

VISUAL COMMUNICATION 2

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WARBY PARKER
x
GUGGENHEIM

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REFERENCES

Warby Parker and The Guggenheim are collaborating for an engaging, unique campaign. The Collaboration aims to align Warby Parkers value of creativity and product with Guggenheims value of art, new perspectives and people, through a multi-channel marketing strategy.

According to Pine and Gilmore (1998), there is a growing need for experiences.

This collaboration combines an immersive event and ongoing exhibition with a product launch of sunglasses. In conjunction with Artist Keith Haring, the campaign, titled 'A spectacle' has expression and spontaneity at the core of the collaboration. Following the narrative of identity, stimulating a community atmosphere.

The Guggenheim will be the host brand due to physical demand of space needed for the event and exhibition.

The aim for the Guggenheim is to revitalise their visual identity whilst gaining ticket revenue, increased footfall and broadened consumer market.

For Warby Parker the collaboration also reaches a new audience to improve the brands connectivity gaining sales and influence in the art realm (Cope and Maloney,2016; Feldstein,1991).

Who does it target?

The collaboration targets a niche cohort of Gen Z and Millennials, within the age range of 18-26, segmented as explorers and the here and now consumer group.

Their primary core is self-expression and use consumption as a form of individuality.

Striving to be interconnected and involved within a community atmosphere. The collaboration correlates with consumer's needs, though an immersive experience whilst, offering a unique product exclusive to the market (Francis and Fernanda,2018).

Explorers and the here and now group are alert and connected through social media. They relish for brand reliability, striving for difference. Facing the problem of a disconnected lifestyle with peers after the pandemic, an event and exhibition can encourage positive connected spirit (Finneman, et.al,2017; Klarna,2020)





What channels-

The campaign strategy will follow three stages: Pre-event, Event, Post-event and product launch. The campaign will be promoted equally for both brands in a relevant way for equal exposure and benefits.

The pre- event will consist of capturing the target audiences attention. Initially, engaging them in a conscious and subconscious way. Ultimately, encouraging a sign up to the exclusive collaborative event at the Guggenheim.

My research prevailed digital channels are more accessible for younger consumers, therefore social media platforms, Instagram and video platform TikTok will be utilised to grasp the audience's attention (Charm et al,2020).

Giles (2018) states out of home advertising is also a vital element to cover multiple touchpoints. For this reason, exhibition posters will be placed around New York City, promoting the exhibition that proceeds the event.

The event at the Guggenheim aims to involve attendees, encouraged to co-create with the opportunity to be photographed for the sunglasses product launch campaign deliverables.

Post-event deliverables will engage and include visitors from the event whilst promoting the on-going exhibition. The product launch stems from these events and will also be promoted on social media platforms, whilst following the consumer purchase journey to owned media.

As many of the collaborations target audience do not specify a preference between online and physical stores, the collaborations sunglasses will be available in Warby Parker stores (Moran,2020).

MINI BRIEF FEEDBACK



WARBY PARKER X GUGGENHEIM



Discussing with my peers, I was advised to pursue this collaboration between Warby Parker and the Guggenheim as it is a bold, visual idea complimenting both. Feedback revealed I could explore avenues of architecture, gaining primary research in Manchester, looking into Frank Lloyd Wright. Feedback to adapt both consumer markets and focus on a specific cluster who craves expression, was positive. Comments also suggested, my research into how Warby Parker already collaborate with artists strengthens my reasoning behind the collaboration and reveals a creative side to the brand.

Going forward I can combine research into a specific narrative to link with the campaign. It was rewarding and intuitive to gain feedback from peers, embracing opinions, welcoming other viewpoints.

link to presentation -

https://www.canva.com/design/DAEYKS6NwfE/149j7lsqvKXjIPChx0s0yQ/view?utm_content=DAEYK-S6NwfE&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton



FIGURE 1

WARBY PARKER

Warby Parker had a goal to change the optical industry since 2010.

They have since transformed the market, identifying a consumer niche to developing quality frames at one set price. With an increasing revenue that has expanded by 19.5% every year since 2017, their commitment to consumers means a real effort is made in expanding their brand recognition (Zucker,2018).

They consistently adapt customer experience, innovation and responsible sourcing. Their conscious mindset for producing frames opens up to a fashion -conscious market.

It could be suggested, Warby Parker surprise consumers. They are known to collaborate, produce exclusive collections, showcase smaller and local creatives on their large platforms and also support charities worldwide. It is this community atmosphere, consumers resonate with that main stakeholders; customers, employees and partners can admire (Warby Parker,2019)

As a brand active on social media, Warby Parker are also committed to striking a balance for online and in-store needs. They have 25 new stores opened in the US (Warby Parker,2019).

LOGOS

WARBY PARKER



FIGURE 2
FIGURE 3
FIGURE 4

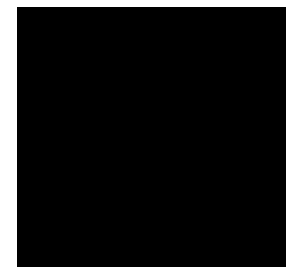
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COLOURS



BRAND POSITIONING TABLE - WARBY PARKER	
TARGET CONSUMER	<ul style="list-style-type: none"> -Creative individuals who are fashion conscious and explore brands to suit their needs. -The main demographic of people ranges from the age of 25-34 (Zucker,2018).
CUSTOMER PROBLEM	<ul style="list-style-type: none"> -The desire to be unique and stand out. -Strives to express themselves. -Wanting a reliable product that fits their lifestyle.
SOLUTION	<ul style="list-style-type: none"> -Warby Parker provides a variety of frames. -Unique shopping experience. -Their creative collaborations for limited frames and sunglasses keeps the consumer engaged and excited.
USP	<ul style="list-style-type: none"> -Challenges the stigma surrounding glasses, bringing a colourful and exciting nature to the product. -They are redefining the glasses industry, supporting social agendas. - Artistic collaborations- See appendix C for previous Warby Parker collaborations.
COMPETITION	<ul style="list-style-type: none"> -There are a few large competitors such as Luxottica, safilo and De Rigo. -Warby Parker's priority is service and experience. - Offer services such as an at home try on and a programme to donate a pair of glasses. Many competitors do not have these business elements (Warby Parker,2019).



As the largest generation within the United States, millennials are a powerful consumer group (Finneman,2017). Warby Parker specifically targets millennials within the age range of 25-34. Particularly, the brand resonates with segments of creative individuals and fashion-conscious groups, desiring quality products. As brand quality is a focal point for Warby Parker, price point is consistent and mainly purchased by high income buyers (Zucker,2018). Recognisable brand identity portrayed through social channels and retail across the USA, means their colourful essence and playful vibrancy is appreciated by many. As a brand that does have focus amongst a millennial generation, there's scope to broaden their reach to a younger market.

FIGURE 5



FIGURE 6
FIGURE 33



FIGURE 7

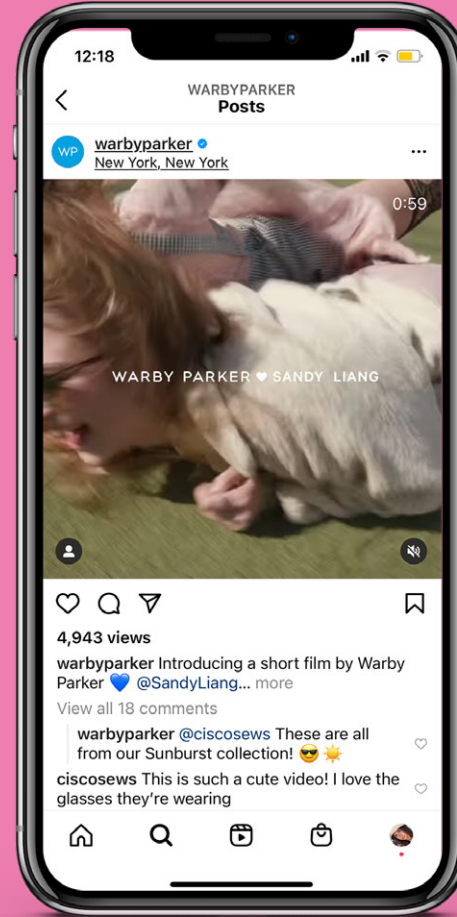


FIGURE 8

Key Findings- Instagram

- Top social media traffic is from Instagram (similarweb,2021)
- 558k followers (Warby Parker,2021).
- Bright photography- enhances new releases of collections.
- Promotes new collaborations through stories and posts. Usually contains actions for purchase.
- Recently collaborated with Sandy Lang for a film.
- Promotes creativity, art, expression and the most importantly, the people.



FIGURE 9

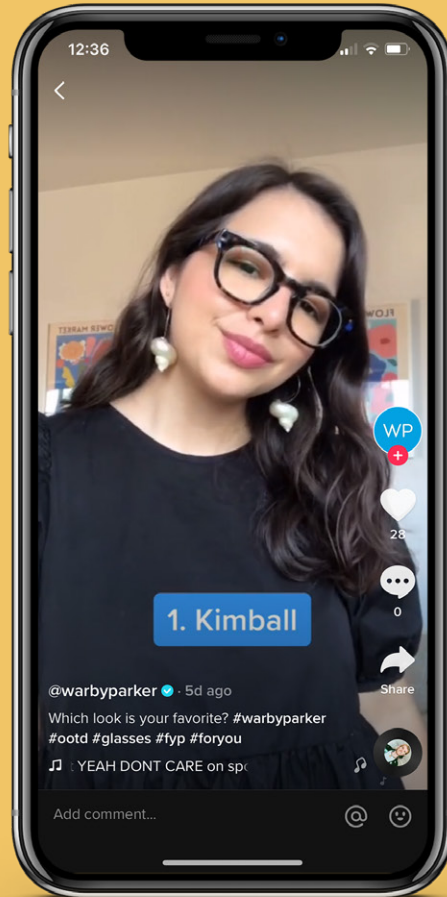


FIGURE 10

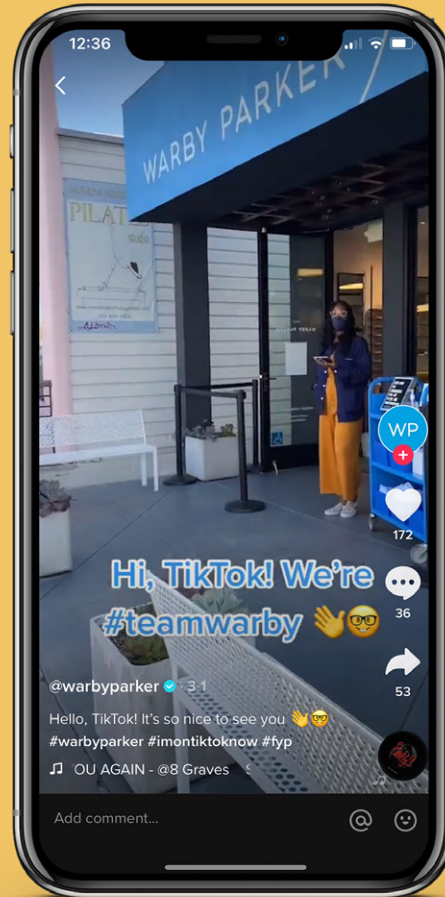


FIGURE 11

Key Findings- Tik Tok

- 642 followers
- Room to engage younger consumers.
- They make fun, light-hearted videos.
- Videos reflect the brand identity and personality.
- Use of hashtags can up engagement.

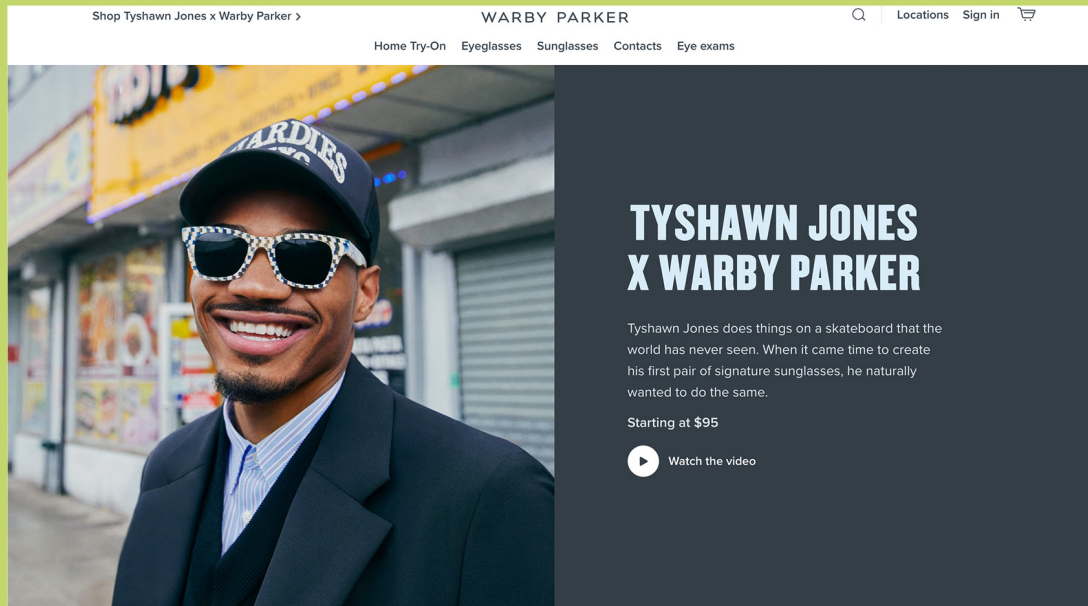
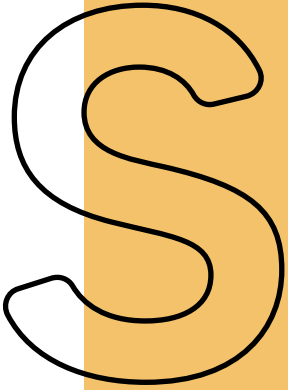


FIGURE 12



FIGURE 13

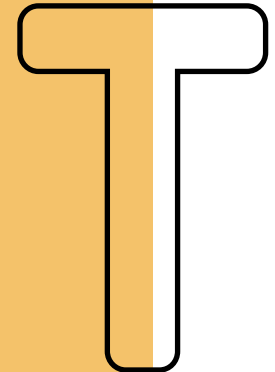
- Key Findings- Website
- 91.32% of traffic comes from the USA (Similarweb,2021).
 - Marketing strategy is focused on search and direct search
 - High organic search of 74.34%
 - Promote the latest collaborations in detail on their website.
 - Always promote a campaign video.
 - They will always name frames to give them more personality.
 - Easy to navigate.

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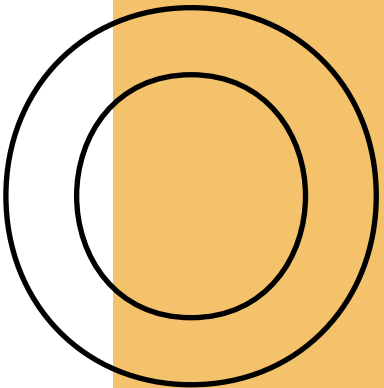
- Prioritise the people and service they provide.
- Customer loyalty, knowing they will receive quality glasses.
- Support charities and art movements store wide and through collaborations.

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- Higher priced frames that may not be accessible to all.
- Some of their social media platforms like Tiktok lack high engagement compared to Instagram.

A large, black-outlined letter 'T' is positioned on the right side of the bottom-right quadrant.

- Indirect and direct brands and competitors can offer the same product.
- Other brands offering a cheaper alternative, especially with Generation Z purchasing more fast fashion items.

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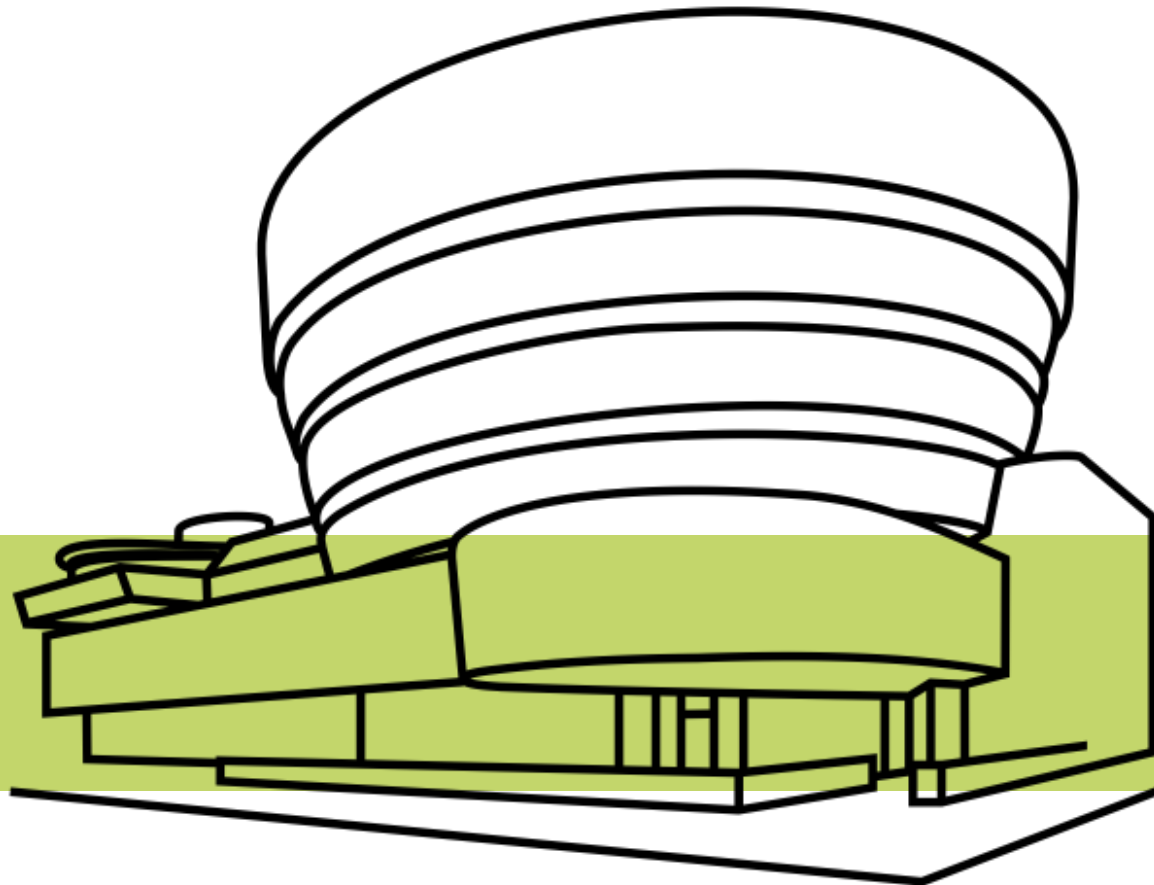
- Create a higher engagement with a narrative focus of identity. Broadening the target audience and consumer interest, increasing profitability.
- Engage with the art market further to enhance their creative side more.

The Guggenheim museum in New York is an Art Museum that has global recognition for its outstanding Architecture. The museum is an epicentre for culture, education and connections worldwide. Showcasing contemporary art, modern art and interactive experiences for all ages.

As an adapting museum to constant changes within society, the museum is dedicated to embracing art from past and present times.

Since 2008 'the Solomon R. Guggenheim Museum was designated a National Historic Landmark' designed by Frank Lloyd Wright. The sole recognition and scope of interest the architecture of this building gets alone, allows the Guggenheim as a museum to gain ultimate reach worldwide (Guggenheim, no date: Online).

Feldstein (1991) suggests, it is crucial to respect traditional work within museums rather than prioritising the aesthetics. This is important to consider for the proposed collaboration, so the core audience for the Guggenheim is not lost. Conversely, Museums need to constantly adapt to evolve a stigma surrounding them for the younger generation (The Audience Agency,2018).Therefore, it is imperative to intertwine the visitor with the art, educating them with a valuable experience.



LOGOS

GUGGENHEIM

GUGGENHEIM STORE

FONT

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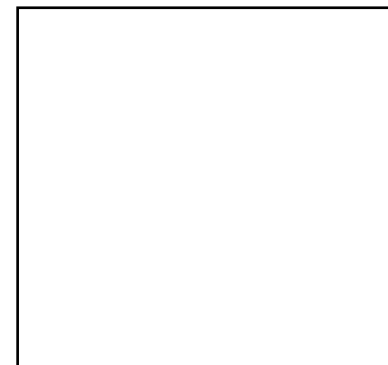
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BODY COPY- OPEN SANS

COLOURS



BRAND POSITIONING TABLE - GUGGENHEIM

TARGET CONSUMER	<ul style="list-style-type: none"> -Broad consumer base with main visitors ranging from 18-44 in age (American Academy of Arts & Sciences, no date). -Segmentation of visitors include art admirers, members and affiliate groups.
CUSTOMER PROBLEM	<ul style="list-style-type: none"> -lack of inspiration and community atmosphere since the pandemic. -Strong desire to gain more creative knowledge and be tasteful.
SOLUTION	<ul style="list-style-type: none"> -Creating exhibitions and galleries that spark consumer interaction. -Source of education and interest through well- known and respected artists and contemporary artwork.
USP	<ul style="list-style-type: none"> -A community is built and emerged through the Guggenheims social bond, workshops and global presence. - Have interacted with collaborations, see appendix D for an insight into previous collaborations.
COMPETITION	<ul style="list-style-type: none"> -Main competitors are MoMa and The Metropolitan Museum of Art (Similarweb,2021). -The Met does have a larger reach within fashion and has an extensive number of visitors yearly, with an average of 7 million visitors yearly (The Met, no date). -Guggenheim has an average of 1 million yearly (NYCgo, 2015).



Although Museum visits from adults has demised since the 2000's, the cohort of ages 18-44 have increased in visits to museums over recent years (American Academy of Arts & Sciences, no date) The Audience Agency (2018) reported museums attract an older spectrum of people. The Guggenheim has varying attendees such as members, donors, prospects and less frequent visitors. Affiliate groups are an important segment that appreciate the art collections the Guggenheim showcase. Although the Guggenheim do entice younger visitors through educational groups and workshops which have purpose to teach and promote art (Guggenheim, no date). Generation Z are a cohort for potential focus, thriving for user led experiences (Black, 2005; Sandell and Janes, 2007).

FIGURE 16



FIGURE 17



FIGURE 18



FIGURE 19

Key Findings- Instagram

- 2.6 million followers (Guggenheim, 2021)
- Active to promote art that visitors and the community produce.
- Active on stories.
- Post about how the community feel at workshops. Always sharing a learning element.
- Really grasps the environment of the museum.

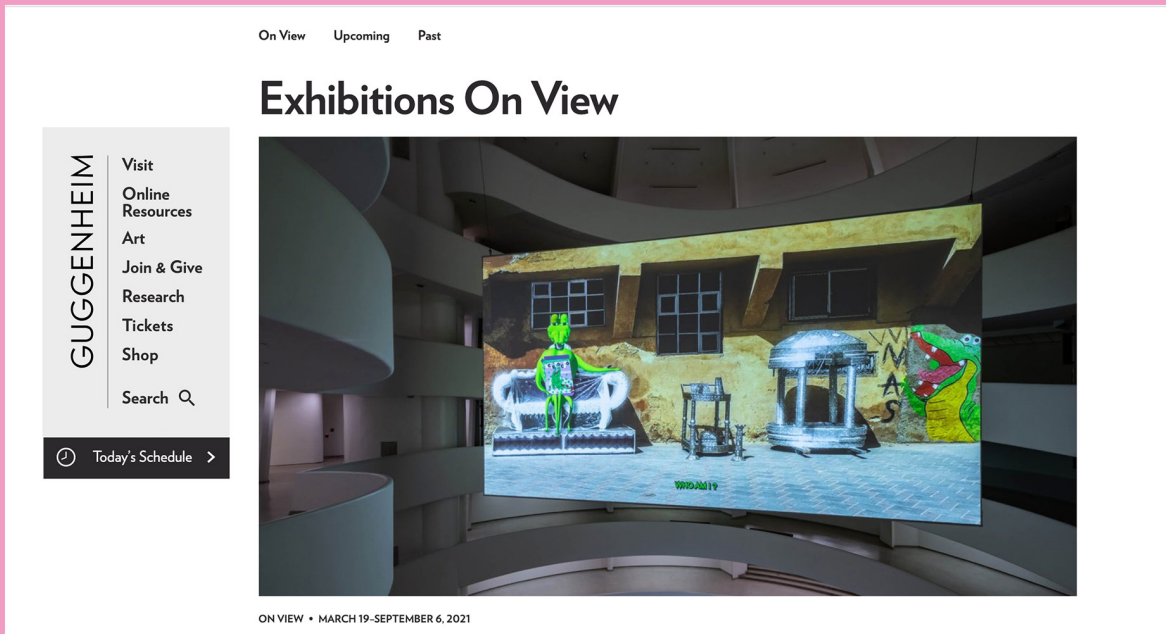


FIGURE 20

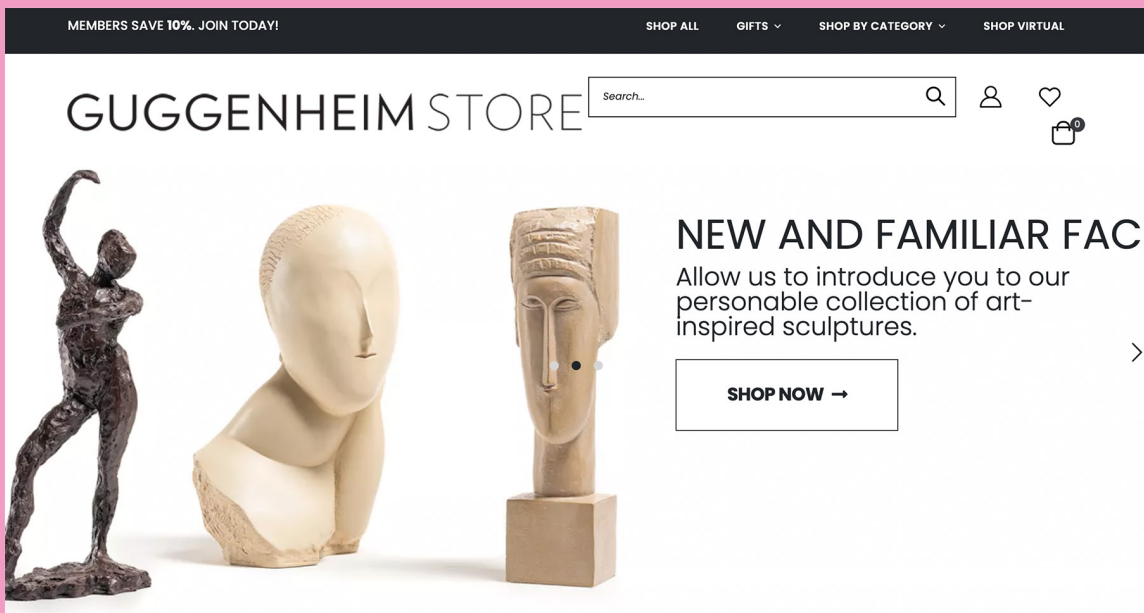
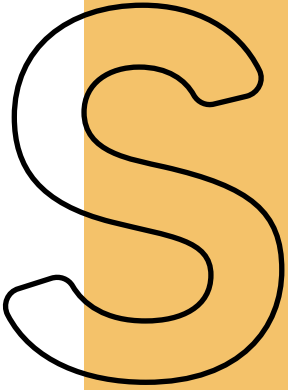


FIGURE 21

Key Findings- Website

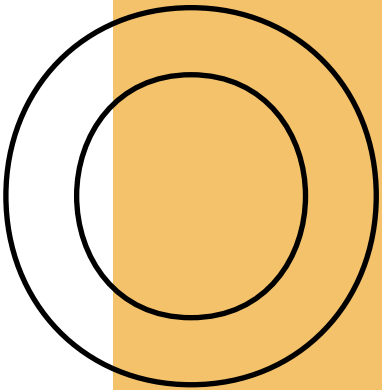
- 50.87% of traffic onto the website is from the USA.
- 95.47% of traffic is organic search. (Similarweb,2021).
- Minimalistic design but informative.
- Main website promotes the newest exhibitions, including a detailed write up of each.
- The store website is easy to navigate with a core focus on selling a product against a shopping experience.
- Focuses on direct bounce points for an easy purchase.

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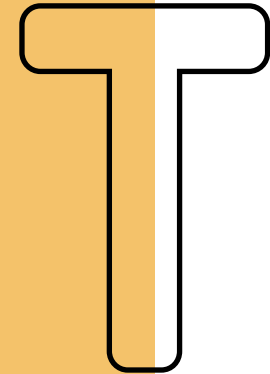
- In the united states 69% of people view museums as a cultural activity (Statista,2020).
- A global high reputation.
- Positive online presence and engagement with social media.
- Exclusive events and exhibition gain media attention.

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- Reliant on tourists, in a time of the pandemic visitors will be trickling in and under strict social distancing rules.
- Admission fees are expensive.
- Expensive costs involved with exhibitions and artwork transportation.
- Have not explored a wider target audience like a younger generation .

A large, hollow outline of the letter 'O' in a serif font, positioned on the left side of the bottom-left quadrant.

- In 2017 81% of Americans engaged in cultural activities in an effort to have fun. (Statista,2020), an opportunity to bring a playful element to a younger target consumer,
- Engage with a new experience against just viewing art.

A large, hollow outline of the letter 'T' in a serif font, positioned on the right side of the bottom-right quadrant.

- People sceptical to visit after the pandemic.
- Social media being the new hub for art to be showcased.
- Other competitors within New York that may be favoured.

