

# **From Enclosure To Ecotone**

**Rewilding  
The Warsaw Zoo**



# Part I

# Terms

<b>Consider the Unconsidered</b>	01.1	Becoming a Beast	7
	01.2	Becoming a Zoo	43
	01.3	Framework Conditions	49

---

<b>Learn from the Past</b>	02.1	Origin Story	55
	02.2	Enfleshed Warsaw	63
	02.3	The Landscape Remembers	67

---

<b>New Ecologies, Alliances and Habitats</b>	03.1	The Theater	101
	03.2	The Stage	107
	03.3	The Backstage	137

---

<b>Tell a Tale</b>	04.1	Rewilding the Zoo	145
	04.2	Behind the Curtain	159
	04.3	The Ark of Fellow Survivors	153

# consider the unconsidered

# 01

01.1. Becoming a Beast

01.2. Becoming a Zoo

01.3. Framework Conditions

# the garden of eden



# 01.1

The garden of Eden is replete with about 100 different animals from across the globe, including turkeys newly discovered in North America, capuchin monkeys from South America, and birds of paradise from New Guinea. Adam and Eve seem to be as much part of the animal kingdom as any other species, until chosen to pick the apple.



←  
Jan Brueghel the Elder  
Peter Paul Rubens  
The Garden of Eden with  
the Fall of Man, 1615

# the colonization of nature

→

John Gast, American Progress, 1872





Colonialism intricately intertwines with architecture through the process of domesticating nature. The act of cultivating land serves as a precursor to the construction of buildings. Hence, the colonial exploitation of nature and land forms the bedrock upon which architecture is built.





# animals as resources

# animals as pets



# 01.1

We've always depended on animals for food, transport, labor or clothing and **until the 19th century**, the proximity of animals was integral to the lives of humans. However, in the last two centuries, animals have gradually disappeared up to a point in which we live mostly without them. The reduction of animals, which has a theoretical as well as economic history, is part of the same process as that by which humans have been reduced to isolated productive and consuming units. As byproducts of modern innovation, we keep animals at home as mementos from the "outside world".



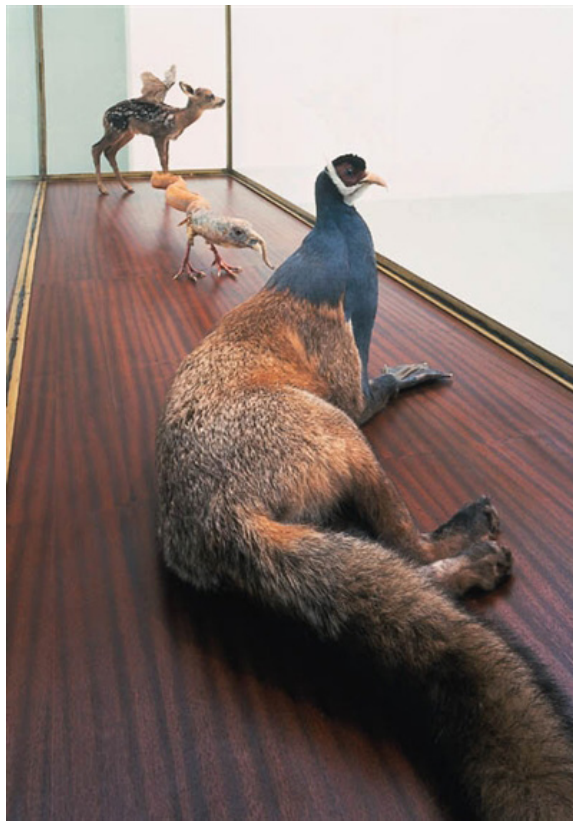
←  
Peter Bruegel II  
The Netherlandish Proverbs, 1559



# landscape a cabinet of curiosities



# 01.1



↑ Thomas Grunfeld, *Misfits*  
1994–1994

←  
Ferrante Imperato, Room of  
Curiosities, 1559

Animals, as things that satisfy human curiosity, occupied an important place in cabinets of curiosities, which flourished in the **Renaissance** and declined in the 18th century. In the **Wunderkammern** - the forerunners of modern museums of natural history and art - two types of objects were often exhibited: naturalia and mirabilia.

# the pre- architectural

*Writing Architecture* series

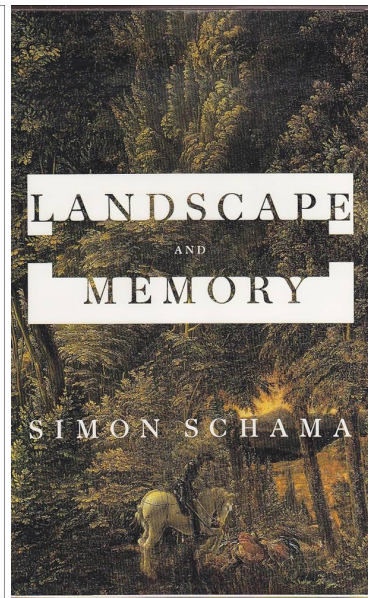
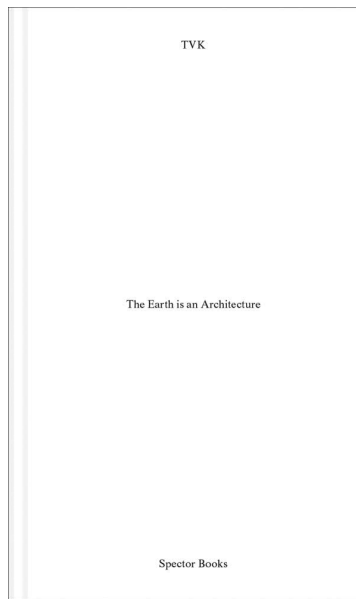
## *Architecture from the Outside*

Essays on Virtual and Real Space

*Elizabeth Grosz*

introduced  
by

Peter Eisenman

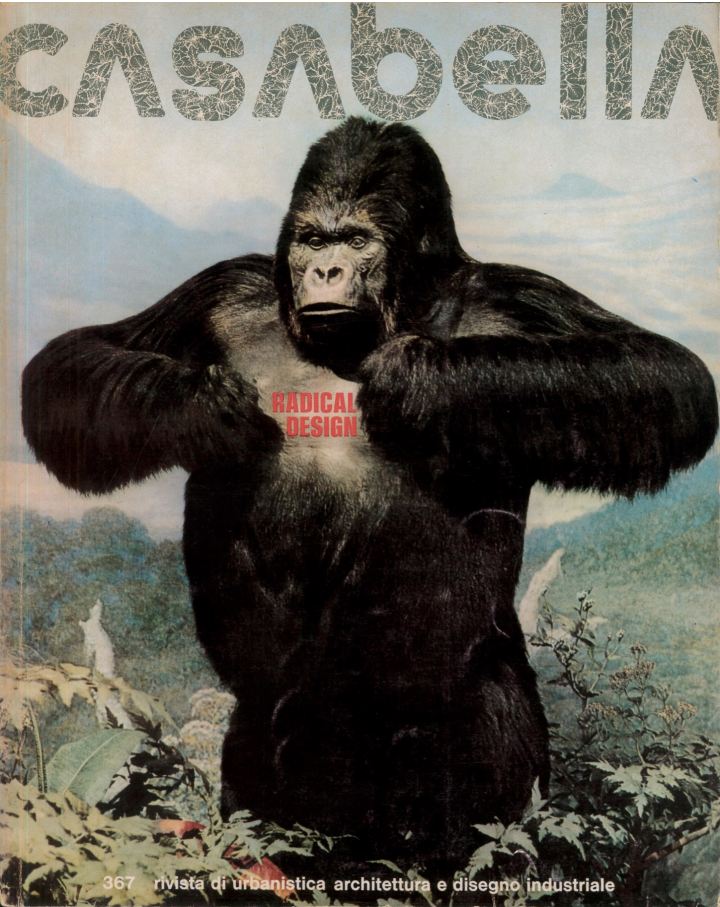


„The architecture of the earth is an architecture of the ground. Architecture continues to emerge from the infrastructure. It is a more-than-human architecture, which encompasses all existing things. It is entwined with the earth, altering and redistributing it. And it belongs to it.“

„Before it can even be a repose for the senses, landscape is a work of the mind. Its scenery is built up as much from strata of memory as from layers of rock. The word itself tells us as much. (...) a Dutch import at the end of the **16th century** (...) **landschap** (...) signified an unit of human occupation.“

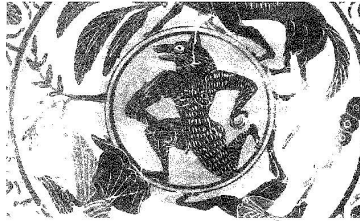
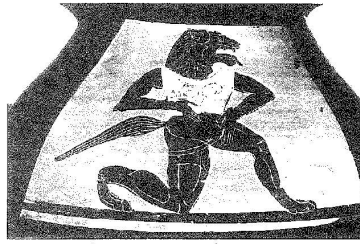


becoming imperceptible  
becoming intense  
becoming animal



←  
Casabella, 1972

## 10. 1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible . . .



1730: BECOMING-INTENSE, BECOMING-ANIMAL . . . □ 233

*Memories of a Moviegoer.* I recall the fine film *Willard* (1972, Daniel Mann). A "B" movie perhaps, but a fine unpopular film: unpopular because the heroes are rats. My memory of it is not necessarily accurate. I will recount the story in broad outline. Willard lives with his authoritarian mother in the old family house. Dreadful Oedipal atmosphere. His mother orders him to destroy a litter of rats. He spares one (or two or several). After a violent argument, the mother, who "resembles" a dog, dies. The house is covered by a businessman, and Willard is in danger of losing it. He likes the principal rat he saved, Ben, who proves to be of prodigious intelligence. There is also a white female rat, Ben's companion. Willard spends all his free time with them. They multiply. Willard takes the rat pack, led by Ben, to the home of the businessman, who is put to a terrible death. But he foolishly takes his two favorites to the office with him and has no choice but to let the employees kill the white rat. Ben escapes, after throwing Willard a long, hard glare. Willard then experiences a pause in his destiny, in his becoming-rat. He tries with all his might to remain among humans. He even responds to the advances of a young woman in the office who bears a strong "resemblance" to a rat—but it is only a resemblance. One day when he has invited the young woman over, all set to be conjugialized, reeducated, Ben suddenly reappears, full of hate. Willard tries to drive him away, but succeeds only in driving away the young woman; he then is lured to the basement by Ben, where a pack of countless rats is waiting to tear him to shreds. It is like a tale; it is never disturbing.

It is all there: there is a becoming-animal not content to proceed by resemblance and for which resemblance, on the contrary, would represent an obstacle or stoppage; the proliferation of rats, the pack, brings a becoming-molecular that undermines the great molar powers of family, career, and conjugality; there is a sinister choice state there is a "favorite" in the pack with which a kind of contract of alliance, a hidden pact, is made; there is the institution of an assemblage, a war machine or criminal machine, which can reach the point of self-destruction; there is a circulation of impersonal affects, an alternate current that disrupts signifying projects as well as subjective feelings, and constitutes a nonhuman sexuality; and there is an irresistible deterritorialization that forestalls attempts at professional, conjugal, or Oedipal reterritorialization. (Are there Oedipal animals with which one can "play Oedipus," play family, my little dog, my little cat, and then other animals that by contrast draw us into an irresistible becoming? Or another hypothesis: Can the same animal be taken up by two opposing functions and movements, depending on the case?)

*Memories of a Naturalist.* One of the main problems of natural history was to conceptualize the relationships between animals. It is very different

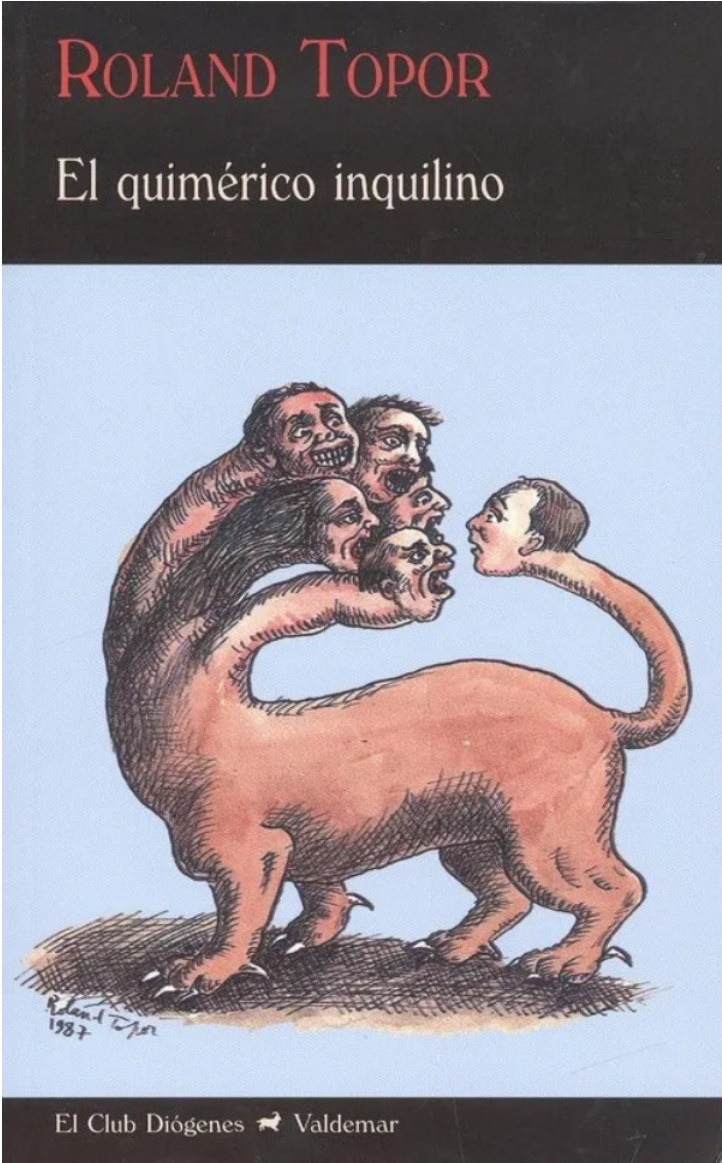
↑ Gilles Deleuze and Félix Guattari, *Mille Plateaux*, 1980

**17th - 18th century natural history** tried to distinguish different living states of animals and men, indicating that we have nothing to do with animals whatsoever.

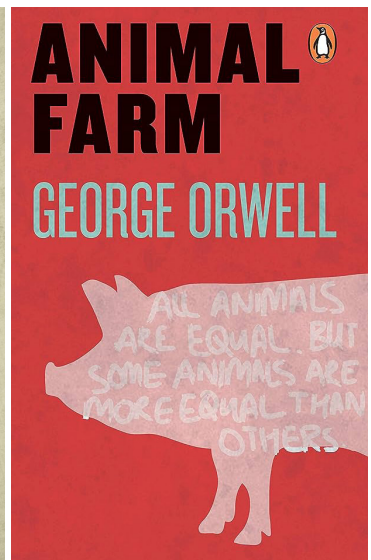
**19th century evolutionism** on the other hand defined itself through progressive inherited change from a more primitive to a more developed animal state.



# estrangement and connection



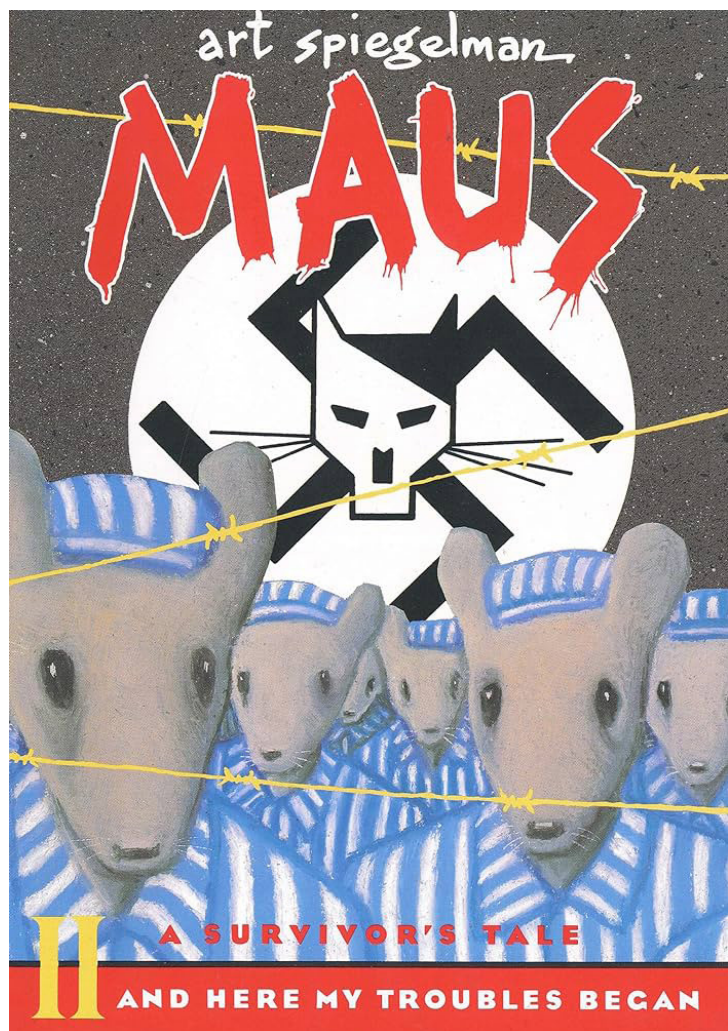
←  
Roland Topor  
The Tenant, 1964



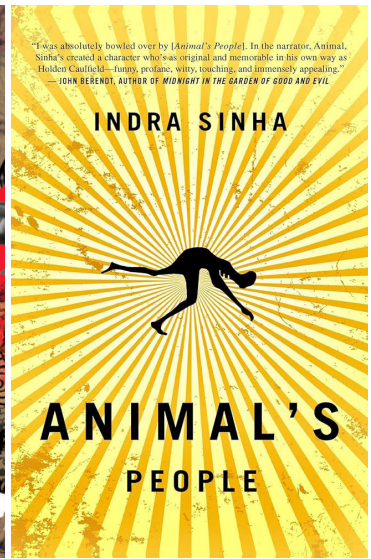
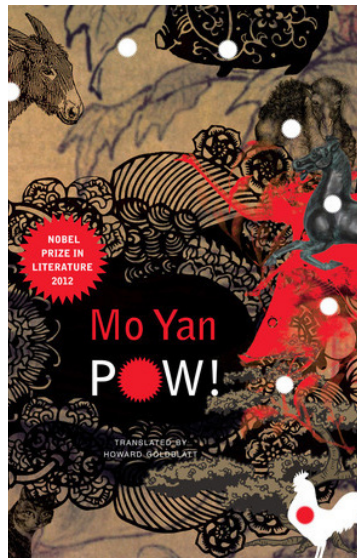
The blurring of the borders between humans and animals produces an effect of uncanniness, which is perhaps most strongly expressed in Franz Kafka's „The Metamorphosis“ in which dehumanization literally occurs when a man itransforms into a bug. The new embodiment is both familiar and unfamiliar.

A reverse transformation happens in George Orwell's „Animal Farm“ when the pigs at the end of the novel can no longer be distinguished from humans. From the existential and abstract character of Kafka's story to the political commentary of Orwell's, the chimera is a powerful figure in literature.

# facts and allegories



←  
Art Spiegelman  
Maus II, 1986



The inclusion of the non-human in literature has been particularly impactful in highlighting human crimes. The perspective of the animal often comes to serve as a reminder of the inhumanity of humans, shifting the question of who has the higher moral status in favor of animals, as it is the case in, for example, the writings of Mo Yan, among many others. Other times, the use of animal characters can create a distance from the actual events that transforms a unique testimony into a more general story of dehumanization, like in the case of Art Spiegelman's graphic novel „Maus I+II“.

In the case of Indra Sinha and Art Spiegelman, the human-animal relation heightens the awareness of the inhuman behavior of humans, placing atrocities in a wider and more unnerving perspective. There is a certain paradox in this humanization through the inclusion of animals in a context where the dehumanization of humans is at stake, but this paradox reveals itself through the effects of the presence of animals that take no part in the questionable morality of humans. A striking example of this is Kurt Vonnegut's novel *Slaughterhouse-Five*, where a bird gets the last word: „Poo-tee-weet?“



# dominance and protection

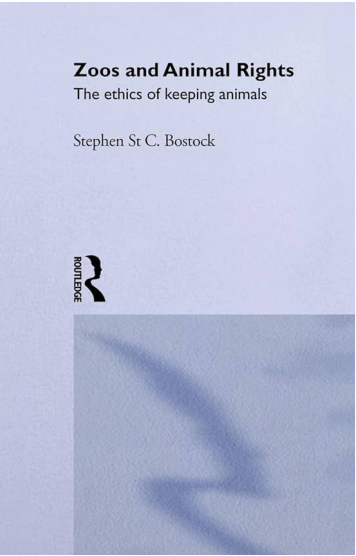
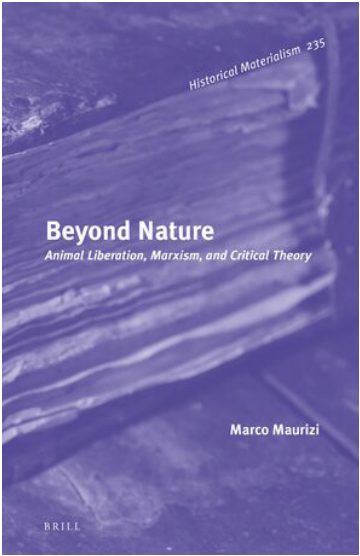
## The Rights of the Nonhuman World

MARY ANNE WARREN

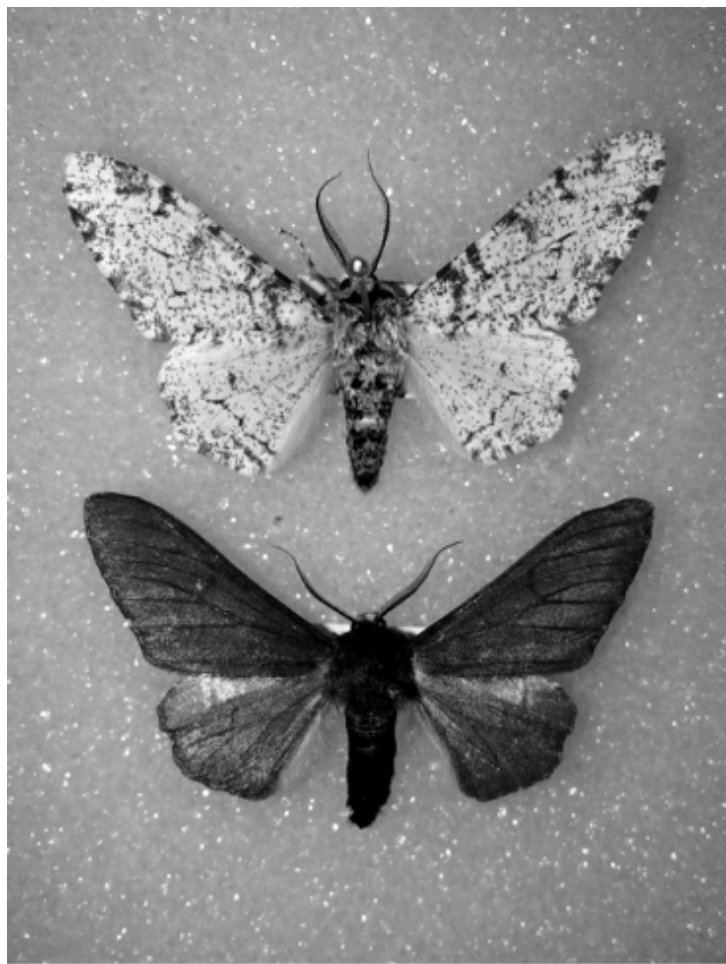
Western philosophers have typically held that human beings are the only proper objects of human moral concern. Those who speak of *duties* generally hold that we have duties only to human beings (or perhaps to God), and that our apparent duties towards animals, plants and other nonhuman entities in nature are in fact indirect duties to human beings.<sup>1</sup> Those who speak of moral *rights* generally ascribe such rights only to human beings.

This strictly homocentric (human-centered) view of morality is currently challenged from two seemingly disparate directions. On the one hand, environmentalists argue that because humanity is only one part of the natural world, an organic species in the total, interdependent, planetary biosystem, it is necessary for consistency to view all of the elements of that system, and not just its human elements, as worthy of moral concern in themselves, and not only because of their usefulness to us. The ecologist Aldo Leopold was one of the first and most influential exponents of the view that not only human beings, but plants, animals and natural habitats, have moral rights. We need, Leopold argued, a new ethical system that will deal with our relationships not only with other human individuals and with human society, but also with the land, and its nonhuman inhabitants. Such a “land ethic” would seek to change “the role of *Homo sapiens* from conqueror of the land community to plain member and citizen of it”.<sup>2</sup> It would judge our interaction with the nonhuman world as “right when it tends to preserve the integrity, stability, and beauty of the biotic community”, and “wrong when it tends otherwise”.<sup>3</sup>

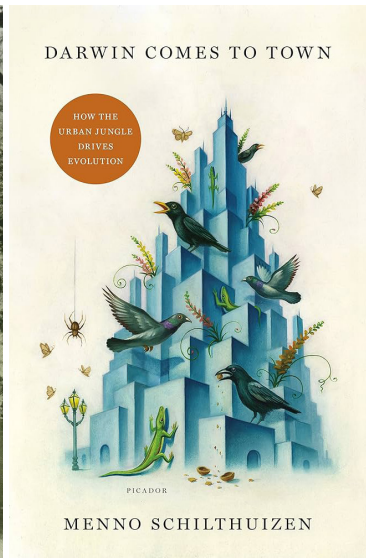
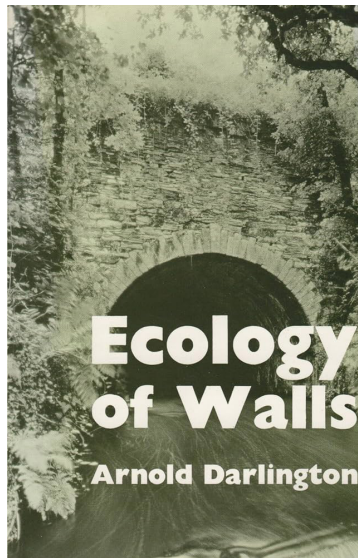
On the other hand, homocentric morality is attacked by the so-called animal liberationists, who have argued, at least as early as the eighteenth century (in the Western tradition), that insofar as (some) nonhuman animals are sentient beings, capable of experiencing pleasure and pain,<sup>4</sup> they are worthy in their own right of our moral concern.<sup>5</sup>



# more diversity in the city than in the countryside



←  
Menno Schilthuizen  
Moths, 2018



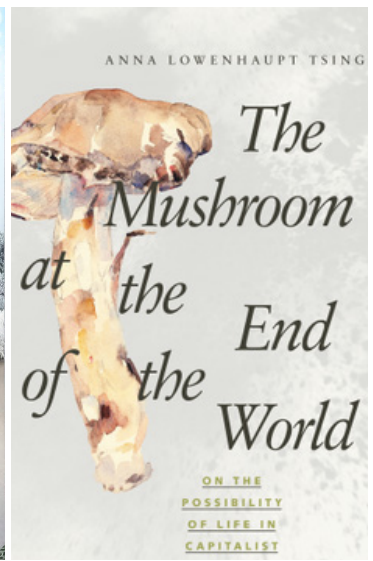
Some agglomerations are so large that they produce their own climate: the wind is always blowing towards them, and it's distinctly hotter and wetter there than in the surrounding rural areas. Solid waste pollution (garbage discarded by humans, such as plastic, metal, paper) has also received increased attention given its importance

as a global threat to biodiversity. Recent studies however highlight how animals start incorporating anthropogenic materials into their life-cycle, for example in avian nest construction. From the nut-cracking crows of Sendai to "Turdus urbanicus" (the new urban blackbird), animals are changing their behaviour and evolution in cities.



# haunted landscapes





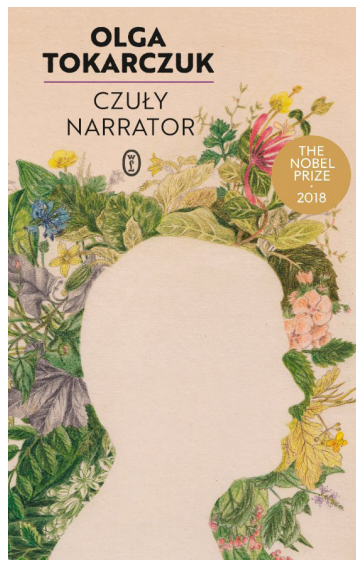
←  
Steven Spielberg  
Close Encounters  
of the Third Kind  
1977

Interdisciplinary research currently being conducted indicates a new horizon of thinking about the importance of ruins in culture. Researchers move away from considerations on the aesthetic dimension of destruction and turn to the materiality of rubble. They describe societies and ecosystems growing on the ruins of the past. They pay attention to the practices and relationships that transform ruins and allow living organisms to survive after a disaster. It is a more-than-human approach to architecture, which encompasses all existing things; it is entwined with the earth, altering and redistributing it. The architecture of the earth is an architecture of the ground. And memory lingers within it.

# animals as allies



←  
Giuseppe Arcimboldo  
Water, 1566



# Enfleshed

## Ecologies of Entities and Beings

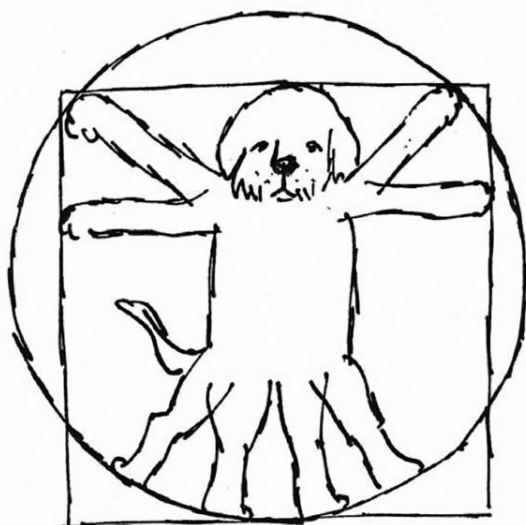
*Internal alchemy; Siberian perspectivism; Shamanisms; Anti-Cartesianism; Ecofeminism; Quantum Theory; Electromagnetism; Environmentalism; Feminist Sci-Fi; Cosmologies; Mummification; Decoloniality; Poetry-as-Theory; Mythologies; and more.*



„The traditional perception of the human being is changing dramatically today not only as a result of the climate crisis, epidemics and the discovery of the limits of economic development, but also because of our new reflection in the mirror: the image of a white man, a conqueror in a suit or a pith helmet, blurs and disappears, and instead we see faces such as the ones painted by Giuseppe Arcimboldo - organic, complex, incomprehensible and hybrid - faces that are a synthesis of biological contexts, borrowings and references. We are no longer a biont, but a holobiont, i.e. a group of different organisms living together in symbiosis.”

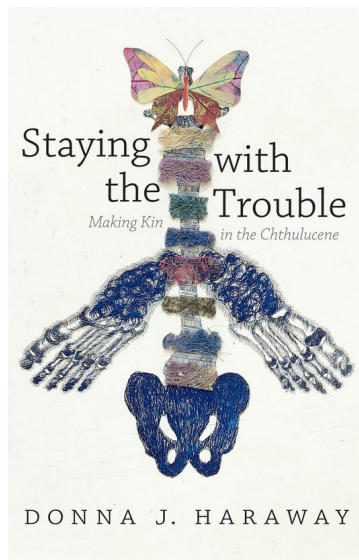
# what donna\* says

## LEONARDO DA VINCI'S DOG



J. Harris

←  
Sidney Harris  
Leonardo da Vinci's Dog  
1966



Daughter of a disabled sports writer, critic of genetic hierarchies and objects of property, and one of the most significant and respected international thinkers of ecological human and non-human relations, **\*Donna Haraway's** transformative, feminist writing provides a provocative body of work through which to rethink our responsibility for living with 'companion species'.



## I. what stories tell stories

Seeking for my advice, you first have to be aware that - as Marilyn Strathern stated - „*It matters what ideas we use to think other ideas*“. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories.<sup>1</sup> And it matters **with what background I will share** my point of view. So better for you to know it from the start; I am a feminist and biologist with a Marxist legacy.

## II. making kin

Before getting in the heart of the matter, understanding the idea of Making Kin is an indispensable step to comprehend the rest of my discourse. No species, not even our own arrogant one pretending to be good individuals in so-called modern Western scripts, acts alone; **assemblages of organic species and of abiotic actors make history**, the evolutionary kind and the other kinds too.<sup>2</sup> We have to align with other species because at the end we are all compost.

## III. a more inclusive story

So talking about architecture, you should reconsider who you are building for. **Don't be self-centred**. „*Sympoiesis*“<sup>3</sup> is the motto! The concept of environmental sustainability is slowly gaining momentum, and you can believe me when I say it makes me glad. However, this little fulfilment is coated with a bitter taste - the taste of Gaia's complexity and strength as a subject being dissolved by green washing powder. Here, Gaia is only seen as a limited resource that we - humans in the Capitalocene - have to carefully use. But that is a common misconception. Earth / Gaia is maker and destroyer, not resource to be exploited or ward to be protected or nursing mother promising nourishment. Gaia is not a person but complex systemic phenomena that compose a living planet.<sup>4</sup> In that sense, how simplistic is it, when looking at a building, to define how ecological it is by calculating its carbon footprint? The short cut is dangerous. Hence, in the frame

of the Anthropocene, „*Fighting CO2— as the main bad guy*“ could be perceived as the new epic in which we still are the (anti-) hero trying to save the earth. Please don't get me wrong. Being aware of our carbon impact is crucial. However, by putting it in the center of attention - only because it is technically measurable - and hence easier to *solve* - contains the risk of outshining other significant actors, just because they aren't as readily graspable. My friend Ursula Le Guin would point out, that we need to bring other stories on the table—more inclusive ones.<sup>5</sup> Thus, when defining something as being ecological, it might be worth having a closer look at the etymology of it. Ecology from Greek *oikos* - *house, dwelling place, habitation* - and *logia* - *study of* - „*is the totality or pattern of relations between organisms and their environment*.“<sup>6</sup> So following Ursula's line of thoughts, **an ecological architecture project should be a more inclusive one**, taking into account all the present actors. Hence, when you say architecture, I would advice you to think ecosystem in symbiosis. Your project should be designed in the spirit of sympoiesis. Autopoiesis is the technological myth that we invented to pull ourselves away from nature.

## IV. think sympoiesis

Sympoiesis is a simple word; it means „*making-with*.“ Nothing makes itself; nothing is really autopoietic or self-organizing. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. It describes „*collectively producing systems that do not have self-defined spatial or temporal boundaries. The systems are evolutionary and have the potential for surprising change*.“<sup>7</sup> In other words, they are resilient. It implies not putting all your eggs in one basket. It suggests betting on **a diversity of actors and connections**. I suspect that this praising of diversity will seem conceptually messy to the - even if you argue not to be anymore - heir of Modernism that you are. Because yes, the maintenance of a resilient system requires diversity and redundancy - inopposite to efficiency and monoculture. Here redundancy should be seen as a

backup system more than as a useless repetition. That's what nature always tried to tell us! That's why an ecosystem inhabited by many different species can still survive even if some of them get lost. That's why most of our organs work in pairs. That's why our five senses are complementary. And that's why monocultures are dreadfully vulnerable, as one big failure or hurdle may lead to a loss of the whole system. To come back to sympoiesis, it means that each actor has multiple connections. The actors are interweaved with each other. The dense network they form together defines the system in which they are embedded. Returning to the case of architecture, I would like to quote Colin Moorcraft in „*Designing for Survival*“ published in Architectural Design in 1972; *„Each element should, wherever possible, be capable of performing more than one function, and conversely, each function should be performable in more than one way.“* So, the more your design is interlinked with a diversity of actors, the higher are its chances to survive. Think of what it means in terms of construction, programs, landlords, functions, contextual as well as social exchanges and finally in term of relation with other critters.

## V. reach for mutualism

As expressed before, there is no such thing as nature and culture and in the same way, there are no such things as externalities. It is highly important to **grasp the consequences of your actions**. What kind of relations are you willing to set up within the frame of your design? The term symbiosis might help us build a parable to reflect on. Coming from the science of biology - no surprise with my background, right? - The word symbiosis defines the biological close and long term relation between two or more organisms living together. Symbiotic interactions can be classified in the main three sub-categories of mutualism, commensalism and parasitism. In mutualism, all concerned parties benefit from the situation - pollination being the most common example. A less known but nonetheless fascinating case is the exchange happening between the trees of a forest and the mycelium expanding in a huge and

immensely dense web below their ground. Thanks to the mycelium, all the trees are connected. If one of them is in a precarious situation - to small, lacking light or water - the healthier ones will send nutrients to the weakest through the mycelium's network. In return, the mycelium keeps a certain margin to nourish itself. In commensalism, one of the protagonists (the commensal) profits from the situation without affecting - for better or for worse<sup>8</sup> - the other parties (the host). Etymologically, it means sharing a table or a meal. Pilotfish, for instance, feed on the leftovers of sharks. In other cases, the host can be used as a dwelling for the commensal - e.g. birds living in tree holes. Finally, parasitism is a type of consumer-resource interaction, where the parasite - usually the smaller protagonist - lives in or on the host that they are harming. Sounds familiar? We are part of Gaia's symbiosis system, but for the moment most of our actions fall into the parasite-category. I would like to assert that it has to do with our so-called transition from the Holocene to the Plantationocene (also named Capitalocene or Anthropocene). But let's come back to it later.<sup>9</sup> For now, it is crucial to considerate which kind of symbiosis you are willing to initiate within and without your design. Why is your intervention important for the context, and why is the context important for your intervention? Aim for mutualism and avoid parasitism! Could different programs cohabit or overlap in one flexible space? Agree to share and not to possess! What is the social importance of your design - do people care for it and does it care for people? Make it an active citizen! What are your construction materials and what does it imply? Close the loop, don't exploit it! Do you consider, even a minimum, your relation to the biodiversity that you are part of? Propose an alternative to the ground you borrow - or that has been borrowed by your ancestors! Believe me, it's a win-win situation. A project - or what am I saying? An ecosystem - with a positive symbiosis on a variety of different levels will be better anchored into the ground.



