

THE  
ATLANTIC  
WALL \*soulac sur mer



della stanza dei panini acrobati

bolide verde 333 litri e ripartita

attivista personal. Iniziano a fare  
la loro comparsa le prime ~~stagnole~~  
di carne al sacco e proprio ora  
mentre sto scrivendo l'autista riprende  
le luci. Si sente un film che esce  
dal nas della coreana e il rumore  
delle stagnole dei panini scartati.  
Gli altri chierchi erano leggeri dormivano  
alcune oggetti attribuibili ai bunker.  
h. 21.24 Il buio è pesto.  
Bany White di sottofondo, i discorsi

Fate, le scorte di cibo ormai termi-  
nate e ancora non se ne vede la fine.  
Chiedo gli dentro da 16 ore.  
Siamo davvero pronti per i veri bunker  
23.15 Pause gorgio, la panca del nostro  
bolide include 333 litri e ripartia-  
mo. la notizia opprimente è  
che nell'atrofia ~~nessuno~~ ~~se~~ este  
dal nostro bunker mobile.  
~~Però~~ ripartiamo, il DVD inizia  
da capo e tutti fissiamo attenti

# Atlantik[wall] bunkers

la ricerca è parte di  
THE ATLANTIC WALL LINEAR MUSEUM  
Granted by EU programme "Culture 2000"

a promossa da  
Orientamento Interni/Laurea Specialistica in Architettura  
Facoltà di Architettura e Società/Politecnico di Milano

a cura di  
Gennaro Postiglione

collaborazioni

allestimento  
Valeria Bormolini, Claudia Brunelli, Margherita Pirati

consulenza e montaggio  
Chiara Galeazzi e Livio Ricciardi del Laboratorio di Allestimento  
Dipartimento INDACO

case studio  
Anella Valletta con gli studenti del Lab Interni prof. Postiglione

rilevato e rappresentazione Battoria Soulac-sur-mer  
studenti del Lab Interni prof. Postiglione

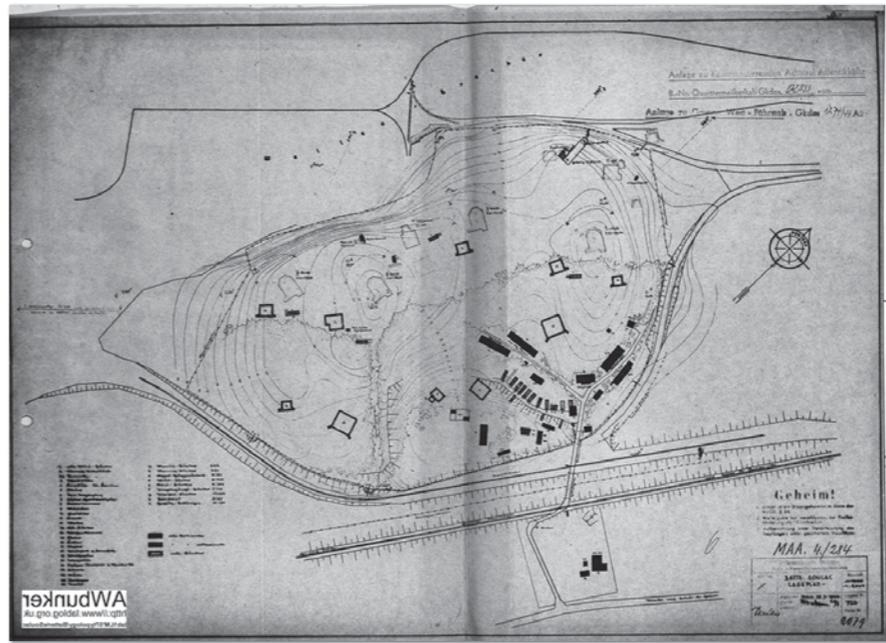
contributi  
Europa Neutra  
Facoltà di Architettura e Società  
DPA Politecnico di Milano

possible re-use

AW\* soulac sur mer

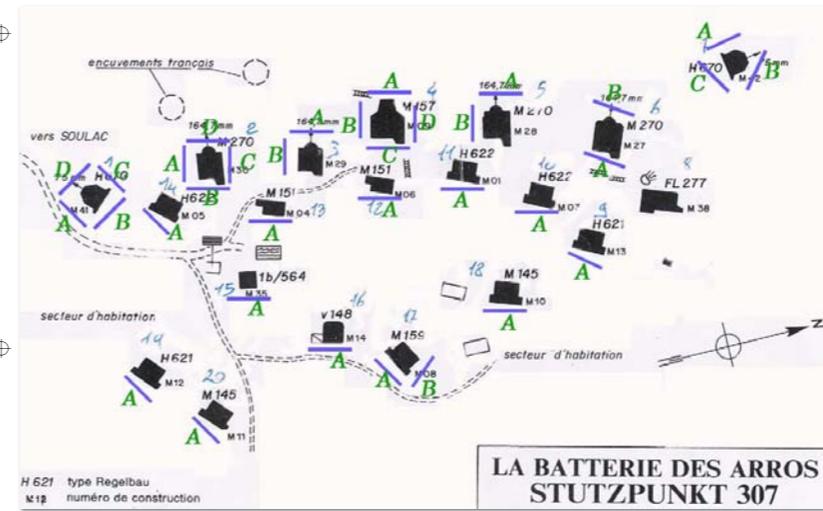


AW\*inquadramento

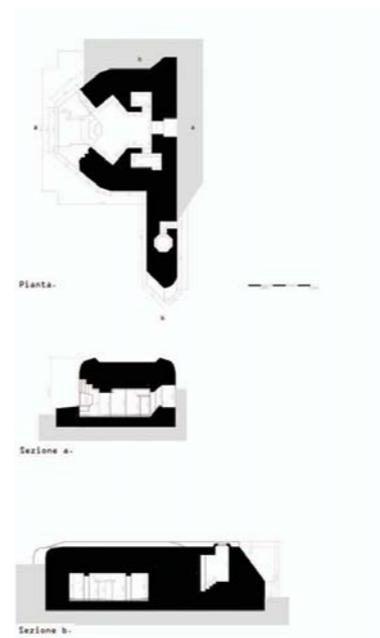




immagini tratte da "Villenskulpturtypologie", Rudolf Rühl, Benthornweg 1988  
riavvicina a cura degli studenti del Laboratorio del Lab Interiors7 prof. Paoletti



AW\*tipologie



**H670**



0 | 20 | 40 | 60 | 80 | 100 | 120 | 140 | 160

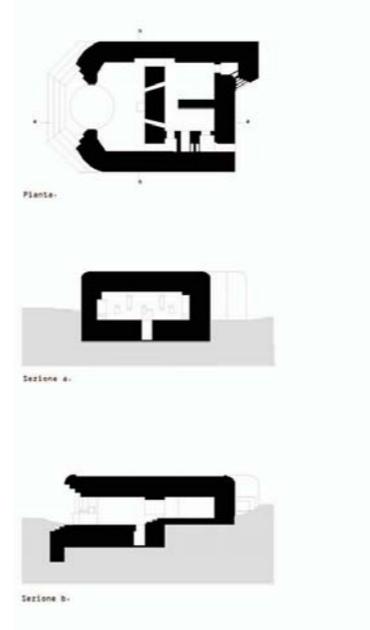
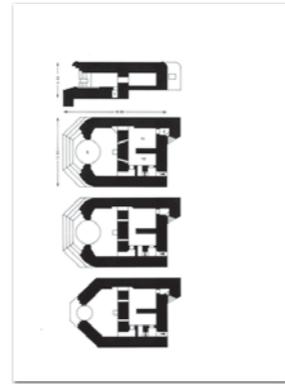
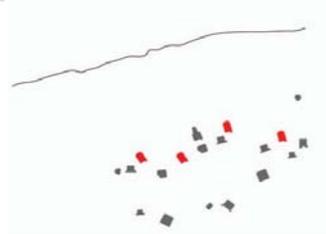
N | NE | E | SE



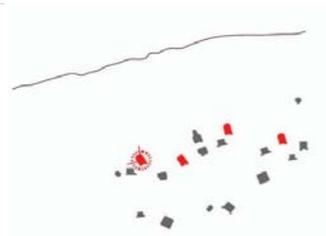
180 | 200 | 220 | 240 | 260 | 280 | 300 | 320 | 340