WARBY PARKER x GUGGENHEIM

Warby Parker has an aim to ‘inspire the next generation of consumers’ (Warby Parker,2019:1). Meaning there is a gap to expand their consumer market from older Millennials.

This collaboration targets young American adults aged between 18-26 within the generations of Gen Z and Millennials. With a combined spending power of \$350b within the US, they have huge potential (Moran,2020). Consumption is extremely personal for both generations and is based upon many deciding factors. As generations that are visually stimulated, they like products that set them apart which this collaboration will provide (Francis and Fernanda,2018).

The target audience can be segmented into two specific groups that fits this collaboration:

THE EXPLORERS AND EXPERIENCERS

Explorers are adventurous and have a desire to purchase products that distinguish them differently from others. They are willing to try new products, specifically exclusive editions (Finneman, et.al, 2017). These consumers want premium products even if they are not within budget (Rondine,2020). Using Values and lifestyles (VALS) (2017) to determine consumer behaviour and psychographics, ‘Experiencers’ have a spontaneous nature and priority amongst self-expression. As a group extremely sociable, events that visually stimulate are always on their agenda.

THE HERE AND NOW GROUP

They live in the moment and thrive for freedom and an independent lifestyle, even living beyond their means. Loyalty isn’t as apparent, as this consumer group are interested in supporting different brands. As a group intrigued by current culture, they are social savvy and use an array of social media apps to run their lifestyle. They curate a social profile in which they showcase unique discoveries to peers. United by ambition, many strive for unique experiences that can also be educating (Kalrna,2020).

DEMOGRAPHICS

- Demographics: Men and women
- Age range- 18-26

GEOGRAPHICS

- Targeted at those within New York
- Both brands do have global recognition so consumers may purchase from around the world.

PSYCHOGRAPHICS

- Psychographics:
- Optimistic
 - Have a sociable lifestyle
 - desire new in trends
 - Stand out from the crowd
 - Positive thinkers

BEHAVIOURAL

- Yearns for experience and uniqueness (Francis and Fernanda,2018)
- Self -orientated and focused
- Visually stimulated
- Social media savvy
- Attends social events as a way to communicate expression
- Art admirers and culturally aware

- Jessica - 22.
- Generation Z, American female.
- Lives in shared apartment in Greenwich village.
- Parsons School of Design student.
- Part time income re-working vintage clothes.
- Hobbies include attending Art Museums, exploring the city and quaint independent shops and coffee shops.
- Purchases on trend and current, she likes to stand out.



FIGURE 24

FIGURE 22



FIGURE 23



FIGURE 25



FIGURE 26

- Social media savvy so shares her lifestyle on Instagram. She makes daily vlogs on TikTok.
- Aware of local Artists.
- Visits upmarket areas like Manhattan to inspire her career path.

(Experian,2017: Acorn,2014)

- Design school is visually competitive so she likes unique pieces.
- Very sociable and creative.
- Cares about social agendas, she joins cultural strikes.

The main channels for focus for this collaboration are:



Instagram-

- Used continuously for Gen Z for inspiration and product purchase.
- Both collaboration brands are active on this platform.
- Content is visually effective to educate and showcase products and events (Moran,2020).



TikTok and reels-

- The here and now group like to experiment with what is current.
- TikTok and reels are expanding platforms for video content that engages vast audiences with wide reach, essential for stimulation (Emmanuel,2020).
- Short videos can be visually more effective than a photo when content is inspiring (McKinsey &Company,2020).



Out of home advertising and events-

- Many express themselves and consume in social situations particularly, events.
- .Promotions for the event can be located around New York City where the audience is most likely to be, progressing out of lockdown (Twitchell,1996).



Owned media-website-

- Fashion sales online reached 66% in 2021 for the USA.
- E-commerce is still an element to consider as this is one of the final touchpoints for the consumer to purchase a product (WGSN,2020; McKinsey & Company,2011).

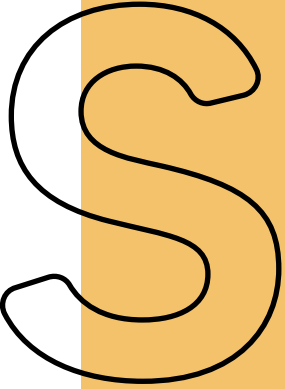


Retail-

- It is important for Gen Z and Millennials to have access to products both in-store and online.
- As opticals are a personal product many like to try on, the retail experience is relevant for this collaboration (CIM,2015; Moran,2020).

BRAND POSITIONING TABLE- COLLABORATION

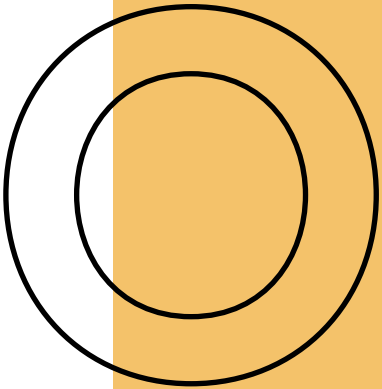
TARGET CONSUMER	-18 – 26-year-olds within the generations of Gen Z and Millennials, segmented as ‘Experiencers’ and the ‘here and now’ consumers.
CUSTOMER PROBLEM	-After the pandemic many are feeling connected digitally However, disconnected in reality. With a rise of loneliness, many are at a loss of self-identity (Mintel,2020).
SOLUTION	-Combatting this, the collaboration aims to create an interconnected space embracing identity and expressive art forms. Proposing an event and product launch of sunglasses, many can gain an experience as well as having a limited-edition accessory.
USP	-A combination of a minimalistic product with bold art forms from artist Keith Haring ,makes a pair of sunglasses like no other. Transforming traditional sunglasses creating an art form for the face. The physical event is an exclusive way for consumers to gain early access to the product launch.
COMPETITION	-Competitors of Warby Parker and the Guggenheim who may re-create a similar collaboration in the future.



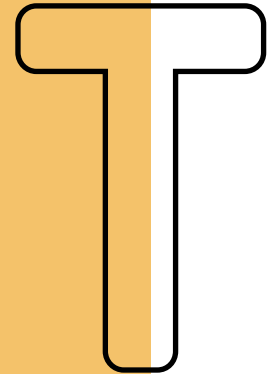
- To reach a new cohort of consumers.
- A unique pair of sunglasses that have never been produced.
- Combining a well- known artist Keith Haring which may increase collaboration interest.
- Exhibition and product has wider linking values (See Appendix A).



- The price point for some may still be expensive.
- Event and exhibition is only in New York, global consumers may not have the chance to be involved.



- To re- launch the collection if it is successful.
- For Warby Parker to collaborate with the Guggenheim again and keep the art movement and glasses scene going.



- Covid restrictions making the event socially distanced, may not be able to accommodate vast amounts of visitors.

Campaign strategy table- Pre-event

Invites:

- Warby Parker existing consumers and Guggenheim's members will be emailed an invite to this exclusive event.
- Loyal consumers and visitors gain the opportunity to be involved.
- Same invite will be sent to the target audience once they sign up for the event.

Social media:

- Capturing the target audiences attention social media Instagram story adverts will be promoted.
- encouraging swipe ups, to reach the sign- up website.
- Sponsored Instagram posts will also be promoted on Warby Parker and Guggenheims Instagram to reach the target audience, creating a buzz.

Tiktok and reels:

- The #ASPECTACLE Tiktok and Instagram reel will be released, which promotes the exclusive event in a short engaging video.

Sign up website:

- All the pre-event promotions will link or encourage the target audience to reach this website.
- Here consumers will sign up to the exclusive event, then to receive the invite with further details, digitally or by post.

Posters and Billboards:

- Posters will be carried out pre-event to promote the exhibition which is live the day after the exclusive event.
- Open to the wider public, 4th July- 1st August 2021.
- Posters will hopefully get the Guggenheim a higher footfall and increased number of visitors.

See Appendix B for how the collaboration follows the new 4p's throughout.

Campaign strategy table- Event

-3rd July

-Invites do not disclose information surrounding what will happen at the event.

- Consumers know Keith Haring is the artist in collaboration, they will also have clues to the physical product of sunglasses being launched from the invite and visual communications too.

-The event includes elements of co-design, encouraging creative strategy.

-Engaging rooms encourages a community atmosphere, solving the consumers problem of lack of social spirit (WGSN,2020).

-The event will surprise attendees as they can also be a part of the product launch campaign for Warby Parkers platforms.

-Those that attend the pre- launch event may be more inclined to purchase the product.(Intel,2020).

Campaign strategy table- Post-event/ product launch

Event promotions:

- Both Warby Parker and the Guggenheim will promote the event that took place on their Instagram.
- The Guggenheim will go into more detail as the host brand, surrounding the event and ongoing exhibition space.
- An official write up of the exhibition will be live on Guggenheim's website where the public can get tickets to visit.

Product launch- 4th July- 1st August

- The product launch promotions involve photos taken at the event, promoted on Warby Parkers social channels.
- The campaign video produced at the event will go live on TikTok and Instagram reels to showcase the sunglasses are live to purchase.
- Still life photography of the sunglasses will be promoted through Instagram stories and posts including interactive time lapse videos on tiktoks and reels to heighten consumer engagement.

Ongoing social media-

- An AR filter will be released on Instagram so consumers can try on the lenses before purchase.
- Something interactive that can be sent to friends whilst subconsciously promoting the collaboration.

Customer images

- Warby Parker can repost created posts from content creators who engage in the collaboration, reiterating their communication with consumers throughout.

Campaign strategy table- Post-event/ product launch

Website-owned media

- End of the consumer purchase journey, the sunglasses will be available to purchase on the Guggenheim store website and Warby Parkers website.
- Warby Parker will go into more detail surrounding the event and product.

Retail-

- Reaching all touchpoints, with a rise in store shopping, the sunglasses will also get a window display in Warby Parker stores within New York to broaden awareness and sales (Kalrna,2020).

KEITH HARING

ARTIST IN COLLABORATION

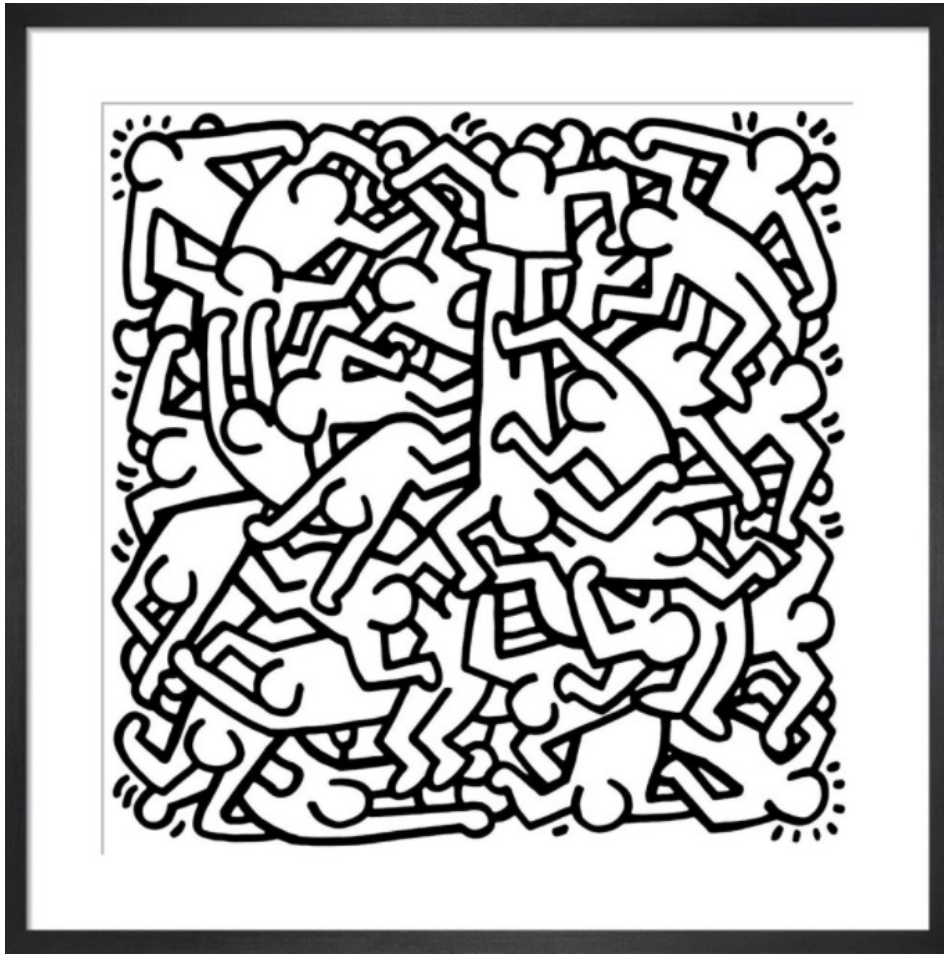


FIGURE 27

Cope and Maloney (2016) reports that when brands collaborate with an artist, the collaboration can gain a wider interest. Combining Art with an object and promoting this product through an exhibition in the Guggenheim means both the Artist in collaboration is showcased thoroughly and the collaboration product is a focus.

See appendix E, F&G for initial artist research.

As Haring's work is shape, focused as a symbol of language, Hart (2003) suggests sunglasses are a visual sign language for the face, they allow for individual expression. Haring's art and sunglasses go hand in hand in their visual effect.

By having Haring's work over sunglasses as a print, sunglasses are given a playful nature, deconstructing their minimalistic form.

The chosen piece of Haring's work to use on the sunglasses is 'The party of life invitation' 1986 (see figure). The piece has a feel of a community and life enjoyment atmosphere.

**“Identity can involve how you look,
think, feel and believe, it’s
something that makes you unique”**

(SEE APPENDIX H)

Pride New York takes place between 14th and 28th July. Many travel and visit New York within this period of time and stay after the main events to prolong their experience (NYC pride, no date).

This collaborations narrative is identity encouraging LGBTQ, celebrating creativity and conversation (MacDonald,2021). The event and exhibition take place commencing the 3rd of July to grasp a larger footfall of people, celebrating a social agenda within the City's community.

To further enhance the spirit of pride and link the collaborations narrative, a donation will go towards a charity. Consumers may gain esteem purchasing the product as they are positively contributing and supporting a charity (Cox and Brittain,2004).

The collaboration charity is The Audre Laude project who are a Brooklyn based organisation, advocates for the LGBTQ community. Within the current climate, social agendas such as LGBTQ are important for Gen Z and Millennials (The Audre Lorde Project, no date).



PRIDE

FORMATIVE ASSESSMENT

FEEDBACK

WARBY PARKER GUGGENHEIM COLLABORATION

This collaboration aligns Warby Parkers value of creativity and product with Guggenheims values of Art and new perspectives.

Combining both brands together with the consumers at the forefront of the collaboration. A new narrative message surrounding identity and expression will be portrayed through a tangible object of sunglasses along with an immersive event experience at the Guggenheim. Due to glasses being so minimalistic, it is creating a contemporary spin on the ordinary and giving a simplistic object a creative flare.

The idea is to combine Artist Keith Haring's work with a new designed sunglasses frame for Warby Parker. Alongside this there is an immersive experience event for consumers at the Guggenheim.

The collaboration will involve a pre-event, Event and post-event, promoted through a multi-channel campaign.

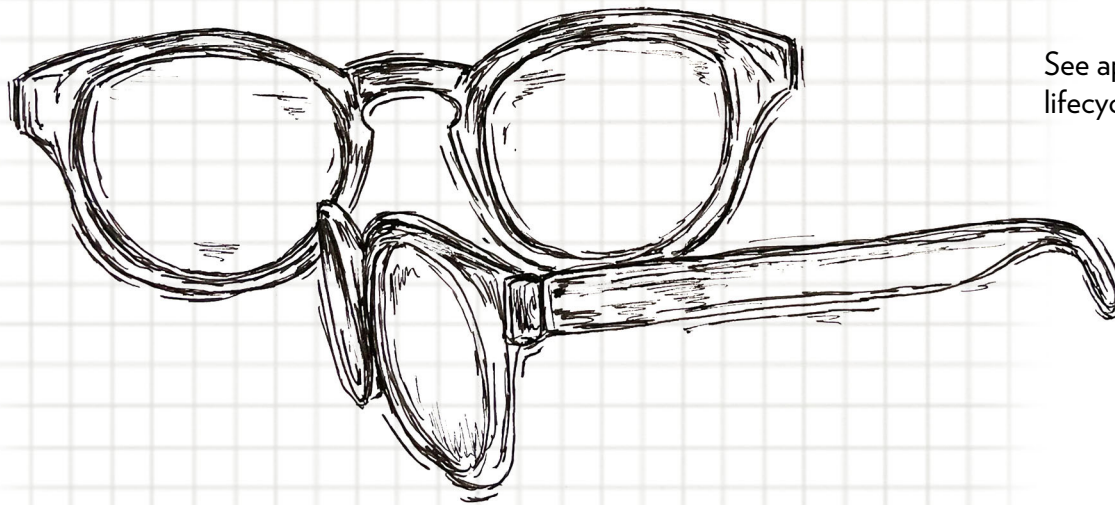
At this stage, it was so interesting to see the different approaches peers have taken with their projects. Many really focused on the visual communication element and some very written and research focused. The feedback I received was to really explore my target consumer discovering the segments of behaviour and the pen portrait , so my research is more specific. The initial poster trial I included gained positive feedback yet, this is something I plan to develop further.

link to presentation - https://stummuac-my.sharepoint.com/:b:/g/personal/19068260_stu_mmu_ac_uk/EXDPrOObFP5Ai2PqWrhxGhk-BKZumafvq4GelkXDccSGlyg?e=fo6LPN

With the optical industry expanding annually by 5.95% in the US, there is an opportunity to create a unique product (Euro Monitor,2020, Statista,2020:online).



With Haring's artwork taking huge influence in and from the 1980's. Trends from that era have propelled into recent times. Retro, unisex frames have become the new classic. WGSN (2021) reports sunglasses are taking Chunky bevelled finishes with oval structures.



See appendix I for the product lifecycle of these sunglasses.



DEVELOPMENT



OWN IMAGES
FIGURE 27



Haring's pattern has been placed over the whole sunglasses frame. As Warby Parkers price of glasses and sunglasses starts at 95 dollars, these limited collaboration glasses will set the same. Gen Z and Millennials spend on what they believe in, if they resonate with this collaboration, the price will not be overlooked (CIM,2015).

See appendix J for the frame production.



DEVELOPMENT



OWN IMAGES
FIGURE 27





OWN IMAGES
FIGURE 27

TRIAL 1

GUGGENHEIM
WARBY PARKER

TRIAL 2

WARBY PARKER
GUGGENHEIM

TRIAL 3

WARBY PARKER
x
GUGGENHEIM

TRIAL 4

WARBY PARKER
x
GUGGENHEIM

WARBY PARKER
x
GUGGENHEIM

FINAL

- Compliments both brands visual identity.
- Sleek and simple is the most refined version.

FIGURE 2
FIGURE 14

FONT

TITLES- COCOGOOSE

NAME TRIALS

A NEW PERSPECTIVE

THROUGH THE LENS

A SPECTACLE

A SPECTACLE

A SPECTACLE

A SPECTACLE

FINAL

The logo needed to resemble the collaborations theme and compliment Keith Haring's work.

The final chosen name is A Spectacle: Not only does this phrase have the meaning of glasses being a pair of spectacles, but it also has the meaning of a public event or show that is exciting to watch (Cambridge Dictionary, no date).

BODY COPY AND SUBTITLES - VERLAG BOOK

**STRAPLINE
TRIALS**

A PURELY OPTICAL EXPERIENCE

FOR THE PEOPLE, FOR YOU

MAKING MINIMAL, MOMENTUS

A VISION FOR ONE, AN EXPERIENCE FOR YOU

FINAL A VISION FOR ONE, AN EXPERIENCE FOR YOU

FONTS

TITLES-
COCO GOOSE

BODY COPY AND SUBTITLES -
VERLAG BOOK

SECONDARY TEXT-
MADE TOMMY SOFT MEDIUM

COLOURS



LOGO

WARBY PARKER
_x
GUGGENHEIM

EVENT/ EXHIBITION LOGO

A SPECTACLE

STRAPLINE

A VISION FOR ONE, AN EXPERIENCE FOR YOU

PRE-EVENT DEVELOPMENT

NYC



OWN IMAGES

The visuals for the pre-event/exhibition:

Visuals from New York create a Mise en scene for the collaboration ahead.

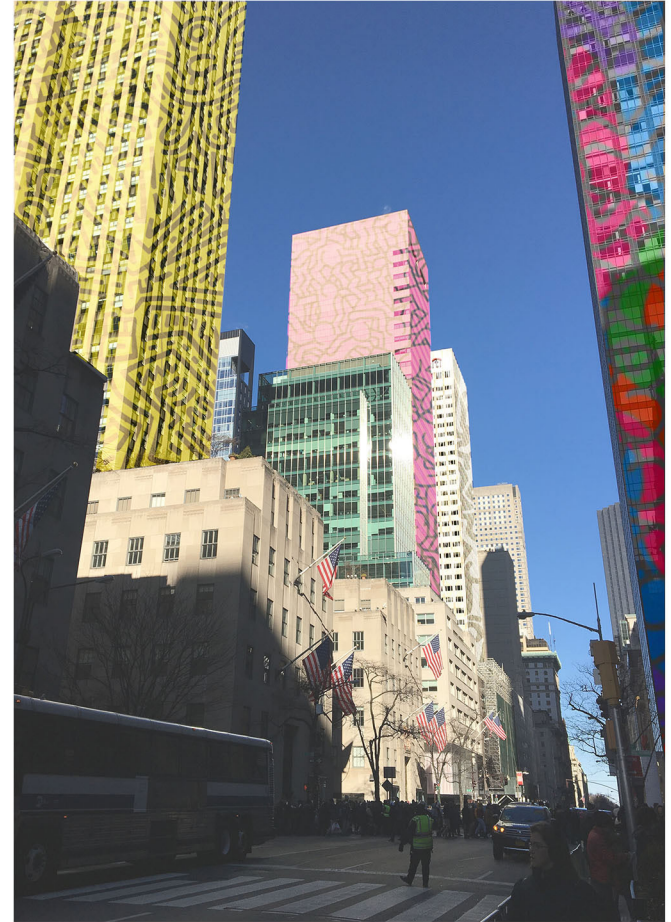
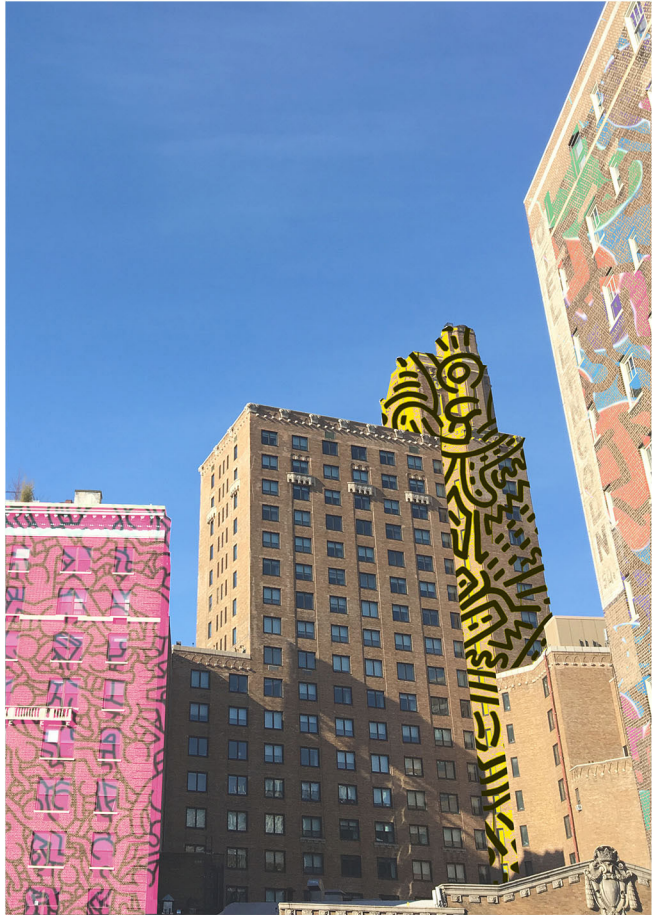


FIGURE 28
FIGURE 29
FIGURE 30

Manipulated on photoshop with work from Keith Haring intertwine the artist in collaboration, teasing elements of the campaign.

DEVELOPMENT



FINAL



- FIGURE 28
- FIGURE 29
- FIGURE 30
- FIGURE 31
- FIGURE 32

Utilising the famous illustrated dancing figures from Keith Haring. The idea is to combine the sunglasses with positive figures all over the city, like these sunglasses are taking over, bringing a colourful atmosphere.

The exclusive event is invite only.
It is important to include existing consumer bases as well as the desired target audience to keep loyalty (Feldstein,1991) Invites will be sent to the existing consumer base of Warby Parker and the Guggenheim via email.

THE GUGGENHEIM INVITES YOU TO AN IMMERSIVE EXPERIENCE. TO CELEBRATE THE LAUNCH OF A NEW COLLABORATION

A SPECTACLE
A VISION FOR ONE. AN EXPERIENCE FOR YOU

3 JULY
5pm- 8pm

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE, NEW YORK, NY

WARBY PARKER
x
GUGGENHEIM

TURN ME OVER>>>

**A
S
P
E
C
T
A
C
L
E**

DEVELOPMENT 1

WARBY PARKER
x
GUGGENHEIM

THE GUGGENHEIM INVITES YOU TO AN IMMERSIVE EXPERIENCE. TO CELEBRATE THE LAUNCH OF A NEW COLLABORATION

A SPECTACLE
A VISION FOR ONE. AN EXPERIENCE FOR YOU

3 JULY
5pm- 8pm

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE, NEW YORK, NY

TURN ME OVER>>>

**A
S
P
E
C
T
A
C
L
E**

DEVELOPMENT 2

The key information of the date, collaboration brands, name of the event and location are crucial to include.

After feedback from peers, the title is preferred horizontal as it is the first focal point the eyes are drawn to.

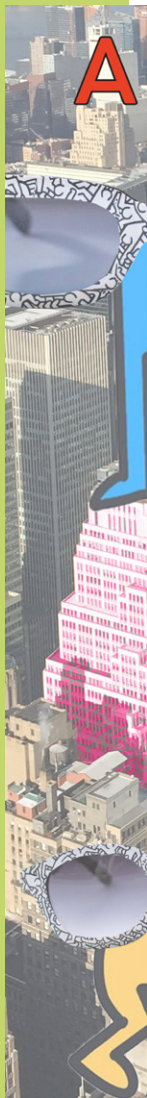
To further engage audiences, the invite can be used as a prop for the day of the event. The back of the invite includes cut out glasses that can be put together and worn as a small incentive and exclusive trial of the shades.



DEVELOPMENT 3



DEVELOPMENT 4



A SPECTACLE

A VISION FOR ONE, AN EXPERIENCE FOR YOU
IN COLLABORATION WITH KEITH HARING

THE GUGGENHEIM INVITES YOU TO AN IMMERSIVE
EXPERIENCE, TO CELEBRATE THE LAUNCH OF A NEW
COLLABORATION

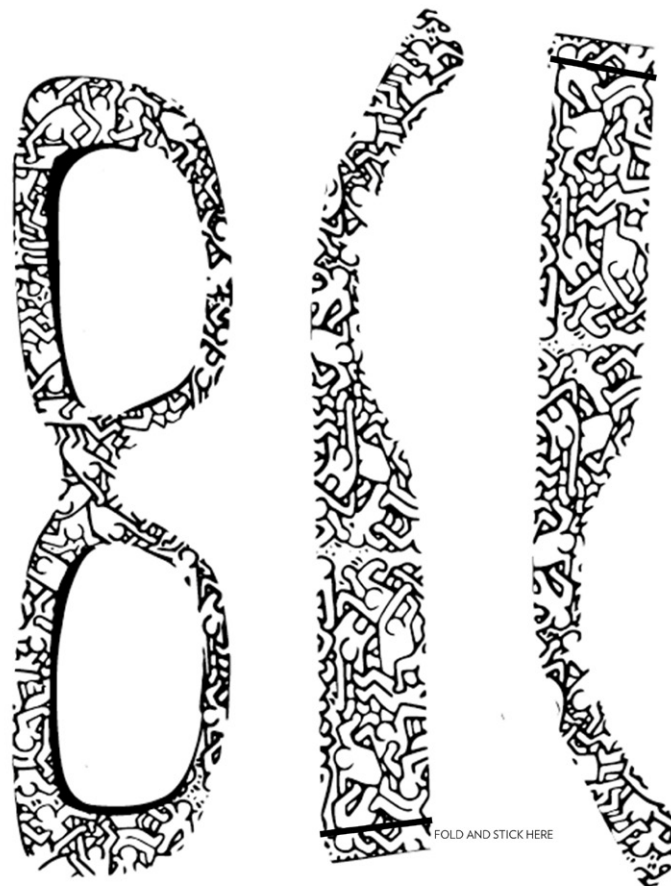
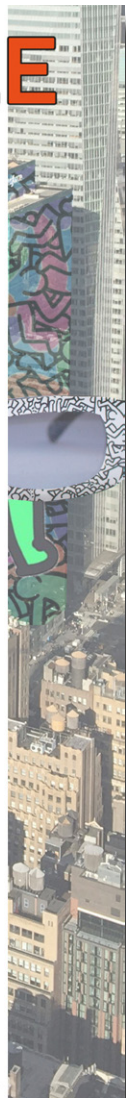
3 JULY

5pm- 8pm

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE, NEW YORK, NY

WARBY PARKER
x
GUGGENHEIM

TURN ME OVER>>>



WARBY PARKER
x
GUGGENHEIM

CUT, STICK AND BRING ME ALONG TO THE EVENT

FINAL

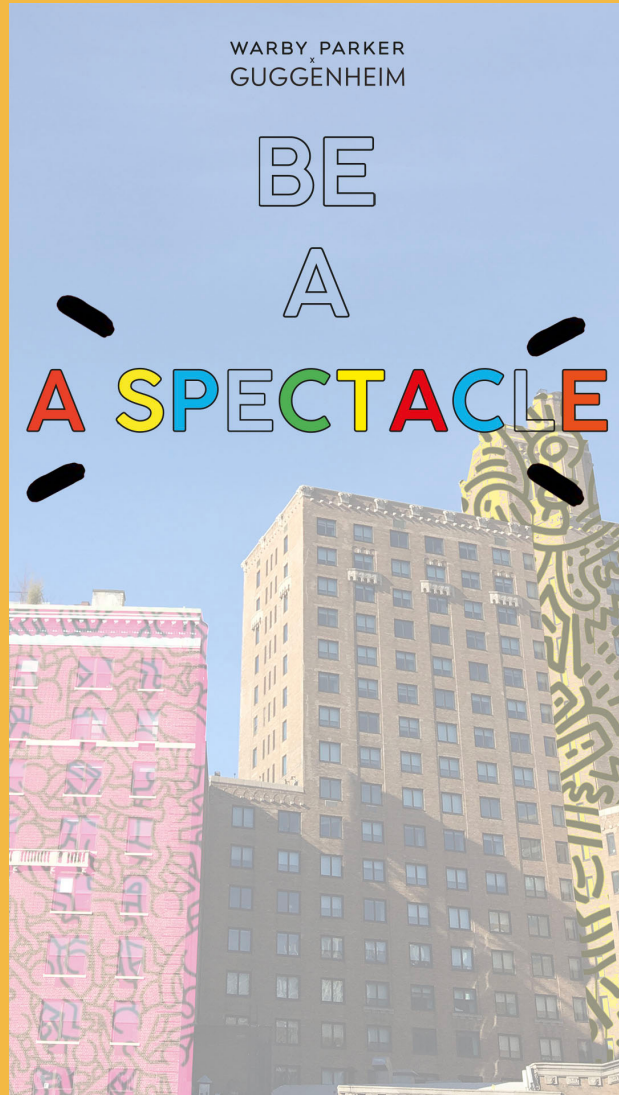
FINAL- BACK OF INVITE

0.42 INVITE FINAL

To reach the specified target audience for this collaboration, they need to be driven to sign up for the event in order to gain an invite.