## VI. refuge for multi-species required

Anna Tsing argues that the Holocene was the long period when refugia, places of refuge, still existed, even abounded, to sustain reworlding in rich cultural and biological diversity. Perhaps the outrage meriting a name like Anthropocene is about the destruction of places and times of refuge for people and other critters. I along with others think the Anthropocene is more a boundary event than an epoch. The Anthropocene marks severe discontinuities; what comes after will not be like what came before. Let's accept it and be resilient. I think our job is to make the Anthropocene as short / thin as possible and to cultivate with each other in every way imaginable epochs to come that can **replenish refuge**. Right now, the earth is full of refugees, human and not, without refuge. Maybe, but only maybe, and only with intense commitment and collaborative work and play with other terrans, flourishing for **rich multispecies assemblages that include people**<sup>10</sup> will be possible. The edge of extinction is not just a metaphor; system collapse is not a thriller. Ask any refugee of any species.<sup>11</sup>

## VII. use what you have

Inspired by Bruno Latour's and my ideas, Design Earth<sup>12</sup> rightly stated that: „*New technologies are usually assumed to be without faults and to have the potential to change climate.*“<sup>13</sup> Do you remember when petroleum was presented as the hero of the modern era able to advance the economy and democracy? I fear that new green technologies might be perceived with the same romanticized eye. We can't help but welcome them with open arms, as the hero that will solve the issues of our time. The problem is that we never considered seriously enough the consequences of such inventions or even the potential of our existing means. The illusion created by the flamboyant myth of the hero sadly rules our westernized society. But it's a frantic race that we have to stop. Start to **care for what is already existing**. Again, as Ursula Le Guin would state, we need to make the other

- maybe less spectacular - stories visible too. The tools of today are the only ones at your disposal to think of tomorrow. We are more in need of a cultural revolution than a technological one, trust me.

## VIII. learn from Cat's Cradle

Cat's Cradle - jeu de ficelle - is a game I love to play with Bruno Latour and other thinkers such as Félix Guattari and Isabelle Stengers. „*The game consists of two or more players making a sequence of string figures, each altering the figure made by the previous player. The game begins with one player making the eponymous figure Cat's Cradle. After each figure, the next player manipulates that figure and removes the string figure from the hands of the previous player with one of a few simple motions and tightens the loop to create another figure. Most of the core figures allow a choice between two or more subsequent figures. The game ends when a player makes a mistake or creates a dead-end figure, such as Two Crowns, which cannot be turned into anything else.*“<sup>14</sup> What we need to get of this, is the idea to **build on what the other players or thinkers gave you** - sometimes conserving, sometimes proposing and inventing.<sup>15</sup> It trains your sense of **response-ability**. The string figures - SF<sup>16</sup> - of Cat's Cradle compel us to think-with. Not having the full control constrains us to be resilient. **Analyze the potential** that the city offers you. Act wisely. Map the territory. And always ask yourself: „*Did I really play my hand before ending the game?*“ Cheap nature is at an end<sup>17</sup> and **we can't be blind to the consequence of demolishing and rebuilding endlessly**. I once read that: „*Resilient cities evolve in a very specific manner. They retain and build upon older patterns or information, at the same time that they respond to change by adding novel adaptations. They almost never create total novelty, and almost always create only very selective novelty as needed.*“<sup>18</sup> This sounds just like an architectural adaptation of Cat's Cradle. Don't you think so?

## IX. what is your big enough story?

Both the Anthropocene and the Capitalocene - which are too big stories - lend themselves too readily to cynicism, defeatism, and self-certain and self-fulfilling predictions, like the „game over, too late“ discourse I hear all around me these days, in both expert and popular discourses, in which both technothocratic geoengineering fixes and wallowing in despair seem to coinfect any possible common imagination. Too big stories invite to odd apocalyptic panics and even odder disengaged denunciations rather than attentive practices of thought, love, rage, and care. As a response to this, we need just big enough stories that are able to gather up the complexities and keep the edges open and greedy for surprising new and old connections.<sup>19</sup> I propose the Chthulucene as an alternative. The Chthulucene is made up of ongoing multispecies stories and practices of becoming-with in times that remain at stake, in precarious times in which the world is not finished and the sky has not fallen - yet. The Chthulucene is the product of interweaved stories and your architectural intervention should be one of them. The scale of your project is as important as the size of my story. **It needs to be big enough to be desirable, but small enough to be plausible.** It's the addition of the fragments that will help rethink the whole. I guess that the big question for you will be: „How to build a resilient and inclusive ecosystem made out of the weaving of diverse interventions with(in) a defined territory?“

February 2024

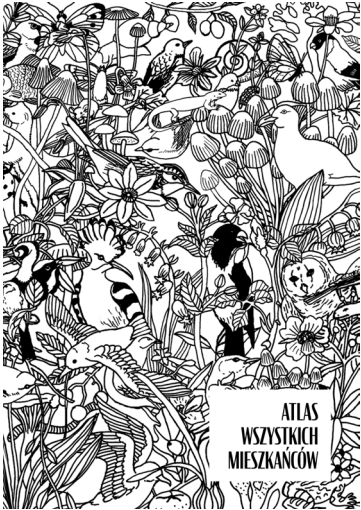
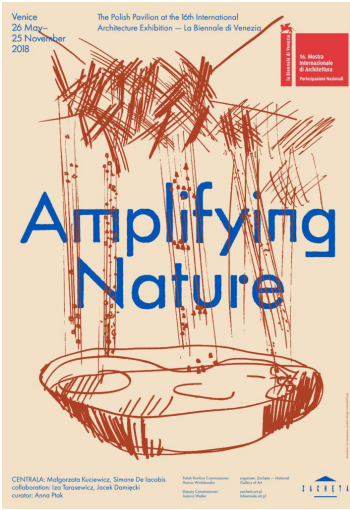
Donna, Jeanne and Sarah<sup>20</sup>

- 1 Donna J. Haraway, *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 34-35.
- 2 Donna J. Haraway, *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin*, *Environmental Humanities*, vol. 6, 2015, pp. 159-165.
- 3 See act IV.
- 4 Donna J. Haraway, *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 43.
- 5 Ursula Le Guin in her essay, *The Carrier Bag: Theory of Fiction*.
- 6 Definition on Merriam-Webster.
- 7 Donna J. Haraway, *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 59.
- 8 Some biologists argue that any close interaction between two organisms is unlikely to be completely neutral for either party, and that relationships identified as commensal are likely mutualistic or parasitic in a subtle way that has not been detected - Wikipedia.
- 9 See act VI.
- 10 Donna refers to all living critters - not only humans.
- 11 Donna J. Haraway, *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin*, *Environmental Humanities*, vol. 6, 2015, pp. 159-165.
- 12 Collaborative practice led by El Hadi Jazairy and Rania Ghosn.
- 13 Rania Ghosn & El Hadi Jazairy, *Geostories*, Actar, 2018, pp.16.
- 14 Wikipedia.
- 15 Donna J. Haraway, *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 34.
- 16 SF is Donna's main methodology of thinking. Stands for speculative fabulation, science fiction, science fact, speculative feminism, soin de ficelle, so far, storytelling and fact telling.
- 17 Donna J. Haraway, *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin, Environmental Humanities*, vol. 6, 2015, pp. 159-165.
- 18 Michael Mehaffy & Nikos A. Salingaros, *What Does "Resilience" Have to Do With Architecture?*, Metropolis, 2013.
- 19 Donna J. Haraway, *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016.
- 20 Jeanne Casagrande, Sara Sherif, *City Planning for the Chthulucene*, DArch, 2020

# what centrala\* says



←  
Centrala  
White Waterlilies  
2022



**\*Centrala** (Małgorzata Kuciewicz and Simone De Iacobi) is a Warsaw-based architecture and research studio that works with reinterpretations and spatial interventions aimed at renewing the language of architecture. In their architecture research practice, they examine the relationship between architecture and natural phenomena.

# I. architecture as a verb

We should start treating architecture as a dynamic entity in contrast to the traditional way of approaching buildings as static objects. There's never a moment in time when a building is truly static – the forces never stop working, just as the Earth never stops turning and the rain never stops falling.

**Architecture always reacts, whether you like it or not.** It'd be great to consider it from the very beginning of the design process, rather than keep trying to prevent them through the physical capacity of the building<sup>1</sup>.

## II. call things by their right name

The relationship between architecture and language can be difficult. Architecture works with space. Words can at best cover up a designer's mistakes. Justify, explain and patch, imposing arbitrary programs in the process. *Language names problems or tries to hide them. It relegates entire areas of life to the category of things unnamed, unaccounted for, removed from the agenda.* Abuse has long since undermined our trust in golden-mouthed architects. However, designers from the Centrala group are exploring the language. It's part of their method. They precede design with a kind of linguistic research. They check the area where they will be working. They read and listen. They find interlocutors. They **collect sentences and phrases, names, titles and press clippings**. A few years ago, they proposed the creation of a „*mud city*“. The country was drying out, the climate catastrophe was taking shape, and they called for the restoration of wetlands. Wet areas that support biodiversity, regulate the microclimate, and absorb rainwater. They wanted a city that was changeable and alive, bending under the weight of footsteps, clattering and gurgling. Małgorzata and Simone put the following slogan in the „Autoportret“ magazine: „*The swamp is our most valuable resource.*“ The text in which they presented their vision referred to linguistic arguments. They recalled **terms that had disappeared from drained dictionaries**. Words from before melioration.

Let's start by restoring the rich vocabulary that was once used by the inhabitants of periodically flooded areas: *riparian forests, lake beds, springs, seepage, overflow areas, semi-wet areas, wetlands, pools, peat bogs, sedge beds, reed beds, rush beds, cattail beds, nettle beds, wicker meadows, herb meadows, alluvial soils, marches, mosses, moss bogs, swamps, alder forests, mud, drowning areas, washed soils, muddy soils, boggy areas and soggy lands*<sup>2</sup>. **Restoring the name gives value to the space and makes us respect it's specificity.** Making us take it into account in our architectural calculations.

## III. expand your vocabulary

A neologism heard during one of the conversations with Zoo employees was the word „*mammal-proof*“.<sup>3</sup> Because, ladies and gentlemen, the zoo must be mammal-proof. You can't stop birds or insects, but it's critical that martens and squirrels don't enter the Zoo. You also need to keep an eye out for clever meerkats that could escape down the mole corridor. *Mammalproofing* – the science of how to keep animals out. How to prevent wandering, protect a large wooded area in the middle of the city from invasion from beyond the walls. How to isolate newcomers, how to separate native species, and how to prevent aliens from escaping. The animal district is a closed district.<sup>4</sup>

February 2024  
Centrala and Maja



**1** Centrala, *Grupa Centrala - zdziczenie miasta, czyli jak zaprojektować elegancki koniec?*, Architektura Powinna, Youtube, 2020.

**2** Polish: łęgi, jezierzyska, źródliska, wysięki, wywierzyska, tereny półmokre, tereny podmokłe, rozlewiska, uroczyska, torfowiska, turzycowiska, trzcinowiska, szuwarowiska, pałkowiska, sitowiska, pokrzywiska, wiklinowiska, ziółorośla, osuchy, mady, marsze, mszary, mechowiska, moczary, moczyska, olsy, błota, trzęsawiska, topieliska, gleby namyte, gleby mażące się, tereny grząskie i ziemie rozmokłe.

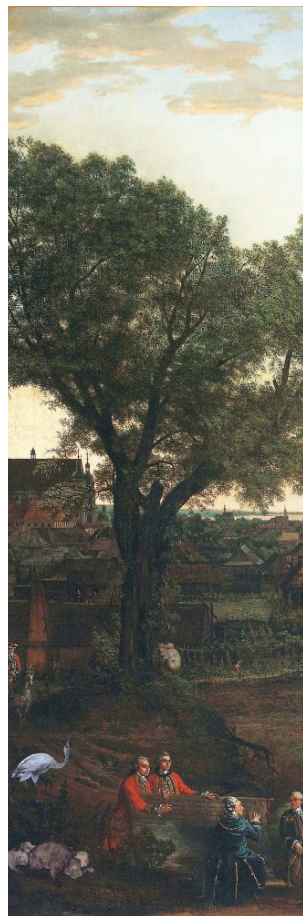
**3** Polish: ssakoszczelność.

**4** Centrala, Marcin Wicha, *Wstęp do Siedliska*, Pismo, 2022.

# a multi-species refuge within the city required

→

Centrala, Animal District, 2020



As said by Anna Tsing, the Earth is full of refugees of all species and refuges are needed. The amount of diversity and the evolution of animals in cities further underline this need. Instead of being „mammal-proof“ the site of the Zoo could open up it's walls and inhabit the ruins of it's antropocentric concept; set a new, post-human backdrop of a traumatic past.



# the construction of landscape

→  
Historischer Kunstfelsenbau im  
Eismeer-Panorama,  
Tierpark Hagenbeck, 1913



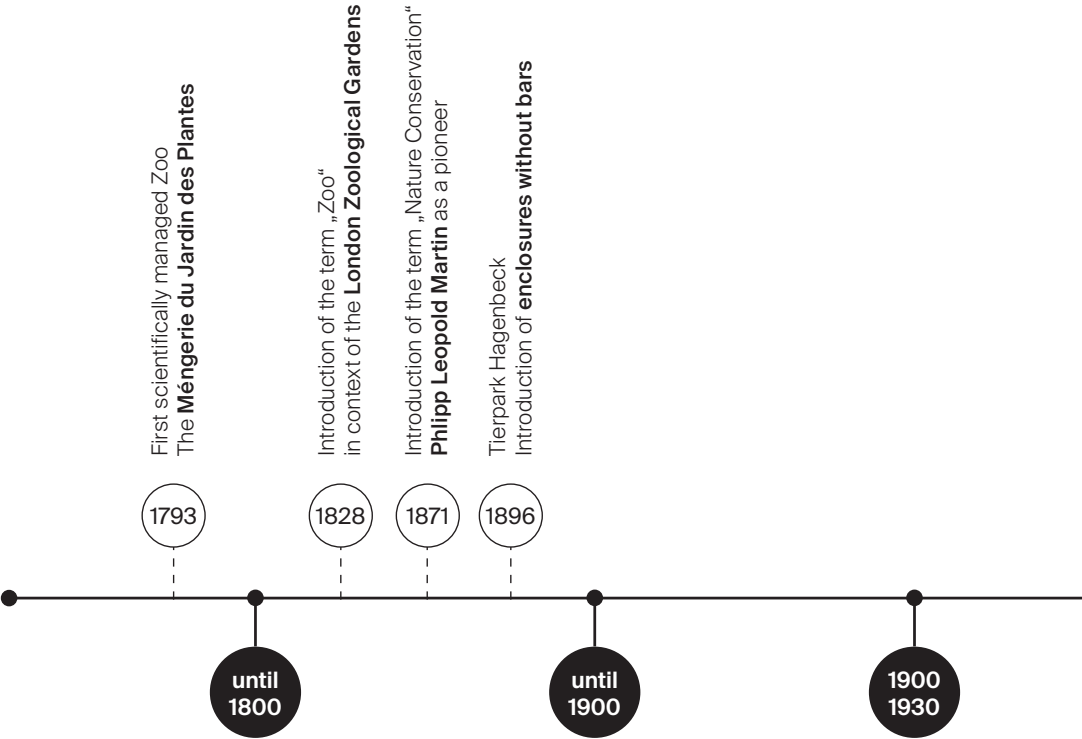
# 01.2

Zoos appear as an idea in the late **XVIIIth** century, functioning as a cultural showcase of animals, and to a lesser extent the natural world. The construction of the zoological garden is a consequence of human interpretations of the way in which animals and the natural world should be perceived and presented.





# becoming a zoo



## From Garden of Paradise to Panopticon

In it's origins, Zoo architecture takes up essential aspects of garden and landscape design and presents the animals in pavilions within a garden.

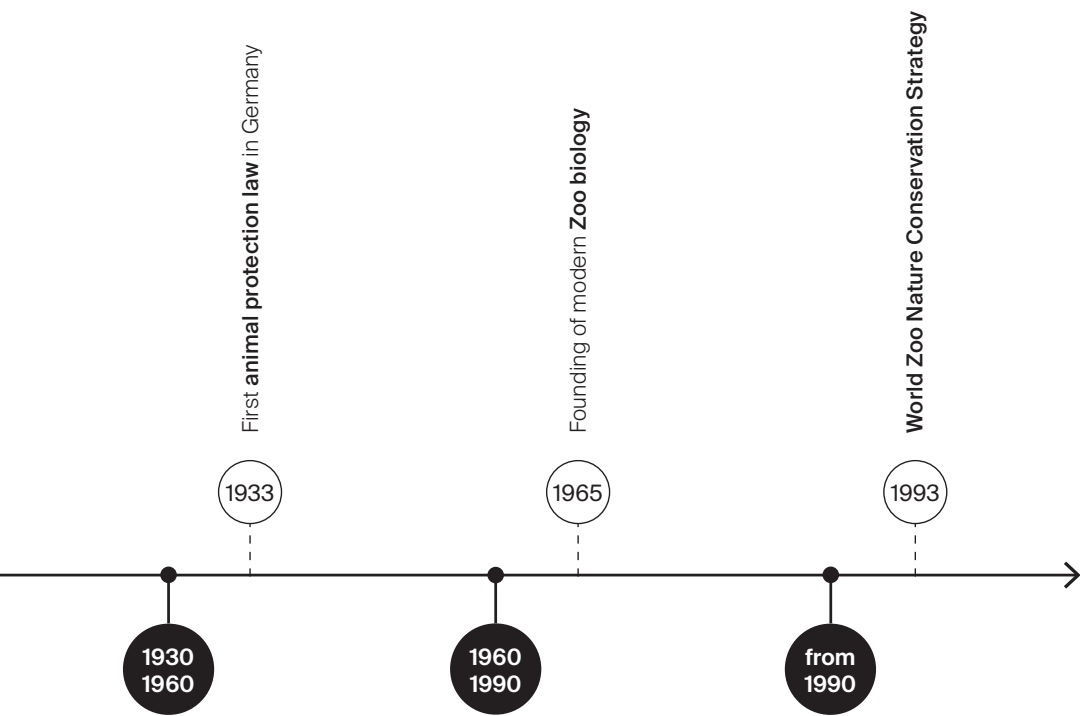
## Exhibition Architecture in Colonial Style

An architectural feature of the first Zoo buildings is the use of materials from the animals' countries of origin. Entrances are often emphasised with porticos.

## Bar-Free Buildings in a Landscape Panorama

Carl Hagenbeck introduces barless keeping of animals, offering visitors a clear view of animals embedded in landscape panoramas.

# 01.2



### Formalism and Functionalism

Technology and functionality start to determine the outlook of Zoo buildings. Accessibility and hygiene become the leading factors of design.

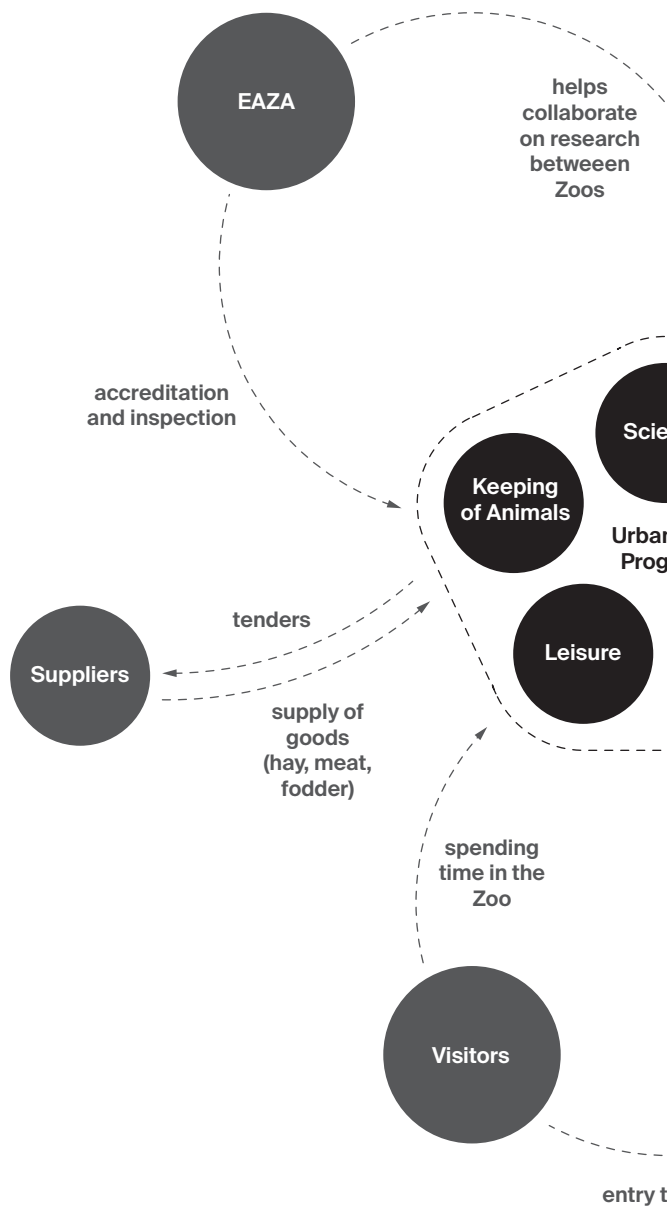
### Renaturalisation and Landscaping

Scientific findings and social environmental awareness are changing the Zoo architecture, which adapts to the natural needs of animals.

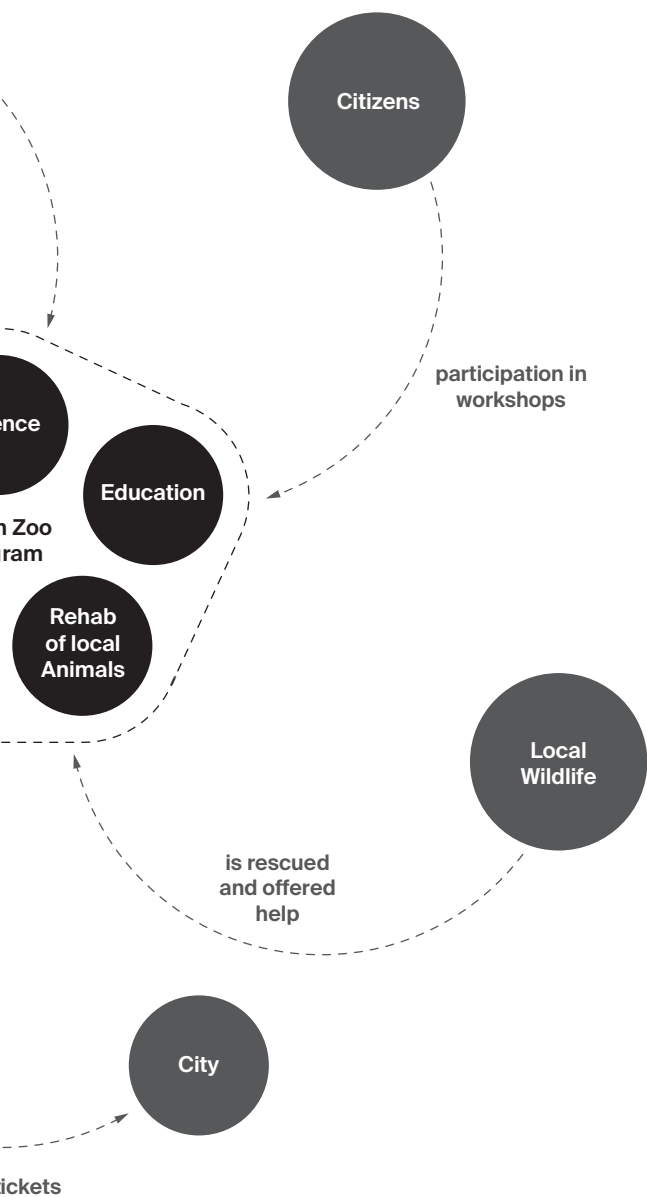
### Branding through large-scale buildings

Architecture of experience with spectacular, individual buildings is becoming increasingly important and attempts to popularize scientific findings.

# being a zoo



# 01.2



A Metropolitan Zoo functions around five main pillars: **Keeping of Animals**, which is strictly regulated by EAZA and other institutions; **Science**, meaning research funded by external organizations; **Education** and sharing the research findings with the public; **Leisure**, which often relates to Zoo as a museum / amusement park; **Wildlife Conservation**, meaning rehabilitation of local animals needing rescue (which is usually prohibited, as possible diseases can endanger the health of Zoo animals).

# framework conditions

## **EAZA** **Standards for the Accommodation and Care of** **Animals in Zoos and Aquaria**



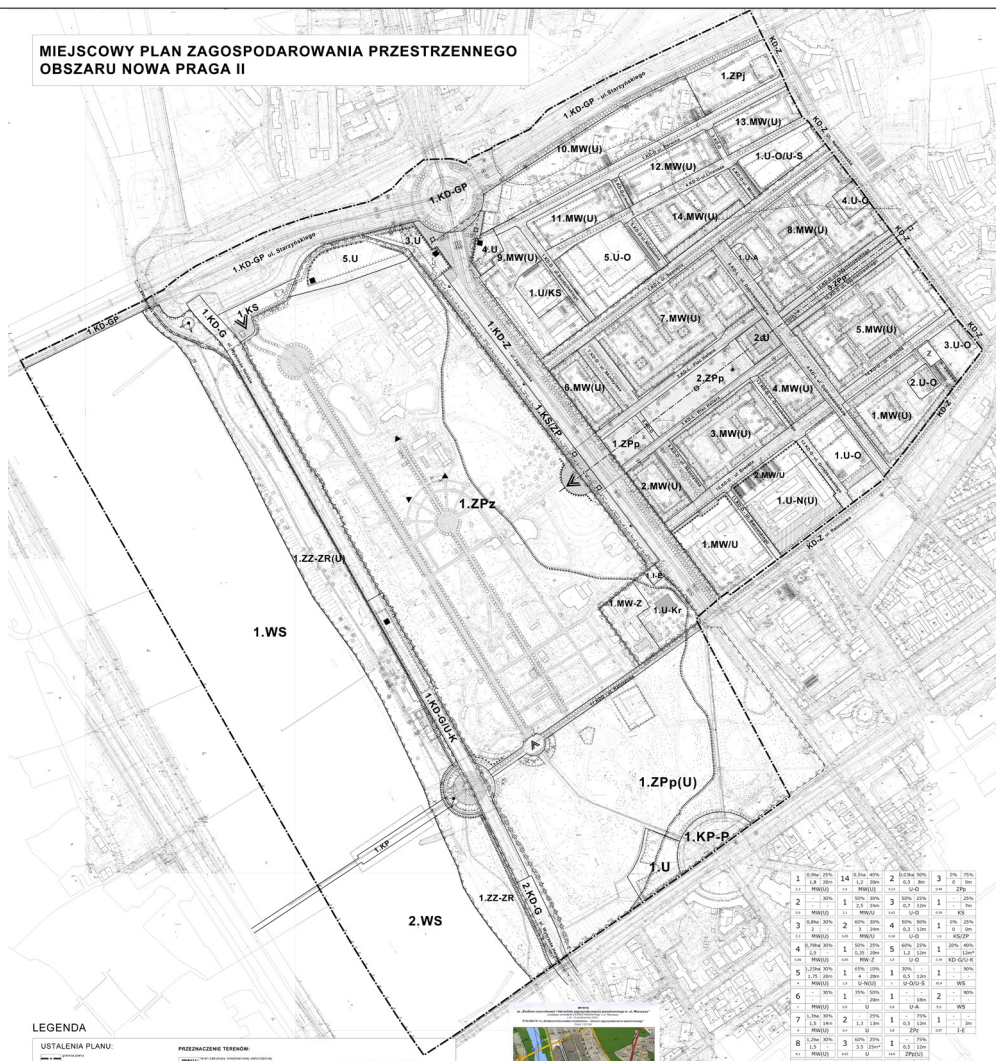
Approved by Council  
27 September 2014

European Association of Zoos and Aquaria

# 01.3



## OBSZARU NOWA PRAGA II



## LEGENDA

USTALENIA PLANU:

- [illegible]

INFORMACJE PLANU:

- [illegible]



	1	2	3	4	5	6	7	8	9	10	11	12	13
1	1.80e 20%	1.40e 14%	1.30e 14%	2.10e 30%	2.30e 30%	3.7%	7%						
	1.00 0%	0.70 0%	1.10 0%	0.83 0%	0.83 0%								
2	3.00e 30%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
3	1.80e 20%	2.20 20%	2.00 20%	3.40 30%	3.30 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
4	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
5	1.20e 10%	1.10 0%	1.00 0%	2.10 20%	2.00 20%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
6	1.20e 10%	1.10 0%	1.00 0%	2.10 20%	2.00 20%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
7	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
8	1.20e 10%	1.10 0%	1.00 0%	2.10 20%	2.00 20%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
9	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
10	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
11	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
12	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								
13	1.80e 20%	1.10 0%	1.00 0%	3.00 30%	2.90 30%	1.0%	1%						
	1.00 0%	0.70 0%	0.70 0%	1.00 0%	1.00 0%								

\* podana wartość nie uwzględnia wysokości dominacji

000-000-000, 000-000-000, 000-000-000, 000-000-000, 000-000-000, 000-000-000

## PRACOWNIA ART. - ARCH I

UL. LOMBARDESKA 29, 01-605 WARSZAWA

Dr. sc. Alexander Ciubă - cel de-al treilea nr. 1

mgr inż. arch. Anna Świątkowska - tel. 145 116 116

mgr Hanna Kowalska - adiutoria biologiczna

mgr inż. Stefan Parys - [inzyniera@wp.pl](mailto:inzyniera@wp.pl)

opracował: dr hab. inż. Andrzej Kozłowski  
prof. zwyczajny z wydziału Inżynierii  
Przemysłowej, Instytut Inżynierii  
Przemysłowej, ul. Rydygiera 8, 00-648 Warszawa

podjęto głośnego protestu przeciwko

**ZALACZNIK NR 1**  
do Uchwały Nr XXIII/2019  
Rady m. st. Warszawy  
z dnia 23 marca 2019 roku

**OWEGO PLANU ZAGOSPODAROWANIA  
KRAJOWEGO**

obscure Nova Fraga II

Experimental Biology and Medicine

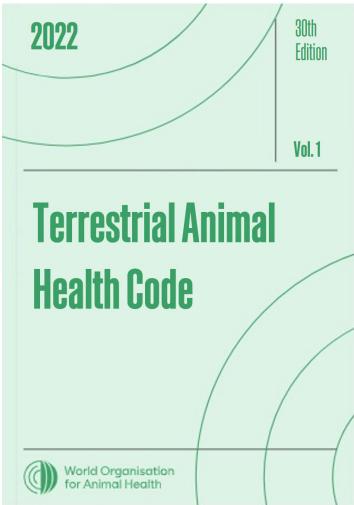
### STUDY DESIGN

5000

Project Plan  
 Alexander Chylak  
 079. nr 026

Imię i  
nazwisko: .....

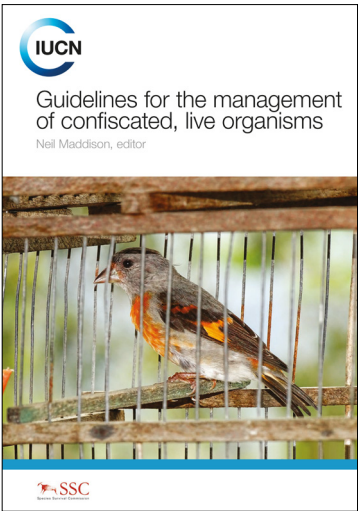
I. World Organisation for  
Animal Health  
Terrestrial Animal Health Code



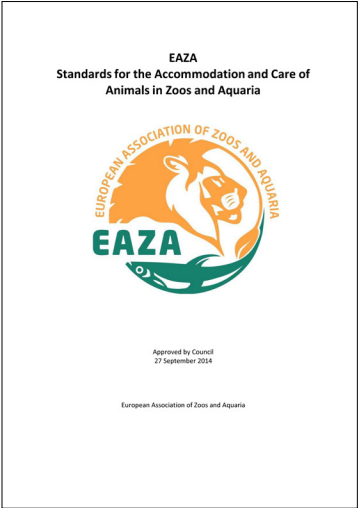
III. World Association of Zoos  
and Aquaria  
Conservation Strategies, Code of Ethics  
Guidelines for Animal Visitor Interactions



II. International Union for  
Conservation of Nature  
Guidelines for Confiscated Live Organisms  
CITES



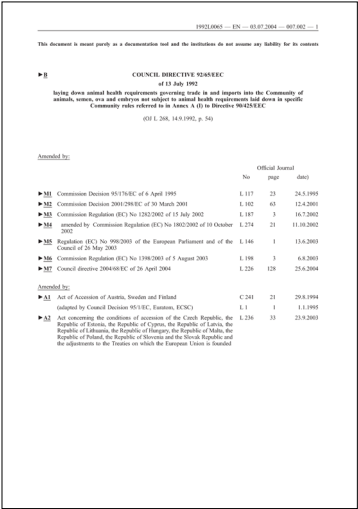
I. European Association of Zoos and Aquaria  
Standards for the Accomodation and Care of Animals in Zoos and Aquaria



I. Urząd Miasta Stołecznego Warszawy  
Studium Uwarunkowań (Gmina) MPZP (Lokalnie)



II. Council Directive 92/65/EEC  
Animal Health Requirements for Import of Animals into Communities



# learn from the past

# 02

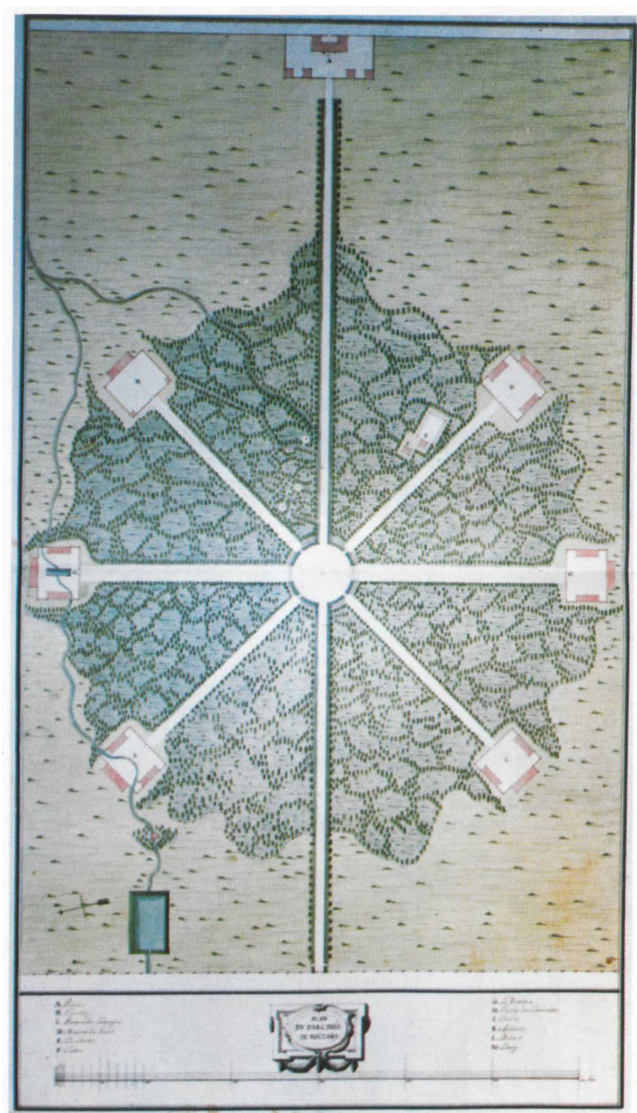
02.1. Origin Story

02.2. Enfleshed Warsaw

02.3. The Landscape Remembers

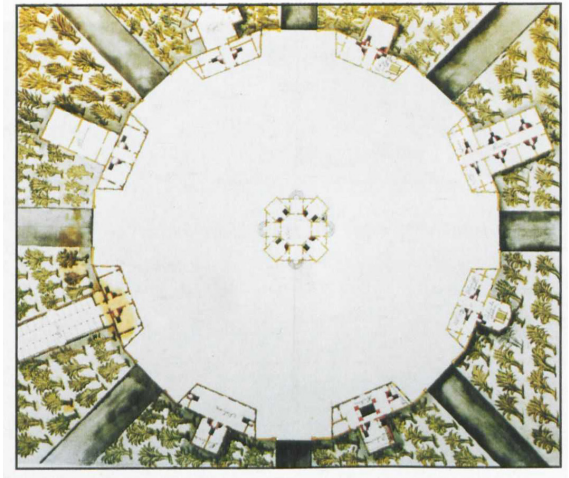


# zwierzyniec the royal game park

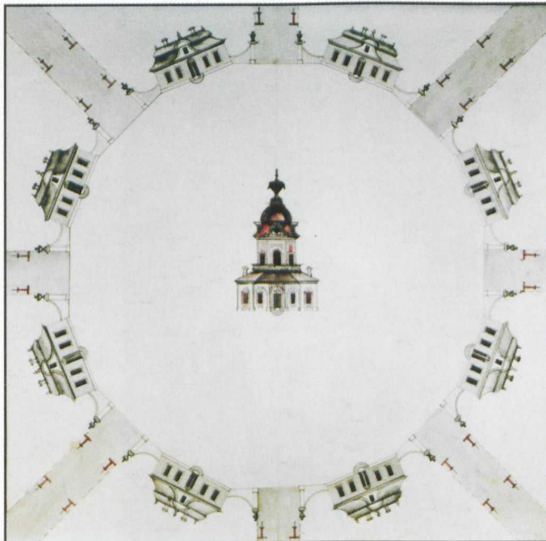


←  
Johann S. Becker, Plan of  
Różana Gardens, 1788

# 02.1

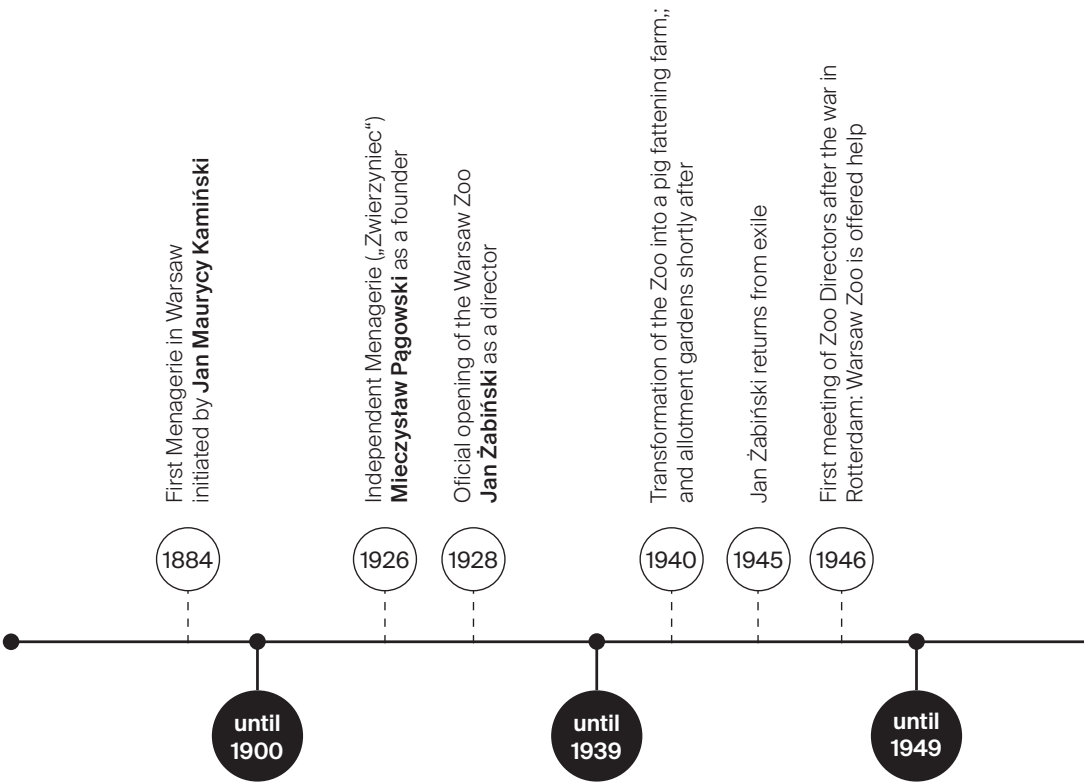


↑ (?), The desing of Różana Gardens, 1770-1780



In the **18th century**, hunting was part of the canon of occupations pursued by the aristocracy and nobility. The lordly lifestyle entailed the establishment of zoological gardens which served the purposes of the hunt and, above all, the observation of animals. As a rule, they were established in woodland grounds, with centrally formed area and radiating avenues. At times, the premises were modest and reduced to several avenues meeting in the central area with a garden pavilion. Important elements of such gardens included ermitages, chapels, baths and pavilions with vista terraces. Particularly interesting garden premises of this sort included **zoological gardens in the eastern parts of Poland.**

# origin story



## Unfortunate origins of Warsaw Menageries

The first Zoological Garden in Warsaw opened in 1884; unfortunately only six years later all the predators died after eating poisoned meat.

