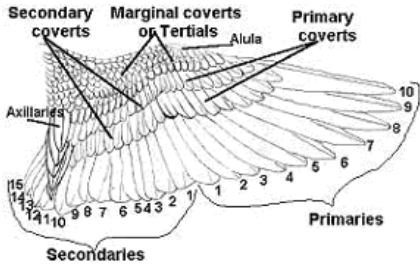
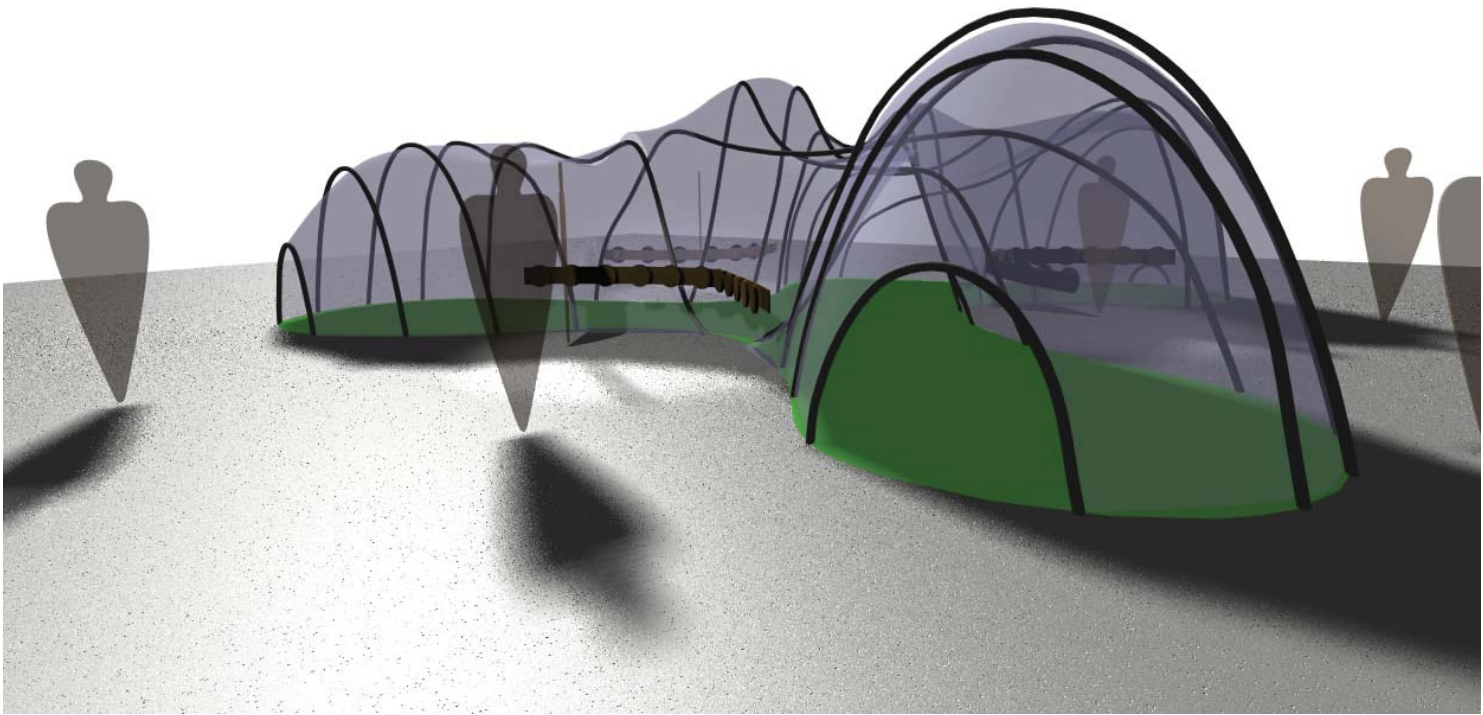


**C L U B   C A N A R Y**



# **Club Canary**

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## B A C K G R O U N D

o We have visited the Mediterranean Cosmos in varying stages of development and benefited from our visits to Thessaloniki and the mall site. These trips, in combination with our conversations with the Pylea/Sonae Sierra Mediterranean Cosmos team, have yielded valuable information about the aesthetic and practical needs of Pylea and the cultural inclinations of the region. We structured a working team with diverse skills to explore what might be possible within the limited time frame and budgetary requirements.

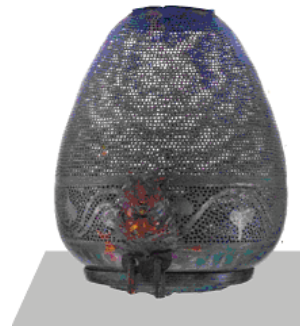
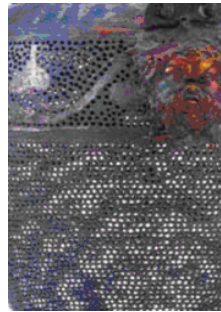
To develop a new concept, Plasis began by researching ways to synthesize what we have learned with related emerging technologies.



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## CULTURAL SPECIFICS

Canaries: symbol of a healthy environment

Passing by homes and stores throughout Greece, it is not uncommon to see little songbirds and canaries in cages. The canary, unlike other songbirds, is a domesticated bird no longer adapted to life in the wild.

Canaries were introduced in Europe 400 years ago. Due to their unusual sensitivity, the birds were used in mines and other applications to detect the presence of poisons. Where a canary thrives, humans are safe. The presence of a bird on balconies and in offices brings life and freshness to cityscapes. Canaries are a sign of a healthy environment.

