EVOLUTION OF THE ZOO
AN OVERVIEW OF SIGNIFICANT ZOOLOGICAL DEVELOPMENTS SPANNING FROM BIBLICAL TIMES THROUGH TO CONTEMPORARY PROPOSALS

TERRA INCognita
Eco-Tales for Thessaloniki’s sea line
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The evolution of the modern zoological garden can be traced to the development of the ménagerie—a Middle French term dating to the early sixteenth century that refers to a “collection of wild animals kept in captivity”. The root of menagerie, ménage, can be traced to the early fourteenth century and pertains to the management or administration of household or domestic stock for production. It was not until the early seventeenth century that the term ménagerie was used in reference to aristocratic or royal court animal collections often situated within a garden or park of a palace.

These aristocratic ménageries—including the Tower of London and the Vincennes Ménagerie—were founded and owned by said aristocrats whose primary intentions were not scientific or educational but rather illustrated their established power and wealth as it required both of those conditions to acquire exotic animals. By the late seventeenth century, ménageries had developed into places where wild animals were kept and trained for the purpose of exhibition. Animals were objectified—collected and displayed in a similar manner to the cabinet of curiosities of Renaissance Europe in which rulers and aristocrats would showcase their personal collections, symbolizing “the patron’s control of the world through its indoor, microscopic reproduction.” This culture of collection established a typology of collecting and displaying artifacts that was highly influential on the way in which animals were handled and observed during this time. This typology was a precursor to the development of the modern zoological garden.
In the narrative of the Ark, God sees the wickedness of man and is grieved by his creation, resolving to send a great flood to destroy all life. But Noah was a righteous man, blameless in his generation and God establishes a covenant with Noah. God gives him instructions to construct an Ark and says unto Noah:

Thou shalt come into the ark, thou, and thy sons, and thy wife, and thy sons’ wives with thee. And of every living thing of all flesh, two of every sort shalt thou bring into the ark, to keep them alive with thee; they shall be male and female. Of fowls after their kind, and of cattle after their kind, of every creeping thing of the earth after his kind, two of every sort shall come unto thee, to keep them alive.

Genesis 6:6
Strange animal burials at the ancient Egyptian capital of Hierakonpolis point to the existence of a large, exotic predynastic zoo around 3500 BC. The 2009 field season produced 10 dogs, a baby hippo, a hartebeest, a cow and calf, and an elephant. The tally for this menagerie now stands at 112 critters, including 2 elephants, 3 hippos, 11 baboons, and 6 wildcats.

Hierakonpolis, on the Nile south of Luxor, was settled by 4000 BC., and by the time these animals were buried around 500 years later, was Egypt’s largest urban center. The animal burials are in the city’s elite cemetery, where rulers and their family members were interred. Recently discovered evidence has indicated that the city’s powerful rulers kept the animals in captivity. Baboons, a wild cat, and a hippo show signs of bone fractures that can only have healed in a protected environment. A 10-year-old male elephant had eaten twigs from acacia trees as well as wild and cultivated plants from varied environments, suggesting it was being fed.

Expedition leaders believe the menagerie was a display of power and that the animals were likely sacrificed on the death of a ruler. This ritual of sacrifice enabled the ruler the power to exert control over large and exotic animals and potentially become them, taking their natural, physical power as his own.
By the 4th century BC, zoos existed in most Greek city states. In fact, Alexander the Great, a pupil of Aristotle, was known to have sent animals found on his military expeditions back to Ancient Greece and he likely established the first zoo in Greece as an educational institution.

The ancient Greeks domesticated birds, other fowl and monkeys inhabited the grander residences as well as temples and their surroundings, signals of pomp and luxury. The taste for big cats and elephants did not develop until the time of Alexander the Great, and his successors, under the influence of Persian displays of symbols of power.
Founded in 1204 by King John I, the Tower of London in Medieval England, held the most prominent collection of animals in the region, known to have included lions and bears. Successive leaders of England received gifts for the collection including leopards, a white bear, and an elephant.

In 1264, the animals were moved to Bulwark, then renamed the Lion Tower. The building contained rows of cages with arched entrances, enclosed behind grilles. There were two stories of rows and the animals allegedly used the upper cages during the day and the lower story in the evening.

