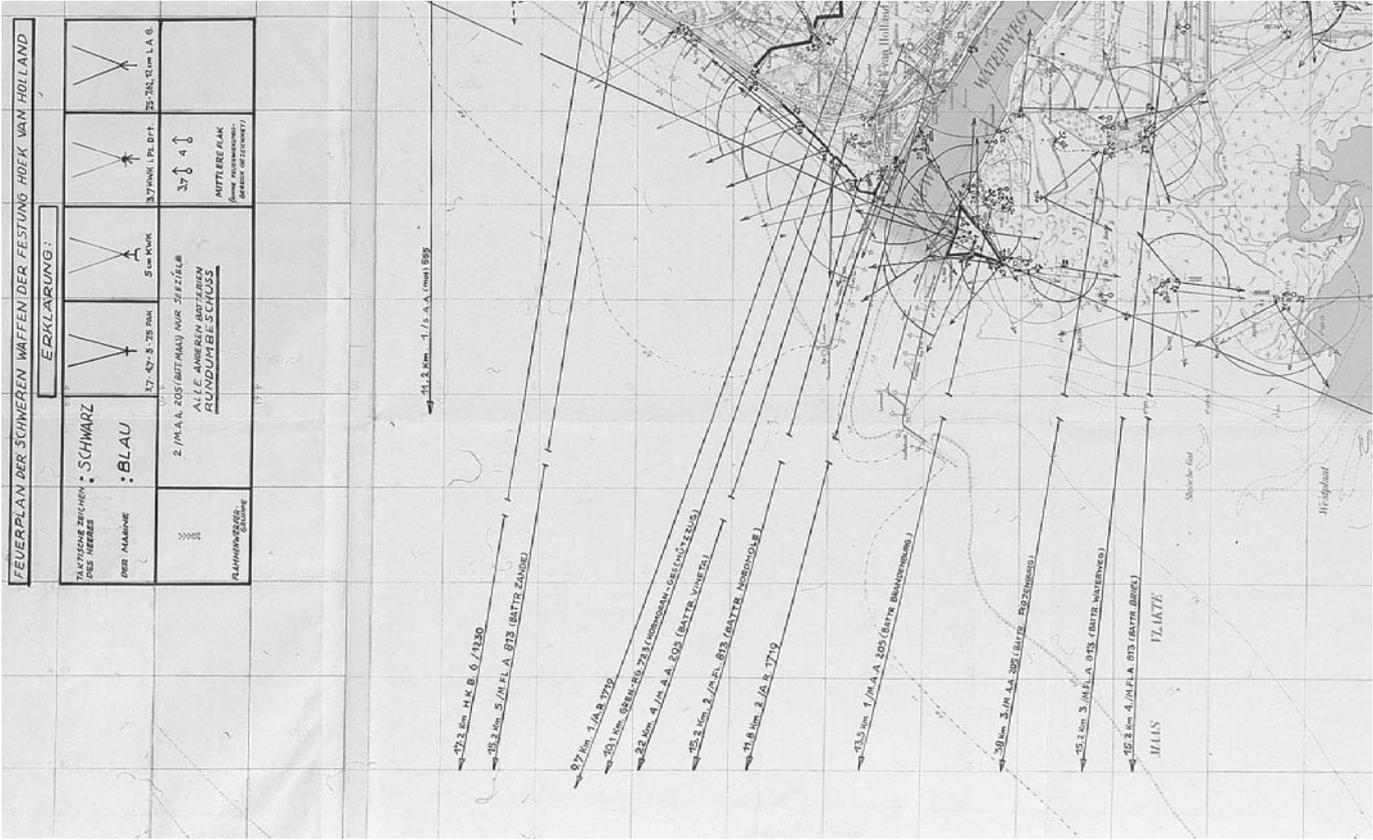


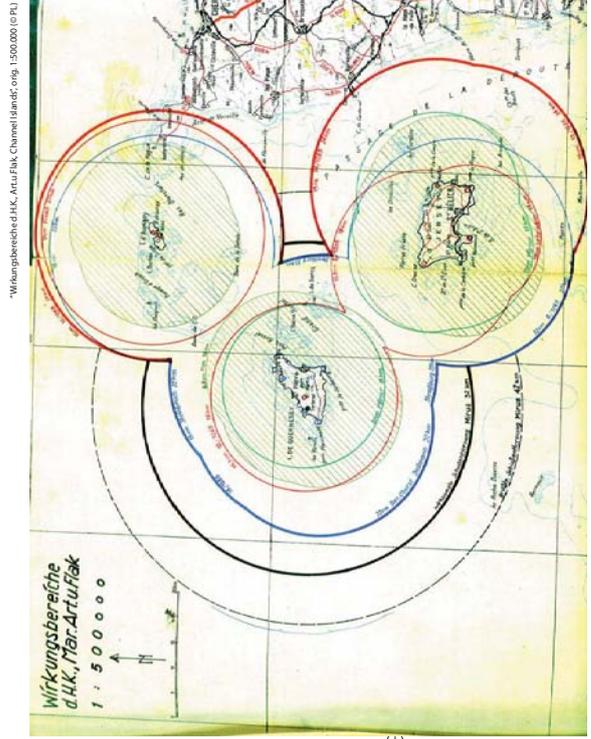
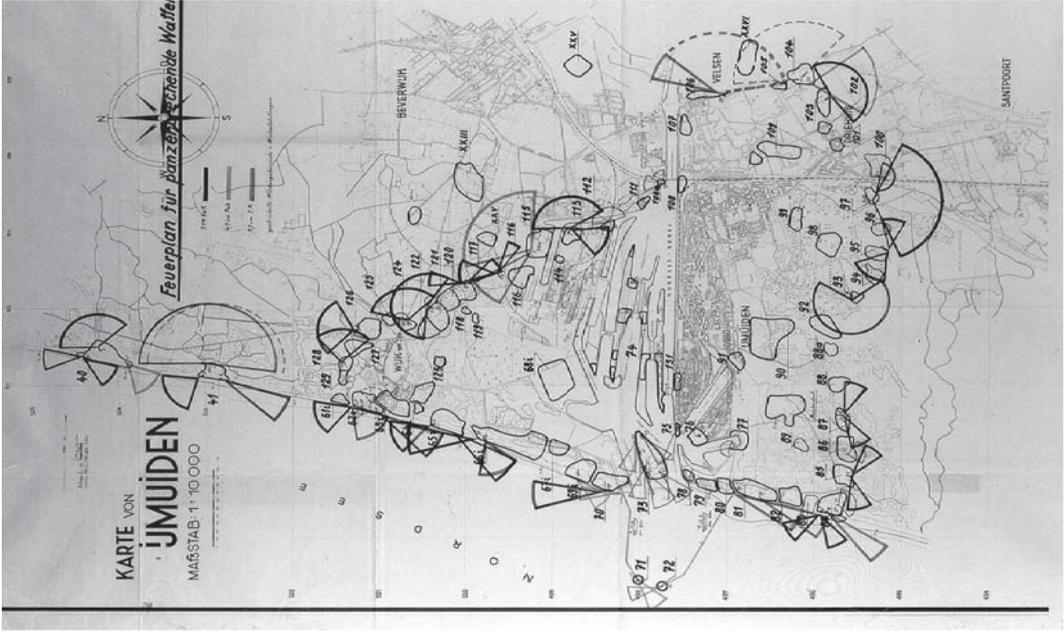


