THESIS

CREATING OFFLINE SPACE FOR ONLINE BRANDS:
A WARBY PARKER RETAIL STORE IN WASHINGTON, DC

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WE HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER OUR SUPERVISION BY NATALIE GRASSO ENITLED *CREATING OFFLINE SPACE FOR ONLINE BRANDS: A WARBY PARKER RETAIL STORE IN WASHINGTON, DC* BE ACCEPTED AS FULFILLING, IN PART, REQUIREMENTS FOR THE DEGREE OF MASTER OF ART IN INTERIOR DESIGN.

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THESIS STATEMENT

Online-only retailers have begun to experiment with physical locations. This creates new obligations of space for the brands that were initially conceived to occupy virtual space only. This thesis will engage these new considerations and use them to set the parameters for the design of a Warby Parker retail store in Washington, DC.

ABSTRACT

Online-only retailers have begun to experiment with physical locations, due to the fact that there are certain items that customers will always want to touch, feel, and try-on. This cannot be replicated online. This creates new obligations of space for the brands that were initially conceived to occupy virtual space only. These companies have discovered that physical retail stores, showrooms, and pop-ups are where every dimension of their brand comes alive.

Such is the case for Warby Parker, an eyewear company that was launched online in 2010. By subverting traditional channels, Warby Parker sells their vintage-inspired frames for a fraction of typical designer costs, prescription lenses included. They've seen tremendous success in their two years of existence and have become a highly disruptive brand.

This thesis will explore the ways in which brands like Warby Parker can and do manifest physically. It draws connections between the act of wearing a pair of Warby Parker's vintage-inspired frames and theatrical performance, and exploits and distorts the traditional program of a theater space to create a totally new kind of retail experience for Warby Parker customers.

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Chapter I. Introduction

"The large is contained in the small."

"*From my balcony I see across the Tiber to the Aventine. There, in the Piazza dei Cavalieri di Malta, is a green door with a tiny keyhole and through that keyhole one can see, at the end of a long avenue of mingling branches, the dome of St. Peter's. From the dome we should see the world; instead from the keyhole we see the dome. The keyhole is bigger than we are; the large is contained in the small.*"

Barbara Grizzuti Harrison, *Italian Days*

In the end, this thesis engaged ideas about screens and frames, and performance and projection, in order to set the parameters for the design of a physical retail store for the once online-only eyewear company, Warby Parker. Along the way there was fashion and music and French film; funny frames and fabric samples and vintage McCall's sewing patterns, the swinging '60s come to life in my basement apartment in Georgetown (see Figure 1). But first there was this quote, and then there was a brick, and the end result owes much to these seedlings of ideas at start. The passage above had been rattling in my head for some time and it re-surfaced as I began to test working concepts for this project. It is an idea that resonates with me: the keyhole as tool for human perspective on (as well as better understanding of, and peek into) the divine. Indeed, Harrison goes on to write that "[t]his strange and wonderful inversion of perspective is magic–and a metaphor, perhaps, for Catholic Italy: 'Experience,' wrote Santayana, 'is a mere peephole through which glimpses come down to us of eternal things.'"[1]

This got me thinking: What is the quintessence of construction and architecture, and might it act as a "keyhole"–perspective on, understanding of, and peek into those larger things—to better orient the interior designer, whose domain is the space within? To find out, I began by gathering examples of the idea that "the large is contained in the small" in other arts and occupations.

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[1]Barbara Grizzuti Harrison, *Italian Days* (New York: Atlantic Monthly Press, 1989), 202

Figure 1 Inspiration images in their natural habitat. (Photo: Natalie Grasso)

In painting, this concept was expressed by John Ruskin, the nineteenth-century British art and architecture critic: "If you can paint *one* leaf," he wrote, "you can paint the world."[2] This became the modus operandi of a group of painters in New York who considered themselves the "American Pre-Raphaelites."[3] The group "promulgated Ruskin's ideals" in the United States, the most prominent of which was the representation of "truth to nature" in art.[4] And although the American Pre-Raphaelite movement peaked in the late 1860s, "Ruskin's influence in the U.S. . . . persisted."[5] His emphasis on representing "truth to nature" in art didn't result in a particular style, but "all of his work explored the factual"[6] and his greatest touchstone was "detail referred to a great end—sought for the inestimable beauty which exists in the slightest and least of God's works."[7] And thus: "If you can paint *one* leaf, you can paint the world."[8] The large is contained in the small.

In religion—in this case, Christianity—this concept is expressed in the sacraments. In an essay titled "Small, Good Things," Casey Cep writes that water, bread, and wine are "lifted from their ordinariness, isolated in order to show the extraordinariness of even the most ordinary of things. … Eucharist is a sacrament made from staple food and festive drink; baptism is a sacrament made of clean, clear water."[9] She goes on, paraphrasing the liturgist Gordon Lathrop:

> "Simple things become central things. When Christians refer to the bath and the table, they refer not only to the specific sacraments of bathing and eating, but they point also to the sacramental character of every bath and every table. The setting apart of one table and one bath shows forth the splendor of all tables and all baths."[10]

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[2] Theodore E. Stebbins, Jr. and Virginia Anderson, *The Last Ruskinians: Charles Eliot Norton, Charles Herbert Moore, and Their Circle* (Cambridge: Harvard University Art Museums, 2007), 16
[3] Stebbins, *The Last Ruskinians*, 16
[4] Stebbins, *The Last Ruskinians*, 13, 16
[5] Stebbins, *The Last Ruskinians*, 18
[6] Stebbins, *The Last Ruskinians*, 21
[7] Stebbins, *The Last Ruskinians*, 21
[8] Stebbins, *The Last Ruskinians*, 16
[9] Casey N. Cep, "Small, Good Things," *The Paris Review*, September 13, 2012, available at http://www.theparisreview.org/blog/ 2012/09/13/small-good-things/

Cep relates all of this to the vocation of the writer, and illustrates how the most successful authors find a way to express "large", ephemeral ideas with "small", more common examples in prose: "The attentiveness of the writer is shown in how that writer lifts to the level of extraordinary the most ordinary of people, places, and things. Grace may be the gift of the sacraments, but mindfulness is the gift produced by the writer's rituals. Christians believe that baptism and communion were created and are sustained by God, rituals set apart in order to illuminate every bath and every meal. The parallel for writers . . . is that their rendering of [the particular] illuminates the potential for communion: readers are brought to the belief that one character or one story can show forth the splendor of all characters and all stories."[11]

Rem Koolhaas has said that "freedom is the absence of architecture."[12] The architects Jesse Reiser and Nanako Umemoto disagree. They say that this kind of freedom is "vacuous," and dispute his contention that "the open space of the town square . . . embod[ies] the greatest possible freedom."[13] They side with Aldo Rossi's belief that "it is the constraints of architecture, its formal particularity and persistence beyond any functionalist determination, that truly embodies freedom."[14] In other words: the large (freedom) is contained (or constrained) in the small (formal particularity).

A detail–this formal particularity–is a small thing; a design concept is a large thing. Ludwig Mies van der Rohe said, "God is in the details." Christopher Alexander has written that "design must be premised on a process that has the creation of wholeness as its overriding purpose, and in which every increment of construction, no matter how small, is devoted to this purpose."[15] Nader Tehrani has lamented that the "design intent" (the realm of the architect and

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[10] Cep, "Small, Good Things," *The Paris Review*
[11] Cep, "Small, Good Things," *The Paris Review*
[12] Jesse Reiser and Nanako Umemoto, *Atlas of Novel Tectonics* (New York: Princeton Architectural Press, 2006), 23
[13] Reiser and Umemoto, *Atlas of Novel Tectonics*, 23
[14] Reiser and Umemoto, *Atlas of Novel Tectonics*, 23
[15] Christopher Alexander, *A Pattern Language: Towns, Buildings, Construction* (New York: Oxford University Press, 1977), 16

designer) is too often separated from the "means and methods of construction" (the realm of the contractor).[16] In overlooking the small (Tehrani's "means and methods"; Mies' "details"), the large – Tehrani's "design intent", Mies's "God"–is lost.

The solution, then, is to "bind the material detail to the very definition of the medium in the same way we may tie oils to painting or clay to pottery–the joint being the precursor or *microscopic evidence of architectural thought at work*"[17] (emphasis mine). In other words, the large must be contained in the small; architectural thought must be evident at the level of the detail.

Which brings us to bricks, and mortar. A brick is small. A person "can lift it with one hand."[18] Functionally, a brick *must* be small, leaving the bricklayer with one hand free to hold a trowel with which to scoop and spread mortar. This relates to the aggregate nature of brick. Aggregation is "the process by which many parts are brought in to a whole."[19] Bricks are many, so they must be small; bricks are small, so in order to create something substantial, they must be many. This smallness and many-ness allows for manipulation and variation in the assembly of bricks.

This smallness also means that bricks have human scale–one knows the size of a brick in relation to self ("we can lift it with one hand"[20]). This relates to the brick's role in the phenomenology of–one's experience of–interior space. By nature of their human scale, bricks can enhance one's feeling of "insideness" and the experience of interior space.

From a business perspective, previously internet-only brands such as Warby Parker have discovered that they can enhance the brand by building physical stores and showrooms. The zeitgeist-y, guiding principle is that "brick-and-mortar brings all of the senses into play, creating

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[16] Nader Tehrani, "Difficult Synthesis," in *Material Design*, Thomas Schröpfer (Basel: Birkhäuser Architecture, 2010), 36
[17] Tehrani, "Difficult Synthesis," 35
[18] Andrew Plumridge and Wim Meulenkamp, *Brickwork* (New York: Harry N. Abrams, Inc., 1993), 7
[19] Tehrani and Justin Fowler, "Aggregation," in *Material Design*, Thomas Schröpfer (Basel: Birkhäuser Architecture, 2010), 48
[20] Plumridge, *Brickwork*, 7

Figure 2 Author lifts a brick with one hand. (Photo: Natalie Grasso)

a stronger brand experience and richer memories."[21] This shift of virtual space to physical space creates new obligations for the retail store model: the space itself much perform differently. It is a necessity to reexamine the role of physical interiority in light of this shift. And so, thus inspired by real bricks, and real mortar, we consider the metaphorical brick and mortar–that "traditional street-side business that deals with its customers face to face in an office or store that the business owns or rents"[22]–and look at how and why in a time when the internet provides the infinite freedom to build personal and corporate brands, the most successful of the lot are grappling to manifest this newly created "thing" physically, or risk quick obsolescence, despite their online ubiquity.

[21] Cliff Courtney, "Why It's Time for Dot Coms to Start Thinking Inside the Box," *AdAge*, March 19, 2012, available at http://adage.com/article/guest-columnists/time-dot-coms-start-thinking-inside-box/233368/
[22] "Definition of Brick and Mortar," *Investopedia*, available at http://www.investopedia.com/terms/b/brickandmortar.asp#axzz2FK4mZN5Z

Chapter II. Offline space for online brands; precedents

Online-only retailers like Warby Parker have begun to experiment with physical locations. This creates new space considerations for brands that were initially conceived to be wholly contained within the online interface of a single-screen website. However, Warby Parker has discovered that physical retail stores, showrooms, and pop-ups are where every dimension of their brand comes alive. They know that there are certain items that customers will always want to touch, feel, and try-on. This cannot be replicated online.

Writing for AdAge, Cliff Courtney says, "Here's what the Amazons of the world understand: Brick and mortar delivers the unbeatable combination of instant gratification and tactile familiarity. Brick and mortar brings all the senses into play, creating a stronger brand experience and richer memories. Giving a brand dimension is not an either/or proposition. The big winners will be cross-platform retailers as they push themselves into multiple and integrated consumer touch points, orchestrating advertising, media and operations to form a killer value proposition. It's not disruption anymore; it's eruption, where even the most unlikely pure-play online brands add the touch-and-feel element of your corner store."[23]

This affects both traditional brick and mortar retailers, that got their start offline, moving later in to e-tail, as well as newer enterprises, like Warby Parker, that were launched online. But it affects them in different ways. New York *Times* fashion critic Cathy Horyn described the present climate in a recent feature about Barneys New York as a "critical time for luxury retail, when stores are trying to figure out the relationship between e-commerce and brick-and-mortar locations, and customers seem to bounce back and forth between wanting to price-hunt designer brands online and wanting to have the singular experience that a well-run store can provide."[24]

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[23] Courtney, "Why It's Time for Dot Coms to Start Thinking Inside the Box," *AdAge*
[24] Cathy Horyn, "What's a Store For?," New York *Times*, December 13, 2012, available at http://www.nytimes.com/2012/12/ 16/magazine/barneys-remakes-itself-for-the-new-new-york.html?pagewanted=all

This leaves traditional brick and mortar stores like Barneys in a bit of a pickle, grappling with how to branch in to e-commerce. According to Horyn, the store's new owner, Richard Perry, "believes that Barneys can be a $1 billion business, with the Web as the key driver."[25] But how to leverage the Web? "In terms of the future of where e-commerce is going," he told Horyn, "I don't think anyone's started yet."[26] In other words, it is not a question of if and when for traditional retailers like Barneys; it's a question of *how*.

In contrast to Barneys, internet brands like Warby Parker are on the opposite, more fortunate side of the problem. Warby Parker began as an online-only company, and initially had intentions of staying that way. But, as Kyle Ashley, Warby Parker's Director of Retail Innovation, told *Undercurrent*, "It always comes back to the customer. We want to engage them where they are most comfortable and receptive to our message. Customers want reassurance that they are making the right purchase, and some of our customers feel most comfortable in a face to face encounter–not on the phone or via our website. The key for us is understanding how technology can improve that interaction and keep the relationship going over time.'"[27]

Explaining the different problems presented to online brands and offline brands by these new retail considerations, Kirsten Green, the founder Forerunner Ventures, a new micro-venture capital firm focusing on new digital commerce startup, told *Forbes*, "Today the traditional retail model of an offline business have 200 to 500 brick and mortar stores with one website as a support for the offline stores has been flipped upside down. Now online retailers have one website where all the company's transactions occur, but a company may add some retail stores to provide a retail experience to drive consumers back to its website." [28] In Warby

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[25] Horyn, "What's a Store For?," New York *Times*
[26] Horyn, "What's a Store For?," New York *Times*
[27] Matthew Carlin, "Digital Retail Conquers Brick and Mortar," *Undercurrent*, February 16, 2012, available at http://undercurrent.com/ post/digital-retail-conquers-brick-and-mortar/
[28] Tomio Geron, "Forerunner Ventures Raises $40 Million Fund For Next Generation E-Commerce," *Forbes*, July 26, 2012, available at http://www.forbes.com/sites/tomiogeron/2012/07/26/forerunner-ventures-raises-40-million-fund-for-next-gen-e-commerce/

Parker's case, Green adds: "Now you understand your working capital flow and how to target a broader audience and you have a foundation for the business, then you can go offline with a lot more insight."[29]

Warby Parker co-founder, Dave Gilboa, elaborates: "It is a very capital efficient way for us to have a physical presence where people can try on glasses. Customers still order online so we keep minimal inventory in our showrooms and can maintain the efficiencies of running a centralized operation."[30] An added benefit here is that customers rarely walk out of a store with a new pair of glasses–there is a built-in lead time for customization of prescription lenses, which contributes to the centralized operation Gilboa describes.

The Warby Parker brand is unique in that they already operate full tilt in how far a brand can go to connect physically with customers, real life showrooms notwithstanding. Customers can upload a photograph of themselves and use Warby Parker's virtual try-on tool. If that doesn't suffice, they can choose five pairs of frames to be delivered to their door and kept for a week; shipping is covered by the brand. But even then, most customers want more. As Gilboa told *Business of Fashion*, "People will always want to touch, feel and try on certain items and it is impossible to replicate that online. When we launched Warby Parker, we intended to be a purely online business but we realized the biggest challenge to selling glasses online is getting the fit right."[31] The fit, in Warby Parker's case, refers to any number of factors. Among others it includes the physical size dimensions of the frame, the length of the temples, the position of the eyes behind the lens, the "look," the identity the customer wants to project, and the color.

In the *Undercurrent* piece, writer Matthew Carlin suggests that the Warby Parker

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[29] Geron, "Forerunner Ventures Raises $40 Million," *Forbes*
[30] "Online Fashion Retailers Tap Offline Opportunities," *The Business of Fashion*, June 21, 2012, available at http://www.businessoffashion.com/2012/06/online-fashion-retailers-tap-offline-opportunities.html
[31] "Online Fashion Retailers Tap Offline Opportunities," *The Business of Fashion*

strategy is a sound one. “The overhead of a showroom that doesn’t require inventory beyond one of each item is minuscule compared to hundreds of stores across the country; the lifetime value of truly connecting with fickle consumers such as myself is immense; the insights garnered from IRL interaction with customers is remarkable first-hand market research for a digital business.”[32]

To this end, Warby Parker has opened eleven showrooms (and counting) across the country. Their showrooms are nested in the already established stores of likeminded businesses–like Apartment Number 9, a menswear retailer in Chicago, and Art in the Age, an art gallery and boutique in Philadelphia–and staffed by a Warby Parker representative. In addition to these showrooms, they have experimented with several different pop-up shops and happenings to express their brand identity and to introduce new customers to their products. Each happening has the distinct taste of a “culturally staged moment,” and engages customers on a sort of sensory and experiential level where selling eyewear would appear to be an afterthought. Warby Parker has the liberty to do this because their “point-of-sale” infrastructure is firmly established online, which means their physical locations can be more about brand identity and connecting with the customer, who will then go home and carry out the transaction on his or her internet device.