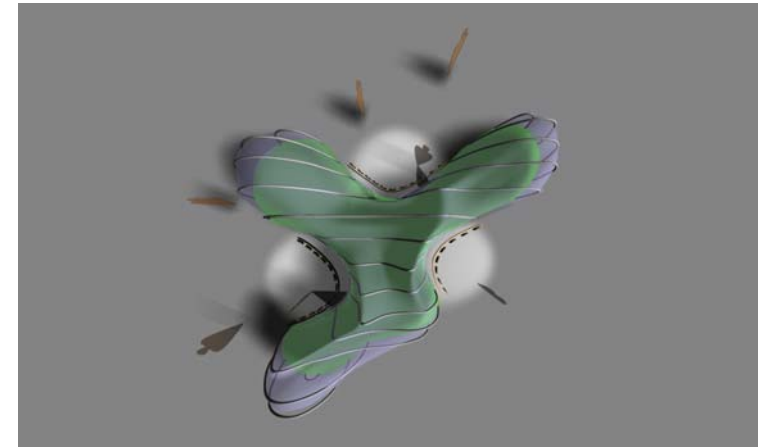
Known for their bright colors, the canary captivates attention with quick darting movements and its fluttering vocal quality. The birds learn new songs from the sounds around them. Canary songs resonate with the dynamic vocal interactions of Greek conversation, the harmonics of market vendors, and the colorful, fluid discussions of Greek social settings. Canaries themselves become social with human beings over time to create new vocal expressions.



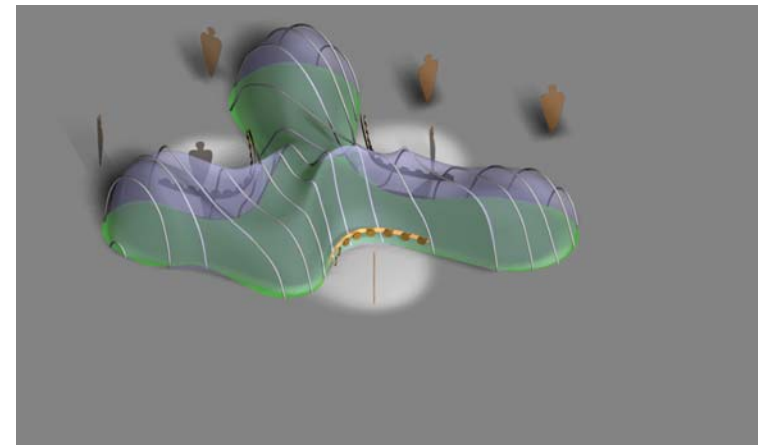


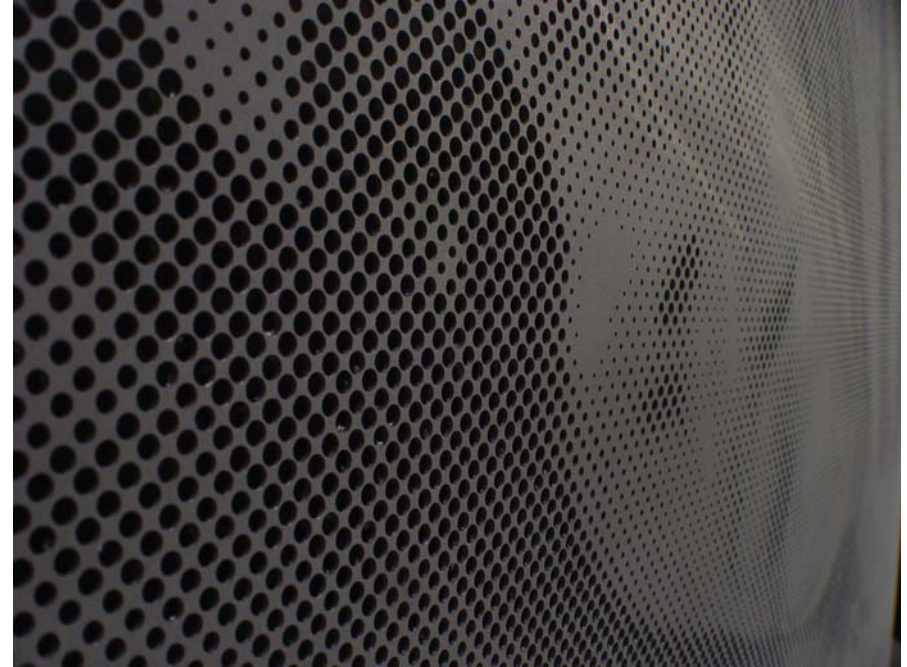
Our design constraints were guided by the understanding that a successful project will answer the following specifications given by Pylea:

1. It is to be located inside Garden court (which will be covered by Pylea). The site itself becomes a design inspiration as we contemplate the varying connotations and implications of a garden. We also keep in mind the aesthetics of this site with its colorful petal design on the floor and the "tree" lamps.
2. There should be a clear zone of at least 4m from the lease line of shops to the object. The scale and presence of the project will not block pedestrian flow or minimize visual access to the store windows.
3. It should not create a strong visual barrier between shops on either side of the plaza. The scale and presence of the project will not interfere with shop visibility.
4. There should be no front or back. The project will have points of access, entry, or visual stimulation from multiple locations or be omni-directional in its orientation.
5. There should be areas for people to sit and view the object if necessary.
6. The object should not create or encourage specific areas where people will congregate. The project should be omni-directional in its orientation and encourage traffic flow.
7. The maximum height should be approximately 3m. The project height will be less than 3 meters.
8. The object must be unique. The project concept will be original and exclusive to the Mediterranean Cosmos.
9. The object must be interactive. The object will encourage the visitor to interact with it. The object will be responsive to visitor stimulation.
10. The form should be organic and "fresh," and be part of the overall "garden" theme of the street. The object's design aesthetic will not be rigid or unnecessarily complicated. It will suggest garden concepts of growth, life and abundance.
11. All necessary illumination for the object will be included within Plasis deliverables.