A report from Mintel (2020) suggests stimulation is key. With a desire for experiences showcased on app Instagram, engaging sponsored stories with touch points of swipe ups, seemed to be most relevant to reach this audience (MacDonald,2021).

The stories aim are to not give much away about the event. Although the name of the event is revealed indirectly, it is phrased in a way that, leaves a positive impact.

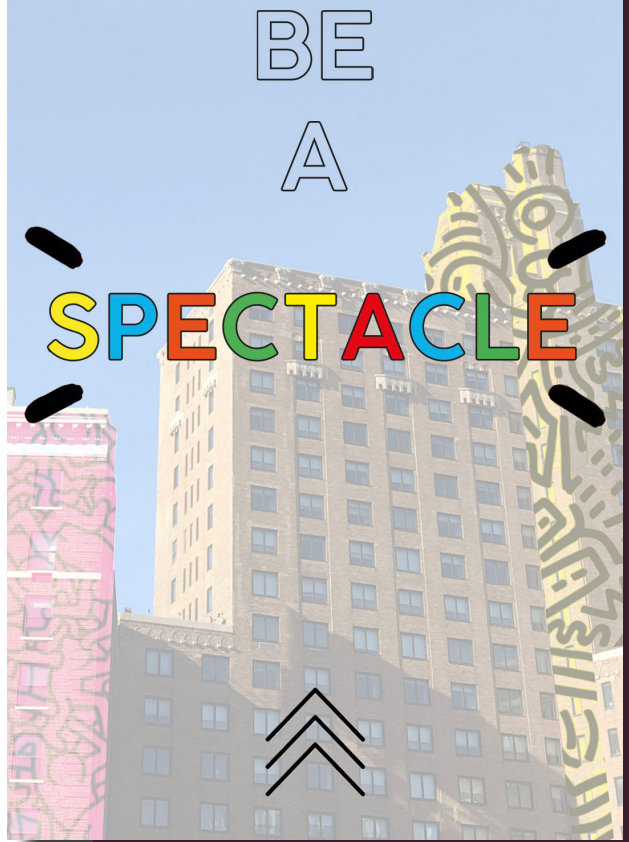


DEVELOPMENT 1



DEVELOPMENT 2

WARBY PARKER
GUGGENHEIM | A SPECTACLE



DEVELOPMENT 3



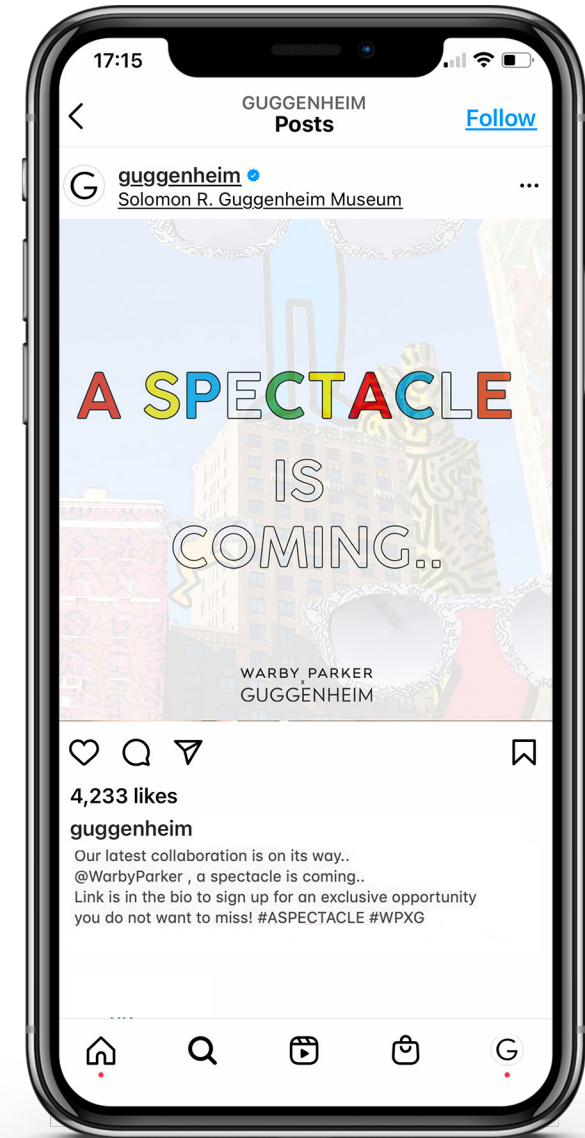
FINAL



FIGURE 33

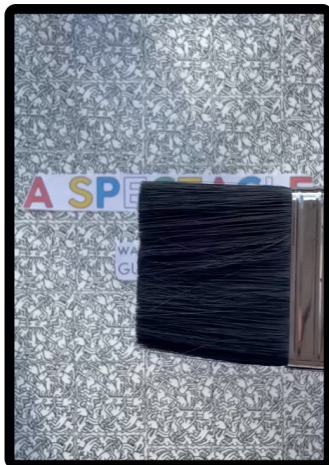
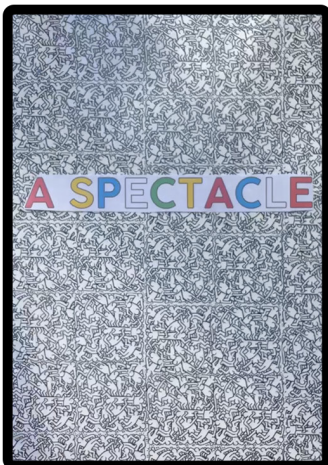
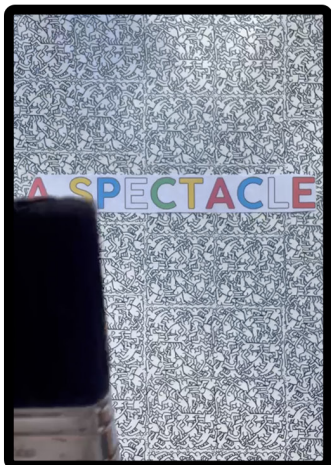
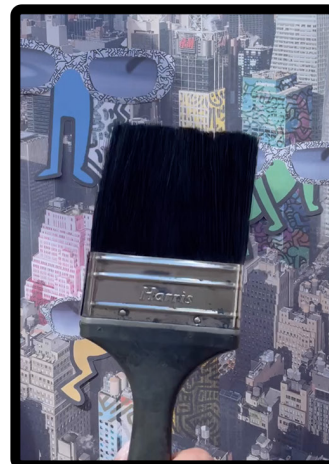


A sponsored Instagram post will also be promoted to tease the event. The caption will contain an action which links to the target audience website sign up page.



0.46 INSTAGRAM POST

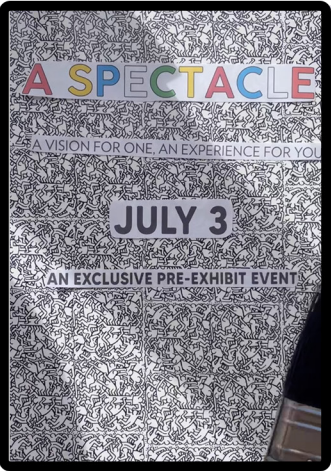
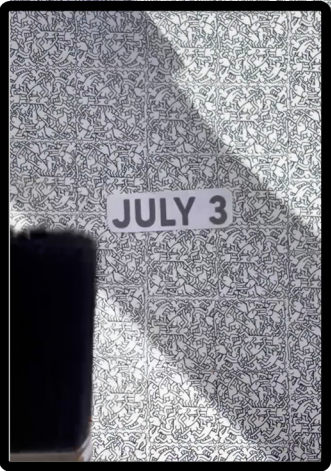
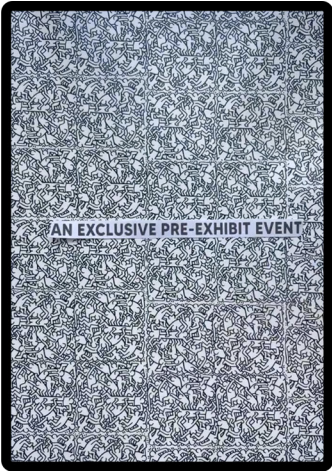
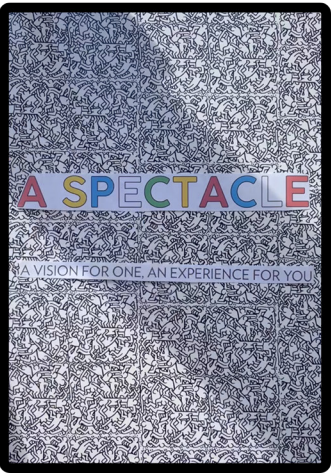
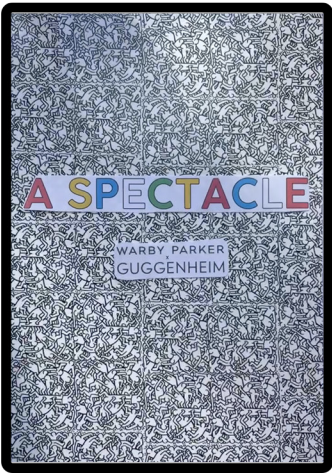
FIGURE 33



A third of Generation Z and many millennials use TikTok as one of their main social apps (Moran,2020). To engage consumers initially , a short video will be promoted on Warby Parkers Tiktok, providing key information and link to sign up to the event.

This keeps with the theme of painting the city Keith Haring style, with 'A spectacle' on its way. A paintbrush was used to transition details in and out of frame as if they are painted on the screen.

OWN IMAGES



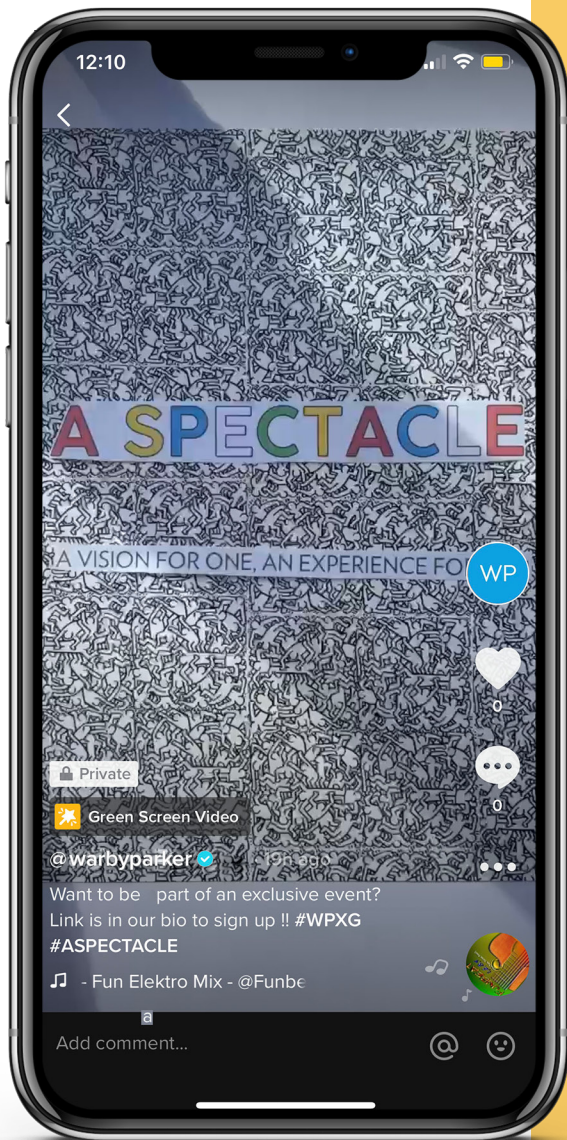
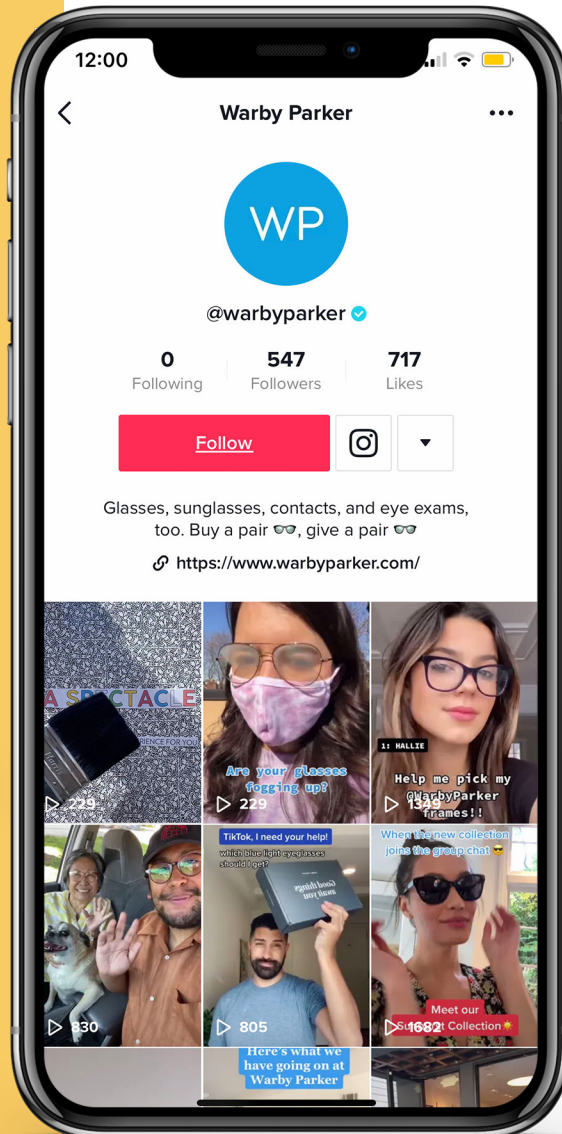


FIGURE 33
FIGURE 34

Click here for the video link- https://stummuac-my.sharepoint.com/:v/g/personal/19068260_stu_mmu_ac_uk/EfIDIDD32hpBix4m8pKVhvQBN15k-g3H5JdwRfOOcstSAuA?e=2UpNqq



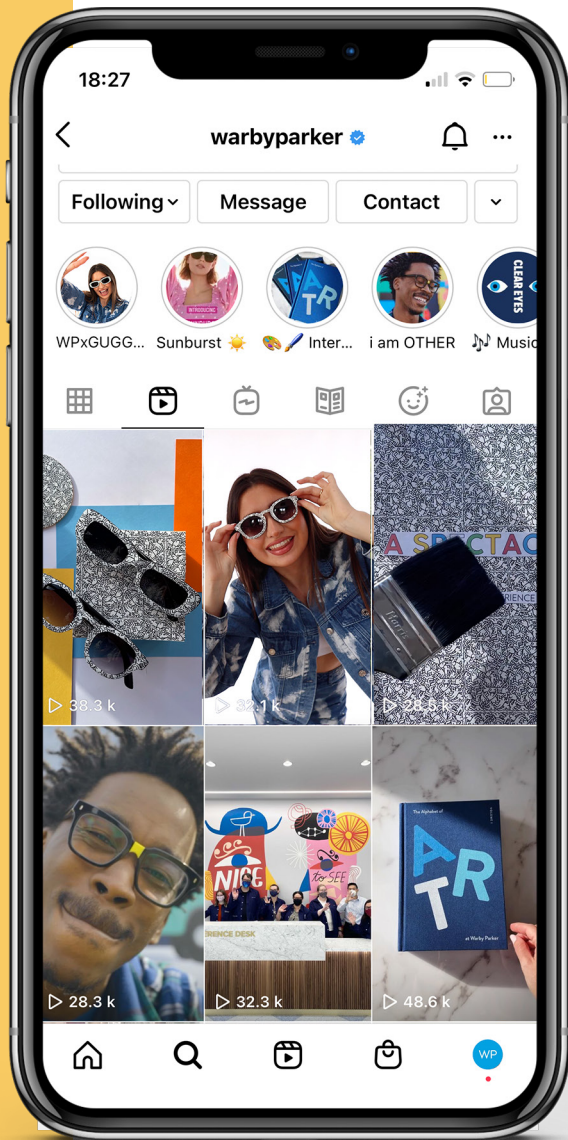
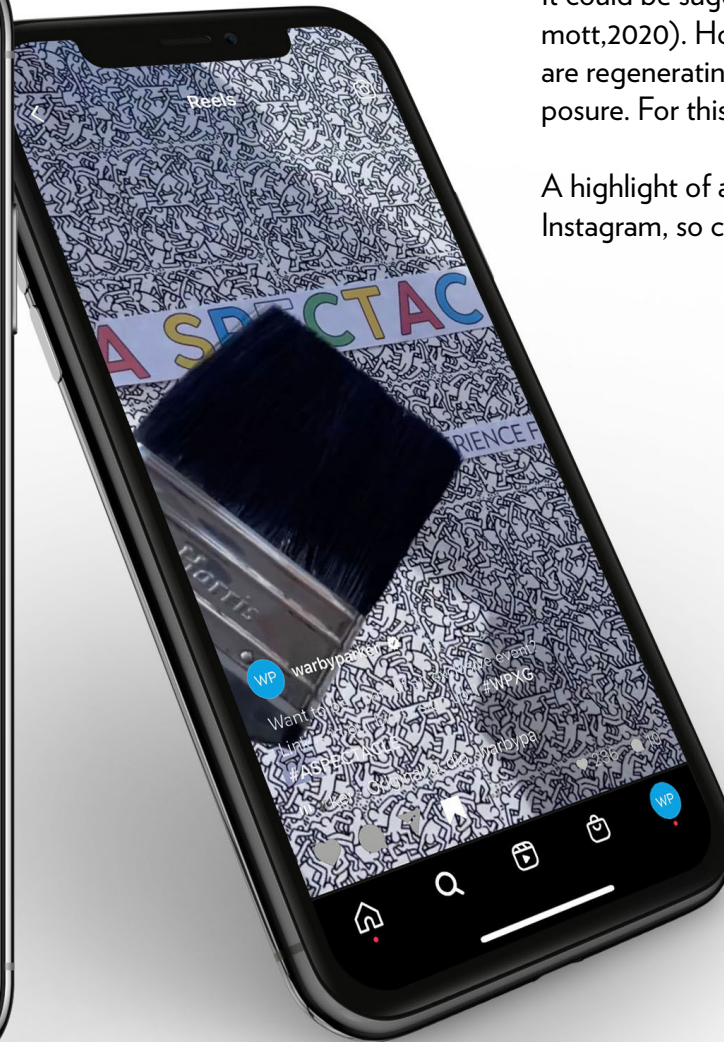
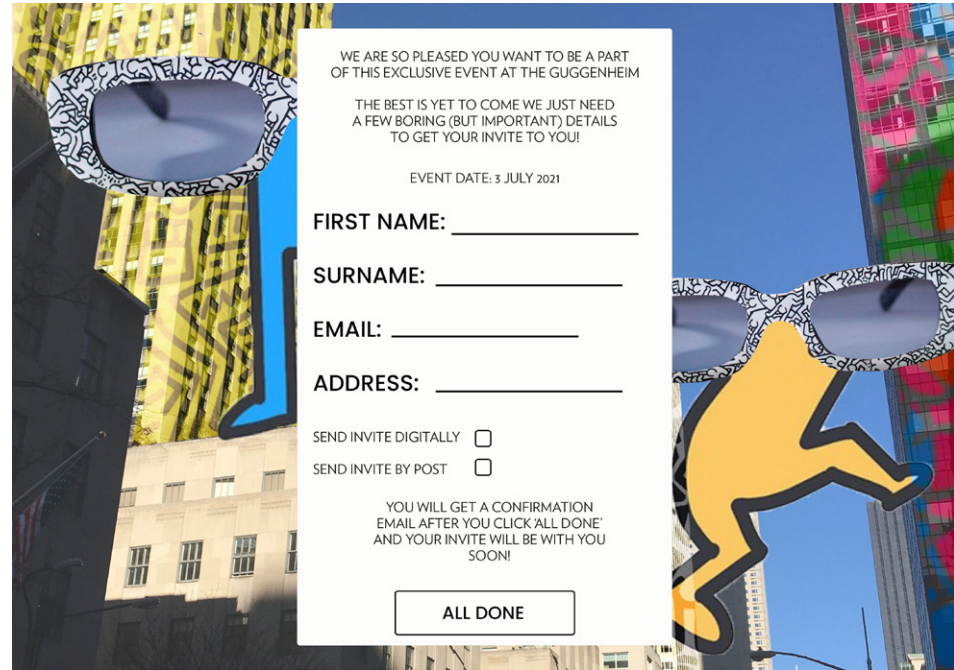
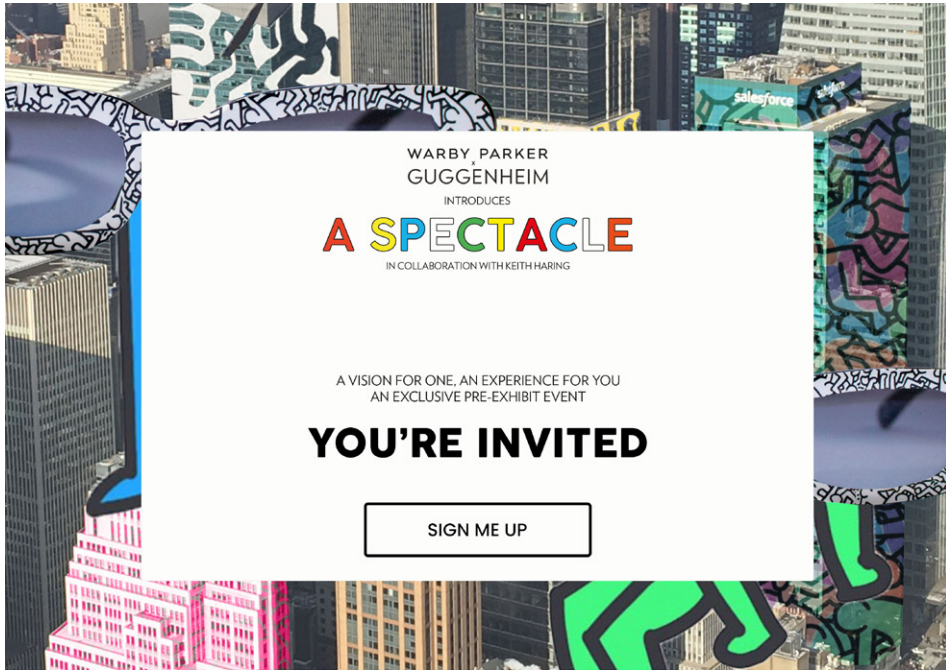


FIGURE 33
FIGURE 35



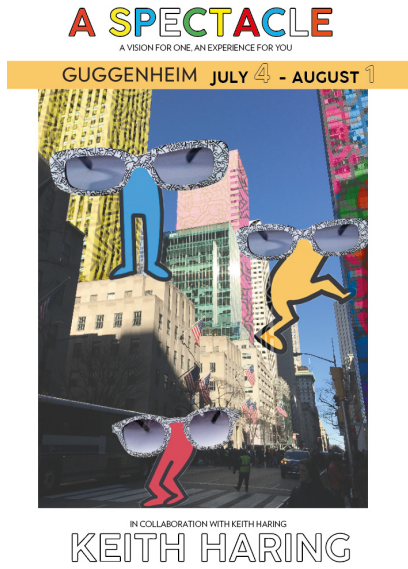
It could be suggested Instagram reels are a rival to Tiktok (Mcdermott,2020). However, they are gaining popularity and many brands are regenerating content from Tiktok to reels to gain widespread exposure. For this reason, videos will also be posted on Instagram reels.

A highlight of all the collaboration content will also be in the Bio of Instagram, so consumers can follow the collaboration journey.

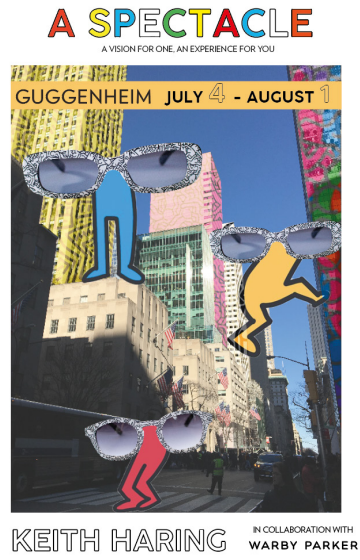


All pre-event deliverables will link to this website page. This is where the target audience will get to sign up for the event and receive their invite (as seen on page 0.42) digitally or by post. The website will be compatible for mobile use, as this is the device the target consumer use the most (CIM,2015).

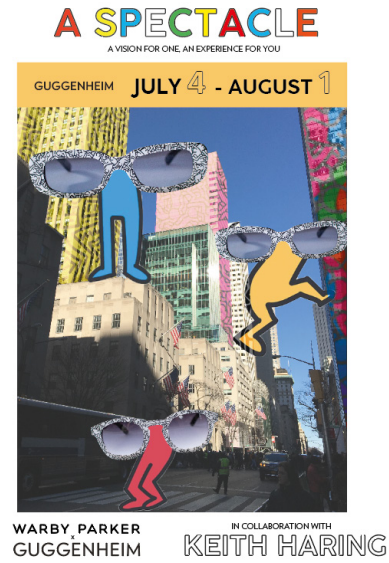
TRIAL A



TRIAL B

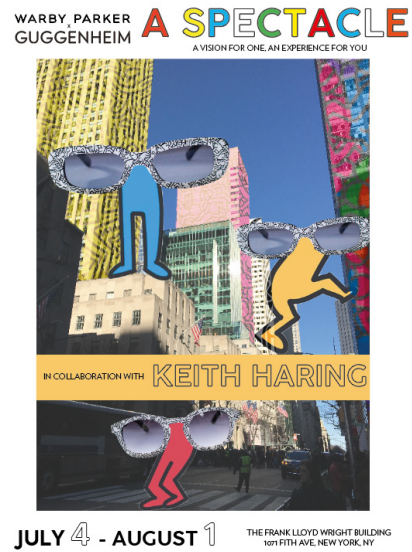


TRIAL C



Giles (2018) suggests it is favoured to take a creative approach rather than a profitable one with advertising therefore, the visual imagery is the focal point. Key details have been placed where the eye tracks naturally. Peers favoured the final design as it was the easiest to read.