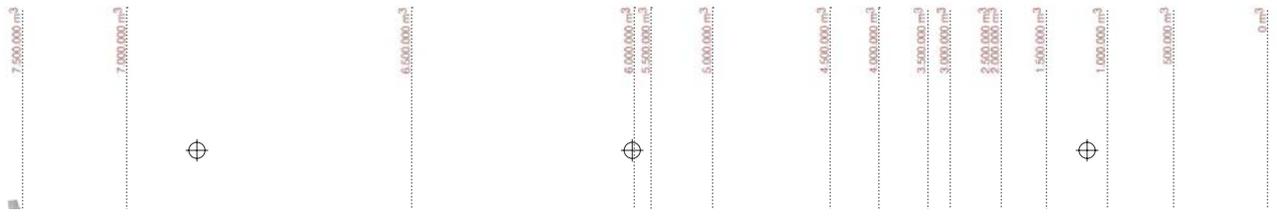




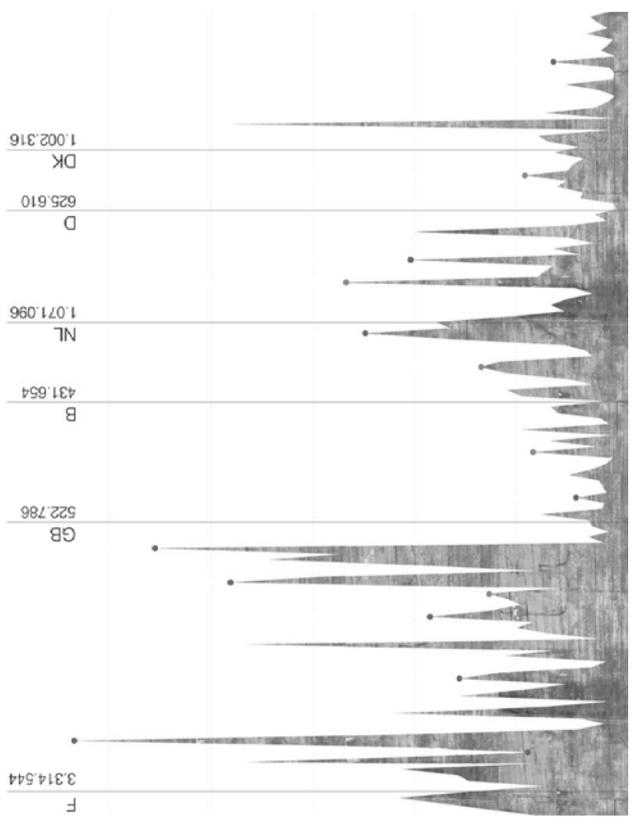
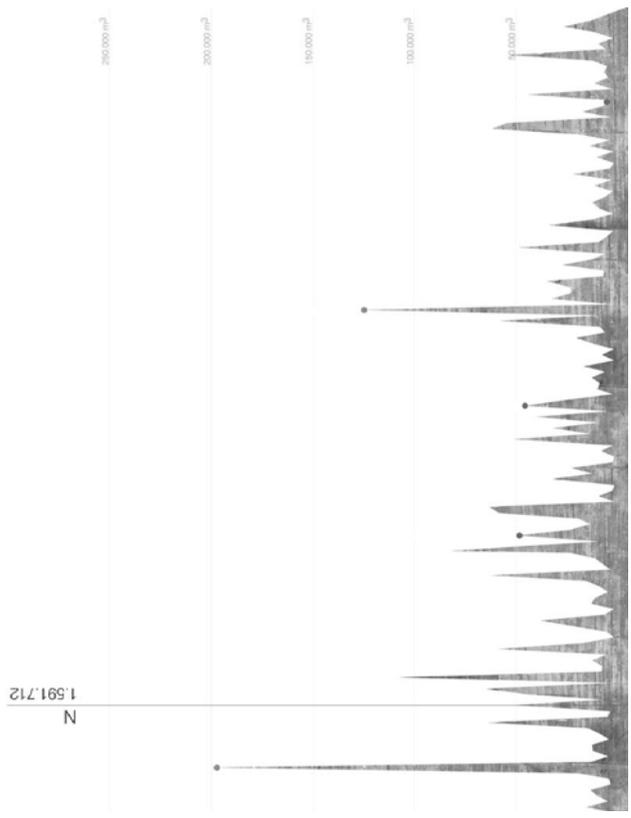








elaboração gráfica estatística da totalidade da obra
 Carneiro e Ester, S.A., 2006

