

# **RAYMUNDO PAVAN CASE STUDIES**

**Document prepared for Huge Inc.**

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## WHY THESE PROJECTS

Thank you for taking the time to go through this selection of my work.

I specifically chose these projects with the intention of highlighting the range of design experiences I've had.

Some of these projects I led entirely, on some I was the Spatial Design leading voice, and for others I acted as a facilitator and Design Strategist. What they all have in common is the quality of the final result, and the strong relationships that I've created with colleagues, partners and clients.

I'd love to have the opportunity to talk a bit more about these projects, and the many others I've been part of during my 15 years of professional experience.

Thanks again.

Ray

This document is a selection of some of the projects I've worked on the past 10 years as an independent Spatial Designer and/or as part of a design team for BMD and ENTRO Communications.

I am submitting this for the consideration of **Huge Inc.** and should not be copied or distributed for any other purposes.

# LONDON DESIGN BIENNALE

## Designing “The Canadians”; Canada's first Pavilion for the London Design Biennale.

### THE BRIEF AND WHAT WE DID

Responding to the 2018 theme: “emotional states” we created an experience rooted in the connection between Canada’s vast geographies and the range of emotions they produce.

Our team traveled from Happy Adventure, Newfoundland to Hope, British Columbia. Mixing film and digital photography, videography and audio recording, the team created a video pairing footage of these places with ambient sounds and interviews with local residents.

Parallel to capturing content, we started ideating on how to leverage this unique content, and create an low-tech experience where the visitors could feel transported to Canada

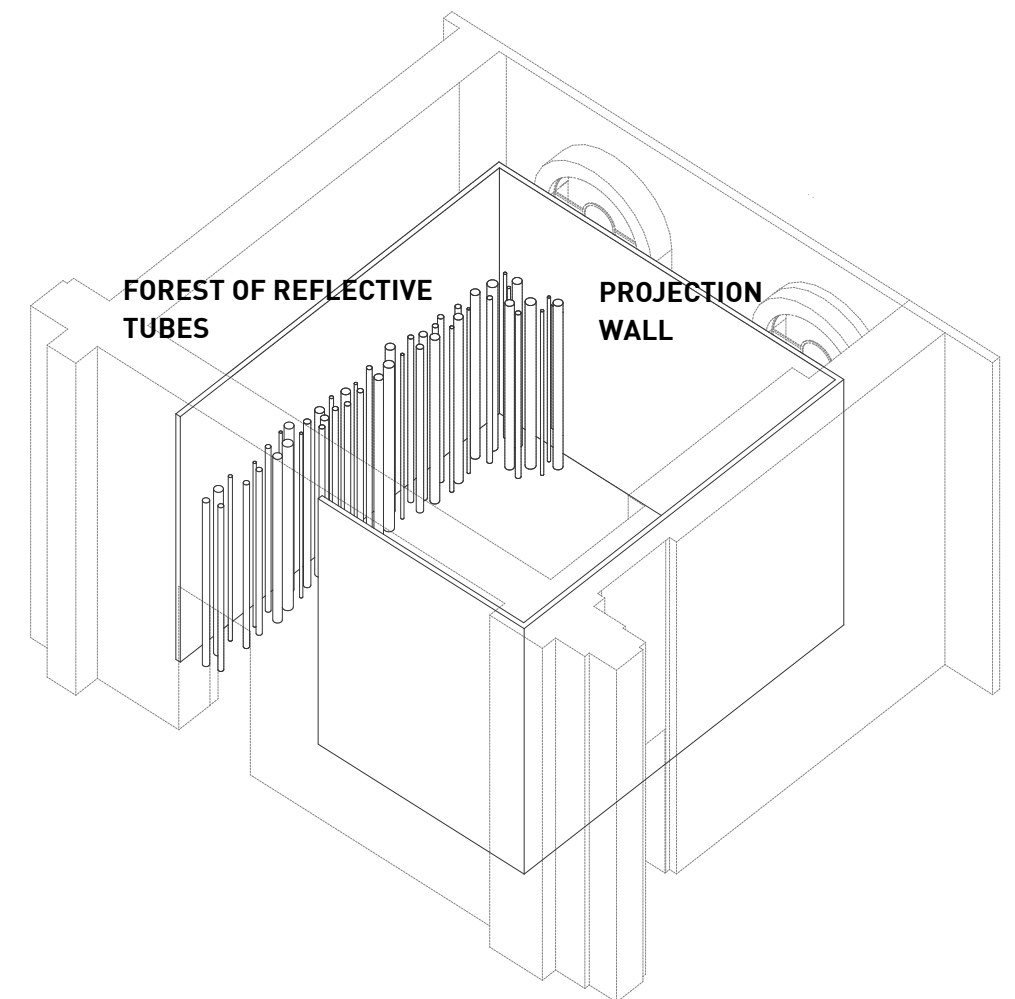
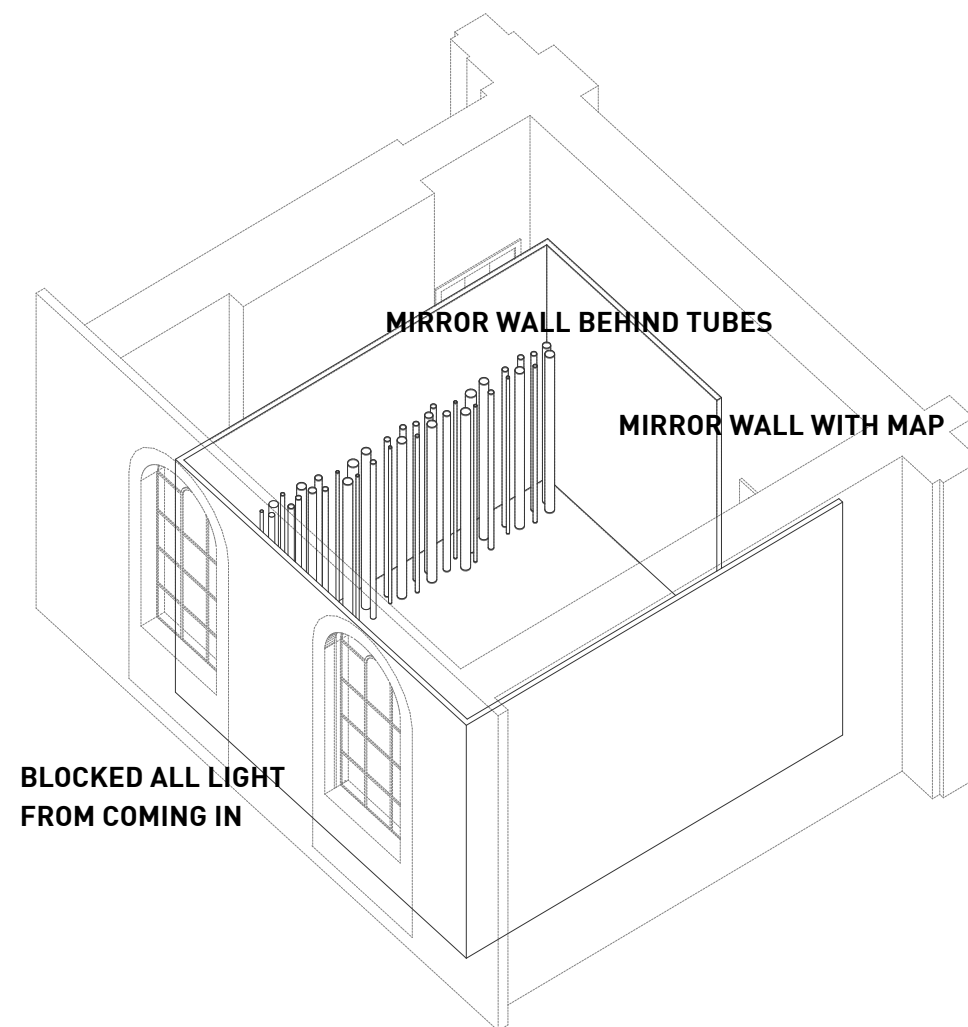
### THE SPACE

The Biennale was hosted in Somerset House, where different entries would have different spaces for their installations. Ours was a 5.5 by 5.5 meters room.