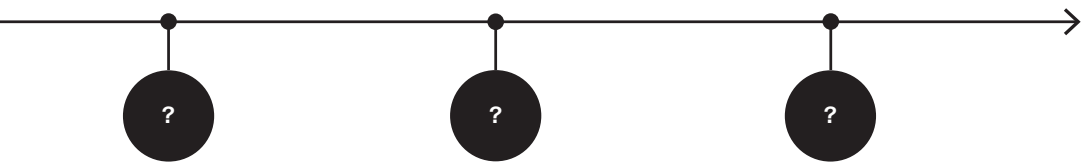
## Official Opening of the Warsaw Zoo

After another attempt made by a wealthy confectioner and a great nature lover, a Zoo was finally established by the decision of the city hall.

## The II World War Period and Functional Transformations

Most of the animals get killed or transported; in order to save the place as it is, the director proposes different functions in place of the Zoo.

# 02.1



# żabiński ark a shelter for all



←  
Soldiers hiding  
in cages  
1944



↑ Azyl ,2017  
O Zwierzętach i Ludziach, 2019

↓ O Zwierzętach i Ludziach, 2019  
Jan Żabiński with his animals





# save the zoo by any means

Warszawa ale ma nadal ogród Zoologiczny. Rada Miejska uchwaliła restrykcje tej instytucji. Była zbiórka na ten cel. Dzieci i młodzież upominają się o swój ulotkowy ogród. Chciał go i dorosły — chłopca Warszawa. Niegdyś już okaz został przyznany w prezencie i czeka w Łazienkach lub u obywateli. Ogród Zoologiczny zagranicą gotowe są do przesłania wspólnych zwierząt. Jest teren i jest znakomity kierownik — sepejalista dr. Zabłucki. A ogród nie ma.

Losy ogrodu w 39 roku znane są społeczeństwu. Podczas okupacji istniała nagminnie zwolę. Żył ludzmi poszerzone zwierzęta te, które nie były niebezpieczne — były psaki, które powoli ginęły lub rozchodziły się po okolicy, w końcu zostały jakby prywatny zwierzęta pp. Zabłuckich. Był ichórz ewolucyjny, imielism Alfred, chomik Piotruś, który był przesłuchany nie po stole, srebrne lisy, karmione przez mamkę-kutkę, pismo-wie, tak bardzo trudny do oswajenia, nie-ścisł się jak kot, nazywał się Szczepcio i raz o mało nie zginał tragicznie w kominie, gdzie nulał sobie grzaniec, a domownicy nie wiedząc o tym, rozpalił piec. Były świni, które chodziły krok w krok za swoją panią, psopużki, przasiątko, kisy, króliki — to wszystkie oswajone, zaprzyjaźnione i żyły z ludźmi.

Powinno pozabawiać życia te wszystkie zwierzątka.

Tenże ogród zoologiczny Warszawy to: wydra, zając, kot, i jaskółki, raryzółów, prywatnej sublokatorki pp. Zabłuckich.

Zając Maciuś, jaskawcy, poważny, robiący najmniej kłopotów. Kulturowy inteligent.

Kot, taki od ogarnięcia — czarny, dąty, samotniczy, „chodzą własnymi drogami”.

Natrząb w klatce na tarasie, jakomy na liście kęs kurawego mięsa, najmniej żyty z otoczenia.

I wydra — zbona — już z opiów, przez kotkura dziesięćmy oznawna Zabinka. Wydra jest pełna uroku i zmienności; pieszczotliwa, wesoła, czasami niebezpieczna. Wykopano się w kibel, a potem wystarzała w cementu — do dziś nosi kawałeczki skorupy na sobie. Ostatnio pokły zamartwienie sury i zalały kuchnię. Kot i zając uciekli na plac, a wydra zszalała z radości pływając po kuchni. Nie dawano jej kłapać i siłą sprowadzono do pokój zmozczyła wszystko, co się dało. „Zabinka” jest samotniczek i pewna siebie, odgrała rolę ambasadorki, będzie osobiście w Radzie Miejskiej przy omówieniu spraw restrykcji Ogródu Zoologicznego.

Najbliższą opiekunką tej małej menażerii jest gospośka pp. Zabłuckich, to ona dzieli z nimi kuchnię, karmi ich i bryka z nimi. Wydra rozkłada się na łóżku z jednej strony, kot z drugiej, a zając skacze po nich wszystkich w czasie nocy. Rywalizują ze sobą te stworzonka o serce otoczenia, są o siebie zazdrośni, ale żyją w zgodzie bez żadnych awantur i awaryj. Kot i zając mało rozmawiają, wręczają się do spraw ludzkich, wydra natomiast musi wiedzieć o wszystkim i wtrącać się do wszystkiego. Jada nie „po wydzieniu”, a wszystko to co ludzi. Niedawno np. samowolnie oddzieliła się całą porcją trupa.

Gdy się dobrze znało przedwojenny Ogród Zoologiczny, modelowo prowadzony, jest on załogowany w widoku tych paru zwierzątek, żyjących „rodzinie” w grocie swych ludzkich przyjaciół.

A już najbardziej zaś Dyrektora Zabłuckiego. Nie może, nie umie być bez zwierząt.

Dyrektor Zabłucki jest naukowcem. Ogród to dla niego tylko odzinek jego działalności. Jest znanym entomologiem (nauka o owadach), badaczem zagadnień aklimatyzacji w Polsce dla zwierząt. Został niedawno prezesem Towarzystwa Międzynarodowej Ochrony Żubra. Kiepski rodozwolowy i kontrolę hodowli żubra prowadzi na całym świecie właśnie dyr. Zabłucki.

Na początku wiosny spłonił dyr. Zabłuckiemu wszystkie notatki prac naukowych z dziedziny owadoznawstwa. Już po 39 roku zaczął swoją pracę na nowo. Podczas powstania zmarnował się nowowyręczony materiał. I teraz zaczął znów od początku. Dostał swój kącik w Muzeum Zoologicznym i pracuje nadal.

Patrząc na pracę dyr. Zabłuckiego, na jego usiłowania do zdobycia swego dawnego terenu pracy, na jego wysiłki dla odbudowy ogrodu zoologicznego, czuje się jego miłość do zwierząt. Jest w tym i pasja naukowa i własny sentyment, potrzeba opieki nad tymi z którymi żył się od tylu lat. Ale jest przede wszystkim miłość i do człowieka; zrozumienie celu i znaczenia, jakim jest ogród zoologiczny dla społeczeństwa, a przede wszystkim dla młodzieży.

Warszawa musi i będzie miała swój ogród Zoologiczny!

R. Nathorowa

## SPROSTOWANIE

W artykule Stefana Wołoskiego pod tytułem „Życie kulturalne Lublina — Szerezo centralny 1946—47”, który zamieściliśmy w Nr 14/23 naszego tygodnika, wkroczył się kilka błędów drukarskich.

Wydrukowano: „Malkiewiczowa” powinno być „Malkiewiczówna”; wydrukowano: „obok... i W. Michalski”, powinno być: „obok wyrósł się W. Michalski”; zamiast „T. Pastowski” powinno być „T. Pastawski”; zamiast „Trzy Kurnoszy” Szekspira, powinno być „Wesele Kurnoszy” Szekspira, zamiast „S” lub „T” Błotiska powinno być „G.” Błotiska.

Również w Nr 15 na kolumnie 9-giej opuszczono zwrotko nazwisko autora artykułu p. t. „Pociąg — Zolnierz”. Artykuł ten napisał znany poeta Bogdan Ostrowski.

Opuszczony też został wyrażenie, że dokonał się artykuł Stanisława Ciechanowskiego „O mieszkaniu w Warszawie jutro”. podane będzie w następnym numerze.

Zg wszelkie te wyrazy chochlika drukarskiego radokcja przepraszają Czytelników i Autorów.



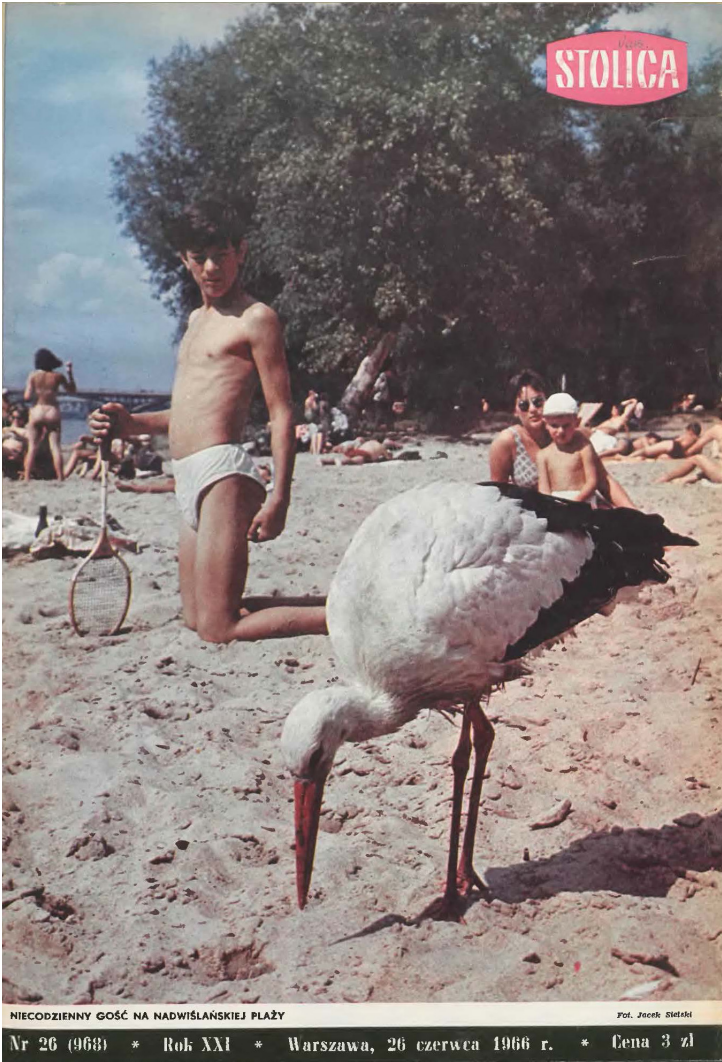
Tygodnik Stolica  
nr. 17, 1947

# 02.1



↑ Allotment Gardens in Mokotów, 1940s

# the importance of local fauna



←  
Tygodnik Stolica  
nr. 26, 1966

d) Znaczenie dydaktyczne Ogrodu, zapoznanie z fauną kuli ziemskiej, w szczególności zaś z fauną polską. W naszym kraju, pozbawionym niemal zupełnie ogrodów zoologicznych, każde wystawienie na widok publiczny jakiegokolwiek bądź zwierzęcia nieznajomego posiada znaczenie dla podniesienia kultury zoologicznej. Jeżeli chodzi o warszawskie ZOO, to w pierwszym rzędzie duże znaczenie dydaktyczne posiadać może zrealizowanie przedstawionego mi planu rozmieszczenia zwierząt według stref geograficznych. Mimo zwiększenia kosztów administracyjnych, może to mieć wielką wartość przez mnemoniczne utrwalenie w pamięci widza współwystępowania pewnych zwierząt obok siebie. Realizacja tego planu napotyka jednak na bardzo poważną trudność, hamującą w dużym stopniu właściwy rozwój Ogrodu wobec nieukończenia przez Miasto pertraktacji ze sferami wojskowymi o oddanie około 6 ha terenu przy ul. Jagiellońskiej, które są przewidziane w planie Ogrodu. Przyspieszenie i pomyślnie zakończenie tej sprawy uważam za jeden z najważniejszych czynników dydaktycznego działania ZOO, jako całości, a nie jako fragmentarycznej wystawy zwierząt. Przedstawiony mi system rozplanowania warszawskiego Ogrodu jest nowością, stosowaną jednak równolegle przez ZOO monachijskie. Byłoby rzeczą niepożądaną, gdyby zahamowanie rozwoju Ogrodu, ze względów wyżej wymienionych oddało palmę pierwszeństwa w ręce Niemców.

↑ A newspaper fragment talking about the importance of polish fauna in the Zoo



# the atlas of all inhabitants



←  
Atlas Wszystkich  
Mieszkańców  
2022

ŚLIMAKI

Nieopodsił mójego bliskiu no Bemowo, gdzie spędziłem większość życia, przez wiele lat było wybitnie meteożną i tak dźwiękami przetransponowa pod przysięgą zabudowę. Tętem ten był przysięganie nieczyłkowemu, jedynie na nie rok kłóli tam wchodził śliczność traw. Jako dekadent – czy ciemnostawie dzieciak, znalazłem miejsce jako kraj filmów. Za każdym razem, gdy podał deszcz, wiele z nich decydowało się z tej krajiny wyjechać, przebawiały pranie i na inne ciepłe ośrodki i zaszła dła kolejne zwinione fragmenty. Za każdym razem, gdy to widziałem, przegłaskałem się różnorodności gatunkowej filmów. Były wstępni, filmowi i nawet sławne wierzniaki. Później okazało się, że żyje tam tak że już, o następnym dostarczyłem wiele gatunków roślin kwiatowych i tak, nowych chwastów, pojawiało się również wiele zapachów. To miejsce po prostu było tak zyciem.

Najbardziej niezwykłym się z tą okolicą, gdy jako nastolatek niechocząco rozpadłem jednego z tych smętnych filmów, gdy słyszałem, jak go rozgadają. Potem przy okazji każdego deszczu, gdy wiozłem ze szkoły, odnosiłem filmki z powrotem do ich krajiny, żeby nikt ich nie rozpadł albo żeby nie zagrały pod kątem samochodów. W ten sposób nawiązałem się z tym miejscem i z tymi filmkami. Następny tryb tego filmu wydawał się to, co było już przestarzałe, pokrył się szacunkiem kłopoty błąd. Po wyroku fundamentów całej szachownicy zmieniła i nie ma już mojej krajiny filmów, co do dziś mnie smuci.

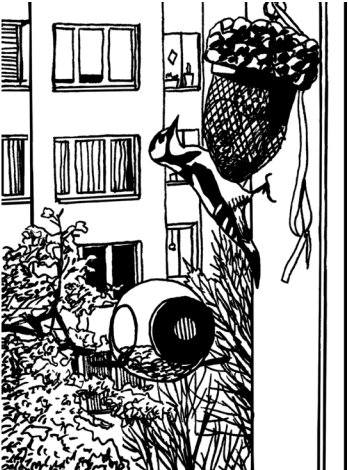
Bemowo  
Igor Świdelski



DIŹCIOŁ STUKOTEK

Odłósł charakterystycznego stukotnia w drzewie chłwa kaszania z nowa kasary się poczytywie. Mimo że w Policie występuje st. ślicznych gatunków dzieciaków, to słyszący odłósł z dużym prowadzodobierstwem wykładziny dzieciaki duży – najbarwniejszy i najpospolitszy.

st. Draganów,  
przy kościelniku Krolewskich  
Carmen Kiehlmann, 11 lat



PSZCZOLINKI NAPIASKOWE

Od lat promuje pszczołki napiaskowe. Są to moje ulubione stworzenia z parku Fosa i Stoki Cytadeli. Poznaliśmy się kilka lat temu, kiedy poszliśmy pracować do ogrodnictwa wazonów Błota. Do pszczołek mam duży sentyment, gdyż pełnią ważną funkcję w lokalnym ekosystemie, choć nie są popularnymi pszczołkami miodnymi. Ze względu na to, że budują się bardzo rzadko i nie są jedynymi z pierwszych okrytych na zewnątrz, gdyż to ich pyłkiem się żywią. Dlatego, o pszczołkach na Facebooku,

sprowadziłem, że serki osób dowiedziały się o ich roli i ich znaczeniu w ogrodnictwie oraz zoologicznych fakt, że owady mogą być ważne dla przyrody, niekoniecznie stanowiąc pożytek dla człowieka. Doświadczenie wywołanie ich kolonii na polskiej skrajności, niekoniecznie jest i więcej celebrować ich wiosennego odlatywania się to dowód zmiany perspektywy i odwołania się do przyrody w postać zagadki i dalszej misji przyrody.

Park Fosa i Stoki Cytadeli  
Zielony Żołbierz











# demolition and reconstruction of warsaw after world war II

numbers  
numbers  
numbers

12'738

75,2%

22 mln m<sup>3</sup>

20 m<sup>3</sup>

## 02.3

These figures concluded the report of Krzysztof Dunin-Wąsowicz and calculations made in 1946 by „Biuro Odbudowy Stolicy (BOS).“ They underline the scale of destruction and demolition of Warsaw and provide a wider perspective on the actual amount and mass of debris after WWII. However, simultaneously these statistics prove a need for new urban developments, new architecture, a new way to deal with and transform the debris.



**buildings were destroyed in Warsaw during WWII**  
**of the urban fabric of Warsaw was destroyed**  
**of debris was located in Warsaw**  
**of debris fell on one inhabitant of Warsaw**



# a new phenomenon of nature



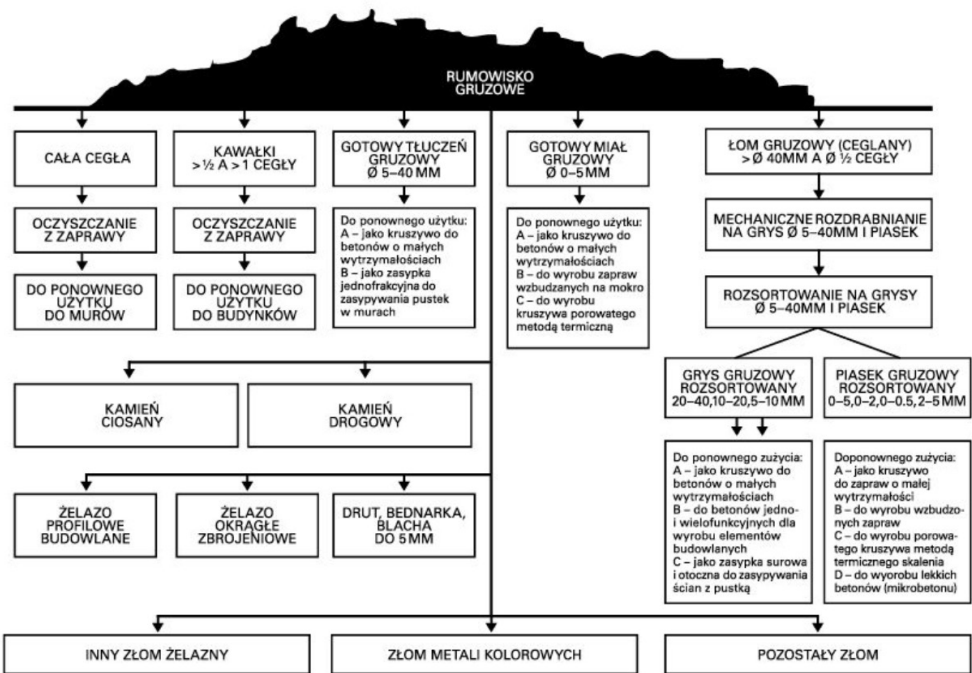


↑ Mieczysław Jurgielewicz  
Ogrody Warszawy. Po Powstaniu  
1945-1950

„This city is alien to me, so completely alien and different, like a chain of mountains that grew up where I had never expected them to. It is in vain to look for any resemblance to the former landscape of Warsaw in the jagged silhouette of this mountain chain. I get the impression, and this is the most striking thing I have learned from Warsaw, that I am facing **a completely new phenomenon of nature**, a phenomenon never seen before.” - Kazimierz Wyka, 1940s



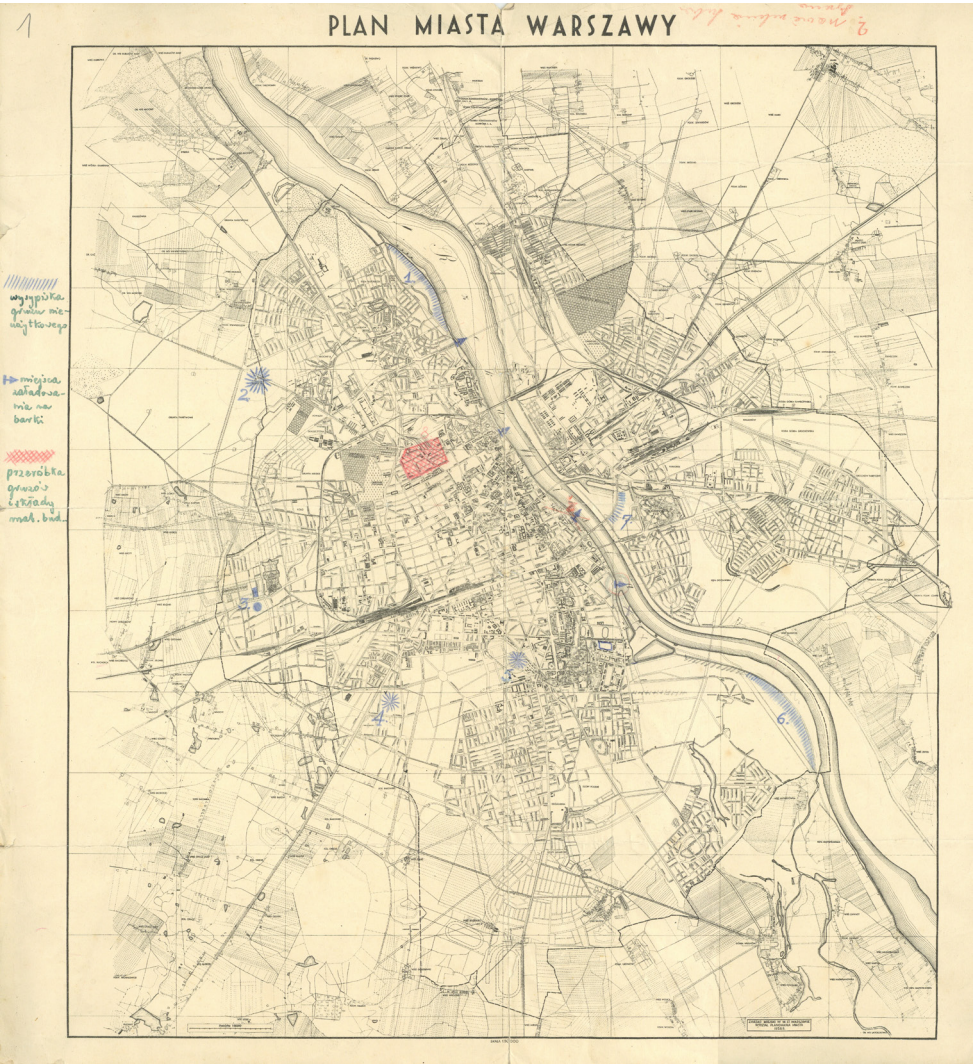
# debrismovers





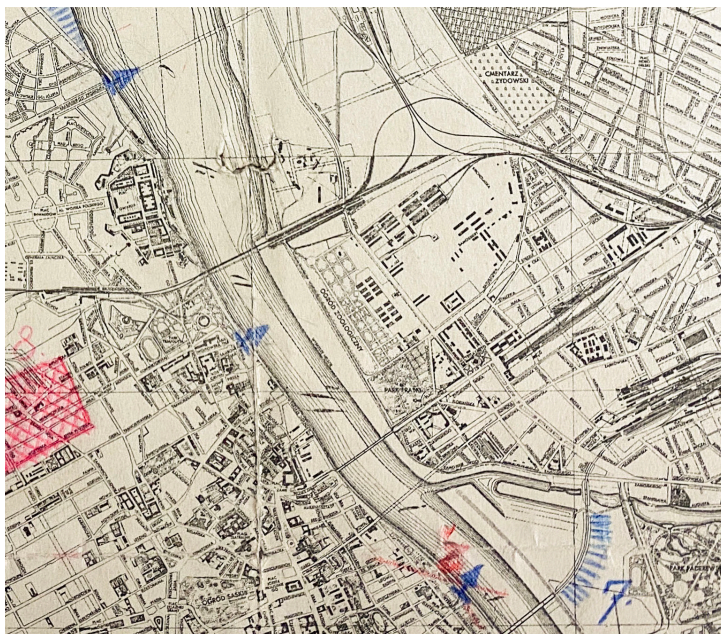
Given the urgent need of housing and in order to fight the immediate perception of rubble as waste, the government formed special brigades in 1945. Their task was to actively engage the returning population of Warsaw in rebuilding the city. Later in 1946 they became a part of a bigger national initiative: „Państwowego Przedsiębiorstwa Rozbiórki i Gospodarki Gruzem.” Moreover, many more top-down and bottom-up initiatives emerged after the war with the common goal in mind: to make the city liveable again as quickly and efficiently as possible. During this process new technologies and materials emerged (for example rubble concrete and rubble-concrete blocks). Additionally, the landscape of Warsaw was heavily transformed by the re-use of debris. Many man-made hills of rubble and soil were created in the city as well as the Vistula river was regulated with debris, extending over a distance of 372 kilometers from Puławy to Toruń.

# rising from rubble





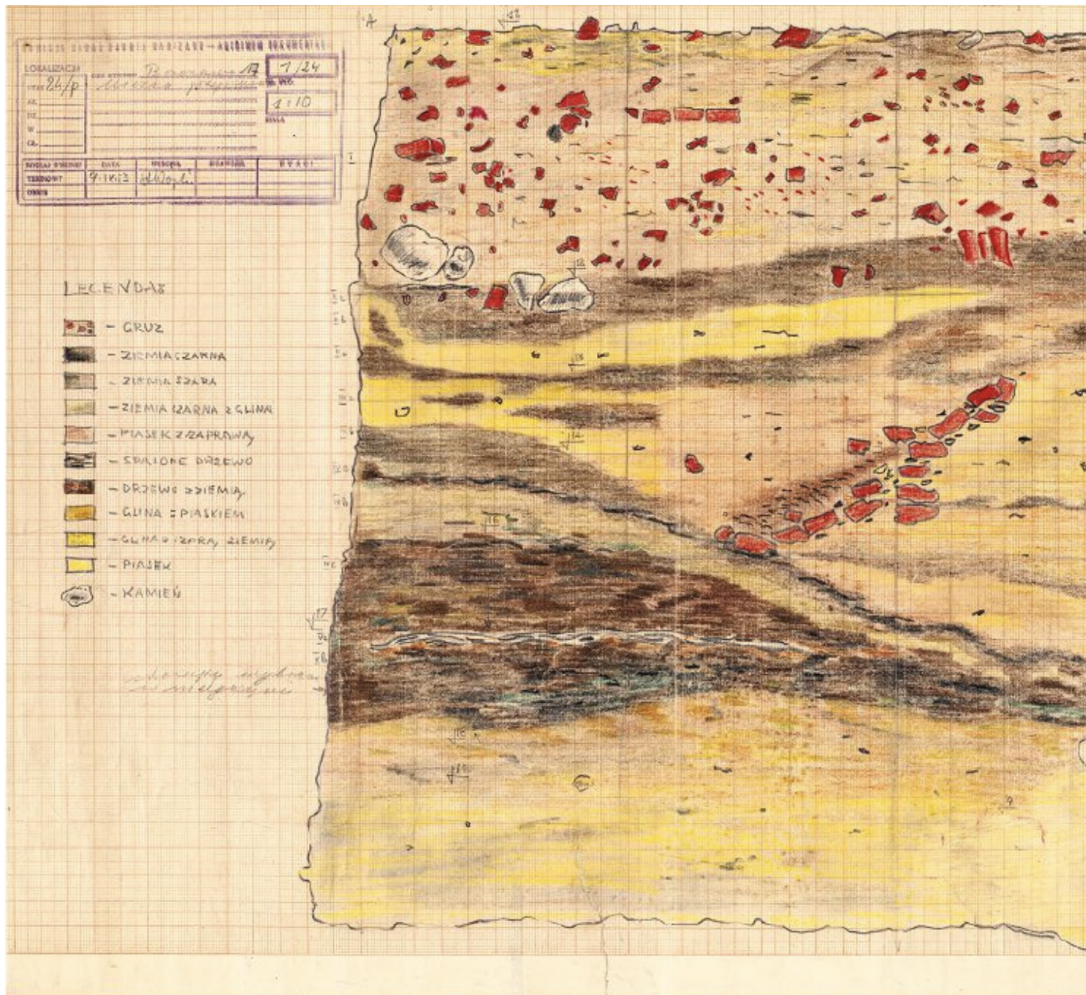
## 02.3



←

A map of Warsaw from 1936, which in 1945 marked the landfills of unusable rubble and the places where it was loaded onto barges, as well as the places where rubble was processed and the locations of construction depots.

# vistula wetlands



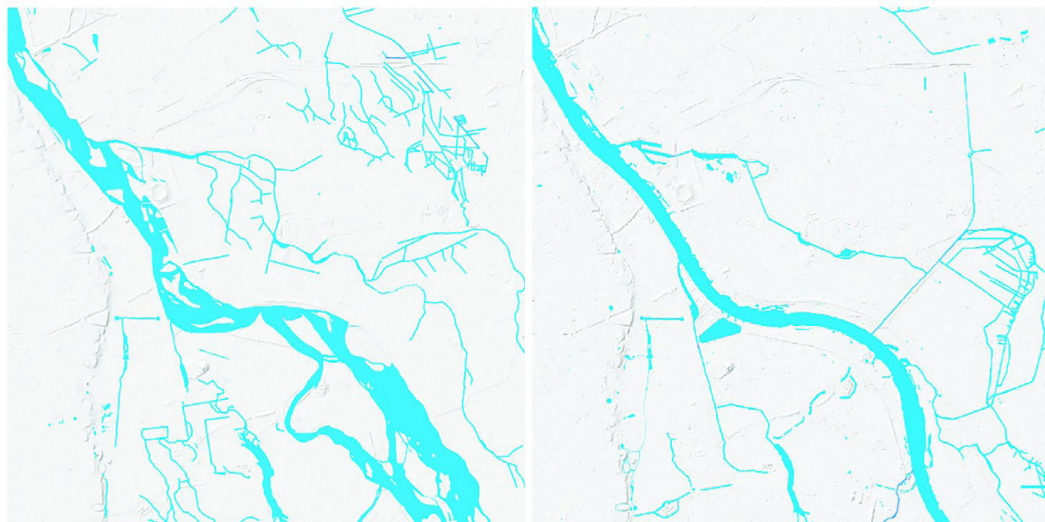
# 02.3

The zoo is located in the Vistula Valley, only a street away from the Vistula beach. The terrain is flat. A several-meter-high hill was located at the eastern border of the garden, where a monkey house was built. The hill was made of soil mixed with a large amount of brick rubble, probably built after the war from the rubble of destroyed buildings in the garden and the surrounding area. Brick rubble covers most of the area. Vistula sands occur under the embankment soil, locally covered with flood sediments. The level of the groundwater table is closely related to the water level in the river. It ranges from 0.35 to 1.70 m above the Vistula.