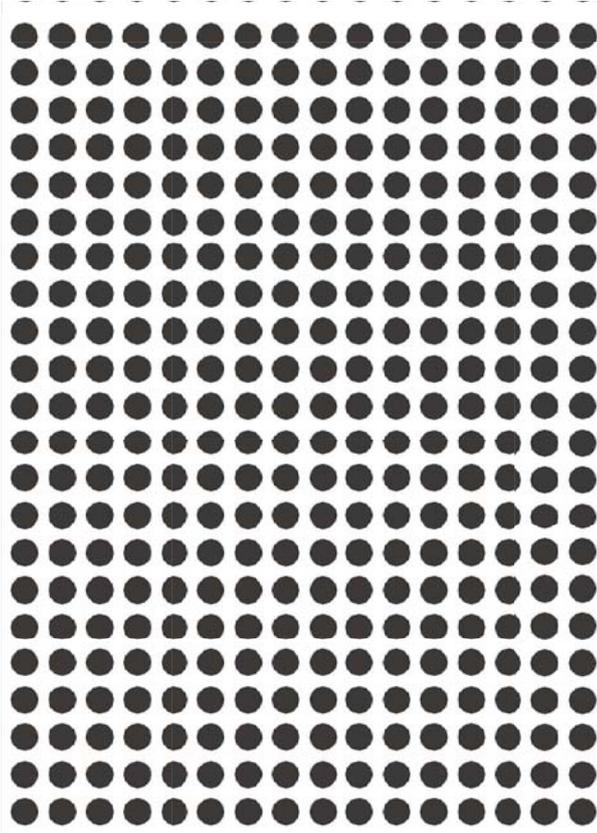
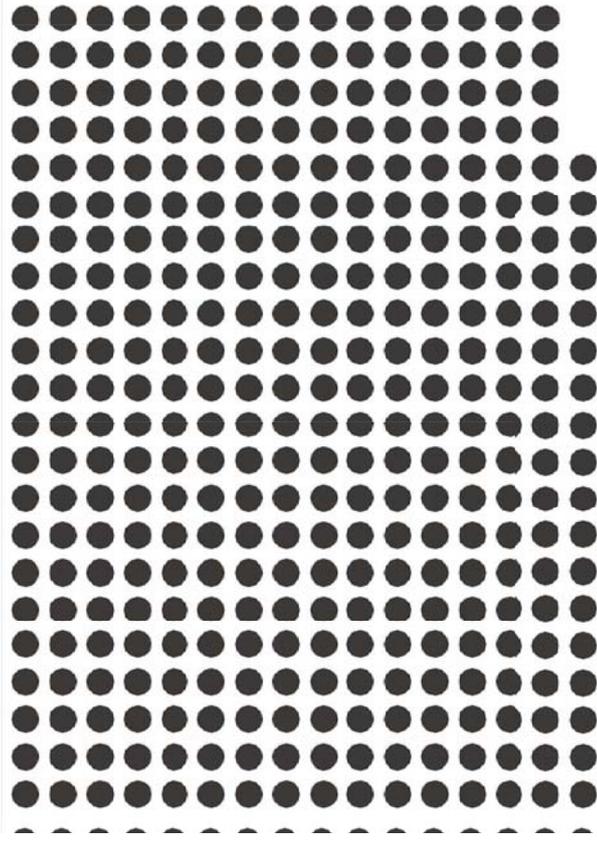