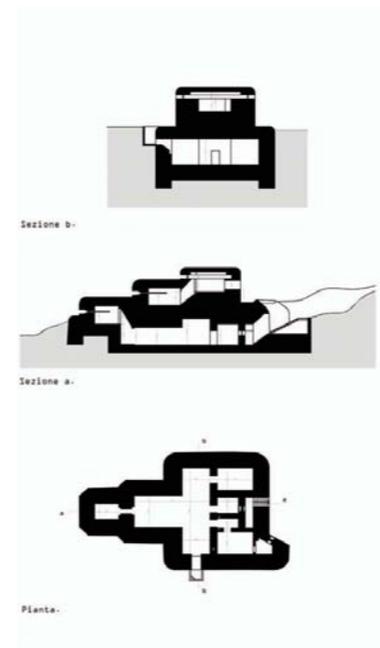
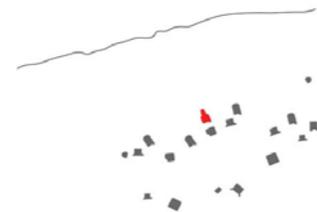
S | SW | W | NW





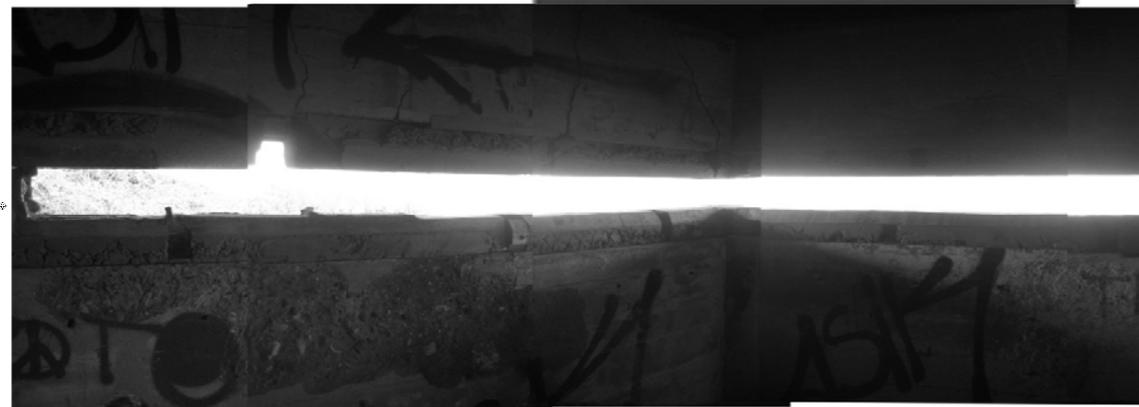
**M270**





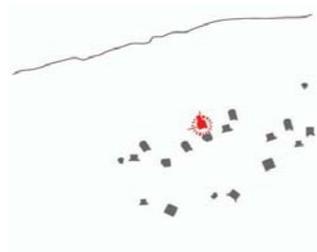
**M157**

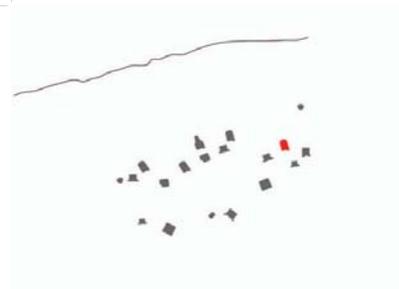
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N NE E SE



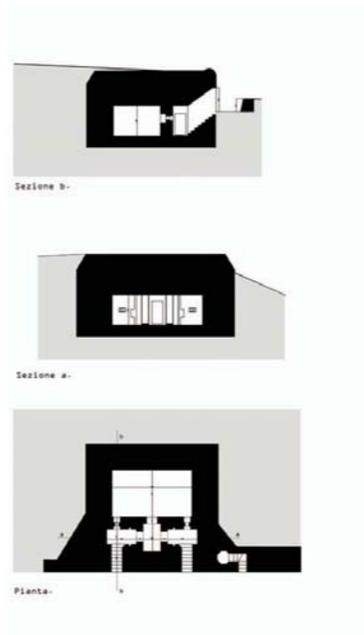
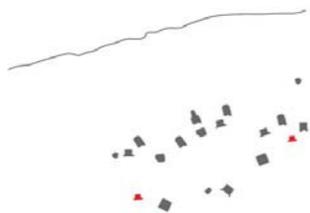
180 200 220 240 260 280 300 320 340  
S SW W NW



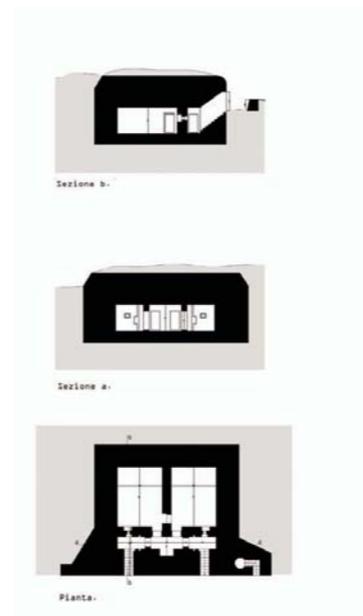
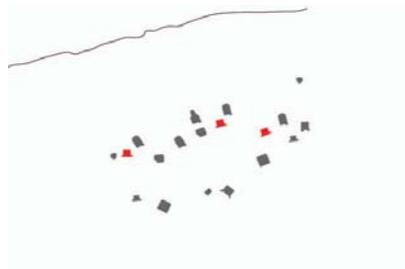




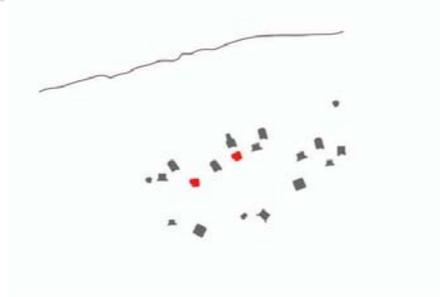
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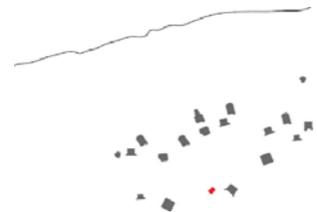
**H621**



**H622**



**M151**



Sezione b.



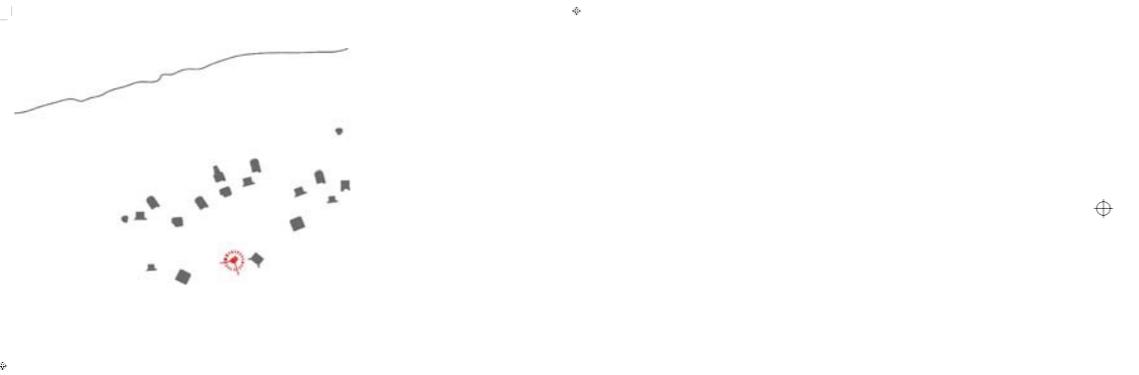
Sezione a.



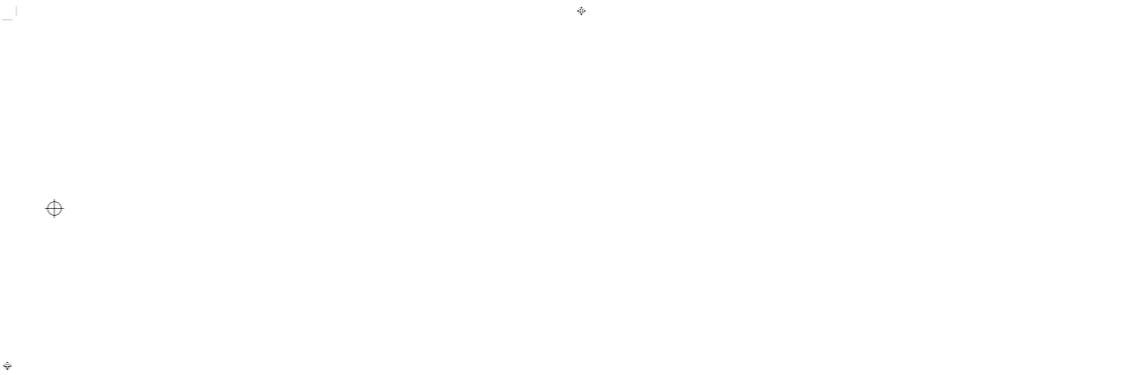
PIANTA.