Examples of Warby Parker’s pop-ups and happenings include their 2011 Holiday Spectacle Bazaar–“an ever-changing, holiday-inspired performance space”[33]–carried out in a 4,000 square foot garage space in Soho. The garage housed two yurts (cheeky! which is, of course, the goal), one of which showcased Warby Parker eyewear and the other of which hosted “a series of rotating products, events, and projects designed to directly engage and involve

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[32] Carlin, “Digital Retail Conquers Brick and Mortar,” *Undercurrent*

[33] “About,” The Warby Parker Holiday Spectacle Bazaar, available at http://www.warbyparker.com/ holiday-spectacle-bazaar

visitors."[34] The projects rotated weekly throughout the 2011 holiday season, and began with the publishing house McSweeney's, who sold literary works and curated speaking events.

Another popular Warby Parker pop-up is "The Readery," set up in collaboration with The Standard Hotel in Miami Beach and Los Angeles. According to Warby Parker marketing material, their "shared penchant[s] for streamlined design, cheekiness, and upending conventions, The Standard and Warby Parker have a few things in common. That's one of the reasons we're thrilled to collaborate on a line of limited-edition sunglasses. We've merged Warby Parker's literary tendencies with a radical re-imagining of a 1960s newsstand in order to come up with the Warby Parker Readery: a kiosk of curated beach reads, vintage treasures, and the ideal sunglasses with which to reach them"[35] (see Figure 2). With The Readery, Warby Parker bolsters their connection with guests at The Standard who have heard of them, and may already own their product; they also make themselves known to the rest of The Standard's hip, urbane clientele.

One of Warby Parker's most recent physical manifestations was the Class Trip. According to Warby Parker marketing coordinator (and Class Trip bus driver) Phineas Ellis, the idea to go "on the road" was inspired by Jack Kerouac (the brand is the namesake of two unpublished Kerouac characters: Warby Pepper and Zagg Parker). It's not your typical optical shop, but that's the point: "We want to make shopping for glasses fun," says Ellis.[36]

"It's a chance for people to try on frames, and [for us] to hang out with people who have been supporting the brand," he says.[37]

Washington is the third stop on their six month, nine city tour. Warby Parker, which was launched online in 2011, has several showrooms across the country but none yet in DC. Thus they've decided to park the bus here for almost a month, to court new customers and re-connect

[34] "About," The Warby Parker Holiday Spectacle Bazaar
[35] "The Readery," http://www.warbyparker.com/warby-parker-standard-readery
[36] Phineas Ellis, Personal Interview, November 6, 2012
[37] Ellis, Personal Interview

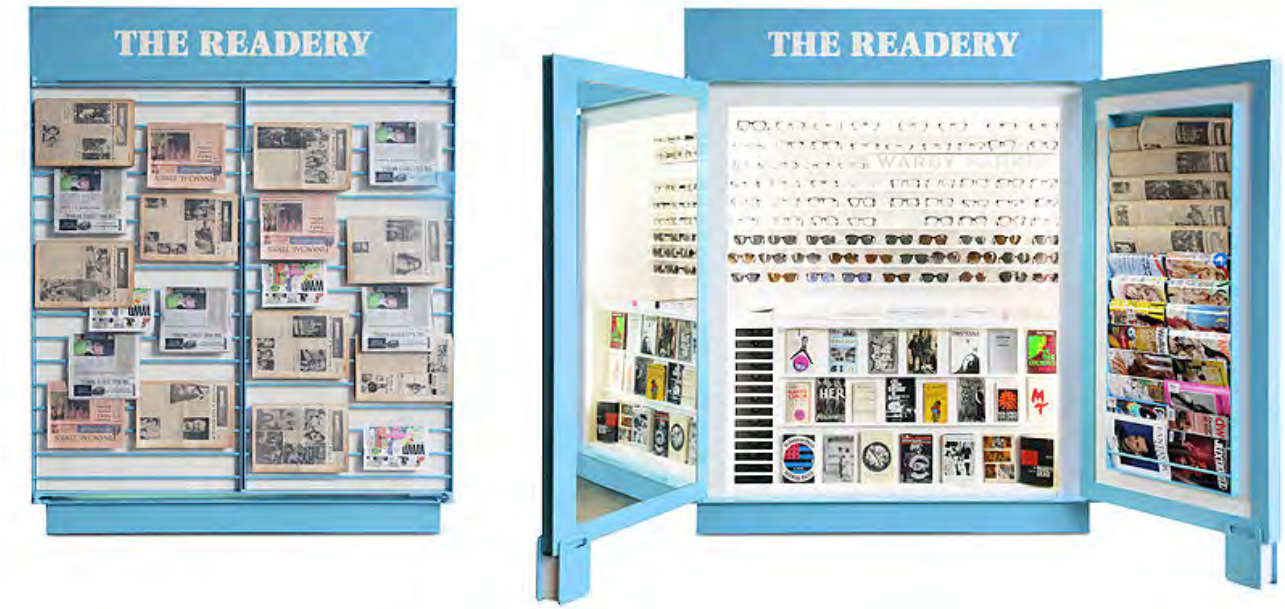

Figure 3 The Warby Parker Readery. (Photo: Partners & Spade, http://partnersandspade.com/studio#/studio/warbyparker/mobileretail)

with old ones. “We’re always looking for innovative ways to do things, and ways to interact withcustomers face-to-face,” says Ellis. “We want to bring the retail experience to them.”[38] If you find frames you like, they’ll place the order from the bus and you can expect to have your glasses–custom fit with prescription lenses–delivered to you within 7 business days.

Ellis also noted that because Warby Parker does not yet have a store or showroom in the Washington, DC area, the bus stayed in Washington for three weeks–the longest of any of the stops on the tour.

[38] Ellis, Personal Interview

Chapter III. Program and Site

And so, the project becomes the establishment of a Warby Parker retail store in Washington, DC. The store will be located in the old Georgetown Theater building at 1351 Wisconsin Avenue, NW in Georgetown (see Figure 3).

The site is in the middle of a popular retail strip in Georgetown, among other likeminded retailers (see Figure 4). Of the recently purchased real estate for the first real Warby Parker retail store in Soho, Daniel Geiger, of *Commercial Observer*, writes: "The store will be larger than a typical eyewear shop and is in the heart of one of the city's busiest retail neighborhoods, near other hip retailers such as Paul Smith, Apple and Ralph Lauren."[39] The same is true of this site in Washington. The theater sits a few blocks from Apple and Ralph Lauren, with other "hip" retailers like J.Crew, Jack Spade, and Jonathan Adler just up the street, and it's in the heart of highly walkable and historic Georgetown, only a few blocks from Georgetown University and a 15-minute stroll from The George Washington University – offering access to a combined student population of over 40,000.[40]

Additionally, the property is open to an alley on its right-hand side, leaving open the opportunity for side access and window intervention on that wall. The Georgetown sign is an attention getter, and passers-by are confronted with the building doubly because it sits at a stoplight and at a crosswalk, as illustrated in Figure 5.

At 3,366 square feet the store will be larger than most other retailers but, it's important to note that, according to Matthew Siegel, a senior retail leasing executive at Cushman & Wakefield who represented Warby Parker in signing the Soho lease, "A big goal of Warby Parker [is] to differentiate themselves, it's an extension of what they've been doing in the eyewear industry. They [want] to find a location and a size where they could they could fully express thei

[39] Daniel Geiger, "Warby Parker Inks First Brick-and-Mortar Lease," *Commercial Observer*, July 16, 2012, available at http://commercialobserver.com/2012/07/warby-parker-signs-deal-to-open-its-first-retail-store/
[40] Georgetown BID, "About Georgetown," available at http://www.georgetowndc.com/about/georgetown/

Figure 4 The existing site. (Photo: Topher Mathews, The Georgetown Metropolitan, http://georgetownmetropolitan.com/)

Figure 5 Existing site facts. (Photos: Top, Topher Mathews, The Georgetown Metropolitan, http://georgetownmetropolitan.com/; Bottom, Google Maps, https://maps.google.com/; Artwork: Natalie Grasso)

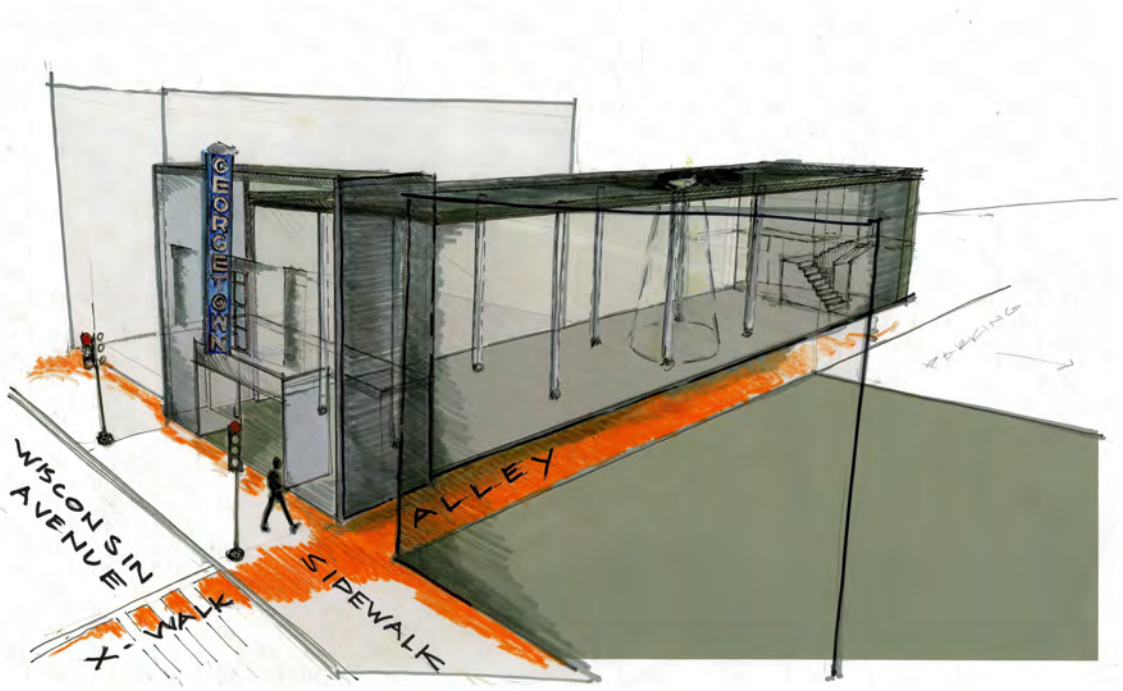

Figure 6 X-ray view of existing space, by Natalie Grasso.

brand, this is not going to be just another eyeglasses store."[41]

The design of the new store will be executed under the guiding principle that "the large is contained in the small," an idea that is ultimately an expression of a way of seeing—both physically and philosophically—the world around us. Not to be overlooked is the fact that Warby Parker is an eyewear company, a business that helps its customers—literally, physically, and medically—to see. In addition, being as they are a "company with heart," Warby Parker runs the "Buy a Pair, Give a Pair" program, where for each pair of glasses sold they provide another pair to someone in need. This extra "visionary" aspect (albeit vision of a different kind) of the brand adds another layer of "seeing" to the first, simpler goal of producing stylish and corrective frames and lenses.

In Jacques Derrida's *Memoirs of the Blind: The Self-Portrait and Other Ruins*, he describes the phenomenon of artists painting self-portraits of themselves in glasses ("scenes of the seer," he calls them):

> On the one hand, one will draw the artifact: technical objects designed, like prostheses, to supplement sight and, first of all, to compensate for this transcendental ruin of the eye that threatens and seduces it from the origin; for example, mirrors, telescopes, glasses, binoculars, monocles. But because the loss of direct intuition, as we have seen, is the very condition or hypothesis of the gaze, the technical prosthesis takes place, takes its place, before all instrumentalization, as close as possible to the eye, like a lens made of animal matter. It immediately stands out, is immediately detachable from the body proper. The eye is detachable, and it catches the eye: one can desire it, desire to tear it out, to tear each other to pieces over it. And this from the very beginning: the modern history of optics only represents or points out in new ways a weakness of what is called natural sight; beginning with what are called spectacles in English, as we noted only a moment ago, the draftsman's eyeglasses.
>
> Whence the self-portraits with eyeglasses. Chardin's self-portrait, known as "Self-Portrait with Eyeshade," bespeaks well the eyeshade, since it plunges the painter's eyes into the shade, or protects them within it.
>
> And in addition, every bit as jealously, every bit as blindly, it at once shelters and shows the same eyes behind a pair of eyeglasses whose stems are visible. The painter seems to be posing face-front, he is facing you, inactive and immobile. In the "Self Portrait with Spectacles" (glasses without stems, a pince-nez for working perhaps) [from French

[41] Geiger, "Warby Parker Inks First Brick-and-Mortar Lease," *Commercial Observer*

> *pincer*, to pinch, and *nez*, nose], Chardin lets himself be seen or observed in profile; he appears more active, momentarily interrupted perhaps, turning his eyes away from the picture.
>
> But in another self-portrait he represents himself in the process of painting or drawing, the hand and the instrument visible at the edge of the canvas. In this respect, one can always consider this self-portrait as one example among others in the series of Chardin's Draftsmen. Is he busy about the self-portrait or about something else, another model? One would not know how to decide. In all three cases, the glasses are on and a bandanna is wrapped around the head; the eyes are not blindfolded this time but the head is bandaged up, a word that can always suggest, among other things, a wound: right on the face to which they do not belong, detachable from the body proper like fetishes, the bandanna and the spectacles remain the illustrious and most exhibited supplements of these self-portraits. They distract as much as they concentrate. The face does not show itself naked, especially not that; and this, of course, unmasks nakedness itself. This is what is called showing oneself naked, showing nakedness a nakedness that is nothing without modesty, the art of the veil, the windowpane, or the piece of clothing.[42]

Derrida is digging in to the way eyewear is as much about seeing as it is being seen; seeing in and seeing out; the way glasses can be both "shelter" and "show". Folded in to all of this are the programmatic moves based on the traditional model of a theater space, reimagined with the performance aspects of wearing Warby Parker's frames in mind, and executed to fit the new retail model. Warby Parker's highly stylized frames are chosen as much for how they will help a customer see as for how the will help the customer *be seen*. In being seen, the wearer could either be "sheltering" his or her true identity; or augmenting, "showing," and projecting a more desirable one than exists. It is live theater, a performance, and a projection all in one; it belongs fully, cheekily, perfectly in to the old theater space in Georgetown.

Derrida goes on to describe how, at their very heart, the prosthetic nature of glasses illustrates a flaw in our natural sight, a discovery that points to another source of vision entirely; the essence of vision and one that blindness cannot mar. Derrida:

> What does the anthropo-theological discourse (which we shall leave open here like an eye, the most lucid and the most blind) say about this? That if the eyes of all animals are destined for sight, and perhaps by means of this for the scopic knowledge of the animal rationale, only man knows how to go beyond seeing and knowing, because only he knows how to weep. ("But only human eyes can weep," writes Andrew Marvell.) Only man

[42] Jacques Derrida, *Memoirs of the Blind: The Self-Portrait and Other Ruins* (Chicago: University of Chicago Press, 1993)

> knows how to see this – that tears and not sight are the essence of the eye. The essence of the eye is proper to man. Contrary to what one believes one knows, the best point of view (and the point of view will have been our theme) is a source-point and a watering hole, a water-point-which thus comes down to tears. The blindness that opens the eye is not the one that darkens vision. The revelatory or apocalyptic blindness, the blindness that reveals the very truth of the eyes, would be the gaze veiled by tears. It neither sees nor does not see: it is indifferent to its blurred vision. It implores: first of all in order to know from where these tears stream down and from whose eyes they come to well up. From where and from whom this mourning or these tears of joy? This essence of eye, this eye water?[43]

Certainly Warby Parker—with its "Buy a Pair, Give a Pair" program—has distilled their business of eye sight to its own essence with this added humanitarian layer; if their product corrects vision, then the "Buy a Pair, Give a Pair" program distills it, offering clarity, transparency, definition and perspective in to a profitable company's business practices and brand identity. The poem that Derrida references—Andrew Marvell's "Eyes and Tears"—illustrates these different ways of seeing. The poem concludes: "Thus let your streams o'erflow your springs, Till eyes and tears be the same things; And each the other's difference bears, *These weeping eyes, those seeing tears*."[44]

[43] Derrida, *Memoirs of the Blind*
[44] Andrew Marvell, *The Poems of Andrew Marvell* (London: Lawrence & Bullen, 1892), 36-38, available at http://www.luminarium.org/sevenlit/marvell/eyesandtears.htm

Figure 6 L-R: Chardin's "Self Portrait with Easel"; "Self Portrait with Spectacles"; and, "Self Portrait with Eyeshade." (Images: The French Institute Conference, Derrida's Political and Ethical Thought, http://derridaconferenceathensuniversity.wordpress.com/2012/12/16/metaphor-of-the-blind-parallel-artistic-event-during-the-conference/)

Chapter IV. Materials and methodology

In the spirit of not being "just another eyeglass store," much of the material "attitude" for the DC store in the old Georgetown theater will riff on the fact that there is a bit of theater involved in trying on and purchasing a pair of Warby Parker's vintage-inspired frames. The description for each pair of frames projects the sort of "character" who might want to wear them. Of the Downing frame, Warby Parker writes: "With its polished silhouette and keyhole bridge, Downing is our tribute to the best of British style—think quirkiness, tradition, and refinement, all mixed together in one fine frame."[45] Of the Huxley: "If Clark Kent wore the Huxleys, he may have beat Superman to Lois Lane. The thick walls, boxy shape and slightly rounded edges make a bold statement and look great on almost any face."[46]

Thus: pick out a pair of frames, assume identity, project new self. It's a theatrical performance, and theater is a place where all of the senses are engaged. Indeed, "the roots of the words 'theatre' (from *theatron*, a place for seeing), 'spectator' (from *spectare*, to watch), and 'auditorium' (from *audire*, to hear) all reflect the necessary physicality and presence of the theatre experience."[47]

In the same *Times* article about Barneys, Horyn points out that "great stores reflect the cultural life and aesthetic priorities of a city."[48] The old Georgetown Theater currently sits empty on a stretch of Wisconsin Avenue that, though only blocks from the Apple Store, could use some attention. "William," a commenter to Georgetown Metropolitan, a popular neighborhood blog, remarked: "We all know that the mid-section of Wisconsin from roughly Dumbarton Street to Volta Place is a strange mix of respectable retail and urban blight. It's bizarre that you can have the actual Hugo Boss boutique and stores selling Hugo Boss knock-offs in the same stretch.