Too prioritize the amazing footage we had, we created an interior set of walls. The video was projected on the largest wall while the other and the other 3 walls were reflective surfaces and analog information. We used a mirror wall with a map of Canada applied on top, and a “forest” of mirror finished stainless steel tubes.

### THE EXPERIENCE

Entering the space, the visitor is taken on a coast-to-coast journey, in which videos of epic landscapes are juxtaposed with more intimate stories by the people that inhabit them. The dynamic and almost infinite set of reflections place the visitors in the heart of these panoramas.



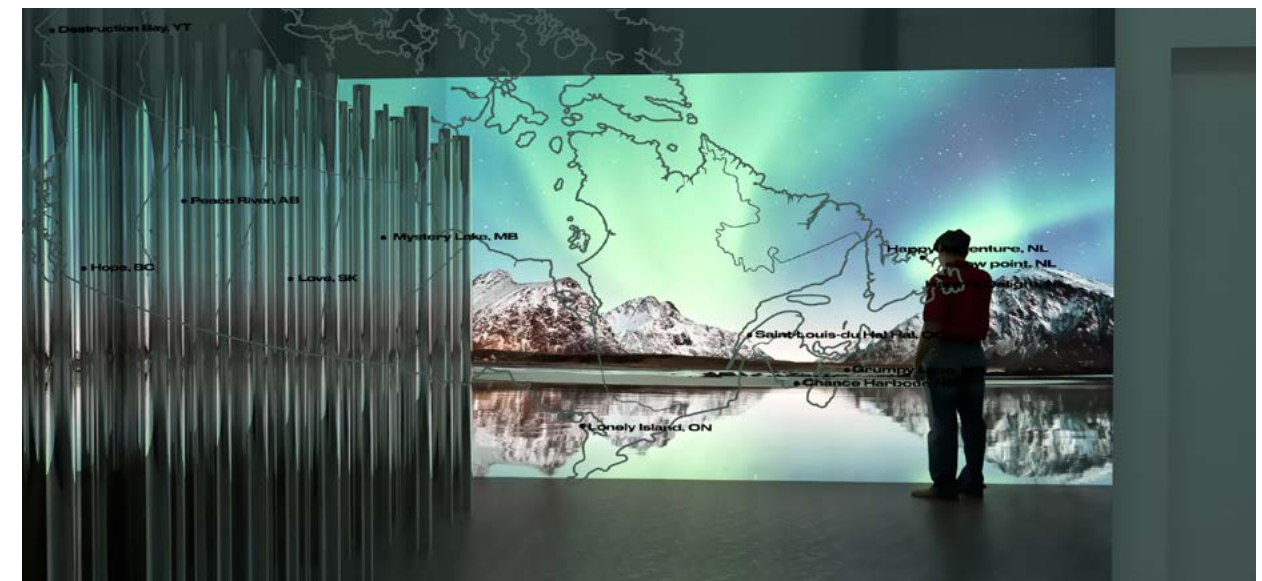
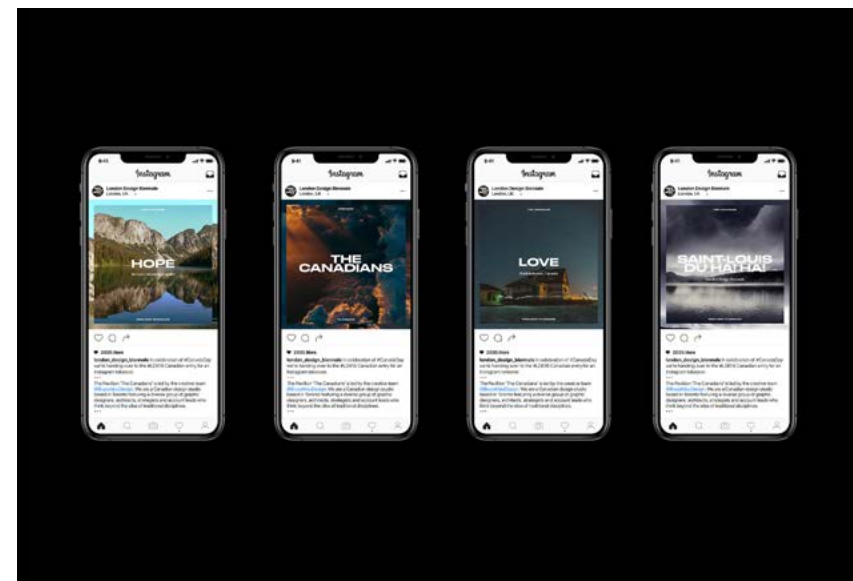
Design process diagrams.

# LONDON DESIGN BIENNALE

- ♥ **Resolute** (Nunavut) → ♥ **Fort Good Hope** (Northwest Territories)
- ♥ **Destruction Bay** (Yukon Territory) → ♥ **Love** (Saskatchewan)
- ♥ **Peace River** (Alberta) → ♥ **Mystery Lake** (Manitoba)
- ♥ **Lonely Island** (Ontario) → ♥ **Saint-Louis-du Ha! Ha!** (Québec)
- ♥ **Chance Harbour** (New Brunswick) → ♥ **Grumpy Lane** (Nova Scotia)
- ♥ **Hope** (British Columbia) → ♥ **Low Point** (Prince Edward Island)
- ♥ **Happy Adventure** (Newfoundland) = **From Epic to Intimate.**



Image stills from the video.



Mock-ups, renders and finished pavilion.