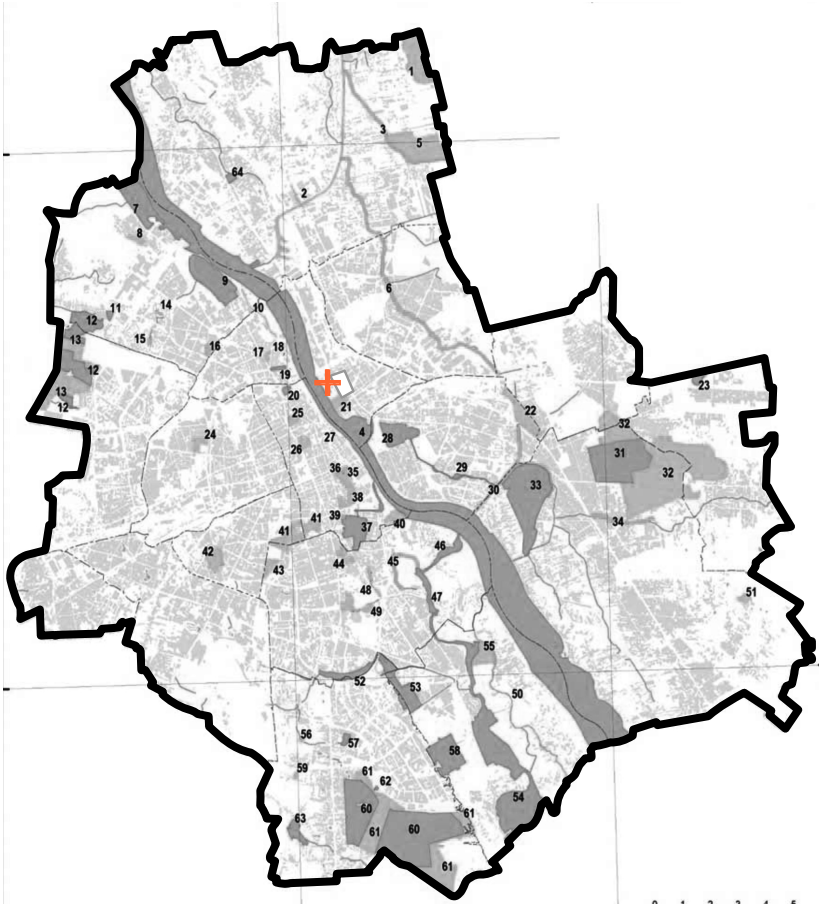






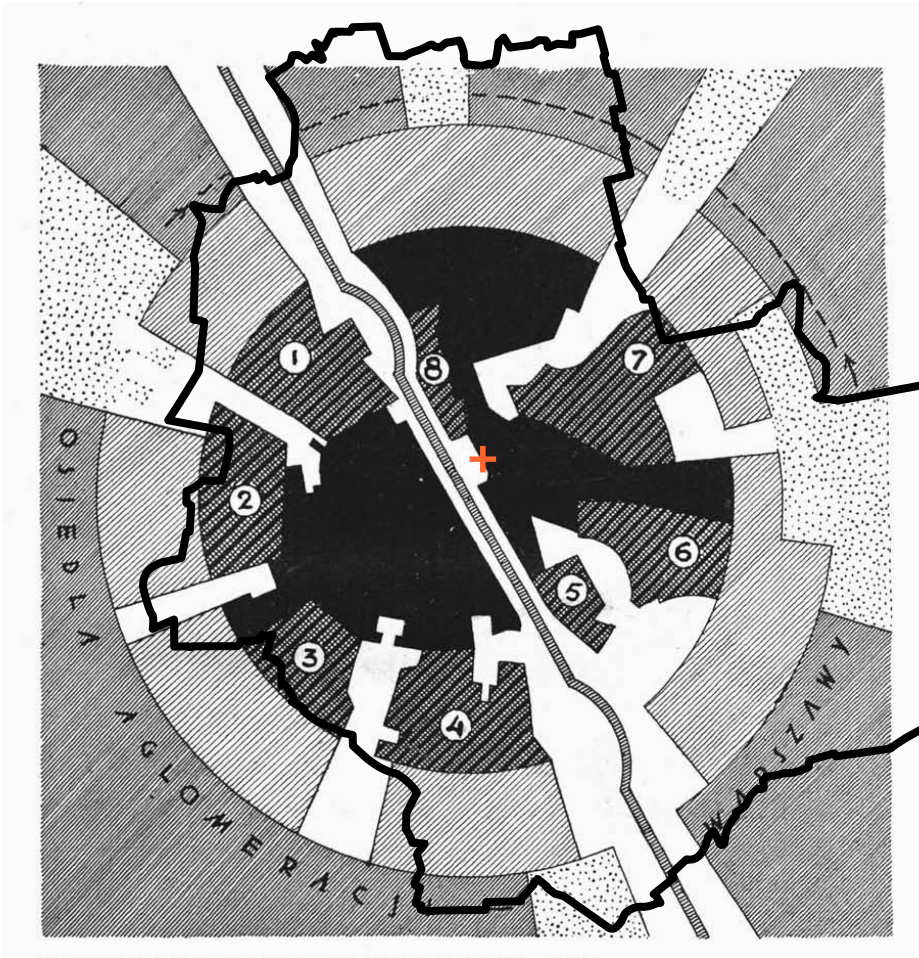
Visual traces of ruin and violence, when embedded within the landscape, operate at both archaeological and infrastructural levels. Architectural wreckage thereby reads as a palimpsest of hybrid transformations performed by both mankind and nature; for example in visible artificial land formations and in Vistula's regulated banks. The narrowing of Vistula is the result of a long-lasting symbiosis between man and nature, a cooperative process that led to what we today observe to be the natural banks of the river. On the contrary - the Vistula's braided course is, in fact, a carefully engineered landscape with a significant symbolic value.

# wedges of greenery

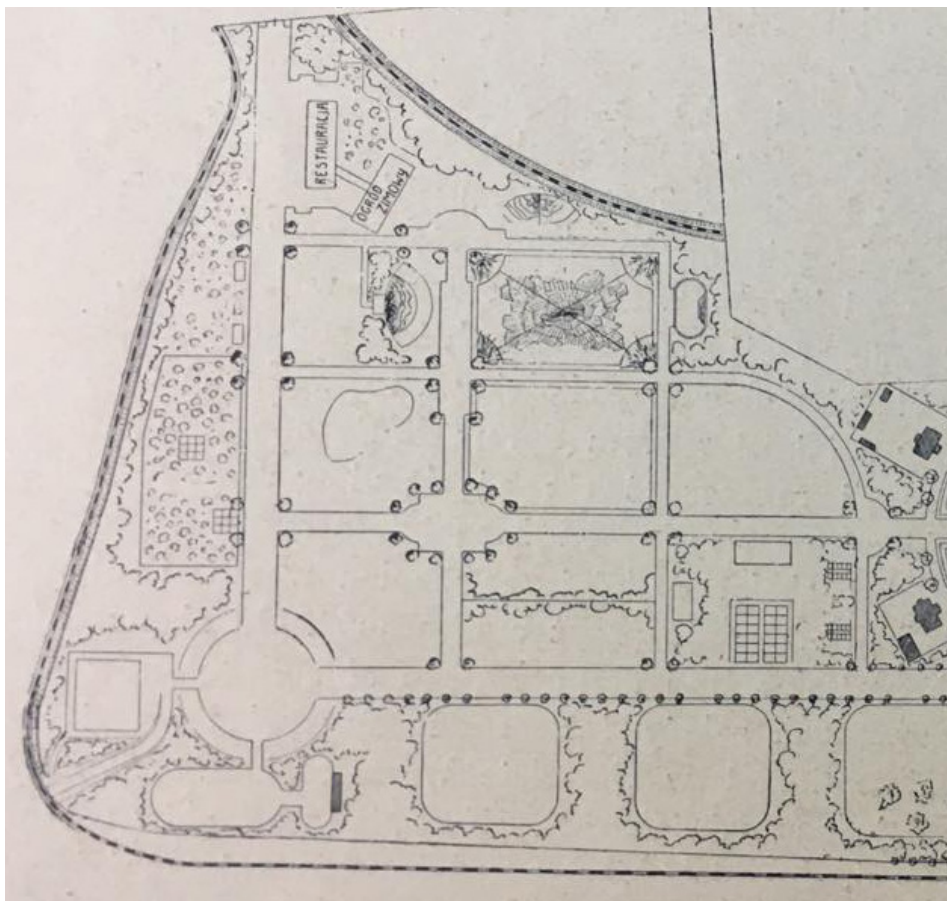


↑ Plan of the Fauna Refuges in the ecophysiographic study of Warsaw 2018

↓ Jan Maciej Chmielewski  
When the Zoo was being  
established, it was presented as a  
pocket of the Vistula River's  
eco-corridor, 1929



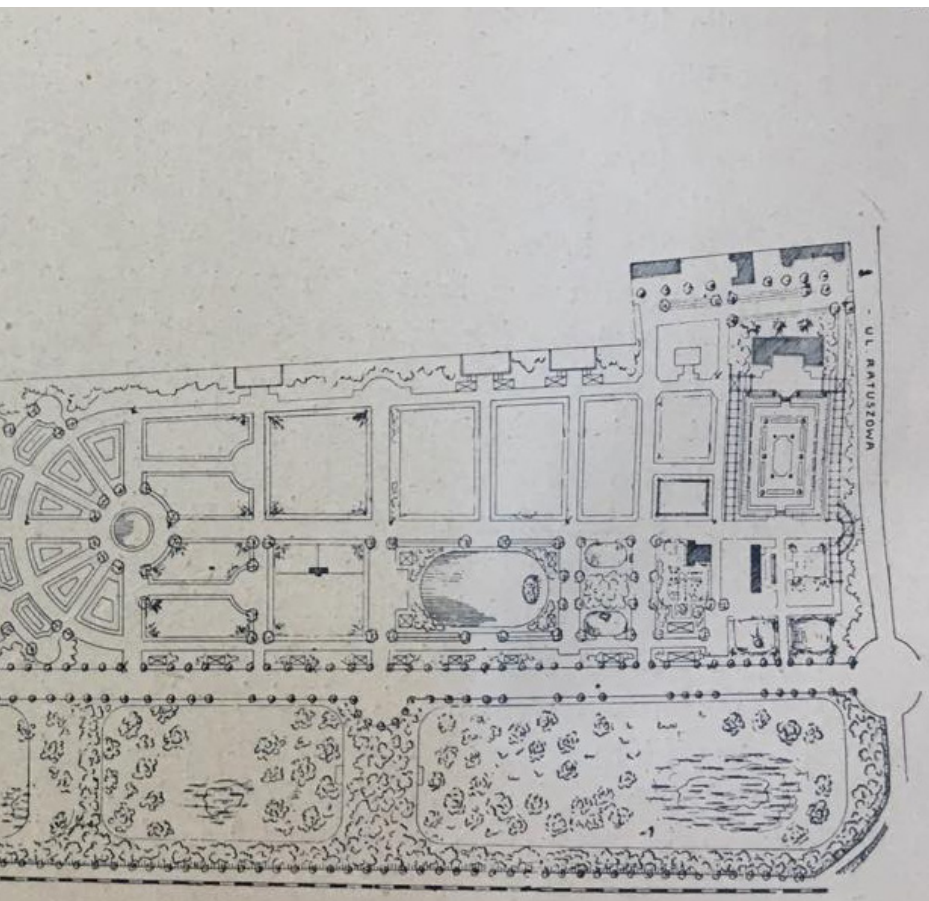




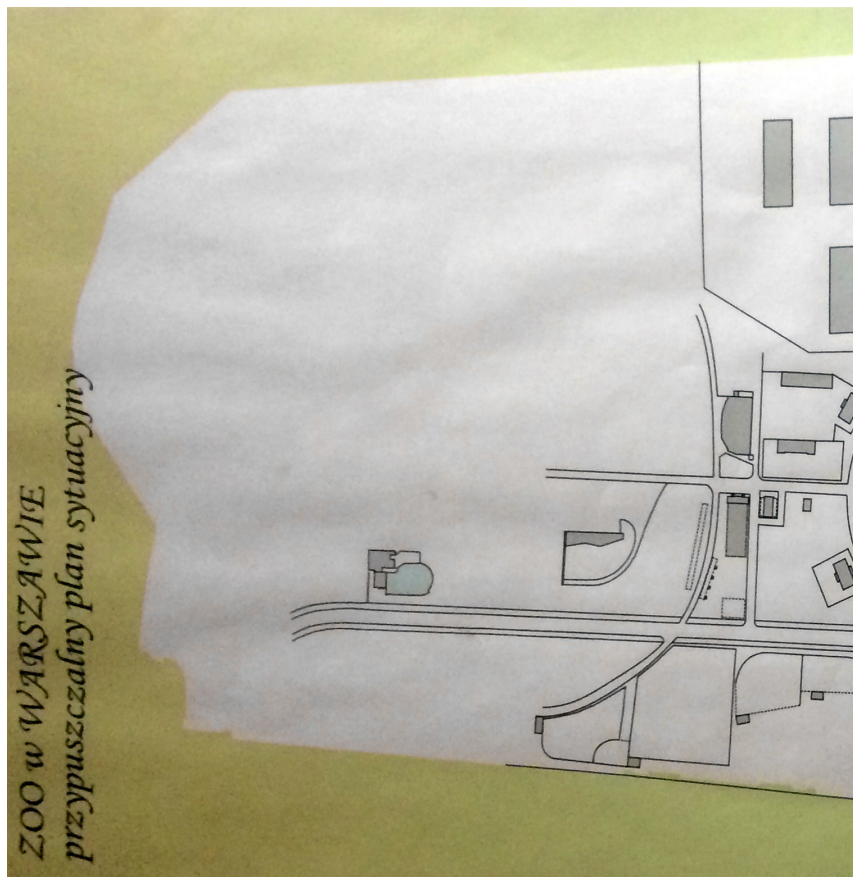


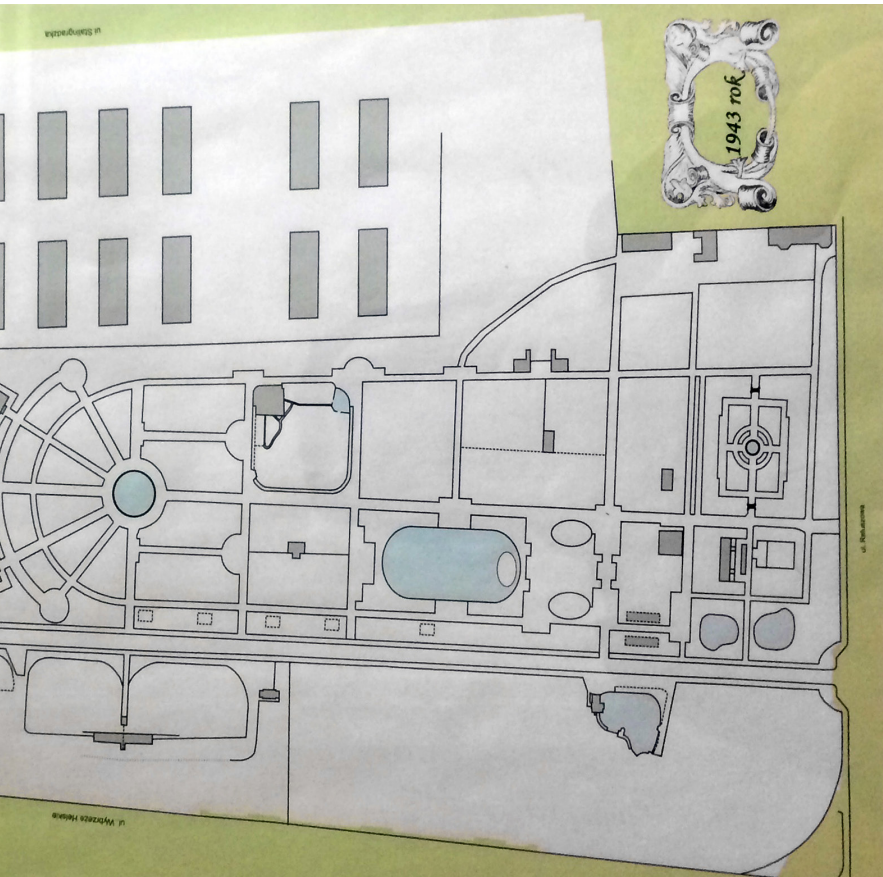
## 02.3

- Shore of the river included in the Zoo (Lunapark, Żubry)
- Focus on local animals native to Warsaw



# 1943







# 1950



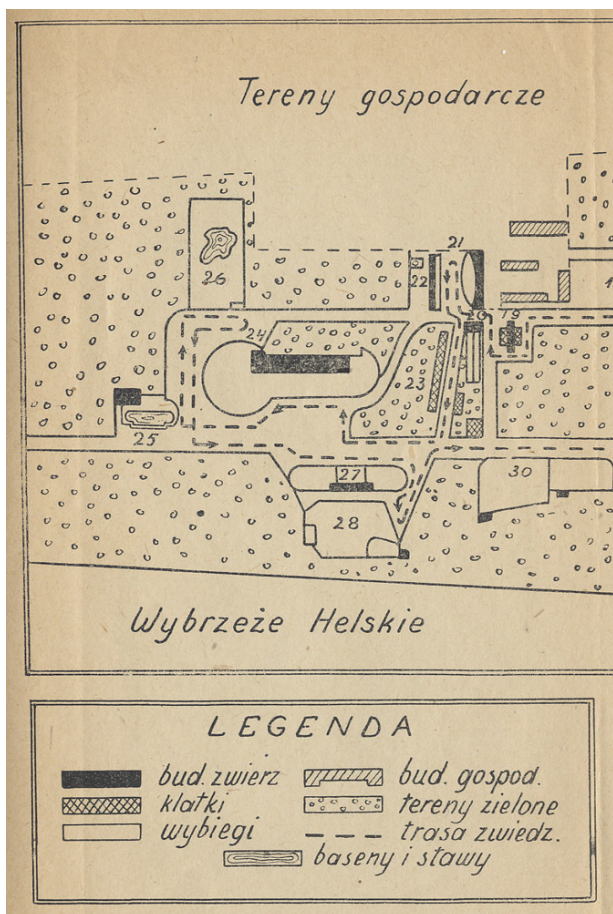




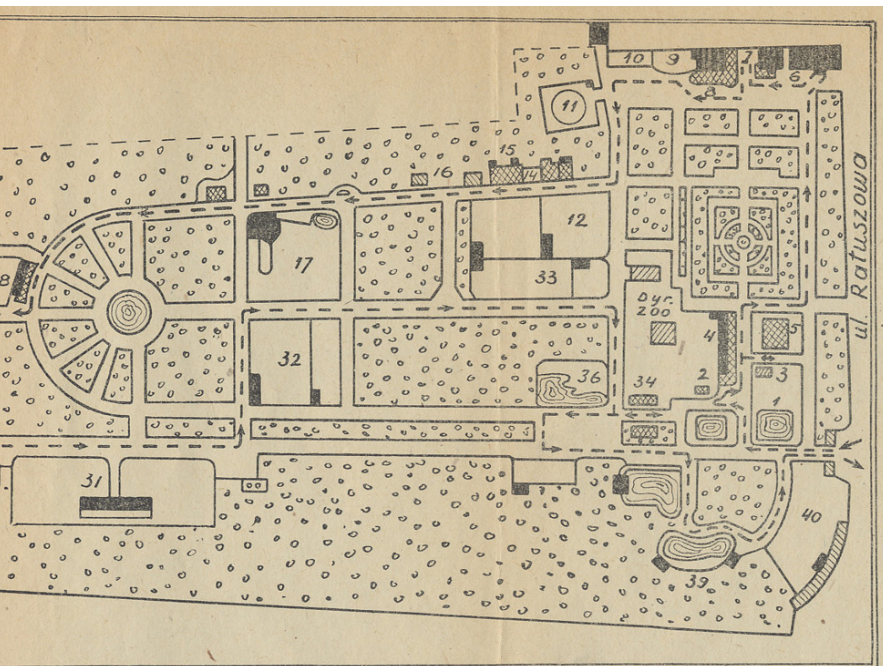








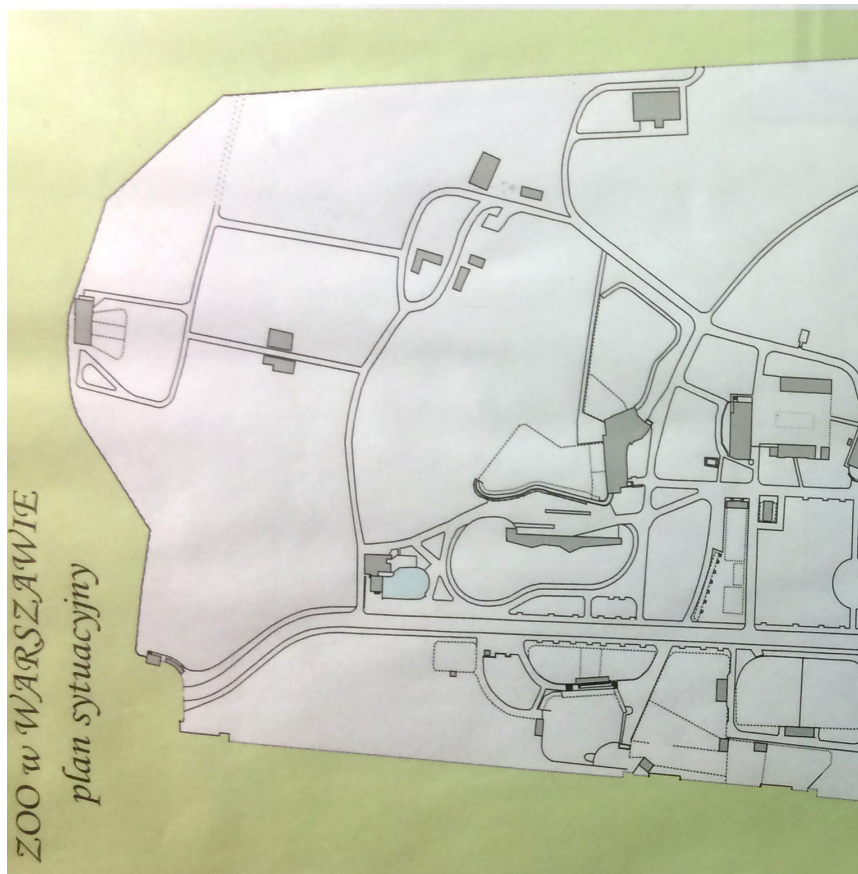


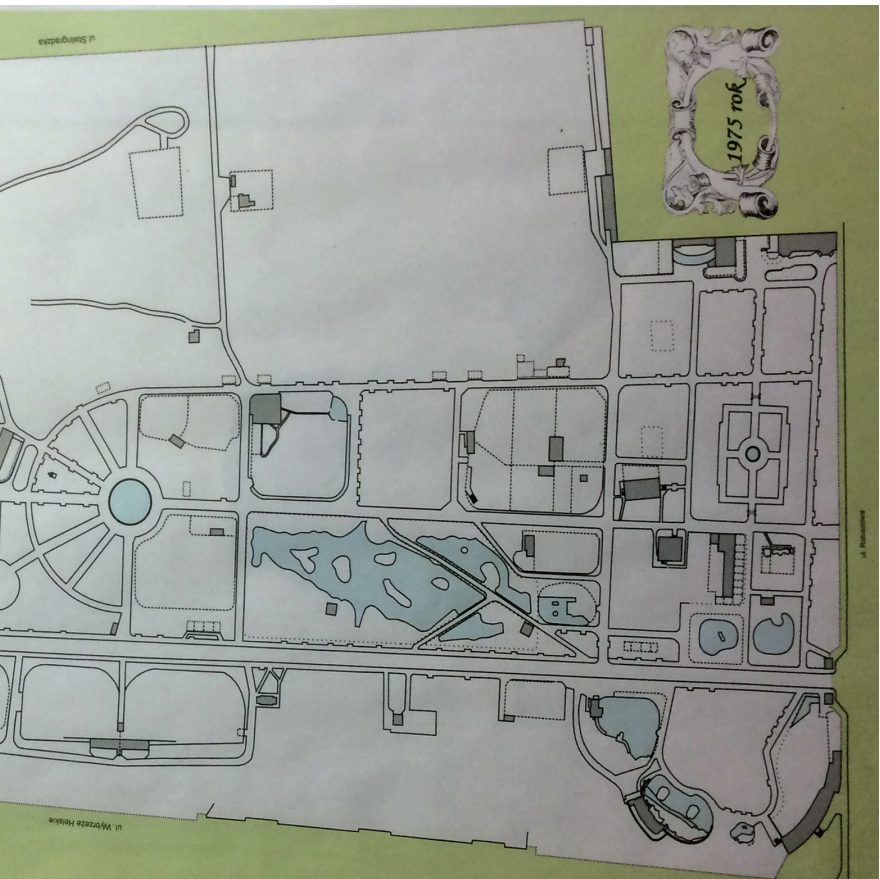


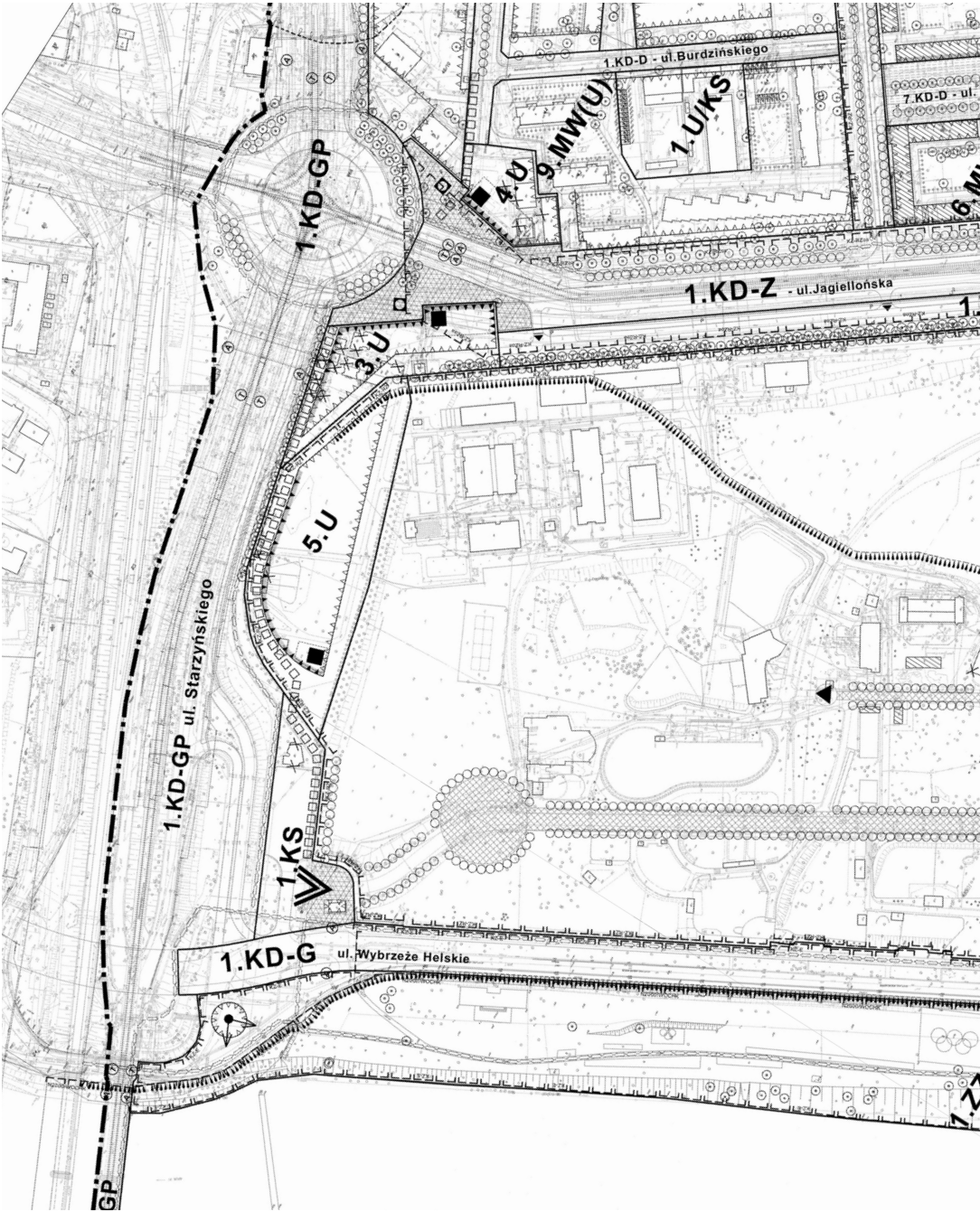
- |                                      |                                     |                                       |
|--------------------------------------|-------------------------------------|---------------------------------------|
| 1. Stawy ptactwa wodnego             | 14. Wybieg żółwi                    | 28. Wybieg dromedarów                 |
| 2. Wollera batalionów                | 15. Klatka irbisów                  | 29. Klatki drapieżników               |
| 3. Klatka burunduków                 | 16. Woliery ptasie                  | 30. Wybieg dzików                     |
| 4. Bażaniarnia                       | 17. Słoniarnia                      | 31. Wybiegi żubrów i bizonów          |
| 5. Wollera dużych ptaków drapieżnych | 18. Pawilon małych drapieżników     | 32. Wybiegi jaków i muflonów          |
| 6. Akwarium i herpetarium            | 19. Pawilon zwierząt futerkowych    | 33. Wybiegi lam i guanako             |
| 7. Pawilon małych człokształtnych    | 20. Wybieg wilków i hien            | 34. Wollera rysi                      |
| 8. Małpiarnia                        | 21. Wybieg niedźwiedzi tybetańskich | 35. Wollera małych ptaków drapieżnych |
| 9. Wybieg reżusów                    | 22. Ferma królików i gołębi         | 36. Staw kaczek i gęsi                |
| 10. Wybieg Watusi                    | 23. Klatki drapieżników             | 37. Dziecięce Zoo                     |
| 11. Plac imprez dla dzieci           | 24. Wybieg dużych drapieżników      | 38. Basen fok                         |
| 12. Wybieg bawołów                   | 25. Hipopotamiarnia                 | 39. Wybieg niedźwiedzi polarnych      |
| 13. Klatki niedźwiedzi               | 26. Wybieg reniferów                | 40. Wybieg wielbłądów                 |
|                                      | 27. Antylopiarnia                   |                                       |



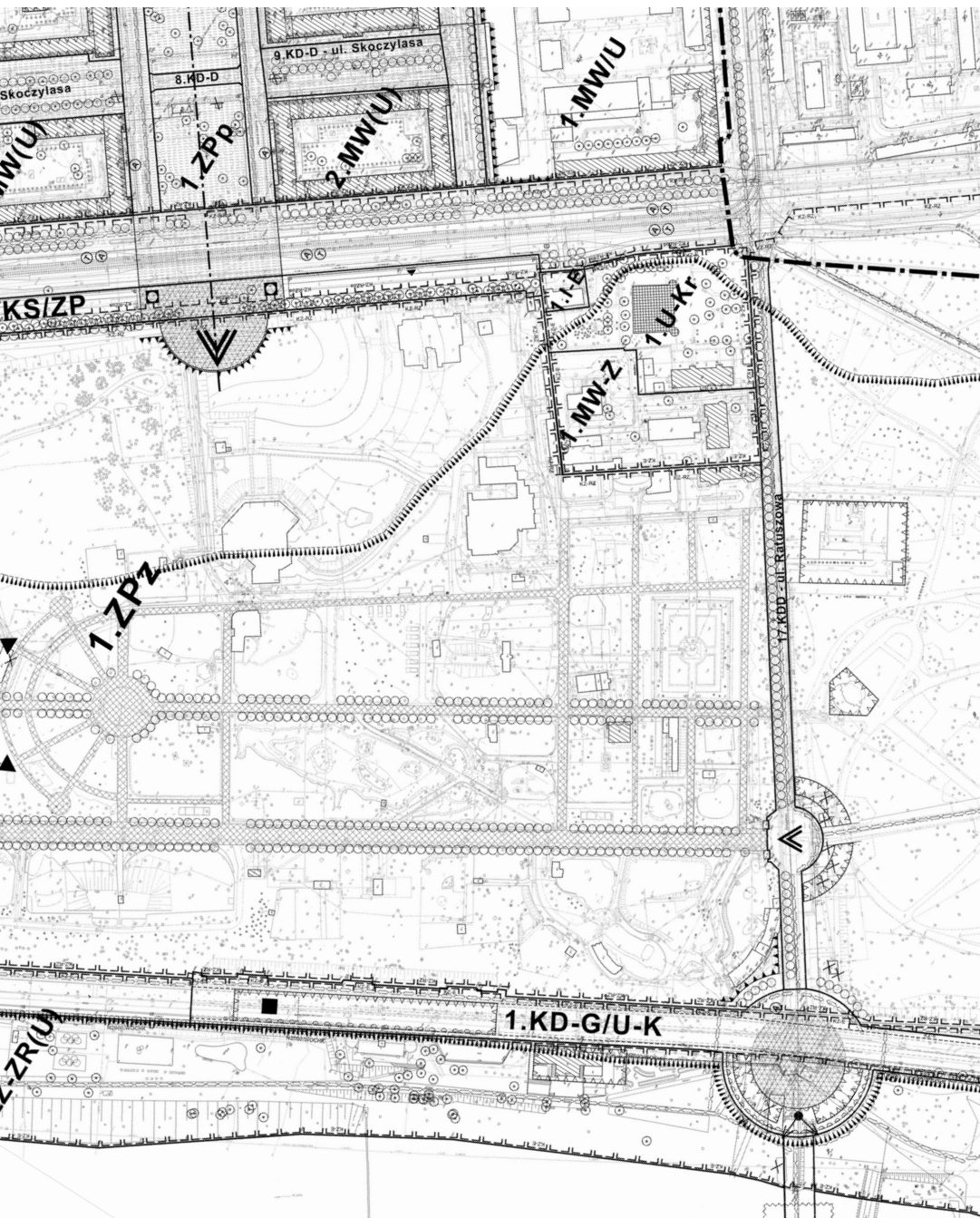
# 1975





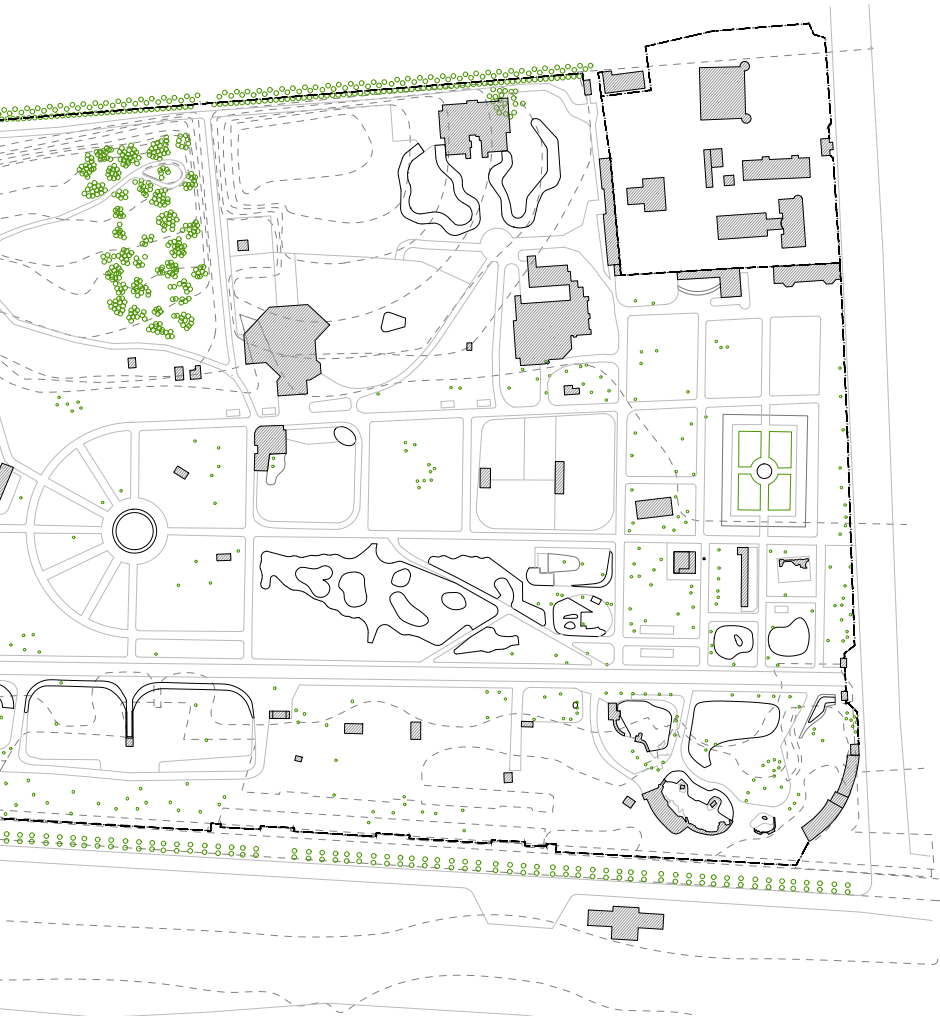












# **new ecologies, alliances and habitats**

# 03

03.1. The Theater

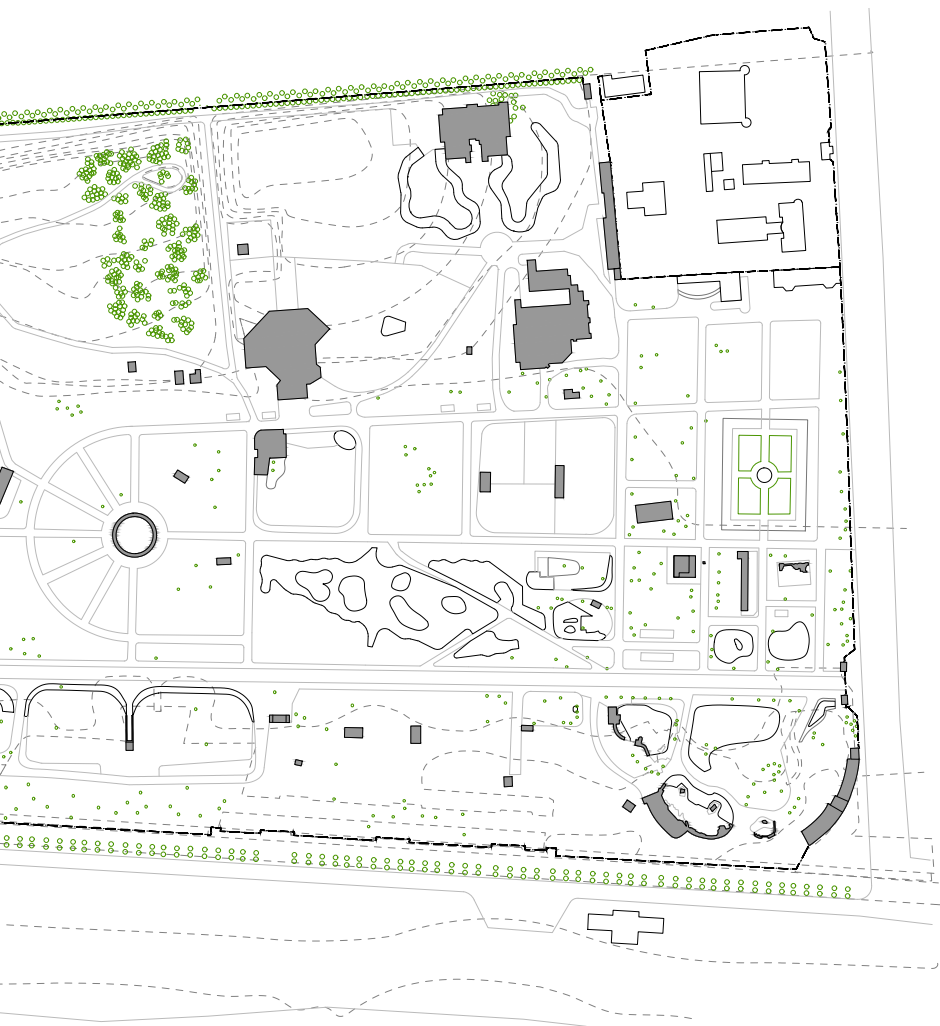
03.2. The Stage

03.3. The Backstage

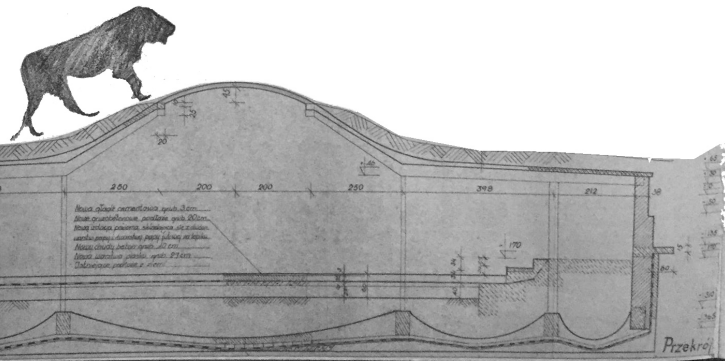
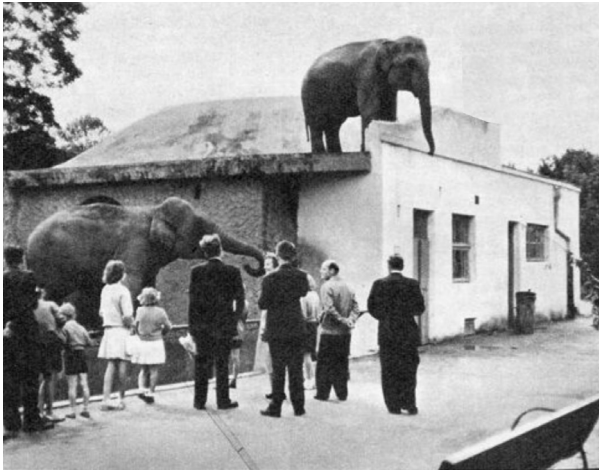