## SPECIFICATIONS BY PYLEA





The Plasis Design approach to the constraints and inspirations of the Mediterranean Cosmos project is to bring into conversation a dynamic team of collaborators from diverse disciplines. Like the garden concept itself, our creative method is organic and dynamic with surprising and colorful results. Our team for this concept includes artists and designers, programmers, an architect, a digital composer and a sound engineer.

#### Design garden

We began work on the concept by considering the psychological and phenomenological effects of the garden on people. We considered its associations with growth, life and nature. The garden is a space for beauty, health and deep physiological relaxation. The elements we will incorporate for relaxing effects are color, quiet and natural sounds, the presence of life, and a pleasing synthesis of patterns with random events and systems.

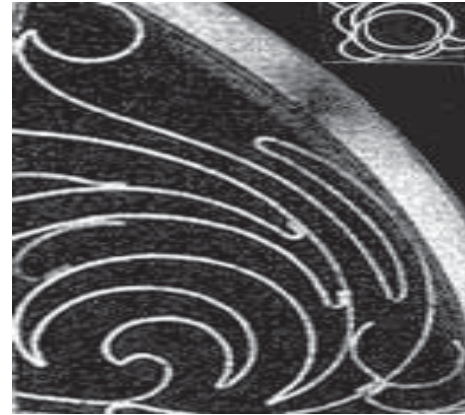
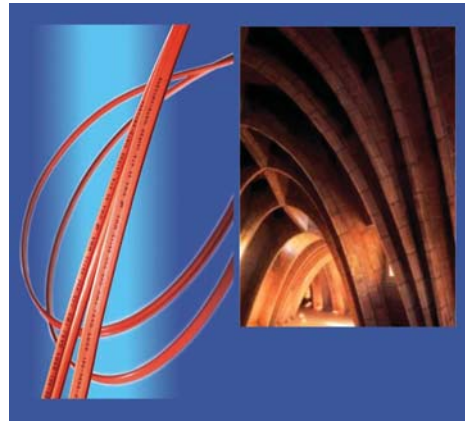
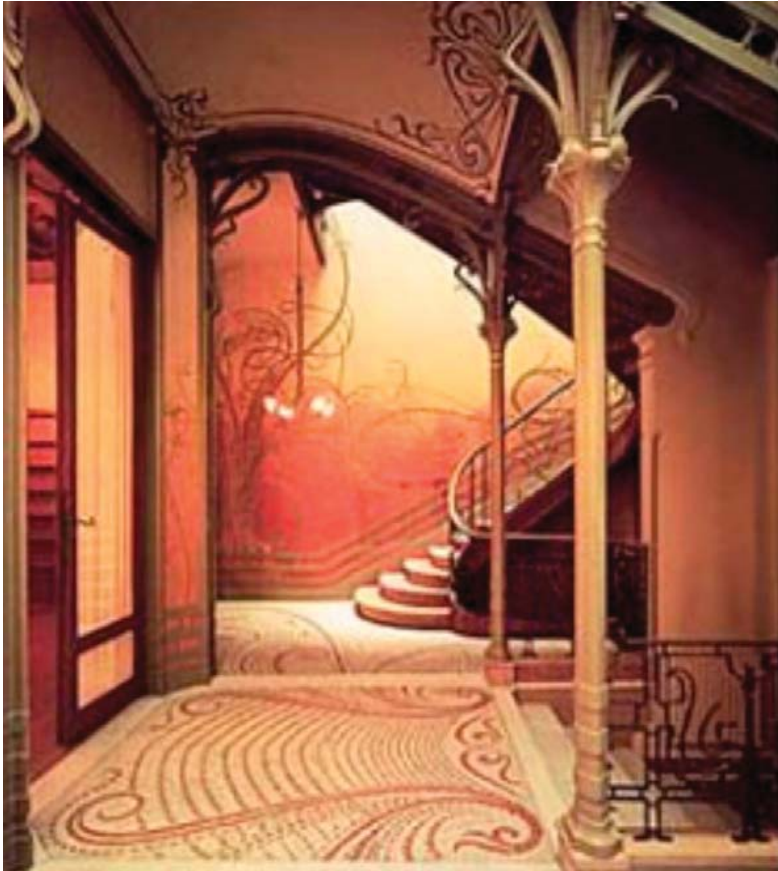
The first decision was to integrate living things into the project form. We were attracted to birds both for their random flight patterns and their pleasing presence. As we learned more about bird flocks in Greece, we chose the canary for its significant cultural presence, its color, its quick and entertaining horizontal flight patterns, and most significantly, for its song.

The project form becomes both home and instrument. We envision participants being able to “play” the birds.