# THE REACH AT THE KENNEDY CENTER

## Consulting for the Kennedy Center in matters of Design, Navigation, Donor Recognition and Wayfinding

### ORIGINAL SCOPE AND EVOLUTION

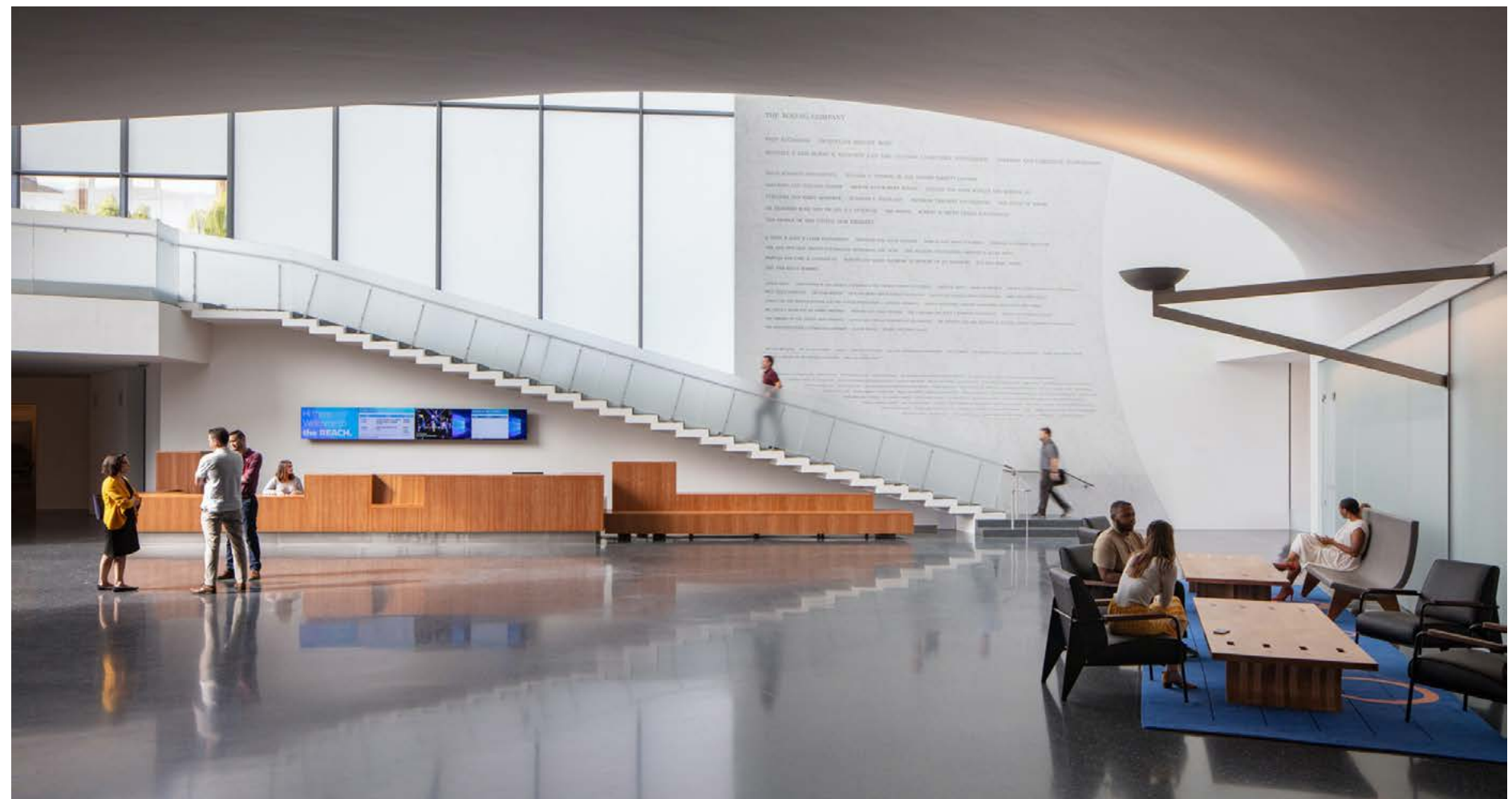
When joining the team, there was a clear ask for me: to lead a wayfinding project from conceptual design into implementation for the new . Little by little it became clear that the needs exceeded just signage and wayfinding.

Through creating solid relationships with our client leadership team, the scope evolved from wayfinding and simple donor recognition for one building, into a navigation strategy revamp that included; revising naming conventions and nomenclature, designing new maps, re thinking the experience “from highway to seat”, and a robust donor recognition program encompassing one-of-a-kind pieces and an impressive donor wall which was coordinated with Steven Holl Architects.

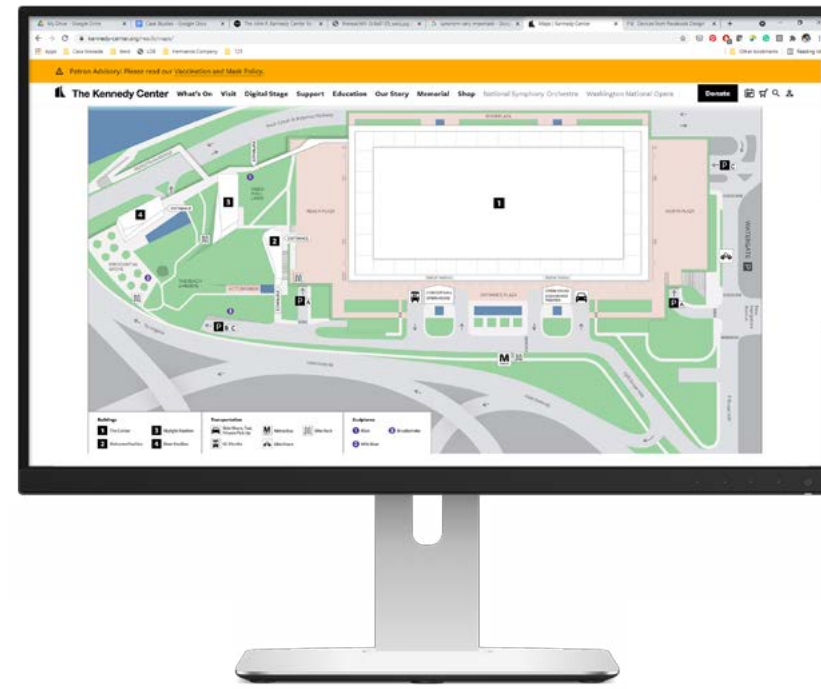
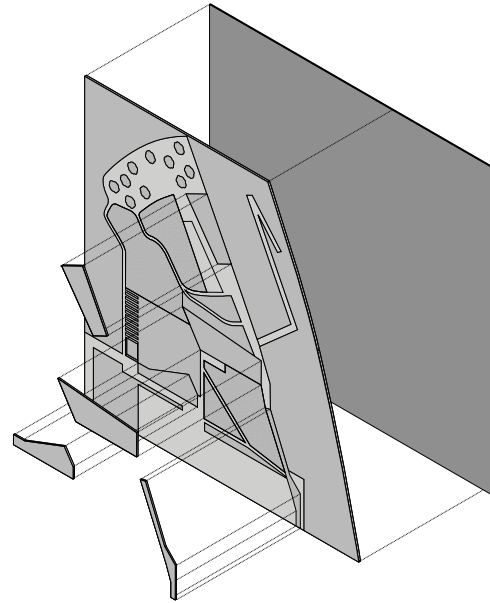
### WHAT MADE THIS PROJECT UNIQUE

Wayfinding solutions are nudges for users to occupy space in a certain “recommended” way, but they are also an interesting exercise where your audience is practically “everyone”, so it is very often that the design is done not when you have nothing else to add, but when there’s nothing else that needs to be removed.

In this particular project, my background in interdisciplinary design was crucial. Spearheading a team of designers, I acted as a de facto project director and negotiated scope and deliverables with the client, often proposing new ways to present and document our work in order to deliver more elaborated products, and ensuring proper fabrication and installation of all physical products. Together with two other designers, we are recognized as important collaborators for the building in one of the inauguration plaques.



# THE REACH AT THE KENNEDY CENTER



New maps of the complex and both buildings



Renders, explorations and final product for custom donor recognition piece.