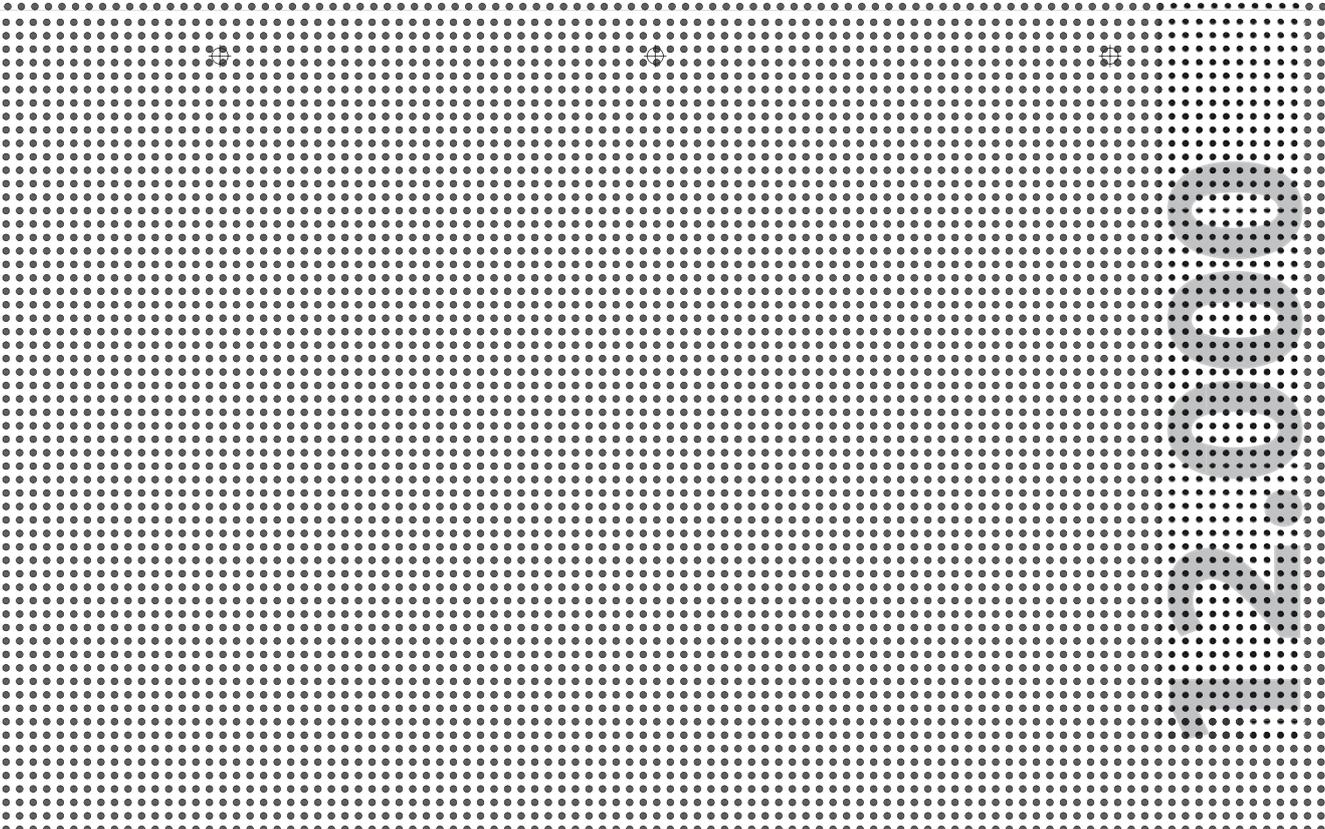
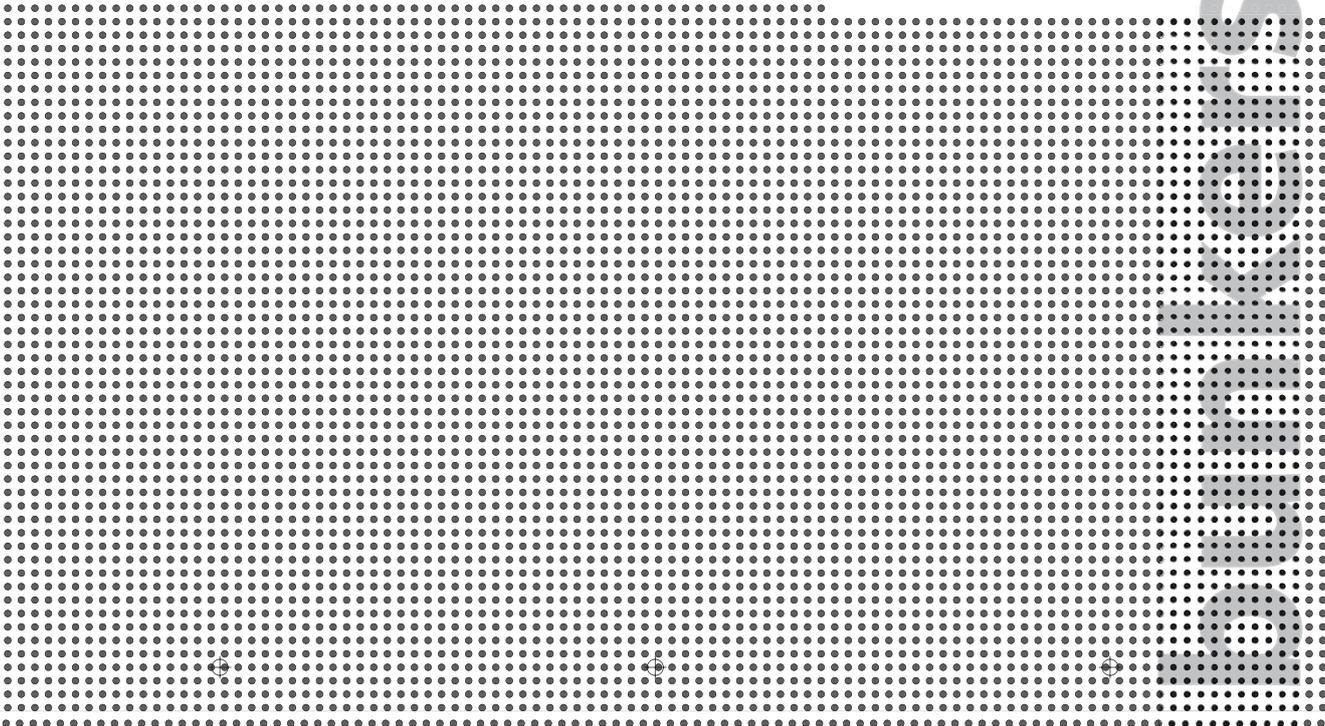
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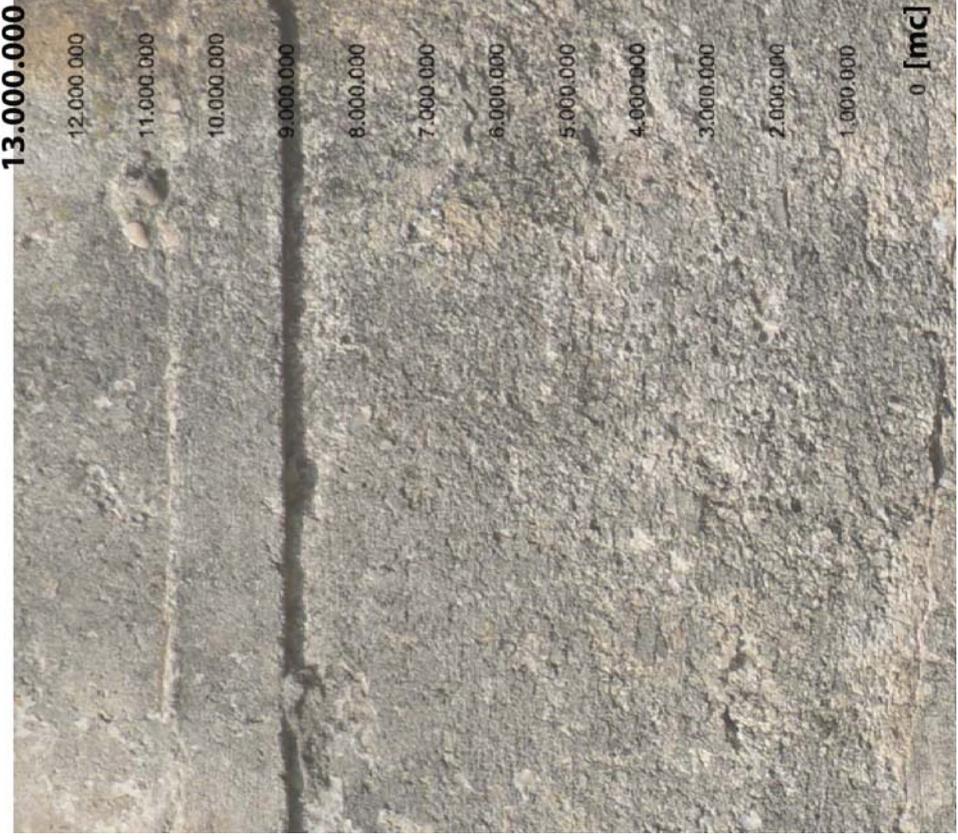
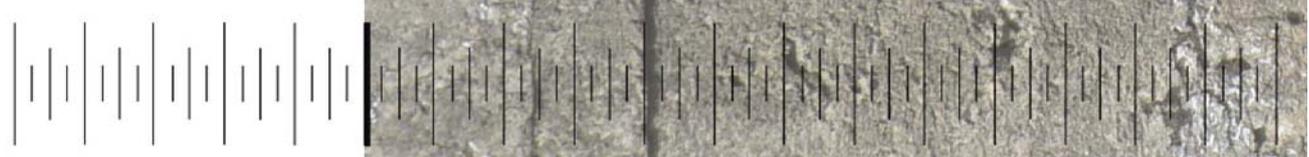