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[45] http://www.warbyparker.com/men/optical/sawyer-brushed-gold-m
[46] http://www.warbyparker.com/men/optical/mens-eyewear-huxley-eyeglass-frame-light-tortoise
[47] Marvin Carlson, "Psychic Polyphony" in *Journal of Dramatic Theory and Criticism*, Fall 1986, available at https://journals.ku.edu/index.php/jdtc/article/view/1642/1606, 36
[48] Horyn, "What's a Store For?," New York *Times*

Reviving the old theatre would be a great catalyst to finally getting some of the retail rents up nearby, kick out the seedy places, and get the owners of these semi-derelict properties to either sell their buildings to investors who will perform long-delayed maintenance and restoration, or do it themselves in the hope of getting better tenants."[49]

It follows, then, that the rejuvenation of the property by the upstarts at Warby Parker would serve both the cultural life of Georgetown, as well as its aesthetic priorities (the neon sign on the façade has a achieved icon status on Wisconsin Avenue and is widely considered the "gateway" to Georgetown). Contemplating further the idea of what this "new" sort of retail looks like, on the table at Barneys is the option of doing away with their age-old window installations. "It was one of those gateway ideas that immediately set off other thoughts," writes Horyn. "If Barneys had windows that allowed you to look right into the store, what new form would the interior take? What kinds of merchandise would be offered, and how? Would the stale trappings of luxury be stripped away? Would the stage be set for a new kind of experience? Beyond products and windows, that is what a store is for."[50]

That is what a store is for: a new kind of experience.

Materials will complement the program by helping to distort the traditional barriers between audience, actor and stage, and challenge assumptions about who's who and what's what in a "retail theater." A traditional theater program can be divided in to five moments: (1) Entrance, marked by a sense of frenetic action; (2) Lobby, a moment of re-orientation; (3) Theater, where the audience is fully engaged with the stage; (4) Stage, where the actors perform and project character and narrative; and (5) Backstage, a moment of transformation, where the actors dress up, assume an identity and prepare to perform (see Figure 10).

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[49] Commenter William on "Old Georgetown Theater Property for Sale," *Georgetown Metropolitan*, August 6, 2009, available at http://georgetownmetropolitan.com/2009/08/06/old-georgetown-theater-property-for-sale/

[50] Horyn, "What's a Store For?," New York *Times*

The goal is to directly engage and involve customers by challenging their assumptions with metaphors about when and where "theater" happens. Backstage in Warby Parker parlance is where a customer has his or her hands on the frames. They try them on, adjust them, check different views in the mirror. They ask their friends how they look. Just like in a real theater, backstage in a Warby Parker place is a moment of transformation. Once a pair of frames is chosen, the stage is where a customer wears them, and performs and projects this new identity to others. They audience are the onlookers, but this is where the lines start to blur: At one moment in the new retail space, you may be audience, at another, you may be backstage, and yet still, you may have your moment on stage. So the space must consider this, and use it to its advantage. The theater, in Warby Parker's case, is blown wide open – this retail theater contains everything, not just the show, of which actors and audience are traditionally a part. So perhaps "theater" becomes more conceptual: the whole store is the stage, and everyone takes part in many roles. The same holds true for the frenetic action of a traditional theater's entrance: For Warby Parker, the action may not be at the entrance. Perhaps it's something at the back of the store. Perhaps there's live music, or an improv performance. Traditionally, one would think "stage", but in the case of this retail production, an in-house performance would be the frenetic action; the "buzz". Finally, the lobby moment of re-orientation, traditionally a space for people to re-group before proceeding to or from the performance, may be interspersed throughout the Warby Parker space. It might include an opportunity to purchase – a subtly placed computer, or a helpful sales rep who does not stand out in the crowd because he looks just like the customer (a blurring of actor and audience!) (see Figures 10, 11 and 12).

Added dimensions to the material execution of the space include issues of light and depth. The site is a long, deep, rectangular-shaped space and in order to enhance the experience of customers, Warby Parker must find a way of making it less long, and less deep. To do so,

consider the play of light coming through a window: When the sun is shining crisp and bright, unfiltered and unclouded through the window, the shadow of the mullions on the interior sill is a fully articulated image, a "stamp" of light and shadow through the glass. On the other hand, when the sun moves behind a cloud and shines through a cumulus filter, the images fades, and the shadows become less clear on the sill. What is left is a "puff" of light, shaded like graphite on a page (see Figure 23).

This has several ramifications when considered in relation to an eyewear company. First, the actual process of a corrective lens takes a person's vision from muddled (like the sun behind a cloud) to clear (shine shining in clearly and unencumbered). Second, the way in which Warby Parker has disrupted the eyewear industry: the pricing, branding, and production of designer eyewear has always been obscured and monopolized; Warby Parker has blown it open, been honest and clear about the pricing and production of their frames, and pledges transparency to their customers. In addition, they heap on to that their visionary "Buy a Pair, Give a Pair" program: an added layer of clarity. Finally, the translation of online retail to a physical store—they have taken something dark and "in the ether" to something tangible, visible, and experienced in "real time".

Three topics that I stopped to consider here, and thought about how they might be articulated materially, were: what it means to be blind or have vision obscured; what it means to see clearly; and, the matter of appearance (whether it is one you now behold with your corrected vision, or one you want to project in your new frames).

Chapter V. Data Collected

The data and illustrations included in this chapter will reflect much of what has been discussed in the previous chapters, as well as illustrate how those early ideas have evolved throughout the process. This chapter should serve as an illustrated "bridge" between those early ideas and the final product, which will be shown and discussed in depth in Chapter 6.

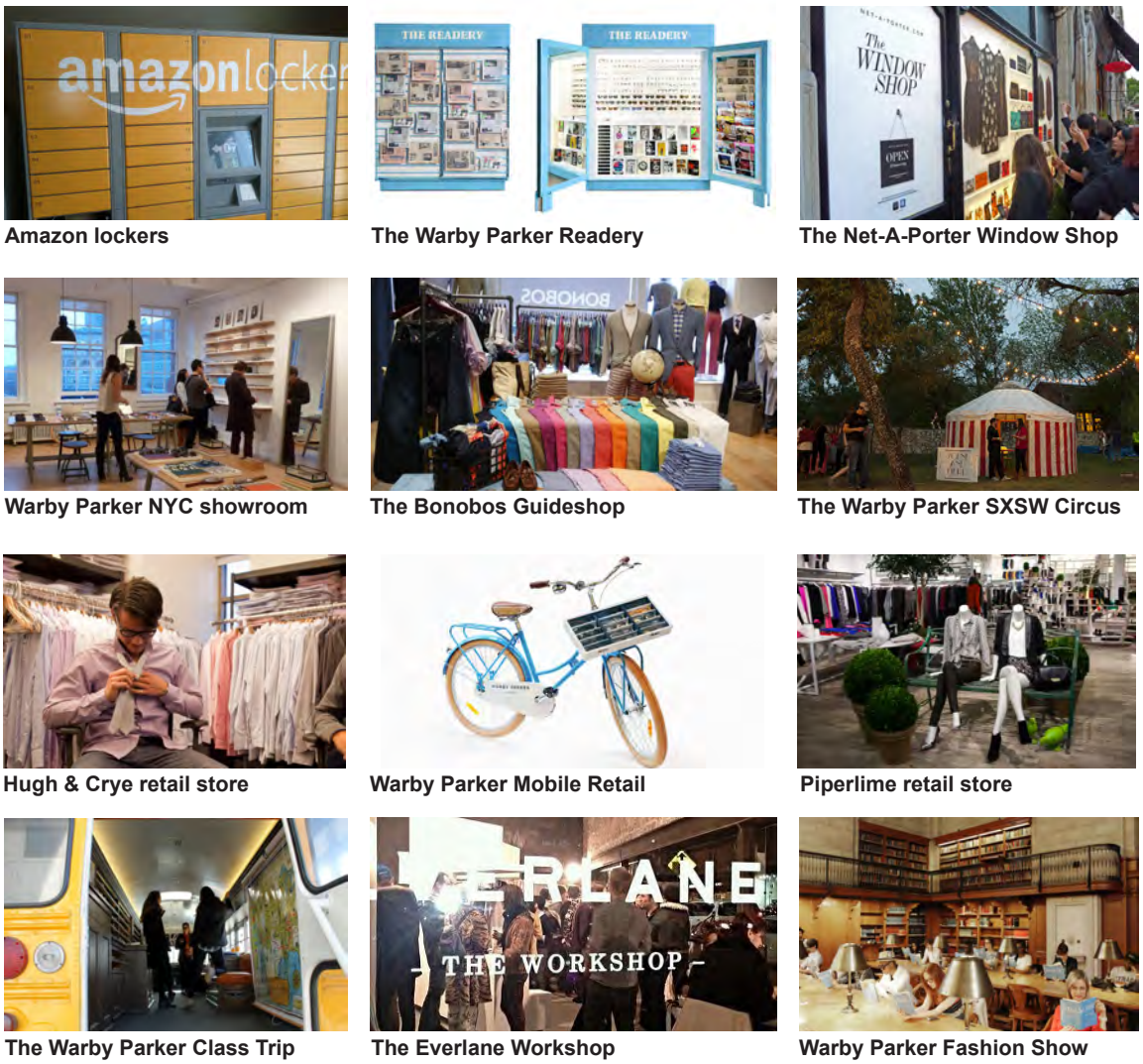


Figure 7 This is an image of the first presentation board presented midway through the year, at the culmination of pro-thesis in December, 2012. It shows examples of "online-to-offline" precedents, and it serves as visual evidence of the Warby Parker aesthetic as well as some of their previous physical "happenings." These examples held true throughout the entire process and an image of this board was also included in the final thesis presentation on May 6, 2013. (Image: Natalie Grasso)

Figure 8 This is an image of the second presentation board that was produced at the culmination of pro-thesis. It was presented to illustrate some of the tactile interaction that is necessary with a product like eyewear; a visual argument for why it is becoming crucial for companies like Warby Parker to establish physical locations, in addition to their online interface, in order to build brand allegiance and continue to grow. (Image: Natalie Grasso)

Figure 9 This is an image of the third presentation board that was produced at the culmination of pro-thesis. So crucial was the idea that wearing these frames is like a theatrical performance to the concept that this, too, was included in the final thesis presentation May 6, 2013. With images of the frames as well as the descriptions of each written by the good folks at Warby Parker, this drawing drives home the idea that wearing a pair of Warby Parker frames can change the image you project and augment the identity you assume. (Photos of frames: warbyparker.com; Image: Natalie Grasso)

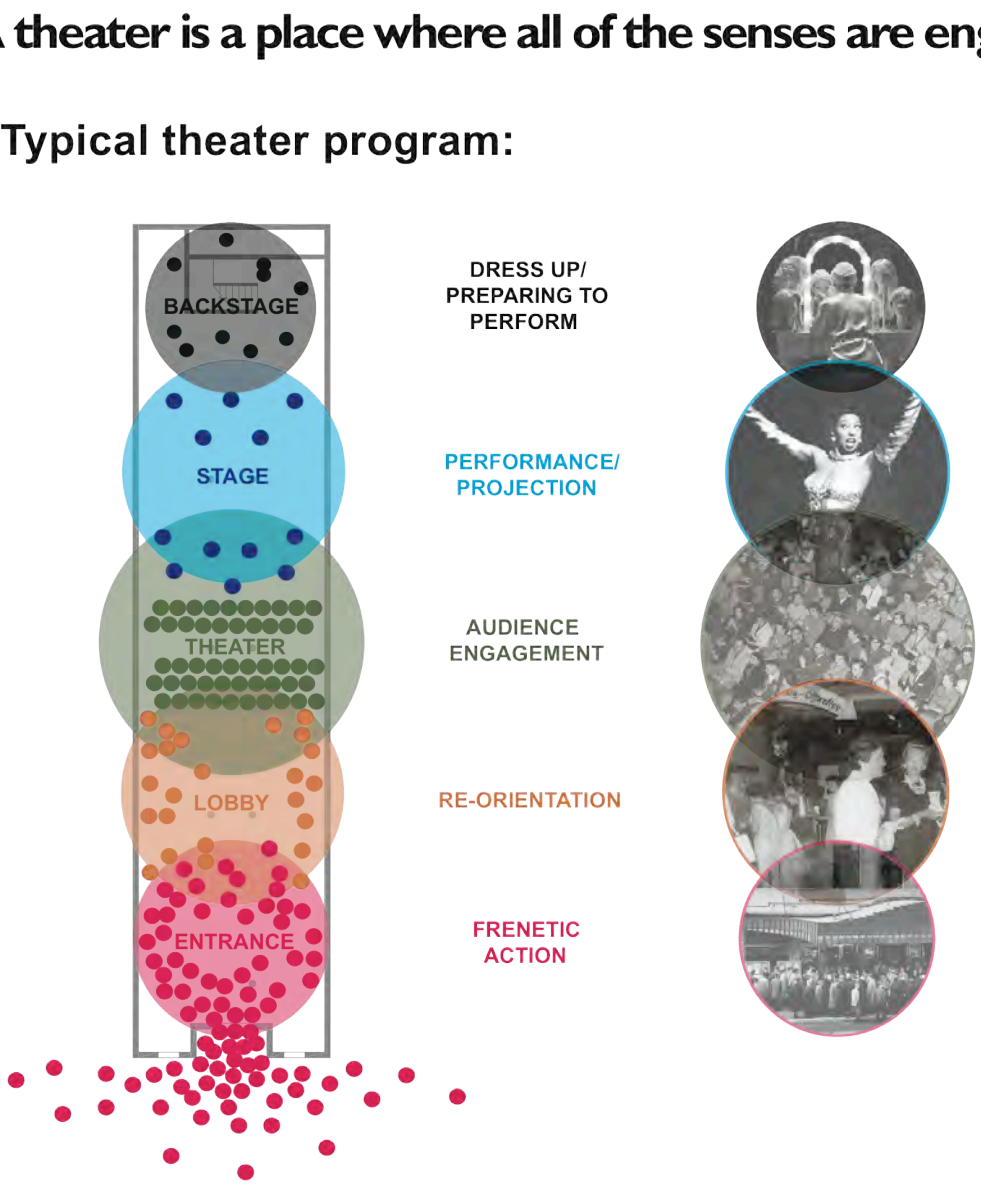


Figure 10 This is also an image of a presentation board that was produced at the culmination of the pro-thesis process. At the midway point of the process, a translation of a traditional theater program to this new sort of retail for Warby Parker seemed to be important idea for analysis. By the final May presentation, this precise translation is not so apparent in the design, but this was a crucial point in the design-thinking process; a link that would lead me to the moves I would eventually make with the screens, frames, and projectors. (Image: Natalie Grasso)

Figure 11 This is also an image of a presentation board that was produced at the culmination of the pro-thesis process. This is visual evidence of the connections I was trying to draw between the traditional theater program and a new, non-traditional retail program for Warby Parker. The rows of three images on the right hand side blend recent Instagram images from Warby Parker events with retro images of traditional theater events. This, too, evolved throughout the second semester process, but was a crucial moment of analysis during pro-thesis.

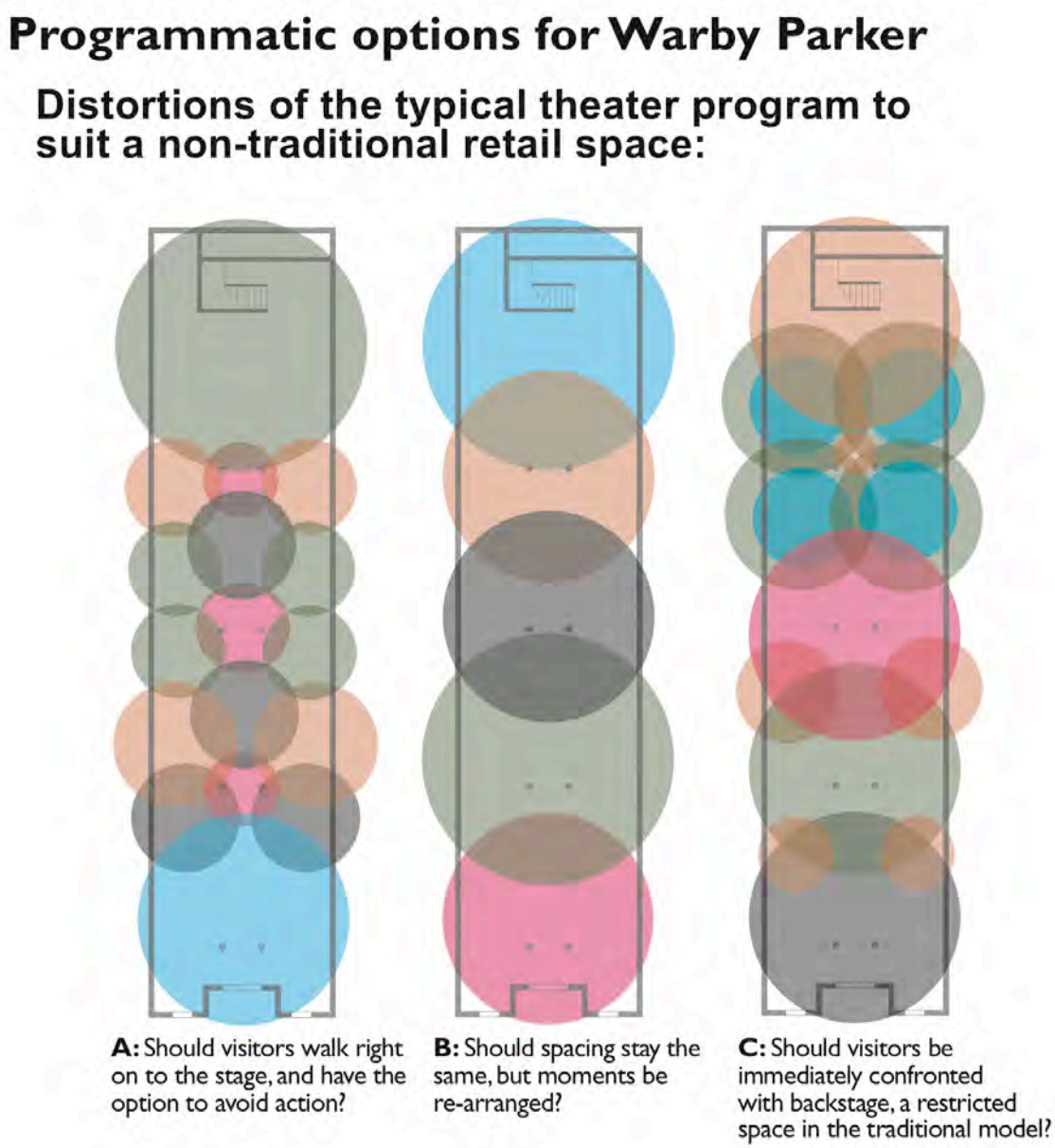


Figure 12 This is also an image of a presentation board that was produced at the culmination of the pro-thesis process. The colors correspond with the color-coded tags on the previous two boards. This was produced to illustrate the ways in which each part of the traditional theater program might be arranged to suit the new non-traditional model. This, too, was not translated on its face in the final, second semester iteration, but the idea has some residue on a few of the final moves included the screens which can be approached and beheld from different angles.