Interior and exterior signage

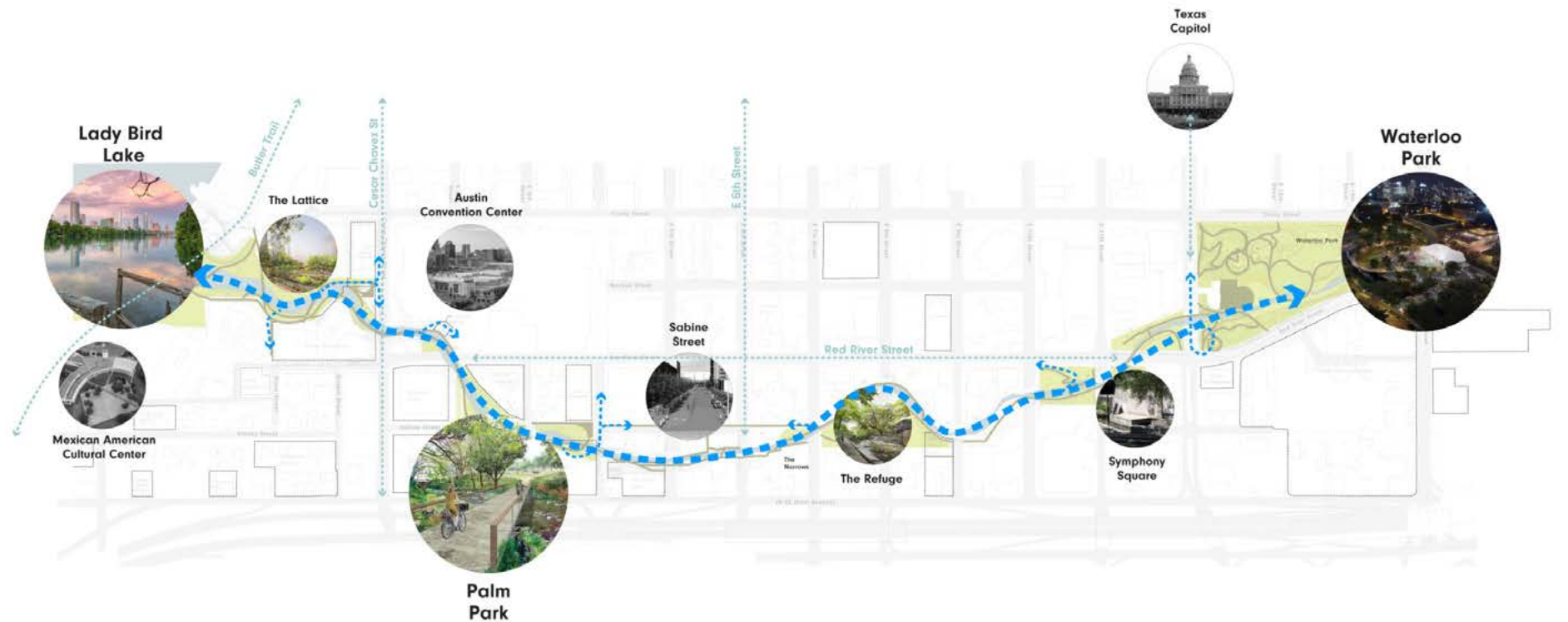
# WATERLOO GREENWAY

Augmenting the user experience for a lineal park in the heart of Austin, Texas.

## CONTEXT AND OUR DESIGN INPUT

Waterloo Greenway (formerly Waller Creek) is a 1.5 mile park system covering over 30 acres of connected green space in downtown Austin extending from Ladybird Lake in the south, all the way to Waterloo Park in the north.

Bruce Mau Design helped Waterloo Greenway define their brand strategy and create an award winning visual identity. The spatial team built on top of this effort by creating a Wayfinding, Donor Recognition and Interpretive Masterplan for the Greenway, and a comprehensive signage system for Waterloo Park.



## OUR PROCESS

Our process

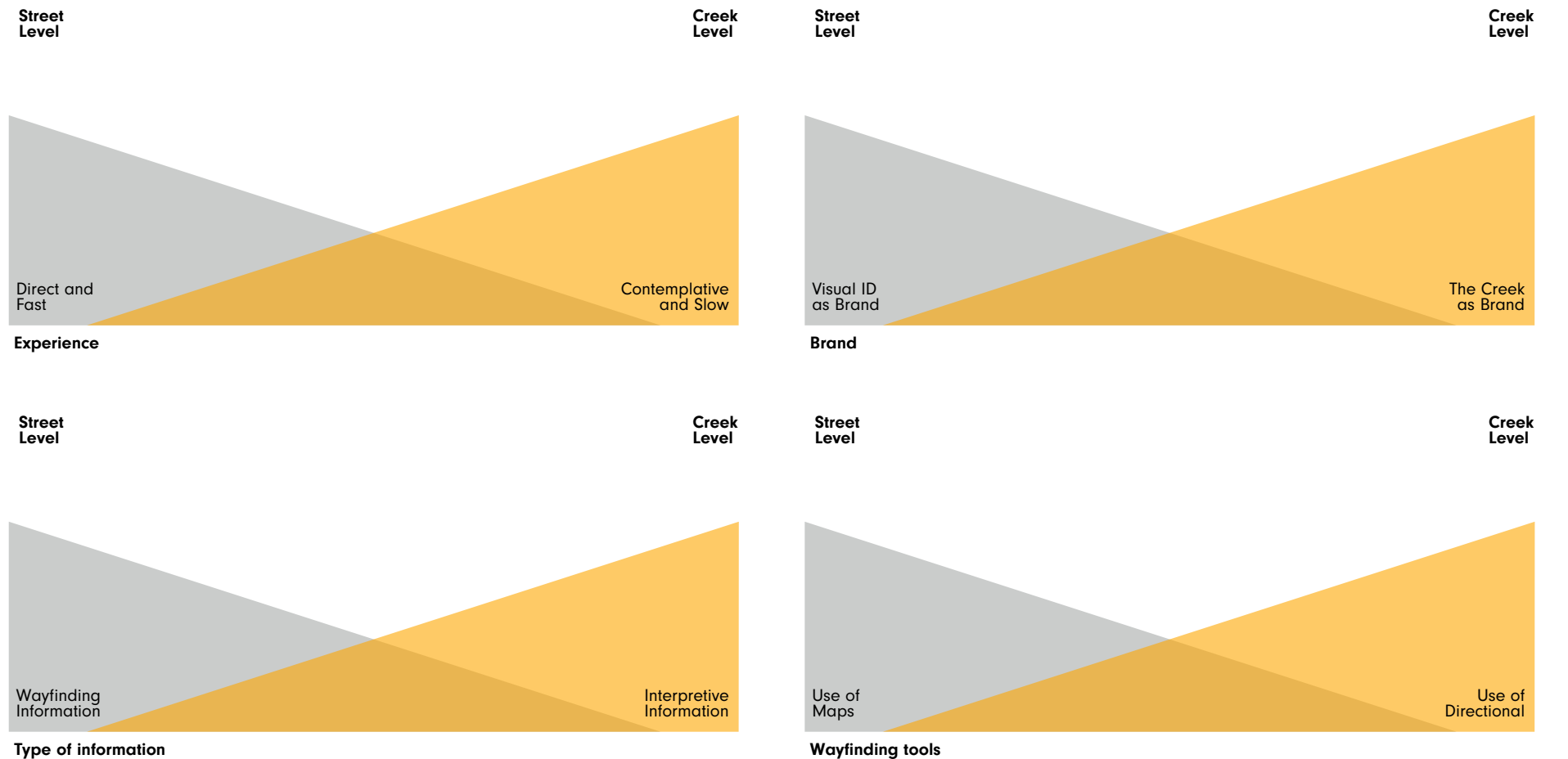
Envisioning a wayfinding strategy for a project that will take over 10 years to be finalized became an exercise of foresighting and future planning.

We started by defining our design principles and tone for all physical communications between the Greenway and its visitors. Our design needed to be:

- Inviting
- Accessible and universal
- Focused on placemaking
- Locally Infused
- Present a narrative arc

After visiting the Creek, we quickly became aware of the juxtaposition between experiencing a walk next to the water, and the rapid urban experience of a pedestrian on the sidewalks. We started referring to this insight as "the street, the creek, and the in-between".

During the Masterplan process, we facilitated various workshops with the client, architects and other stakeholders with the objective to better understand what locations were already part of the social imaginary. With a better understanding of the subject we focused on defining a navigation strategy that was mostly linear with a number of connections acting as secondary destinations.