## HISTORY





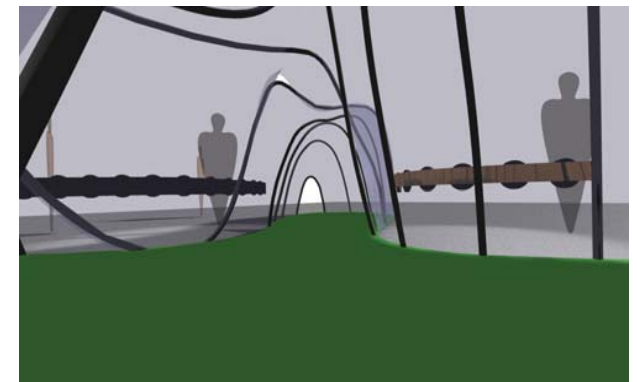


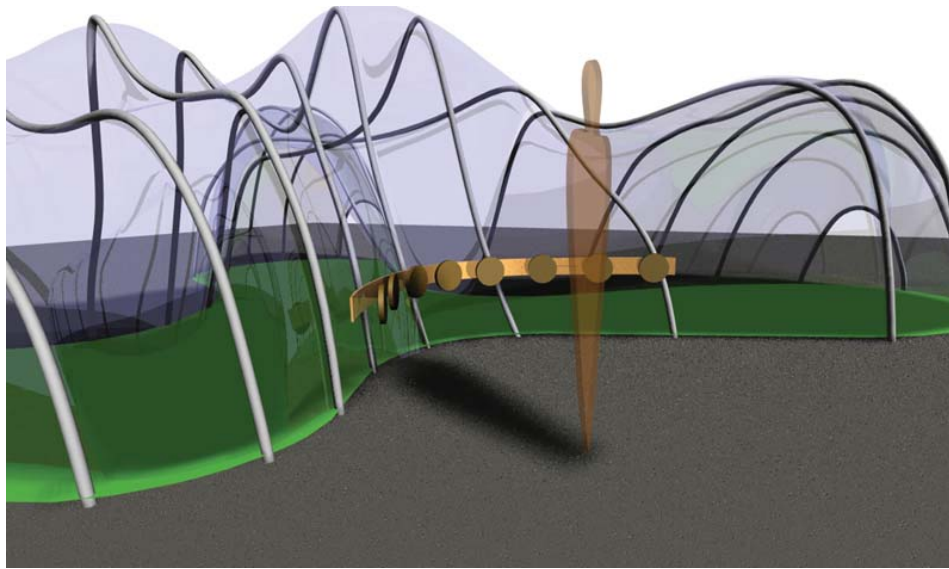
## a. Acoustic habitat

Considering now the design criteria for birds, we propose a futuristic aviary.

Its form must be functional, easy to clean and designed for the needs and comfort of the birds. As we incorporate the needs of the birds as an inspirational design challenge, a beautiful and transparent structure with perches, flyway zones and waterways emerges. The color and movement of its occupants animates the structure. Birds are chosen for maximum variations in color and song. Inspired by new concepts in architectural forms like the idea of blob architecture, as well as calling back to the elegance and fantasy of art nouveau, the shapes are organic, curving, delicate and ultra-modern. The home itself is a modifiable acoustic environment: the singing inhabitants are the notes, the habitat is the instrument.

## C O N C E P T



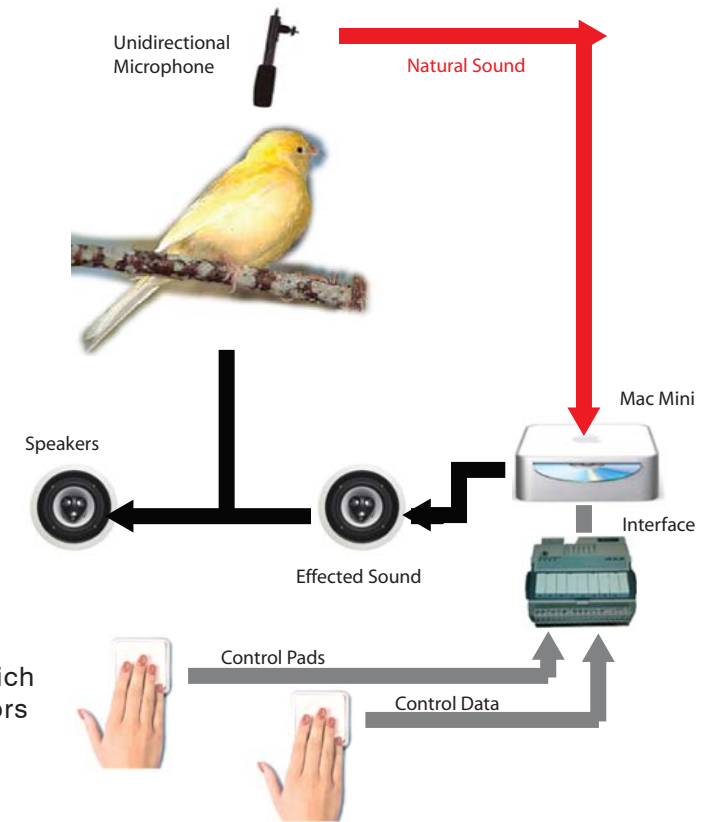


## b. Interactivity

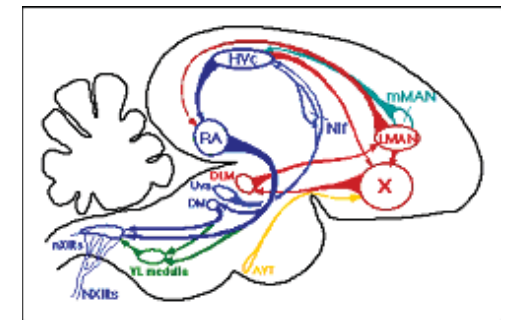
Canaries are mildly audible at all times (according to the controlled acoustics of the housing which may be tailored to a level that works best with the environment) and will be amplified when visitors interact with them by touching the interface. The birds will have names to encourage friendly associations and user sociability. The interface will be in the form of attractive shiny metal body contacts that will be embedded in the Plexiglas™ housing. These contacts act as triggers when touched, which sends impulses to the "remote terminal unit" which sets the computer program (Pure Data) in motion to process the bird sounds and send them to the speakers, which are also to be embedded in the sleekly designed housing. "Shotgun" microphones will be placed above the birds, facing down towards their perches. These particular microphones are unidirectional and only pick up sound in a narrow path, directly in front of it, with laser-like focus. It is the goal to not pick up other ambient sounds in the mall. The program into which the microphones feed, will alter the sounds in 3 main ways: volume, pitch and artificial reverberation. When the contacts are first touched, the visitor will notice that the sounds of the birds he/she sees are louder. Upon further listening, they may recognize that the sounds are also changing when they touch the contacts. The pitch of the canaries will drop to lower registers if the "organ/piano" depot is activated. These multiple-pitched contacts will be arranged to act as a "bird organ" which allows the visitor to interact with the birds and vice versa, by playing the "organ" like a true musical instrument. Up until this point, no musical instrument has involved truly organic materials such as live canaries.