# the theater





103



**T e r e n .**

Teren Ogródu Zoologicznego został wybrany wyjątkowo niefortunnie z punktu widzenia zdrowotnego. Woda zaskórna na głębokości 1.5 metra, a podnosząca się do powierzchni z chwilą przyboru Wisły, tworzy z Ogródu Zoologicznego miejsce bagniste, z dużą ilością oparów. Zarówno błoto i wilgoć na wybiegach, jak i przyziemne warstwy powietrza, nasycone parą wodną, tworzą jak najmniej odpowiednie warunki dla zwierząt, znajdujących się i bez tego pod względem otoczenia, pokarmu i innych czynników w środowisku nie-normalnym. Łatwo však zrozumieć, że posiadając grunt zbyt suchy i prze-

— 25 —

**I. Co do terenu.**

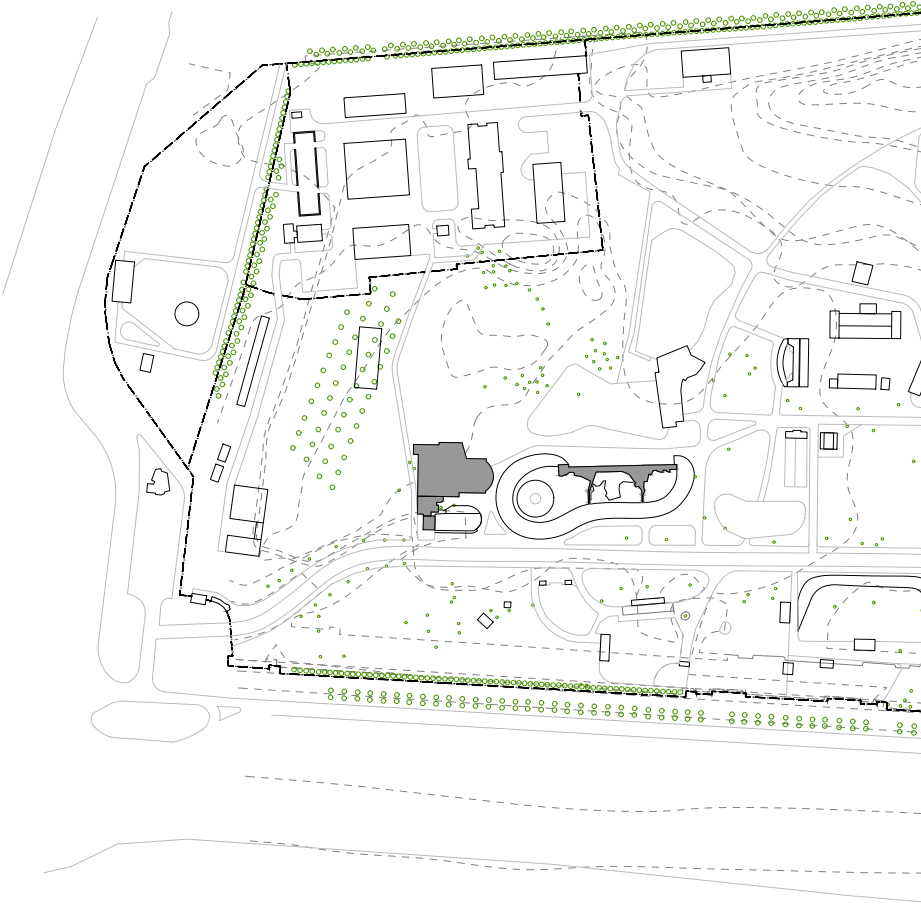
Warszawski Ogród Zoologiczny, położony jest tuż nad prawym, niskim brzegiem Wisły. Podkreślić należy niefortunny wybór miejsca pod stołeczne ZOO, mający znaczenie zasadniczo ujemne dla jego istnienia, bliskość bowiem dużego obszaru wodnego powoduje na niskim terenie Ogródu, szczególnie w okresach przyborów, bardzo znaczne, bo niemal pod samą powierzchnię gruntu, podnoszenie się poziomu wód zaskórnych, w jakie obfituje cały teren, czyniąc zeń miejscowość nad miarę wilgotną i bagnistą, a więc zupełnie nieodpowiednią dla zdrowia, a nawet życia zamieszkującej Ogród fauny, zwłaszcza egzotycznej, jako szczególnie wrażliwej na wilgoć. Opisana sytuacja terenu ZOO, choć szkodliwa dla instytucji, posiada, niestety, znamiona dłuższej trwałości.

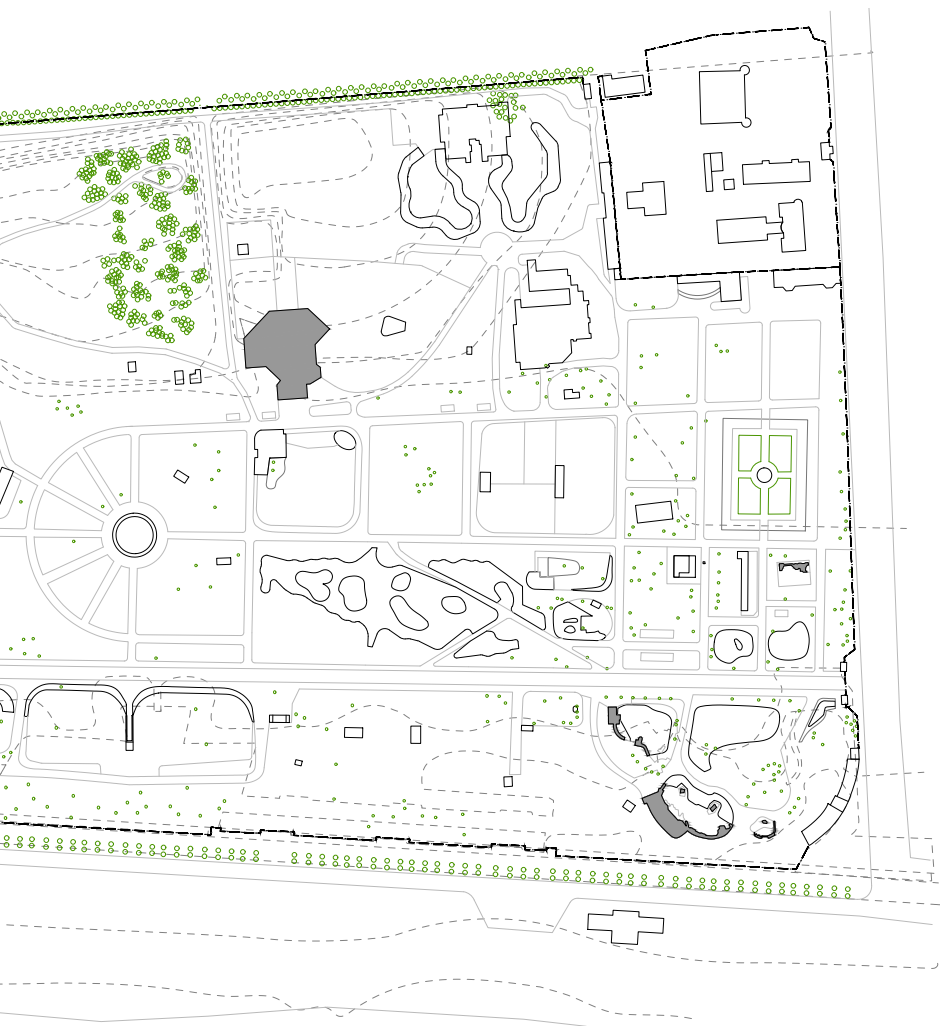










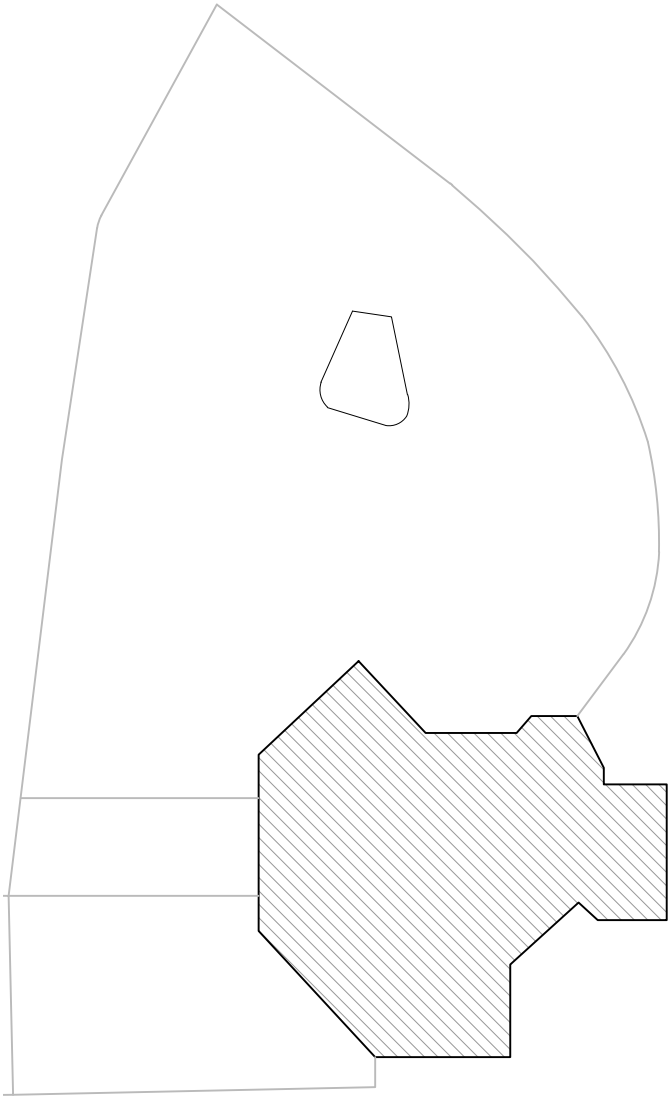




# elephants



# 03.2





# 03.2

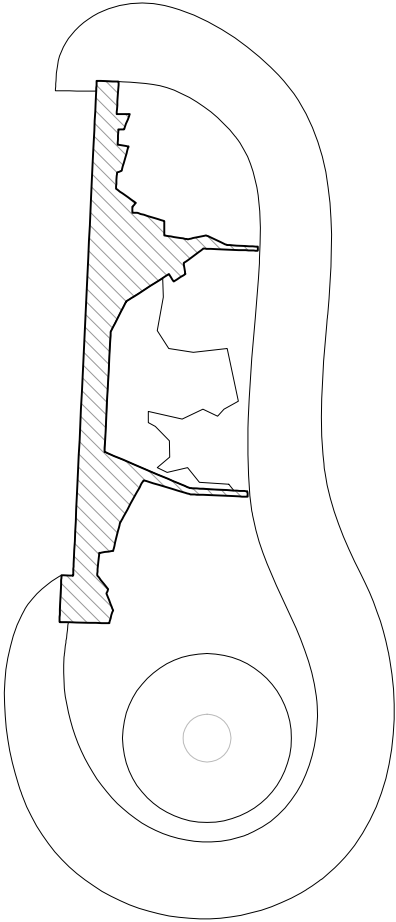


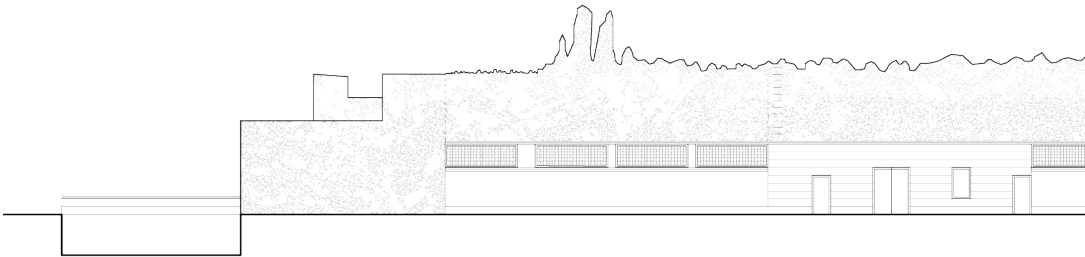


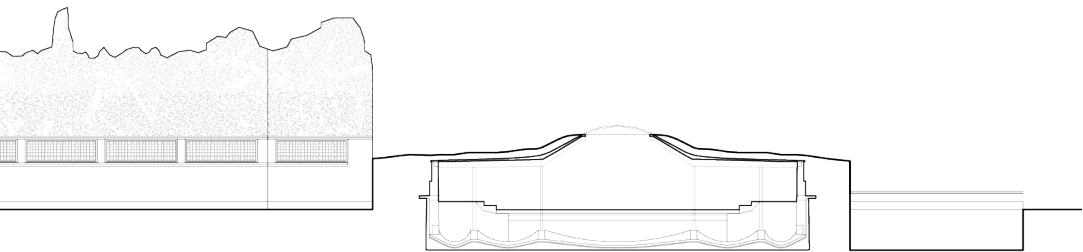
# lions & tigers



# 03.2



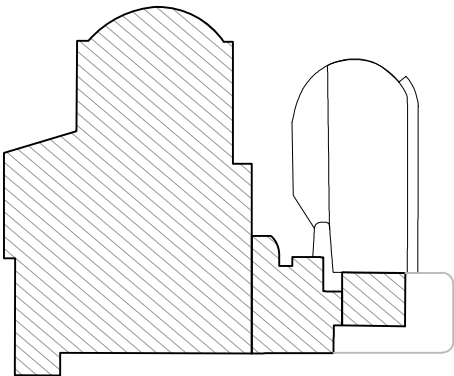


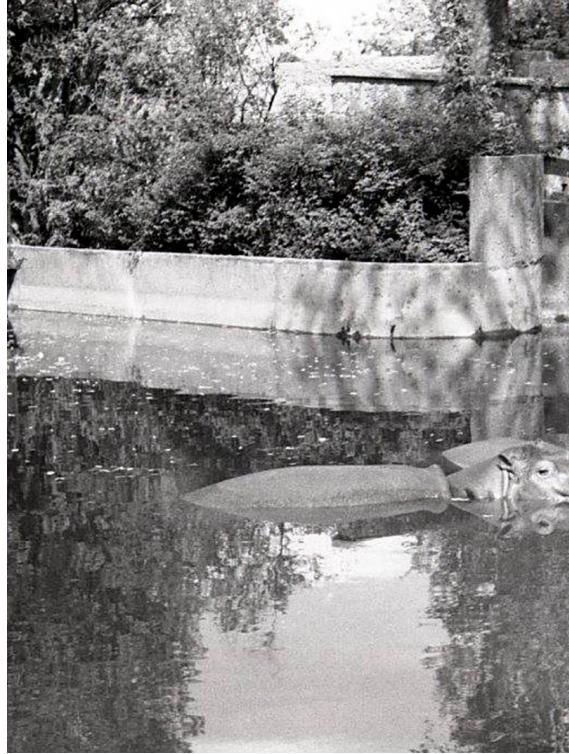




# hippos







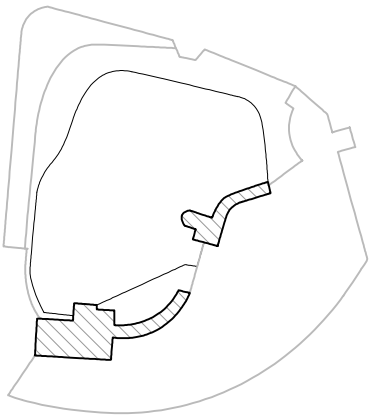
# 03.2







# 03.2





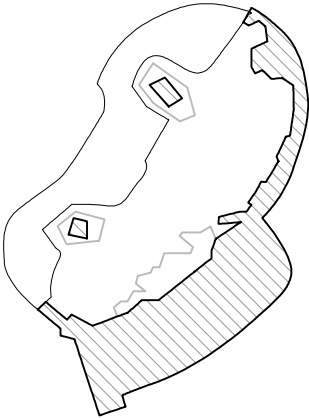






# polar bears





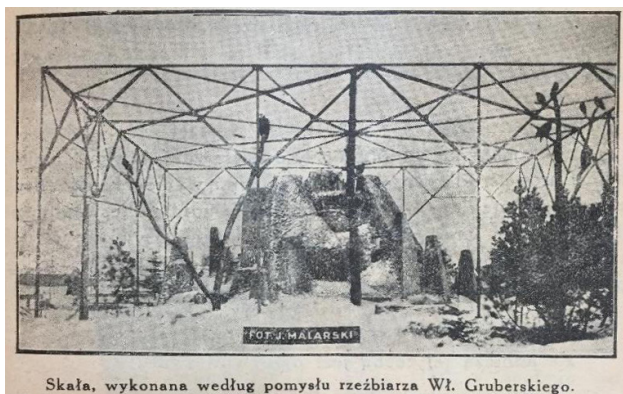




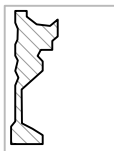




## 03.2



Skała, wykonana według pomysłu rzeźbiarza Wł. Gruberskiego.









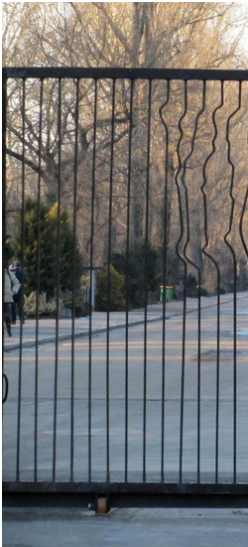




# 03.2



# details

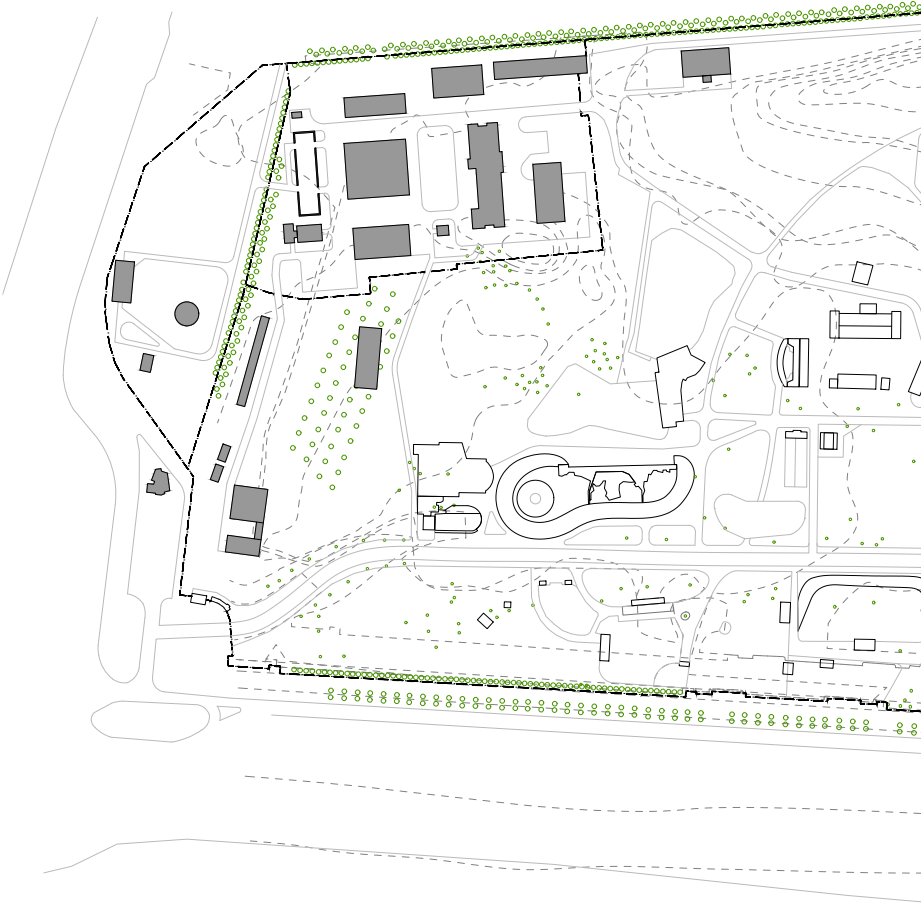


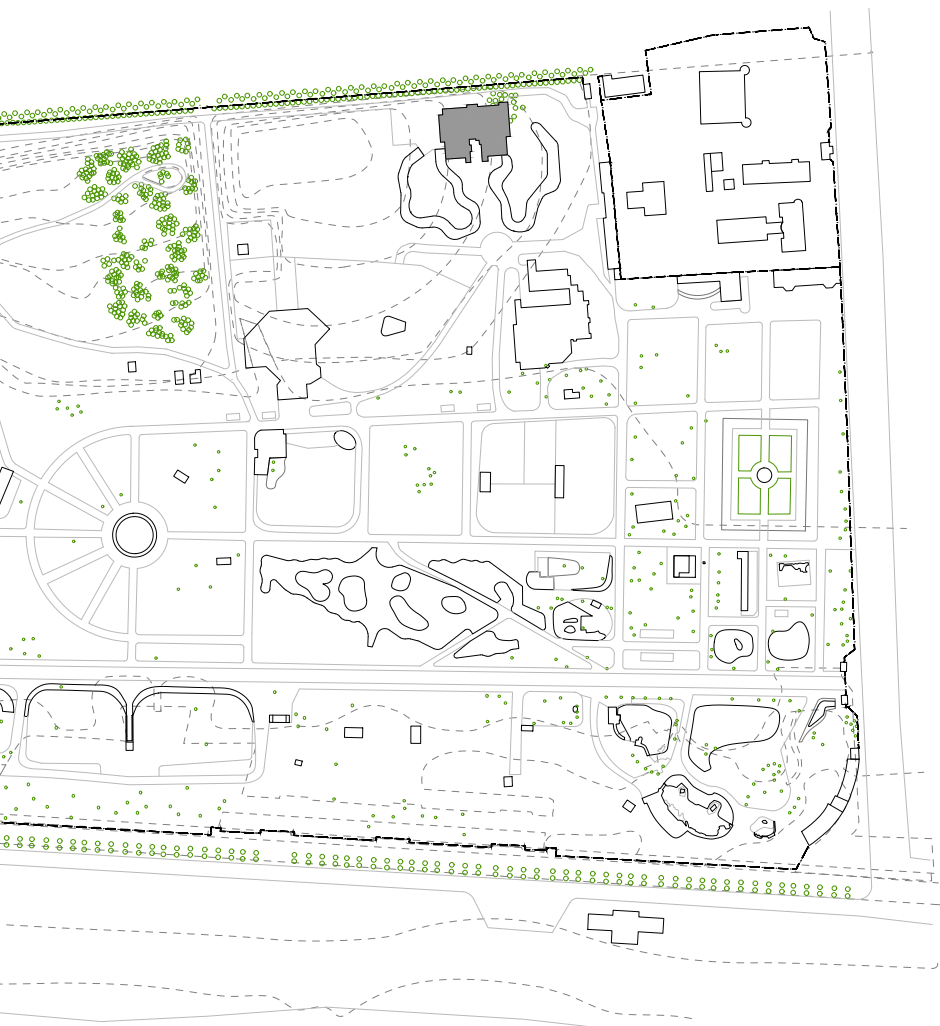






# the backstage





Today, the zoo is already important in the city's metabolism - animals from the zoo are invited to Warsaw's meadows as natural lawn mowers. Warsaw children collect acorns and nuts for city animals for the winter, a total of 3 tons of delicacies per year. Animals at the zoo like to play with Christmas trees that go there after the holidays. City windfalls and branches also end up on the catwalks. City falcons protect our planes by scaring away other birds from the airport, and mussels raise the alarm when the water in the river is not clean.

**Area:** ca. 10 ha  
**Year:** 1960 (?)  
**Function:** Animal Kitchen, Storage, etc.



*Zywnienie.*

Właściwa pasza stosowana w ogrodach zoologicznych jest największą gwarancją powodzenia. Nie należy tego rozumieć w sensie tylko stereotypowych adników żywieniowych, stosowanych względem zwierząt domowych, jak siano, okopowizna, mięso i mleko. Całą sztuką żywieniową w ogrodach zoologicznych jest zaopatrzenie się w możliwie wielką ilość różnorodnych pasz, mogących dostarczyć najrozmaitszych czynników dopełniających. Dlatego najpierw zajmę się tą sprawą.

**Gałęzie.** Warszawski Ogród Zoologiczny uzyskuje dotychczas gałęzie z własnego terenu, ogławiając stare wierzyby i topole. Materiału tego nie wystarczy na długo i Dyrekcja musi liczyć się z zorganizowaniem regularnej dostawy możliwie rozmaitych gałęzi. Toż samo dotyczy tzw. siana leśnego, które do tej pory nie było na terenie ZOO użytkowane, a które dla wielu zwierząt należy jak najprędzej wprowadzić. Należy wziąć pod uwagę, że sprowadzanie produktów w stanie możliwie świeżym, pochodzącym jednak z innych źródeł, jeżeli miejscowe grunty, może się odbić dodatnio na karmionych nimi zwierzętach. Sądzę, że pewną pomocą, szczególnie jeśli chodzi o różnorodność gałęzi, mogłyby być plantacje miejskie oraz Agрил. Dalszym ważnym czynnikiem jest estia skarmiania owadów. Hodowla mączników w celach pokarmowych jest rzadko niewielka, wspomagana wprawdzie częściowo przez hodowlę owadów ostoskrzydłych. Kwestia ta, o ile mi wiadomo, nie została w sposób zad-







# tell a tale

# 04

04.1. Rewilding the Zoo

04.2. Behind the Curtain

04.3. The Ark of Fellow Survivors







# inhabit the ruins bring back local fauna

## Focus

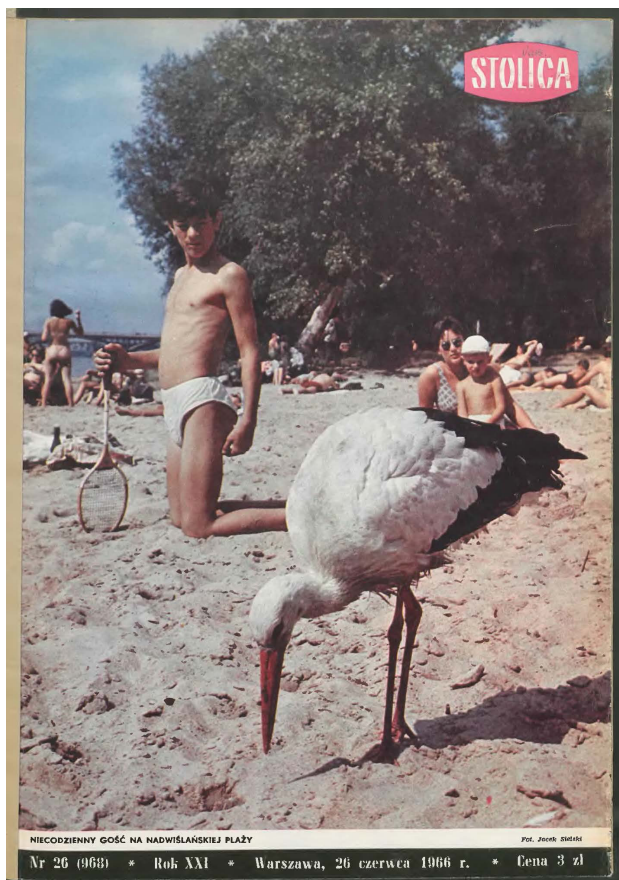
A project dedicated directly to animals, aimed at breaching the borders of the Zoo.

## Project

Working with the gating and the existing architectures in order to let the local animals live in them.

## Idea

Allowing for wetlands, breaking the asphalt, taking away gates, excavating; overall, focusing on making the site permeable in many ways possible.

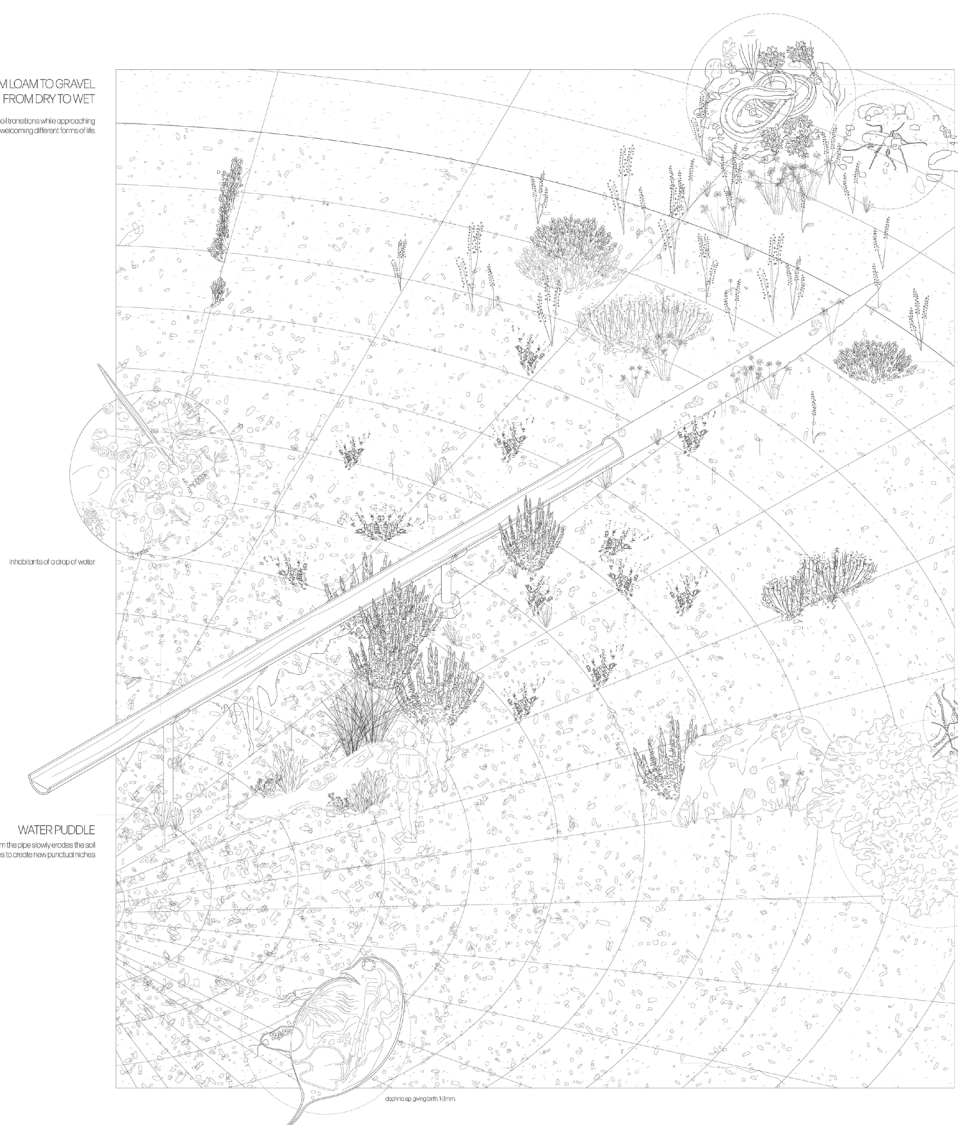


←  
Tygodnik Stolica  
nr. 26, 1966



# FROM LOAM TO GRAVEL FROM DRY TO WET

The nature of the soil transitions while approaching groundwater welcoming different forms of life.