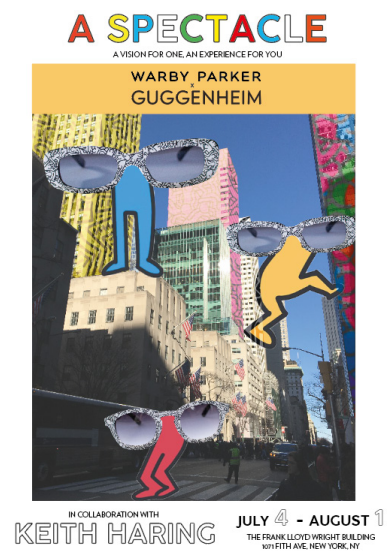
TRIAL D



TRIAL E



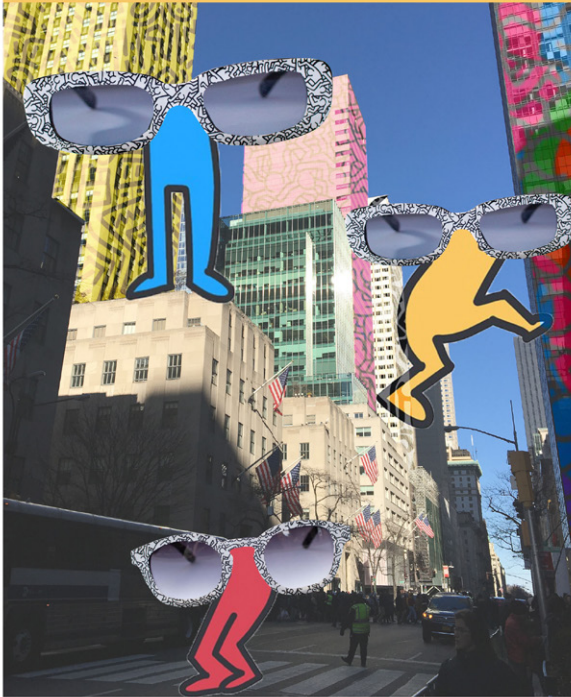
TRIAL F



A SPECTACLE

A VISION FOR ONE. AN EXPERIENCE FOR YOU

WARBY PARKER
GUGGENHEIM JULY 4 - AUGUST 1



IN COLLABORATION WITH
KEITH HARING

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE., NEW YORK, NY

A SPECTACLE

A VISION FOR ONE. AN EXPERIENCE FOR YOU

WARBY PARKER
GUGGENHEIM JULY 4 - AUGUST 1



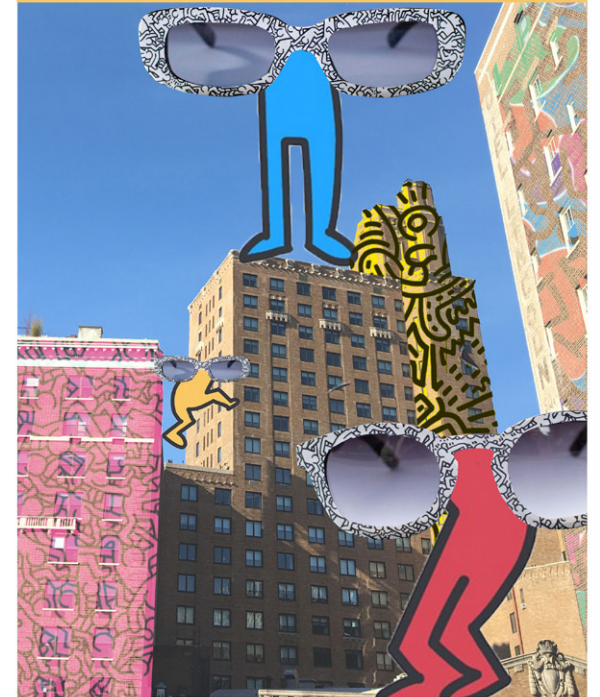
IN COLLABORATION WITH
KEITH HARING

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE., NEW YORK, NY

A SPECTACLE

A VISION FOR ONE. AN EXPERIENCE FOR YOU

WARBY PARKER
GUGGENHEIM JULY 4 - AUGUST 1



IN COLLABORATION WITH
KEITH HARING

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE., NEW YORK, NY

FINAL POSTERS



FIGURE 36



FIGURE 37

The event promotions go live, around a month before event launch. The exhibition posters will also be promoted in conjunction. Placed in busy areas of New York like the subway and nearby the Guggenheim, where crowds of people congregate.



FIGURE 33

EVENT LAUNCH DEVELOPMENT

CO-CREATIVE



FIGURE 38

VISUALLY AESTHETIC



FIGURE 40

IMMERSIVE



FIGURE 41



FIGURE 39



FIGURE 42

EYE CATCHING



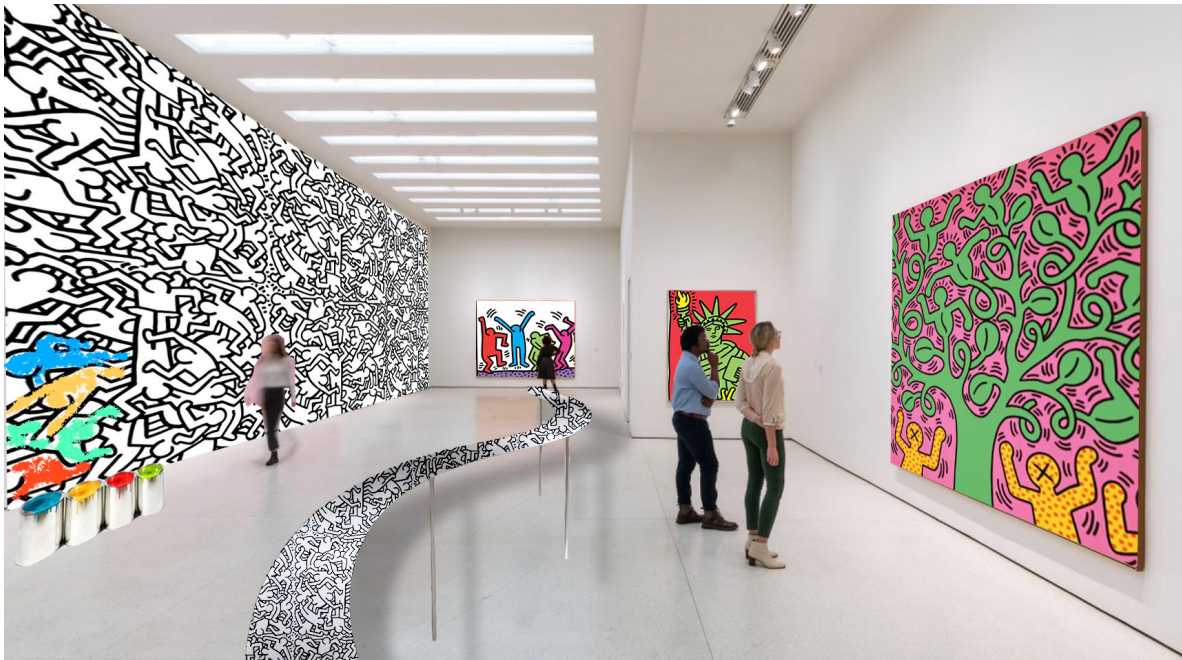
After the pandemic, many are exploring environments around them proving interest in experiences. Engagement is important so each room of the event/exhibition is designed to have an element of interaction (Bruijn, 2017; Emmanuel, 2020)

Primary research inspired the initial exhibition ideas (see appendix k)

FIGURE 43
FIGURE 44
FIGURE 45



DEVELOPMENT



FINAL

Room- Art mural

Painted as part of the event
 Add individual creative spark
 Photo opportunities

FIGURE 46
 FIGURE 47
 FIGURE 48
 FIGURE 49



Sunglasses campaign room-

Photoshoot and video production

Visitors express themselves with the sunglasses, encouraged to be free

Final images and video Promoted on Warby Parkers platforms.

Consumers gain self-fulfilment needs, encouraged to explore their creative self (Coz and Brittain, 2004).

FIGURE 50
FIGURE 51
FIGURE 52

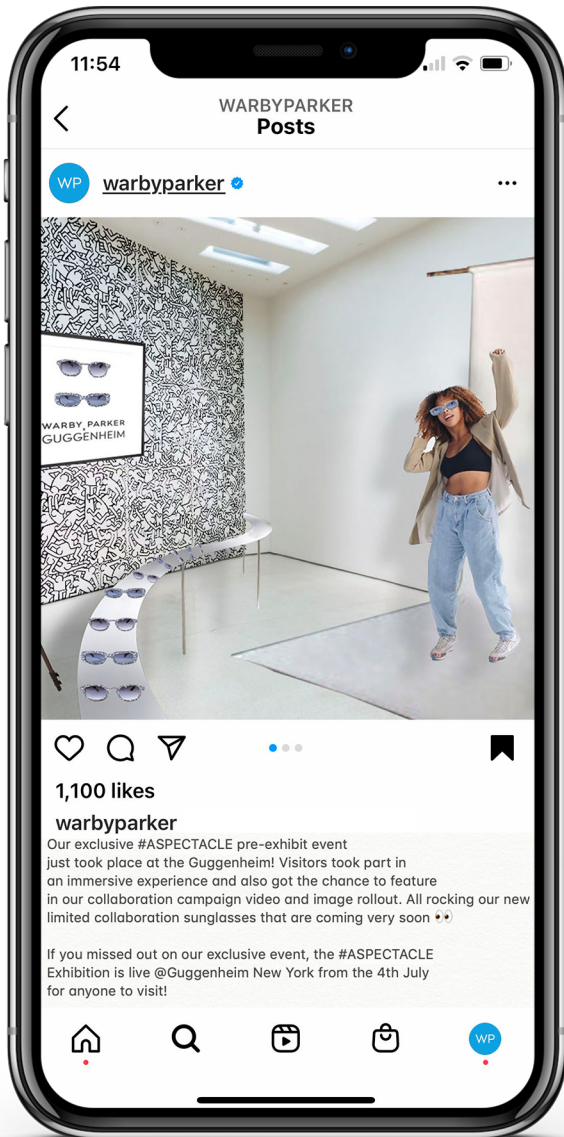
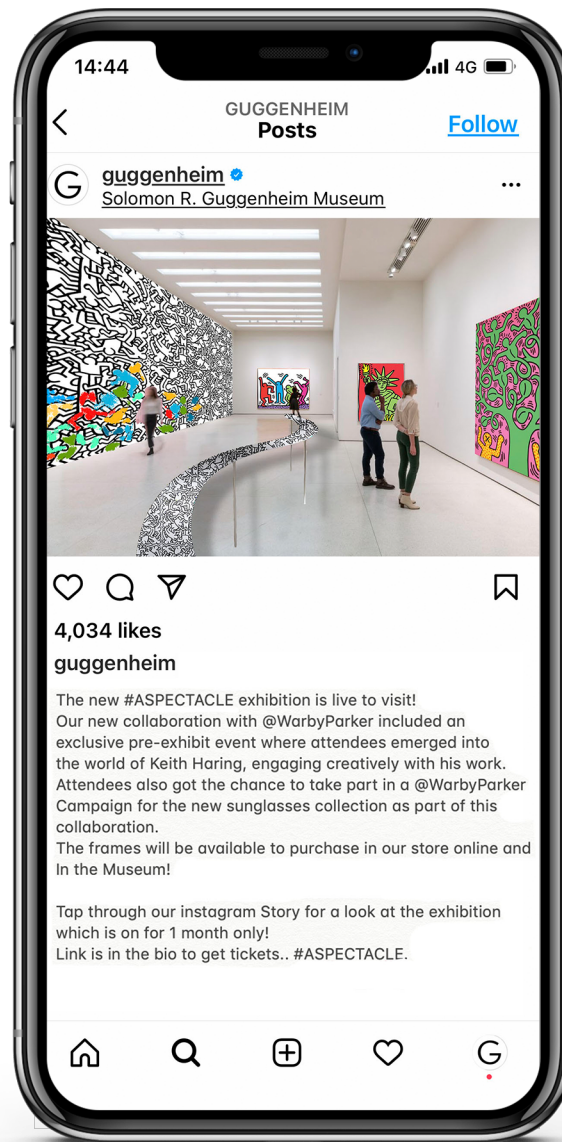


FIGURE 33
 FIGURE 53
 FIGURE 54



Instagram posts for both brands will be promoting what happened at the event, encouraging exhibition visits. Captions for each brand will slightly differ. Each will contain the collaboration hashtag #ASPECTACLE.

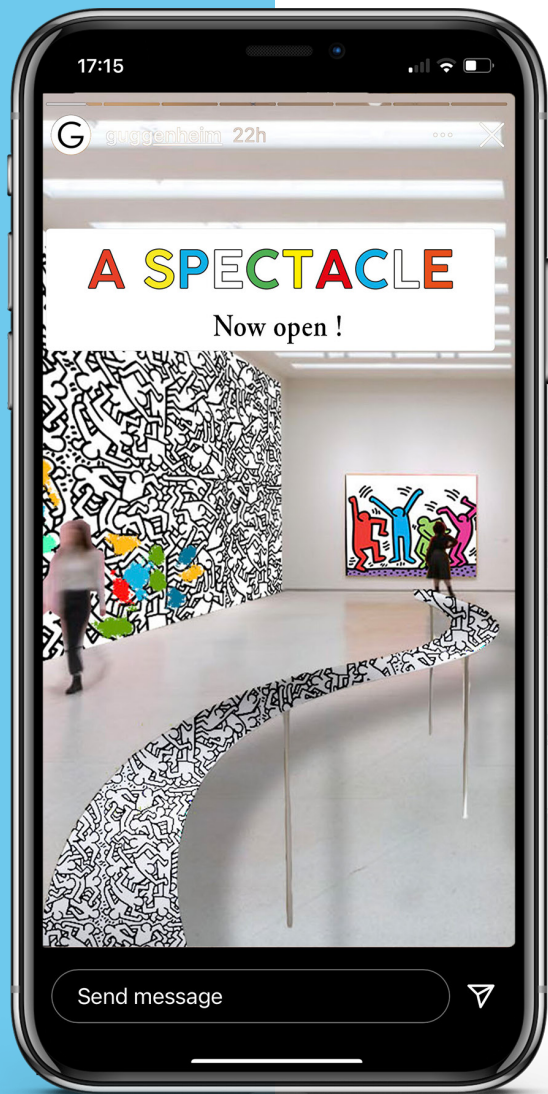
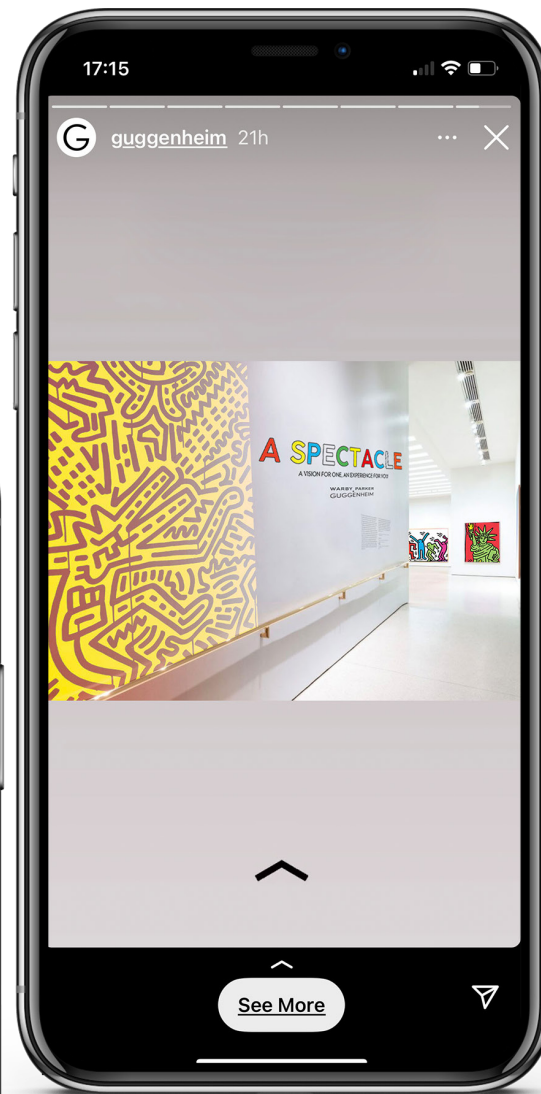
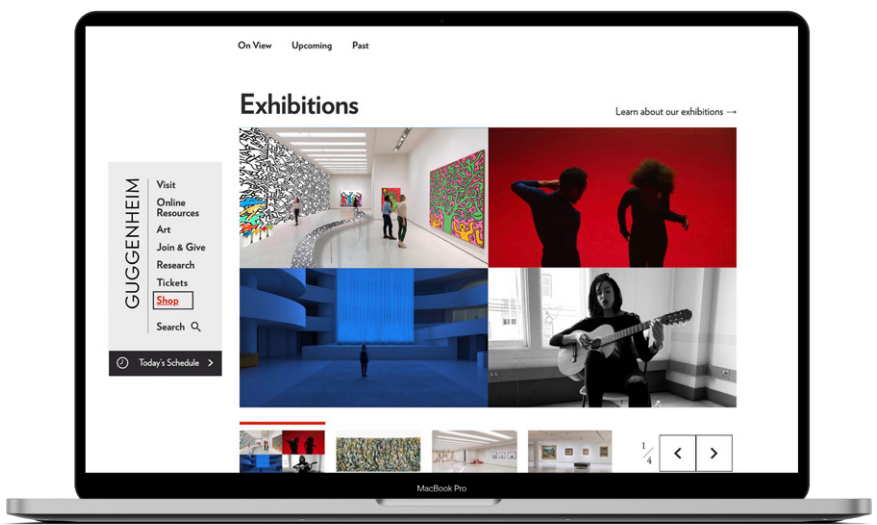


FIGURE 33
FIGURE 43
FIGURE 46



The Guggenheims post will encourage viewers to tap through their Instagram stories for an inside look at the exhibition space.



According to CIM (2015) Information on a website is important. 'A Spectacle' event and exhibition will get a write up which is present on the main exhibition page of the Guggenheim website.

Although the target audience may not interact with the Guggenheim website specifically, it is important for the wider public to view.

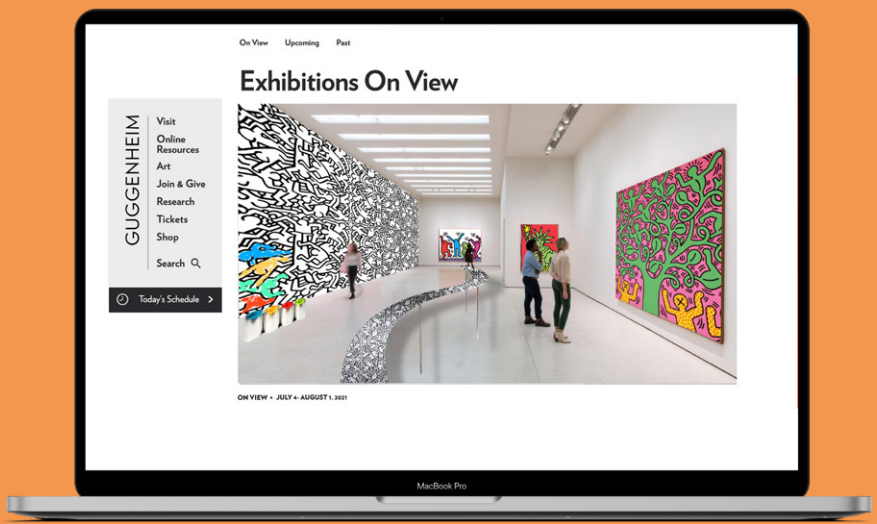


FIGURE 55
FIGURE 56

**POST- EVENT/ PRODUCT
LAUNCH
DEVELOPMENT**

WARBY PARKER CAMPAIGN PHOTOGRAPHY

The concept for Warby Parkers campaign images and video is they are created at the exclusive event. Consumers co-construct an experience being the face of the campaign, becoming brand evangelists (CIM,2015; Prahalad and Ramaswamy, 2004).

The shoot could not be realistically produced in a museum environment, this was recreated at home using a white bed sheet with myself and family members as models.



IMG_7211.CR2



IMG_7212.CR2



IMG_7213.CR2



IMG_7214.CR2



IMG_7215.CR2



IMG_7241.CR2



IMG_7242.CR2



IMG_7243.CR2



IMG_7244.CR2



IMG_7245.CR2



IMG_7216.CR2



IMG_7217.CR2



IMG_7218.CR2



IMG_7219.CR2



IMG_7220.CR2



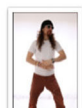
IMG_7246.CR2



IMG_7247.CR2



IMG_7248.CR2



IMG_7249.CR2



IMG_7250.CR2



IMG_7221.CR2



IMG_7222.CR2



IMG_7223.CR2



IMG_7224.CR2



IMG_7225.CR2



IMG_7251.CR2



IMG_7252.CR2



IMG_7253.CR2



IMG_7254.CR2



IMG_7255.CR2



IMG_7226.CR2



IMG_7227.CR2



IMG_7228.CR2



IMG_7229.CR2



IMG_7230.CR2



IMG_7256.CR2



IMG_7257.CR2



IMG_7258.CR2



IMG_7259.CR2



IMG_7260.CR2



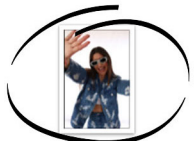
IMG_7231.CR2



IMG_7232.CR2



IMG_7233.CR2



IMG_7234.CR2



IMG_7235.CR2



IMG_7261.CR2



IMG_7262.CR2



IMG_7263.CR2



IMG_7264.CR2



IMG_7265.CR2



0.74 IMAGE EDITING

BEFORE

AFTER

BEFORE

AFTER



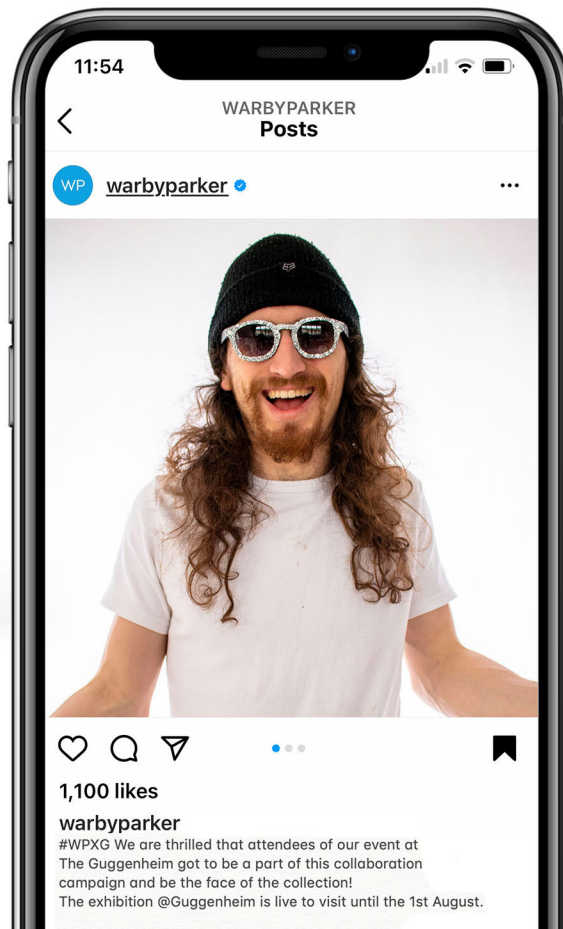
OWN IMAGES



FIGURE 33

As Instagram is the main platform for the target audience to use for fashion and purchasing power, campaign images will be shared on Warby Parkers Instagram (Moran,2020).

Post captions emphasise what happened at the event and that the sunglasses are available to purchase.



Click here to watch the final video-

https://stummuac-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/EeiSMT-GEpdZBj5_jrAiB28gBVLRONXjkbvoyUbUybGdFfw?e=qWMfn9

The video idea is to stem a conversation with the visitors of the event, allowing them to express themselves through the way they move (Arnold,2019).

The challenge for this video was a limited cast. Due to circumstances, after discussing with my video tutor, I was advised to combine stock footage and my own with added editing.



Storyline

- Start with collaboration name and logo
- Introduce product
- Dancing attendees with various moves,ongoing.
- Cross dissolve to product shot and final logos.
- Atmosphere you want to get involved in, a video you remember when looking at the sunglasses.

FIGURE 71- VIDEO
 FIGURE 72 -VIDEO
 FIGURE 73- VIDEO
 FIGURE 74- VIDEO



FIGURE 33
FIGURE 9

The final video is then showcased on Warby Parkers Tiktok but shortened. The caption of the video questions the audience, which can result in a longer engagement time (Arnold,2019).

Click here for the video link- https://stummuac-my.sharepoint.com/:v/g/person-al/19068260_stu_mmu_ac_uk/Eez_vnxgGjFJuteMnlRgDJoBtPmqZrloFrynMx-ih-M988A?e=H31YRH



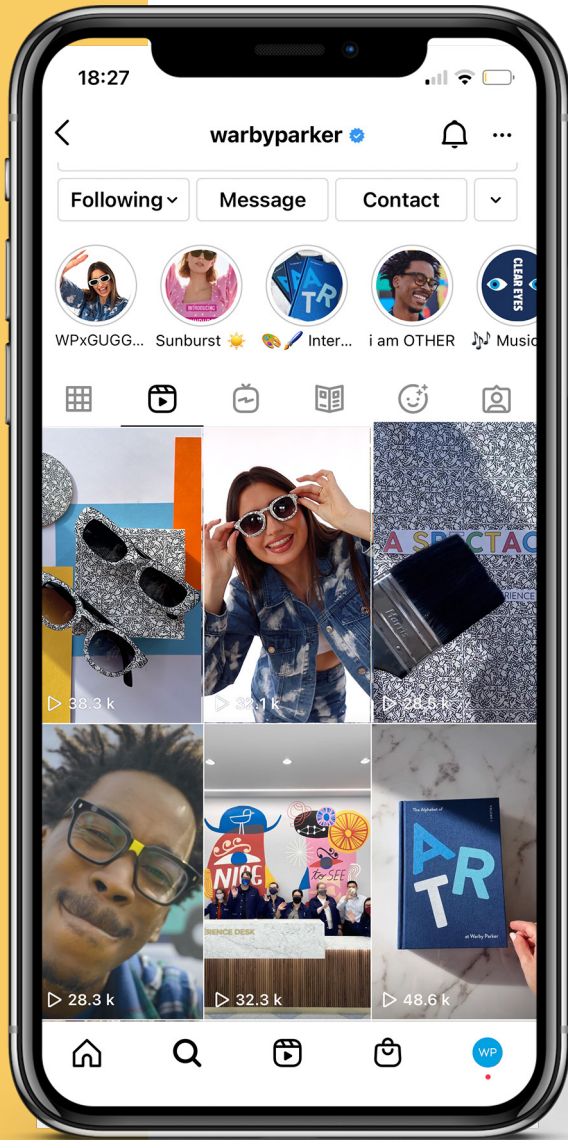
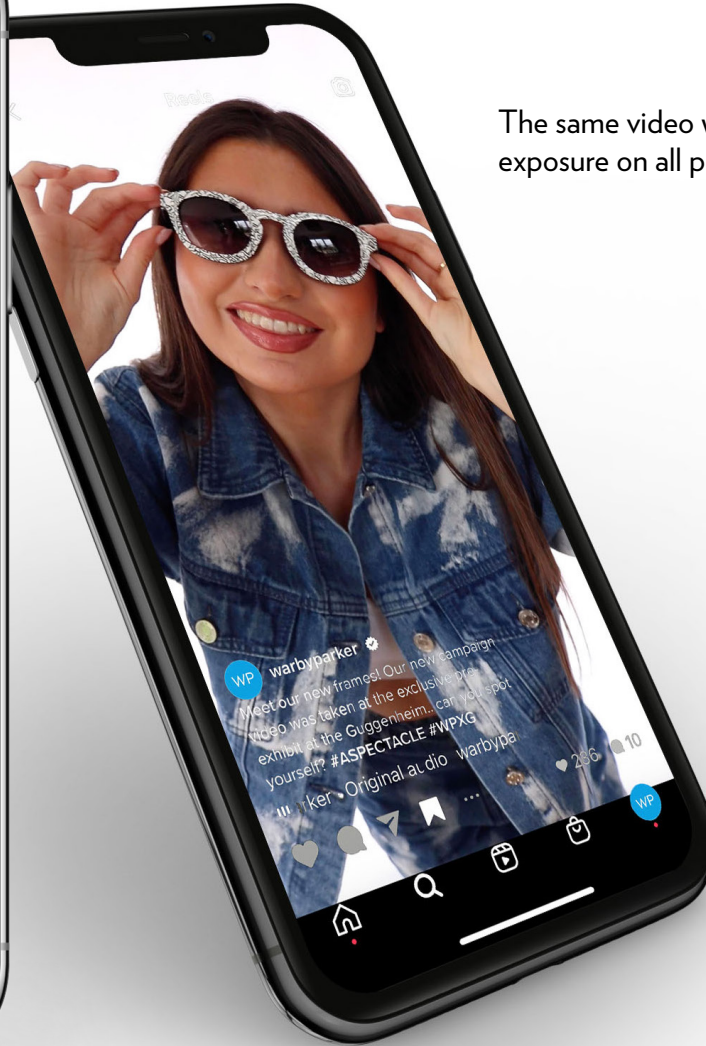


FIGURE 33
FIGURE 35



The same video will appear on Instagram reels and IGTV, so it has exposure on all platforms the target audience interact with.

GUGGENHEIM WEBSITE VISUALS, STILL LIFE PHOTOGRAPHY

0.80 GUGGENHEIM STILL LIFE CONTACT SHEETS



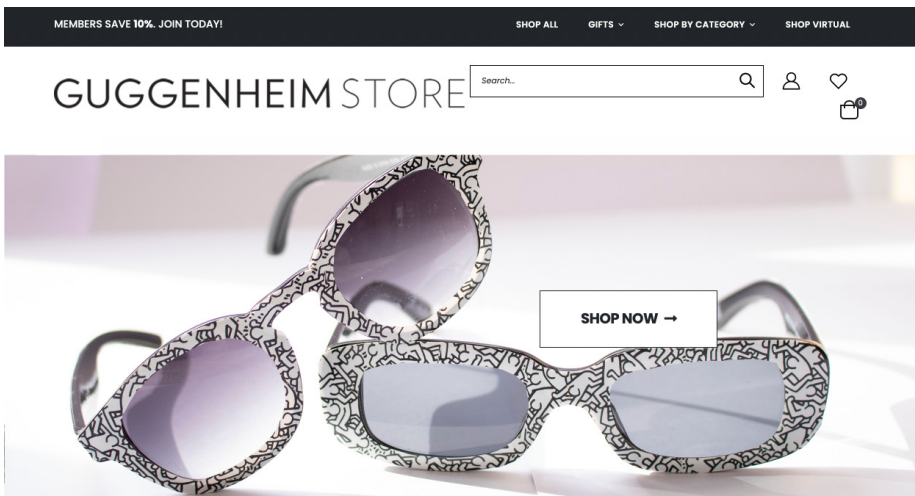
The Guggenheim are involved with the selling process therefore, promoting the sunglasses on their online store in a simplistic and minimal way.