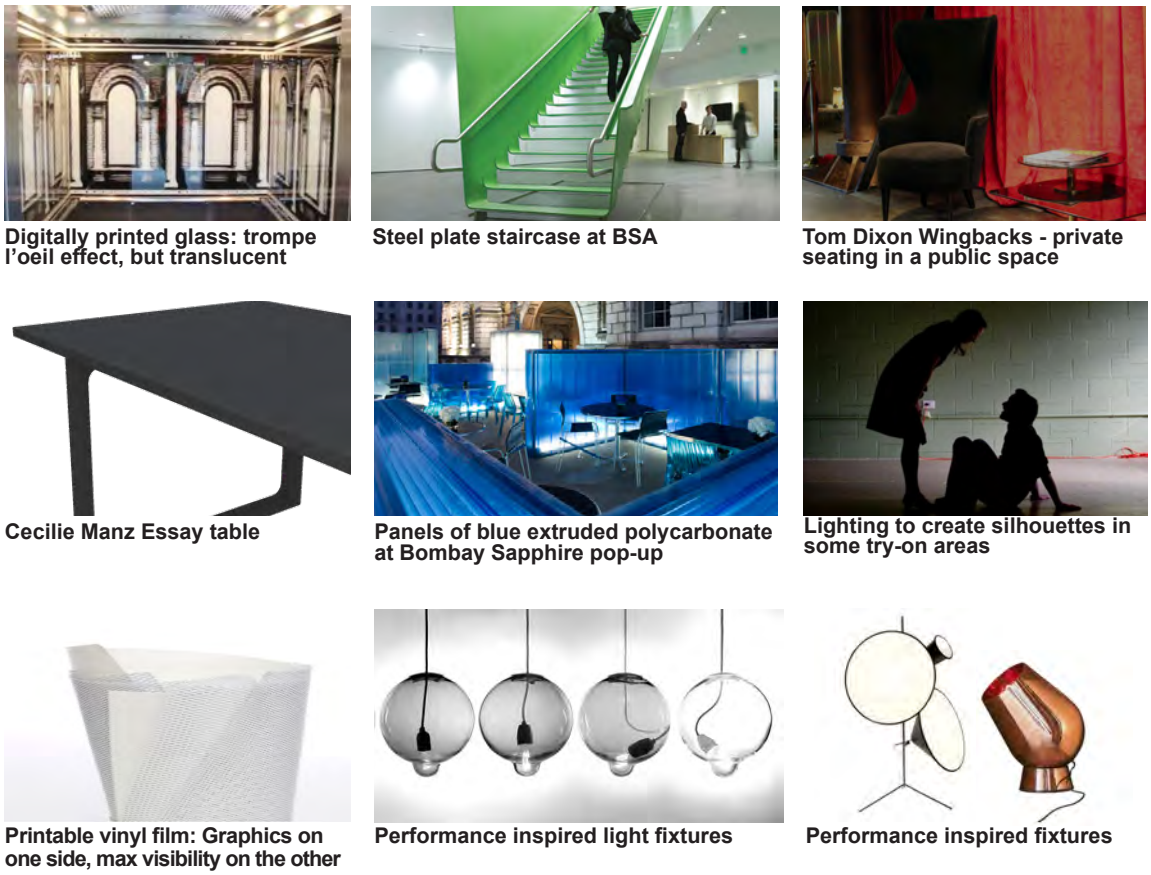
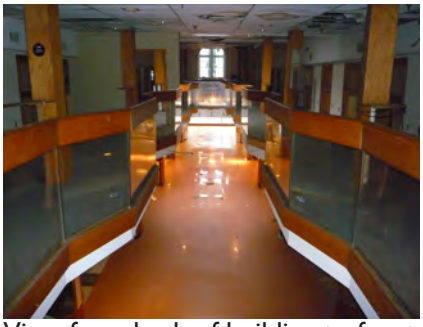
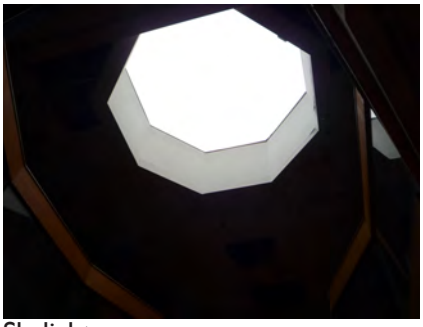


Figure 13 This is the materials board from the pro-thesis presentation. The "look" changed drastically over the course of the second semester—ending up with a very swinging '60s, retro vibe, well suited for Warby Parker—but many of these ideas remained, for example: the vinyl film manifesting itself in the scrims, and the "eyeball" look of the round light fixtures made even more apparent in the chic Lindsey Adelman pieces that ended up over the showroom and the bar seating area. (Image: Natalie Grasso)



View from back of building to front



Skylight

View from front of building to back

Back staircase

Site conditions

Figure 14 Site photos showing existing conditions of space. The existing space provided certain constraints, and inspired me to keep the mezzanine, and use skylights like an aperture or oculus on the space. (Photos: Kate Doerr)

Figure 15 An early second floor rendering that shows the mezzanine as it is in existing space, and the café seating the way it would be arranged on the first floor in final iteration. By the end of the process, the opening (or "aperture"), visible here in the back of the space, was removed. (Image: Natalie Grasso)

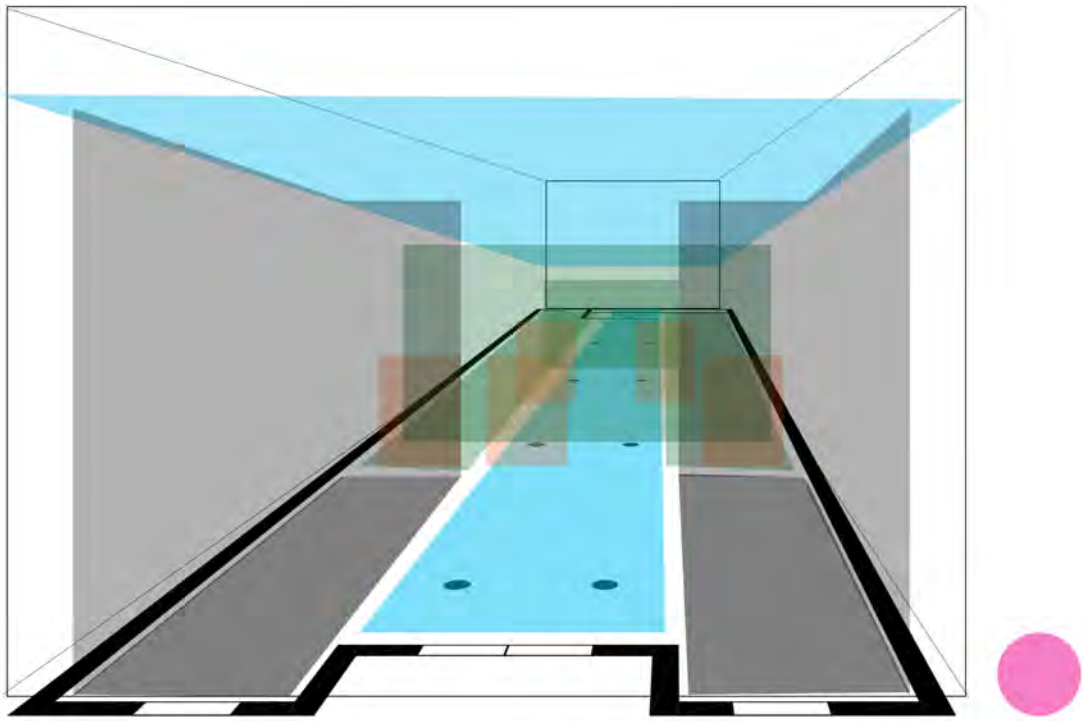


Figure 16 Space study. This drawing was made at the very beginning of second semester, an attempt to translate the colored circles from Figs. 9, 10, 11 to three dimensional space. This counts as a "bad" drawing, but already the screen like rectangles begin to take the form of the screens and scrims that would be specified for the final space. (Image: Natalie Grasso)

Figure 17 This second semester "layer study" was made in an attempt to flesh out how customers might interact with the product, with an eye toward issues of transparency (or "seeing through" space). The rectangle, see-through "displays" were pulled visually from the space study in Fig. 15. (Image: Natalie Grasso)

Figure 18 Another iteration of the layer study. Important additions here include a bar display, as well as the indication of the store in the background. An important thought, illustrated here, is how parts of the store might be obscured in some places, but apparent in others, and the options customers would have to move through the space and, again, interact with the product, and each other. (Image: Natalie Grasso)

Figure 19 A turning point. This is a screenshot from the 1994 film "Unzipped," which documented the preparation for one of Isaac Mizrahi's fashion shows. The show in the film has been remembered for how he equipped the end of his runway with a backlit scrim, so that in addition to the models walking in the show, the audience could see through to the other models changing and hanging out backstage. This stayed with me for two reasons: One for the way the addition of the scrim to the mix made the models more conscious of being watched than when they were actually "on the catwalk," and two for the way it elicited a whole new level of voyeurism from an audience already there to see a show. All of that, combined with those layer studies, inspired me to run with the idea of a big screen or scrim in the store. (Photo: screen grab from movie)

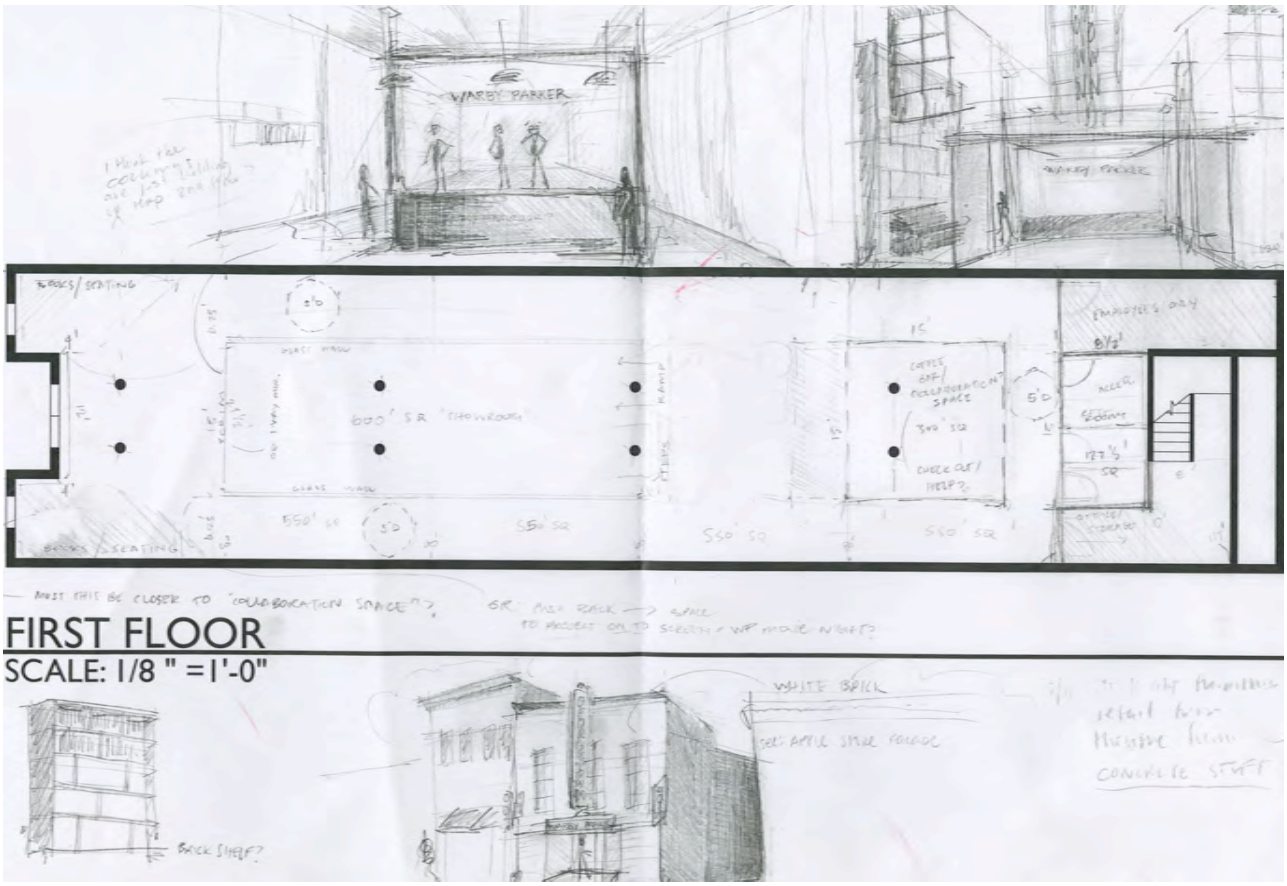


Figure 20 My first crack at reviewing some of the aforementioned ideas in plan. The sketches in the margins illustrate the first ideas about incorporating a scrim in to the space.

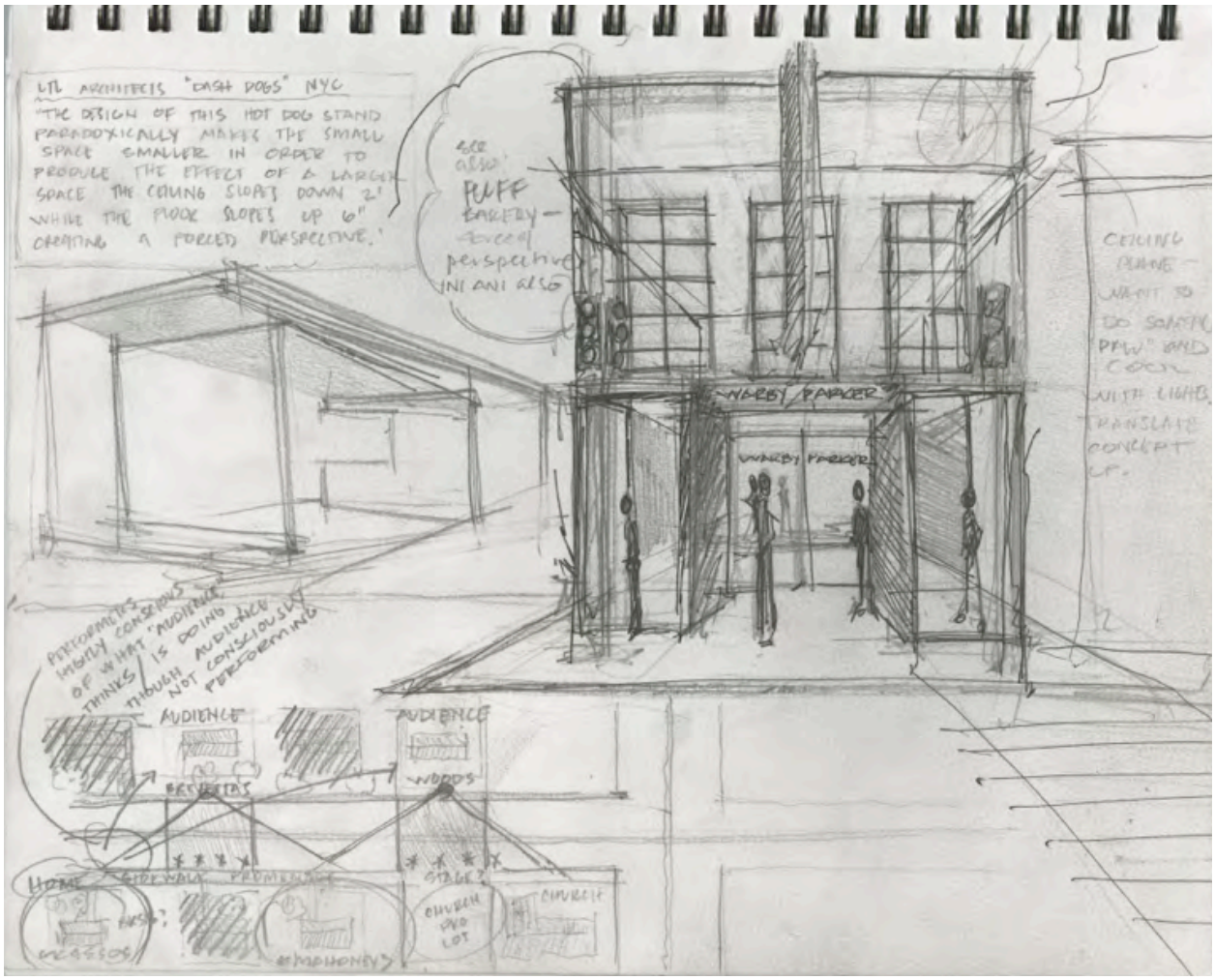


Figure 21 An early sketch visualizing how the scrim might look in the storefront, from the street. In the lower left hand corner, a study of the neighborhood I grew up in, evaluating lines of site from each neighbor's home. The sidewalk is a promenade, or a "stage" from each vantage point. (Image: Natalie Grasso)