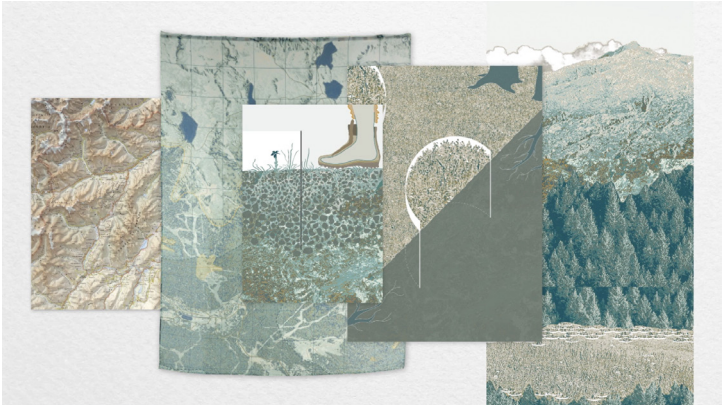


04.1

argus tiles up to 350mm

ceramic composite, 10/4mm

axis: opens

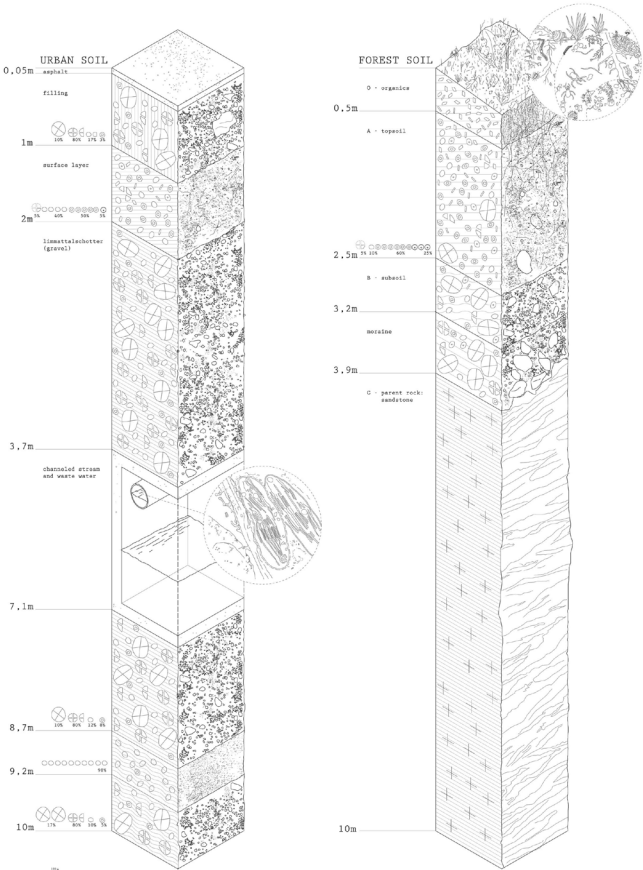


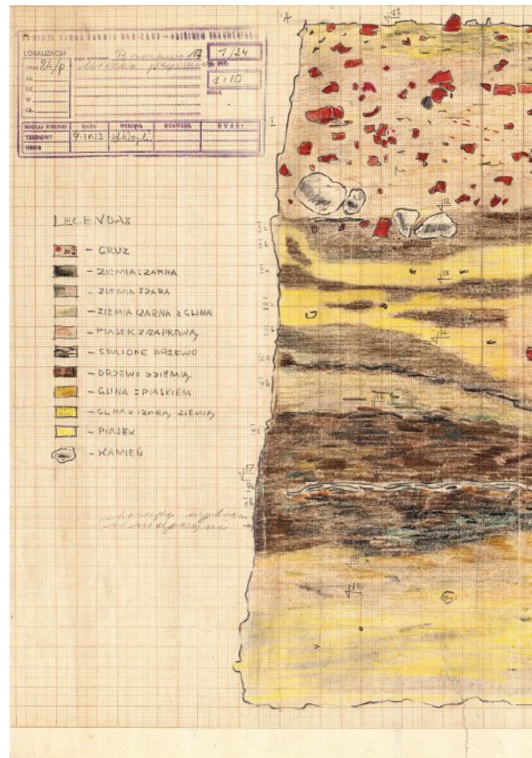
cyanobacteria are groups of photosynthetic bacteria, some of which are nitrogen-fixing, that live in aquatic and moist soil character.

fungi & cyanobacteria in symbiosis

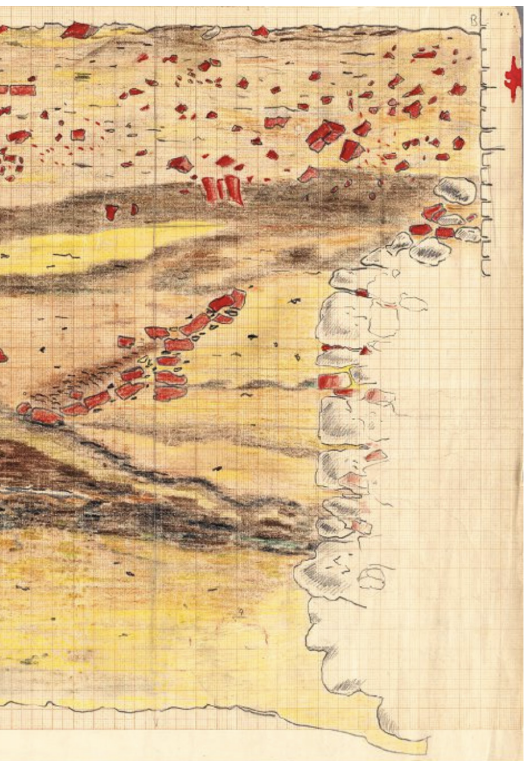


lichen, product of the symbiosis of pioneers for above-ground forms of life

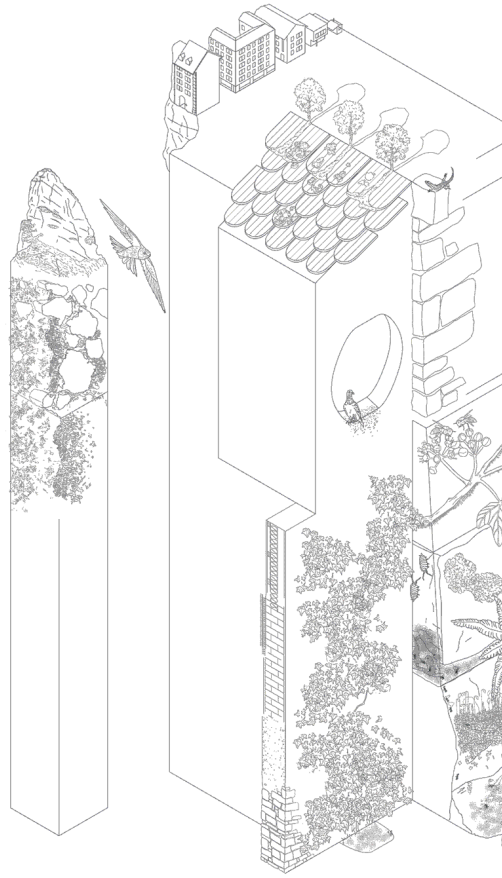
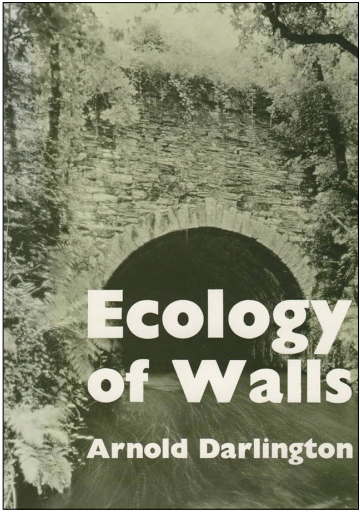




# 04.1









# rewilding the zoo

## witness and learn

### Focus

Living a non-human life in order to encounter otherness and learn from first-hand experiences with animals

### Project

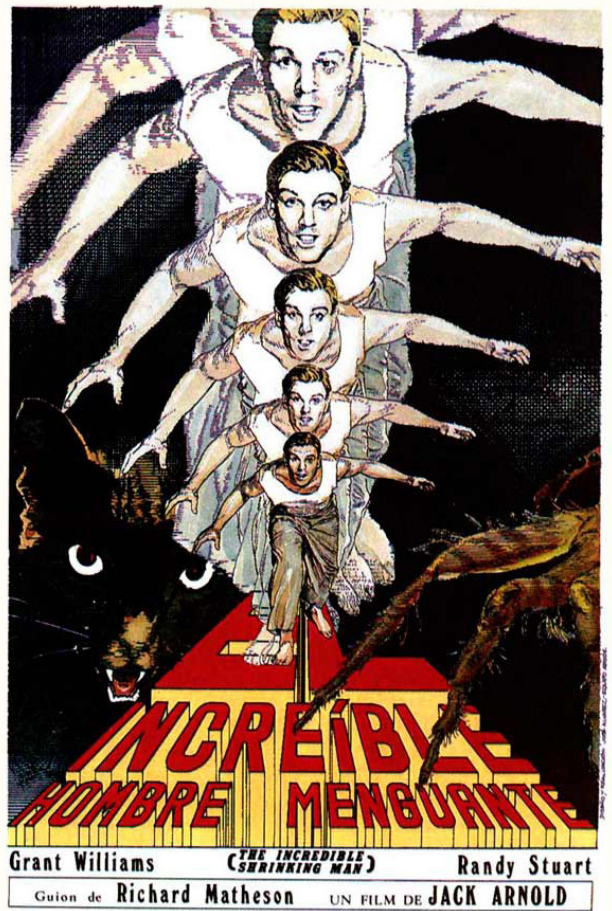
Promotion Video  
Architectural Scale - Design the Experience of Temporary Living

### Idea

In order to learn from the animals within ourselves, we need a space where we can live with and learn from other species; a hybrid community of mutual learning. A Zoo where we can first learn to appreciate certain behaviours before appropriating them.



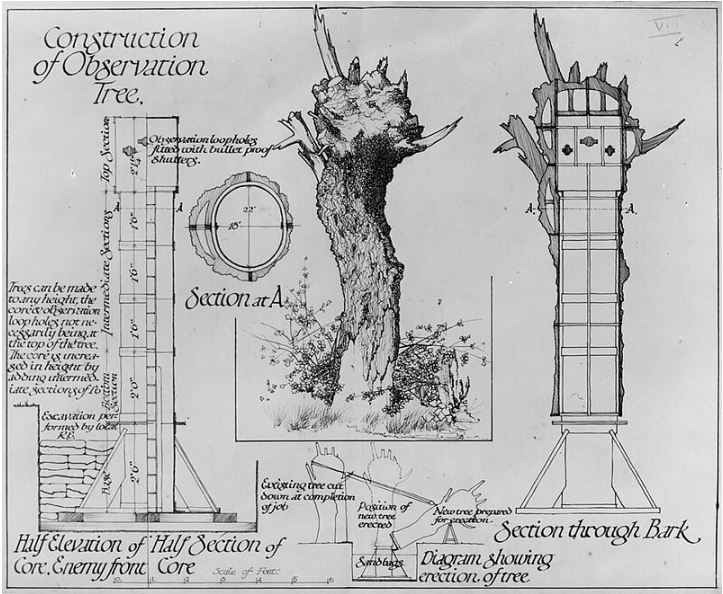
↑ Łukasz Czajka, O Zwierzętach i Ludziach, 2019



← Jack Arnold, The Incredible Shrinking Man, 1957







# behind the curtain the circular zoo

## Focus

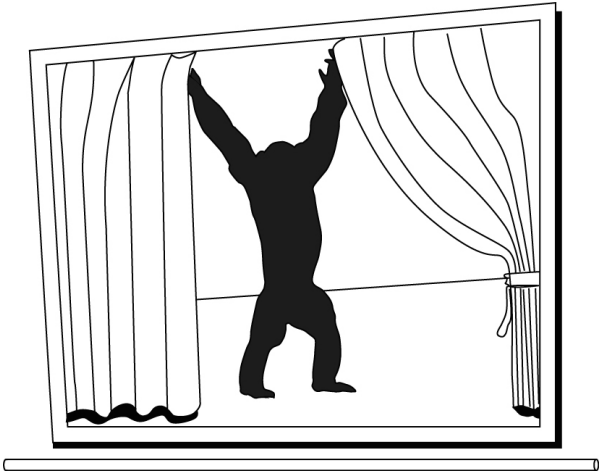
Integrating the Zoo in the urban fabric in a physical and economical manner.

## Project

Systematic Design  
Landscape Scale - Design the Community Garden

## Idea

What if the Zoo wasn't designed with the visitor in mind? The site is already important in Warsaw's metabolism - perhaps it's an aspect that could be maximized, turning the Zoo into a site of multispecies farming, where humans and non-humans work towards a more local economy.



↑ Thijs Zeeuw, Chimp Closing the Curtain, 2019



← Adolphe Millot, Oeufs 1897-1904



# the ark of fellow survivors

**Focus**

Creating a kind of sanctuary that allows for different forms of recovery and healing.

**Project**

Legislation - A law change proposal  
Architectural Scale - Design the Healthcare Facilities

**Idea**

The area of the Warsaw Zoo has always been a place of refuge, shelter and care, whether for fellow animals or humans. By changing the law, it could continue to care for both the human and non-human residents of Warsaw in a shared environment focused around healthcare.



↑ Simon de Myle, Noah's Ark on Mount Ararat, 1570

←  
Soldiers hiding in cages  
1944

# **Part II**

# **Research Plan**

<b>Introduction</b>	01.1	Origins	169
	01.2	Problematization	173
	01.3	Hypothesis	175
	01.4	Key Questions	177

---

<b>Position</b>	02.1	Methodology	181
	02.2	Epistemological Approach	183
	02.3	Key Terms	185
	02.4	Portraits of People	187

---

<b>Anticipation</b>	03.1	Preliminary Conclusions	191
	03.2	Manifesto	197
	03.3	Strategies	199
	03.4	Directions	201

---

<b>Collection</b>	04.1	Archive	205
	04.2	Portraits of Places	207
	04.3	Literature Review	259
	04.4	Bibliography	101



# introduction

# 01

01.1. Origins

01.2. Problematization

01.3. Hypothesis

01.4. Key Questions







*We must learn to reawaken and keep ourselves awake, not by mechanical aids, but by an infinite expectation of the dawn, which does not forsake us even in our soundest sleep. I know of no more encouraging fact than the unquestionable ability of man to elevate his life by a conscious endeavour. It is something to be able to paint a particular picture, or to carve a statue, and so to make a few objects beautiful; but it is far more glorious to carve and paint the very atmosphere and medium through which we look, which morally we can do. To affect the quality of the day, that is the highest of arts.*

Henry David Thoreau, 1854; from:  
*Walden; or, Life in the Woods*

In an attempt to understand the origins of this project you have to be aware that - as Marilyn Strathern stated - *It matters what ideas we use to think other ideas*. It matters what knowledges know knowledges. It matters what relations relate relations. It matters what worlds world worlds. It matters what stories tell stories.<sup>1</sup> And it matters with what background I will share my point of view. So better for you to realize it from the start; I am a feminist and designer with a transcendentalist legacy. Whenever somebody asks me where I come from, I say that I grew up in a forest. It's not far from the truth: born and raised in a Polish country house on the outskirts of Warsaw, I've always been surrounded by the seasonality of life. One of my biggest heroes being Henry David Thoreau, I let nature teach me lessons that it had to offer during this endless search for my own ways of doing.

Warsaw is a big city, and city life is something I continuously struggle with. When I first moved there at the beginning of high school, it took me multiple years of sleeping with earplugs to get used to the presence of sounds produced by people and their vehicles. I've sought out places of refuge that felt like home; extensive city parks, sandy riverside beaches, rooftop university gardens. Among all, there was one which I remembered frequenting with my mom in earlier years of childhood - the Municipal Zoological Garden. In February 2020, for the first time in decades, I decided to go again.

Suddenly I saw it for what it really is - a blank spot on the map of Warsaw. A district of the city with an area comparable to the Old and New Town combined that contains a lot of relics and interesting stories, and at the same time represents a completely outdated construct. It inspired me to think about it in terms of contemporary ruins and how much we can start to see them as a resource.

1. Donna J. Haraway. *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 34-35.

→ Thoreau's Cabin. *Walden; or, Life in the Woods*. 1854.









Zoological gardens appeared as an idea in the late 18th century, functioning as a cultural showcase of animals which can be directly linked to an expression of colonial power and dominance over those that we considered to be different from the human species. Only in the late 19th century did we realize our descend from animals thanks to the birth of evolutionism, that defined itself through progressive inherited change from a more primitive to a more developed animal state on the contrary to 17th-18th century natural history that tried to distinguish different living states of animals and men, indicating that we have nothing to do with animals whatsoever. Since then, our relationship has been one of both estrangement and connection, which is widely expressed in literary works as well as culture at large.

*The traditional perception of the human being is changing dramatically today not only as a result of the climate crisis, epidemics and the discovery of the limits of economic development, but also because of our new reflection in the mirror: the image of a white man, a conqueror in a suit or a pith helmet, blurs and disappears, and instead we see faces such as the ones painted by Giuseppe Arcimboldo – organic, complex, incomprehensible and hybrid – faces that are a synthesis of biological contexts, borrowings and references. We are no longer a biont, but a holobiont, i.e. a group of different organisms living together in symbiosis.*<sup>2</sup> Despite this shift, the ideological ruins of post-colonial ideologies such as Zoos, remain untouched under the pretext of serving to protect certain endangered species.

Among many characteristics of Warsaw is that here, human history and natural history have been constructed together since the destruction brought upon the city by the second World War. Visual traces of ruin and violence are embedded within the urban fabric as well as the landscape, operating at both archaeological and infrastructural levels. Architectural wreckage thereby reads as a palimpsest of hybrid transformations performed by both mankind and nature<sup>3</sup>; for example in visible artificial land formations and in Vistula's regulated banks. The narrowing of Vistula is the result of a long-

lasting symbiosis between man and nature, a cooperative process that led to what we today observe to be the natural banks of the river on which the Municipal Zoological Garden was founded, the roofs of its buildings rising above the floodplains and local fogs.

The Warsaw Zoo is a ruin in both ideological and physical sense; the wetlands on which it's situated consist largely of brick rubble on top of sands and sediments brought along with the course of water, which makes for a marshy terrain unsuited for exotic animals and 60's concrete architecture that hosts them. The whole picture is one of both decay and possible growth. It allows us to move away from considerations on the aesthetic dimension of destruction and turn to societies and ecosystems growing on the ruins of the past. The history of Warsaw brings attention to the practices and relationships that transform ruins and allow living organisms to survive after a disaster. It offers a more-than-human approach to architecture, which encompasses all existing things; it is entwined with the earth, altering and redistributing it.<sup>4</sup>

2. Olga Tokarczuk. *Czuły Narrator*. Wydawnictwo Literackie, 2020, pp. 16.

3. Małgorzata Kuciewicz, Simone de Iacobi. *Mnemonic landscape*. Centrala. (n.d.). <https://centrala.net.pl/mnemonic-landscape/>

4. Alain Pierre Trévelo, Antoine Viger-Kohler. *The Earth is an Architecture*. Spector Books, 2021.

→ Archiwum Państwowe w Warszawie. *Snow covered rubble*. 1946-1947.

01.2.

# contemporary ruins

is it  
decaying  
or is it  
growing  
?



Nowadays, cities host more diversity than countryside.<sup>5</sup> Through the lens of natural environments, one can understand Warsaw as an archipelago of nettles and hazel. *It has its own parks, ditches and clay pits. Squares and wetlands. Areas of unknown purposes. Abandoned squares. Allotment gardens. Wild bushes. Plots waiting for a buyer, overgrown with vines and covered with a layer of garbage. Decaying factories. Wild sidings. There are trees growing out of the gutters. Grass along the garages, between the paving slabs, in the corner of the yard, weeds along the tracks. Rusty wrecks. Abandoned goods. And cemeteries. Everything that is abandoned, left fallow, forgotten, unnoticed – becomes the territory of plants and animals.*<sup>6</sup>

Wild waste sites strongly resist a priori systems of classification; they manipulate scientific reference points, disrupting established affinities between species and habitat types that have been meticulously standardized and cataloged over the years. These ontologically uncertain terrains demonstrate how classical conceptions of Nature fall short of grasping its true character, which, in the epoch of Anthropocene, has been radically altered. Language, along with the entire conceptual apparatus underlying it and the anthropocentric perspective it reflects, has been stretched thin and no longer suffices. It's time we move away from anthropocentrism toward a *post-thing perspective, which entails giving up the traditional dualism between Nature and Culture and, in place, constructing multilayered human and non-human networks of interdependency.*<sup>7</sup>

Architecture, akin to language, is one of the ways in which we exercise control over the world. Designing for non-humans prompts reflection on spaces that exist outside of human dominion - on abandonment, withdrawal, and the overlooked. To rewild is not the equivalent of to populate. To coexist harmoniously with urban wildlife means relinquishing strict control over space, fostering adaptability and spontaneity. Because somewhere under the asphalt, there's clay and groundwaters. Hidden streams and riverbeds traverse the landscape, mapping out ancient routes for

wildlife and humans alike. The Earth has a mind of its own, our memories written in the soil. Recognizing the agency of the Earth demands a reevaluation of architectural paradigms, striving for a nuanced balance between control and adaptation in shaping our built environment.

5. Menno Schilthuizen. *Darwin Comes to Town: How the Urban Jungle Drives Evolution*. Picador, 2018.

6. Marcin Wicha. *Wstęp do Siedliska*. Pismo, 2022, pp.59.

7. Diana Lelonek. *Field Research and Classification of Post-Productive Environments*. Wasteplants Atlas, pp. 13-14. Galeria Miejska Arsenal, 2021.

→ Steven Spielberg.  
*Close Encounters of the Third Kind*. 1977.

01.3.

inhabit the  
ruins

·  
rewild the  
zoo  
!





First question that I've asked myself in the context of this project is: *Why Zoo? Why the need to look at animals in this particular fashion?* The answer which I've found to be the most fitting is that the Zoo functions as an important indicator, reflecting shifting cultural understandings and relations between humans and other animals. Considering the implications of a new geological epoch, it is about time we review the way we look at animals once more. By inspecting human-nature relationships in Warsaw, I aim to develop a (counter-) proposal for the non-human habitats within the current garden's site. From a scientific theme park that manages and exhibits a collection that emphasizes differences between species to an oasis in the city where the coherence of species and nature as a whole is the sensation and the exotic.

Other questions which are very relevant to me at the moment include: *Does the Zoo sit between the city and nature or is it a part of nature? What is its role within the context of Warsaw?* Considering the relation of the Zoo to the river, its topography and clear borders, one starts to wonder whether a reverse-engineered process of the usual medieval city development is needed, in which one observes the site recreating its boundaries instead of dissolving its fortifications in favor of expanding its borders. In that sense, I imagine the project as a series of thresholds in different scales that respond to different needs. Perhaps there are parts of the site in which humans aren't allowed, and some parts that strongly relate to the urban context and respond to the presence of people.

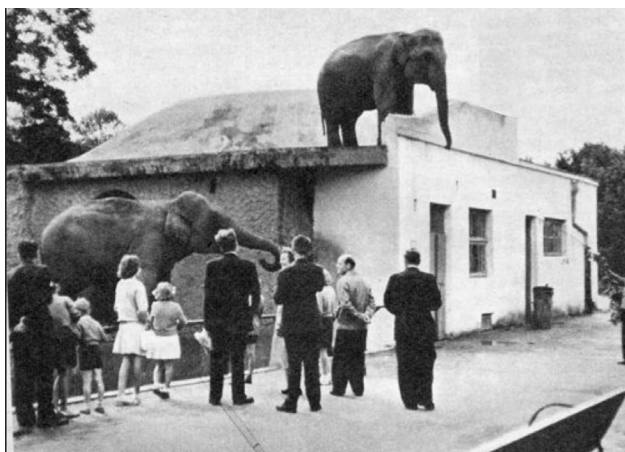
The question that follows and encompasses the next steps which I would like to take is: *What are the existing thresholds and boundaries of the Zoo? On what scales and dimensions do they function?* The operations of the Warsaw Zoo seem to be regulated by a multiplicity of directives and finding out where their current responsibilities and potentialities end would be a start to challenging them. Secondly, I aim to analyze the physical thresholds (Satellites, Gates, Accesses) and boundaries of the Zoo (Fences, Pits, Roads). I aim to present those learnings in a series of drawings that

represent the multiple scales in which the functioning of the garden is limited to certain types of actors (Human and Non-Human). Overlapping those layers could help me to understand how the site can offer hospitality to all inhabitants of Warsaw.

→ Centrala. Old Elephant House in the Warsaw Zoo. 1929.

01.4.

why  
?  
what  
?  
for whom  
?



# position

# 02

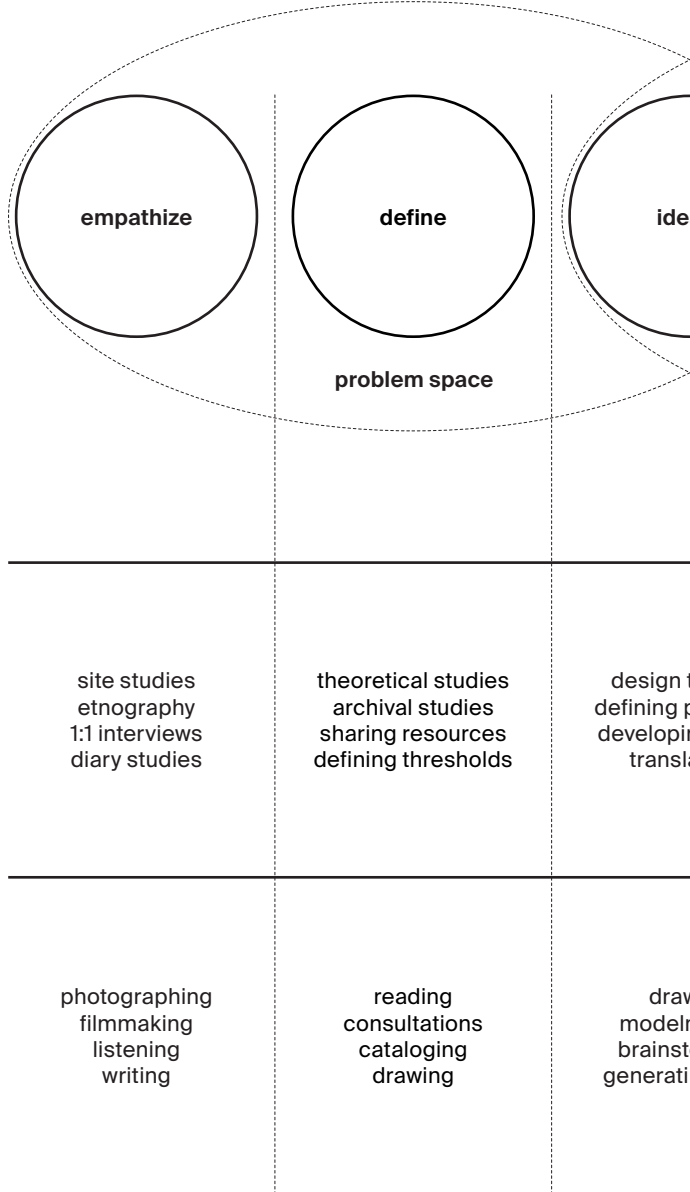
02.1. Methodology

02.2. Epistemological Approach

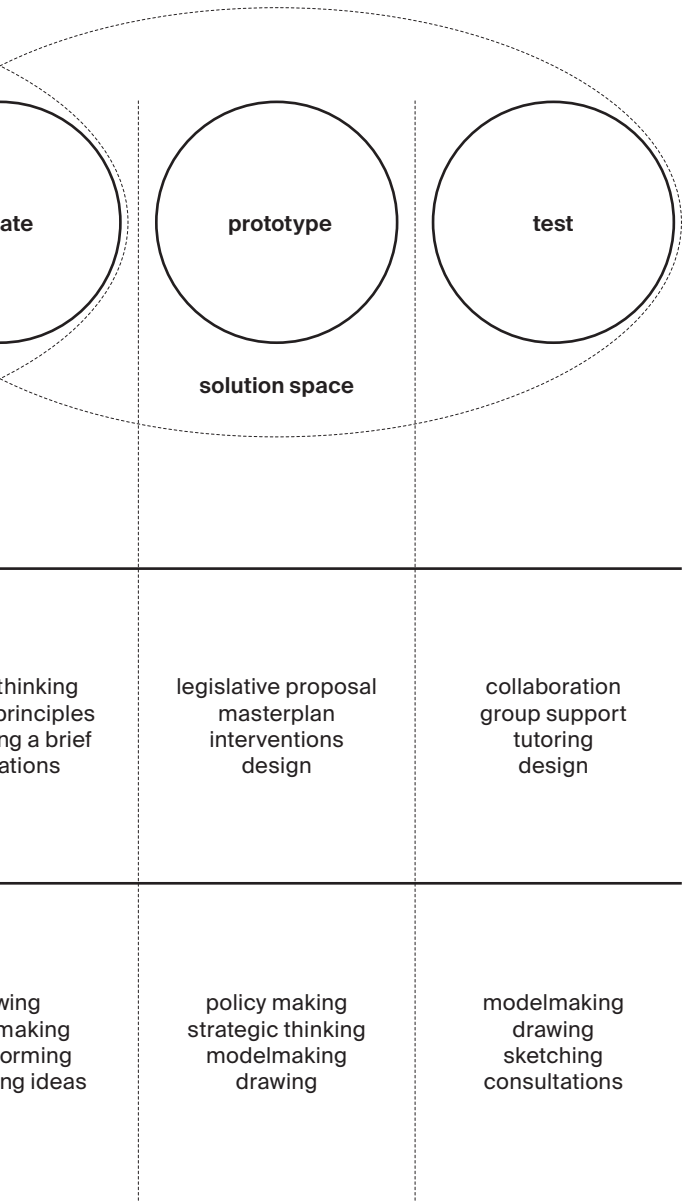
02.3. Key Terms

02.4. Portraits of Beings





# 02.1.



My project's conceptual framework is largely influenced by two epistemological approaches: *material culture* and *political ecology*. The interdisciplinary research field of *material culture* stems from the broader scientific fields of anthropology, sociology, and archaeology as the study of objects and their relationship to other objects, people, and the meanings we attach to them. In order to understand the Zoo within its broader context, I needed to unlearn the understanding of human-animal relations that our cultural upbringing has taught us. Adopting this critical approach, I conducted *in-situ* research at the Warsaw Zoo, employing various methodologies including photography, filmmaking, interviews, and writing.

Secondly, *political ecology* is a critical research field within anthropology and related disciplines that examines how and why economic structures and power relations drive environmental change in an increasingly interconnected world. Engaging with the works of scholars such as Donna Haraway, Anna Tsing, Bruno Latour, and Olga Tokarczuk, I came to apprehend the contemporary shift away from anthropocentrism towards a post-human perspective. This change necessitates relinquishing the traditional dichotomy between Nature and Culture, and instead conceptualizing intricate networks of interdependency among humans and non-human entities.

Transferring agency to animals can allow us to reimagine the urban landscapes we inhabit. As an architect, I hope for my project to contribute in shaping a new, wilder vision of city life that could allow us to move towards an architecture of care. By implementing contextually relevant interventions that allow people to actively take part in animal caretaking, I aim to cultivate empathy and awareness among citizens. Architecture, in this capacity, becomes a medium for confronting overlooked aspects of our relationship with the natural world, facilitating a reconnection with discomfort and acknowledging the limits of our control over natural processes.

→ Łukasz Czajka. *O Zwierzętach i Ludziach*. 2019.

02.2.

# material culture political ecology



Below I outline three of the most crucial notions discovered through my theoretical research:

### (1) Donna Haraway - Making Kin

Understanding the idea of Making Kin is an indispensable step to comprehend the rest of my discourse. No species, not even our own arrogant one pretending to be good individuals in so-called modern Western scripts, acts alone; assemblages of organic species and of abiotic actors make history, the evolutionary kind and the other kinds too.<sup>8</sup> We have to align with other species because at the end we are all compost.

### (2) Centrala - Architecture as a verb

We should start treating architecture as a dynamic entity in contrast to the traditional way of approaching buildings as static objects. There's never a moment in time when a building is truly static – the forces never stop working, just as the Earth never stops turning. Architecture always reacts, whether you like it or not. It'd be great to consider it from the very beginning of the design process, rather than keep trying to prevent them through the physical capacity of the building.<sup>9</sup>

### (3) Gilles Clément - Gardener's Attitude

Constant maintenance is one of the garden's most fundamental aspects. This makes it intrinsically different from built architecture because it stimulates a different relationship with space and place, a relationship of care. Nature is constantly evolving. This temporal aspect means that stepping stones between habitat patches in an urban environment - which could be parks but also aquatic ecosystems, construction sites for pioneer species etc. - can evolve over time. It is therefore important to think about temporal interventions. Maintenance is key, but it is one of the most overlooked aspects of a project. Scaling up the concept of the garden to the urbanized territory, architects could approach work with the gardener's attitude of daily care rather than the visionary, technocratic method of the urban planner.<sup>10</sup>

8. Donna J. Haraway. *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin*. Environmental Humanities, vol. 6, 2015, pp. 159-165.

9. Centrala. *Grupa Centrala - zdżyczenie miasta, czyli jak zaprojektować elegancki koniec?* Architektura Powinna, Youtube, 2020.

10. Accattone. *Deepfake Conversation Piece*. Accattone, no. 6, 2019, pp. 17.

→ Anastasius Kircher. *Entry of Animals*. 1675.



make kin  
be react(able)  
maintain



(1)



(2)



## 02.4.

(3)



# anticipation

# 03

03.1. Preliminary Conclusions

03.2. Manifesto

03.3. Strategies

03.4. Directions



The biography of the Warsaw Zoo illuminates its unique characteristics and its position within the urban landscape and ecological framework of the Vistula valley. Situated amidst the tension between conservation and control, the Zoo balances the hosting of exotic animals with the exclusion of local fauna in compliance with European regulations. What becomes clear in the context of Anthropocene however, is the fact that we can't afford to keep anybody out. Right now, the earth is full of refugees, human and not, without refuge. Instead of *mammalproofing*<sup>1</sup> the Zoo could open up its walls to all species and inhabit the ruins of its anthropocentric concept; set a new, post-human backdrop of a traumatic past.

Through this lens I aim to propose a series of thresholds for the site, rethinking the human presence and the non-human habitats within the Zoo. I imagine a more dissolved boundary of the garden, which legally allows the local fauna within its bounds. Perhaps more peripheral parts of the site located within the flood area of Vistula plains (for egz. certain bowl formations) could be opened to the public, whilst deeper parts of the Zoo could be dedicated strictly to animal life and healing (enforcing functions such as the existing bird sanctuary). The remaining question is: *How can we facilitate interactions between the two in a way that allows for a multi-species community of mutual learning?*

*We're not that different from each other, or perhaps I should say, we're much the same. Visiting a Zoo, is like visiting close relatives. (...) So where then do we meet with our family? Where do I get the loving yet critical feedback on my functioning so typical of the way close relatives communicate with one another? If I were to sketch a Zoo that I as an individual member of the human species desire, it would be a transient yet intimate space where I am allowed, perhaps to some extent even forced, to reconnect to all that I forgot, ignored or repressed, and where I'm stimulated to imagine all that will become.*

Arne Hendriks, 2018; from:  
*Zooof; The Zoo in the Anthropocene*

Reflecting on the Zoo as a familial space, I envision a common threshold; a transient yet intimate environment where visitors confront forgotten aspects of themselves and envision their potential. Through thoughtful architecture and design, the Zoo could serve as a catalyst for personal growth and connection to the natural world. By embracing the concept of *smallness* exemplified by certain animal species, we can learn valuable lessons; by acknowledging animals beyond their basic functions and recognizing the importance of rest and play, we can forge deeper connections and work towards collective healing. Ultimately, the Zoo's evolution towards inclusivity could mirror the broader imperative for harmonious coexistence between humanity and the natural world.

1. A neologism heard during one of the conversations with Zoo employees.

→ Jack Arnold. *The Incredible Shrinking Man*. 1957.

**03.1.**

**multi-species  
refuge  
within  
the city  
required**

**because learn  
we must**















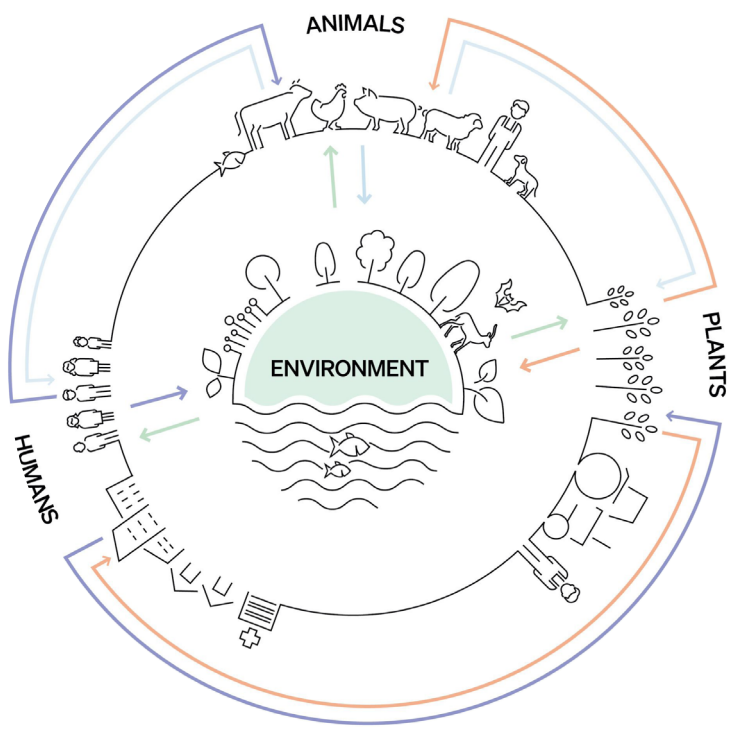


Dear Warsaw,

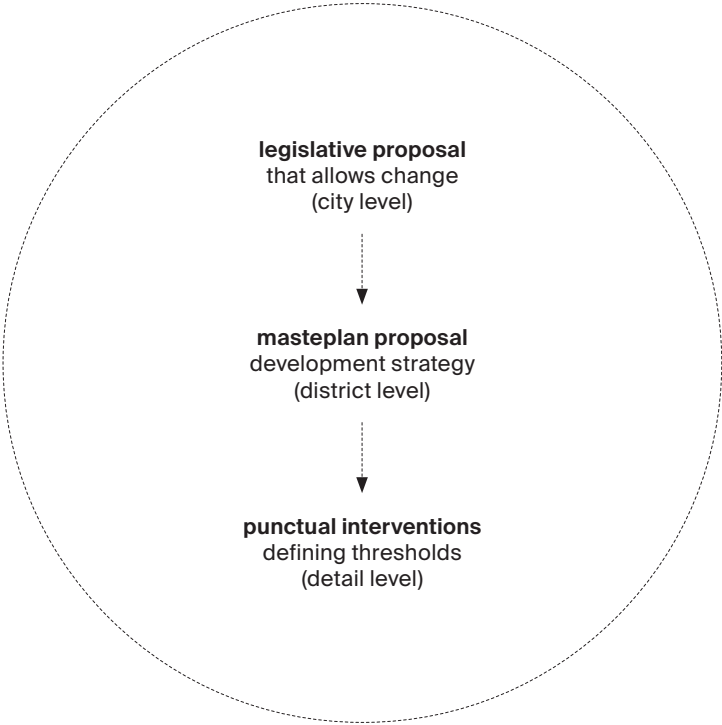
You know the story, right? We were always incredibly good at making do and getting by. We used to take advantage of this unique site, to protect wounded, ill and endangered individuals of all species. Along the riverbed of Vistula, we built our Zoological Garden, where both animals and people sought refuge. Day by day we matured, finding ourselves as a part of something bigger. Our Zoo became a place where one could meet exotic animals. We became so focused on their safety that we took measures to keep out everybody else. We thought of it as an island in the middle of a developing city. We did not realize that we contributed to a fragile present, where our actions often don't reflect our values. Our Zoo has a beautiful past, which remains mostly forgotten. I believe we can outgrow our present and demonstrate compassion for all living beings.

The BALAI Directive, governing animal health requirements for Zoos, mandates that animals imported must be free from clinical diseases, effectively excluding ill wild animals from Zoo habitats. However, the Warsaw Zoo is committed to wildlife rehabilitation and education, currently relegated to the periphery of its activities. What if it didn't have to be that way? What if the Garden could serve as a sanctuary of all species that allows us to learn from one another? Through the implementation of caretaking initiatives, the Zoo could offer visitors opportunities for growth and reconnection to their environment. Because the health of animals and of the environment strongly depend on human activities and our relationship with nature. Because the health of animals and the environment also determine human health.

Kind regards,  
Maja



The project seeks to reevaluate the operations of the Warsaw Zoological Garden on various fronts. In the context of the Anthropocene, I intend to explore both legal and geological perspectives on architecture. This involves questioning the laws governing the Zoo's functions and integrating architectural design with natural processes on-site. A second layer of the project should include a development strategy or masterplan that is the language current Zoos use to direct their own evolution, offering a vision for the garden's role within the city that could be complemented with a film presented to the public. Lastly, I would propose punctual interventions that can make way for the growth proposed in the masterplan and answer to the needs of both animals and humans in the district of Nowa Praga. I believe that maintenance and systematic thinking across various scales will be crucial for the design.