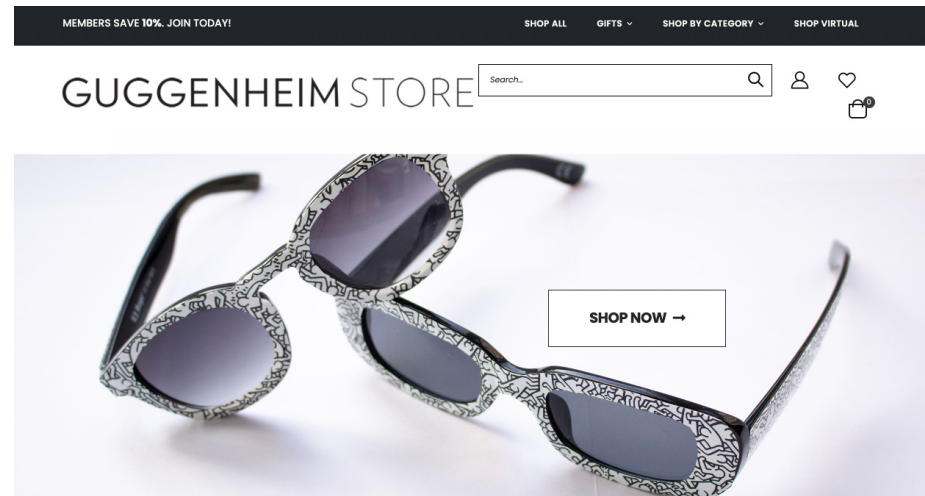
OWN IMAGES



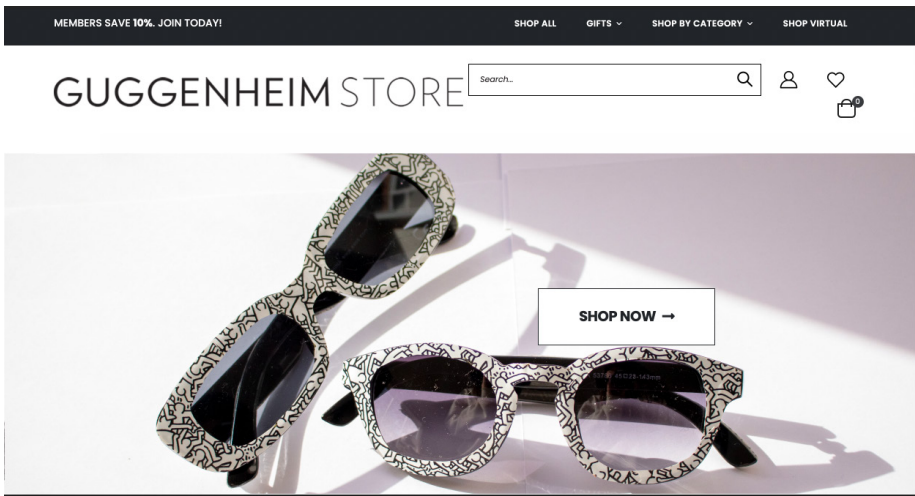
OWN IMAGES



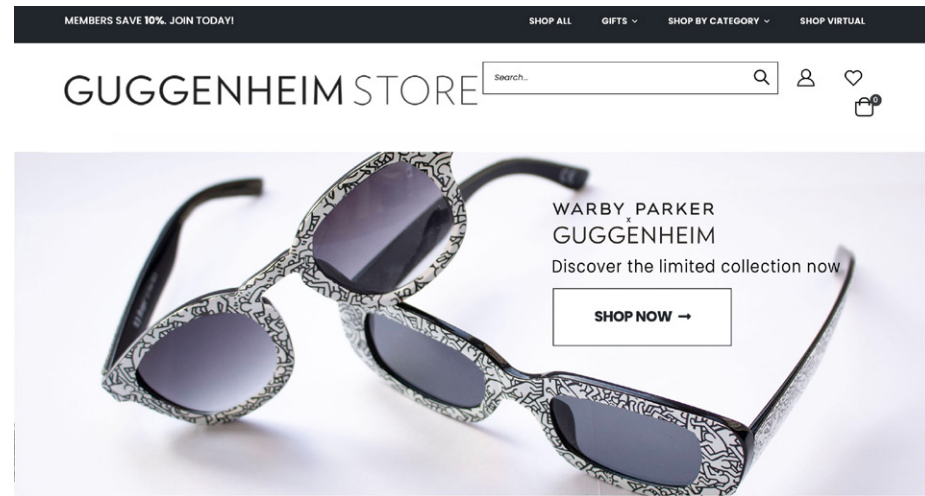
DEVELOPMENT 1



DEVELOPMENT 2



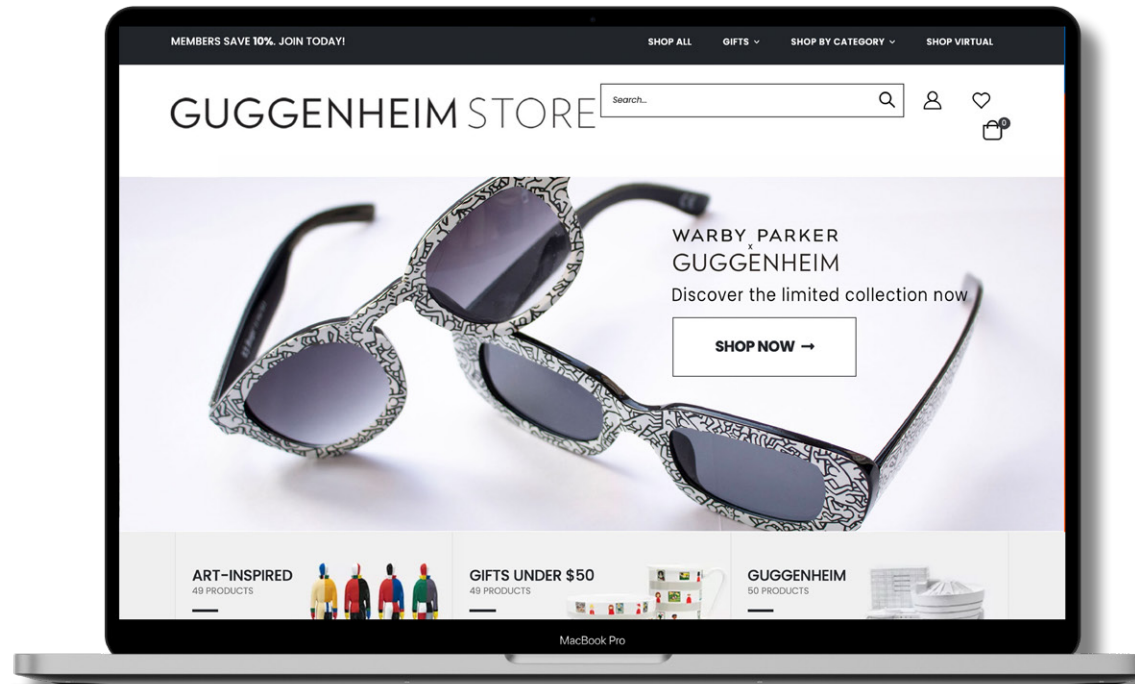
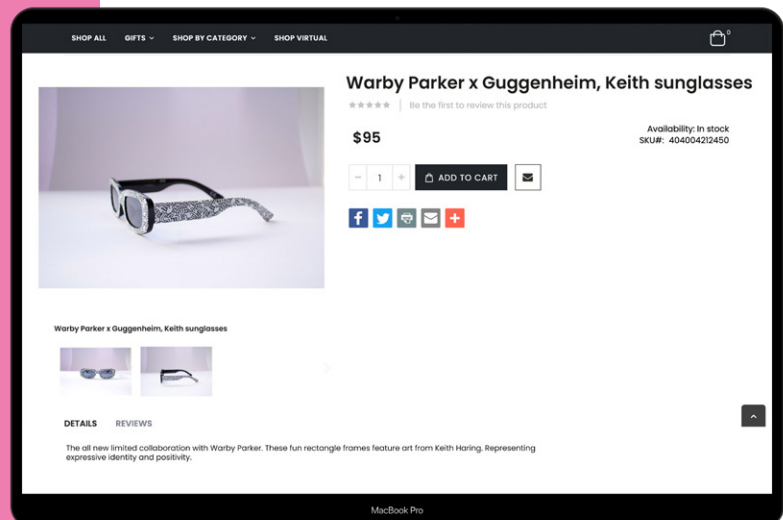
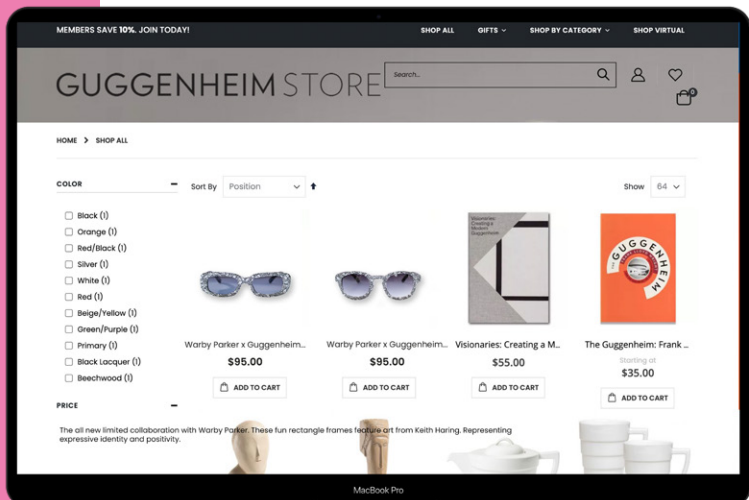
DEVELOPMENT 3



FINAL

FIGURE 57

The store banner is where new products are promoted, I trailed a few variations but found the chosen banner was the most professional looking with direct links for purchase.



0.84 FINAL GUGGENHEIM STORE

FIGURE 58
FIGURE 55

FIGURE 59



BRIGHT

FIGURE 63



CRISP PHOTOGRAPHY

BOLD



FIGURE 61



FIGURE 62

MINIMALISTIC



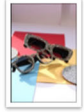
FIGURE 60

WARBY PARKER SOCIAL MEDIA, STILL LIFE PHOTOGRAPHY

Still life photography is mainly used on Instagram for Warby Parker, known for their bold colours to show off frames. I wanted to keep their brand identity but add in elements of this campaign.

I trailed various colour combinations and placement of the sunglasses.

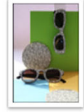
See appendix L for the shoot location.



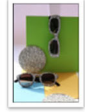
IMG_7083.CR2



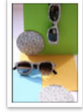
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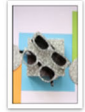
IMG_7086.CR2



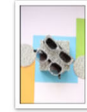
IMG_7087.CR2



IMG_7088.CR2



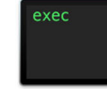
IMG_7125.CR2



IMG_7126.CR2



IMG_7127.CR2



IMG_7127.xmp



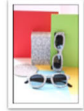
IMG_7128.CR2



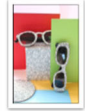
IMG_7089.CR2



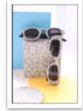
IMG_7090.CR2



IMG_7093.CR2



IMG_7094.CR2



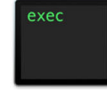
IMG_7095.CR2



IMG_7128.xmp



IMG_7129.CR2



IMG_7129.xmp



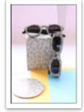
IMG_7130.CR2



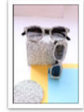
IMG_7131.CR2



IMG_7097.CR2



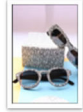
IMG_7098.CR2



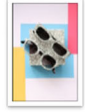
IMG_7099.CR2



IMG_7100.CR2



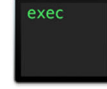
IMG_7101.CR2



IMG_7132.CR2



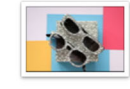
IMG_7133.CR2



IMG_7133.xmp



IMG_7134.CR2



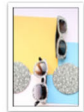
IMG_7135.CR2



IMG_7102.CR2



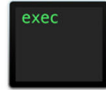
IMG_7103.CR2



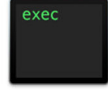
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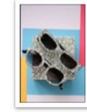
IMG_7106.CR2



IMG_7106.xmp



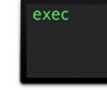
IMG_7135.xmp



IMG_7136.CR2



IMG_7137.CR2



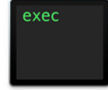
IMG_7137.xmp



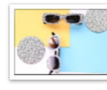
IMG_7138.CR2



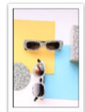
IMG_7107.CR2



IMG_7107.xmp



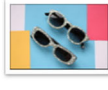
IMG_7108.CR2



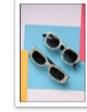
IMG_7109.CR2



IMG_7110.CR2



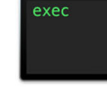
IMG_7139.CR2



IMG_7140.CR2



IMG_7141.CR2



IMG_7141.xmp



IMG_7142.CR2



BEFORE

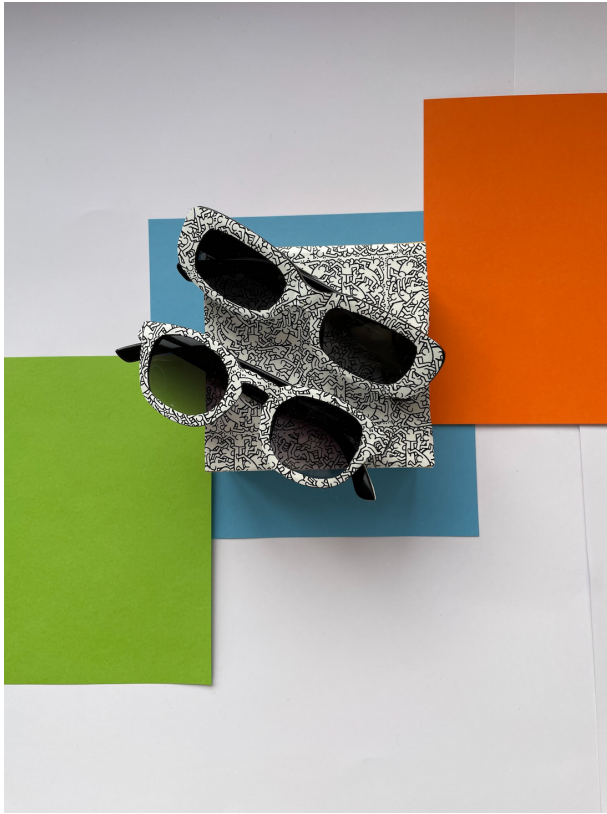


AFTER





A stop motion video was produced. These are typically very short clips that can give an object character. Three trials were made, the final video was the most refined I could capture.



Video 1 - https://stummuac-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/ERCvlsfprFFBkdovl0mNwGIBBAuCA74iS0Rfq-0qWOajog

Video 2- https://stummuac-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/EYrWcmpkVU1Lk0c_5uwHWmABS_xmsnVwbFz_z_alnGLTyCw

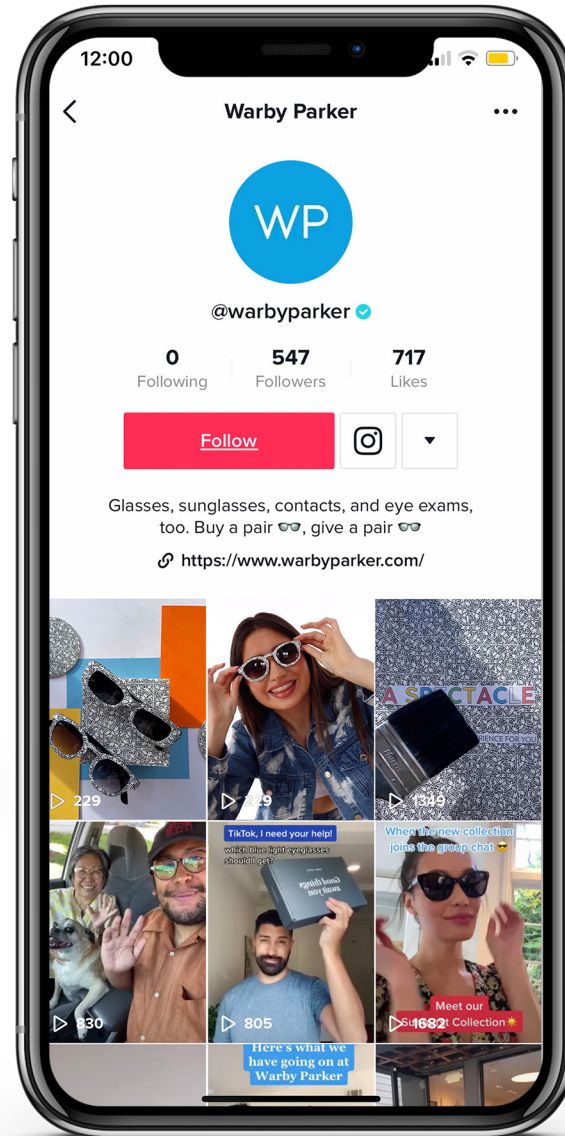
Video 3 final - https://stummuac-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/Ee6mgBSz0fBMoHio3PMclAQBFQLx950scrwmnlxFalokMQ

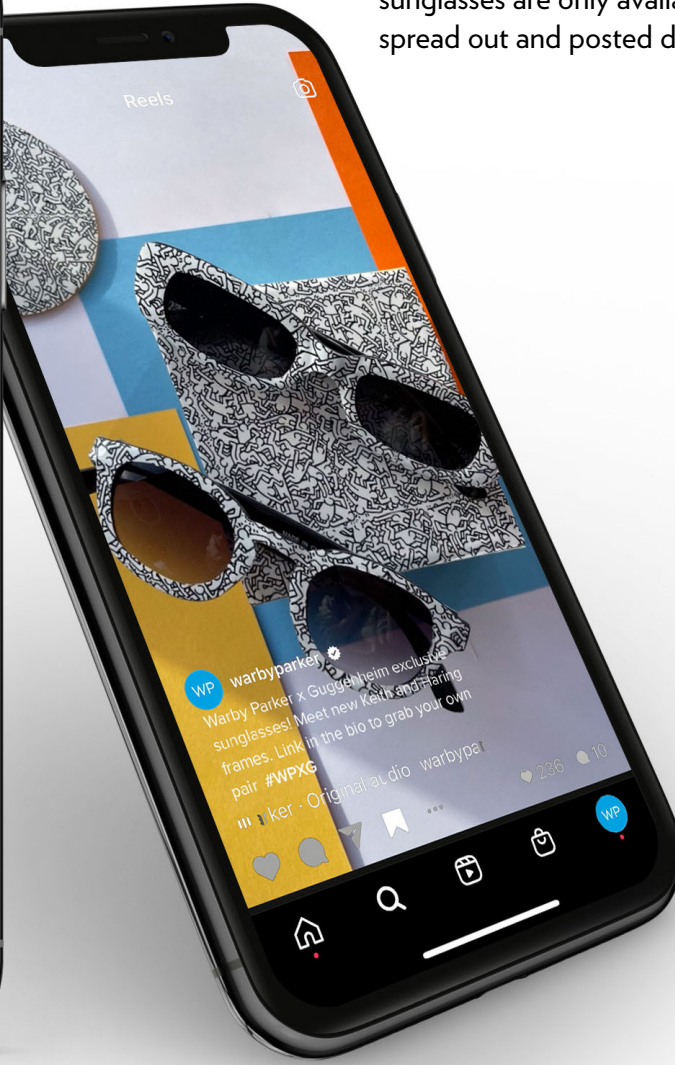
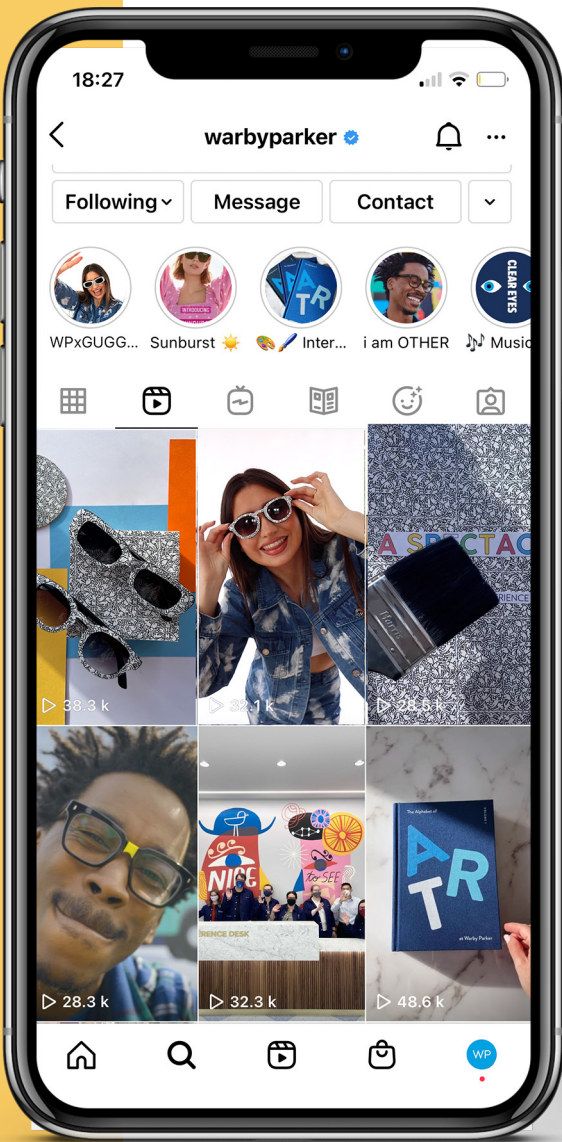


FIGURE 33

The caption on the Tiktok encourages consumers to visit the link to the website. Introducing the sunglasses by name gives them a personality, some could find personable.

Click here for the video- https://stummuac-my.sharepoint.com/:v:/g/personal/19068260_stu_mmu_ac_uk/ESxUdcrpkx5Jmj7AYSV4rdcBA0c2_c4mU2AihSuFW7B1XQ





This is the last reel to be promoted on the Warby Parker Instagram page. As the sunglasses are only available for 1 month the promotional deliverables will be spread out and posted during that time keeping momentum and sales high.

FIGURE 33

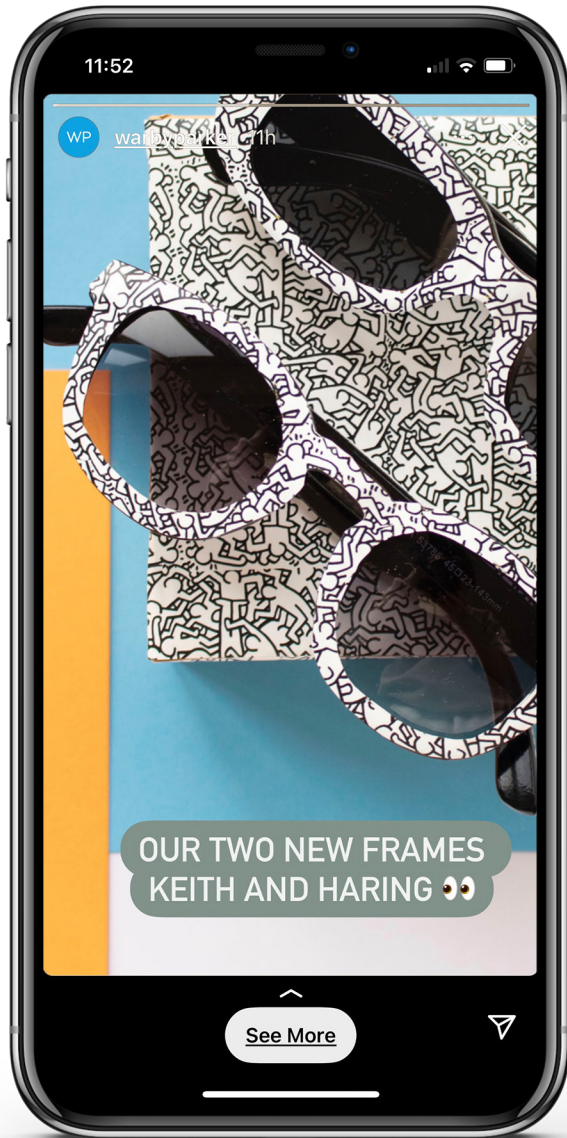
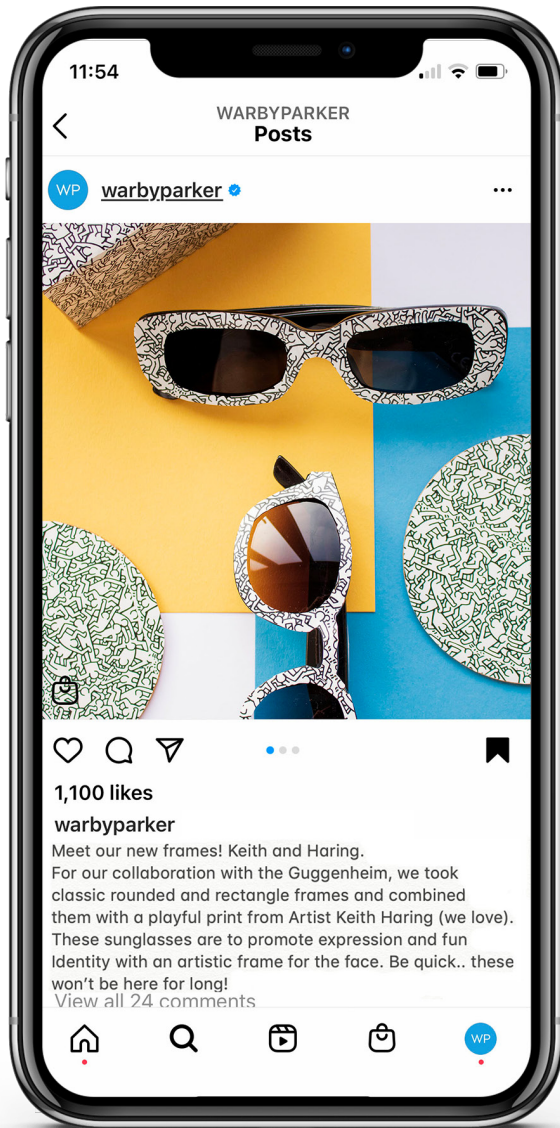


FIGURE 33

Warby Parker Instagram stories are bold, swipe up to shops means consumers are taken to purchase. A story about the charity in collaboration is also an important element to educate consumers.



Captions summarise the inspiration behind the frames and artist in collaboration. The end of the caption may make consumers anticipated to purchase. See appendix M&N to see potential customer Instagram posts.