Masterplan and Strategy Diagrams

## WATERLOO GREENWAY

### WHAT WE DELIVERED

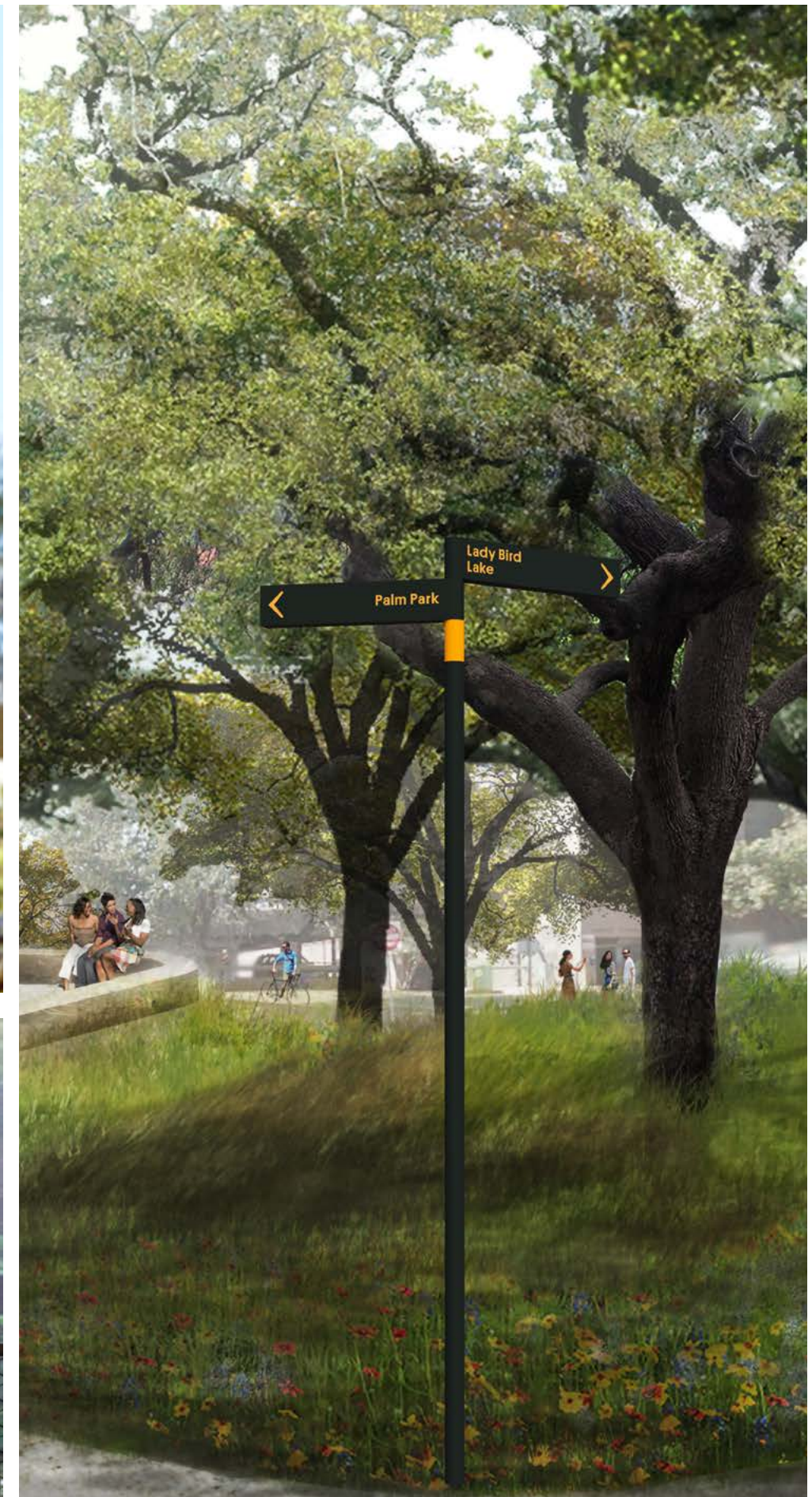
Our Masterplan acted as foundation for the Design Development of all wayfinding and interpretive signage for Waterloo Greenway.

We created a sign family of over 14 sign types and developed a custom brand-inspired set of pictograms and maps for the Greenway.

### WHAT MAKES THIS PROJECT UNIQUE

It is not very often we have the opportunity to help define the experience for a major urban intervention like Waterloo Greenway.

As a Spatial Lead, I helped the client's leadership team making decisions in terms of scope, design and implementation. I also had the opportunity to lead a number of meetings (both virtual and in-person) presenting our design solutions to government officials and community members, facilitating conversations and always finding the best way to move forward without having to compromise.



Final Signage and Graphics



# SONOS GUGU CAFE

Designing a flexible space for people to pair coffee with their favourite music.

## CONTEXT AND BRIEF

In an effort to raise brand awareness in China, Sonos partnered with Gugu Music Store in Beijing to create a Sonos-Cafeteria in-store experience.

The objective was to provide the visitors (mostly music lovers or music professionals) with a flexible cafeteria space where they could play their preferred music using Sonos equipment.

The space should be able to act as a concert venue, a classroom, a cafe and as a demo station.

## THE APPROACH

The needs for this space was summarized into these two points:

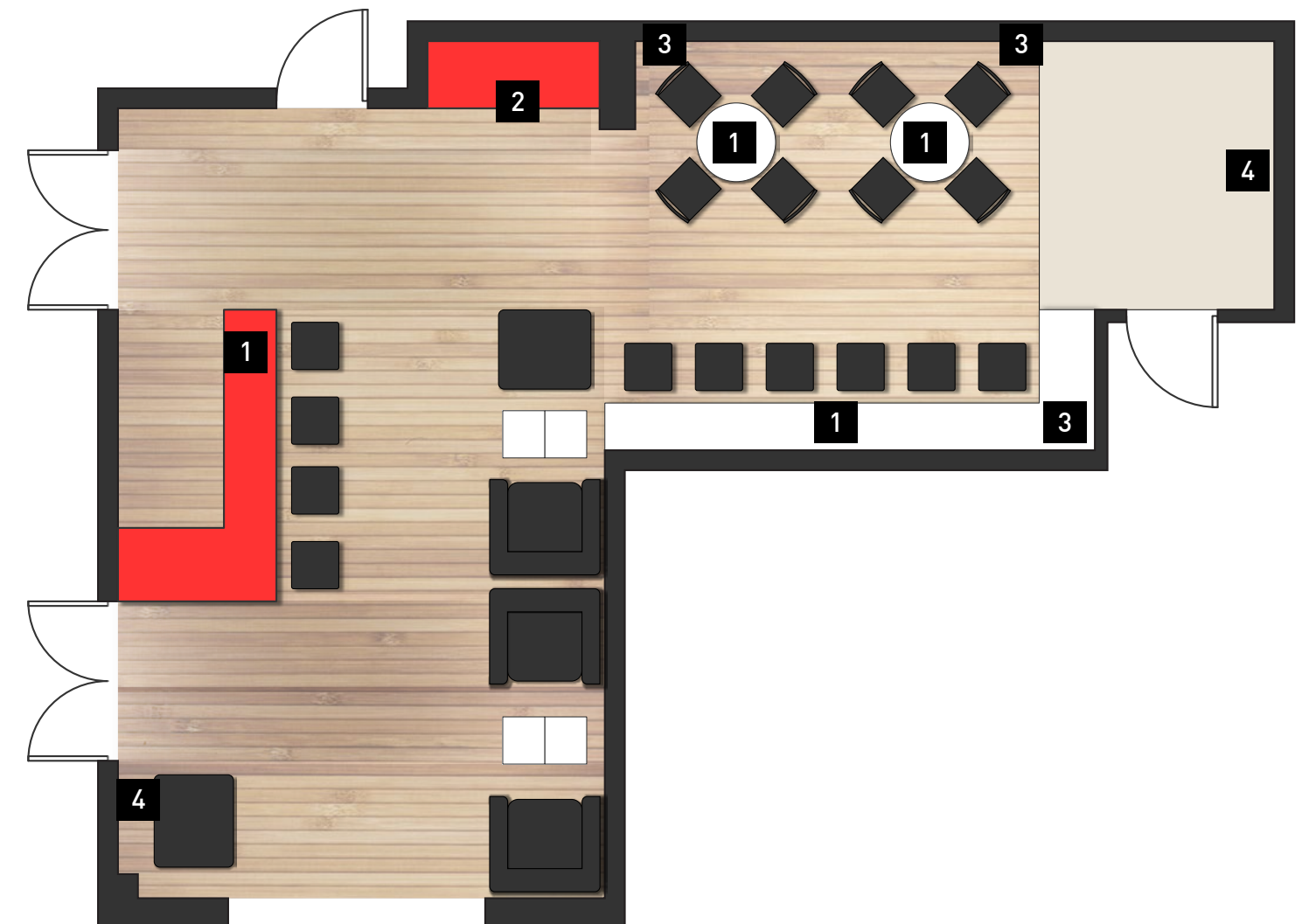
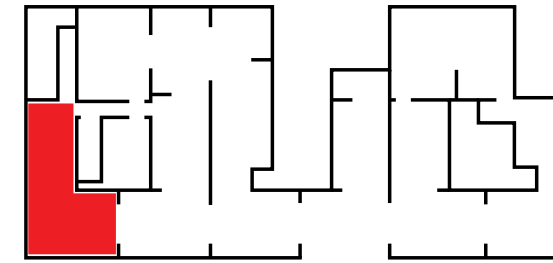
- People should be able to easily use Sonos on-site
- There needs to be coffee