It was not until the reign of Queen Elizabeth I in the 16th Century that the collection was open to the public. In 1818, it was reported that the Tower menagerie contained 43 mammals, 11 birds and 4 reptiles. With the opening of London Zoo in Regent’s Park in 1831, most of the animals were transferred to this new location. The Tower Menagerie acted as the royal menagerie of England for six centuries and was finally closed in 1835.
In 1661 Louis XIV’s menagerie for ferocious beasts was built in Vincennes, primarily for organized animal fights. The animals, including lions, tigers and leopards were housed on the ground floor in cells flanking an amphitheater where the king would entertain visiting dignitaries with bloody battles. Animal fights were halted at Vincennes around 1700 and the site fell into disuse.

With the building of the Palace of Versailles, in 1664 Louis XIV constructed a menagerie within the palace’s park, very different from the one at Vincennes. Designed in the Baroque style, it had a circular layout in the center of which was a pavilion. Around the pavilion was a walking path and beyond this path were the enclosures and cages of the animals. Each enclosure had a stable at the far end for the animals and was bounded on three sides with walls, with iron bars only in the direction of the pavilion. By the turn of the century, the lions, leopards, and tigers from the menagerie at Vincennes were transferred to Versailles.

Throughout the 17th century, exotic birds and small animals acted as ornaments for the court of France, with lions and other large animals kept primarily to be brought out for staged fights. The collection of animals by the court of France continued to grow and by the 1660’s Louis XIV constructed two new menageries.
Historians identify two separate typologies in the development of zoos, namely those zoos preoccupied with displays of human power—in which animals are used as symbols of power or popular amusement (see [PRE]MODERN introduction)—or zoos focused on educational and ethical exhibits intended to instruct and inspire, categorized here as MODERN.

The French Revolution of 1789 and the resultant revolutionary fervor likely discouraged other nations ruled by absolute monarchs to directly imitate or reference the innovations developed by Louis XIV with his Versailles Ménagerie. France's legacy with regard to this new zoo enterprise, however, was profound, and can be traced to the philosopher Jean-Jacques Rousseau's call to spiritual refreshment through a return to nature. Rousseau's deep love and respect of nature anticipates the attitudes towards nature and religion developed with nineteenth century Romanticism—traced though the writings of Ralph Waldo Emerson. Emerson would come to deeply influence Henry David Thoreau and the resulting “wilderness ethic” developed with the emergence of the American conservation and national parks movements.

By the nineteenth century, aristocratic menageries were displaced by modern zoological gardens that placed greater emphasis on scientific and educational endeavors. With the emergence of the Age of Enlightenment, there developed an interest in the natural world. Thoreau—a philosopher of nature and its relation to the human condition—identified Nature as “the outward sign of inward spirit”. In his 1861 essay entitled Walking (which has become one of the most important essays in the development of the environmental movement), Thoreau famously writes, “in wildness is the preservation of the world”.

Thus the symbolic use of animals began to merge with notions of a well-ordered universe, leading to the collection of live specimens for study rather than amusement and ultimately to the development of the first scientifically established zoos of the modern world. The theme of man's domination over nature, however, rather than environmental stewardship, influenced the founding of two significant zoo developments in the modern era, namely the founding the Zoological Society of London in 1826 and the creation of Carl Hagenbeck’s zoo in Germany in 1907.

With the development of the environmental and animal welfare movements in the 1970s, ecology emerged as a matter of public interest, creating a paradigm shift in the conceptualizing of the zoo, in which zoos focused on conservation as their primary purpose. Most modern zoos have focused on displaying wild animals primarily for purposes of conservation of endangered species and for research and education, with the entertainment of visitors as a secondary objective.
Highly influenced by Louis XIV's Baroque menagerie in Versailles, which would later be imitated throughout Europe, the formal imperial menagerie in the park of Schönbrunn Palace was erected by Holy Roman Emperor Francis I. Expeditions to Africa and the Americas were organized to capture specimens for the collection. Though initially a courtly menagerie open only on Sundays and for respectably dressed persons, it was eventually opened to the general public, free of charge in 1779.

By the mid-19th century, aristocratic menageries were displaced by modern zoological gardens with a more scientific and educational approach to the collection of wild animals.

In 1906, Schönbrunn was the site of a sensational event—the birth of an African elephant in captivity. In 1926, Schönbrunn's classification was officially changed from “Menagerie” to “Tiergarten”. Schönbrunn is the oldest existing zoo in the world and remains actively involved in zoological research.
Founded during the Industrial Revolution, the London Zoological Gardens in Regent’s Park was designed with a different spatial organization in mind, departing from the formal layout of earlier French menageries which were intended to be experienced from a single vantage point—be it the palace or chateau, by the ruling king.