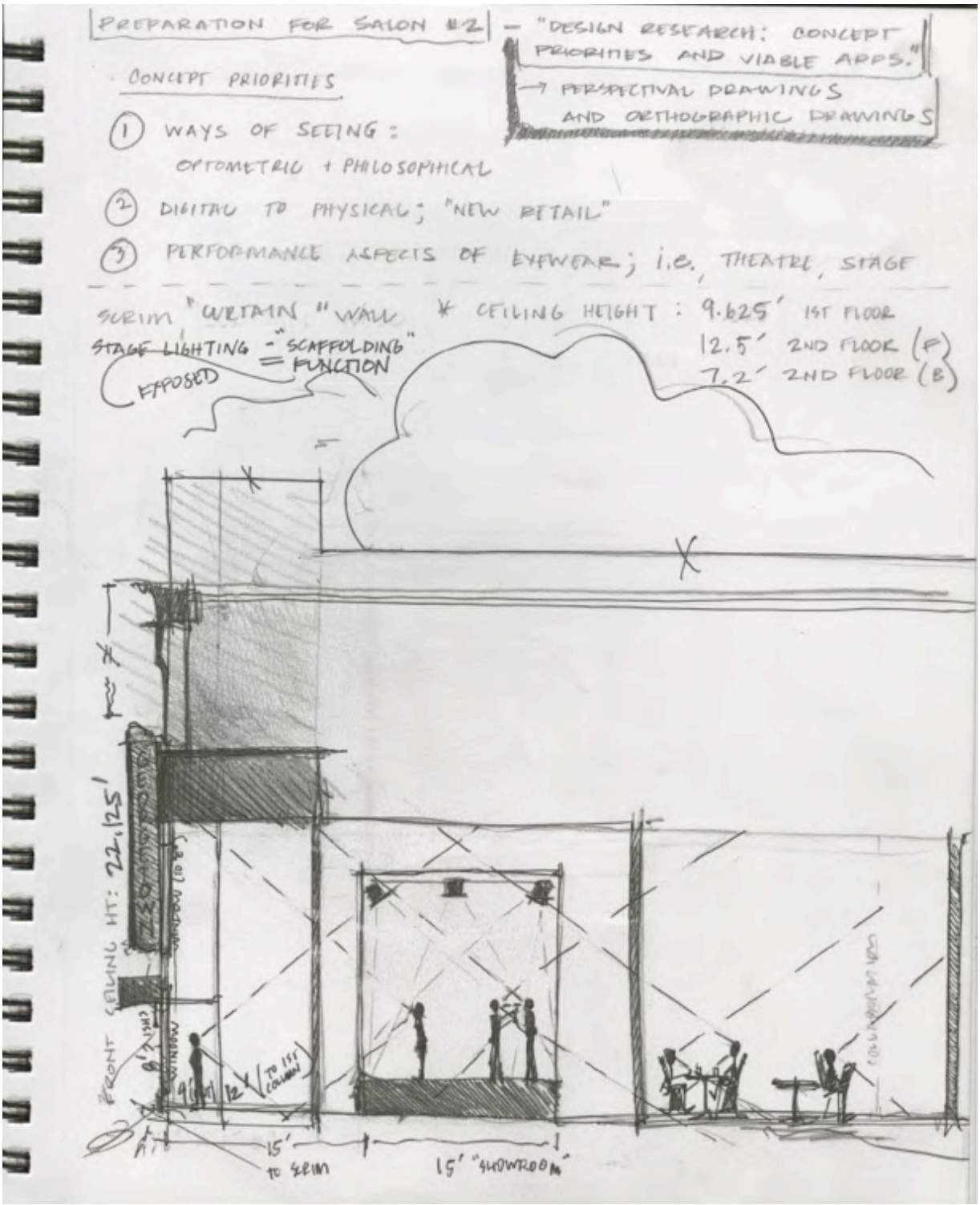


Figure 22 An early sketch showing evidence of the first thoughts about lines of vision and how this might affect the placement of screens and scrims, and how customers would interact with and within the space.

Figure 23 A mid-second semester sketch drawing inspiration from the way the sun comes in a window. This was not translated "word for word" in the final iteration, but the ideas stuck.

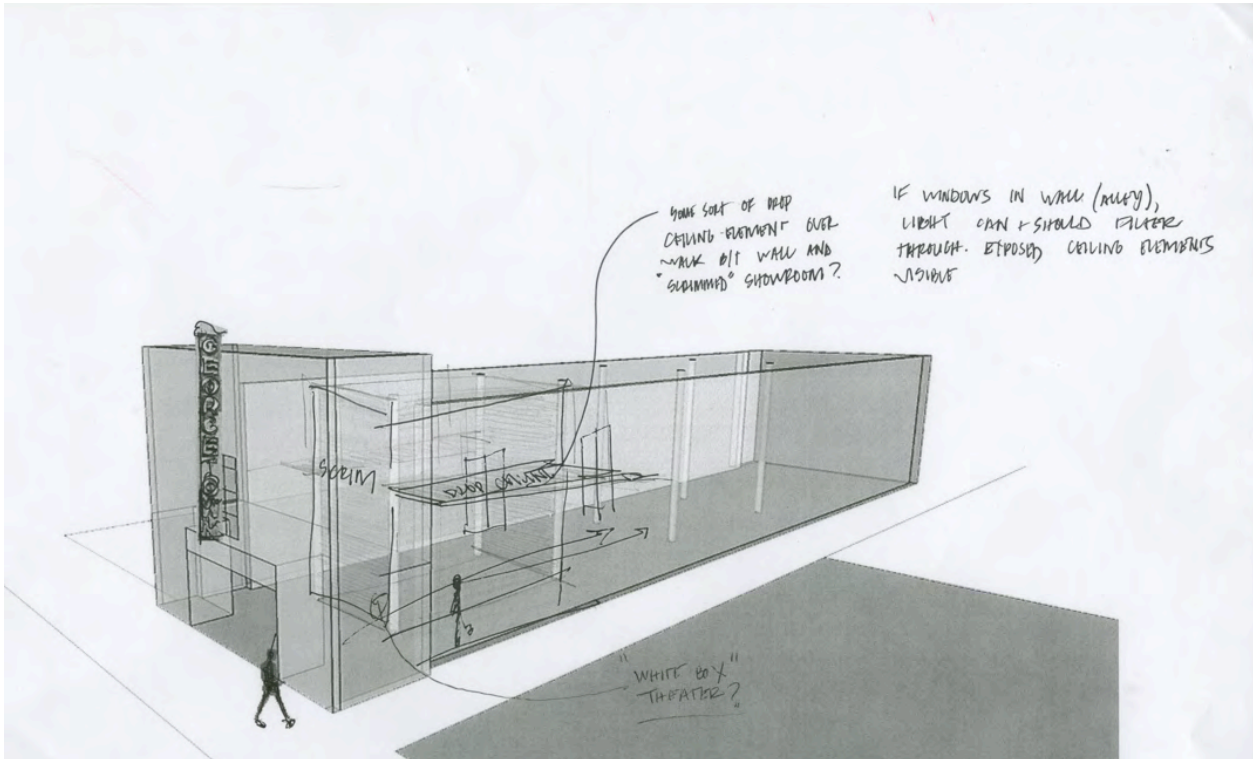


Figure 24 An early second semester drawing that explores how the space would work without the mezzanine and with a floor to ceiling scrim. Ultimately, the mezzanine was retained, but compare this drawing with the next one (Fig. 25) to see how it inspired the two-story screen/scrim. (Image: Natalie Grasso)

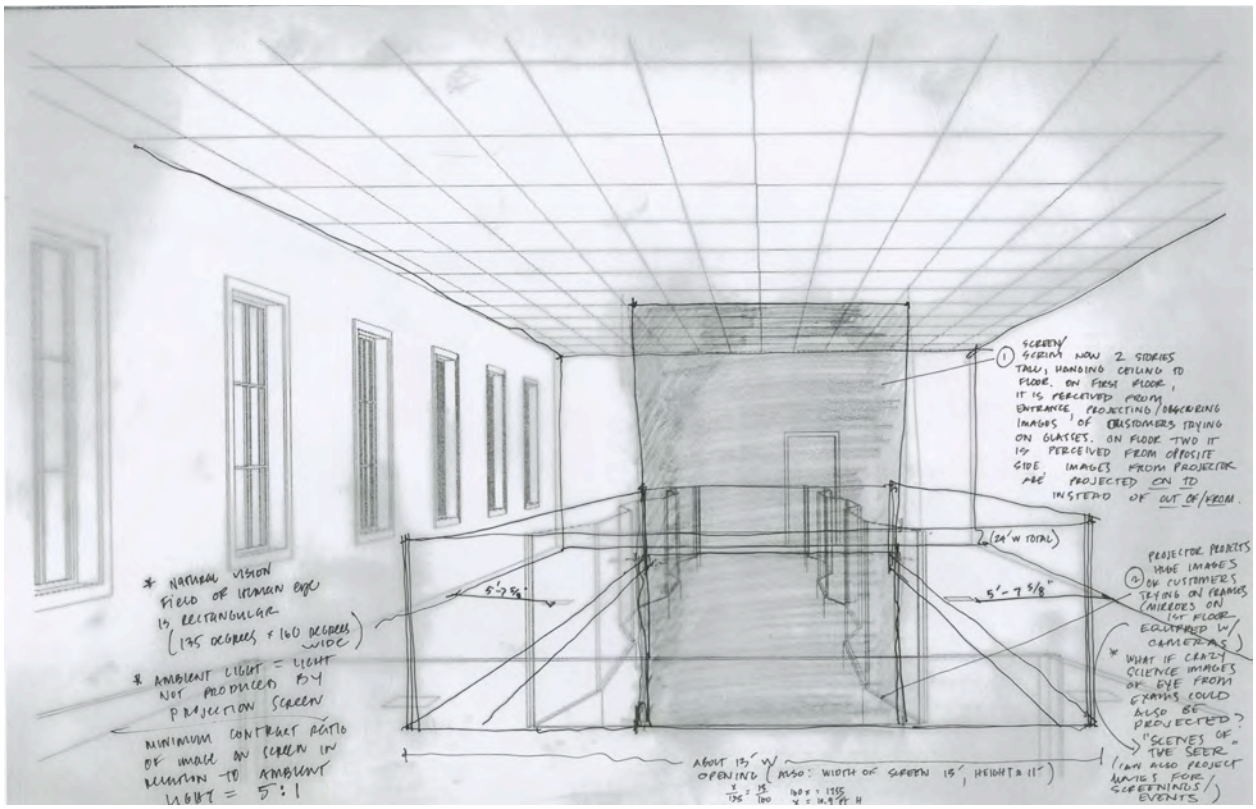


Figure 25 A mid-second semester sketch on trace overlaying a Revit wireframe. Evidence of choice to make scrim two stories high and to change the shape of the existing mezzanine opening. (Image: Natalie Grasso)

Figure 26 Annotated frames from the 1963 film "Contempt," directed by Jean-Luc Godard. In the film, and these frames in particular, Brigitte Bardot's character changes her look with a black wig, and judges her new value through the eyes of her husband and the eyes of the mirror. In the first shot, it is as though that statue is a stand-in for us—the audience—and in the scene where she looks in the mirror, the audience looks at her looking at how she looks. This manifested itself in the final renderings. So, too, did the other scenes, pictured above, where she asks her husband to look at how she looks. (Photos: Screen grabs from film)

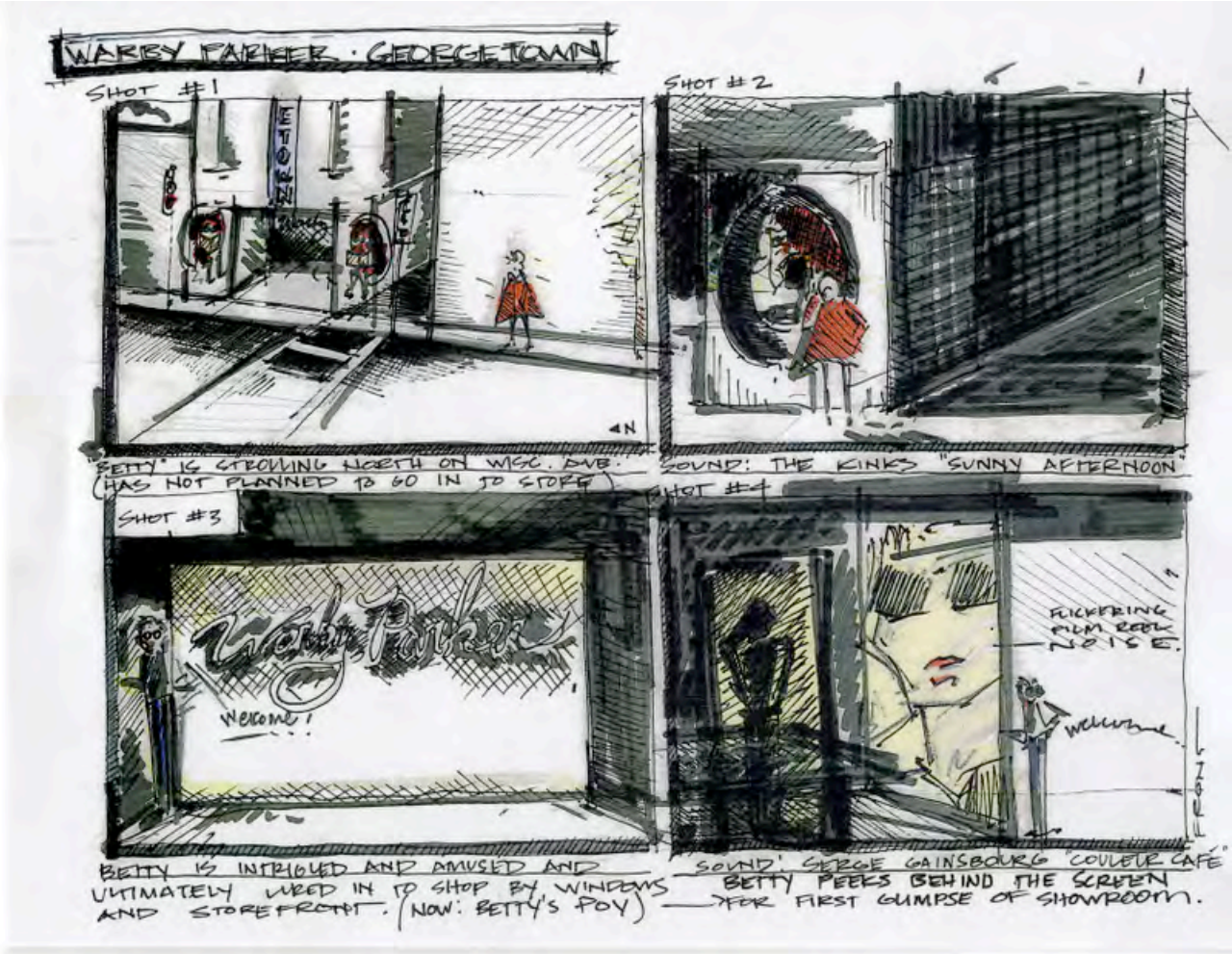


Figure 27 Thus inspired by cinema (and, of course, the fact that I'm dealing in screens, and putting the store in an old movie theater), I sketched a "storyboard" analysis of how an unsuspecting customer might come upon the store, decide to enter, and interact with the product, the screens, and the other customers within. At this point in the semester—inspired by '60s films like Contempt and Warby Parker's already established retro aesthetic—I committed to a swinging '60s "look" for the store. It was also noted that this "look" has a sound, and I considered how music, whether from a track or the movies playing in the store, would affect the design and the user experience. Here it is noted that the sound upon approaching and entering the store is something like The Kinks, "Sunny Afternoon." (Image: Natalie Grasso)