Our final approach consisted on creating a somewhat familiar cafeteria layout, with decor based on musical instruments photography.

The brand placement was discreet, focusing on the bar, the demo-wall bookcase and some smaller elements like coasters and menus.

The barista would also be a host for those who have never used Sonos, and should be able to recommend drinks related to the user's preferred music.

We used tablets as an interface for the customer to be able to select from various music streaming services and pick the speaker they want to use. These tablets would act as controllers and would be clearly tagged with a "TRY ME" note.



- 1** CONTROLLER
- 2** DEMO WALL
- 3** SONOS 3
- 4** SONOS PLAYBAR

Location within Gugu store and user touch-points map

# SONOS GUGU CAFE



Interior views

# SONOS POS

## Designing a global Point of Sale for Sonos

### BRIEF AND APPROACH

I was brought to help BMD ideate a POS system with the following characteristics:

- Convey the emotional connection people experience from SONOS
- Do something that only Sonos can do
- Encourage visitors to try Sonos
- Wow people from across the room

We doubled down on the idea of making this POS a unique Sonos experience by creating an immersive space that is part display and part installation, where the visitors would be able to go on a guided tour of the Sonos ecosystem.

A custom designed modular kit of parts allowed us to be able to explore interventions in various scales with dynamic heights and depths for the podiums where the product and the controllers were located.

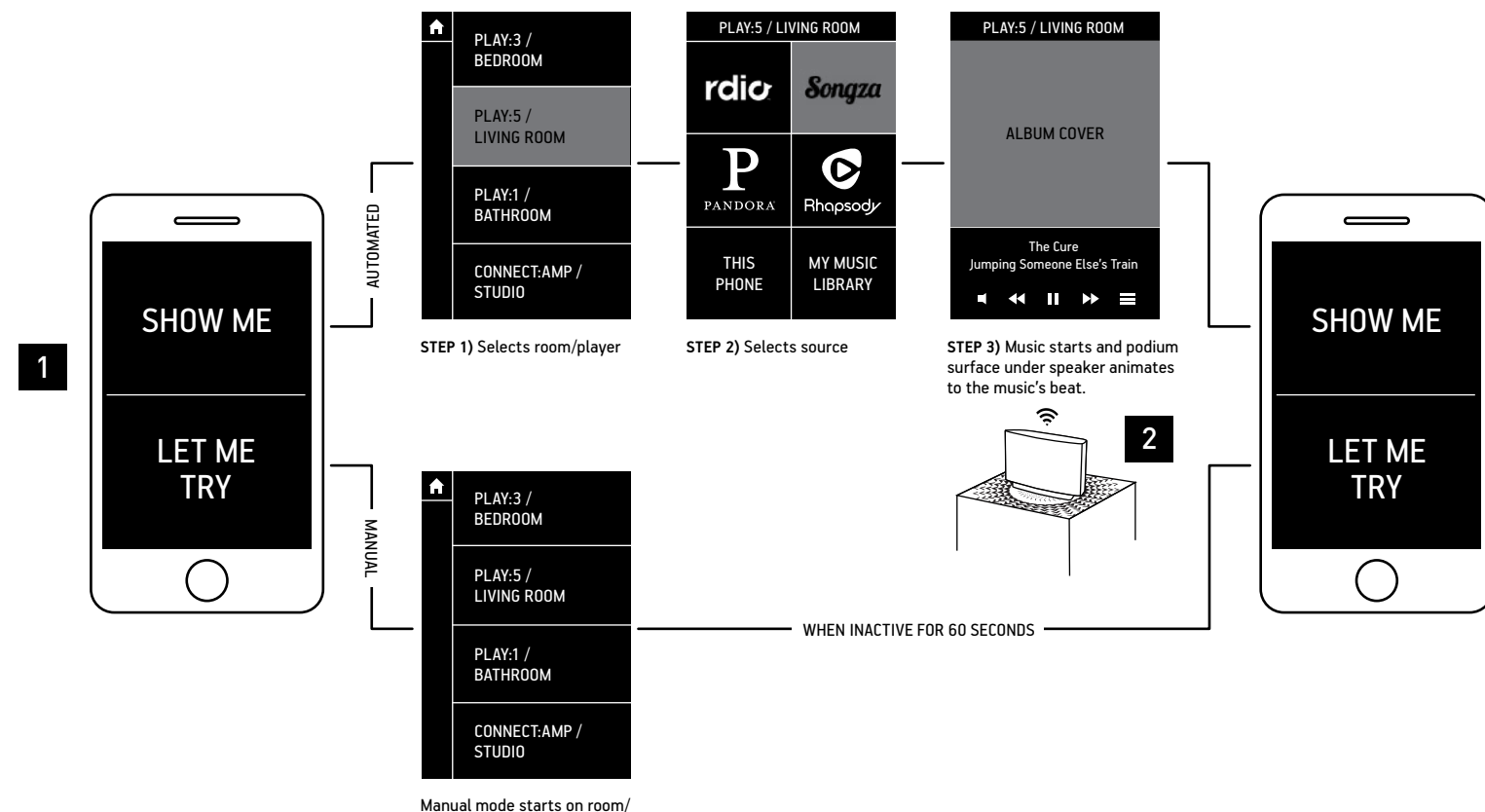
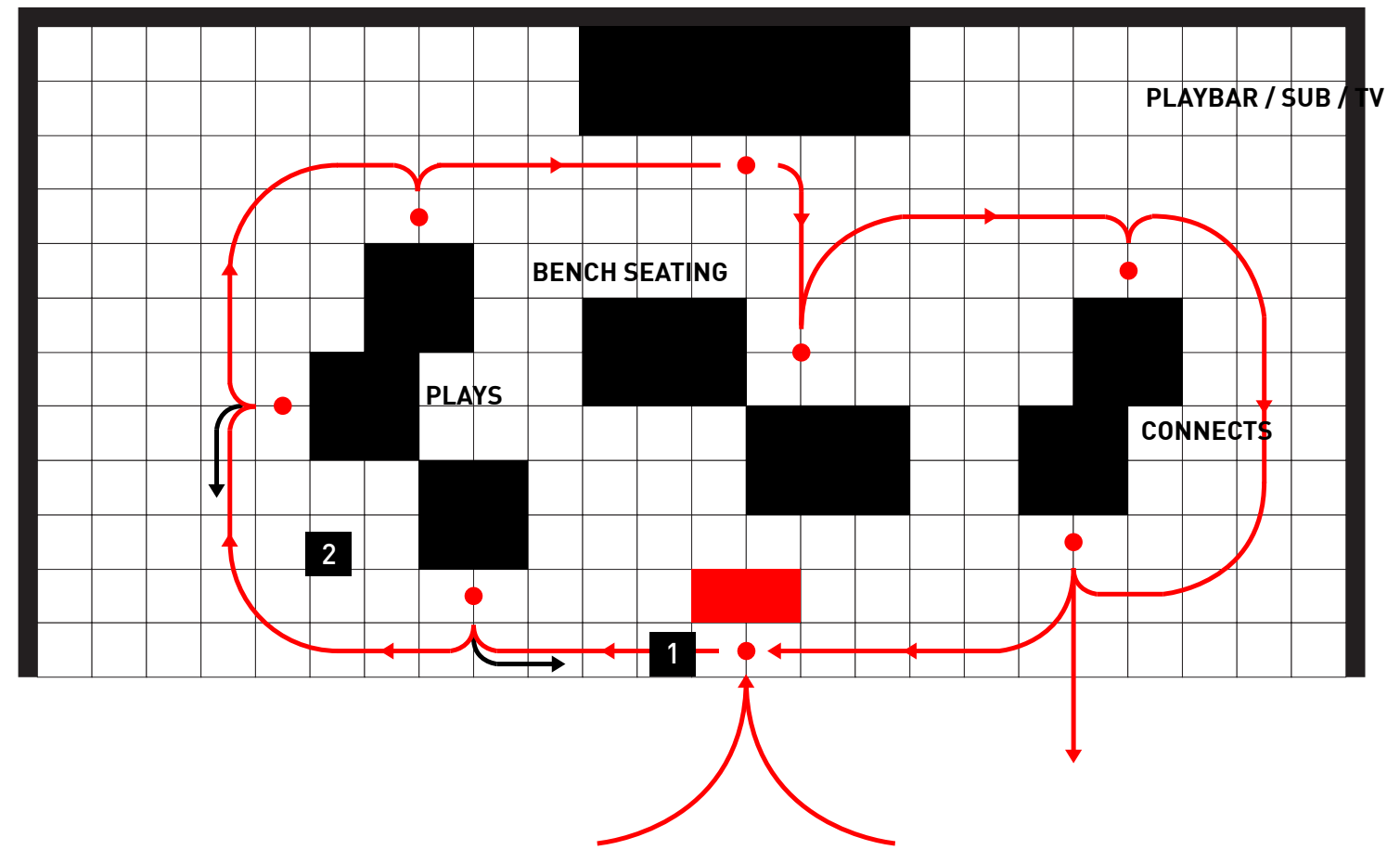
### THE EXPERIENCE