Instead, the London Zoo was to be viewed by a large urban population and therefore needed to accommodate multiple, simultaneous views. This new type of zoo was much more social in nature, and the siting of the London Zoo in the heart of the city, initiated the modern trend of situating public zoos within existing city parks, often to the chagrin of park designers.

The public no longer found relaxing naturalistic environments sufficient for recreation and instead demanded entertainment and organized activity. Throughout the 19th century, park administrators increasingly dealt with demands for new amenities. Favored features included conservatories, bandshells and, most disruptive of all to landscape parks, menageries that usually grew into full-scale zoos. In older parks zoos were added as afterthoughts where space allowed, often destroying the original concept of a pastoral retreat.

Lagging behind park landscape design and planning, it was not until later in the 19th century that zoo planning developed a conceptual framework of its own.
German entrepreneur Carl Hagenbeck Jr. founded Tierpark Hagenbeck in Stellingen, notable as being the first zoo to use open enclosures surrounded by moats, instead of barred cages, in an attempt to better approximate animals’ natural environments.

Hagenbeck was unconstrained by preconceived notions of acceptable zoo design, due to his proletarian background in which bear baiting and travelling menageries and circuses remained popular. Motivated by profit, he updated animal husbandry and display methods, successfully received by the Hamburg public when the zoo opened.

Hagenbeck’s father had worked primarily as an animal dealer and as such had experience in the holding of animals acquired for trade. This enabled Hagenbeck to develop his own ideas about animals, including training techniques and testing of jumping distances for his moat barrier designs. Hagenbeck is credited with organizing mixed species exhibits, predator-prey illusions, the zoo-geo graphic (as opposed to taxonomic) organizing principle.

Hagenbeck invented the naturalistic exhibit in which obviously man-made landscape elements are avoided in favor of concealed barriers and simulations of natural landscapes.

“While the animals may be portrayed in the picturesque grottos of some imagined stage set, the public looked over pruned hedges and flower borders of a traditional park. People were separate from and in control of nature.”
Some zoos keep fewer animals in larger, outdoor enclosures, confining them with moats and fences, rather than in cages.

Open range zoos, or safari parks enable visitors to drive through them and come in close contact with animals, allowing animals to live in larger, outdoor enclosures, confined by moats and fences instead of cages. The first of this type of zoo was in Whipsnade Park in Bedfordshire, England opened by Zoological Society of London in 1931.

The first animals to arrive at the Zoo included two Lady Amherst’s pheasants, a golden pheasant and five red junglefowl. The Duke of Bedford donated wallabies, muntjac and Chinese water deer from nearby Woburn Abbey in 1928, descendents of which still live at the Zoo today. In 1932 the famous Glasgow based ‘Bostock & Wombwells Travelling Menagerie’ closed after 160 years on the road, and the animals came to Whipsnade.

Due to its large size (over 600 acres), visitors may drive their cars between the various animal enclosures, or through specifically designated animal areas, where certain animals are allowed to roam free.

Whipsnade Zoo is one of Europe’s largest wildlife conservation parks. It is home to 6,405 animals, many of which are endangered in the wild. The majority of the animals are kept within sizeable enclosures; others, such as peacocks, the South American mara and Australian wallabies, roam freely around the park.
In 1960, visionary architect Cedric Price and engineer Frank Newby were selected by Lord Snowdon for the design of an aviary at the London Zoo. The design team produced a tensegrity structure for the aviary that attempted to reflect the excitement and spontaneity characteristic of the nation’s optimistic spirit a decade earlier with the Festival of Britain national exhibition.

The structure essentially consisted of a netted enclosure for large birds and required the creation of an obstacle-free volume that would allow the birds unimpeded flight. Innovative in their use of materials, namely the use of aluminum castings, stainless steel forgings and lightweight welded mesh, the netting was attached to tension cables running lengthwise in the rectilinear structure. The cables were then anchored on the ground at the corners of the structure.

The aviary was designed for a community of birds, with the idea being that once the community was established, it would be possible to remove the netting. Price was an advocate for adaptable buildings capable of changing according to circumstance and he argued against the accepted notion that buildings are permanent structures.