**V148**

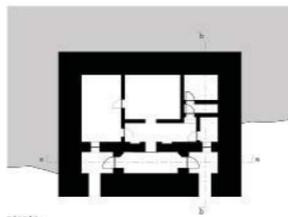
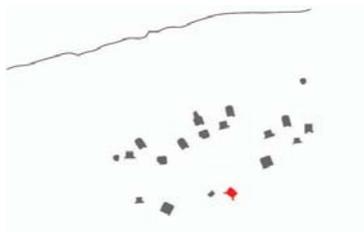


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N NE E SE

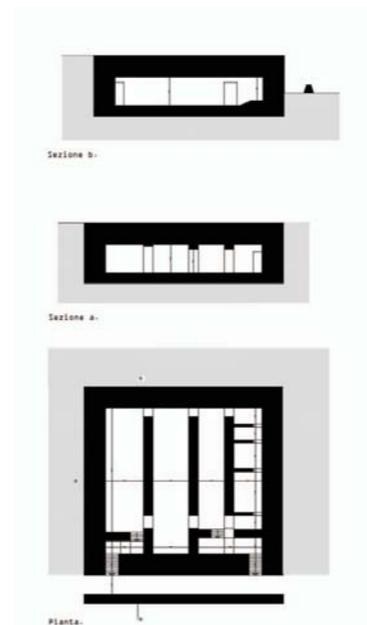
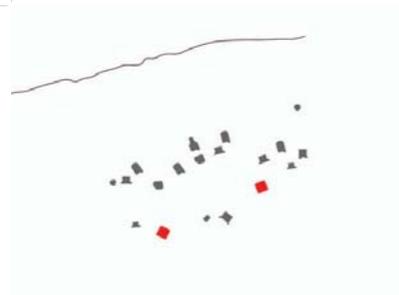


180 200 220 240 260 280 300 320 340  
S SW W NW





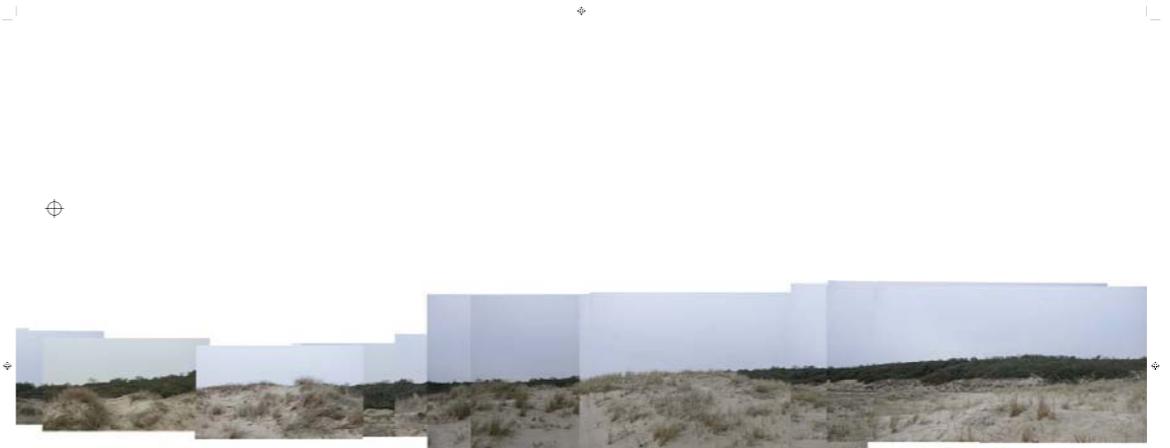
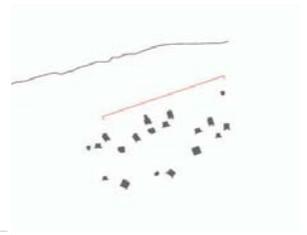
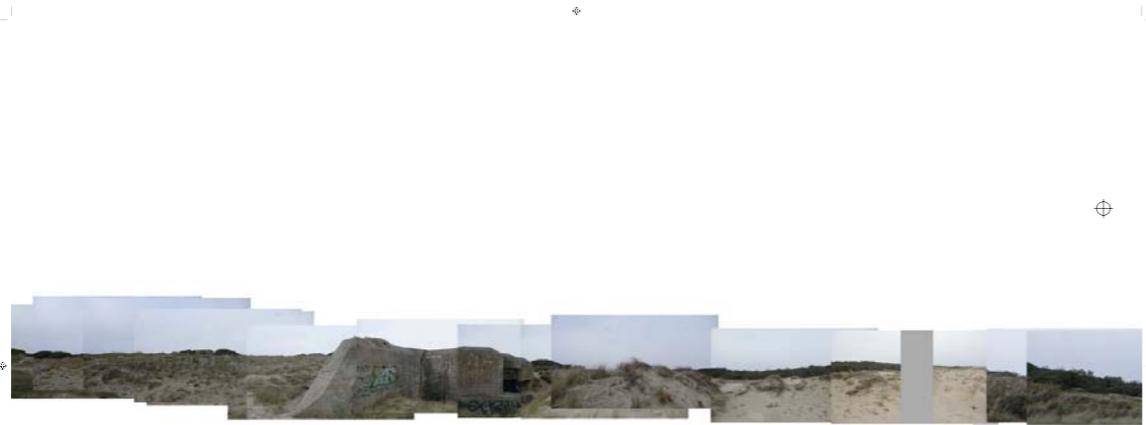
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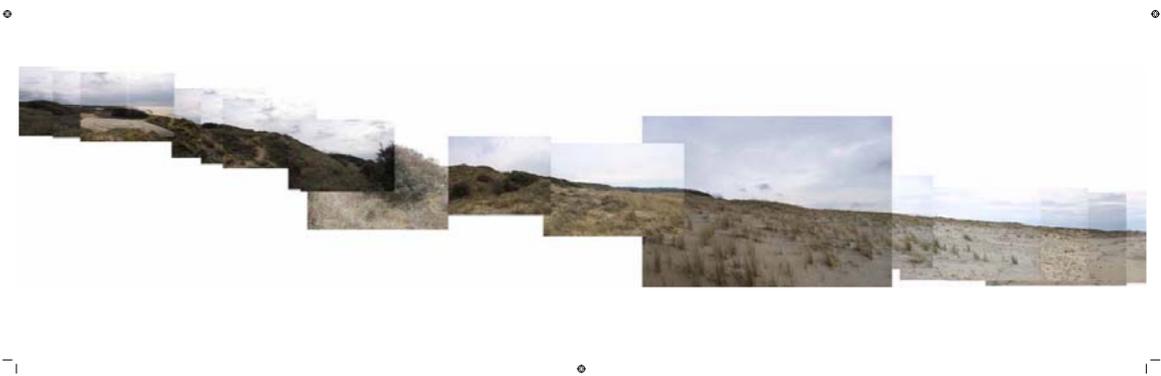
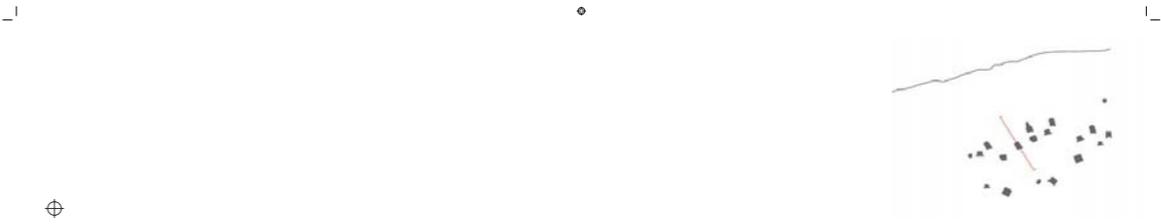
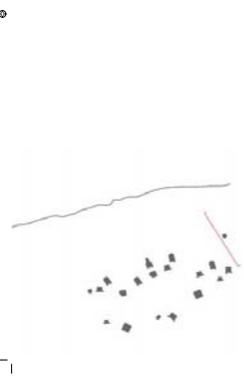
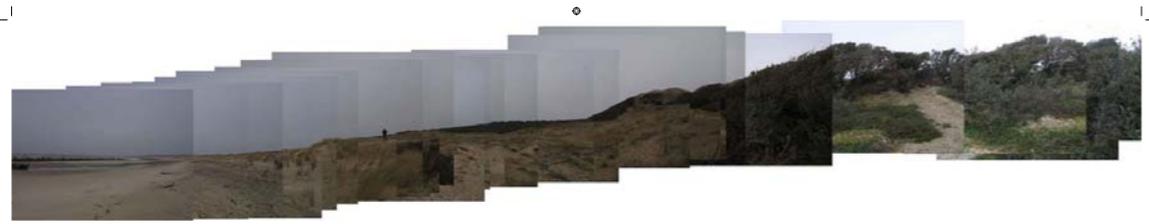


