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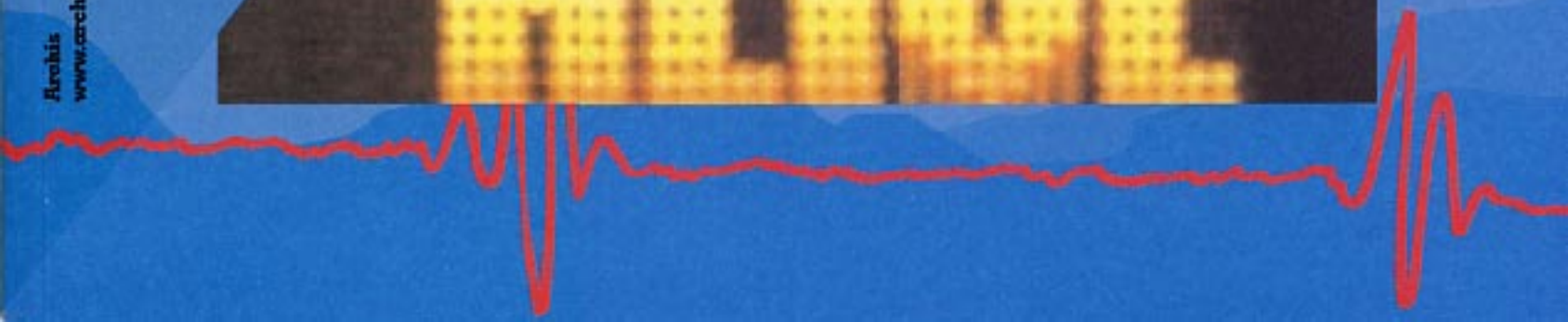


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30 CAPSULES



TRANSGENIC ZOO

PROJECT
PETER YEADON



The Transgenic Zoo must be situated in downtown Toronto, where a rail and road tunnel is planned.

My work argues that architecture can no longer ignore the achievements of disciplines that are creating new forms of life and are altering the fundamental properties of matter. It exposes my research interests in the architectural potential of new materials and techniques that are emerging from the laboratories of nanoscience and the biosciences. It also uses the means of the architect, representation, not building, to submit this argument to the scrutiny of my peers. What are we approaching? We have passed through the Industrial Age, the Age of Electricity, the glorious

Machine Age, the Space Age, the Digital Age, and the Information Age. But none of that has prepared designers for acts of innovation that are as spectacular as the creations of our contemporary molecular scientists. This is a new epoch. New beings are being made. New atomic elements are possible. The challenge of our time is to think small, infinitesimally small. Scheerbarl was stirred by glass, Le Corbusier by aeroplanes, Fuller by the cosmos, and Asymptote by information. As in the past, the technological innovations that surround us now

will imminently inspire a new spirit in architecture. Distinctions between living and inanimate matter are no longer certain. Declare it! Envision a vital, living architecture.

The Transgenic Zoo 2020 is an assiduous research project that will not be complete for some years to come. It posits the birth of an entirely new architectural epoch, one that envisions an architectural interface with new forms of life and new properties of matter. These are species and materials that never existed before our time. They are of our own making. We

30 CAPSULES

The architecture of the Transgenic Zoo does not represent life, rather, the architecture of the Zoo is life. It is alive.

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In 'Polymer' theories' fingernails are grown for a rolestudy in the Zoo (above)

High buildings surround the Zoo. The vertical transport is not accomplished with lifts, but with self-climbing elements on the outside.



made them possible, or at least we found out how their creation might be possible. The Transgenic Zoo would feature bioengineered plants and animals, a stock of genetically modified species that are available to us today, and will be customarily near tomorrow. These are the sublime species that strike us, at once, with magnificence and terror. These are the glow-in-the-dark trees and trotters that are the result of recombinant DNA practices. These are the beings that exhibit accelerated growth and, consequently, demonstrate accelerated death.

These are the prized few that grow human organs for us to transplant, and the new masses that secrete materials for our captains of industry to harvest. These are the "designer" plants and animals of our time, those that have been purposefully assigned a use and, hence, have been given a reason for being. The Transgenic Zoo includes architectural environments wherein humans live, work and play alongside animals in their contrived habitats. Here, as it has been in the history of architecture, presented analogies result in disparities

between natural and artificial compositions. However, the architecture of the Zoo is quite unlike architectural analogies to nature in the past, such as the symbolic Orders of Architecture or the metaphoric works of Calatrava. The architecture of the Zoo is to be made of biomaterials that support living cells. Therefore, the architecture of the Transgenic Zoo does not represent life, rather, the architecture of the Zoo is life. It is alive.