Although the skin was designed as a temporary feature—only needed long enough for the birds to begin to feel at home, and after that they would not leave anyway—it has remained part of the structure to this day.
Immediately prior to the 1970s, zoos had been reacting to earlier concerns about unsanitary conditions for animals by creating increasingly sterile exhibits that permitted a high degree of disease control. In 1976, a brief was released for the reorganization of Woodland Park Zoo in Seattle, based on ecological and ethical themes. The architecture and landscape firm Jones and Jones’s “Long-Range Plan” was selected. Their plan emphasized an ecological approach to the display and management of animals in the development of their landscape immersion methodology.

An immersion exhibit is a naturalistic zoo environment that gives visitors the sense they’re actually in the animals’ habitats. Buildings and barriers are hidden. By recreating sights and sounds from natural environments, immersion exhibits provide an indication about how animals live in the wild.

This led to the zoo’s groundbreaking gorilla exhibit, which opened in 1978. The concept became the industry standard by the 1980s, and has since gained widespread acceptance as the best practice for zoological exhibits.
Distinguishing the contemporary paradigm of zoological developments from earlier typologies, the [ECO]ZOOLOGY classification encompasses those projects that mix performative elements with visual interest to create a hybridized, experiential interaction with nature and animals. The word nature is derived from the Latin word natura—a translation of the Greek word physis, which originally related to the intrinsic characteristics that plants and animals develop of their own accord. Although today nature primarily refers to geology and wildlife, contemporary zoo proposals and renewal efforts are engaging with this concept of natura.

In the examples highlighted within this section, zoos often take advantage of proximity to native species, choosing to emphasize local animals, specific to certain geographical areas. This newfound interest in showcasing native animals in their indigenous habitats replaces the traditional Noah’s Ark approach to zoo exhibits in which there is an overwhelming desire to display as many species as possible, culled from all over the world. Today, specific interest is placed on the accommodation of native animals in the context of ecological parks, wherein the focus of the zoo expands beyond mere observation towards coexistence.

The contemporary zoo emphasizes the coexistence of wildlife and human activity without relying so heavily on the necessity of programming to engage visitors. Instead, contemporary zoos aspire to encourage interactivity between people and nature, in a way that observation does not disturb activities in nature. In these rehabilitation projects and environmental centers, there remains an emphasis on educating visitors through engaging them within the context of an undisturbed, native setting. Interest in preserving local biodiversity within both urban and rural contexts is informing the sustainably driven design proposals for future zoological park rehabilitation projects. There seems to be a newfound appreciation for observing natural processes and patterns—from bees producing honey to birds migrating—that the general public is willing and eager to embrace.
Parisian architects Beckmann N’Tshepe in collaboration with TN PLUS Landscape Architects were selected to renovate the zoological park in Vincennes, France, first opened in 1934 on 14.5 acres in the park of Bois de Vincennes.

Partly run on solar power, the complex encompasses six “biozones,” attempting to replicate the savannah, equatorial African rainforests, Patagonia, French Guiana, Madagascar, and Europe. The primary conceptual mission was to describe conservation efforts of these habitats in their native locations.

Its landmark is an artificial rock of 67 meters – “le grand rocher.” The architects were strongly influenced by Hagenbeck’s zoo in Hamburg, when he designed “a theater stage in concrete, a stylish landscape, wild and spectacular, but overtly artificial.” The project will use artificial materials like steel, Teflon, glass, and plaster to create naturally inspired forms such as massive rocks and a bubbly, translucent greenhouse dome.

The new shapes mix within the landscape to break down the park’s formal barriers between visitors and exhibits.”

Estimates for the renovation are around 135 million Euros. Funding for the project will be backed by a public/private partnership.
Interactive artist Natalie Jeremijenko has undertaken numerous investigations into urban species interdependence throughout her career. In 2006, seeking to learn more about geese, she designed her first fully realized human/animal interface, a robotic, remote-controlled goose that offered users a goose-eye view of the animal’s social life and came preloaded with speech samples to facilitate interaction with other geese and a video camera to record these interactions. The geese turned out not to respond as well to the robotic interloper as ducks did, so Jeremijenko designed a robotic duck instead. She categorized these and other animal interfaces as Ooz, choosing the backwards spelling of “zoo” to indicate an inversion of the usual relationship between humans and animals.

She is critical of the traditional model of the zoo and its outdated models of spectatorship and insists that “animals are robbed of their capacity to negotiate territory and are stripped of their autonomy and social structure.”