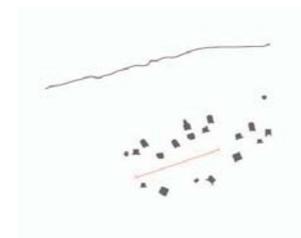
**M145**



AW\*sezioni

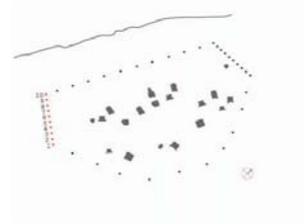


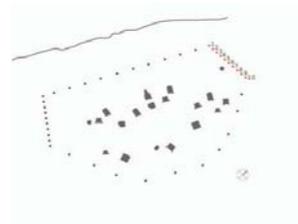


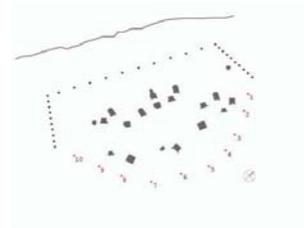


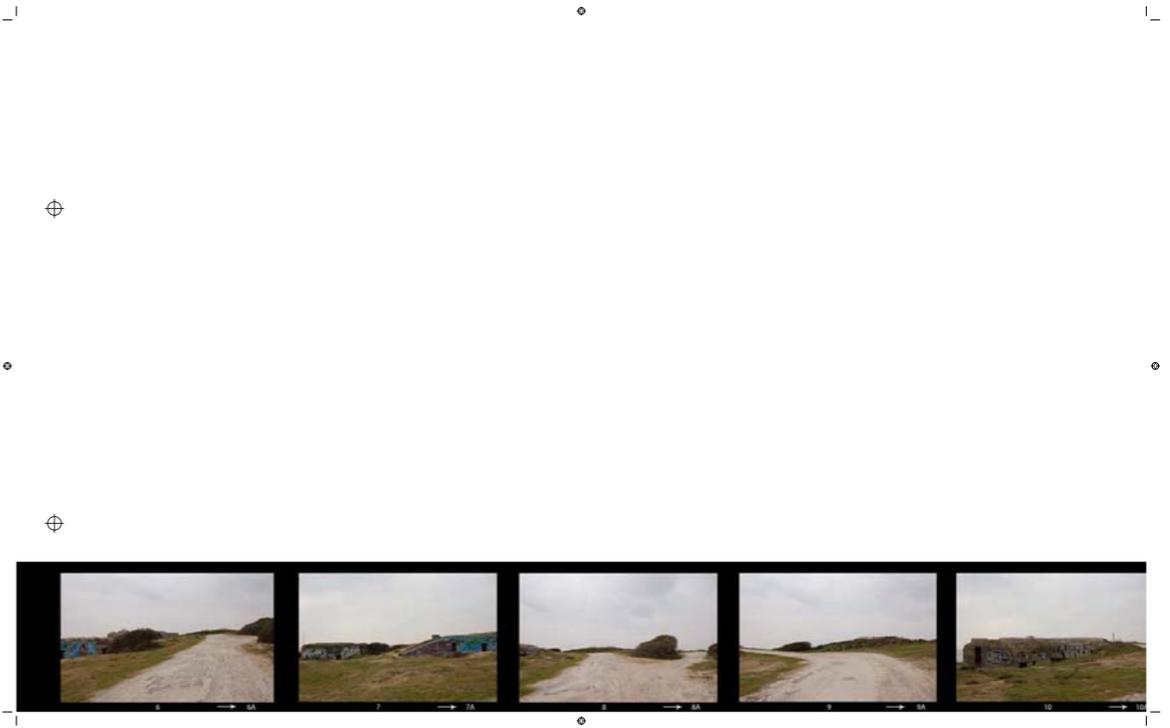