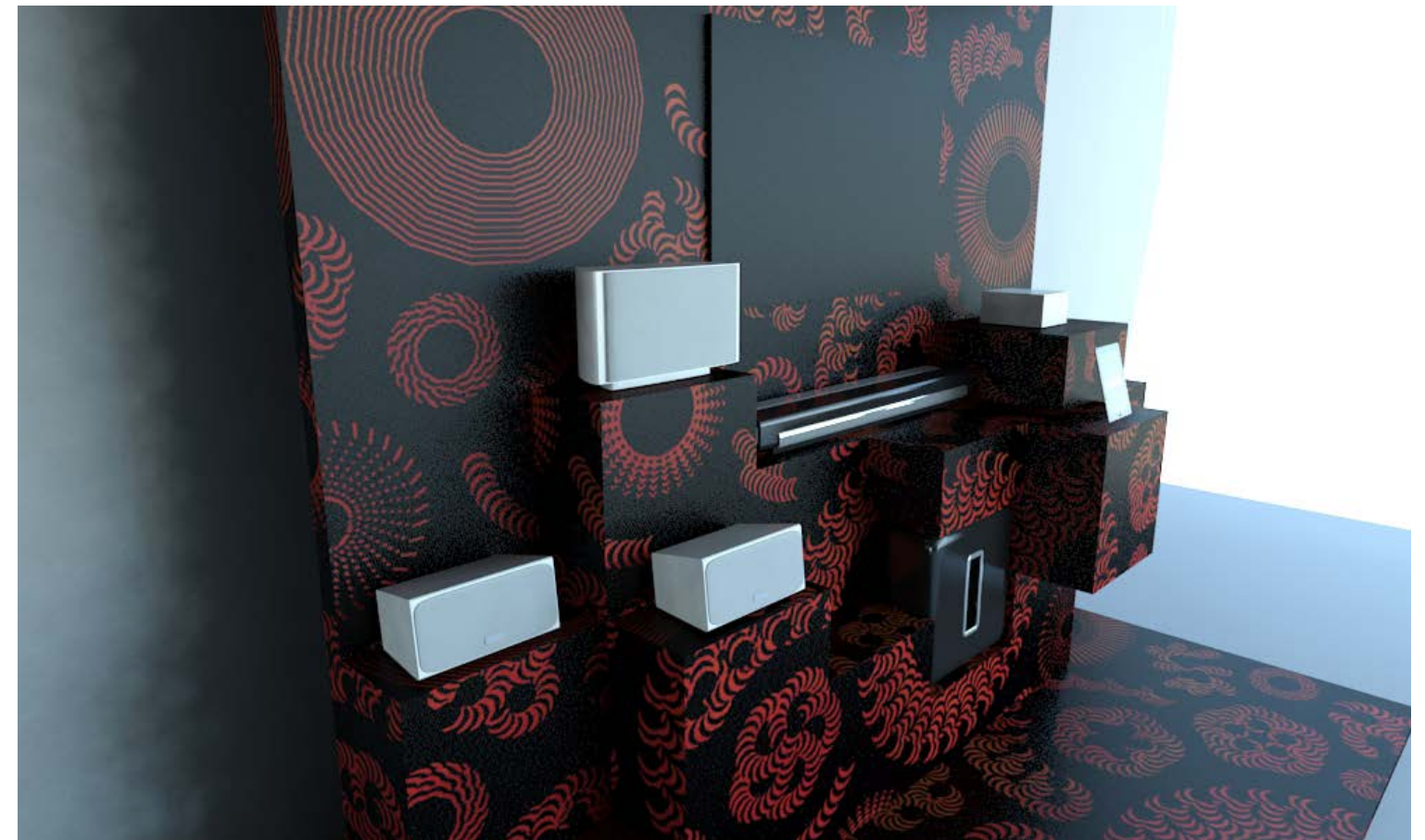
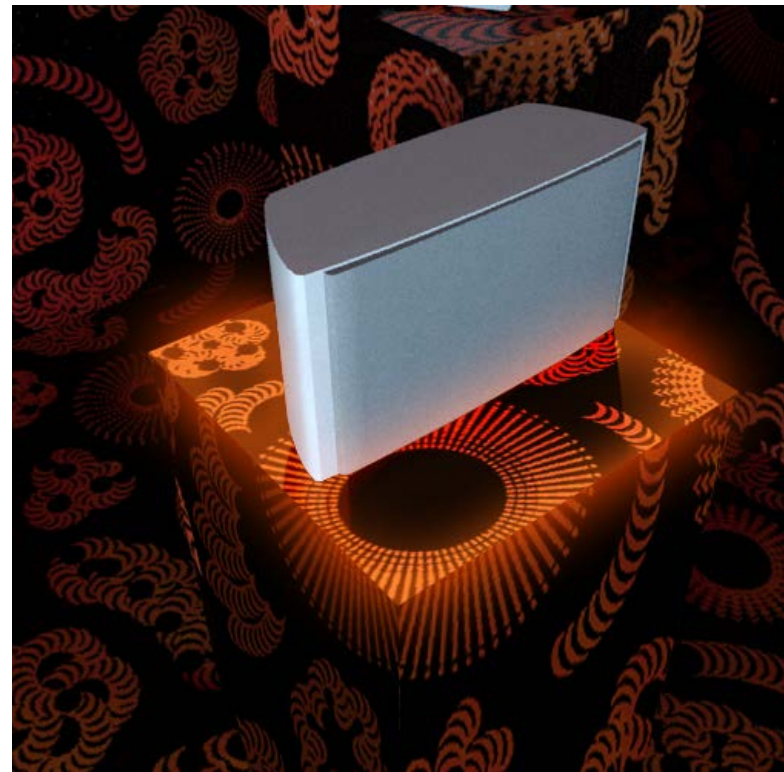
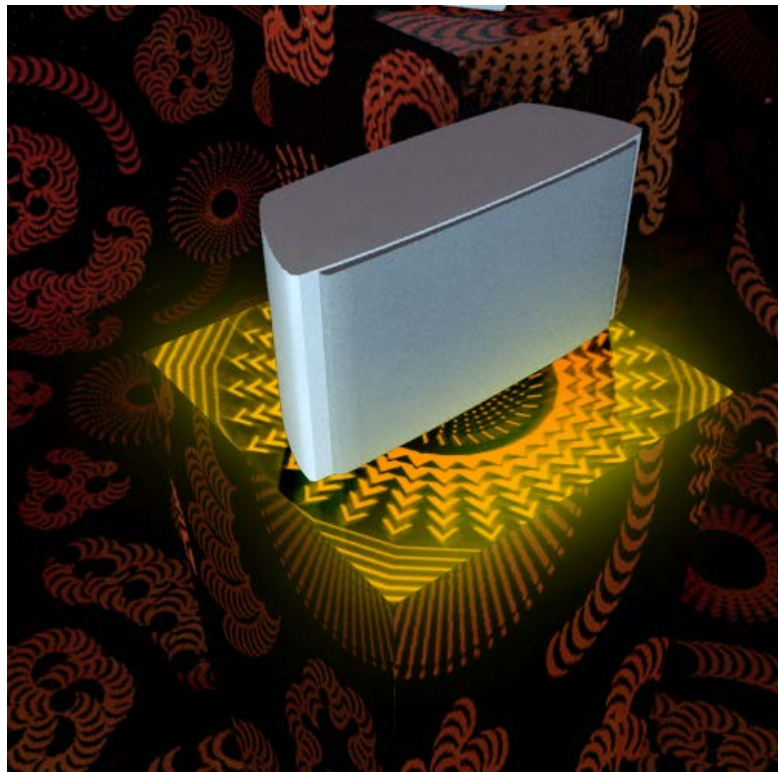
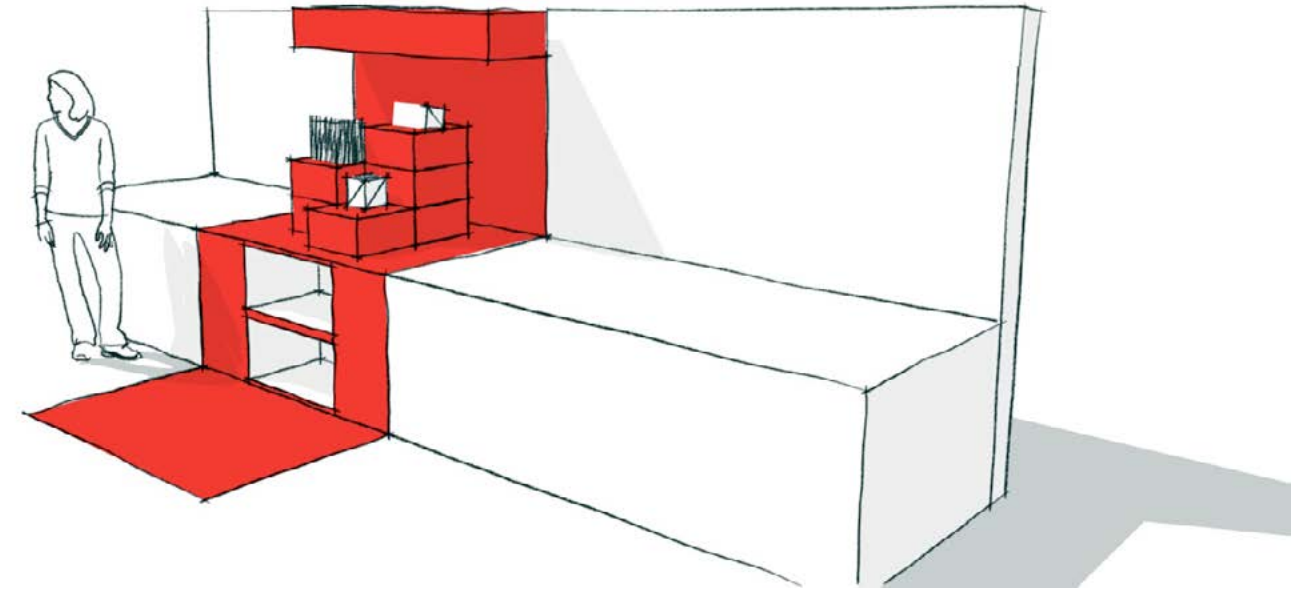
When approaching the POS, the user would be presented with different SONOS products and a main controller interface.