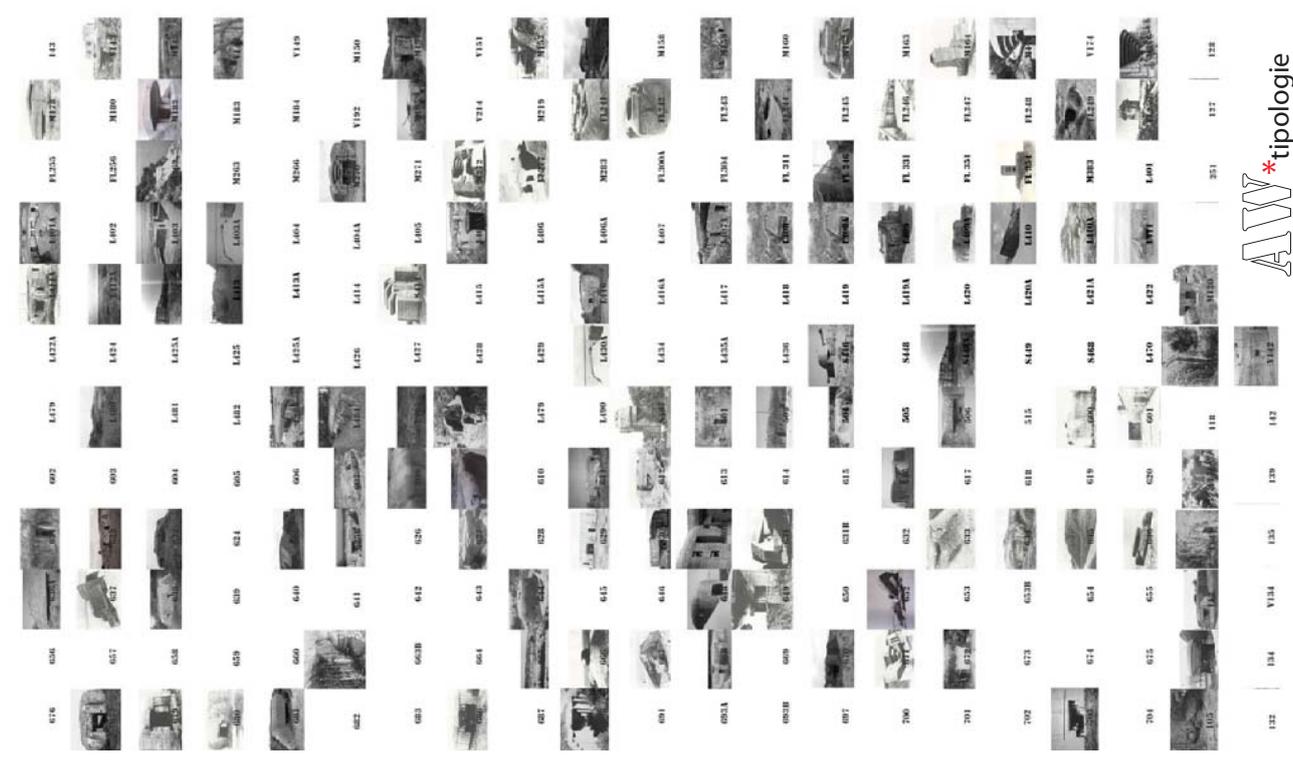
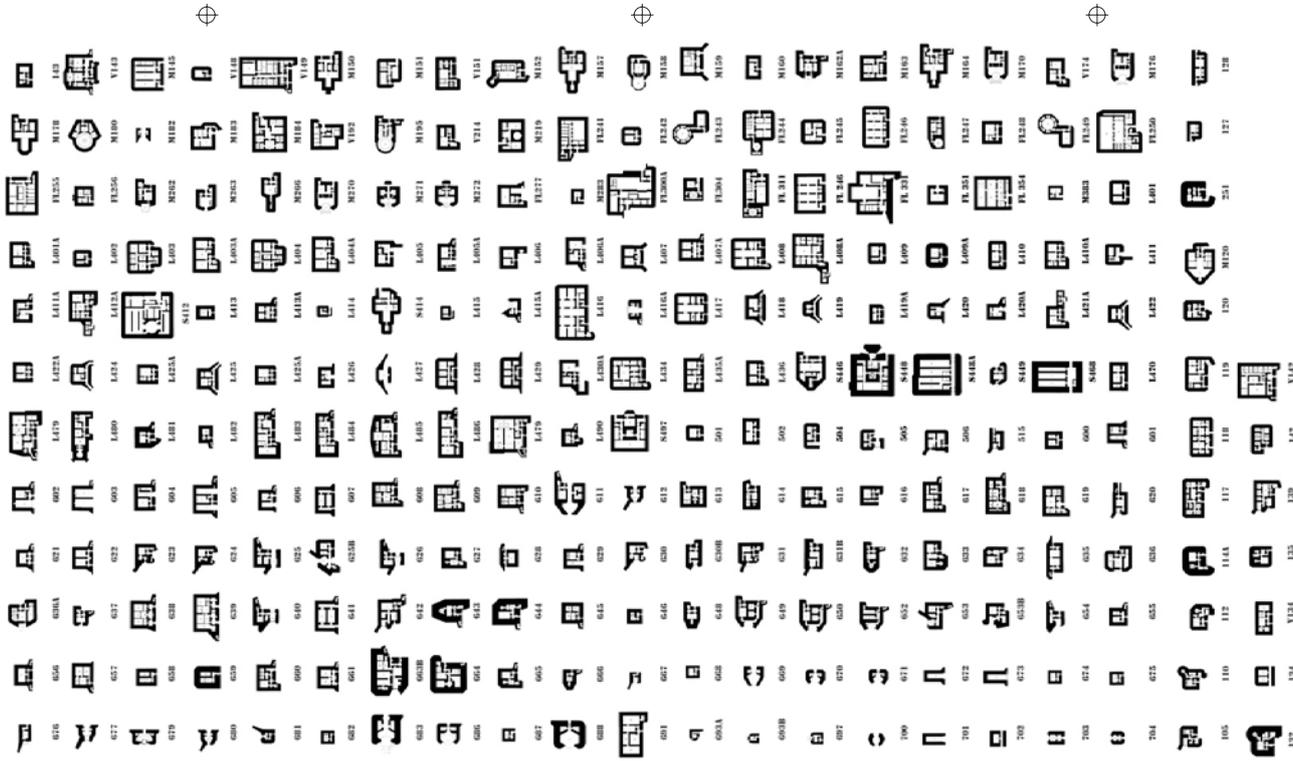