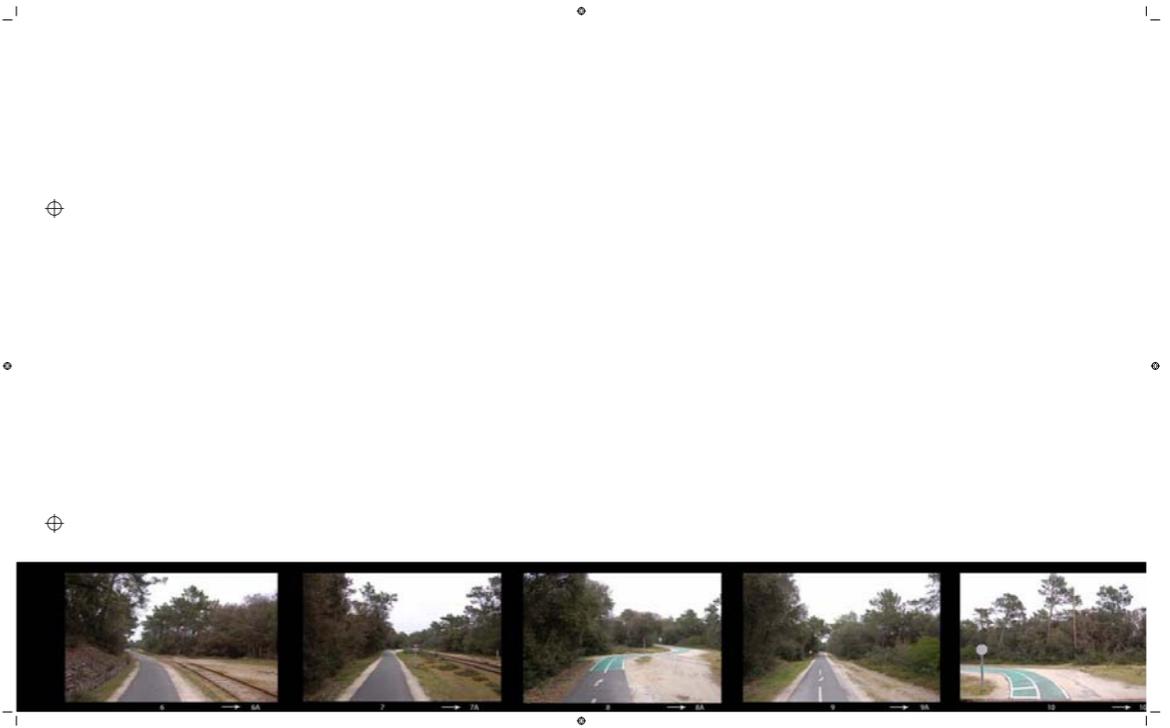
AW\*percorsi

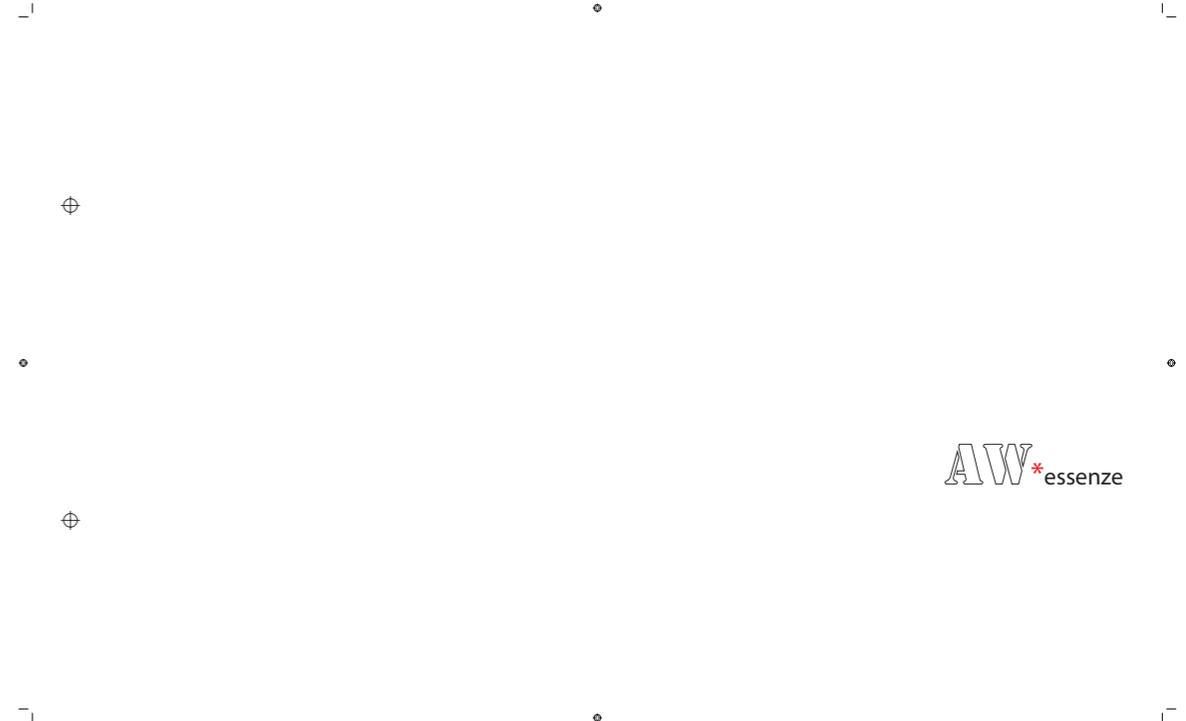
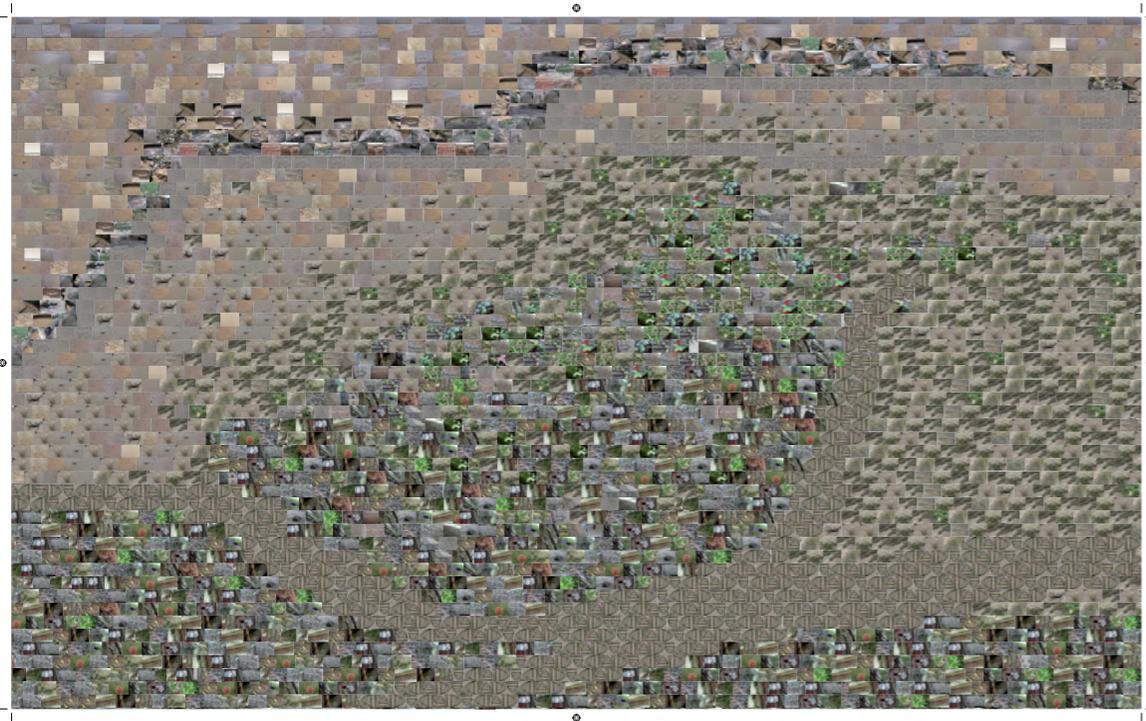




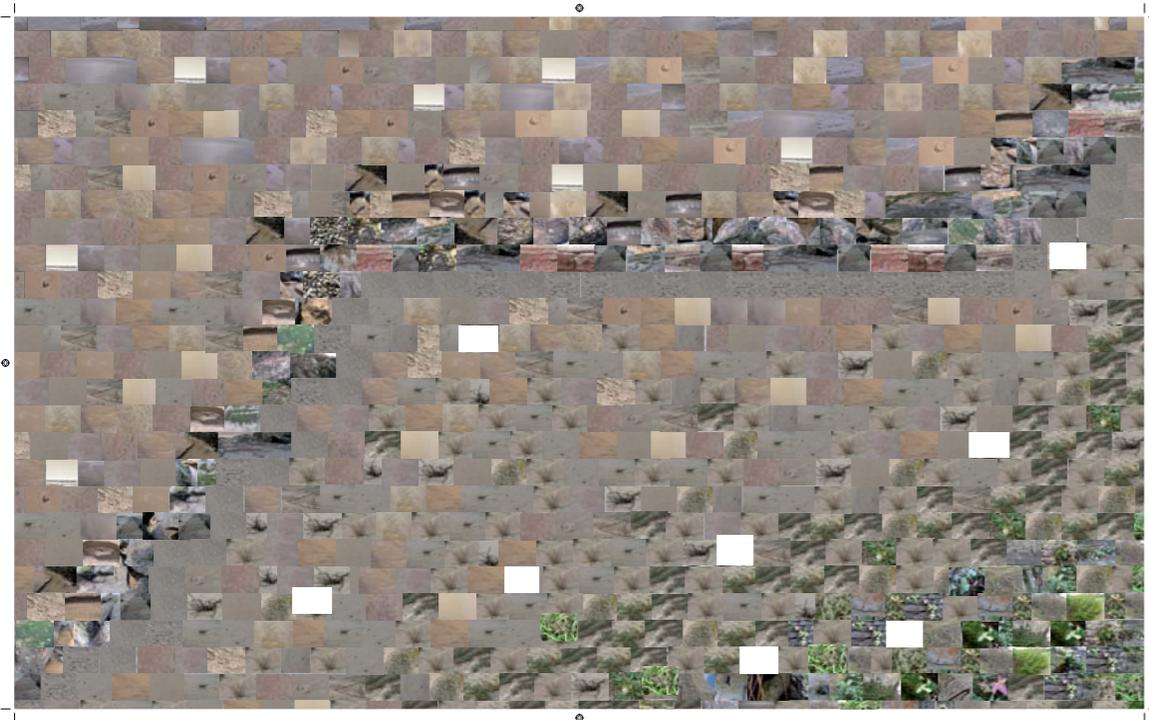


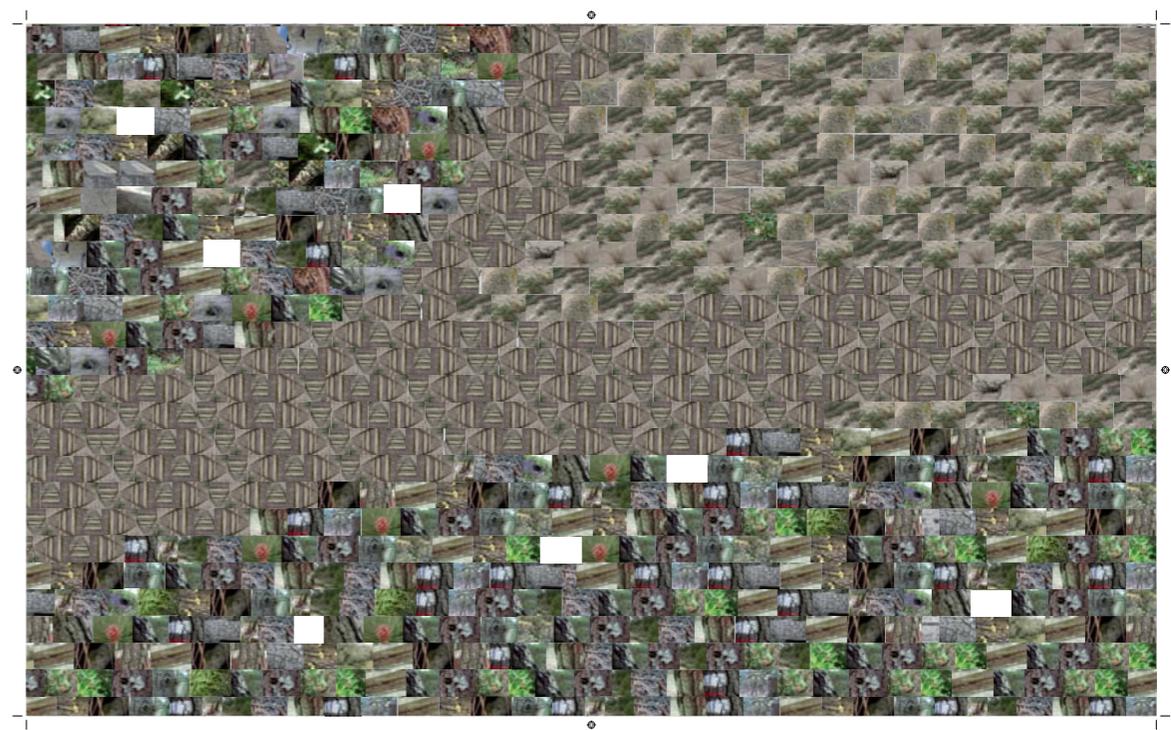
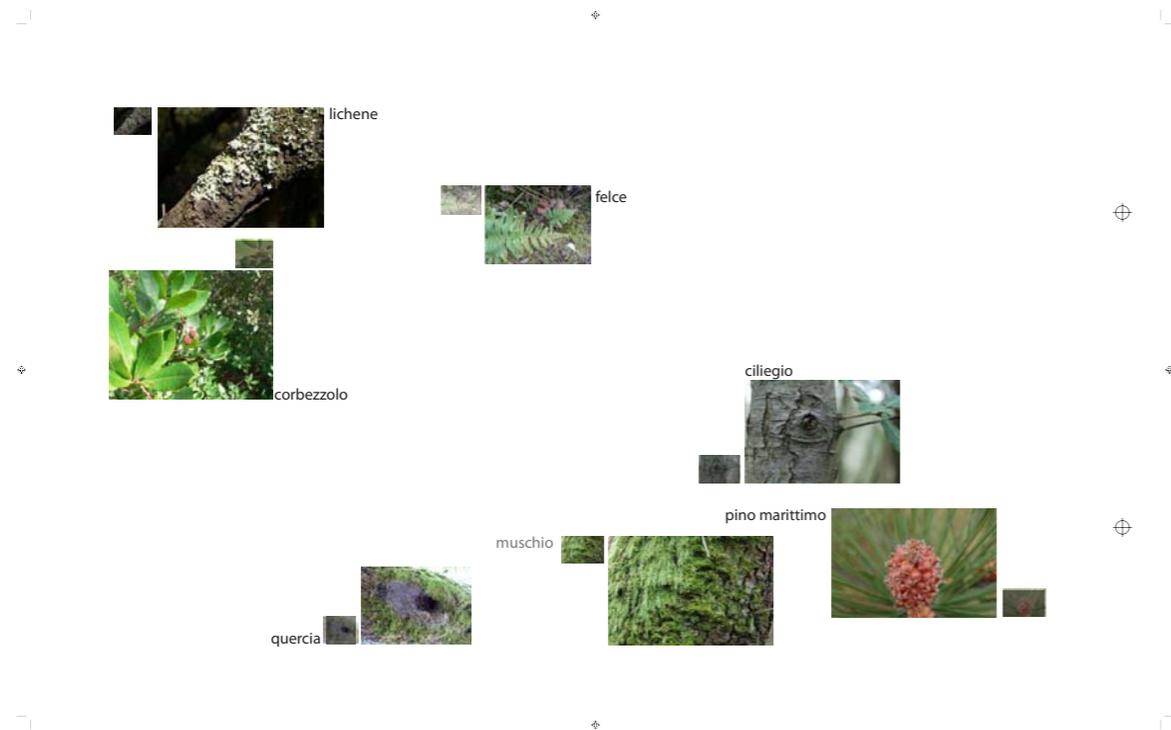