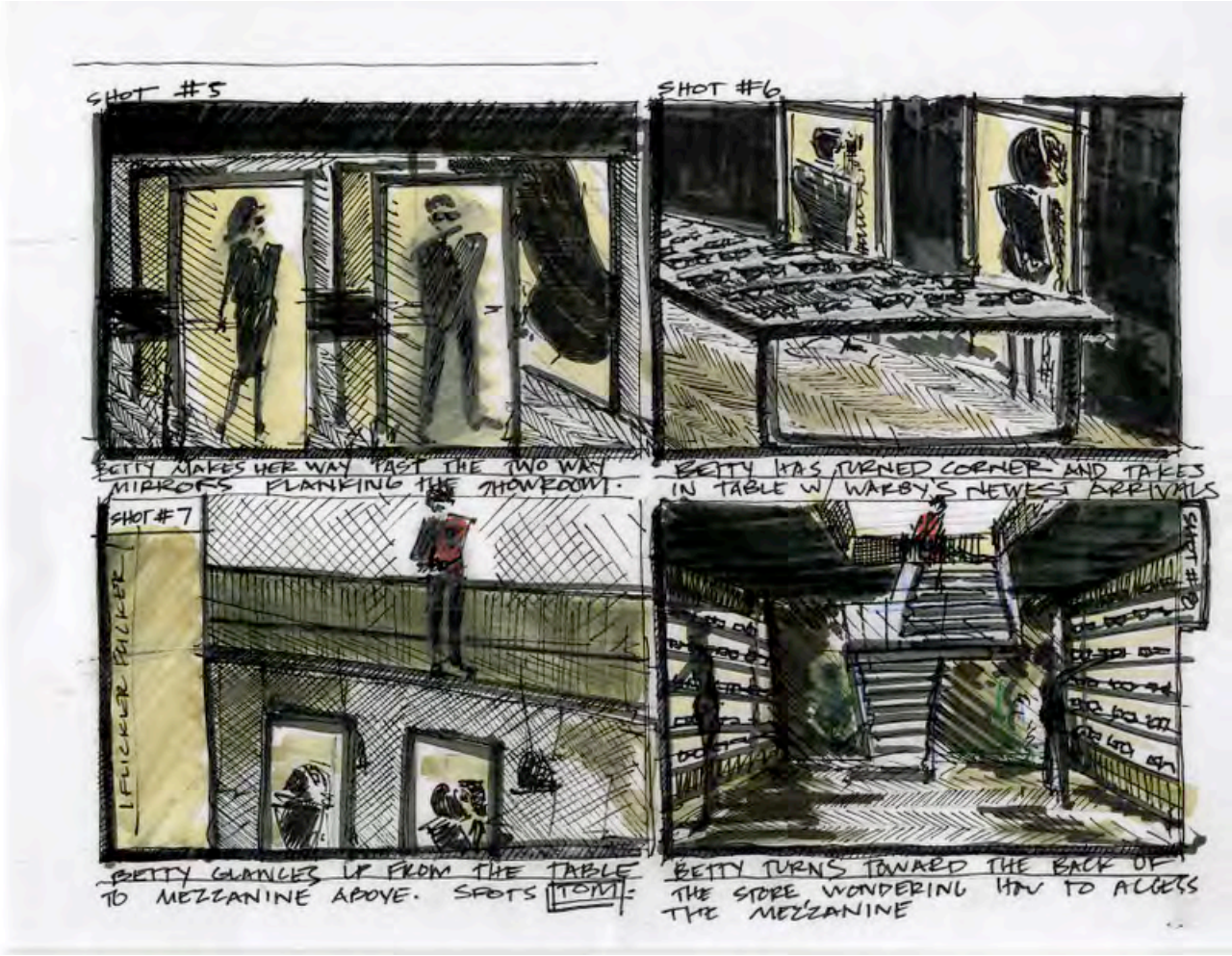


Figure 28 The second of three pages of "storyboards" show what a customer encounters once he or she has entered the store, including the two way mirrors flanking the showroom, the projection of the female shopper on to the two story screen ("I look at how I look"), another customer observing the showroom from his mezzanine perch ("I look at you look at how you look"), and a wide shot of the back of the store, with a first crack at some additional display shelving, and the addition of a center stair to take the customers to the mezzanine. (Image: Natalie Grasso)

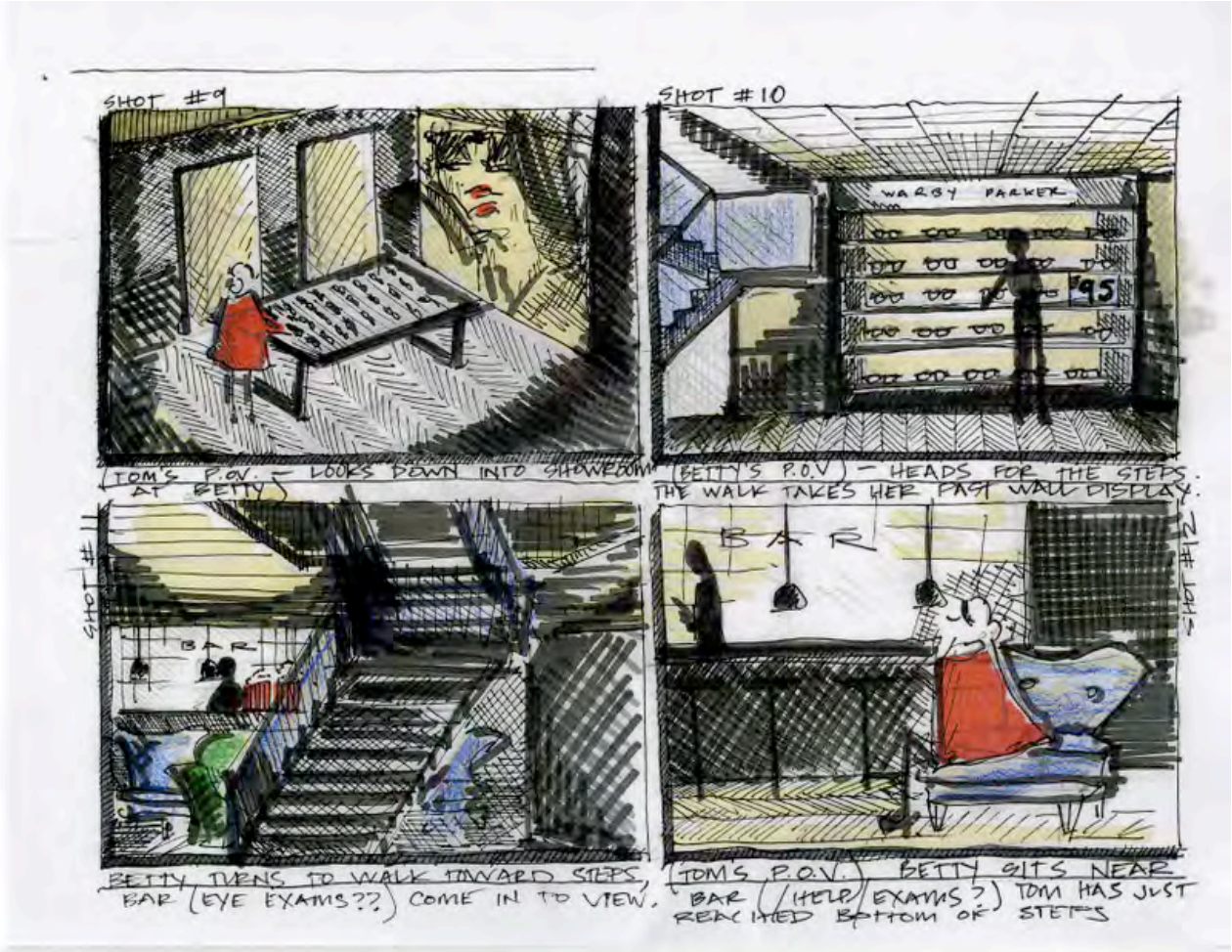


Figure 29 The final storyboards. This sheet includes the view from the mezzanine, and framed shots of how a customer would encounter the wall displays, as well as the back bar. (Image: Natalie Grasso)

Chapter VI. Findings

What follows are images of the drawings presented at the final presentation, on May 6, 2013. The represent the culmination of the work described and illustrated above.

Figure 30 The premise. (Image, top left: Natalie Grasso; Image, top right: Natalie Grasso, Photos, top right: warbyparker.com; Photo, bottom left: Natalie Grasso; Photo, bottom right: Screen grab from "Contempt")

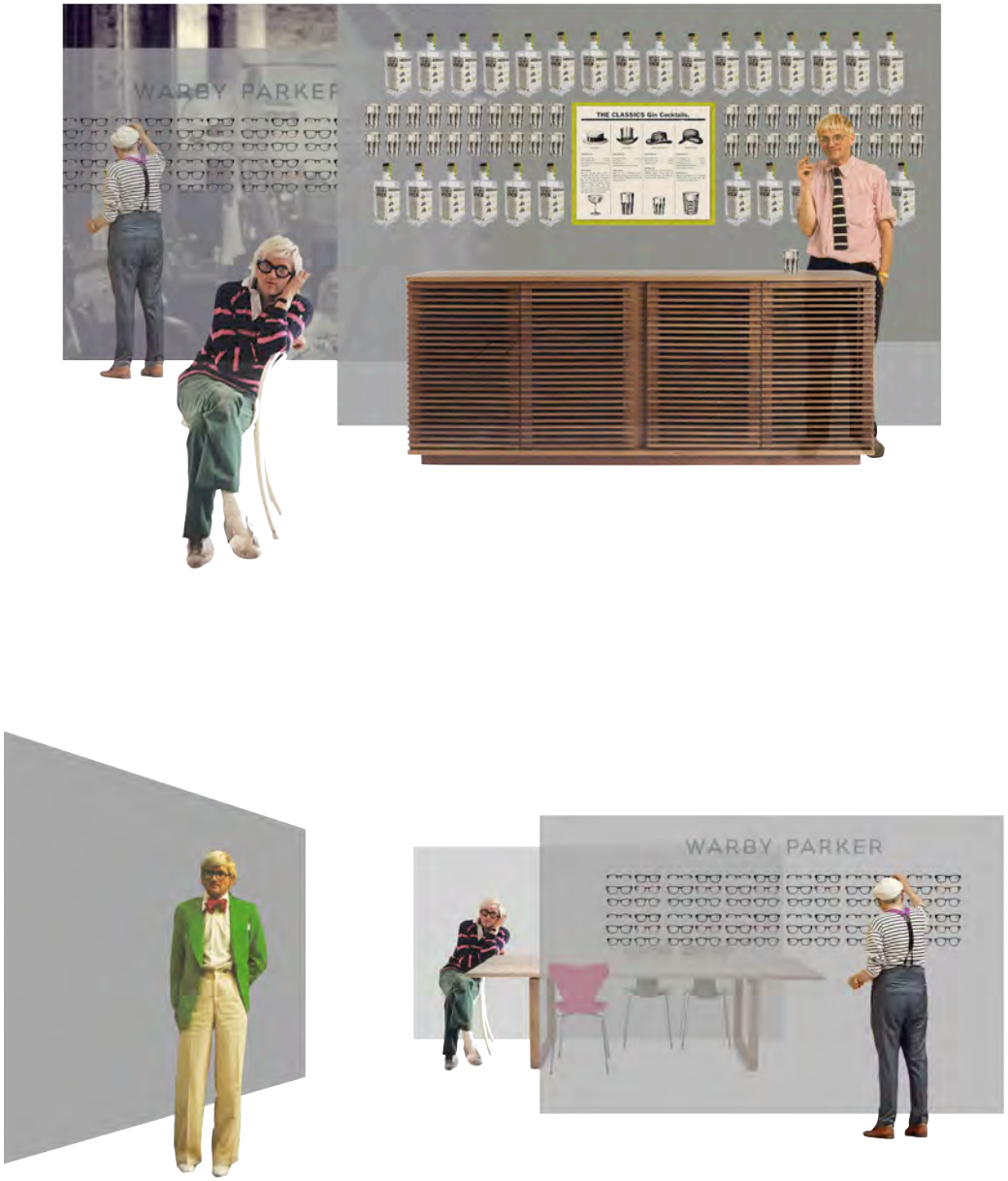


Figure 31 Layer studies, as they were included and captioned on final boards. (Images: Natalie Grasso)

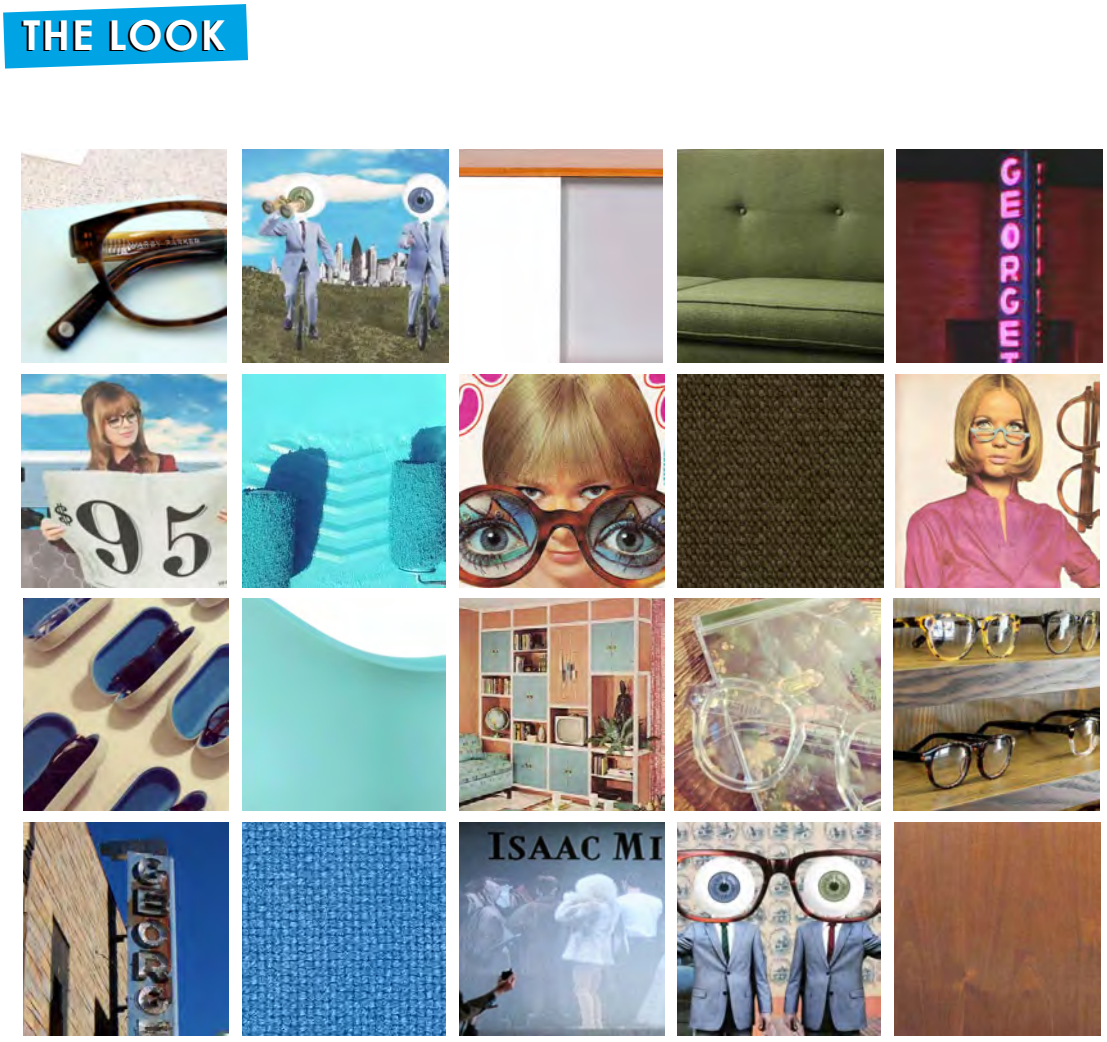


Figure 32 Mood board. (Image: Natalie Grasso)

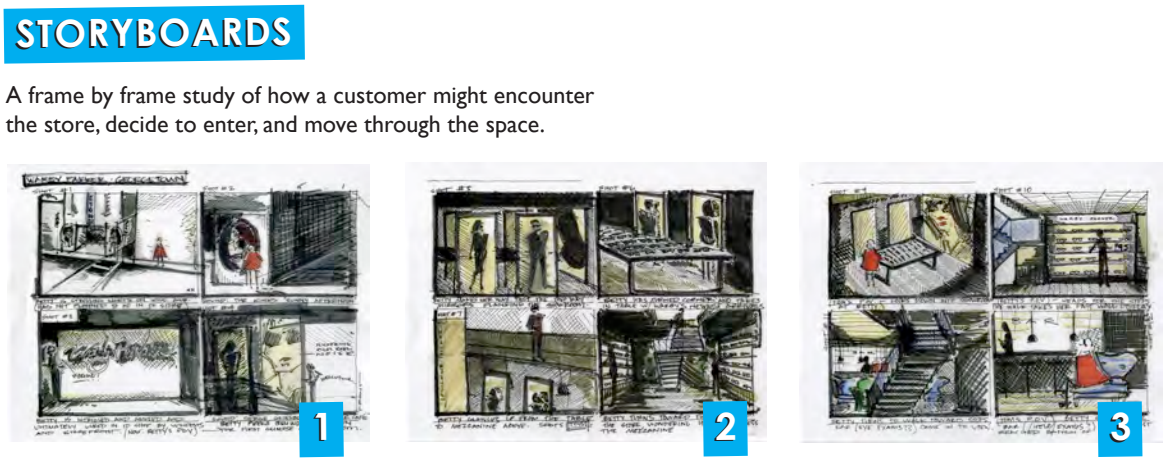
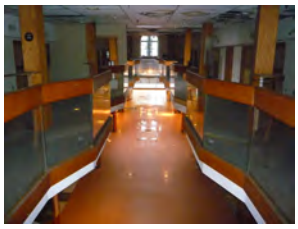


Figure 33 Storyboards, as they were included and captioned on final boards. (Image: Natalie Grasso)

Existing conditions



SITE

Proposed intervention

Figure 34 Site information, as it was included on final boards. (Image: Natalie Grasso)

Figure 35 A closer look at the proposed intervention. (Image: Natalie Grasso)

1

“I LOOK AT HOW I LOOK”

Figure 36 Rendering of showroom. (Image: Natalie Grasso)

2

“I LOOK AT YOU LOOK AT HOW YOU LOOK”

Figure 37 Rendering of back bar and back of mezzanine level movie screen. (Image: Natalie Grasso)

"SCENES OF THE SEER"