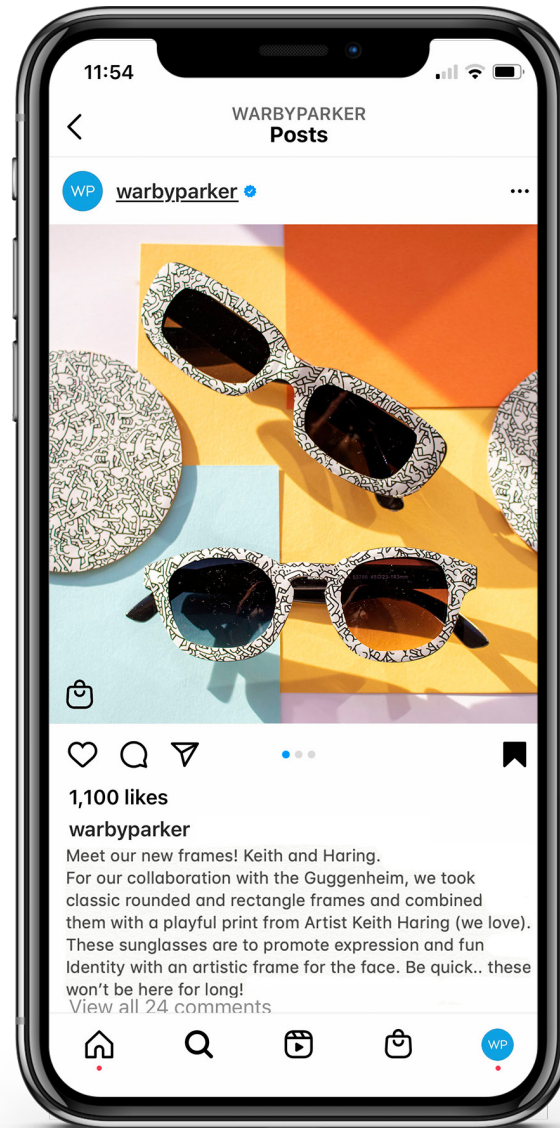
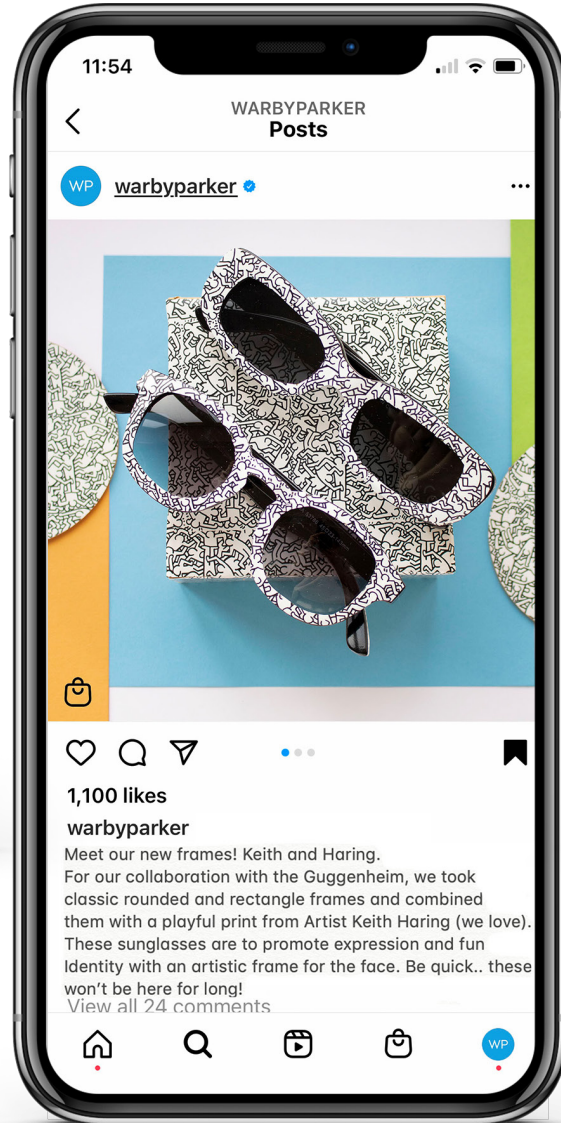
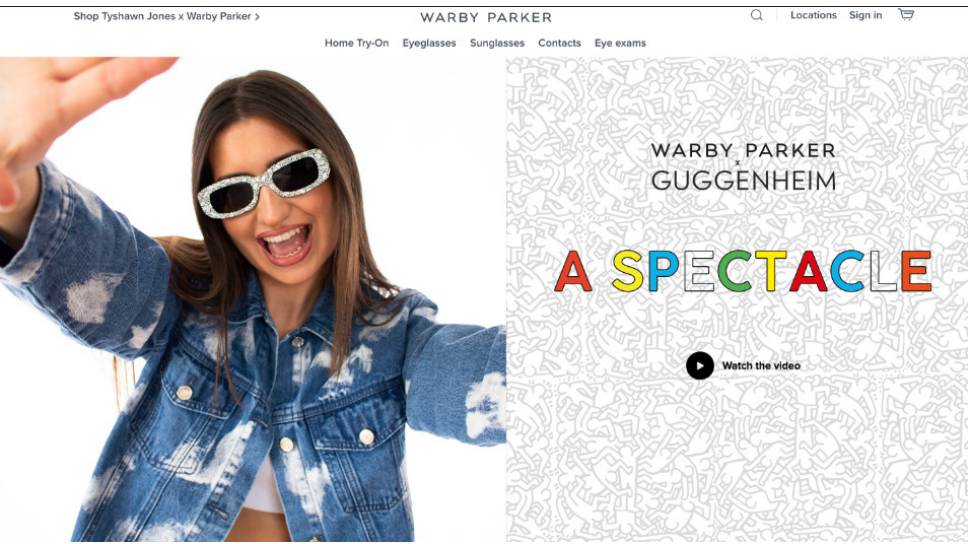
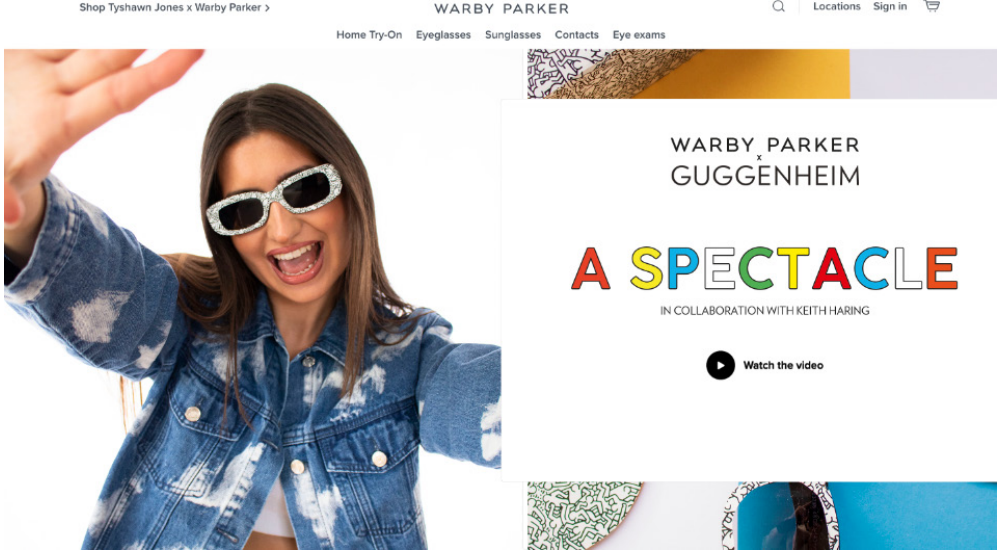


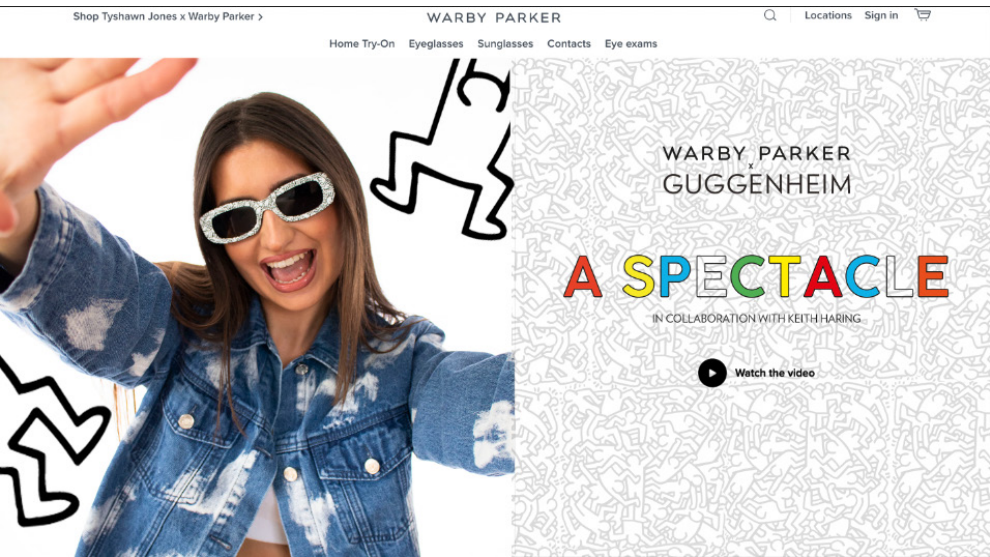
FIGURE 33



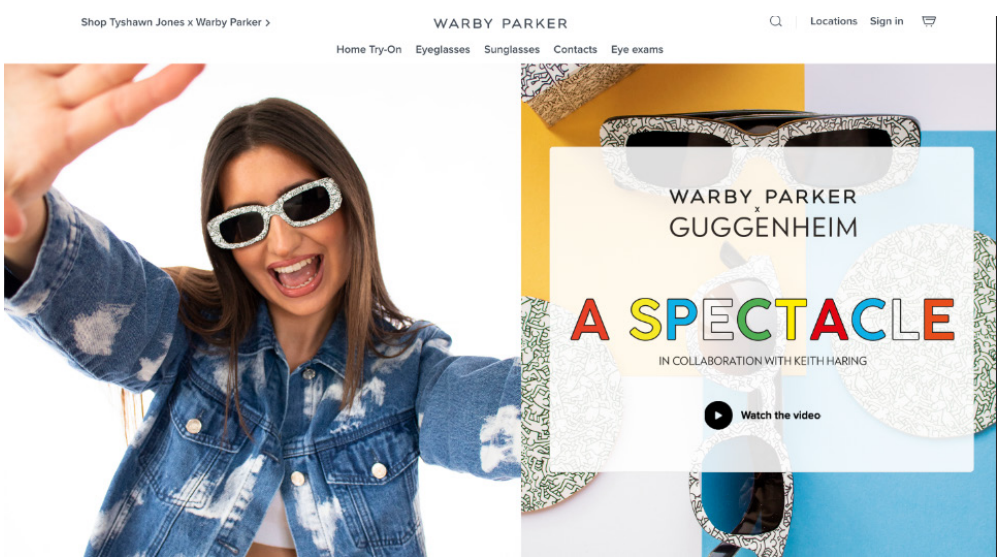
DEVELOPMENT 1



DEVELOPMENT 2



DEVELOPMENT 3



FINAL

0.93 WARBY PARKER
WEBSITE DEVELOPMENT



As part of this collaboration on the 3rd July 2021 we engaged with consumers inviting them to 'A Spectacle', an immersive experience at the Guggenheim. This exclusive event meant attendees could be a part of the campaign deliverables, being the face of the campaign.

Owned media is typically the last touch point of the consumer purchase journey (CIM,2015). The website needs to be engaging, including key details from the 'a Spectacle' event . Featuring story-telling of the campaign video and images, Mentioning the charity involved at the end of the website page will further demise post purchase regret (Pralhad and Ramaswamy,2004).



FIGURE 64

WARBY PARKER
GUGGENHEIM

WARBY PARKER
GUGGENHEIM

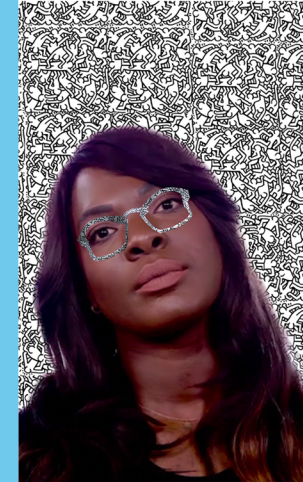
WARBY PARKER
GUGGENHEIM

WARBY PARKER
GUGGENHEIM



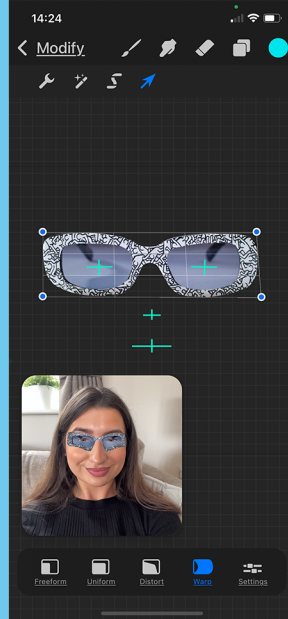
TRIAL 2

TRIAL 3



095 AR FILTER

TRIAL 1



FINAL

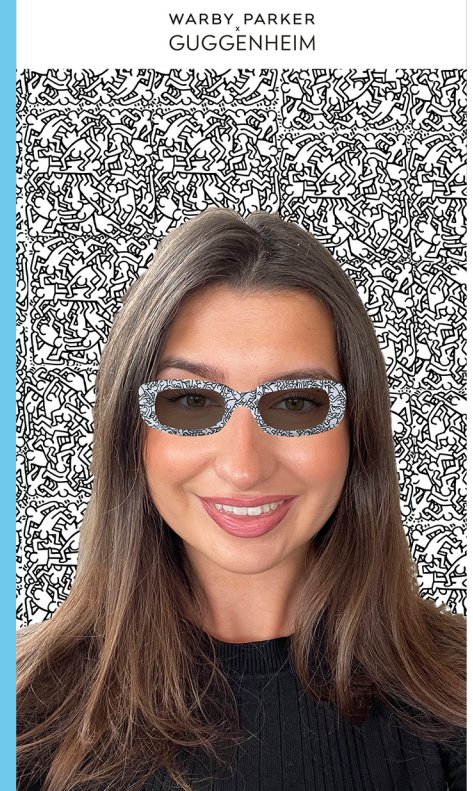


FIGURE 65

Filters allow for an expression of personality, whilst simultaneously promoting a collaboration (Zheng,2020). Warby Parker already produce AR filters on Instagram, allowing consumers to try on frames virtually and share photos with friends.



FIGURE



FIGURE

FIGURE 66



FIGURE 67

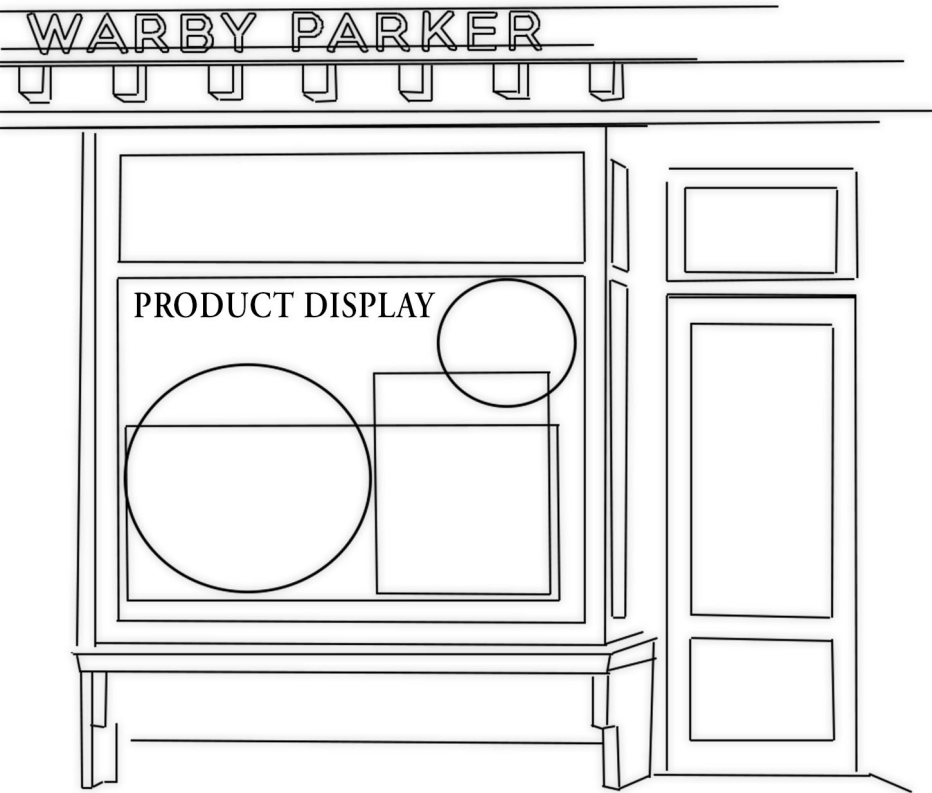
Experiencers, socialising and exploring surroundings will be a priority thus, increasing footfall within retail (Francis and Fernanda, 2018).



FIGURE 69

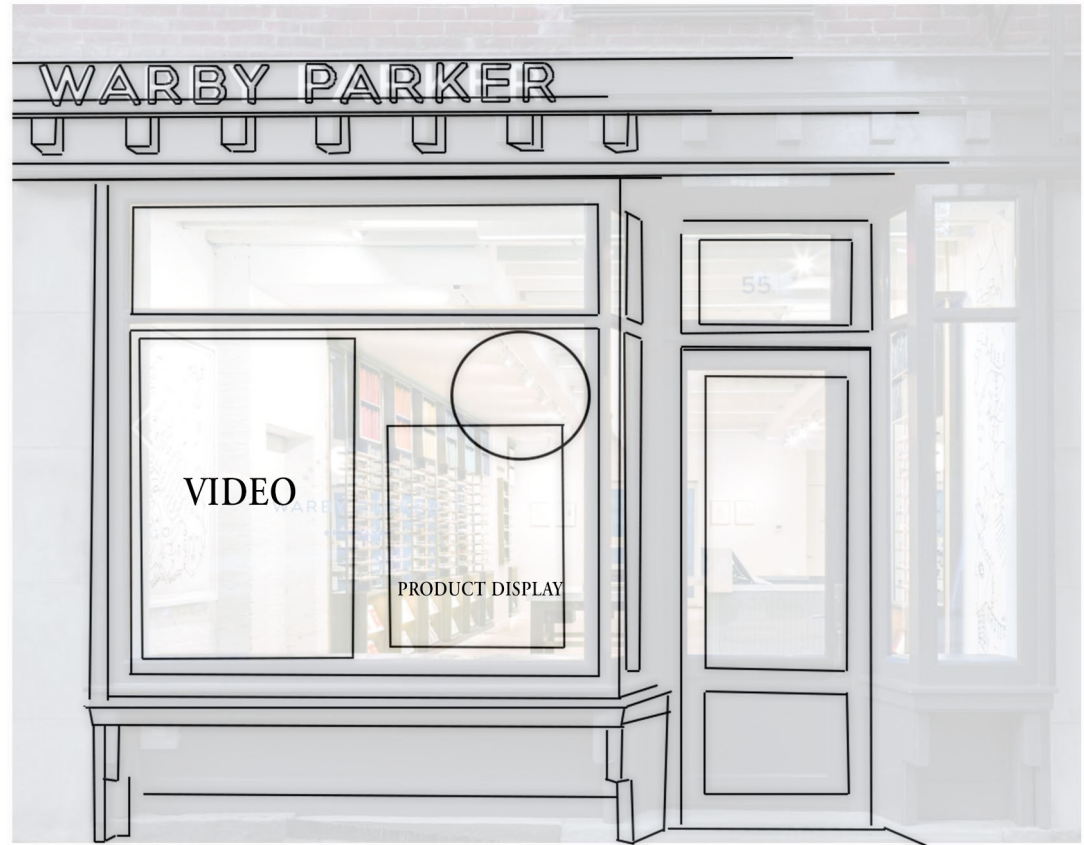


FIGURE 68



FIGURE

As the target audience are visually stimulated ,retail window displays need to be captivating Including motion alongside visual merchandising of the product could result in more sales.



Design elements:

- Key Campaign colours
- Virtual screen campaign video
- Large hanging glasses
- Present in all New York stores

DEVELOPMENT



FIGURE 70

FINAL



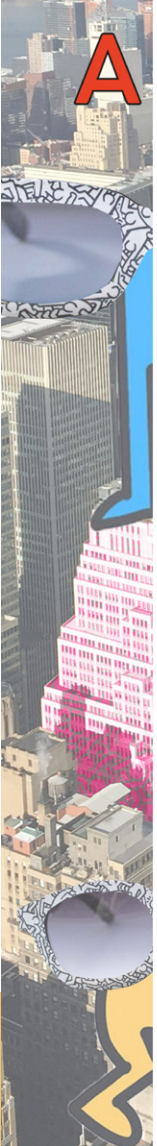
FINAL DEVELOPMENT



FINAL DELIVERABLES PRE-EVENT

WARBY PARKER
^x
GUGGENHEIM

PRE-EVENT INVITES



A SPECTACLE

A VISION FOR ONE, AN EXPERIENCE FOR YOU
IN COLLABORATION WITH KEITH HARING

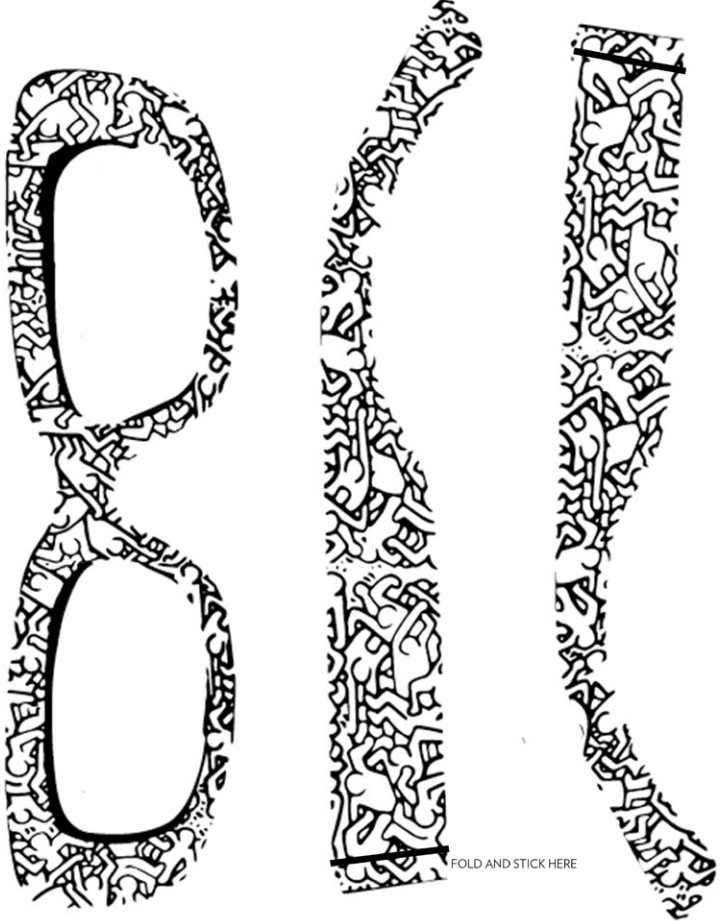
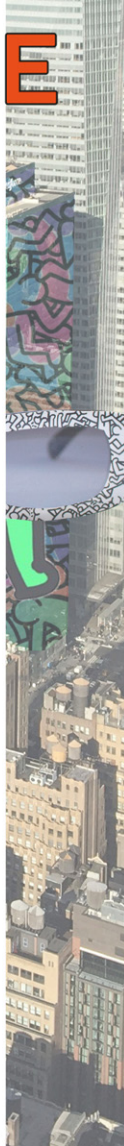
THE GUGGENHEIM INVITES YOU TO AN IMMERSIVE
EXPERIENCE, TO CELEBRATE THE LAUNCH OF A NEW
COLLABORATION

3 JULY
5pm- 8pm

THE FRANK LLOYD WRIGHT BUILDING
1071 FIFTH AVE, NEW YORK, NY

WARBY PARKER
x
GUGGENHEIM

TURN ME OVER>>>



FOLD AND STICK HERE

WARBY PARKER
x
GUGGENHEIM

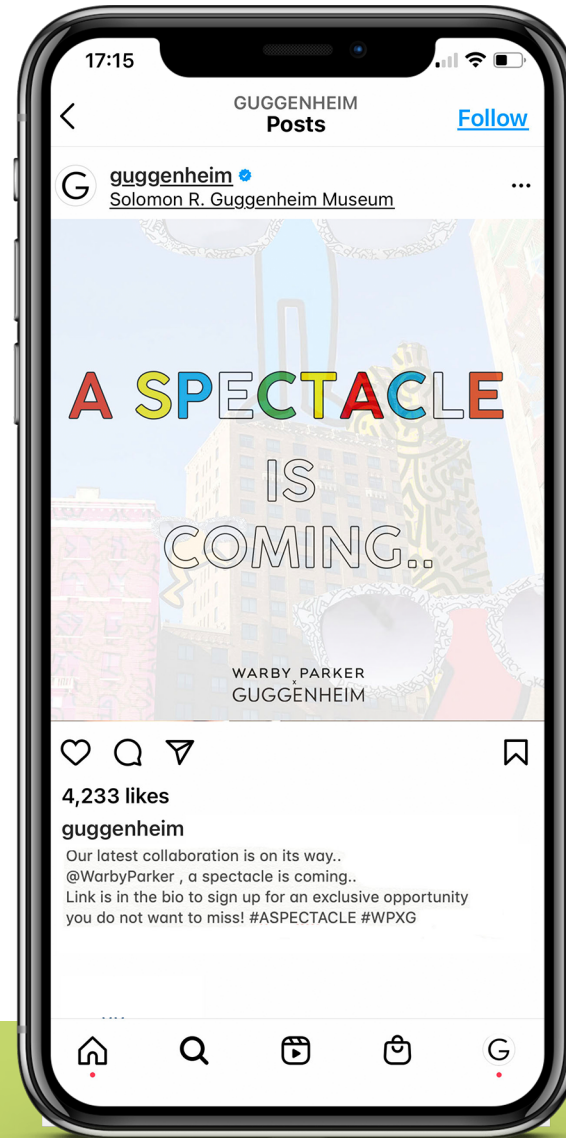
CUT, STICK AND BRING ME ALONG TO THE EVENT

PRE-EVENT-
TARGET AUDIENCE

INSTAGRAM STORIES

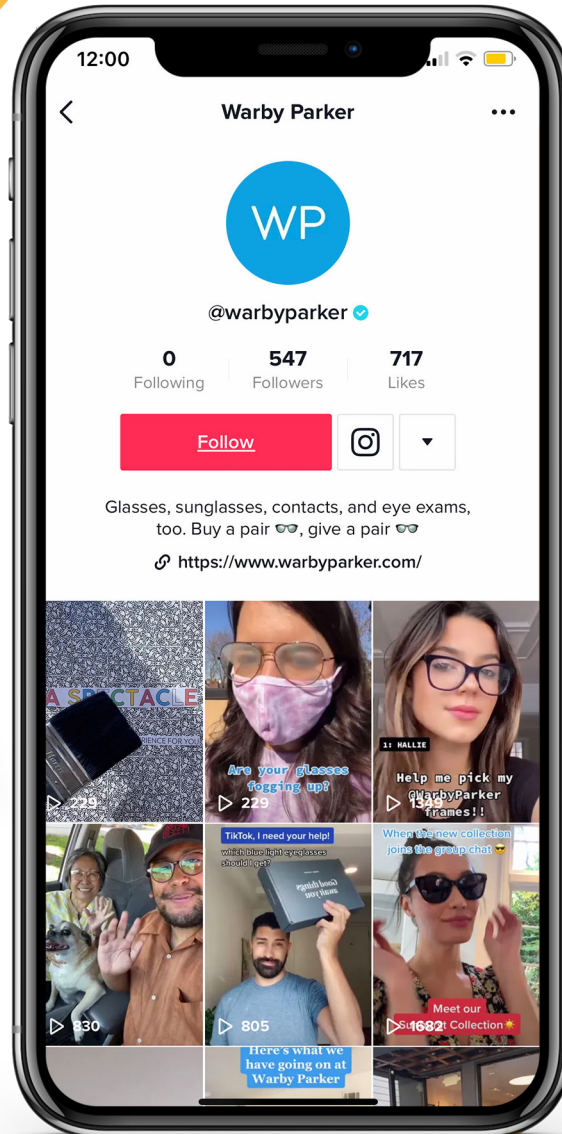
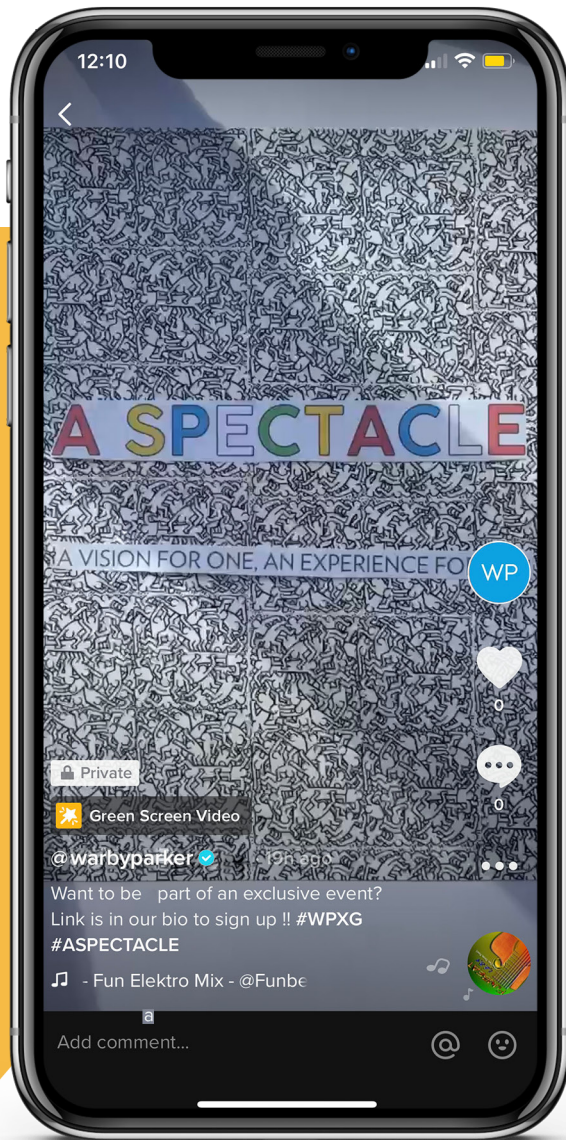


