

62²⁰⁰⁸

Botanical Gardens and Zoos

AUSTRALIA ALICE SPRINGS DESERT PARK AND AUSTRALIAN GARDEN IN CRANBOURNE • **USA** LEVENTRITT GARDEN AT THE ARNOLD ARBORETUM IN BOSTON • **MEXICO** ETHNOBOTANICAL GARDEN OF OAXACA • **COLOMBIA** BOTANICAL GARDENS OF MEDELLÍN • **CHINA** RENAISSANCE OF CHINESE BOTANICAL GARDENS • **TAIWAN** HENGCHUN TROPICAL BOTANICAL GARDENS • **GERMANY** KIWARA SAVANNAH AT LEIPZIG ZOO • **SWITZERLAND** NEW HABITATS FOR ZÜRICH ZOO • **FRANCE** MASTERPLAN FOR PARIS-VINCENNES ZOO



Belegexemplar

siehe Seite: 84 - 85



The Challenge of Designing Zoos

Planning zoo exhibits not only calls for the thorough knowledge of animals, their habits and their needs. It also requires taking the edutainment for visitors into account and finding design solutions allowing animals to be experienced as close up as possible. Four landscape architects report on their approaches.

In the Wuppertal Zoo, Germany, artificial rocks separate lions and visitors from each other. Glass panels make close encounters between people and animals possible at least through eye contact.

Wild Animals at Wuppertal Zoo

“The natural-looking design of zoo exhibits and the idea to separate animals from visitors no longer by bars but by ditches both go back to Carl Hagenbeck, the founder of the Hamburg Zoo. How did you meet the challenge of enabling visitors at Wuppertal’s Zoo to experience wild animals as close up as possible today?”

The site for the zoo expansion is on an exposed slope in the Wupper Valley. The existing topographic situation creates a striking natural background that we welcomed for use as a framework for the new exhibits.

In this context it made sense initially to set up the facility as a “peep-show box” in the Hagenbeck style even though its dimensions, being Germany’s largest wild animal facility, actually suggested a “safari concept”. While the maximum distances between animals and viewers are relatively big, this is compensated for by the good overall visibility of the exhibit. Furthermore, we took advantage of the natural situation – the ground in the exhibit inclines toward the viewer – and set up an additional observation plateau.

In this very rough terrain it was impossible to delimit exhibits with ditches alone (that is, in Hagenbeck’s sense), so we also resorted to other means of fencing them in. Large sections form a rocky backdrop that serves both as a technical delimitation and an occasionally labyrinthine adventure area for visitors. Staggered into the distance, the rock elements dissolve the actual barrier visually, creating a zone in which the exhibit and the surrounding space apparently merge without a transition.

At the points of contact we inserted glass panels between the rocks, allowing direct encounters between people and animals at least in the form of visual contact – closer than would have been possible with fences or ditches. Visitors may also enter the exhibit: a “look-out rock” in the midst of the lion display is accessible via a tunnel, thus further shortening distances.

With this concept we tried to break away from the traditional Hagenbeck principles and to expand the peep-show box into an illusionistic space. Ultimately this resulted in a landscape that, while not denying its artificial character, abolishes the customary barriers between people and animals.

Till Rehwaldt, Rehwaldt Landscape Architects, Dresden



WILD ANIMAL EXHIBIT, WUPPERTAL ZOO, GERMANY

Client: City of Wuppertal

Landscape architects: Rehwaldt Landschaftsarchitekten, Dresden

Architects: rohdecan Architects, Heinle Wischer and Partner, Dresden

Competition: 2003, 1st prize

Completion: 2007

Area: 47,000 square metres

Costs: 11 million euros