Through a methodical process involving model-making, systematic testing, and iterative design trials, I aim to develop a series of possible interventions. These proposals will gradually coalesce into a definitive project by P2. Currently, I am engaged in comprehensive research, drawing analysis and data collection across various categories. This endeavor is aimed at informing and guiding the project's trajectory across diverse fronts. The objective is to ensure a thorough exploration and analysis, facilitating the refinement of the project's direction as it progresses towards a design brief. I envision the ultimate proposal as the synthesis of my explorations, free from rigidly assigned objectives.

**caretaker catalogue**



**collections**

urban na

becoming a



about			
snapshots	reads	curiosities	actors
ture	other environments	radical hospitality	
beast	inhabiting ruins	borderland	

# collection

# 04

04.1. Archive

04.2. Portraits of Places

04.3. Literature Review

04.4. Bibliography

An integral aspect of the project involves transparent and open sharing and cataloging of gathered information. In line with these principles, I started developing a website capable of storing and disseminating project-related elements in an accessible manner, fostering inspiration among individuals interested in similar themes. To organize the collected content effectively, I initially categorized it into types of data (*Snapshots*, *Reads*, *Curiosities and Actors*). Additionally, while cataloging I started making thematic links between found bits and pieces in the form of *Collections* that freely assemble different types of media (*Film*, *Literature*, *Art and People*). With time, I imagine building up layers of detail to create a comprehensive database that has the potential to represent the parts of the project which are enticing but tend to get lost in the design process. I also imagine the *About* tab of the website to eventually contain the final outcome.

**caretaker catalogue**



**collections**







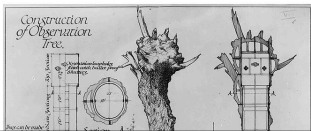
about

snapshots

reads

curiosities

actors



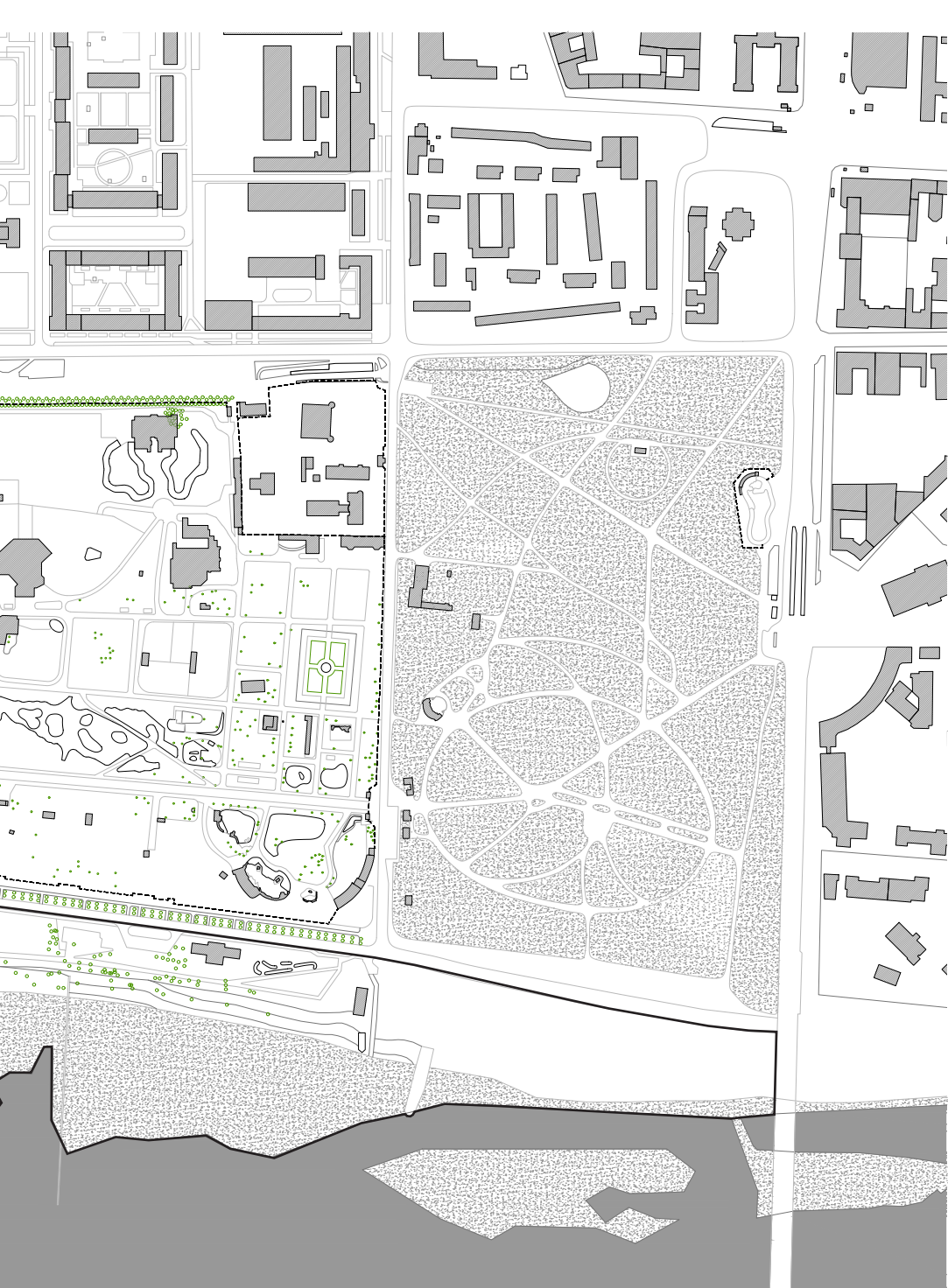


# 04.2.





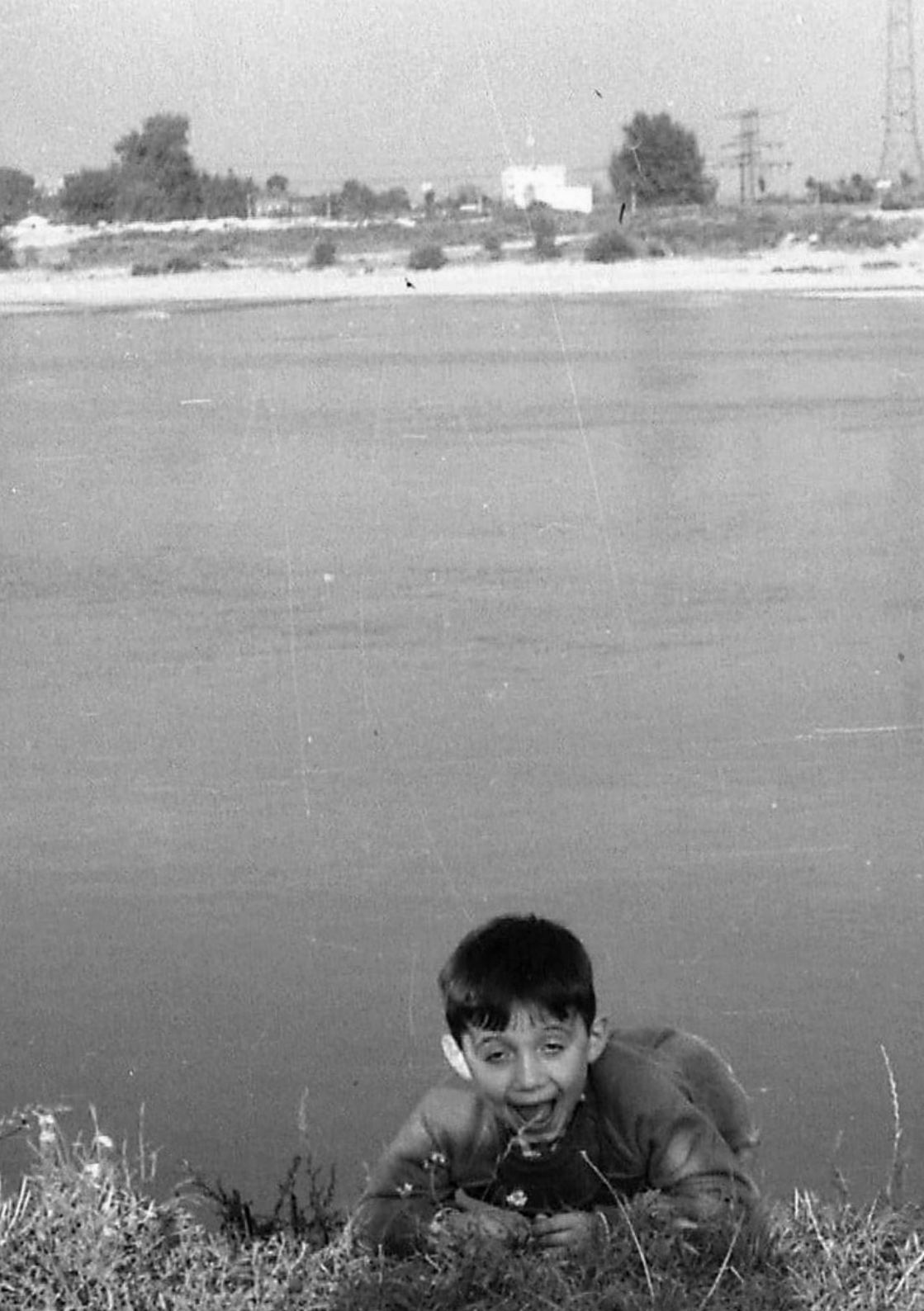


















# 04.2.











04.2.





# park praski

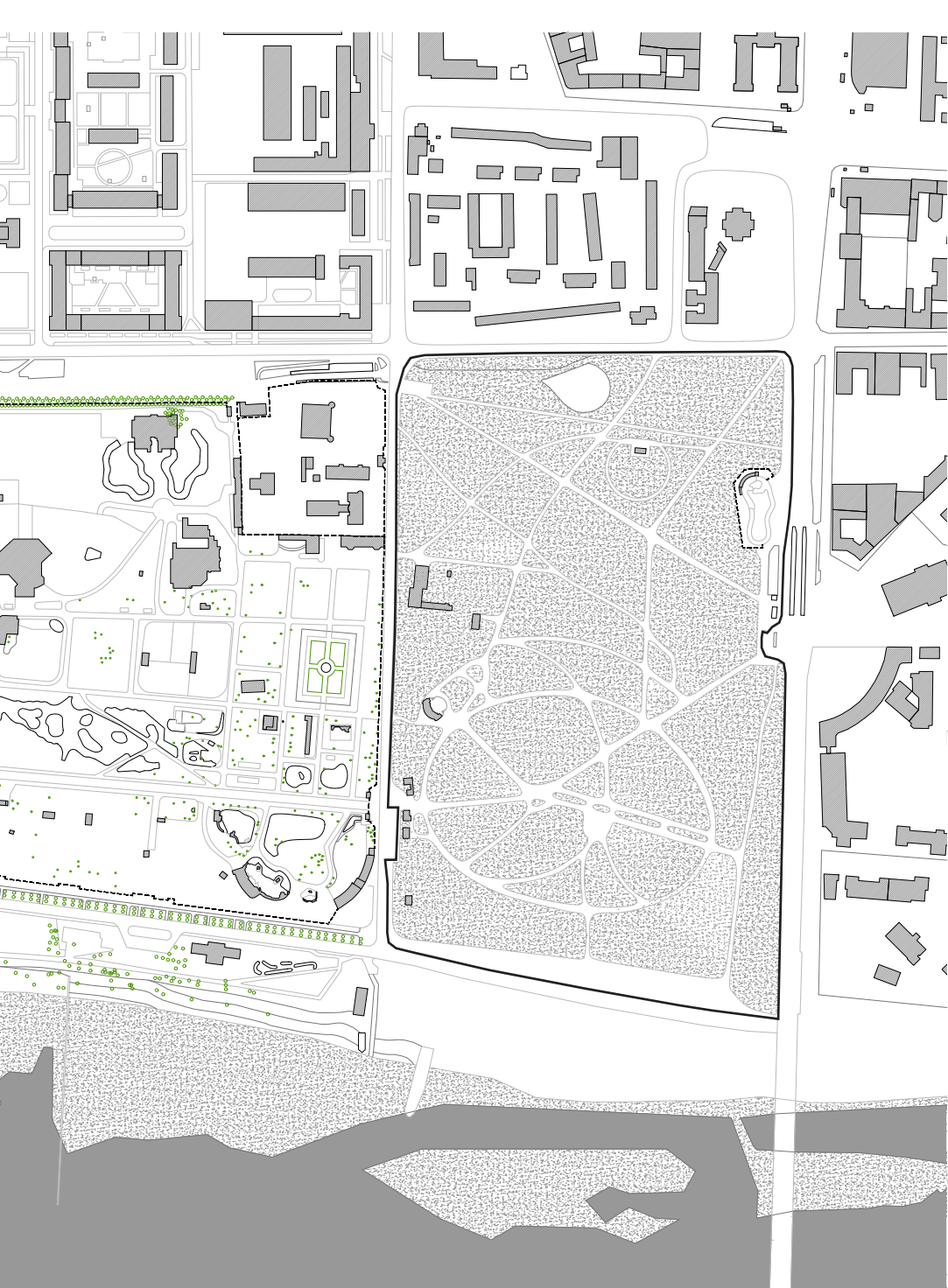


# 04.2.























## 04.2.















# zoo environments



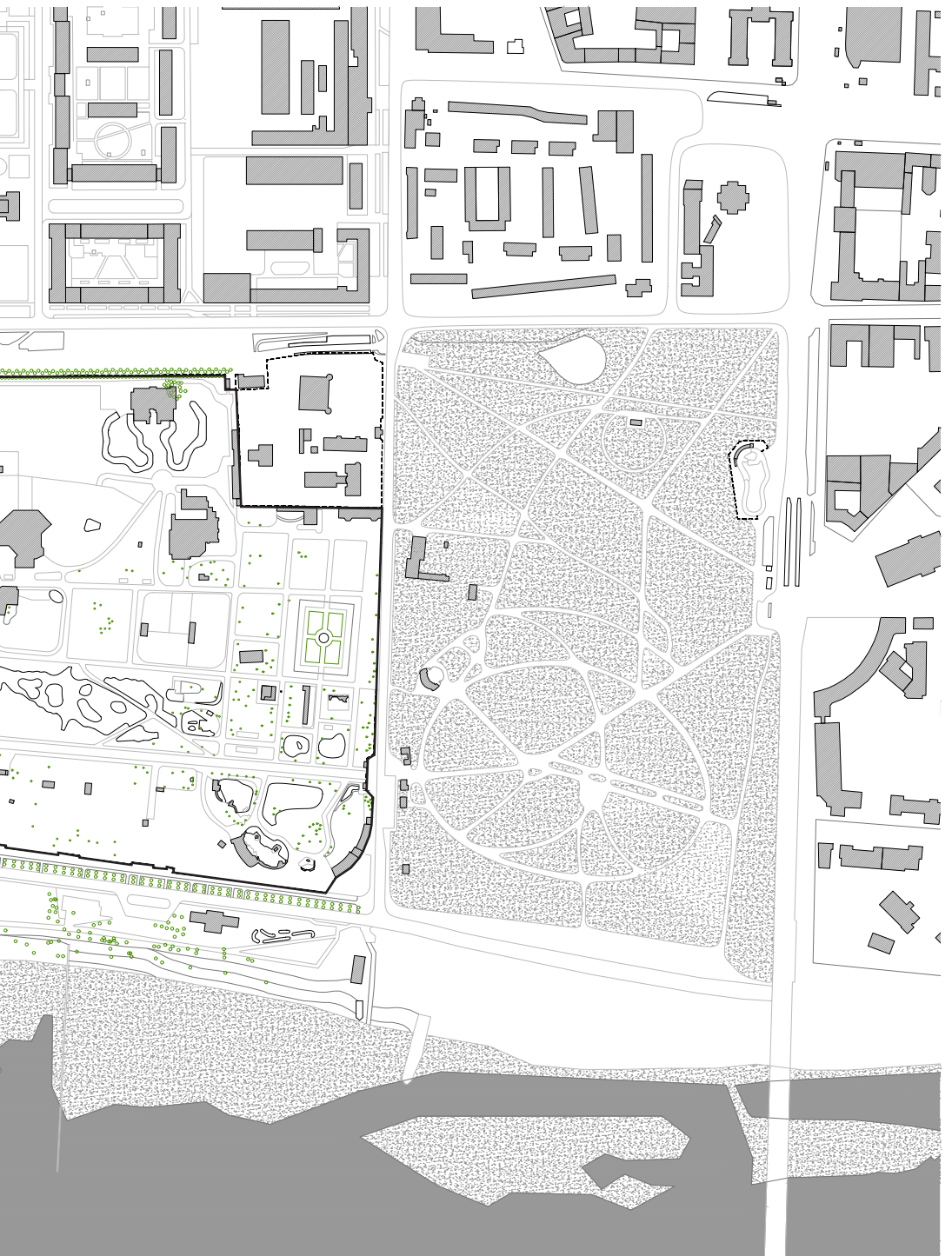


# 04.2.









# Варшава



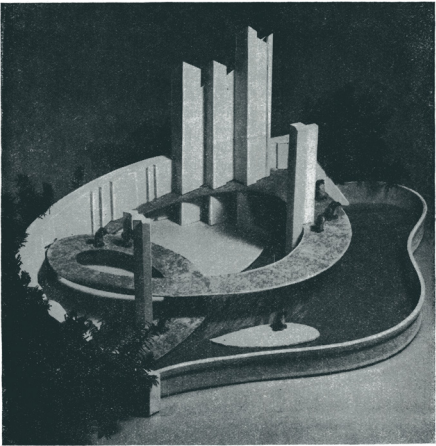






















## 04.2.





# praga II

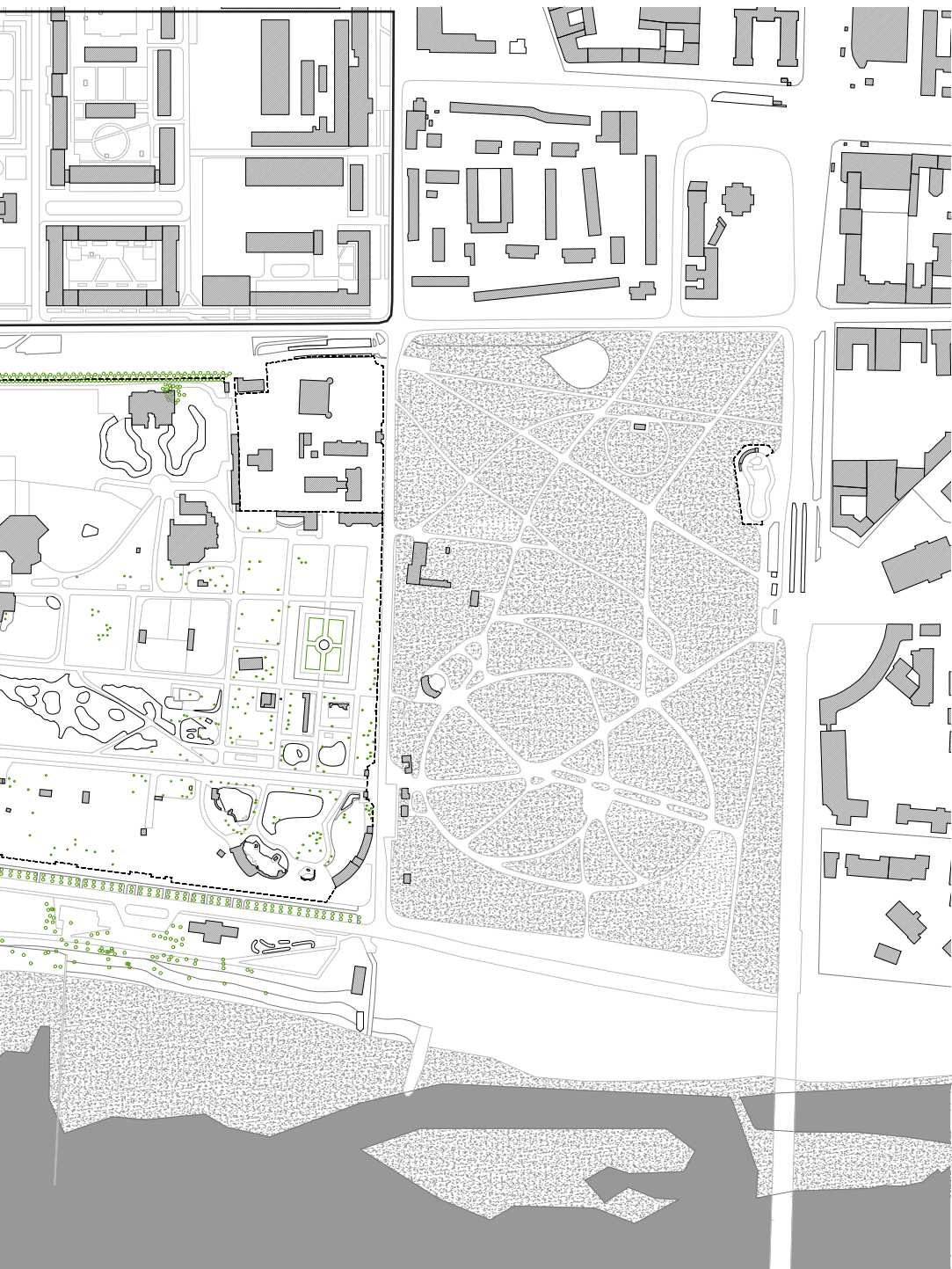




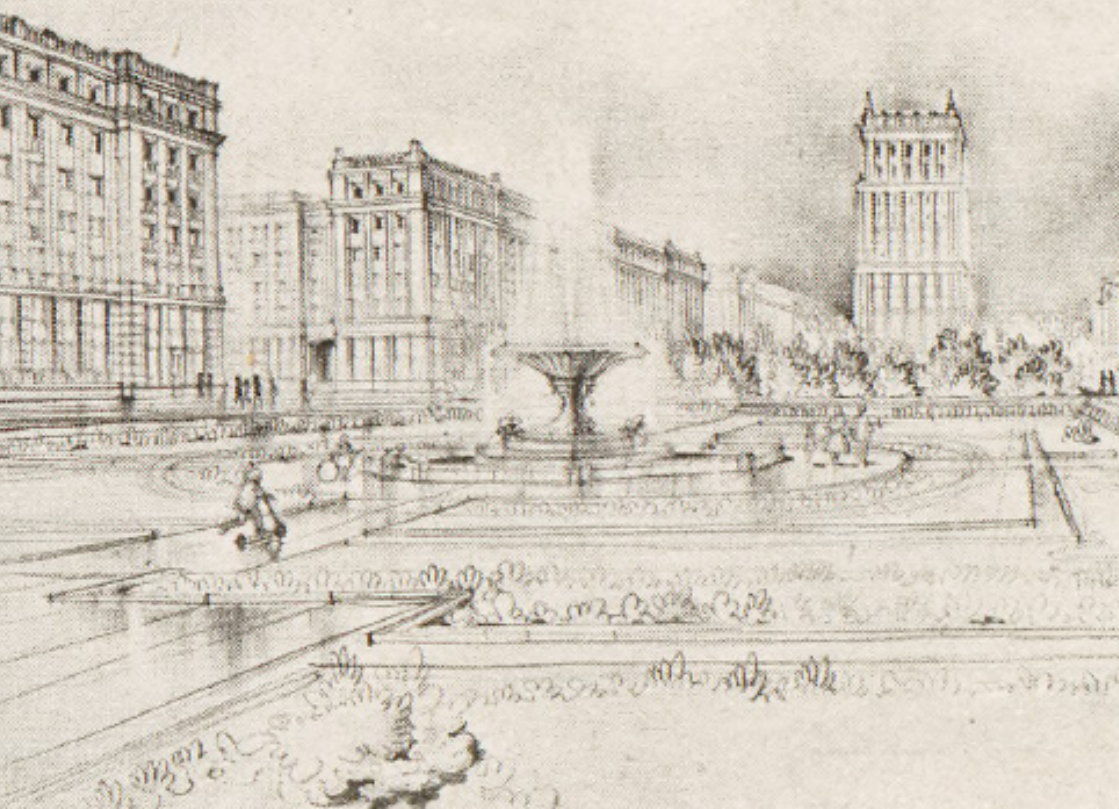
## 04.2.





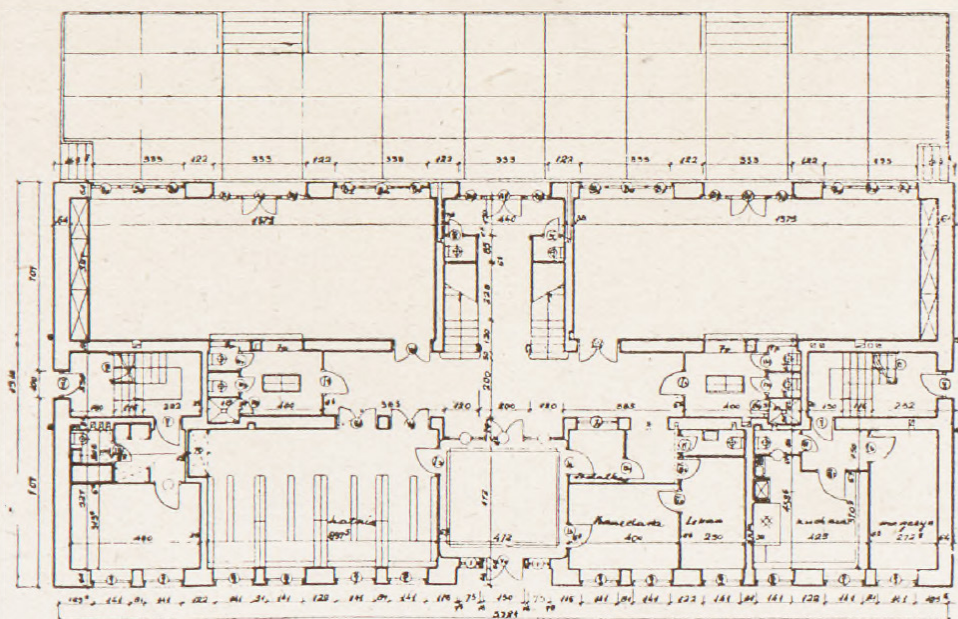




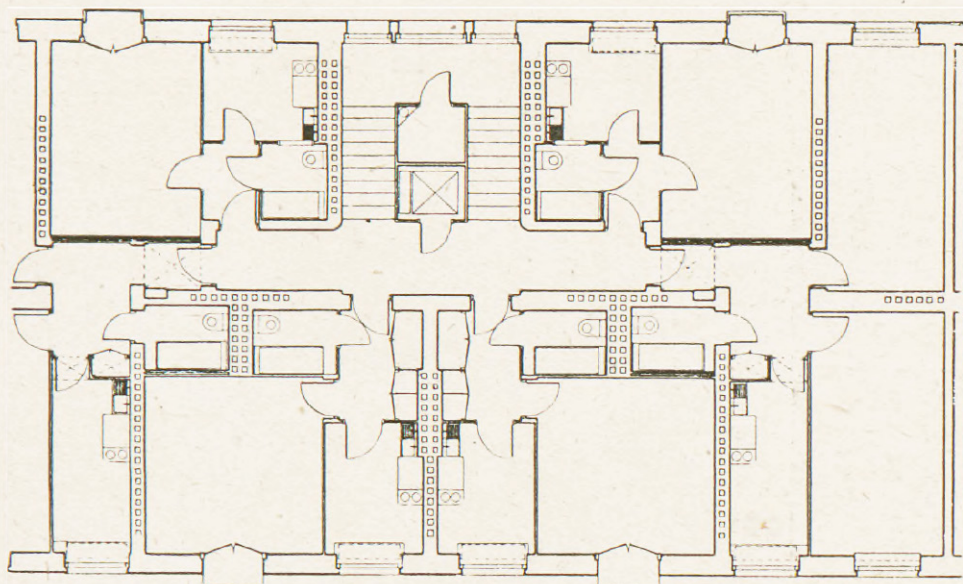






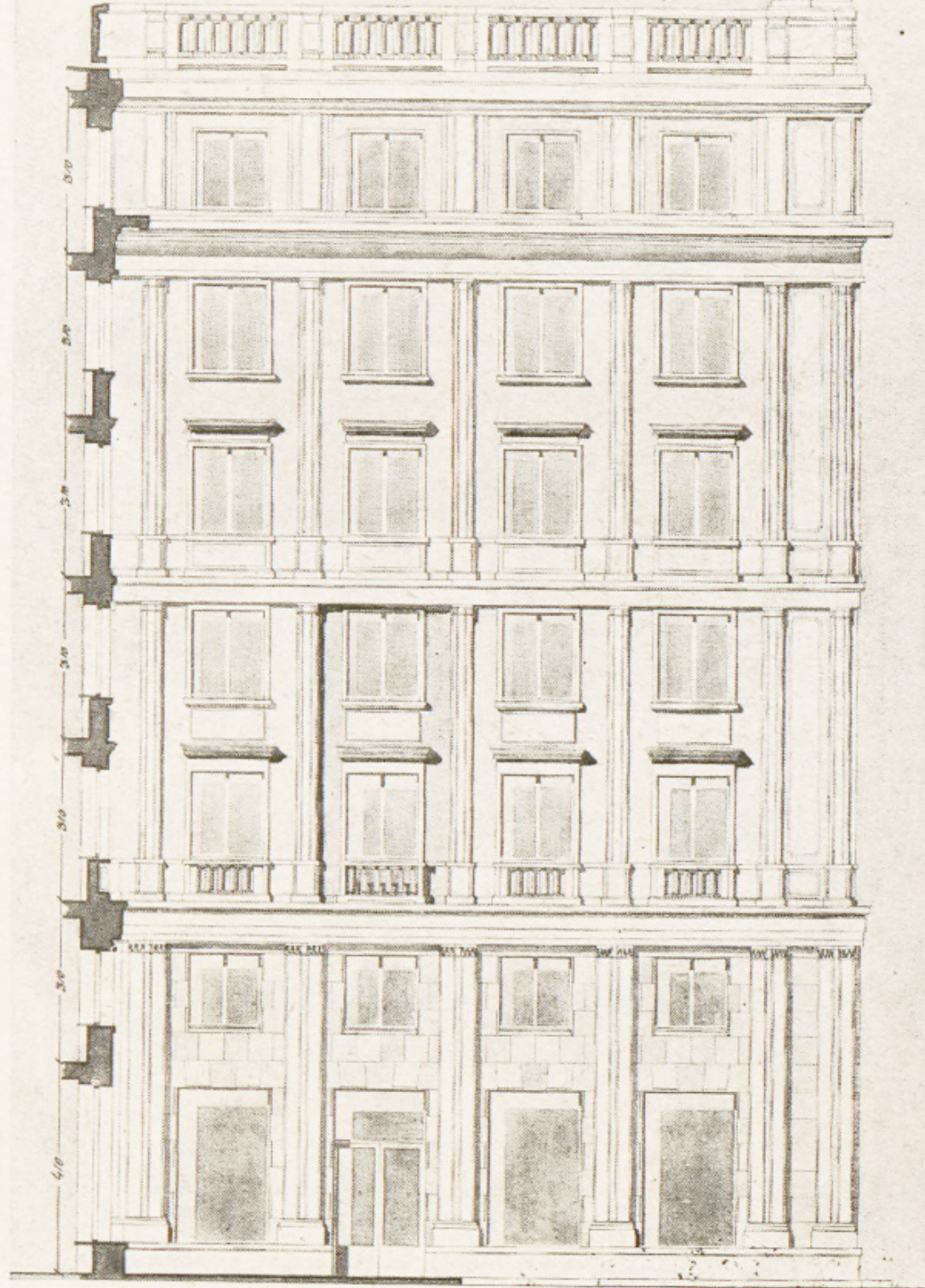


**Budynek Nr 5a. Rzut parteru przedszkola.**



Jedna z sekcji powtarzalnych w budynkach 7 i 8 — kondygnacyjnych.





Do str. 192. Fragment elewacji budynku przy ul. Stalingradzkiej







## Global History of Zoos

Rachel Couper. *Animal Showcase: An Architectural History of Early Zoological Gardens*. Travelling Scholarships Journal Series, 2015.

Michel Foucault. *Discipline and Punish: The Birth of the Prison*. Vintage Books, 1995.

Natascha Meuser. *Architektur im Zoo: Theorie und Geschichte einer Bautypologie*. DOM Publishers, 2017.

## Local History of the Warsaw Zoo

Tadeusz Bernatowicz. *Ogrody do Zabaw Myśliwskich: Królewskie Zwierzyńce Czasów Saskich Wokół Warszawy*. Materiały sesji naukowej, 2001.

Tadeusz Bernatowicz. *Zwierzyńce w Osiemnastowiecznej Polsce i ich Europejskie Związki*. Barok, 1997.

Anna Mistewicz, et al. *Wiślane Porty Warszawy: Historia Infrastruktury Żeglugi Śródlądowej Stolicy*. Miasto Stołeczne Warszawa, 2017.

Gabriela Świtek. *Aporie Architektury: Folwark Zwierzęcy*. Zachęta Narodowa Galeria Sztuki, 2012.

Antonina Żabińska. *Ludzie i Zwierzęta*. Wydawnictwo Literackie, 2010.

## Reconstruction of Warsaw

Tomasz Fudala. *Spór o Odbudowę Warszawy: od Gruzów do Reprywatyzacji*. Muzeum Sztuki Nowoczesnej w Warszawie, 2016.

Adam Przywara. *Zgruzowstanie: Przeszłość i Przyszłość Ruin w Architekturze*. Muzeum Warszawy, 2023.

## The non-human and its Urban Evolution

John Berger. *About Looking*. Pantheon Books, 1980.

Małgorzata Gurowska, et al. *ZOEpolis. Budując wspólnotę ludzko-nie-ludzką*. Fundacja Nowej Kultury Bęc Zmiana, 2020.

Mike Hansell. *Animal Architecture*. Oxford University Press, 2005.

Mike Hansell. *Built by Animals: The Natural History of Animal Architecture*. Oxford University Press, 2007.

Diana Lelonek. *Field Research and Classification of Post-Productive Environments*. Wasteplants Atlas. Galeria Miejska Arsenal, 2021.

Menno Schilthuizen. *Darwin Comes to Town: How the Urban Jungle Drives Evolution*. Quercus, 2018.

Marta Szulkin, et al. *Urban Evolutionary Biology*. Oxford University Press, 2020.



## Landscape and Memory

Ilmar Hurkkens, et al. *Robotic Landscapes: Designing the Unfinished*. Park Books, 2022.

Simon Schama. *Landscape and Memory*. Vintage, 1996.

Pierre A. Trévelo, et al. *The Earth is an Architecture*. Spector Books, 2021.

Oswald Mathias Ungers. *Morphologie: City Metaphors*. Walther König, 2011.

Günther Vogt. *Landscape as a Cabinet of Curiosities*. Lars Müller Publishers, 2015.

## Political Ecology

Jane Bennett. *Vibrant matter: A political ecology of things*. Duke University Press, 2010.

Arnold Darlington. *The Ecology of Walls*. Heinemann Educational Books, 1981.

Debjani Ganguly, et al. The Cambridge History of World Literature. *The Nonhuman, the Posthuman, and the Universal; from Part IX - The Worldly and the Planetary*. Cambridge University Press, 2021.

Donna J. Haraway. *Staying With the Trouble: Making Kin in the Chthulucene*. Duke University Press, 2016.

Donna J. Haraway. *When Species Meet*. University of Minnesota Press, 2007.

Kristiina Koskentola, et al. *Enfleshed: Enfleshed: Ecologies of Entities and Beings*. Onomatopoe, 2023.

Bruno Latour. *Facing Gaia: Eight Lectures on the New Climatic Regime*. Wiley, 2017.

Bruno Latour. *Down to Earth: Politics in the New Climatic Regime*. Wiley, 2018.

Desmond Morris. *The Naked Ape: A Zoologist's Study of the Human Animal*. Delta, 1999.

Anna Ptak, et al. *Amplifying Nature: The Planetary Imagination of Architecture in the Anthropocene*. Zachęta - The National Gallery of Art, 2018.

Anna Tsing, et al. *Arts of Living on a Damaged Planet: Ghosts and Monsters of the Anthropocene*. University of Minnesota Press, 2017.





## Images

p.8 Thoreau's Cabin. *Walden; or, Life in the Woods*. 1854.

p.12 Archiwum Państwowe w Warszawie. *Snow covered rubble*. 1946-1947.

p.14 Steven Spielberg. *Close Encounters of the Third Kind*. 1977.

p.16 Centrala. *Old Elephant House in the Warsaw Zoo*. 1929.

p.20 Łukasz Czajka. *O Zwierzętach i Ludziach*. 2019.

p.22 Anastasius Kircher. *Entry of Animals*. 1675.

p.30 Jack Arnold. *The Incredible Shrinking Man*. 1957.

p.31-32 Bernardo Bellotto. *View of Warsaw from Praga*. 1770.

p.33-34 Centrala and Natalia Budnik. *Fauna District in the Lieu of the Zoo*. 2019.