The birds will also be amused, as they can sing and interact with the visitor. Another depot can have an artificial reverberation setting on the computer program, which when touched, slowly adds the effect of a larger space, slowly giving the bird sounds an expansive, harmonious then cavernous quality. The effect will be assigned to max out after a certain amount of time, and when the visitor's hand is removed, the effect fades out, returning to the natural canary sounds.

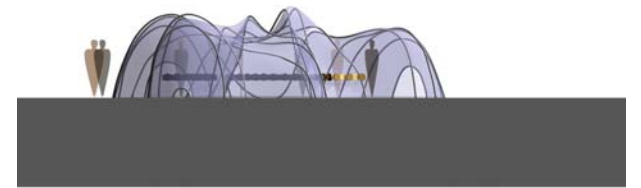
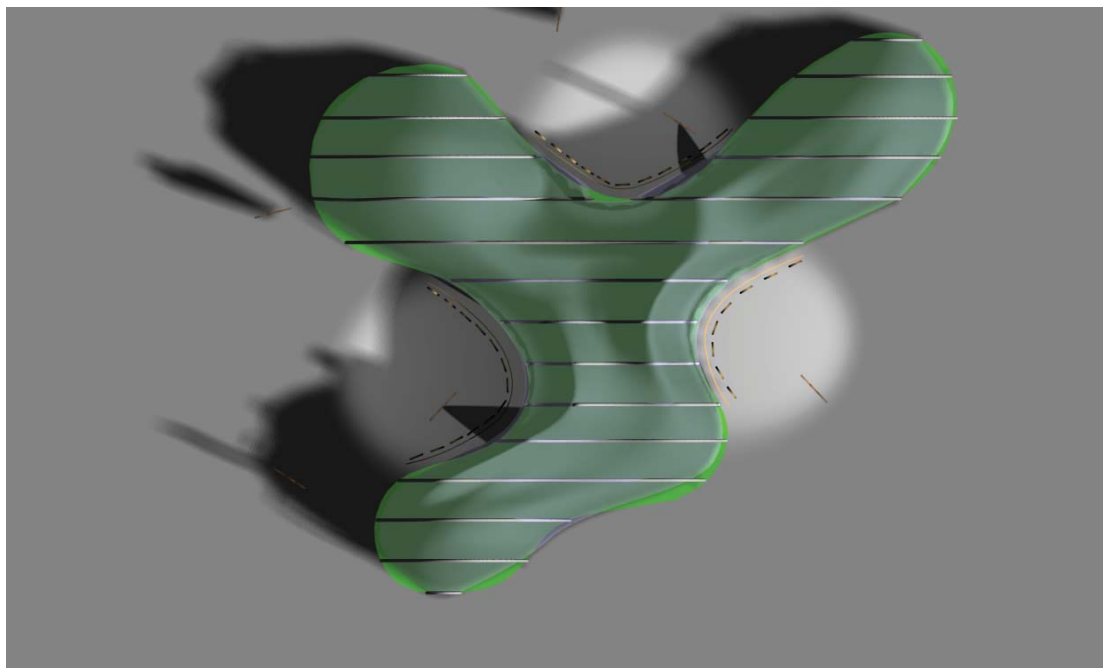
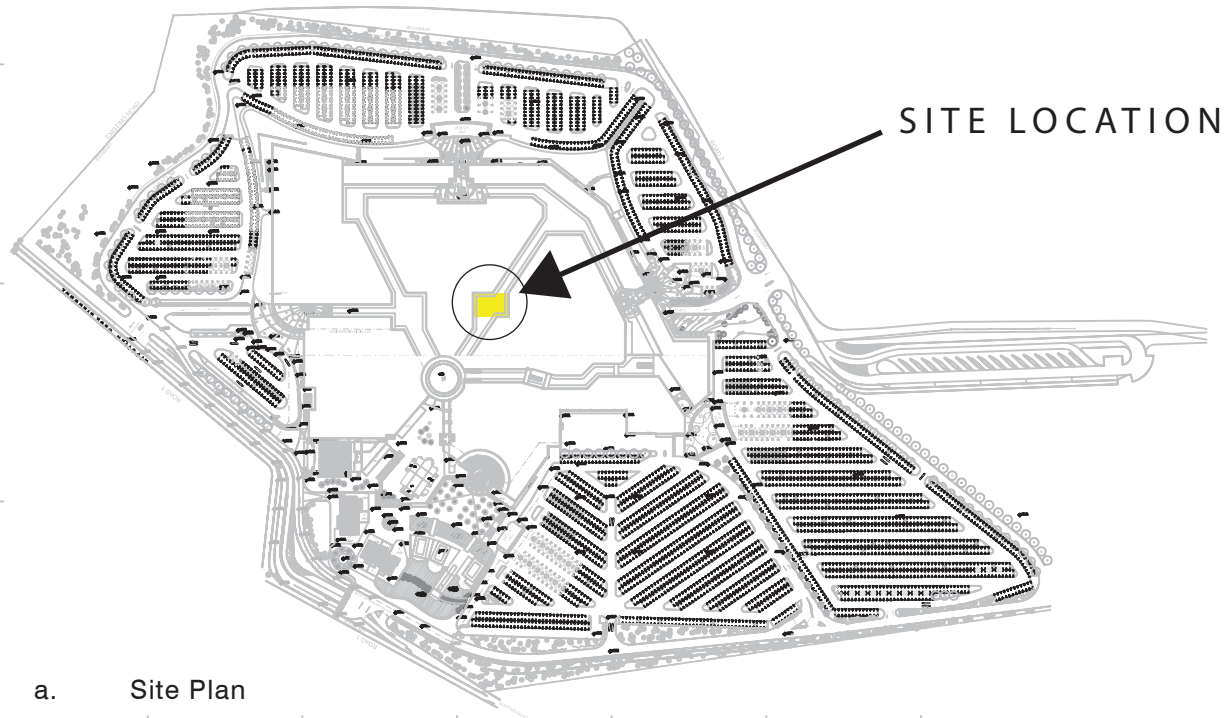
Overall, the installation's sounds are pleasant and accessible to people of all ages.