Instead, Jeremijenko advocates for various technological interfaces to facilitate interaction and cooperative relationships with natural systems as opposed to virtual systems. “These interfaces encourage interactive relationships with non-humans and are intended to accumulate the actions of participants into productive local environmental knowledge and the remediation of urban territories.”

Jeremijenko’s Ooz is “a place where animals remain by choice, a zoo without cages.” Ooz advocates for interspecies communication where “animals come to us in their own habitats, forming mutually beneficial and theoretically educational interactions.” She insists that these contexts provide an opportunity “to learn what resources and structures animals themselves have exploited by directing our attention to the architectural and adaptive innovations these nonhumans have made”. Ooz calls for reprioritizing the experience of the urban animal population, in order to promote careful consideration of the “physical infrastructure for non humans.”

Ooz challenges participants to answer the fundamental design question, namely: how does one design an environment in which humans and animals cohabit?
Architects Beckmann N’Thepe in collaboration with TN PLUS Landscape Architects were selected to rehabilitate the Korkeassari Zoo. The project was conceived as an intelligent rehabilitation of the zoological island of Korkeassari from the circulation in the different biozones to the construction of a contemporary building entrance. The project as described by the architects:

“The zoological island of Korkeassari will be cut off again. Its architectural interventions will be concentrated to make it wild and mysterious once more—a park/garden as a place of popular privilege, the nobility of the future city. Architecture disappears in favor of controlled geography, like the resurgence of a neighboring landscape. The entrance, grouping the set of utilities crucial to the running of the zoo, becomes a focus of visual identity, somewhere between form and shapelessness, pierced with cavities. Areas of light, uncertainty, reflections and depths will be developed, offering the first emotions of a visit that will play on time and the seasons through four biozones.”
Located in Hegewisch Marsh, the Center’s purpose is to educate visitors about the Calumet region’s unique industrial and natural importance. Calumet was a center of steel production and is also located on an important bird migration route. This project reconceptualizes the way a building is constructed, using the nest-making process as a model, the design for the 27,000 sf Environmental Center is composed of materials collected from things that are abundant, available, nearby, and discarded. Salvaged steel from the region and other discarded recyclable materials such as slag, glass bottles, bar stock, and rebar compose the building’s design and contribute to its sustainability.

The south-facing porch is enclosed within a basket-like mesh of salvaged steel that protects the migrating bird population from colliding with glass that they otherwise could not see (glass collisions currently cause 97 million avian deaths each year). At the same time, the steel mesh creates an engaging outdoor classroom for visitors and becomes a ‘blind’ for observing wildlife.
The Safari 7 team is a collaboration among architects, designers, educators, and students at the Urban Landscape Lab at Columbia University and MTWTF.

“Safari 7 is a self-guided tour of urban wildlife along the 7 subway line. The 7 Line is a physical, urban transect through New York City’s most diverse range of ecosystems. Affectionately called the International Express, the 7 line runs from Manhattan’s dense core, under the East River, and through a dispersed mixture of residences and parklands, terminating in downtown Flushing, Queens, the nation’s most ethnically diverse county”.

Safari 7 circulates an ongoing series of podcasts and maps that explore the complexity, biodiversity, conflicts, and potentials of New York’s ecosystems. Safari 7 imagines train cars as eco-urban classrooms, and invites commuters to act as park rangers in their city. The project hopes to engage the broadest range of New Yorkers to participate in active research and exploration of their own environment.
In his thesis project at the University of Westminster, entitled ‘A Defensive Architecture’, SOM 2009 Medal Winner Nick Szczepaniak has proposed a thought-provoking piece of work that is a reflection of and response to the effects of climate change. Set in the Blackwater Estuary in Essex, he imagines a set of austere and stark coastal defense towers that act as an environmental protection device and serve as a warning to mankind of the dangers that lie ahead.

“The architecture is alive, dramatizing shifts in environmental conditions; breathing, creaking, groaning, sweating and crying when stressed. Air-bags on the face of the towers expand and contract, while hundreds of tensile trunks are sporadically activated, casting water on to the heated facades to produce steam. An empty watchtower at the top of each tower gives them the impression that the fragile landscape below is constantly being surveyed.”
With the help of her students, Joyce Hwang, an architect and instructor at the University at Buffalo, designed and constructed a large sculptural bat house in Griffiths Sculpture Park in the southern Buffalo. The Tower, located adjacent to a lake, draws from the idea of a vertical cave. It is constructed primarily of plywood and dimensional lumber, and measures 12 ft tall by 4 ft wide.