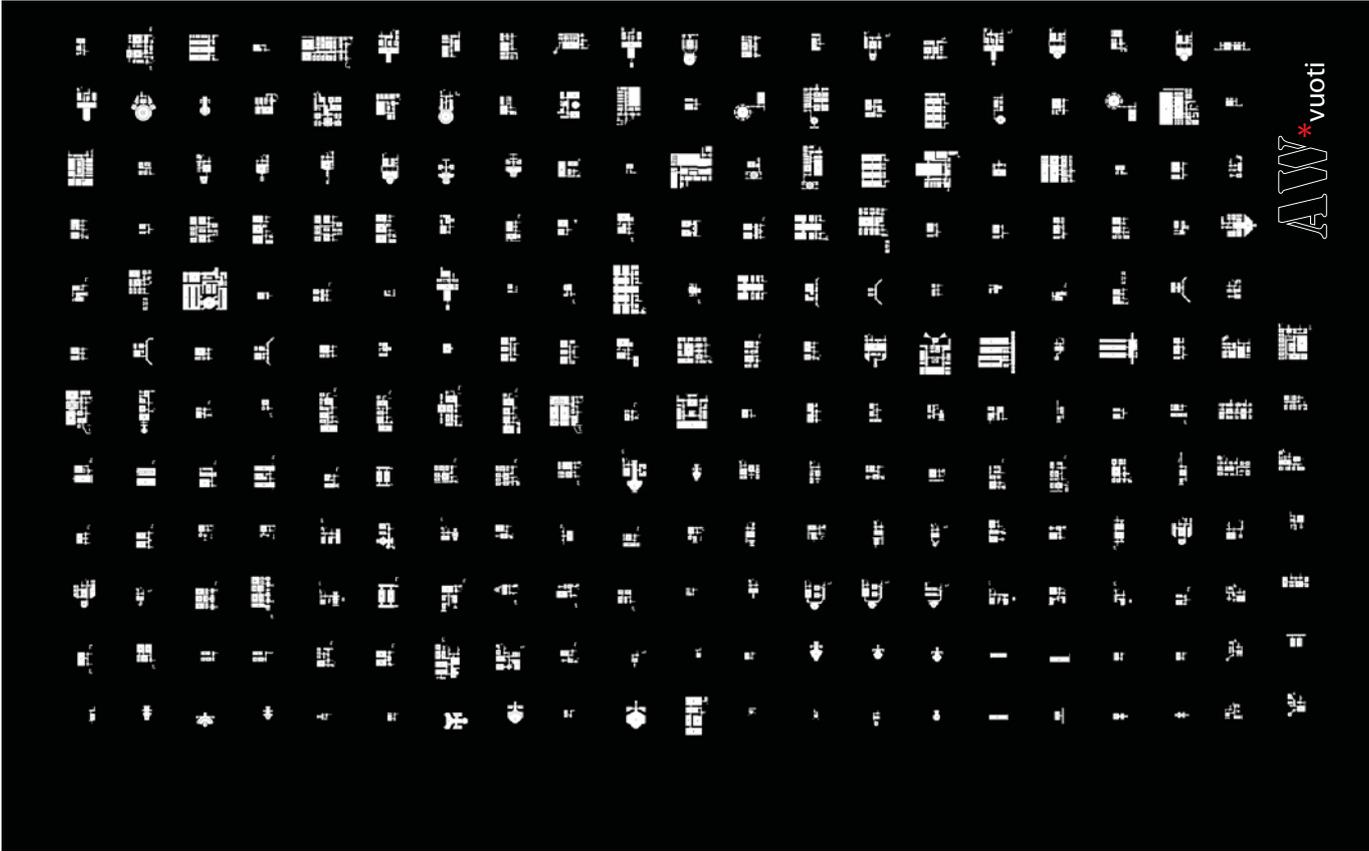
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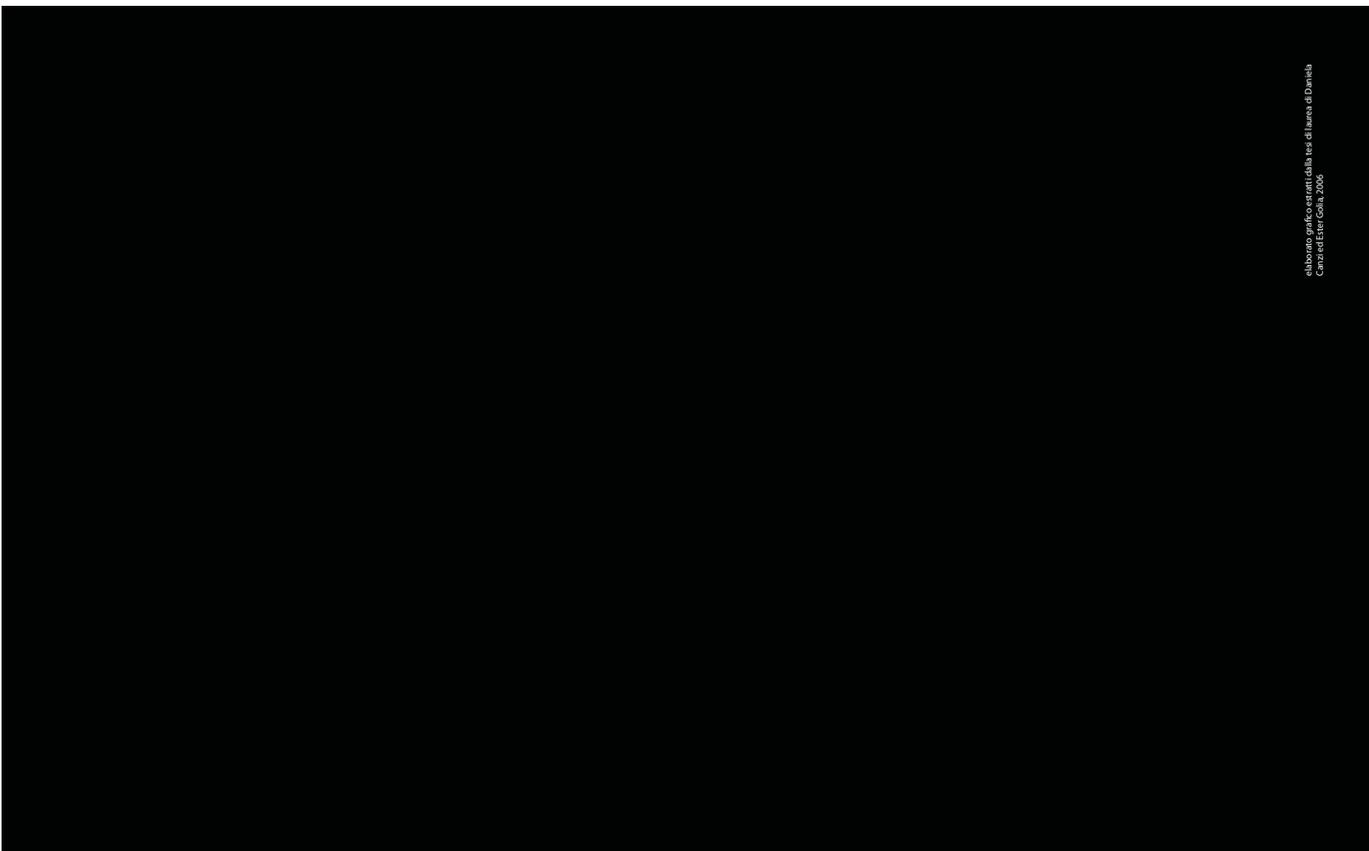
