



## (Looking glass decking)

which the sellers will regain their stalls. The roof is currently being assembled at ground level and then lifted in sections to its final height. Since its conception, Les Glòries has been an urban headache. Until Andreu Arriola gave robust form to an 'elevated highway', the square was a geometrically undefined whole, but a round concrete behemoth with a green square in the middle also did not enchant the city's population. Anticipating the tunnelling of this access route to the city, the underside of it was demolished a few years ago and 'landmarks' have appeared around the unruly piece of infrastructure, such as the Torre Agbar by Jean Nouvel and the Design Hub by MBM. Truly a fragmented interplay of projects – with regard to their mutual relations, as well as with the public domain, a failure. In this regard, the result of the Els Encants intervention is an open structure, which again will not contribute to a clearly defined facade for Les Glòries but will, in any case, boost social activity on the square. (SANDER LAUDY)

Mercat dels Encants, 2010–2012 Architect b720 Client City Council of Barcelona Address Plaça de les Glòries, Barcelona Info [www.b720.com](http://www.b720.com)

## Connect up

**DUBLIN (IE)** — Tank Collective, a recently established multi-disciplinary group, in association with Eircom – Ireland's oldest established telecommunications company – commissioned a selection of artists, architects and designers and asked them to create a temporary project at a working telephone box in a specified location in Dublin. This public, interactive exhibition hoped to engage people once more with a space that was once an essential part of everyday life.

Not only were the phone boxes themselves refashioned, but the public was also invited to step inside and pick up the receiver for further surprises. Respublica, a collaborative group of architects, made a rhythmic, plywood bench with books on College Green, within eyesight of the Central Bank of Ireland by architect Sam

Stephenson, a building they would like to occupy with a Civic Library. Artist Mick Minogue made an effigy of Lionel Richie on the inside of a phone box, inviting citizens to pick up the phone, say 'hello' to Lionel, and hear him sing. Film-maker Paul Mahon covered a phone box with a photograph of McCullough Mulvin's Usher Library, which, when viewed from certain points, made the phone box 'disappear' like a sci-fi cloaking device.

The project is part of a new wave of projects run by small design groups working together to make things happen in the city. The Tank Collective might simply have wanted us to engage, but projects such as these are certainly helping the community of the city to feel more connected. Perhaps, as we progress into the future, small-scale interventions such as this will continue to beautify and enrich Dublin. (EMMETT SCANLON)

Info [www.tankcollective.ie](http://www.tankcollective.ie)



## Forty years of future

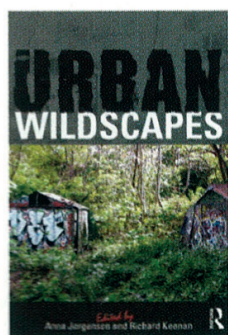
**WALLDORF (DE)** — In the business software sector, SAP is a leading player. Formed in 1972 by five former IBM engineers as SAP Systems Analysis and Program Development, the company now employs around 60,000 people worldwide. Its headquarters is in Walldorf, ten kilometres south of Heidelberg, on a site whose architecture can best be described as run-of-the-mill. For its 40th anniversary, the company has embraced a new architectural standard with a small pavilion built in a courtyard behind the main entrance.

With their 2011 conversion of SAP's administrative building from the 1990s, SCOPE Architects had already delivered the kind of working environment required by highly-qualified staff. Essentially, they showed that more emphasis needed to be placed on internal communication. The same applied to the company's public image. In planning to mark

the anniversary with a new, freely accessible information centre at the heart of the company, space was always going to be a problem. But the architects, working with media artists, turned this constraint to their advantage.

Not at all cramped, the pavilion lies in the courtyard like a sculpture, extending invitingly into the foyer. This 'sculpture' is assembled out of two architectural volumes set apart according to function: the access corridor is black, the main exhibition space is white. Portholes in the corridor prevent the pavilion from becoming hermetically sealed off from its surroundings. In form, they are reminiscent of the cut-out shapes on old floppy disks. Using the latest media technology, the company's rich history is presented interactively in a compact format within. The pavilion's calm atmosphere and unusual geometry are well suited to the task. One can only hope that SAP reorganizes its public spaces to match this standard. (URSULA BAUS)

SAP inspiration pavilion, 2012 Architect SCOPE Client SAP AG Address Dietmar-hopp-allee 16, Walldorf Info [www.scopeoffice.de](http://www.scopeoffice.de)



## Book: Urban Wildscapes

**Urban Wildscapes**  
Anna Jorgensen, Richard Keenan (eds.), Routledge, 2011, 256 pp., € 39.95, ISBN 978-0415581066

In times of guerrilla farming, pop-up gardens, hanging herb gardens and the temporary use of construction sites, it was only a matter of time before a book was published that addresses the theoretical underpinnings of the importance of wilderness landscapes in an urban environment. Especially now that projects such as

Zollverein in Essen (with the Ruhr Museum by Rem Koolhaas and the Management School by SANAA) and New York's High Line (by landscape architect Piet Oudolf) have proven to be public darlings. *Urban Wildscapes* offers a rich palette of undertakings and solutions, ranging from landfills, allotments and cemeteries to urban city centres.

The authors rightly argue that the city no longer entirely consists of buildings with specifically associated functions. The 19th-century city had a centre, railway station, factories and residences. It was dense, small in scale, polluting and noisy. With the changing use of the city, the use of the buildings is also changing. In a shrinking economy, stalled construction projects, vacant buildings and dilapidated public spaces

are leaving their mark on the city; so, what to do with them? The authors show various ways in which fallow land and naturally overgrown areas can respond to new trends in user participation: whereas in the average park one may not walk beyond the paths and pick the flowers, visitors to wild terrains can appropriate these areas, taking the land into their own hands. On the basis of, for instance, the ideas of Entasis Design for the Carlsberg Breweries in Denmark and post-mining wildscapes in Germany, the authors elaborate upon many questions. How to deal with contaminated soil? How can the – often ruinous – relics of the past be preserved? And is that really necessary? Can wildscapes contribute to the development of enterprise

and adventurousness in children? How can legislation and process become better reconciled? A nice example is Gyllin's Garden, an urban wilderness situated on the edge of a new district in Malmö. What seemed like a landscaping project finally had much better success when seen as a living ruin.

*Urban Wildscapes* is not a coffee table type of book. In order to comprehend the projects, it is necessary to thoroughly read the texts. Whoever takes the time to do so will encounter a valuable collection of highly original and very educational cases offering a basis for their own research in design. In addition, because of its sound scientific undertone, the book is ideally suited for coaxing doubtful clients to your side. (INDIRA VAN 'T KLOOSTER)