AW\*essenze







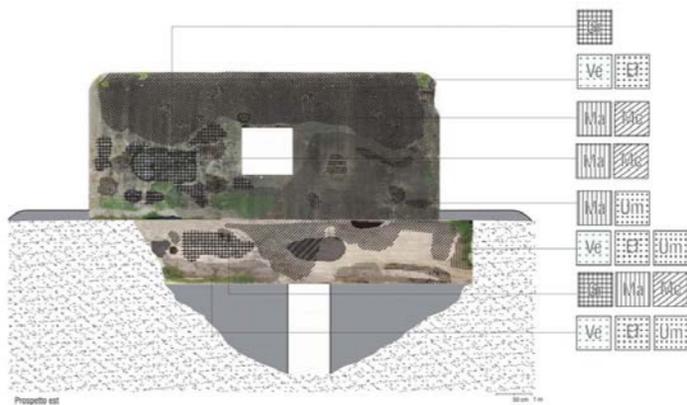
Alcuni del deposito a cura di Benedetto Morbini e Francesca Strazza  
IUSV Venezia

<p><b>Ef</b></p> <p>&gt; efflorescenza Formazione cristallina di sale prodotti dalla migrazione e dalla evaporazione dell'acqua.</p> 	<p><b>Um</b></p> <p>&gt; umidità L'umidità persistente e l'azione del dilatamento modificano le caratteristiche delle superfici che diventano soggette alla presenza di patine organiche e al deposito di sali.</p> 	<p><b>Mc</b></p> <p>&gt; macchia Depositi di varia natura non controllati, spesso di varia origine e composizione, depositi organici. Una difesa sono i prodotti dell'ossidazione del ferro.</p> 	<p><b>Ma</b></p> <p>&gt; mancata Caduta e perdita di elementi che non sono inseriti, sono inclusi da elementi a sviluppo bidimensionale che tridimensionale.</p> 	<p><b>Ve</b></p> <p>&gt; patina biologica Presenza di organismi vegetali, come piante, muschi e licheni che possono produrre degrado biologico e biomeccanico.</p> 	<p><b>Gr</b></p> <p>&gt; gratta Sono costituiti da masse compatte colorate, arditiche o calcistiche.</p> 
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**Il materiale**



- > ambiente marino non confinato, esterno non protetto
- > composizione (a vista) calcestruzzo composto da aggregati toni, sabbia fine, ghiaietto e ghiaia grossolana
- > superficie con presenza delle impronte delle casseforme in legno con tavole in direzione orizzontale  
superficie sgranata in alcune zone per l'emergenza del ghiaietto



**M157**

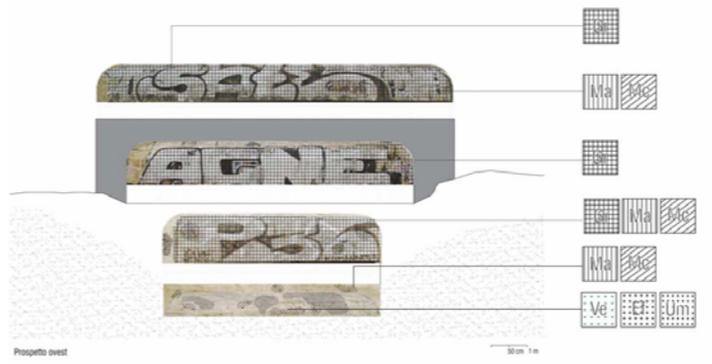


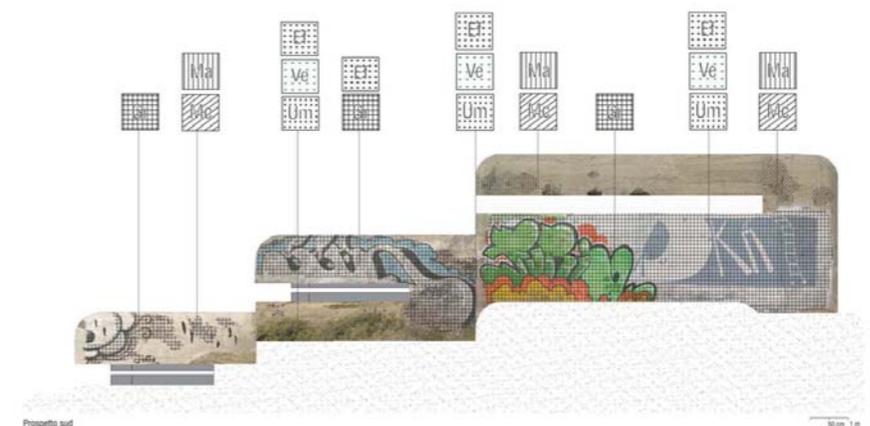
<p><b>Ef</b></p> <p>&gt; efflorescenza Formazione cristallina di sali solubili prodotta dalla migrazione e dalla evaporazione dell'acqua.</p> 	<p><b>Um</b></p> <p>&gt; umidità L'umidità persistente e l'azione del disseccamento modificano le caratteristiche delle superfici che diventano soggette alla presenza di patine organiche e al deposito di polveri.</p> 	<p><b>Mc</b></p> <p>&gt; macchia Depositi di varia natura non canonici, solerti di varia origine e composizione, spesso organici. I più diffusi sono i prodotti dell'ossidazione del ferro.</p> 	<p><b>Ma</b></p> <p>&gt; mancanza Caduta e perdita di materiali che non sono riparati, sono inclusi sia nell'opera e intagliati in bidimensionale.</p> 	<p><b>Ve</b></p> <p>&gt; patina biologica Presenza di organismi vegetali, come piante, muschi e licheni che possono produrre degrado biologico e bioerossione.</p> 	<p><b>Gr</b></p> <p>&gt; graffiti Sono costituiti da resine sintetiche colorate, acriliche e calciniche.</p> 
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**Il materiale**