PRE-EVENT-TARGET AUDIENCE **INSTAGRAM TEASER POST**

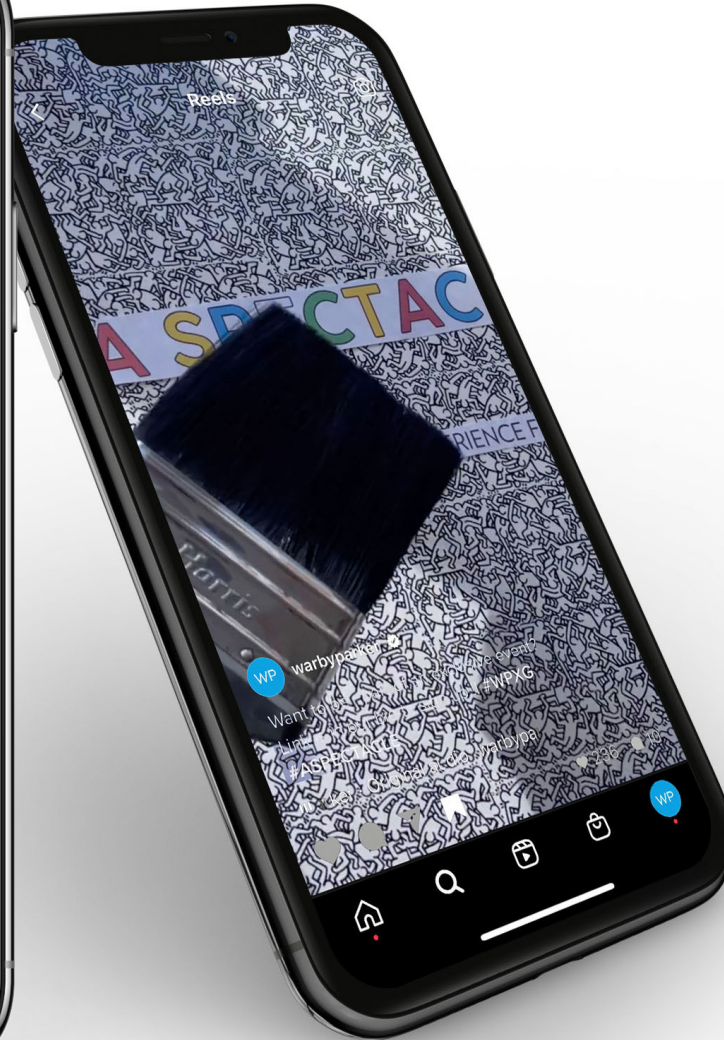
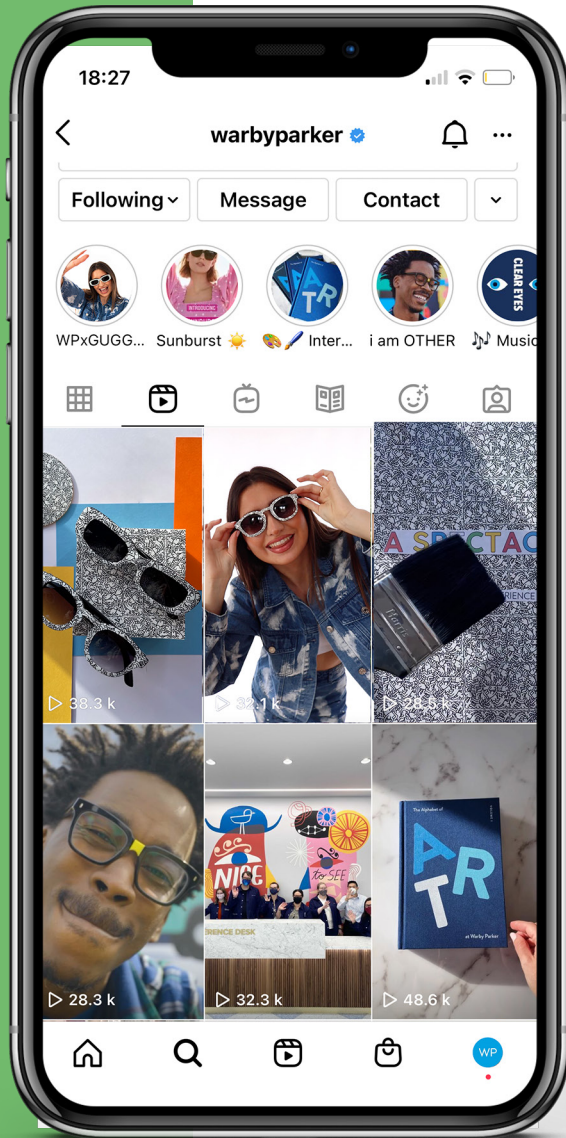


PRE-EVENT- TARGET AUDIENCE

TIK TOK

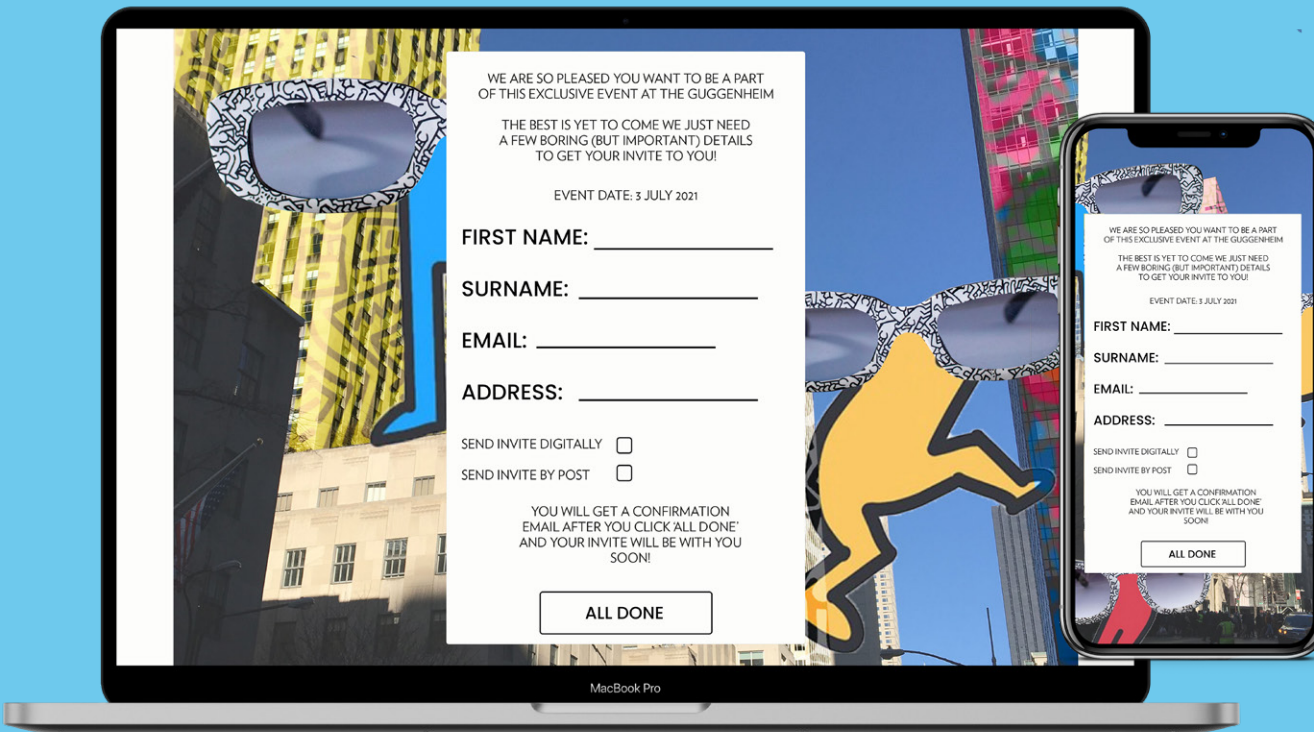
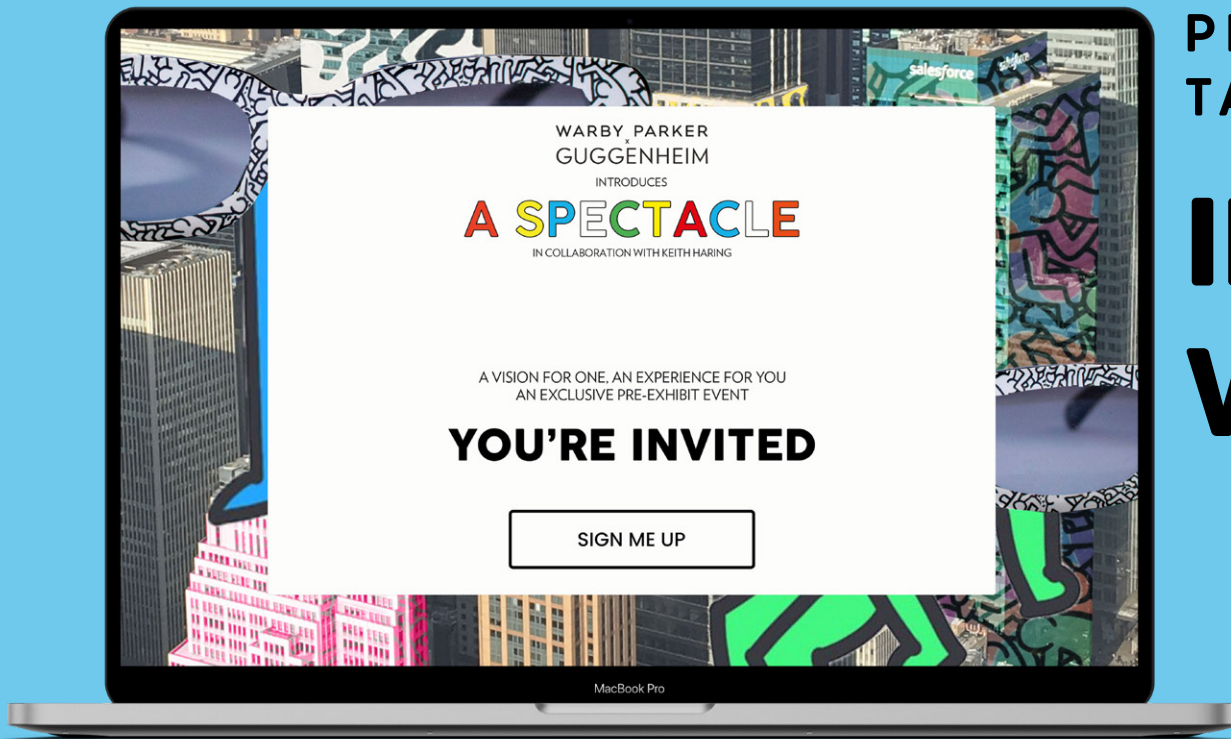


PRE-EVENT- TARGET AUDIENCE INSTAGRAM REEL



PRE-EVENT-
TARGET AUDIENCE

INVITE SIGN UP WEBSITE

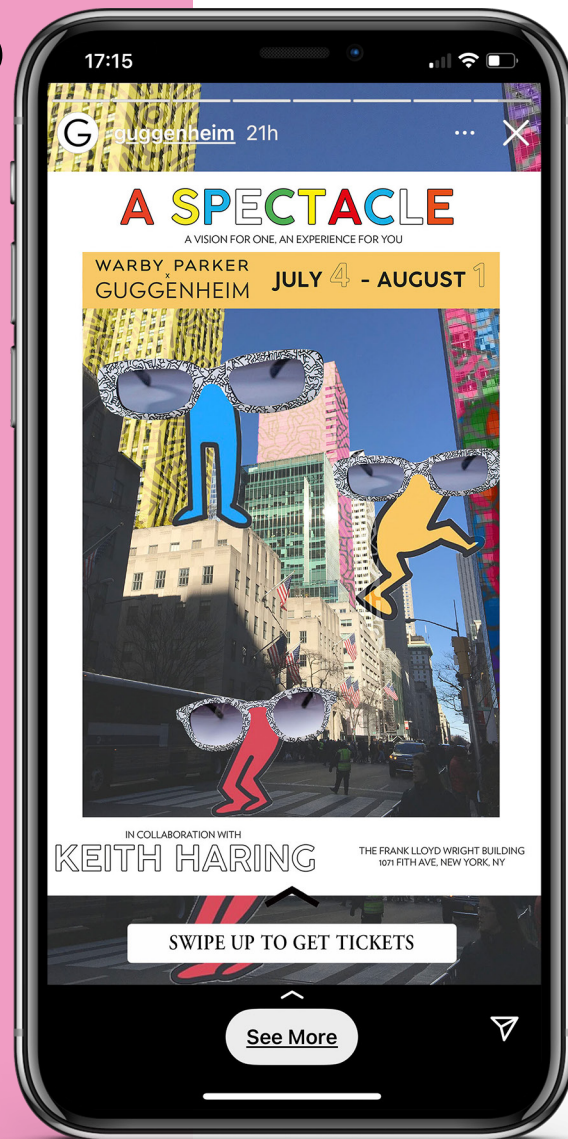


PRE-EVENT AND POST-EVENT EXHIBITION POSTER



FIGURE 75
FIGURE 76

PRE-EVENT EXHIBITION INSTAGRAM STORIES



FINAL DELIVERABLES EVENT

WARBY PARKER
^x
GUGGENHEIM

EVENT

EVENT SPACE



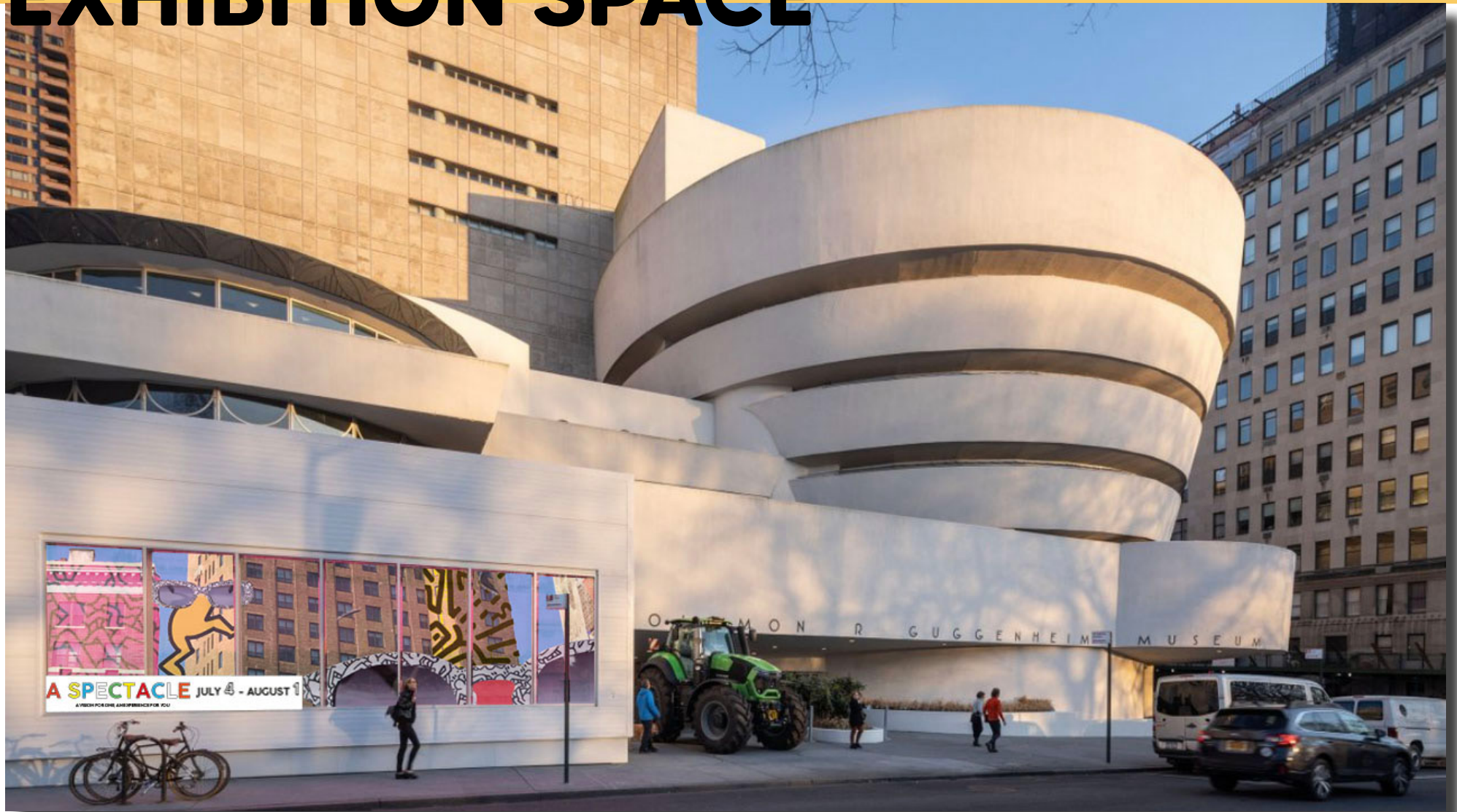
A SPECTACLE
IN COLLABORATION WITH KEITH HARRING





EVENT

EXHIBITION SPACE



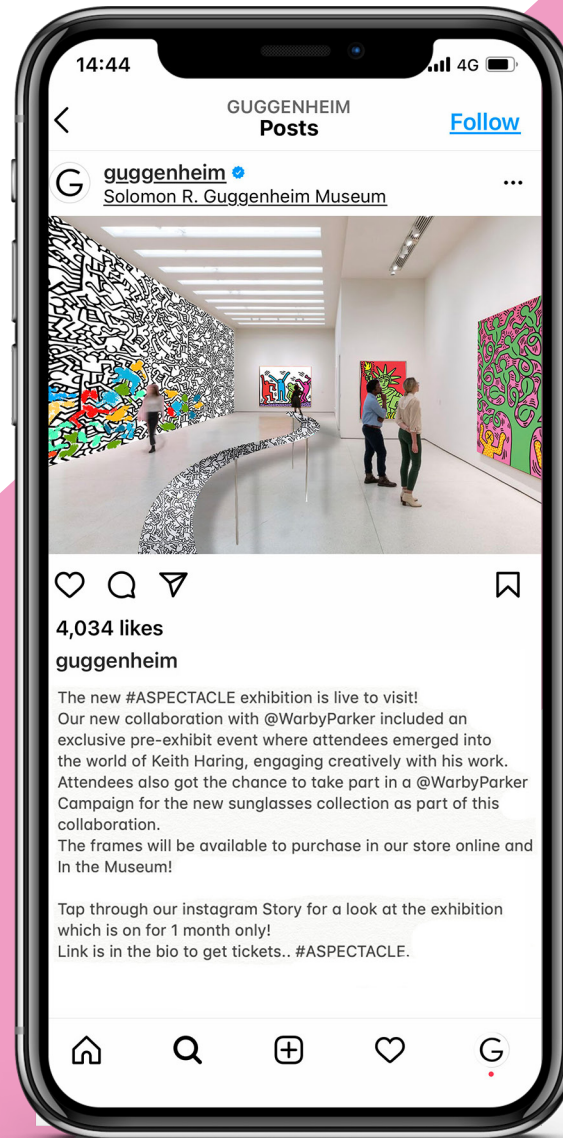
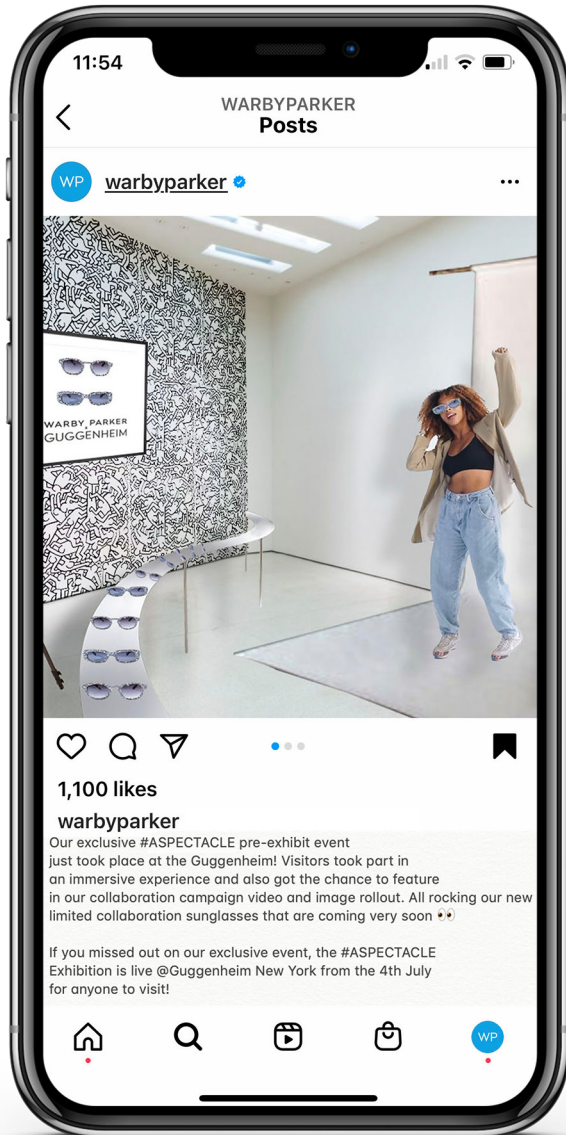




FINAL DELIVERABLES POST-EVENT/ PRODUCT LAUNCH

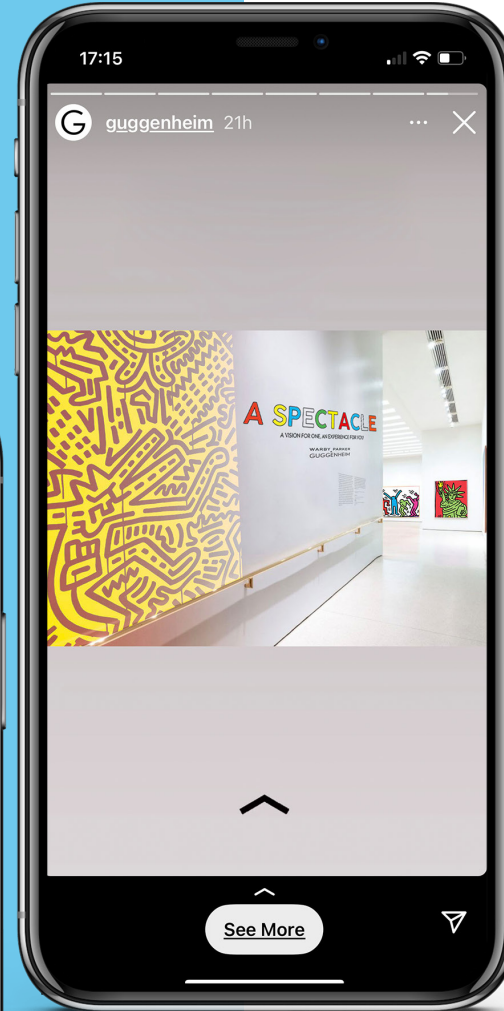
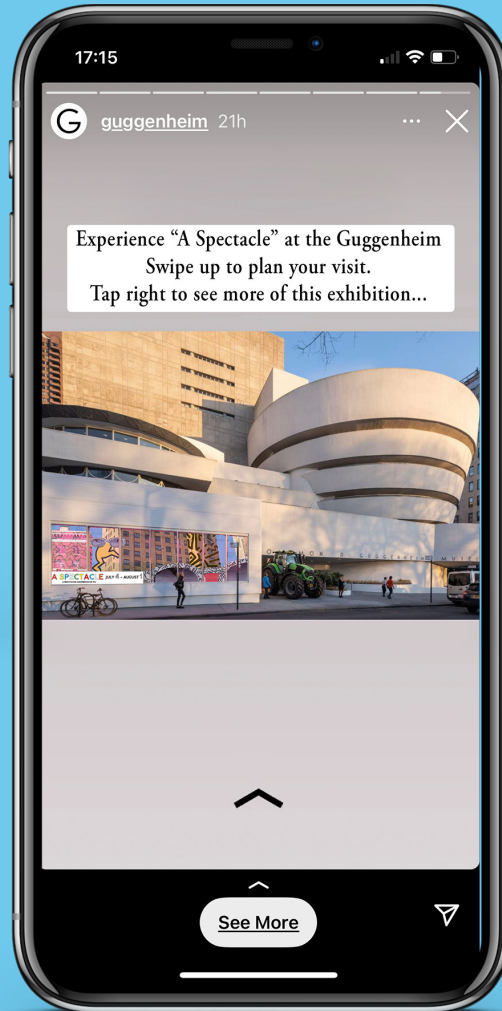
WARBY PARKER
^x
GUGGENHEIM

POST-EVENT

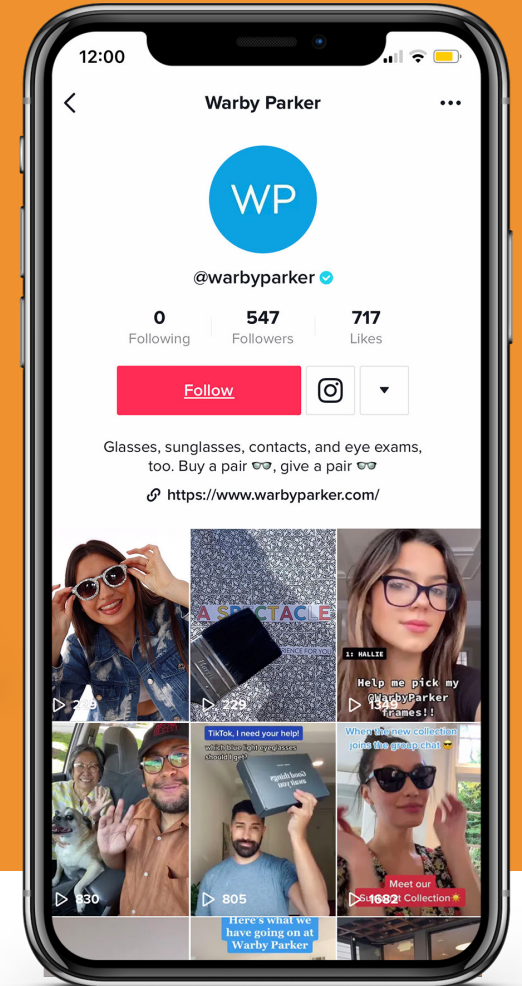
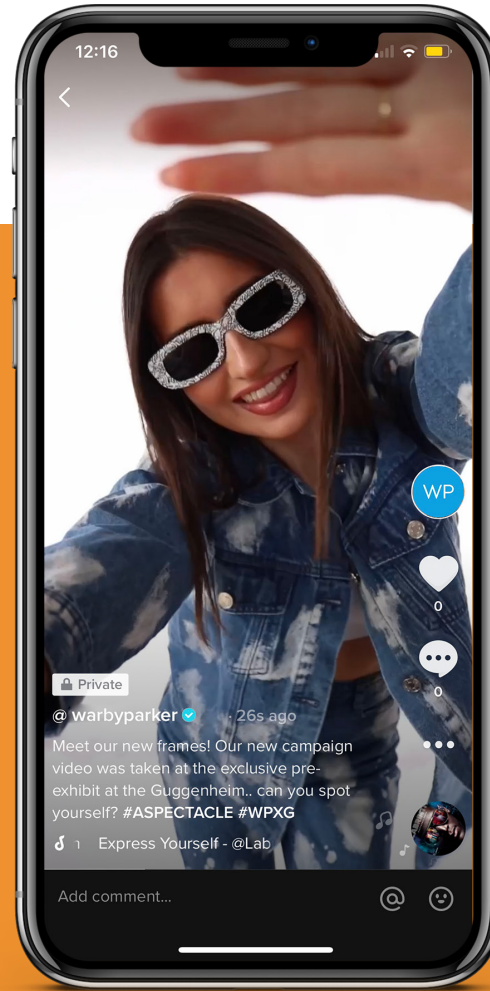


EVENT INSTAGRAM POSTS

POST-EVENT EVENT INSTAGRAM STORIES

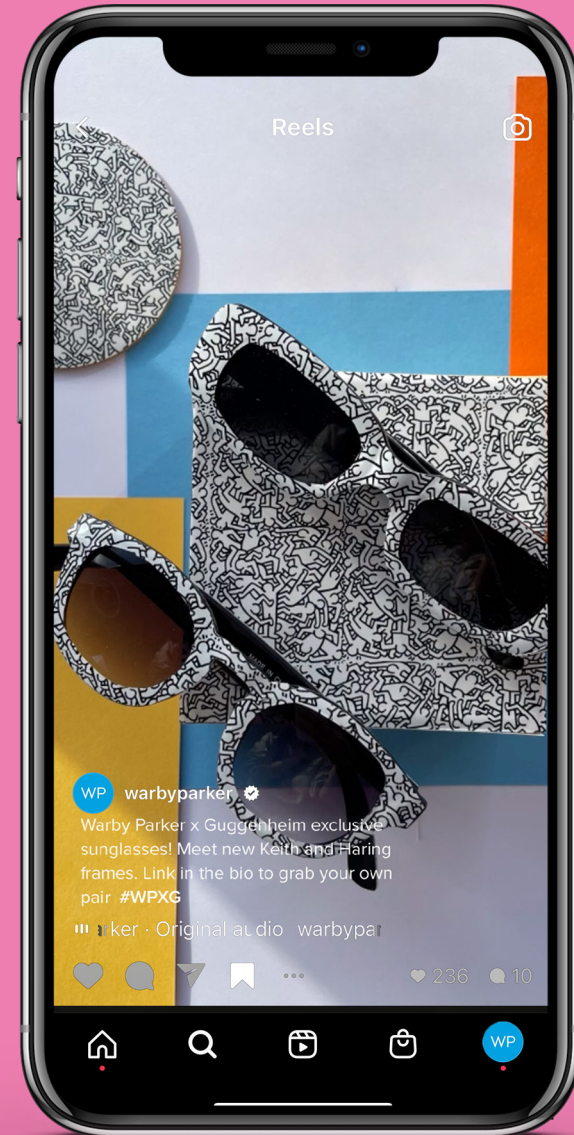
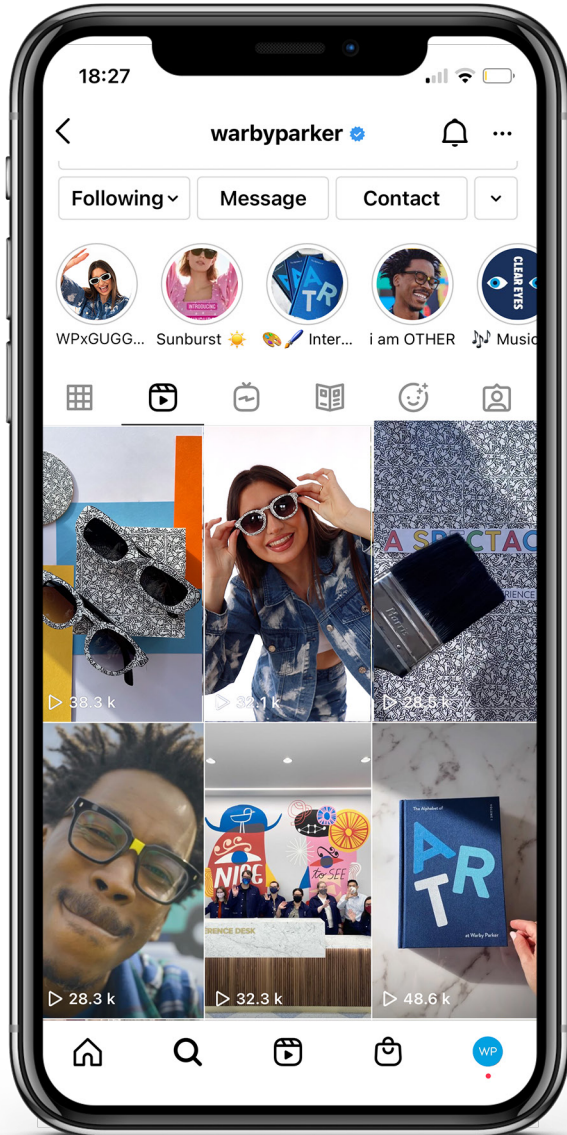