## C O N C E P T



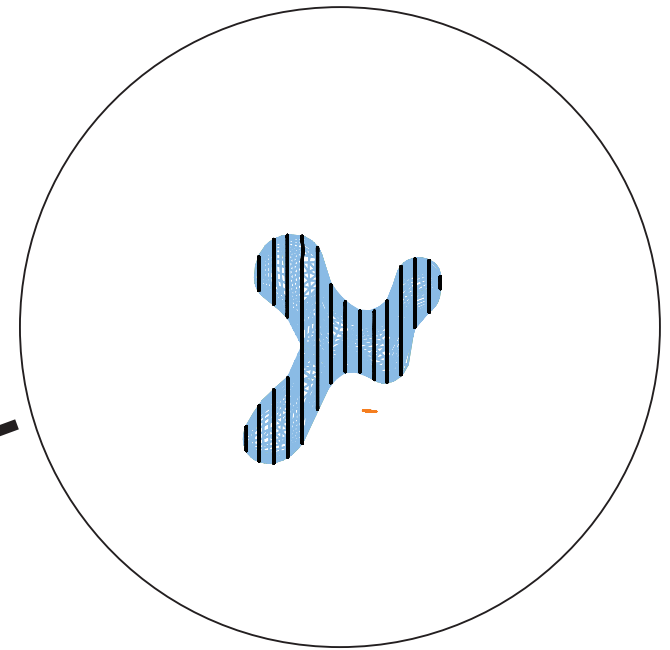
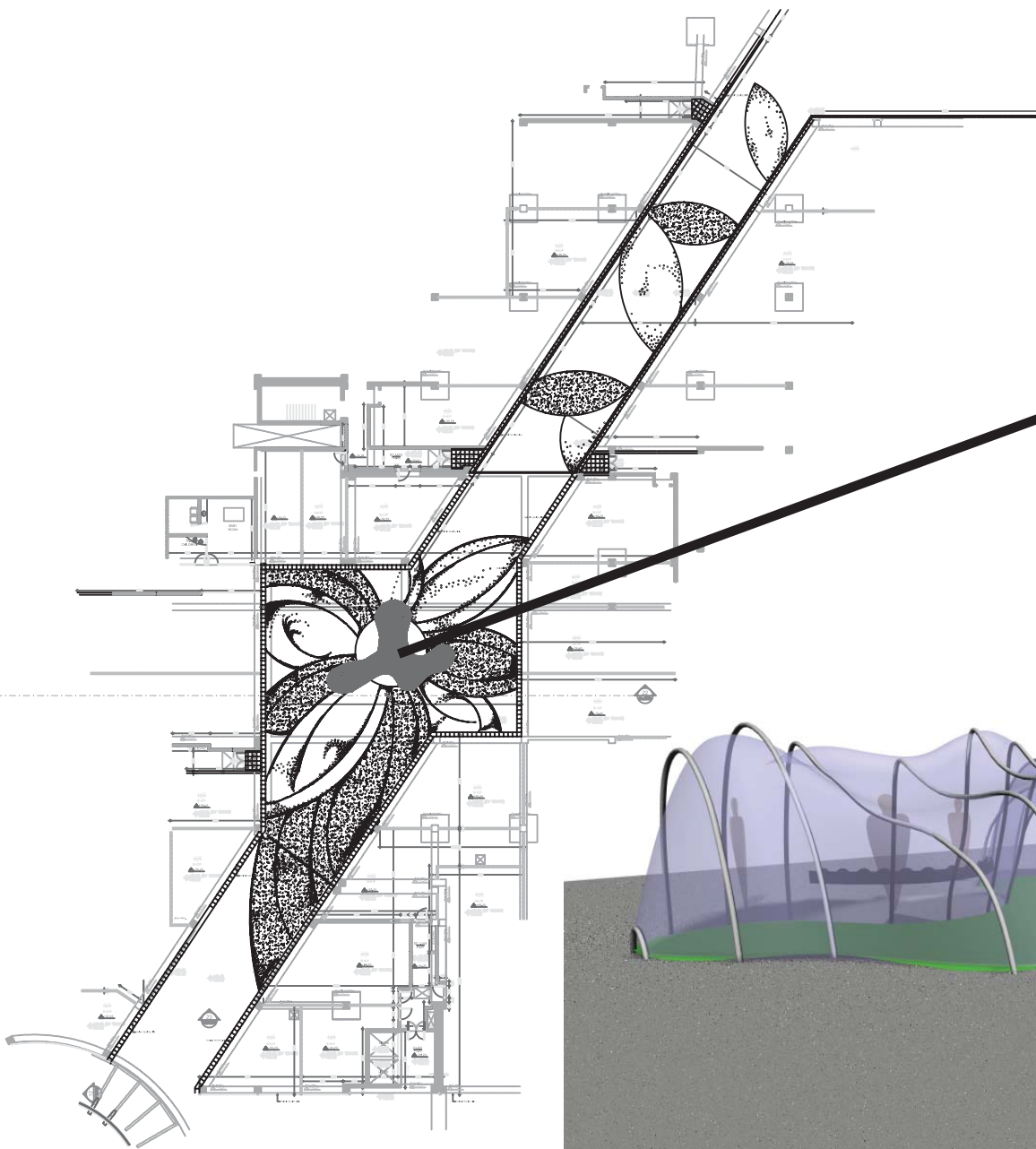