Figure 38 Rendering of mezzanine level "Warby Parker Screening Space." (Image: Natalie Grasso)

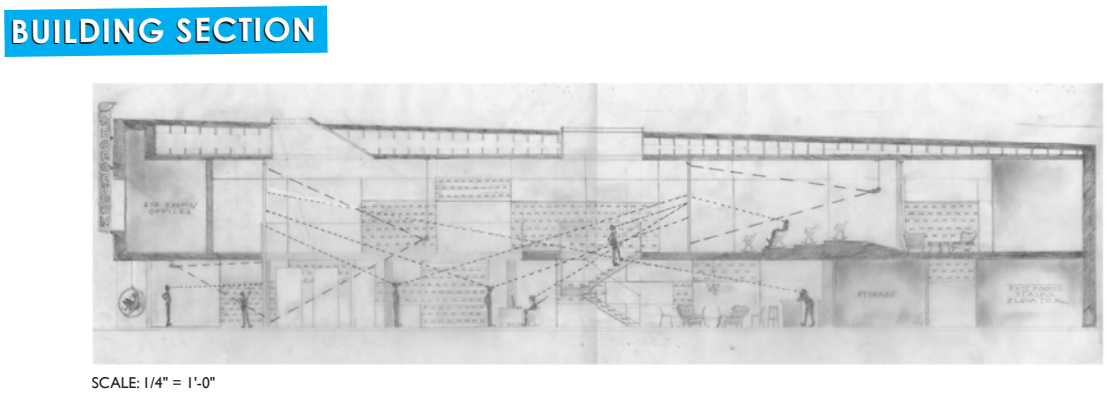


Figure 39 Building section (not to scale). (Image: Natalie Grasso)

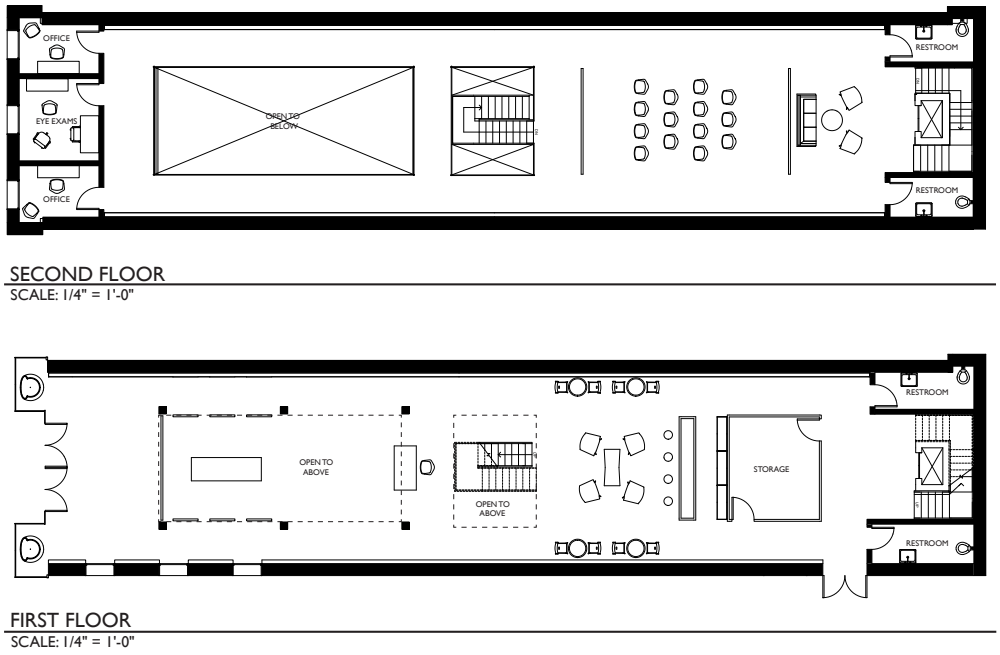


Figure 40 Floor plans (not to scale). (Image: Natalie Grasso)

Figure 41 Selected furnishings. (Images L-R, clockwise: 1stdibs.com, hermanmiller.com, studio1961.com, 1stdibs.com)

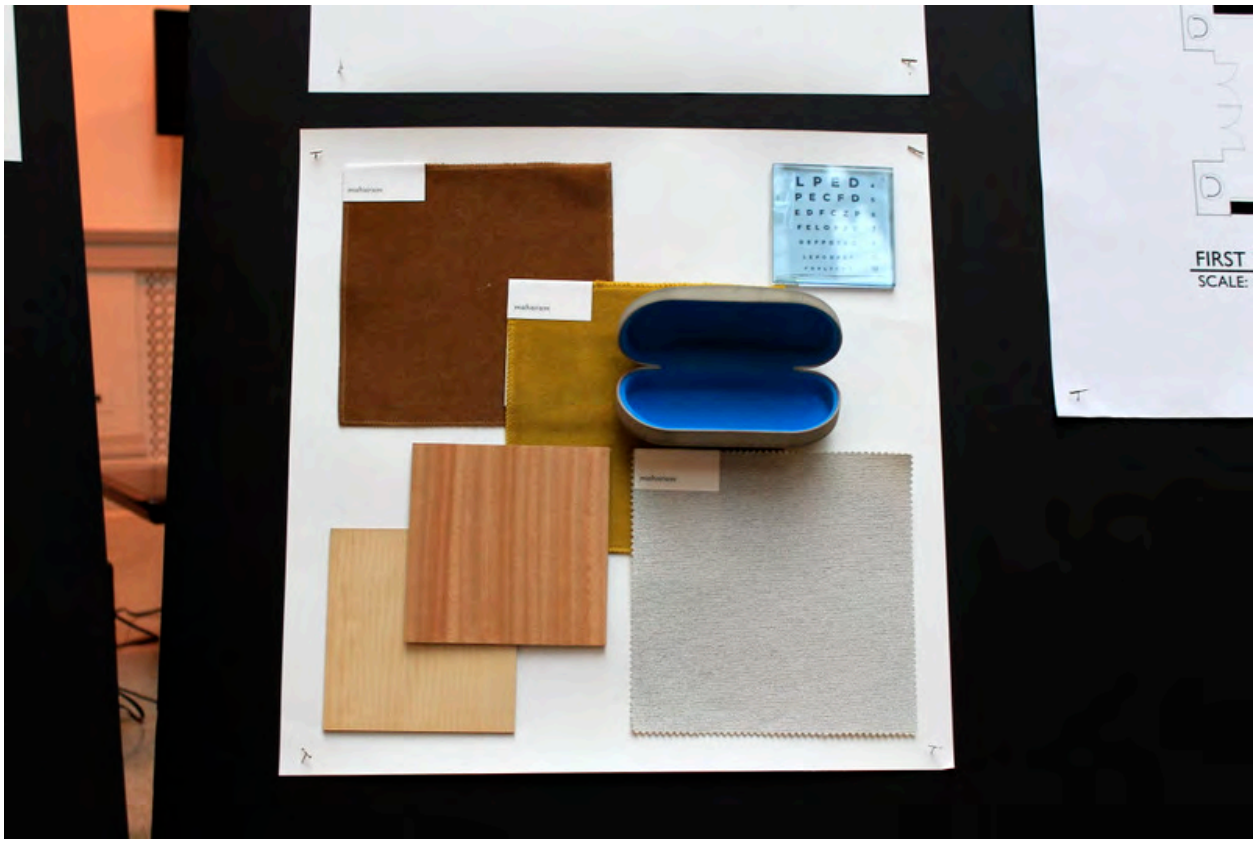


Figure 42 Materials board, as presented on May 6, 2013. (Photo: Natalie Grasso)

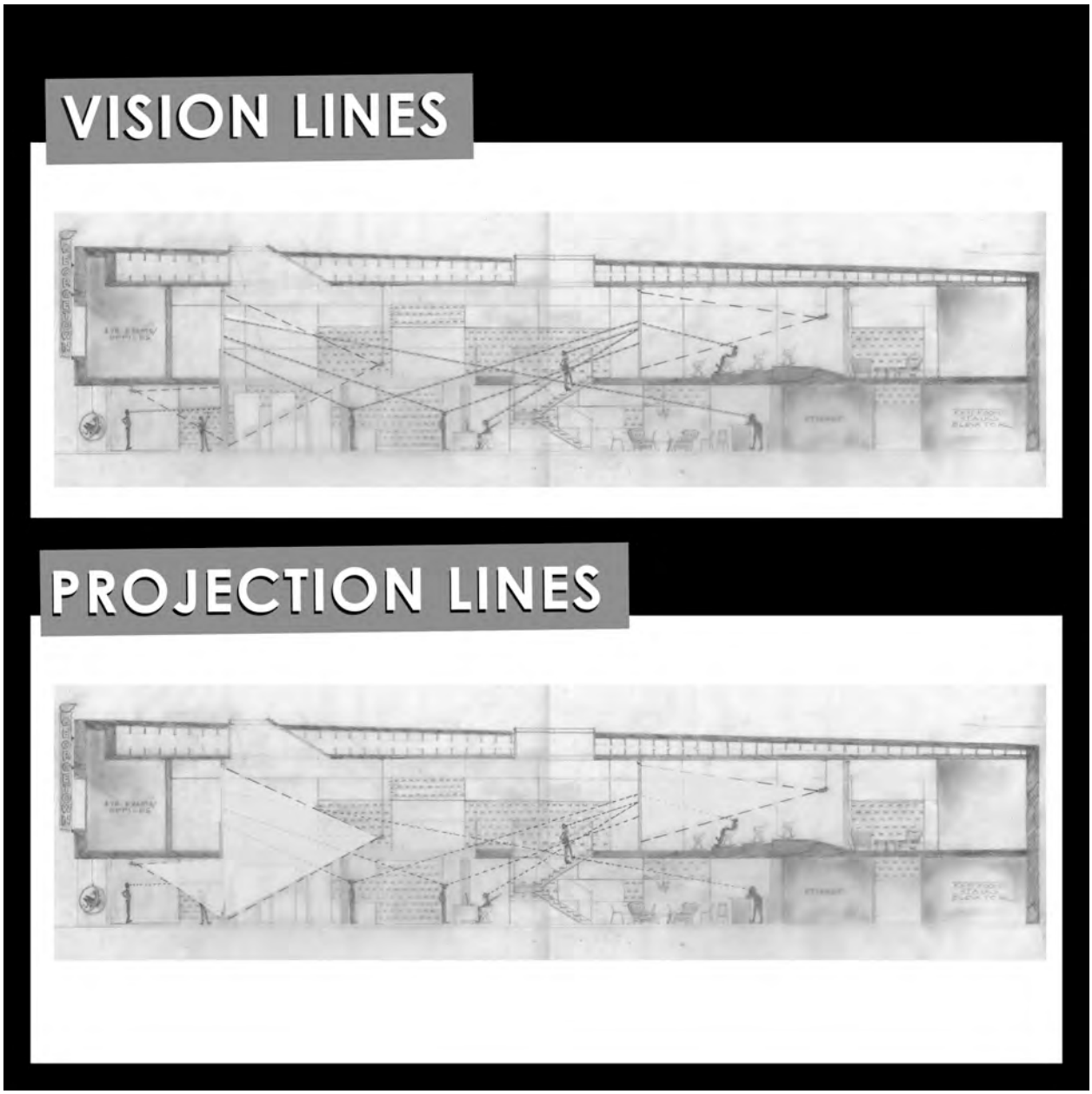


Figure 43 "Vision lines" and "projection lines" highlighted in section. (Image: Natalie Grasso)

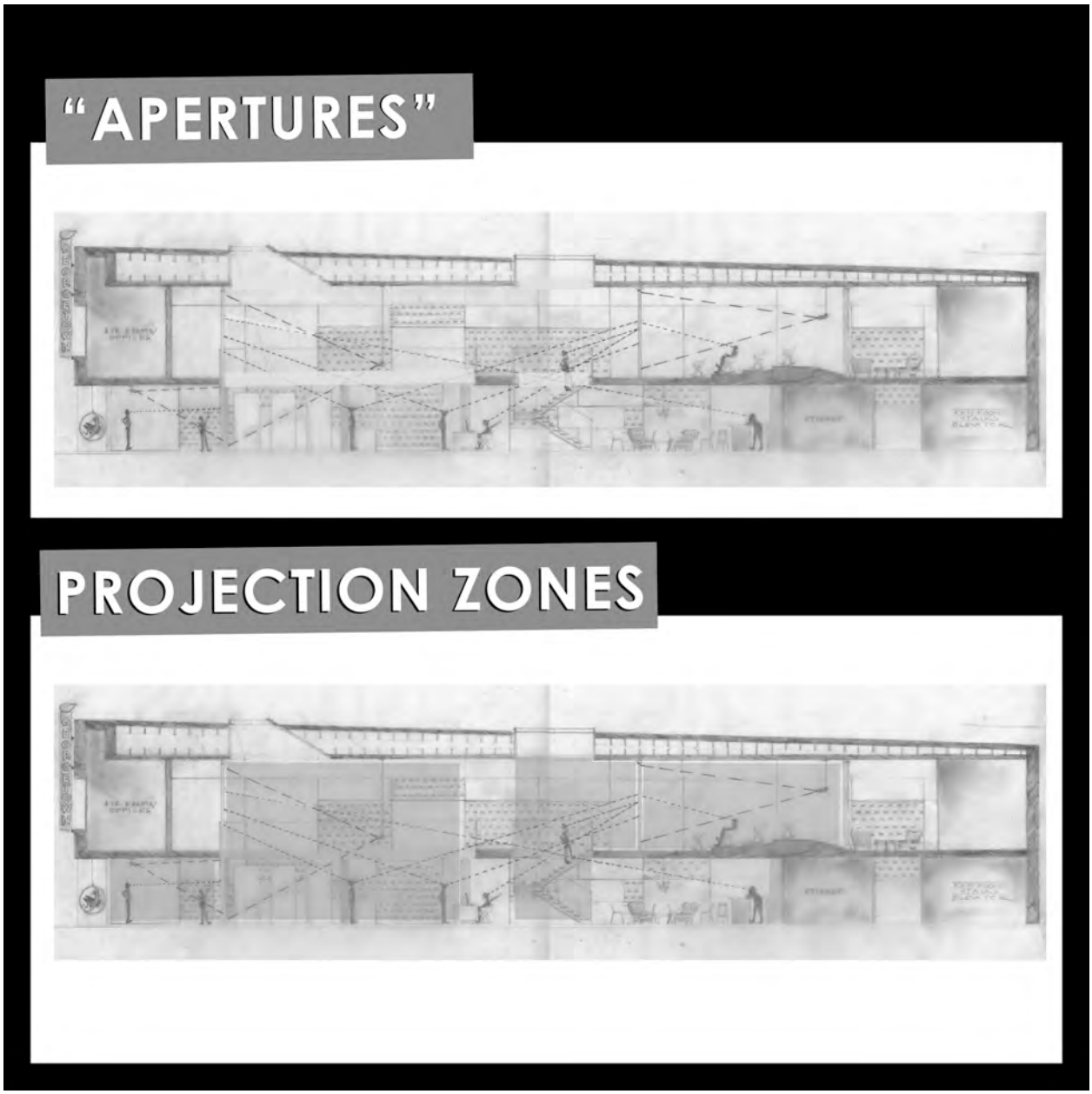


Figure 44 "Apertures" and "projection zones" highlighted in section. (Image: Natalie Grasso)

Chapter VII. Contributions

This project was sparked with an interest in the online-only—or "e-tail"—companies that were beginning to experiment with physical locations. There had been rumors about Amazon, and more recently Google, exploring the idea of a brick and mortar presence, and it became clear how much of modern life has been given over to the "screen"—including reading, writing, drawing, most all communication, and of course, shopping—and how interesting it is—telling, even—that now many of these once pure play "e-tailers" are establishing physical locations.

This, in addition to the "performance" aspect of Warby Parker's highly stylized, vintage-inspired frames lending themselves well to the performance and projection of a different self, or a new identity, formed the crux of the concept which informed the rest of the design. At the time this project was presented to critics, the then-final iteration of the space unfolded something like this:

The first thing a customer walking in to the store would confront is a big screen—I thought that perhaps one way you could make sure that customers know that they are really *offline* is to remind them of what they are missing. The first one, which rises two stories and is visible from the street, can be equipped and perceived in several ways. I presented it in a drawing that shows the kitschy and colorful Warby Parker TV commercial being played in a loop (see Figure 35). But in another iteration, with the right lighting, it can also function as a scrim. Upon entering, the customer would then be confronted with silhouettes of shoppers and the eyewear tryers-on in the showroom behind it.

Once you walk in past the screen you encounter a row of mirrors (see Figure 36). They are two-way mirrors and they frame shoppers as they observe their reflections. When you turn in to the showroom, you see that the screen actually rises up two stories and that a distorted and enlarged video of a shopper is being projected on to it. This engages the customer on several levels of physicality and awareness, and is best illustrated in the storyboards (see Figures 25, 26,

and 27): First, a customer can simply look at himself or herself in the mirror, but then because of the screens and the projection, he or she turns around in the space and can evaluate themselves in the same moment but by different media, in different time, and in different scale. This also allows other customers to observe the observer by these same different, piquant standards.

If you turn around in the showroom and approach the back of the store, you confront another screen, installed on the mezzanine level as part of a small "Warby Parker screening space" (see Figure 37). Both the screening space and the small bar visible here are included in the design in the spirit of Warby Parker's new, non-traditional use of retail space, to enhance the store experience and to further ingratiate the brand to its customers. It becomes clearer to the customer in this view that in addition to the way the mirrors, screens, and projectors work in the showroom, he or she might also observe—or be observed—from the mezzanine, a sort of aperture on the space (see Figure 44).