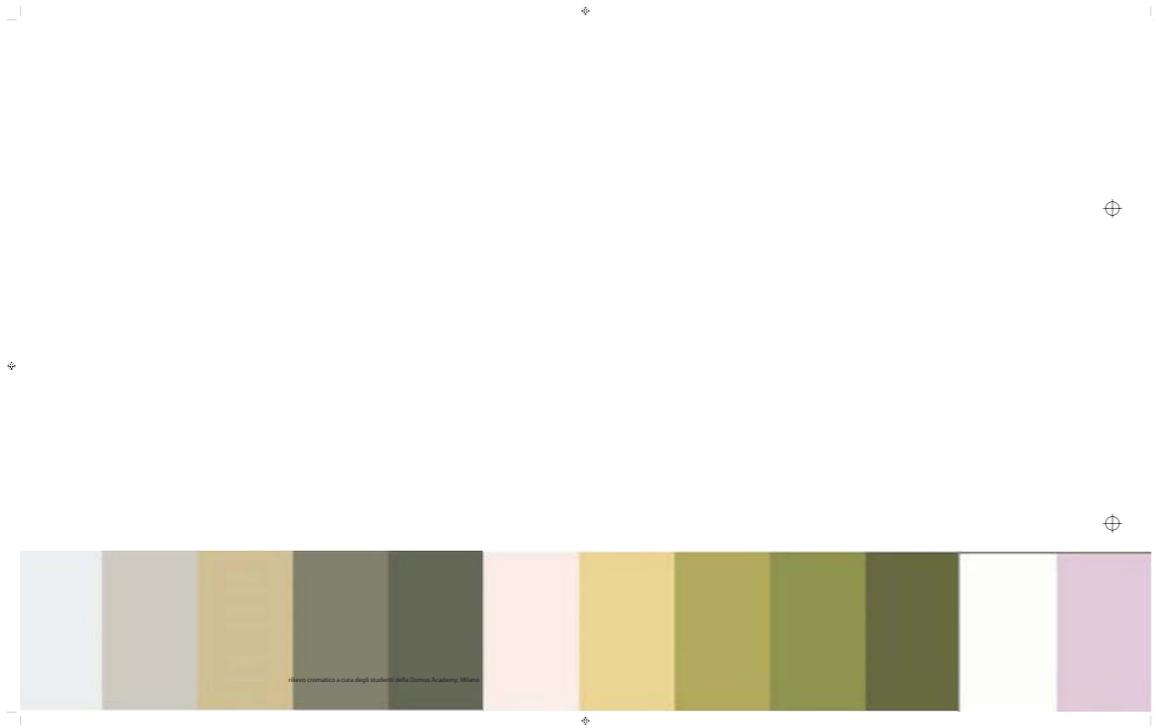
- > ambiente marino non confinato, esterno non protetto
- > composizione (a vista) calcestruzzo composto da aggregati tondi, sabbia fine, ghiaietto e ghiaia grossolana
- > superficie con presenza delle impronte delle casseforme in legno con tavole in direzione orizzontale  
superficie sgranata in alcune zone per l'emergenza del ghiaietto



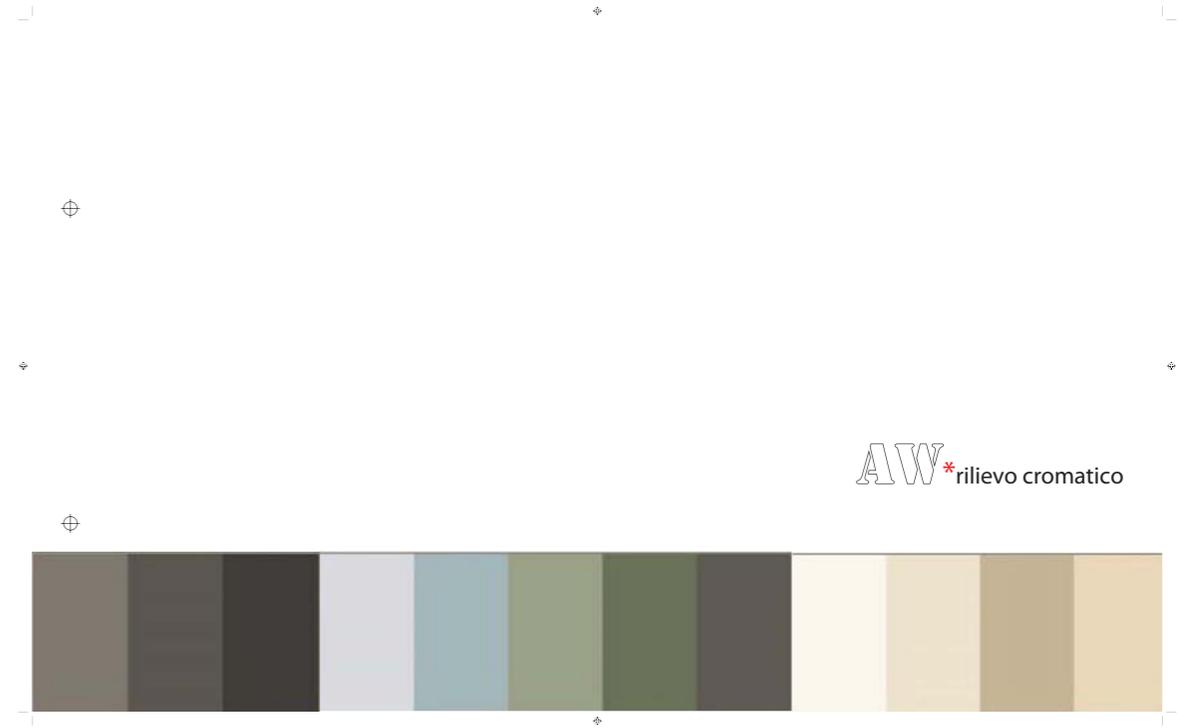


Prospetto sud

Scala 1:4



Ateneo cromatico a cura degli studenti della Domus Academy Milano



AW\* rilievo cromatico

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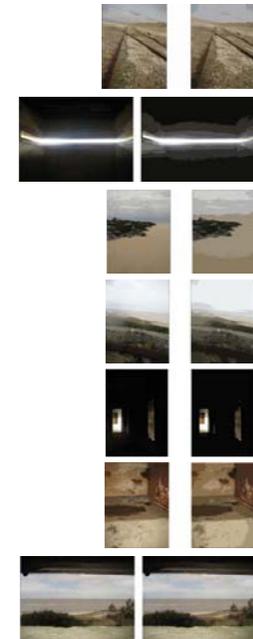
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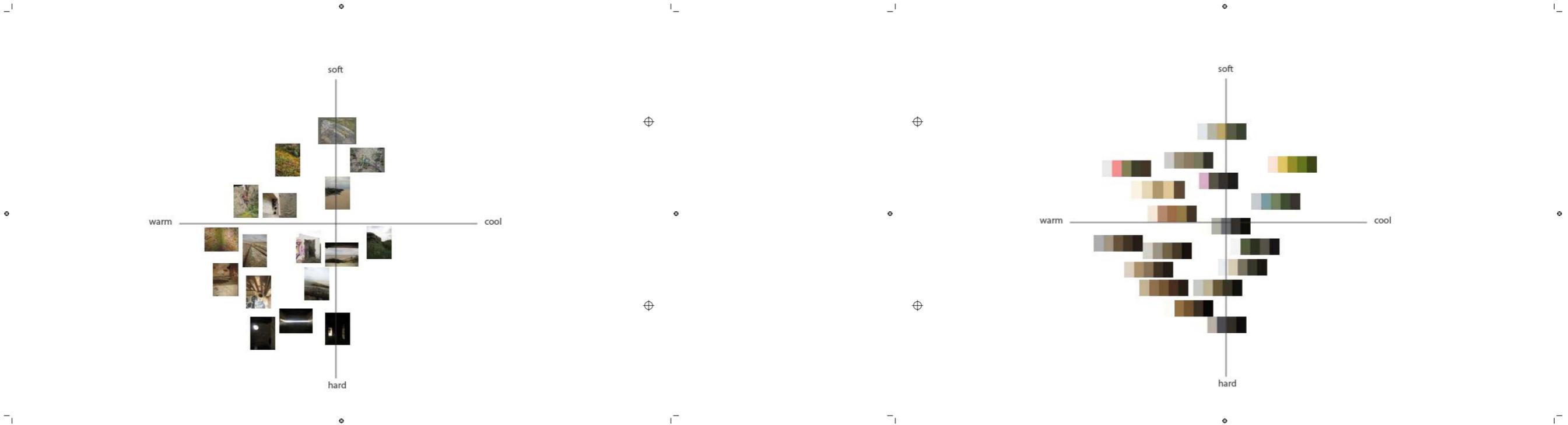
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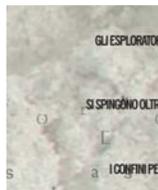








AW\*racconto



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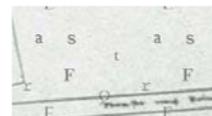
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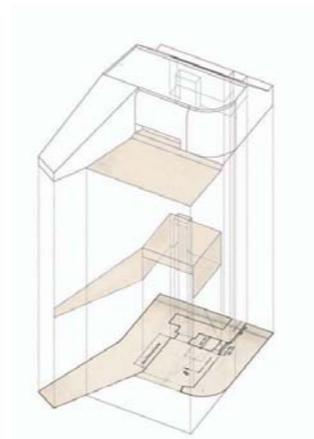