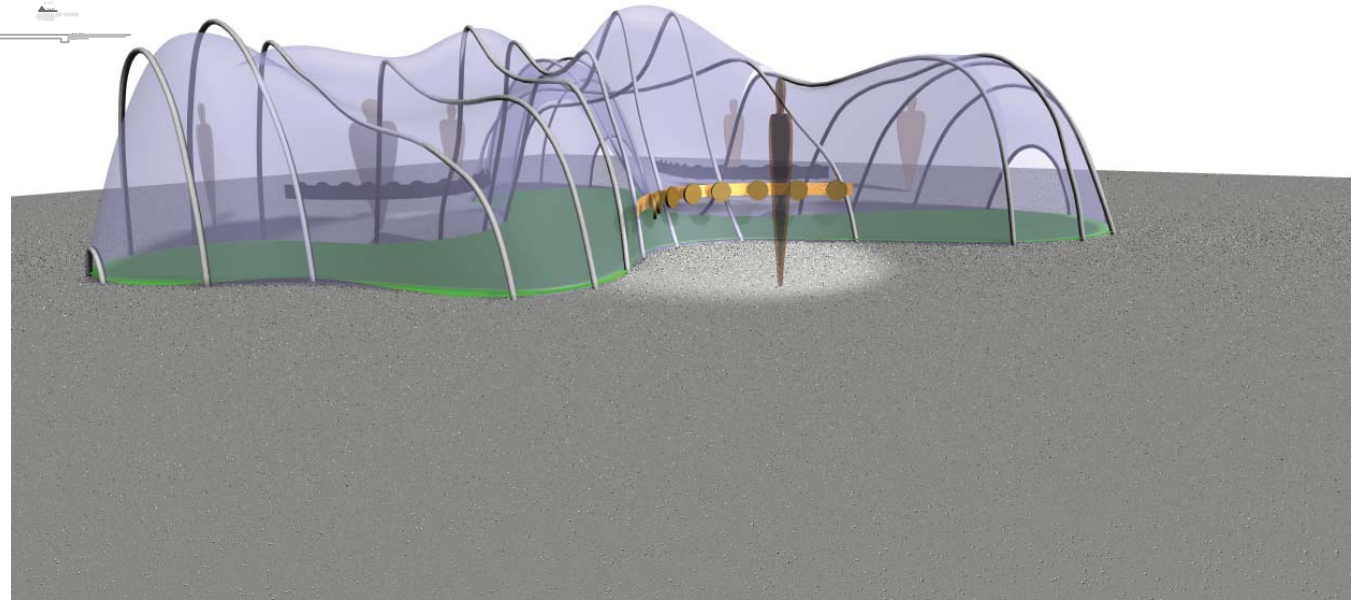
## DESIGN DESCRIPTION



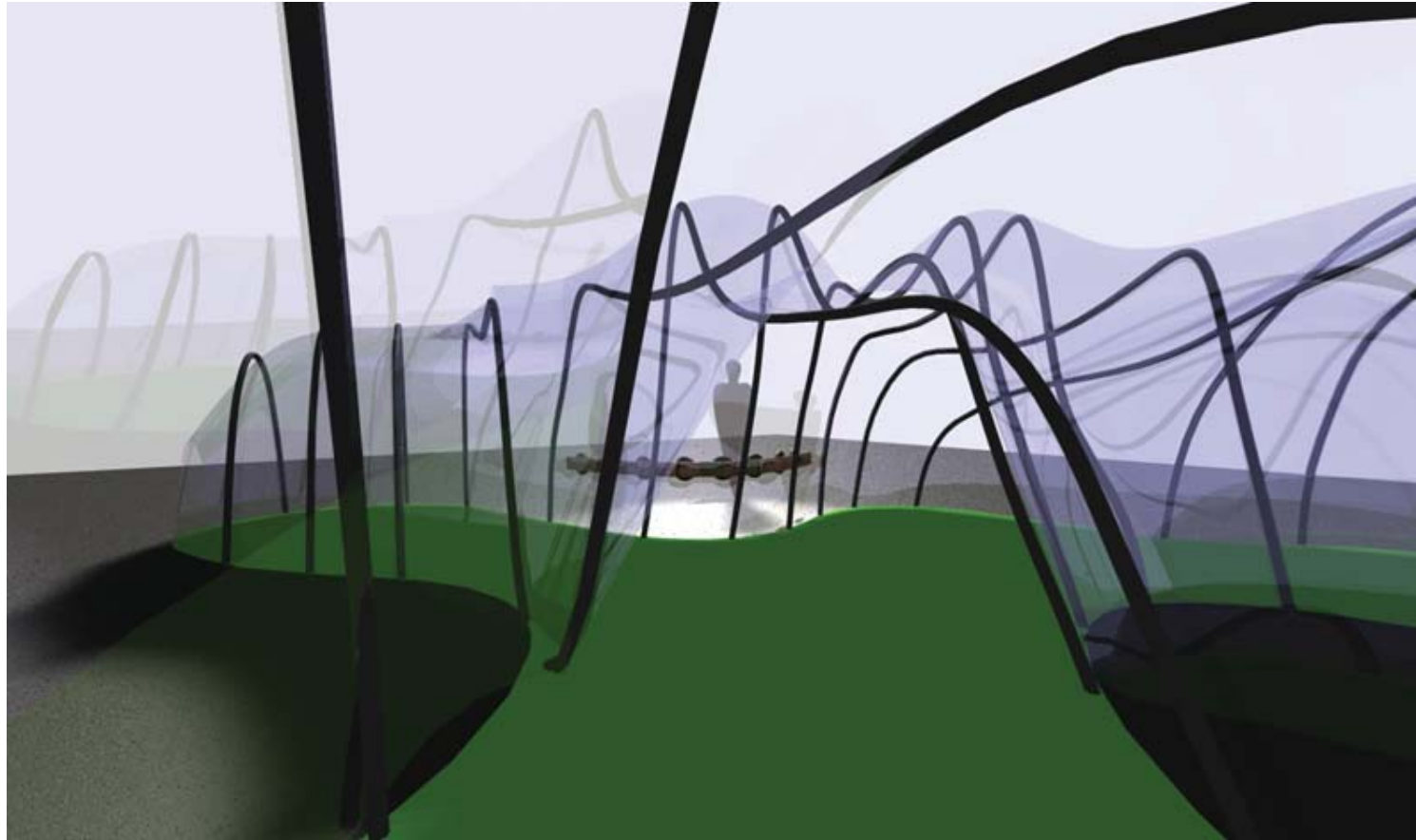
c. Elevations



## DESIGN DESCRIPTION



g. Rendering



The aviary creates a vibrant and memorable experience for the user. It is colorful and animated while maintaining a light and transparent presence. The form emerges from modern architectural concepts to create both sculpture and habitat.