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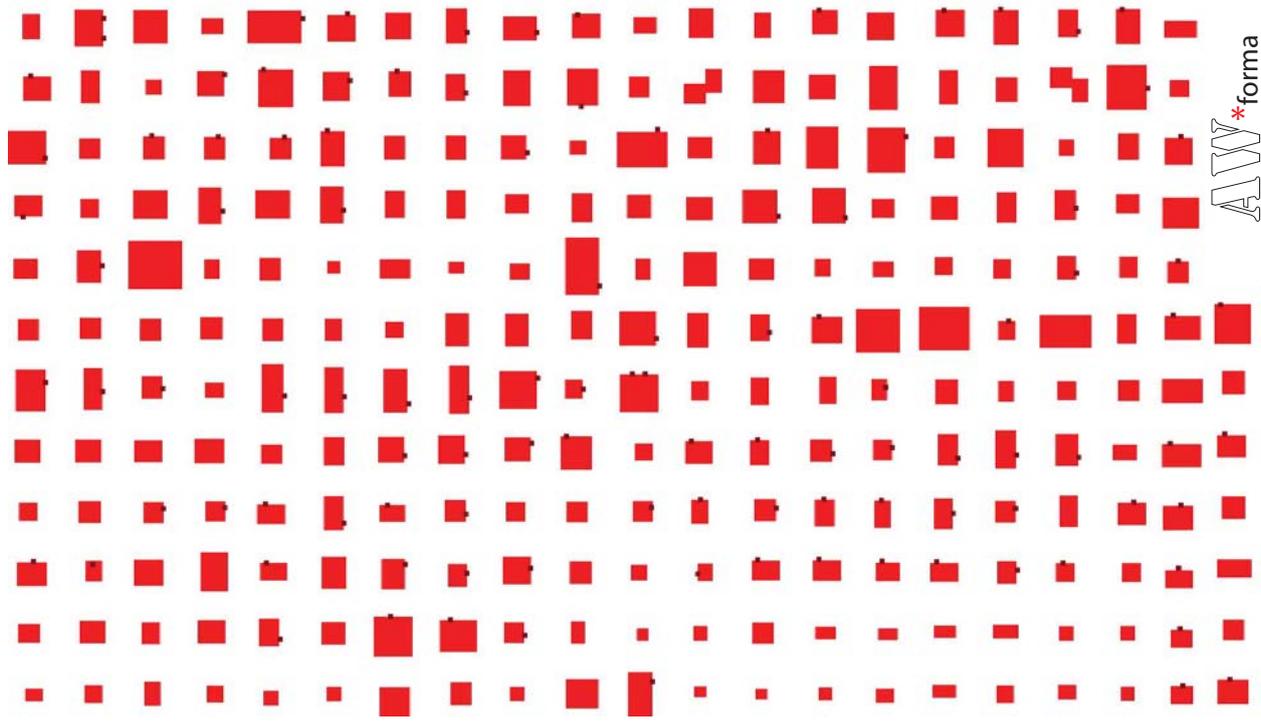