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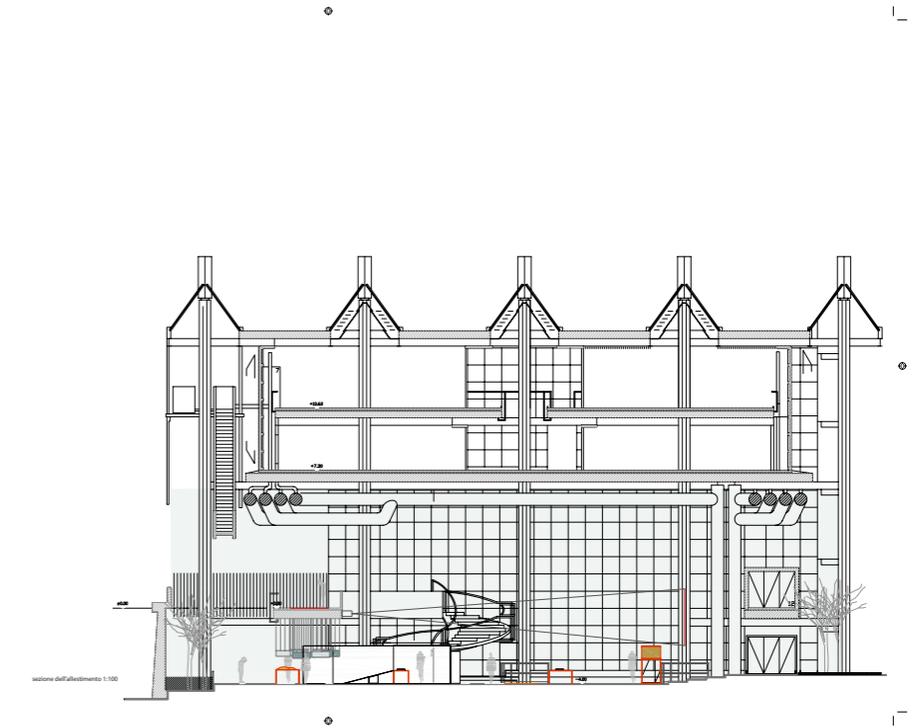
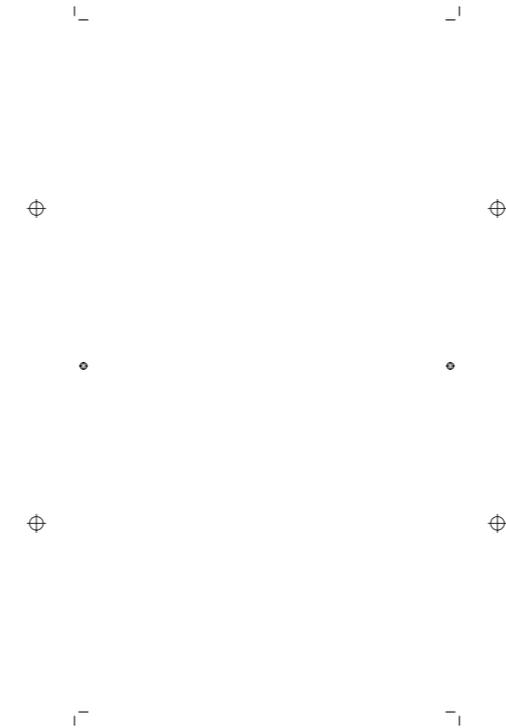
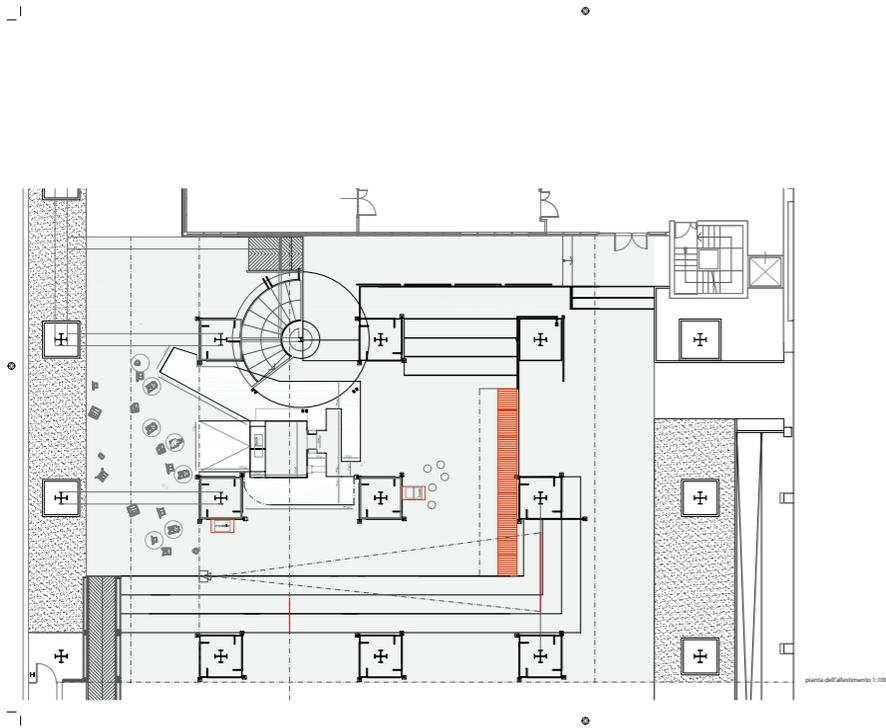


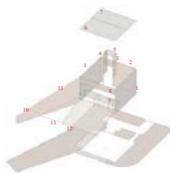




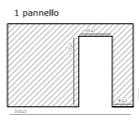
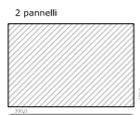
AW\*allestimento

Atarck (val) bankers, possibile re-use  
mostra, 3-21 dicembre 2007, patio facoltà di Architettura e Società Politecnico di  
Milano.

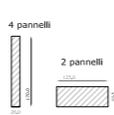
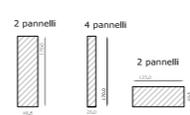




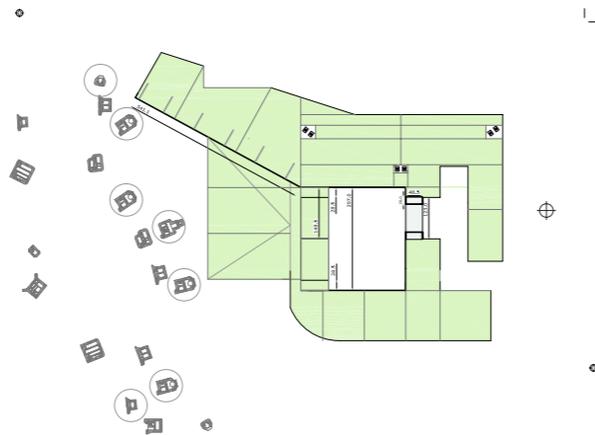
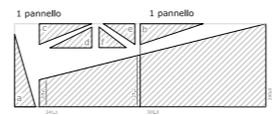
**PARETI STANZA**



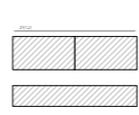
**PORTA**



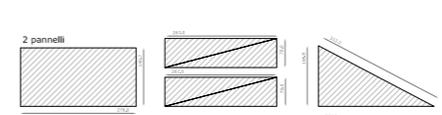
**PARETE INCLINATA**



**FINESTRA E TAVOLI**



**PIANO INCLINATO**



**TETTO**



**AW bunker\_lab11M'07**

**partecipanti**

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- ROBERTO S. NASONI
- MICHELE SBARSI
- MIRKO MANCINI
- DANIELE DREDA
- GIUSEPPE BAGNI
- NICOLO' BAGNATI
- CATERINA BASSOLI
- ELISA ZANLARI
- FILIPPO OLIOSSO
- FRANCESCA ZERMAN
- CRISTINA BERTOLDO
- STAMENIA TUNCHEVA
- SABRINA CATRINI
- L'YCOMIR LIEV
- NEDELCHO KARABELOV
- FRANCESCA GIOVANNINI
- FRANCESCA LUNGI
- MARIA MASSEROLI
- STEFANIA BRUNELLI
- ENRICO FORESTIERI
- CAROLINE NOTARI
- MARTA KULCZYCKA
- OLGA SAJNOG
- BARTLOMEJ POPIELA
- SILVIE UNCHOVSKA
- JOSE' SEGOVIA COLLADO
- ALEXANDRE BARRERA
- MARIANA FERNANDES
- LILIANA ANDRADE
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**docenti**

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- ELENA TURETTI

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- AMELIA VALLETTA
- ELISA BERNARDI
- BENEDETTO MORRIRICI
- FRANCESCA STRAZZA
- DOMUS ACADEMY

soulac sur mer\_martzo 2007