The aviary as instrument is interactive and encourages visitor participation. It synthesizes dynamic, digital and acoustic technology with a beautiful and delicate life form. Birds provide a random intervention into an interactive system making the experience unpredictable and fresh.

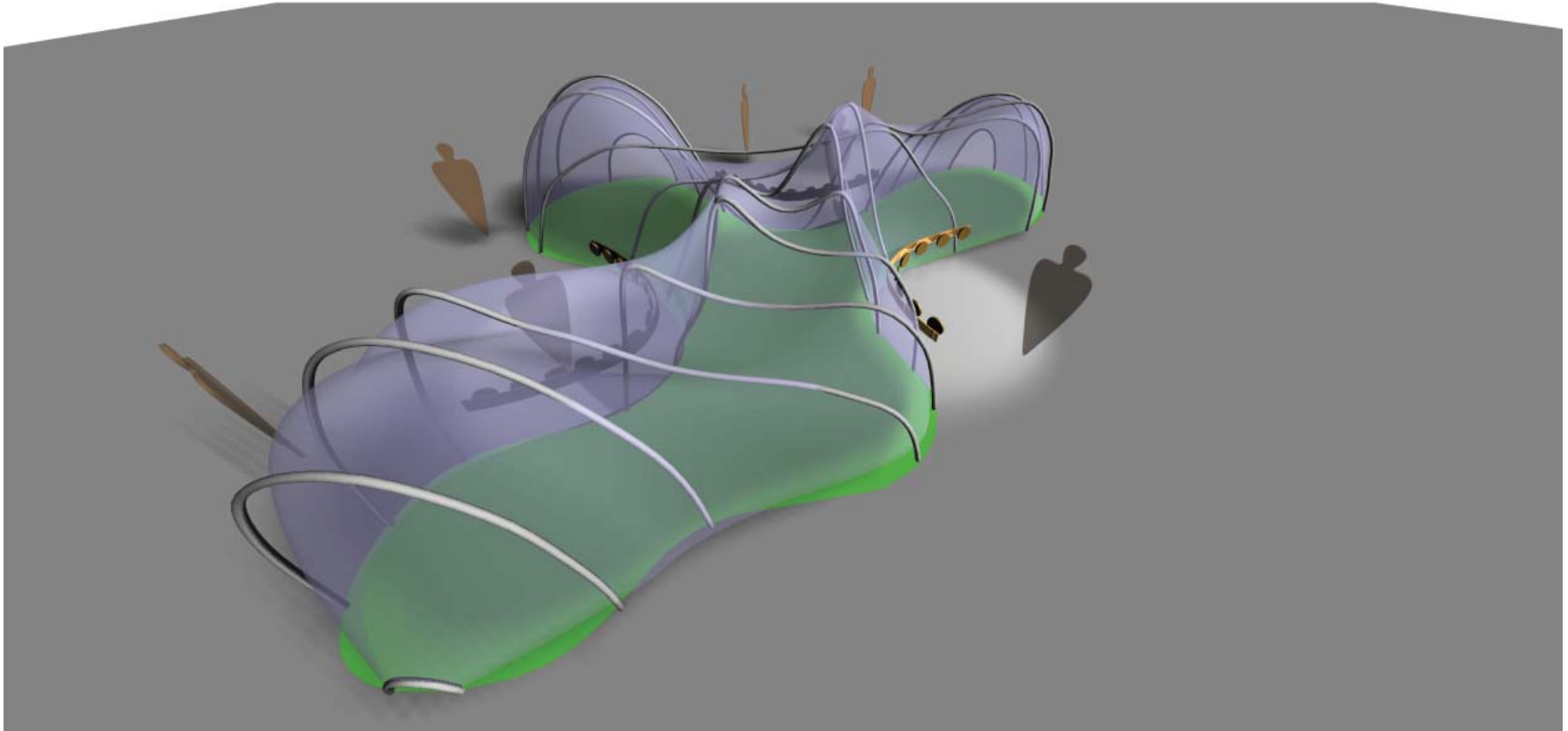
An instrument of living creatures that can also respond to user-modified acoustics is a unique concept. It is simple and interaction with it is appealing. It is accessible and enjoyable for people of all ages.

This project satisfies the 11 specifications given by Pylea. The project form is still developing and the Plasis team is excited to work together with the Pylea / Sonae Sierra team to integrate Club Canary into the overall aesthetic design of the Mediterranean Cosmos.

## C O N C L U S I O N







## MISSION STATEMENT

At Plasis Design, we're a little reluctant to call ourselves a company. We like to think of ourselves as more of an idea or an approach to problem solving. We started Plasis Design with the intention of creating a place where many disciplines merge to form a cohesive and holistic process for creation. As we continue down this path, we find that one discipline often pushes the boundaries of another, enhances it and expands it. And vice versa. In short, we believe that designers do their best work when they are in a position to collaborate and experiment with other designers whose skills are a little different than their own. The result is more often that not something new, something better and more interesting than what otherwise would have been.

At Plasis, it is our curiosity that drives us. We do design not just because we want to...

We do it because we have to ...

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