Bat Tower is the first built prototype in a series of projects that explore strategies for increasing public awareness of bats as a critical component of our ecosystem, drawing attention to the flying mammals and the dangers they face from White Nose Syndrome, a deadly affliction that strikes the mammals as they hibernate and is threatening their population in the Northeast. The species affected by White Nose Syndrome have a long lifespan and a low birth rate of about 1 offspring per year, and therefore it is not expected that populations will recover quickly.

Bats act as natural pesticides, pollinators and mosquito abatement yet they are considered to be an urban pest and frequently exterminated by pest control services. Utilizing rapid prototyping and digital fabrication, the bat house is comprised of five triangular cavities that simulate a cave, where bats can crawl in and safely rest. The exterior of the Tower is covered with dark stained plywood to absorb sunlight, heating up the interior cavity for the bats, providing a warm core for bat roosting—a habitat requirement.

The site boasts an abundance of mosquitoes and other bat attracting insects’ ideal for foraging. In addition, chives, oregano and other bat-attracting herbs are planted within the base of the tower.
Costanera Sur is a proposal for a mixed-use vertical zoo in Buenos Aires that transforms a pile of rubble into a towering pillar of falling water. Designed by Visiondivision, the project aims to reclaim debris left over from the construction of Buenos Aires’ decades-old highways (from the 1970s and 1980s), is entirely self-sufficient, and could theoretically provide water and energy to surrounding structures.

Costanera Sur features a central pipe structure that draws water from a nearby river, filters it, and pumps it through a system of huge pipes which also function as the structure of the building. The water is constantly overflowing the pool on the roof, creating a waterfall effect on the entire facade, concealing the pipe structure. At the basement level, energy from the waterfall is turned into electricity through the use of turbines and a central generator.

In terms of the layout of the zoo, the floors for the animals are divided into flats for each species, with a balcony that pierces the waterfall and adds a feature that no other zoo has.

Each flat has a typology of plants and vegetation that is suitable for that animal. Some animals, including small monkeys and birds, can roam free in the building. The rooftop pool also houses dolphins.
Led by Kate Orff of SCAPE and a team of ecologists, high school students, and oyster farmers, the project proposes “to nurture an active oyster culture that engages issues of water quality, rising tides, and community based development around Brooklyn’s Red Hook and Gowanus Canal”. Inspired by current local restoration efforts and the life cycle of the oyster, the team describes the project’s design:

An armature for the growth of native oysters and marine life is designed for the shallow waters of the Bay Ridge Flats, south of Red Hook. This living reef is constructed from a field of piles and a woven web of “fuzzy rope” that supports oyster growth and builds a rich three-dimensional landscape mosaic.

A watery regional park for the New York Harbor emerges that prefigures the city’s return to the waterfront in the next century. The reef attenuates waves and cleans millions of gallons of Harbor water through harnessing the biotic processes of oysters, mussels, and eelgrass, and enables neighborhood fabrics that welcome the water to develop further inland.

Though the proposed New York oysters would not be able to be consumed by residents until 2050, Orff’s design harnesses the natural biological power of these mollusks.

The artificial ecology of the oyster reef offshore could potentially provide other animals (such as horseshoe crabs and migratory birds) revived nesting areas, increasing eco-diversity.
The Leningrad, or Saint Petersburg Zoo, founded in 1865, is the oldest in Russia. It was built at a time when zoos were designed to put animals on display rather than as centers of research and learning and as such, this zoo suffers from a lack of space, especially given its location in the city’s historical town center. The city of Saint Petersburg has announced the creation of a new zoo, which will spread over 300 hectares, located on the outskirts of the city, escaping the densely populated urban center, that will attempt to recreate the supercontinent Pangaea.

“The very background of a zoological park itself induces a mandatory respect of those values...Even though it is an artificially recreated leisure area, the Primorskiy Park is above all an educational tool allowing each and everyone of us to better grasp our own history, and also a research center helping to preserve our Earth”.

In an attempt to recreate the illusion of Pangaea, the zoo will be built as an archipelago, with a series of islands representing South East Asia, Africa, Australia, South American, North America, and Eurasia, the latter two linked together by ice representing the Arctic pole. Although it is an artificially created leisure area, the park will function, first and foremost as an educational resource, allowing all visitors to develop a better sense of their own history.