If the customer then chooses to go upstairs, he or she will encounter the small screening space. In keeping with Warby Parker's previously established physical "happenings," it is safe to assume that the brand might stage an occasional after hours screening or event in this space. During store hours I imagine that they might play short films, or stream video of customers in the showroom "performing" different identities while they try on various frames. In the view illustrated in Figure 38, a short retro film is about to begin, and like the screen downstairs, this one is slightly transparent, and can function like a scrim; here it is projecting distorted silhouettes of other customers posing—in their new frames—behind it.

In response to the critical discussion in the question-and-answer portion of the presentation that touched upon considering not just the "lens" or "elevation view" of a pair of glasses for conceptual grist, but also their depth, and hinges, to inform additional design moves, I submit Figures 45 and 46 as a starting point. The "depth" measurement of the frames will

inform the next steps for bringing the shelves to life.

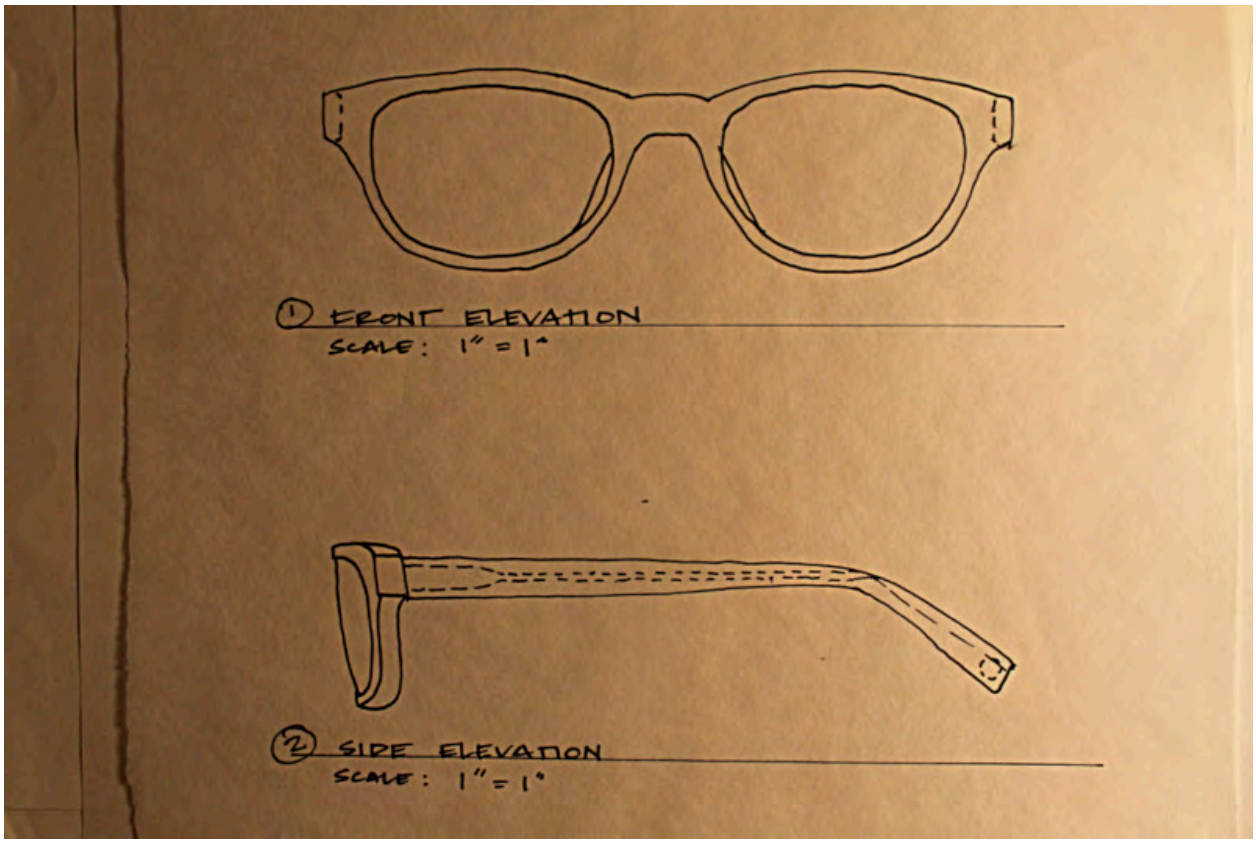


Figure 45 Elevation drawings (not to scale) of a typical pair of Warby Parker frames. The size and depth inform the shape and size of the custom shelving, the next step in the process. (Image: Natalie Grasso)

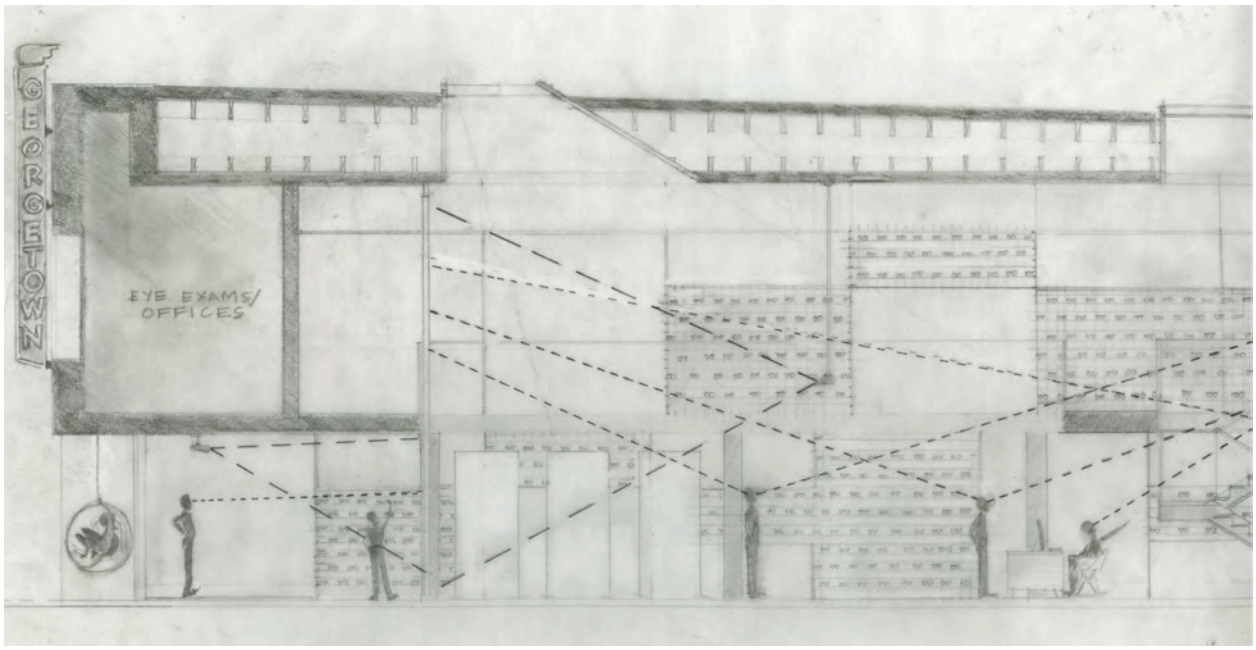


Figure 46 The 9' x 9', 9' x 5'6", and 9' x 3' 6" sliding shelving panels are visible here, in elevation view. The depth of a pair of frames (6.25") will inform the next steps for building the shelves. (Image: Natalie Grasso)

APPENDIX

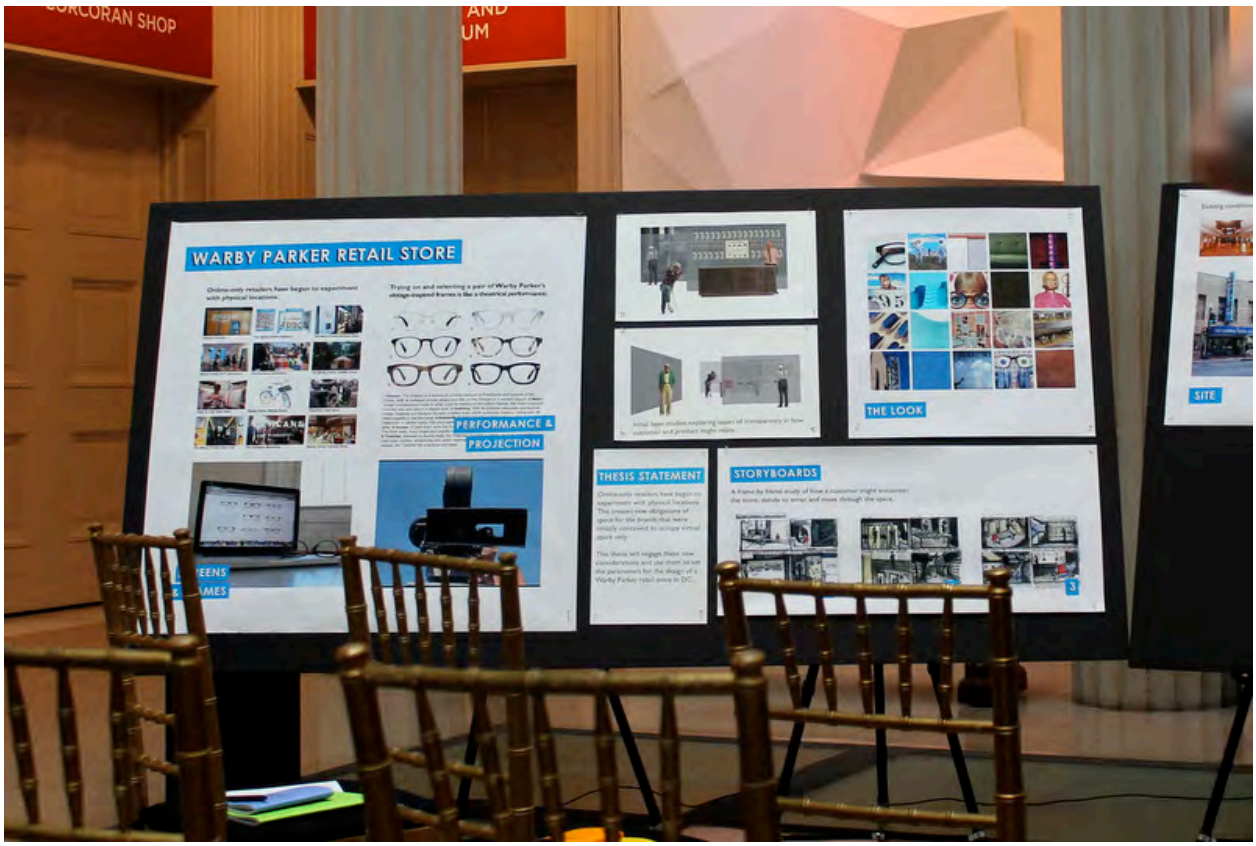


Figure 47 Image of presentation board 1 of 3 at final presentation on May 6, 2013. (Photo: Natalie Grasso)

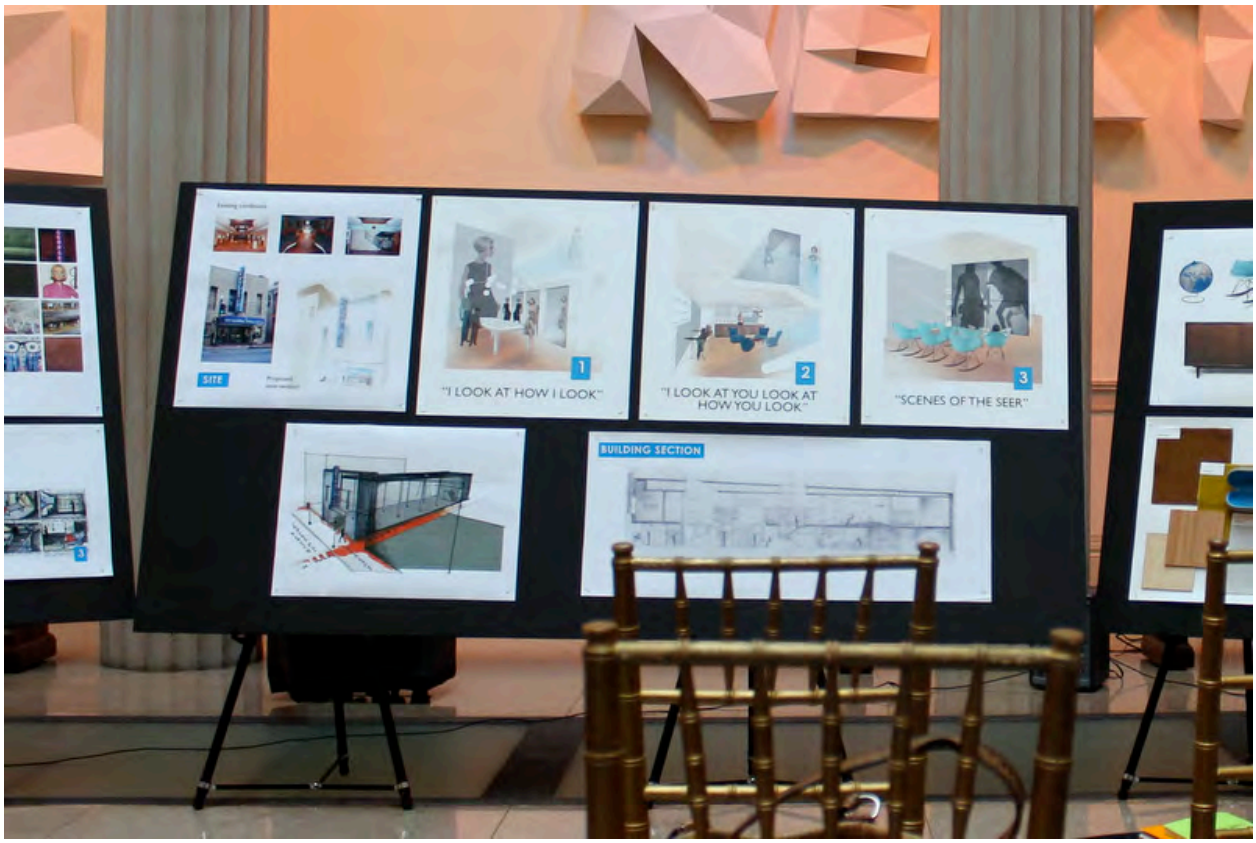


Figure 48 Image of presentation board 2 of 3 at final presentation on May 6, 2013. (Photo: Natalie Grasso)

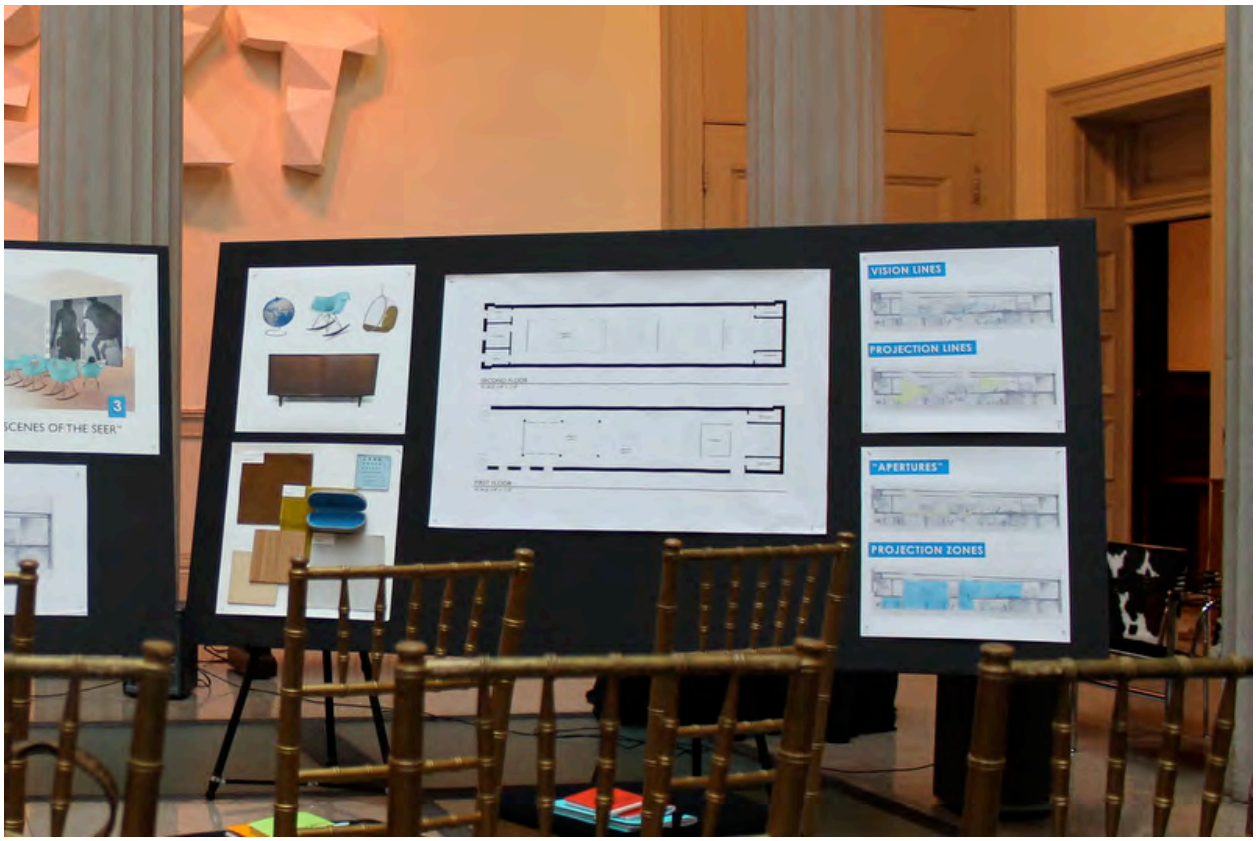


Figure 49 Image of presentation board 3 of 3 at final presentation on May 6, 2013. (Photo: Natalie Grasso)

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