AW*vuoti



abbiamo grafico, stanti, dalla, tesi, di, hanno, di, Daniela
Camilla Ester, Gallia, 2006



AW*forma



elaborato grafico estratto dalla tesi di laurea di Daniela
Cinisi ed Ester Colli, 2006

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AW*percorsi



cemento colorato



cemento tagliato



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cemento inciso



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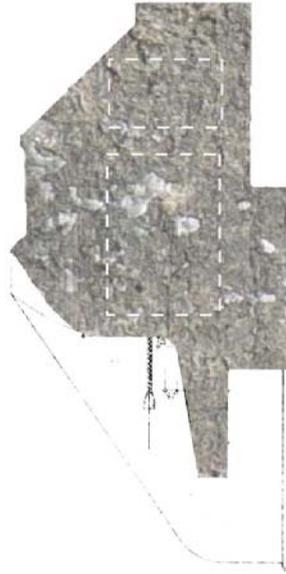
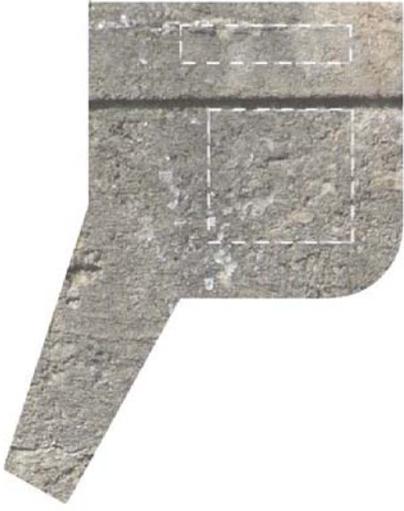
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20% ferro



5% ceramica, laterizio, legno

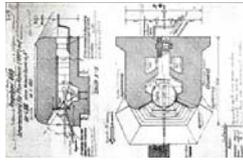


* L'architettura dell'Atlantikwall fu in gran parte, l'opera di un unico architetto, il colonnello Fritz Todt, il quale era capo militare dell'IP Reich e realizzò l'intera infrastruttura.

* Il nuovo materiale di riparo, capace di dare espressione "horror" al programma funzionale, si ispirava volutamente alle strutture della casa tedesca produttiva.

* Le Casematte di Westwall, 1935, si fide di un'architettura costruttiva, ad alta tecnologia, che offriva il riparo in modo strutturale e non puramente decorativo e tecnologico. Negli stessi anni Perret che cercò un canone per il nuovo materiale tecnico.

* Tutti i dettagli di "Typischer" il modello completo di tutte le tipologie di bunker necessitano di un'analisi per comprendere il loro rapporto con il territorio. Nel Reggibau completo edificio, materiale e costruzione convergono.



*The Atlantic Wall: bunker and/as modern architecture

Introduction
 On the 14th of March 1941 Adolf Hitler for the first time talked about the "Atlantikwall" which was supposed to defend the Fortress Europe from the invasion coming from the West. On the 23rd March of the next year in the Directive on War no. 40, the AtlantikWall was officially established. Hardly a month after, Albert Speer succeeded Fritz Todt, who died in a mysterious air crash, as head of the organization, that retained its former name, and supervised the construction of fortifications, mobilizing thousands and thousands of people, among them prisoners and deported. Hitler's project was aimed at constructing a line of foxholes, a sort of backbone to Europe facing the ocean (Rolf, 1998). Virilio, who took photographs of these concrete constructions between 1958 and 1965, talks of modern monoliths, "small-sized temples without religion", crypts that prefigure the Resurrection. "A foxhole" (stuzpunkt), he writes, literally means "strong house" and not "false house" as stated in dictionaries; a reinforced house, an armour that surrounds a soldier, but also a form of "disappearance" (Virilio, 1968). Our research-work highlighted an issue already raised by the French architect and afterwards by Diller & Scofidio, (1995):

"L'architecture, c'est, avec des matériaux bruts, établir des rapports équivoques."



the close connection that exists between these architectures of war and many buildings planned by the Modern Movement, but also bunker as a point of reference to a great part of modern & contemporary architecture. Bunkers as an icon of modernity (Postiglione, 2005).

The research entitled "The Atlantic Wall Linear Museum" [1] promoted and developed a valorisation project with the aim of bringing the vast heritage of WWII built along the Atlantic coast back into the world of cultural heritage but also in the one of architecture. The project was actually intended to draw attention to the architectural, aesthetic and landscape value of the Atlantik wall, understood as a trans-national cultural heritage.

Horizontal vision, aesthetic fascination and territorial dimension Bunkers are based on the privilege of a horizontal rather than a vertical vision; windows, as Le Corbusier wrote (Le Corbusier, 1923), will no more be vertical, but horizontal. They follow a new view of the world imposed by the cinema, an aspect which appears to be dictated more by a cultural factor than by a true technical need; and in bunkers this horizontal cut perfectly corresponds to the observer's eye movement through the sights of an au-

romatic weapon while observing the horizon (Bellotti, 2006). Fruit of desire and necessity to control, "to survey", bunkers deprive a place of its genesis: absolutely atypical, these constructions respond to communal principles merging the necessity to control the horizon with the necessity to generate networks, to built-up a system. A system of points, isolated but at the same time kept together by a dense network of communications and infrastructures; often incapable of looking at each other, they are placed in a mutual relationship only according to the Command Post's position (Rolf, 1980).

This is the establishment of typological superiority as opposed to the topological one, so dear to a great part of the recent and more distant classical architecture: the organization of form is in no way related to the context if not functionally, which enables an interpretation of the bunker as the archetype of tumulus in its double acknowledgement of a monument and a tomb. Monumental is its desire/necessity for eternity (of being indestructible); it is tomb-like because of its rejection of the external world in terms of topos and installation (in order to be invisible). It is an architecture that becomes

* "Habitat 67" di Moshe Safdie, "città in un'isola artificiale", 1967 (Dalla rivista "L'Espresso", 1992-93)

* "Tempio di Aiaclia", "temple of Aiaclia", 1967 (Dalla rivista "L'Espresso", 1992-93)

* "Theater of Architecture", "teatro di architettura", 1967 (Dalla rivista "L'Espresso", 1992-93)