From there, there's a choice between either start using the system or access an animation explaining what it is that Sonos does and how to use it.

Depending on the room selection, a specific podium will "activate" by lighting up at the top matching the music played by the correspondent speaker.

The experience would vary depending on the tier/scale of the application.





Store-in-store option

Smaller applications concepts

# IIDEX WOODSHOP

Designing a lightweight traveling exhibit.

## THE DESIGN

The IIDEX Woodshop is a traveling exhibit that highlights wood as a sustainable material option to create commercial and consumer prototypes that are ready for market. The material displayed was a selection of student work.

Entro partnered with IIDEX and PCL graphics to create a colorful exhibit that was lightweight, compact and easy to install and dismantle.

We developed standardized color coded modules (S, M, L) which we matched with the displayed objects depending on their size and form. The modules were built out of rigid graphic media boards.



Design Development Sketches

# PAT

People And Things

## BRIEF AND CONTEXT

In preparation for the 2012 MOVE Transportation Expo in Evergreen Brickworks, George Brown School of Design held a 3-day charrette where several teams tackled different Transportation challenges.

We were asked to imagine a new sustainable mobility vehicle and a new future for the automobile-manufacturing sector beyond the car.

The team was comprised by a group of professionals in the areas of Car Design, Industrial Design, Financial analysis, Biomimicry, Engineering and Development.

As a facilitator, together with the Design Lead, I was in charge of guiding the team through the charrette process, assigning roles and keeping the project on track.

The more we moved forward the more we realized that we actually had a very good proposition within our hands, specially since we connected all the dots that made our project feasible.



Prototype and Exhibit Photos by Mitchele Hotchin

**Thank You**