## Literature

1. Donna J. Haraway. *Staying with the Trouble, Tentacular Thinking*, Duke University Press, 2016, pp. 34-35.

2. Olga Tokarczuk. *Czuły Narrator*. Wydawnictwo Literackie, 2020, pp. 16.

3. Małgorzata Kuciewicz, Simone de Iacobis. *Mnemonic landscape*. Centrala. (n.d.). <https://centrala.net.pl/mnemonic-landscape/>

4. Alain Pierre Trévelo, Antoine Viger-Kohler. *The Earth is an Architecture*. Spector Books, 2021.

5. Menno Schilthuizen. *Darwin Comes to Town: How the Urban Jungle Drives Evolution*. Picador, 2018.

6. Marcin Wicha. *Wstęp do Siedliska*. Pismo, 2022, pp.59.

7. Diana Lelonek. *Field Research and Classification of Post-Productive Environments*. Wasteplants Atlas, pp. 13-14. Galeria Miejska Arsenal, 2021.

8. Donna J. Haraway. *Anthropocene, Capitalocene, Plantationocene, Chthulucene: Making Kin*. *Environmental Humanities*, vol. 6, 2015, pp. 159-165.

9. Centrala. *Grupa Centrala - zdżyczenie miasta, czyli jak zaprojektować elegancki koniec?* Architektura Powinna, Youtube, 2020.

10. Accattone. *Deepfake Conversation Piece*. Accattone, no. 6, 2019, pp. 17.



# Part III

## Brief



<b>Task</b>	01.1	What is Already There	269
	01.2	Learning From the Past	271
	01.3	Learning From the People	275
	01.4	Thresholds, Landmarks, Access	277

---

<b>Program</b>	02.1	Scales of intervention	299
	02.2	Program guidelines	301
	02.3	Program overview	303
	02.4	Moodboard	305

---

<b>Project</b>	03.1	Trailer	309
	03.2	Models	315
	03.3	References	321
	03.4	Sketches	343

# task

# 01

01.1. What is Already There

01.2. Learning From the Past

01.3. Learning From the People

01.4. Thresholds

# what is already there

**ZOO**

**40 ha**  
**1 million**



# 01.1.

Renovation and adaptation of the Warsaw Zoo area is important from the city development point of view. It is a very central, valuable natural reserve that could be affected by speculative real estate practices and the harm they cause. Because here's the deal: nowadays, everything is up for demolition!



area  
visitors per year

# **Take Care**

of yourself and others

# **Replenish Refuge**

for refugees of all species

# **Learn from Animals**

they know how to rest and play

# **Heal Together**

nature will do it with or without us



# **Think Scales**

from urban to detail

# **Consider Gravity**

because it won't stop working

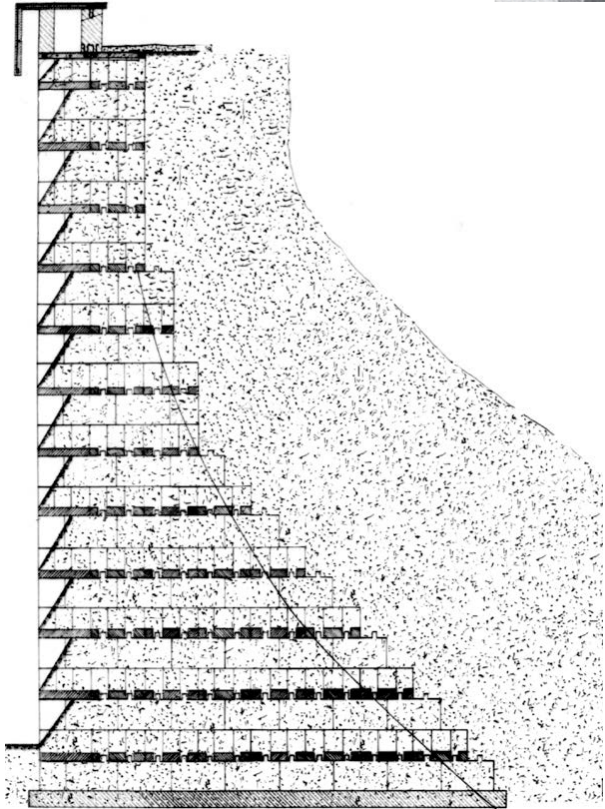
# **Be In-Visible**

just enough for people to be aware

# **Maintain**

stimulate a relationship of care





**Expertise:**

History of the Warsaw Zoo  
Volunteering

**Observations:**

Zoo serving as a refuge for both humans  
and no humans escaping the World War II

**Conclusions:**

Zoo should focus on education  
People should be a little afraid of animals

**Ideas:**

Maximizing the refuge aspect of the Zoo

**Expertise:**

Ornithology  
Management

**Observations:**

Difficulties in funding as a public institution  
Histeria urbanogenes

**Conclusions:**

Zoo should focus on wildlife conservation  
Getting people in cities used to animals again

**Ideas:**

Founding a private cooperative

**Expertise:**

Education  
Pedagogy

**Observations:**

People with disabilities among volunteers  
Little backroom for educational activity

**Conclusions:**

Therapy with inclusion of animal caretaking  
Integrating the riverside with the Zoo

**Ideas:**

More spaces that allow for caretaking  
Vistularium that educates about the river

**Expertise:**

Wildlife rehabilitation  
Management

**Observations:**

Rescue of animals that don't need help  
Self-education about animal species

**Solutions:**

Educational programs about animal rescue  
Helping people recognize local species

**Ideas:**

Vestibule open 24/7 to leave rescued animals  
Clean and dirty zones

## 01.3.

**Joanna Piotrowska**

Volunteer Coordinator

**Andrzej Kruszewicz**

Director of the Warsaw Zoo

**Agata Borucka**

Educational Department Manager

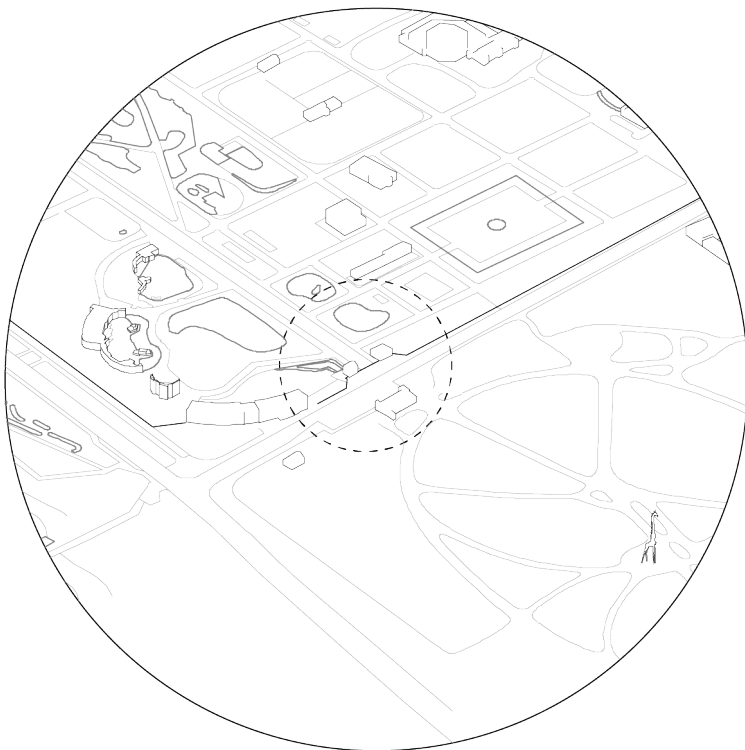
**Kasia Łochowska**

Bird Sanctuary Manager

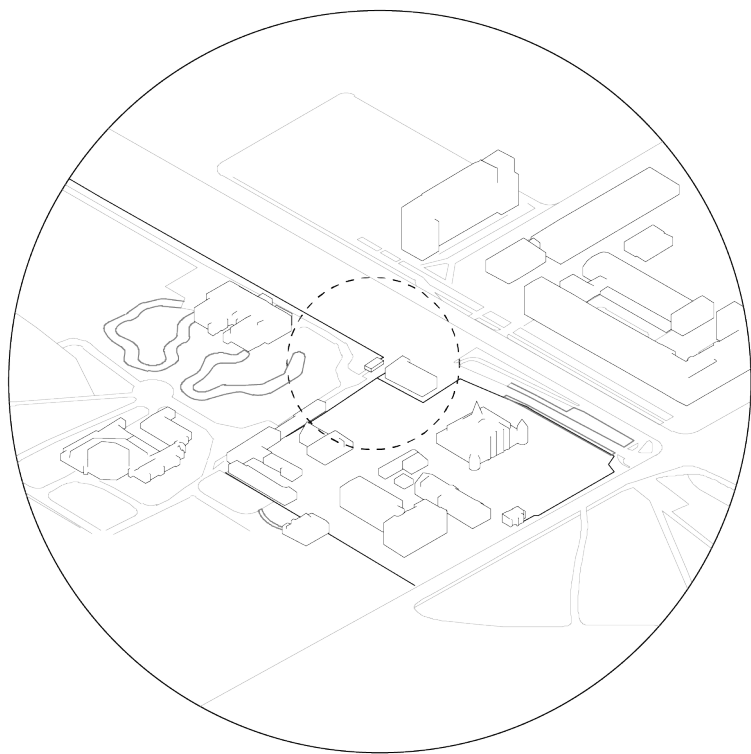










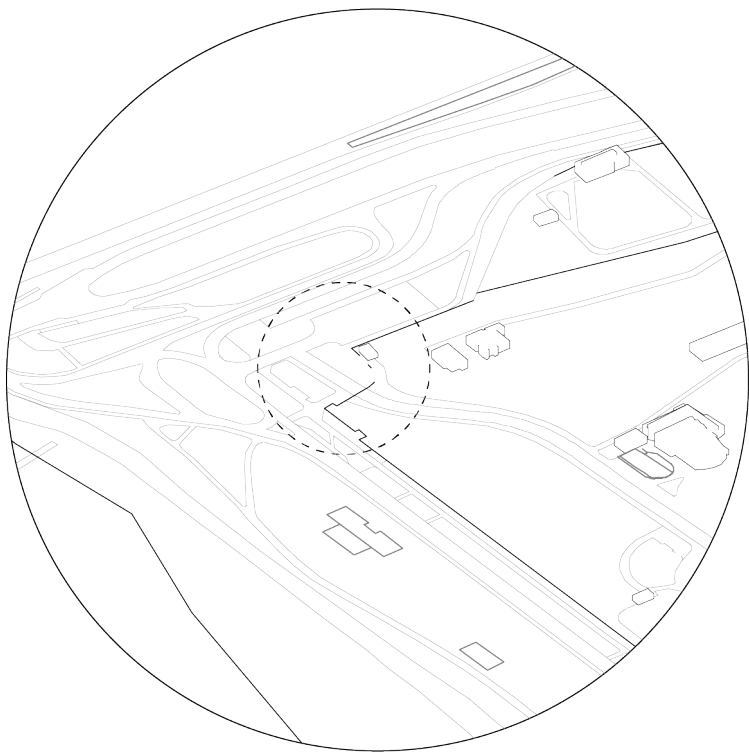




ZOO



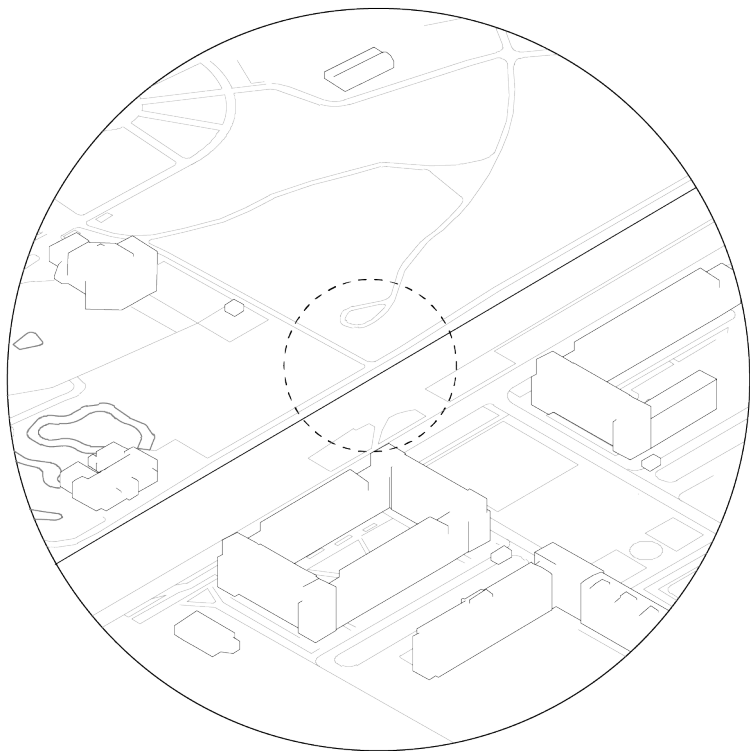




















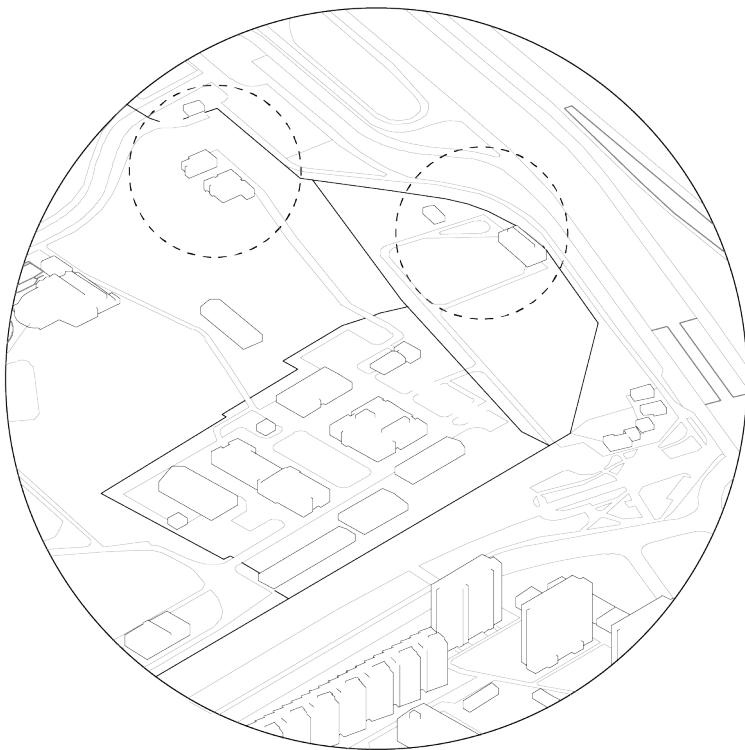




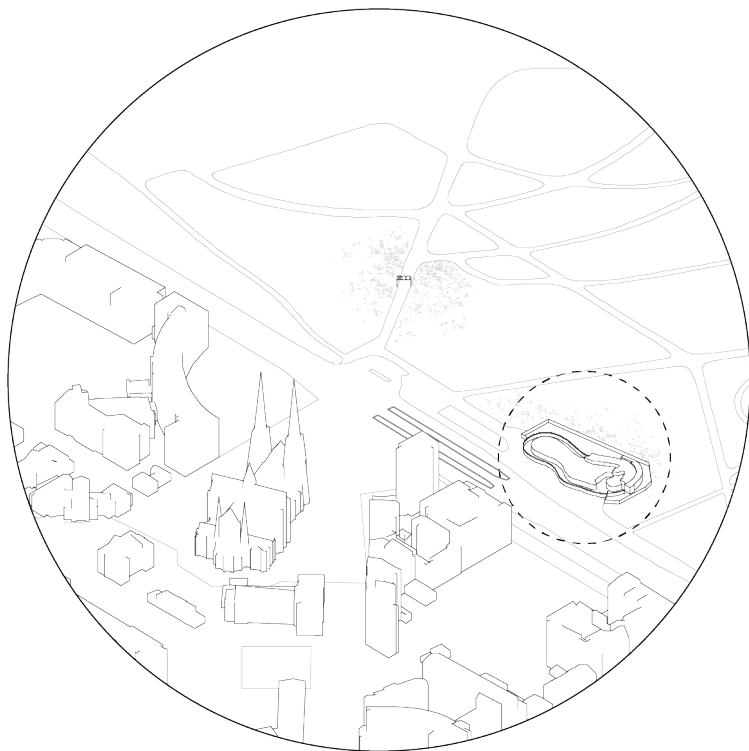








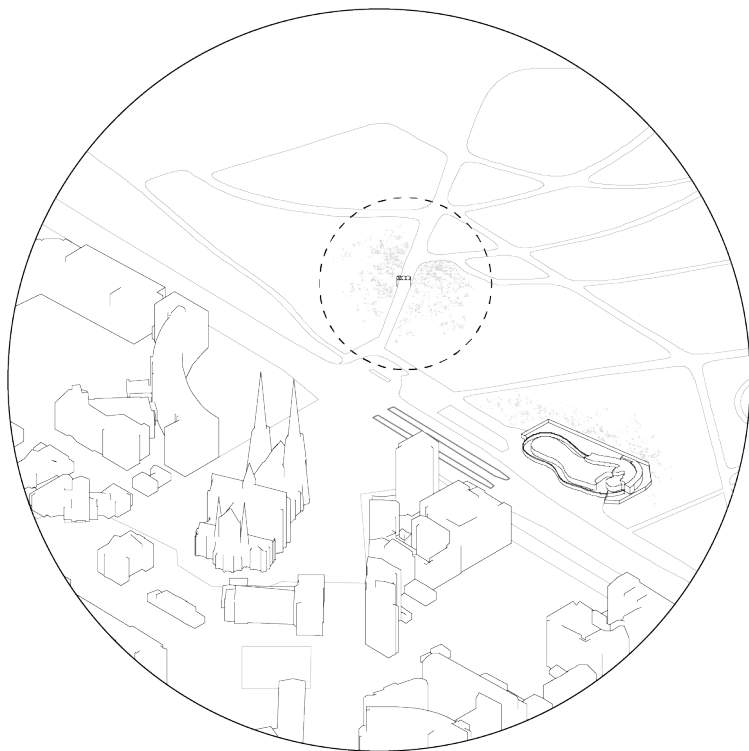






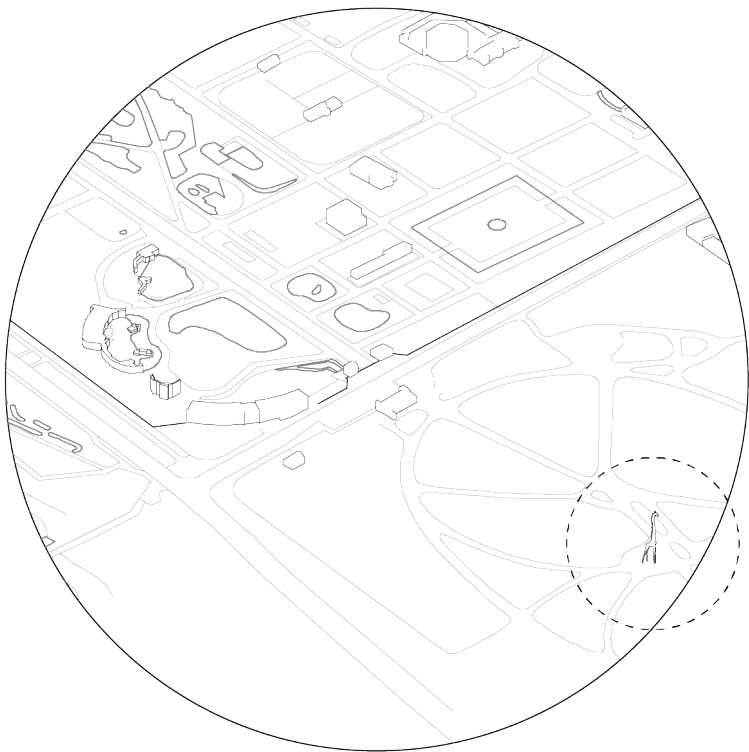












# program



# 02

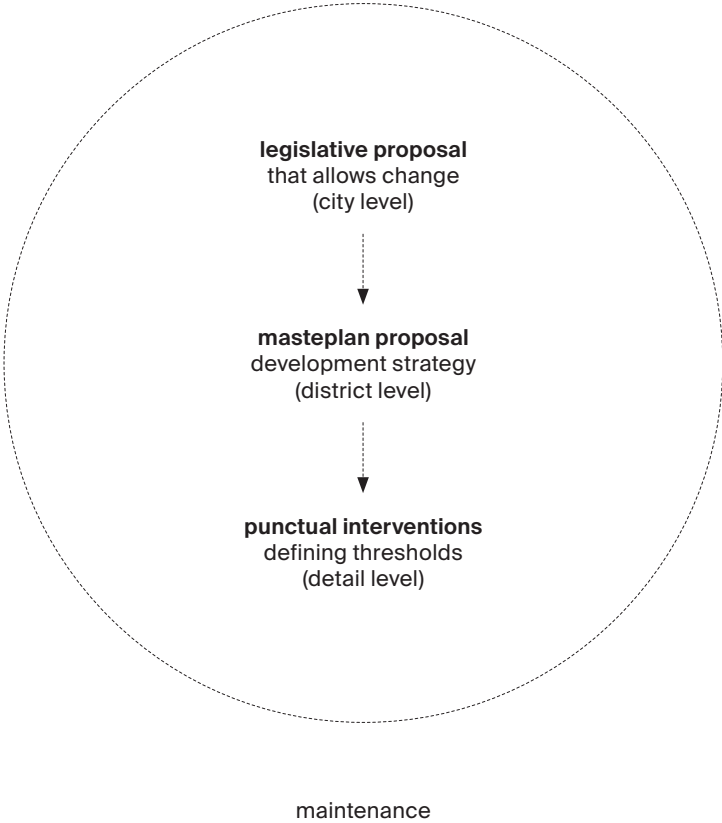
02.1. Scales of intervention

02.2. Program guidelines

02.3. Program overview

02.4. Moodboard

The project seeks to reevaluate the operations of the Warsaw Zoological Garden on various fronts. In the context of the Anthropocene, I intend to explore both legal and geological perspectives on architecture. This involves questioning the laws governing the Zoo's functions and integrating architectural design with natural processes on-site. A second layer of the project should include a development strategy or masterplan that is the language current Zoos use to direct their own evolution, offering a vision for the garden's role within the city that could be complemented with a film presented to the public. Lastly, I would propose punctual interventions that can make way for the growth proposed in the masterplan and answer to the needs of both animals and humans in the district of Nowa Praga. I believe that maintenance and systematic thinking across various scales will be crucial for the design.



# program guidelines



## 02.2.

### Refuge

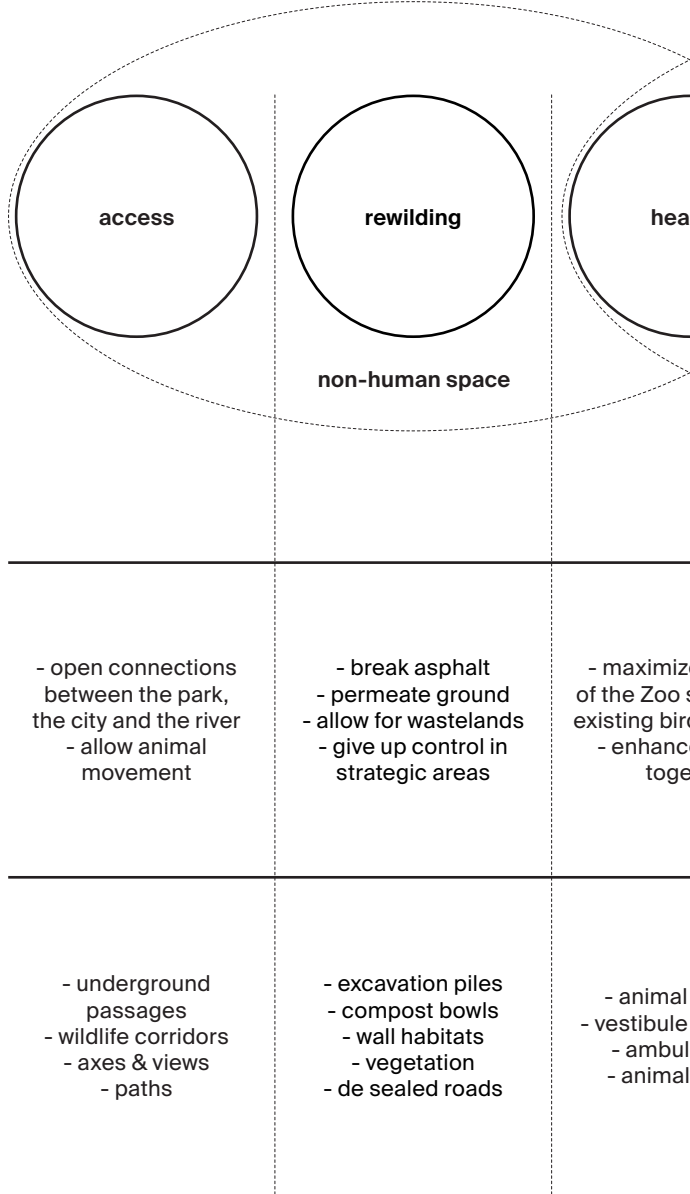
As a general remark, the area of the Warsaw Zoo has always been a place of refuge, shelter and care, whether for fellow animals or humans. I believe the program of the intervention should preserve that identity by reusing what's already there and offering new functions for all inhabitants of Warsaw - therefore giving the space back to the city in a proactive manner.

### Reuse

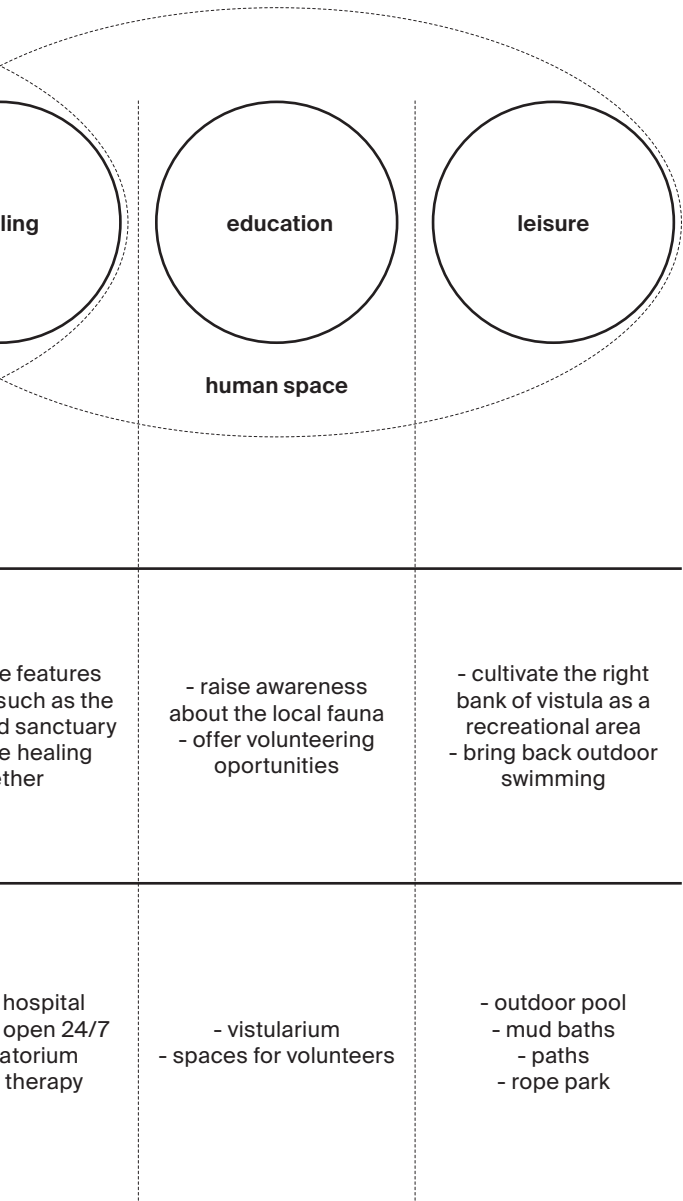
Active reuse of available materials is one of the main objectives of the project, especially as we have seen from the history of Warsaw and existing studies, both animals and humans actively repurpose anthropocentric waste into their structures.

### Maintenance

Cultivating empathy, raising awareness and moving towards an architecture of care with the user as the caretaker is crucial for the project. Therefore the design should combine temporal interventions or permanent installations with a maintenance strategy that could be appropriated by the users.

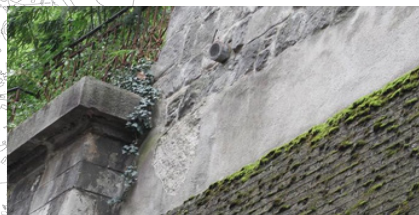


# 02.3.









# project

# 03

03.1. Trailer

03.2. Models

03.3. References

03.4. Sketches

Based on the manifesto developed in the research plan, I made a short trailer of the project, addressing the citizens of Warsaw and their understanding of human-animal relationships in the city reflected by the Warsaw Zoo.







Our Zoo has a beautiful past, which remains mostly forgotten.



# 03.1.



Contributed to a fragile present,



to protect wounded, ill and enda



# 03.1.

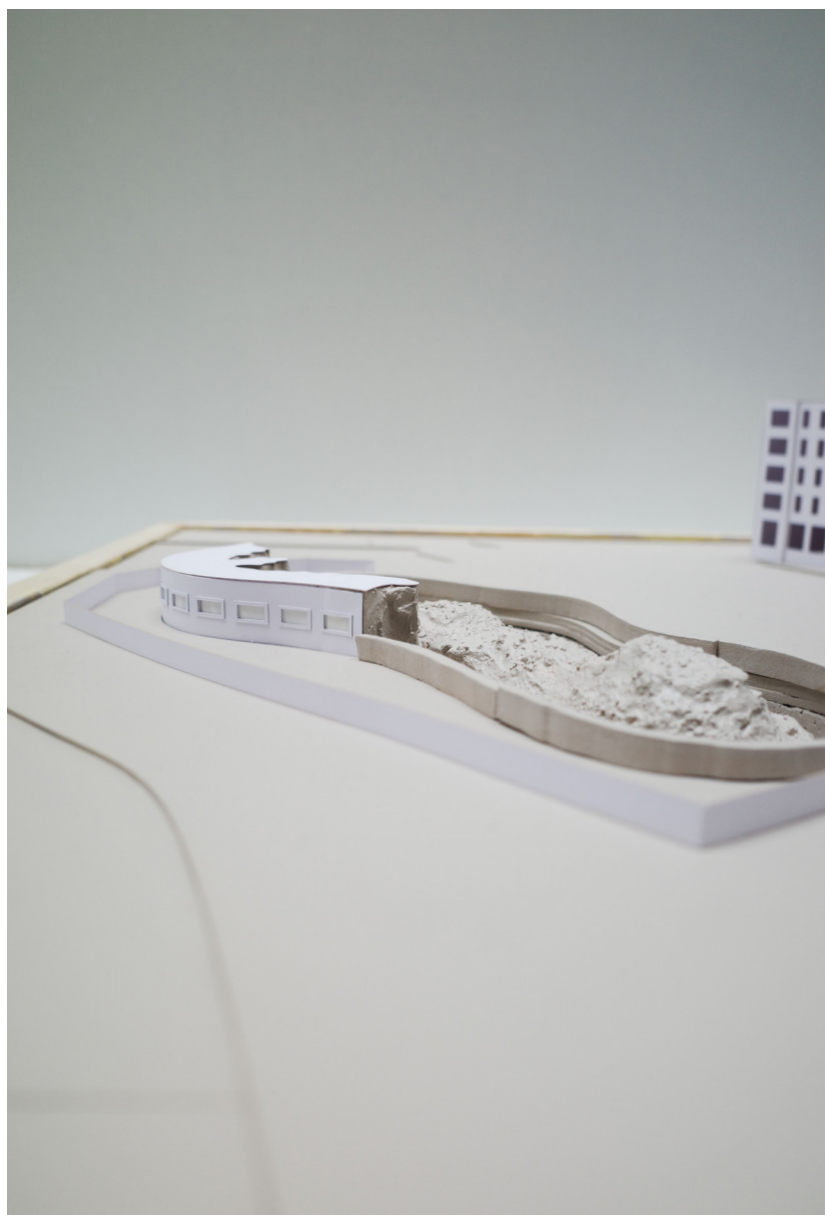


angered individuals of all species.









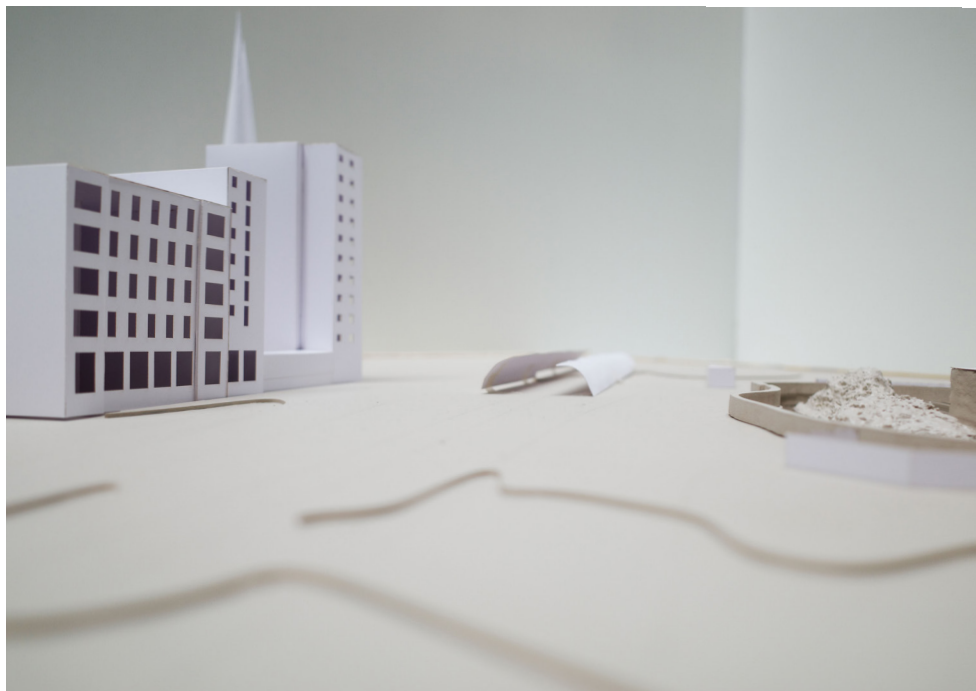


# 03.2.





## 03.2.



# witherford watson mann astley castle







# 03.3.



# **peter fischli & david weiss**

## **concrete landscapes**





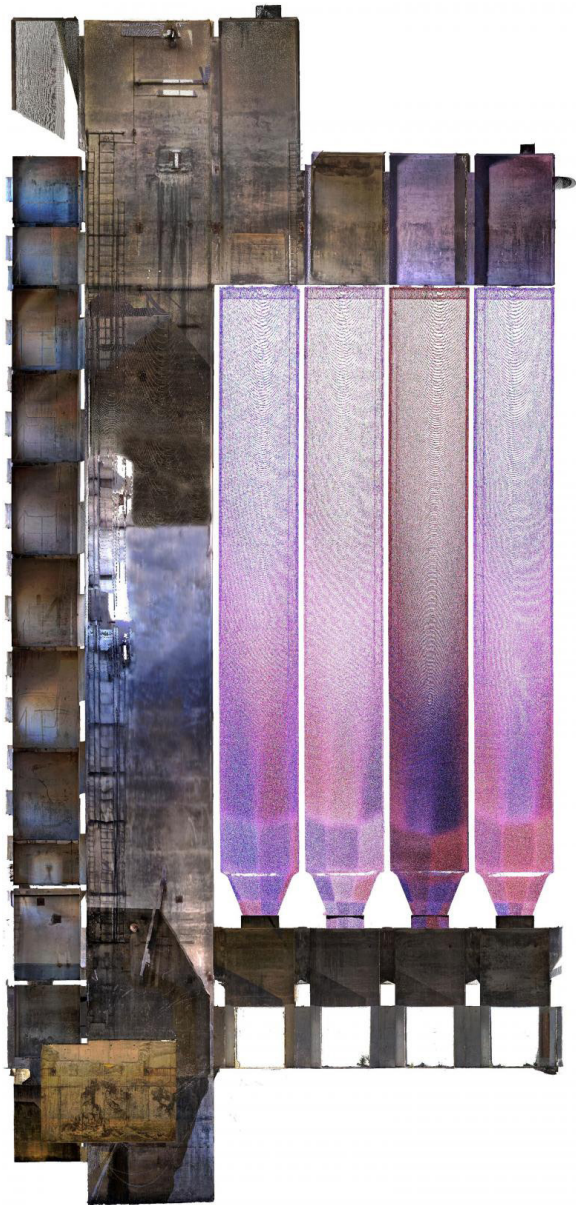




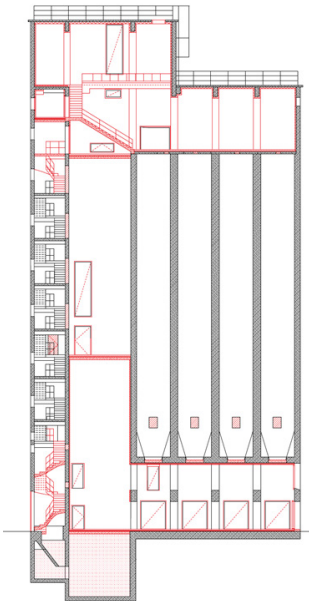
# S+

## san gimignano









# ensemble studio

## ca'n terra









# berlin bärenzwinger



# 03.3.







# iede reckman enclosure





# sketches

# 03.4.





# 03.4.



# 03.4.





# 03.4.