POST-EVENT/PRODUCT LAUNCH TIK TOKS



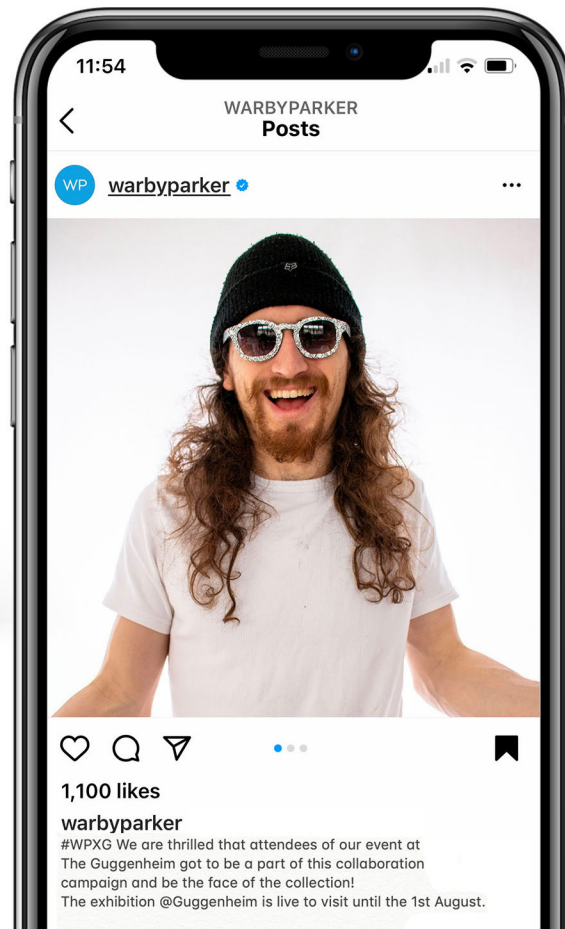
POST-EVENT/
PRODUCT LAUNCH

INSTAGRAM REELS



POST-EVENT/PRODUCT LAUNCH

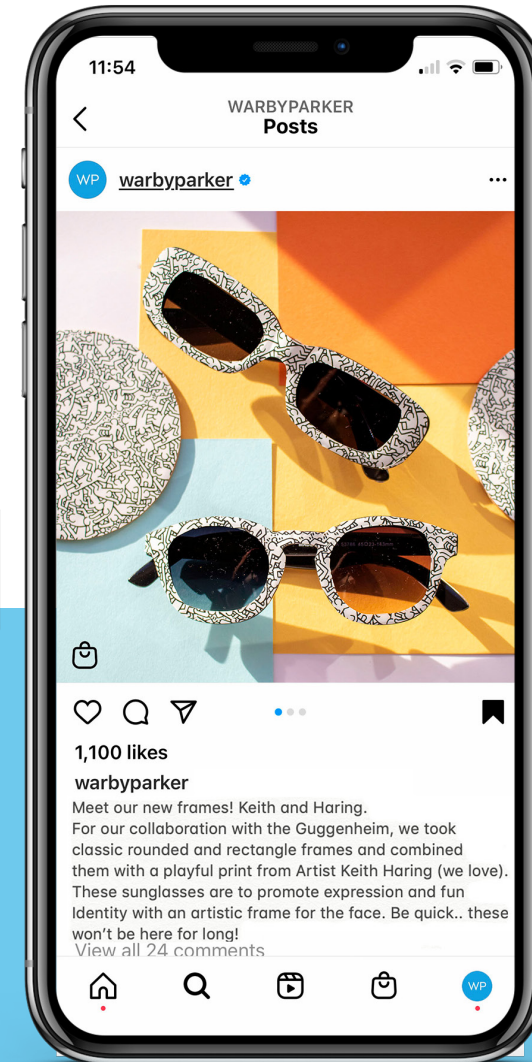
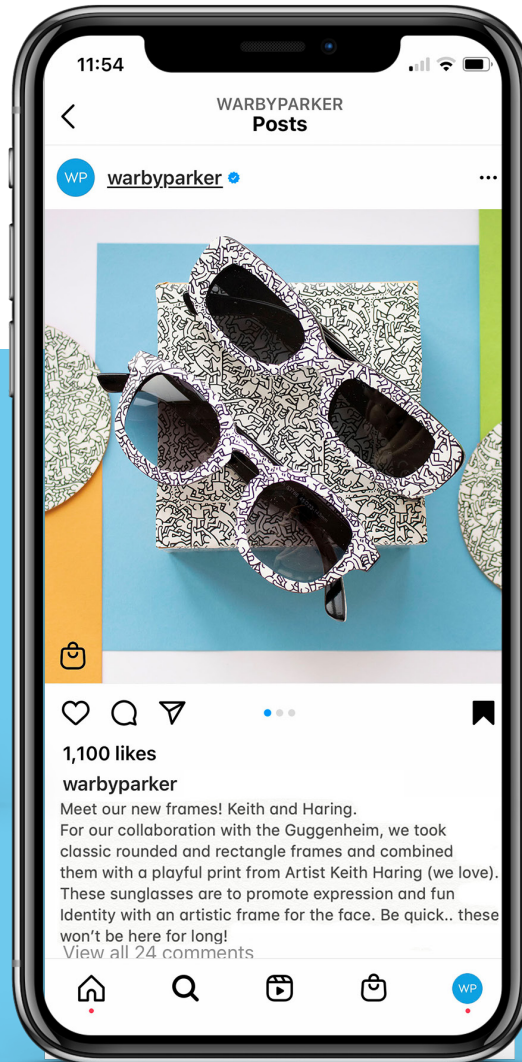
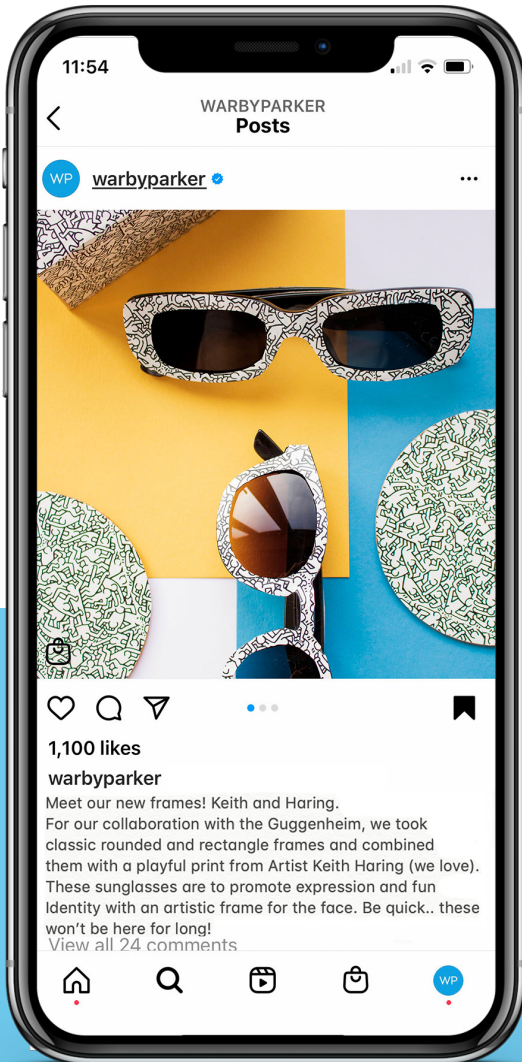
CAMPAIGN IMAGE INSTAGRAM POSTS



PRODUCT INSTAGRAM STORIES



PRODUCT INSTAGRAM POSTS

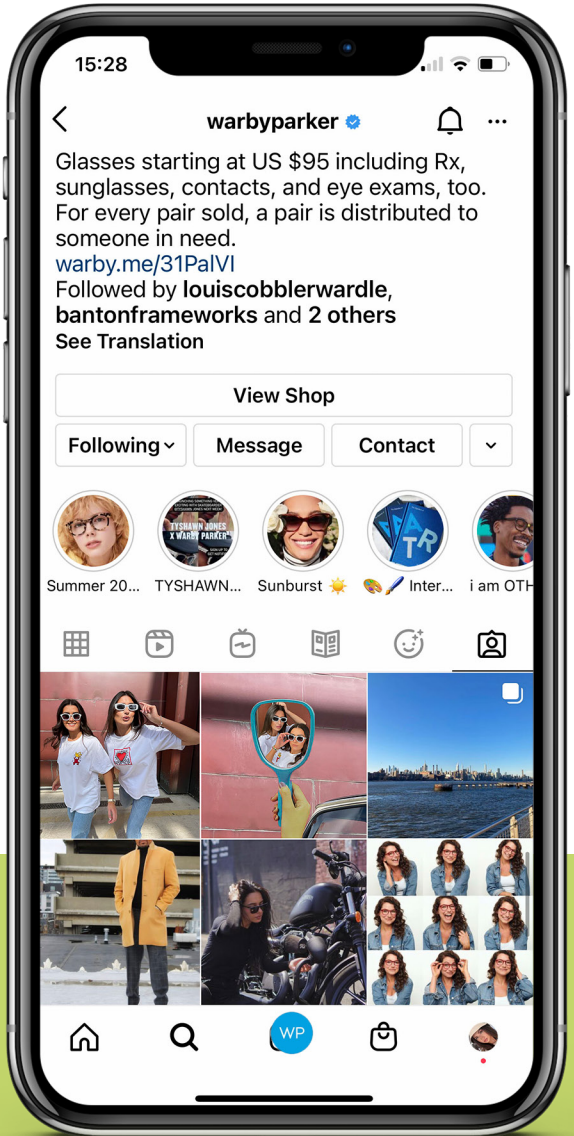


POST-EVENT/PRODUCT LAUNCH

AR FILTER

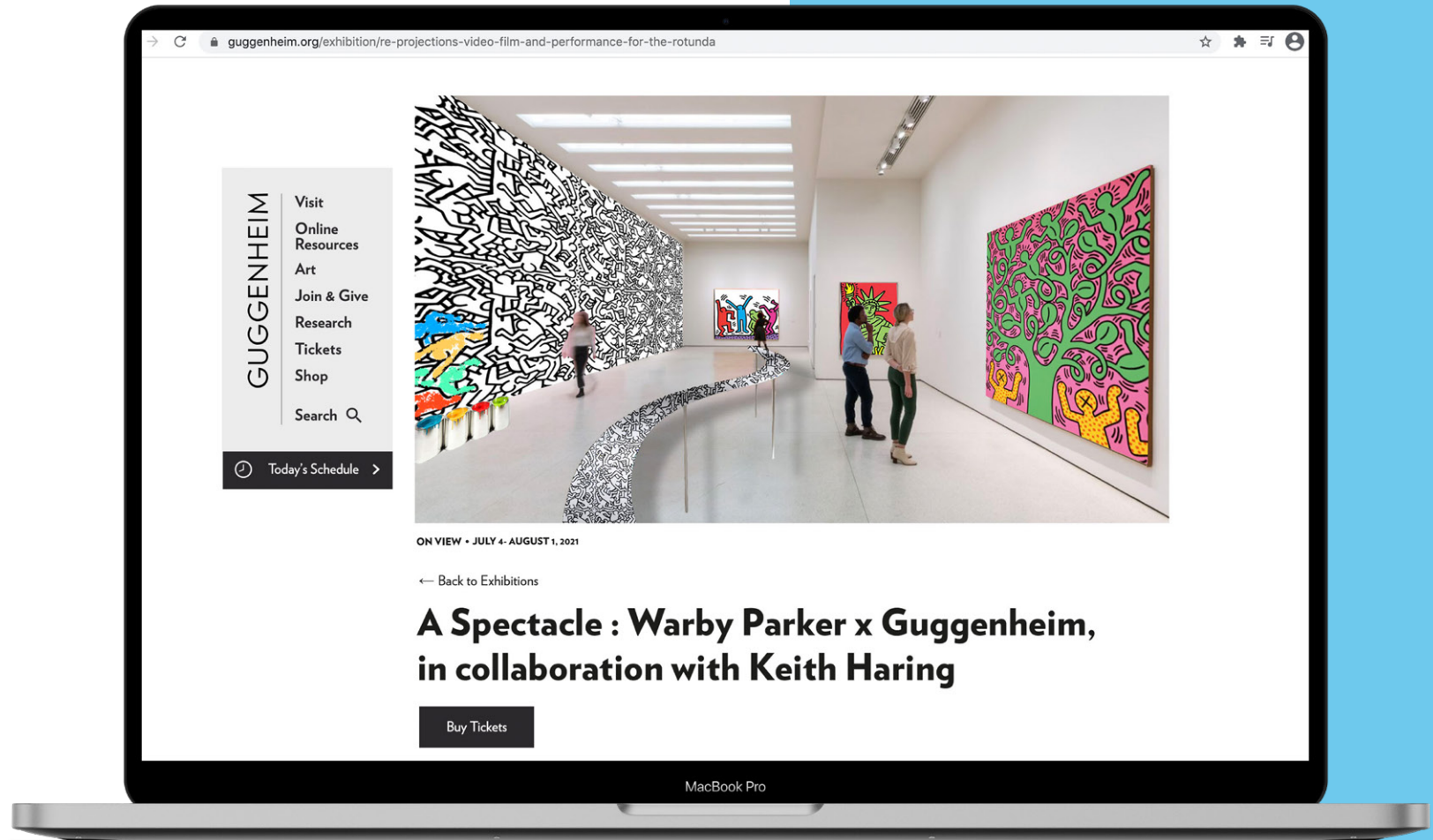


CUSTOMER IMAGES

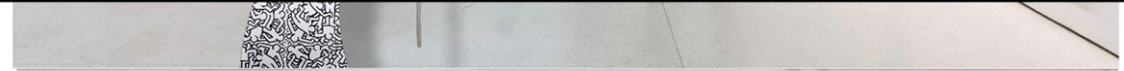


POST-EVENT/PRODUCT LAUNCH

GUGGENHEIM WEBSITE



POST-EVENT / PRODUCT LAUNCH



ON VIEW • JULY 4- AUGUST 1, 2021

A Spectacle : Warby Parker x Guggenheim, in collaboration with Keith Haring

Buy Tickets

GUGGENHEIM

- Visit
- Online Resources
- Art
- Join & Give
- Research
- Tickets
- Shop
- Search 🔍

🕒 Today's Schedule >

A Spectacle immerses viewers into the colourful, Pop Art world of Keith Haring. Exploring identity, expression through Haring's most famous works. Showcasing work emerging from New York graffiti subculture of the 1980's, the exhibition collates feelings of self and identity. Exploring forms of colour and shape to stem a radically different experience.

Haring was a cultural activist, whose work spoke behind those suggesting in silence. A spectacle embraces every form of ones individual self and aims to embrace culture in spirit.

Featuring *Party of life Invitation*, the space to view embraces art for all with a unique language open for interpretation. Keith Haring's art is for individuality, the collaboration between the Guggenheim and Warby Parker combines these elements together to create Art for the face.

The exclusive sunglasses released as part of this collaboration are available to purchase and view in the Guggenheim store, upon exit of the exhibition.

What is a vision for one, is an experience for you.

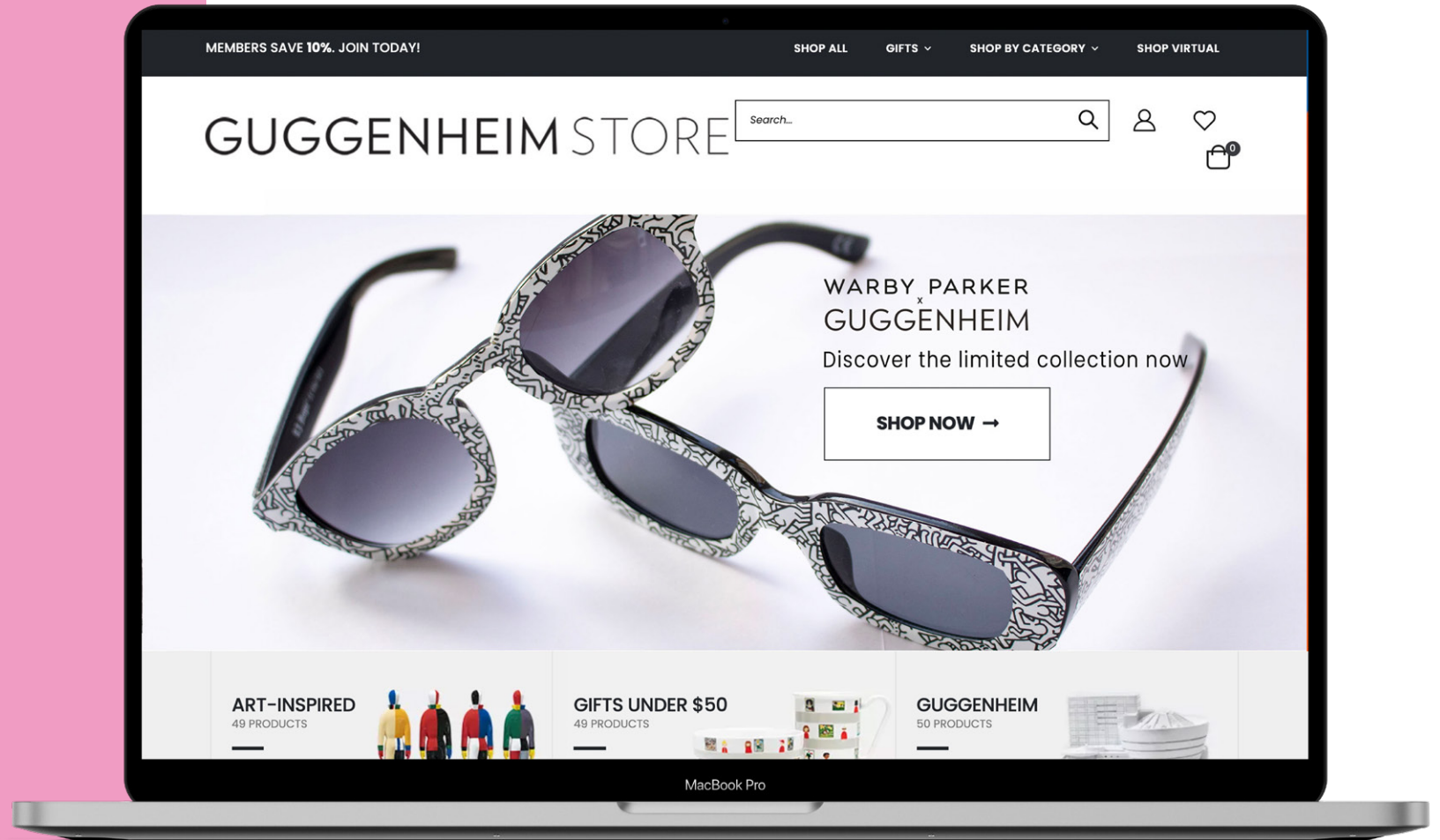
You will want to return again and again to experience the vibrancy and playful nature of this exhibit,

[Become a member today!](#)

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POST-EVENT/PRODUCT LAUNCH

GUGGENHEIM STORE



MEMBERS SAVE 10%. JOIN TODAY!

SHOP ALL GIFTS SHOP BY CATEGORY SHOP VIRTUAL

GUGGENHEIM STORE

Search...

HOME > SHOP ALL

COLOR Sort By Position Show 64

- Black (1)
- Orange (1)
- Red/Black (1)
- Silver (1)
- White (1)
- Red (1)
- Beige/Yellow (1)
- Green/Purple (1)
- Primary (1)
- Black Lacquer (1)
- Beechwood (1)

Warby Parker x Guggenheim...
\$95.00
ADD TO CART

Warby Parker x Guggenheim...
\$95.00
ADD TO CART

Visionaries: Creating a M...
\$55.00
ADD TO CART

The Guggenheim: Frank...
Starting at
\$35.00
ADD TO CART

PRICE

The all new limited collaboration with Warby Parker. These fun rectangle frames feature art from Keith Haring. Representing expressive identity and positivity.

MacBook Pro

SHOP ALL GIFTS SHOP BY CATEGORY SHOP VIRTUAL

Warby Parker x Guggenheim, Keith sunglasses

★★★★★ | Be the first to review this product

Availability: In stock
SKU#: 404004212450

\$95

- 1 + ADD TO CART

[f](#) [t](#) [e](#) [m](#) [+](#)

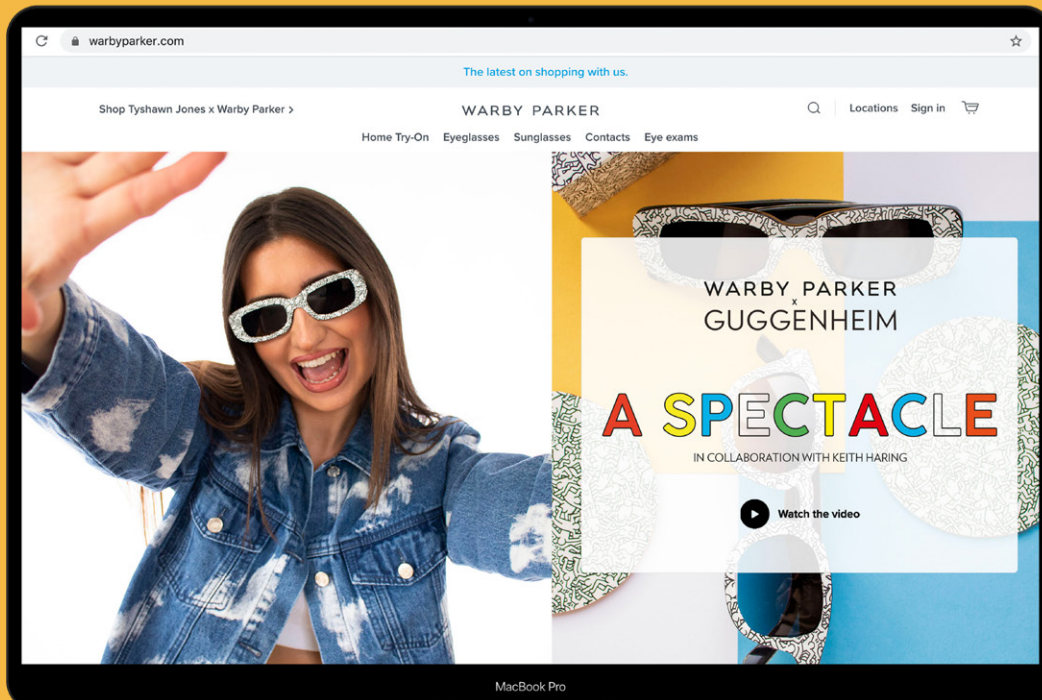
Warby Parker x Guggenheim, Keith sunglasses

Starting at \$35.00

DETAILS REVIEWS

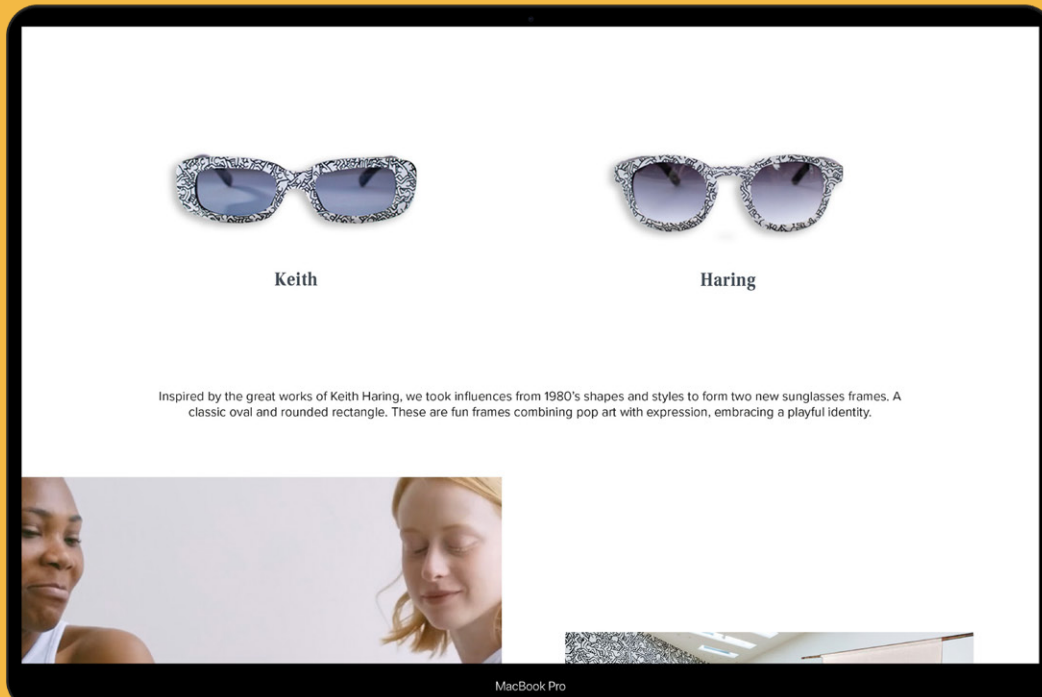
The all new limited collaboration with Warby Parker. These fun rectangle frames feature art from Keith Haring. Representing expressive identity and positivity.

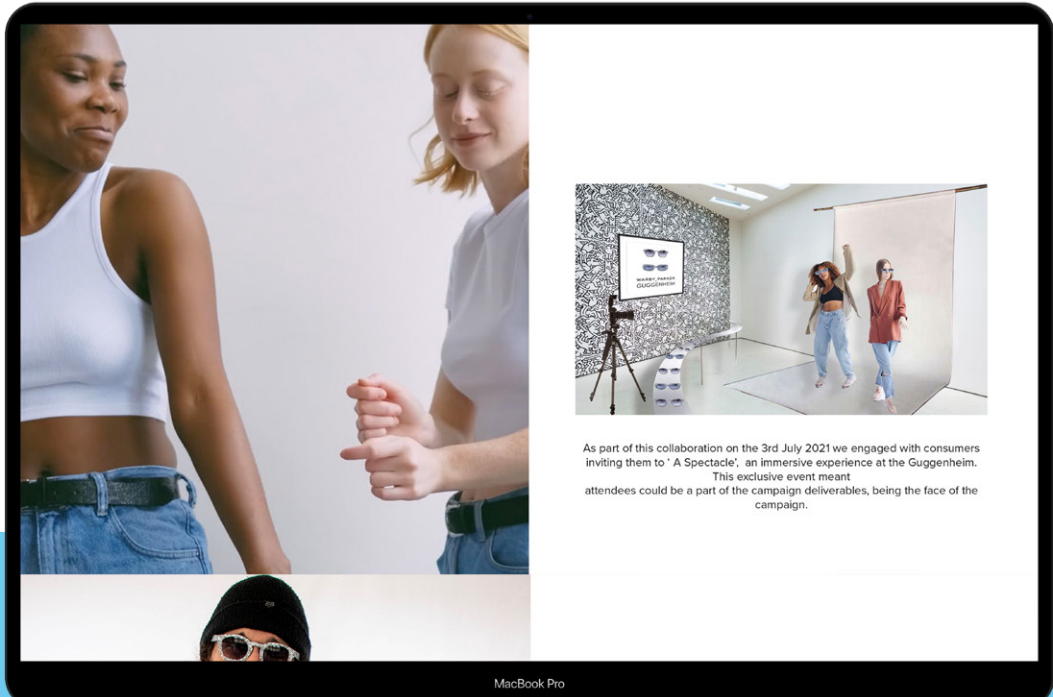
MacBook Pro



POST-EVENT/
PRODUCT LAUNCH

WARBY PARKER WEBSITE





As part of this collaboration on the 3rd July 2021 we engaged with consumers inviting them to 'A Spectacle', an immersive experience at the Guggenheim. This exclusive event meant attendees could be a part of the campaign deliverables, being the face of the campaign.



'A Spectacle' is now an exhibit anyone can visit at the Guggenheim, to see the colourful mural created at the pre-exhibit event. Also to view and purchase our exclusive, limited sunglasses as part of this collaboration.

Our aim as a brand is to inspire and embrace individual nature whilst encompassing a community. This collaboration aims to spark expression, create a playful atmosphere and allow those to enjoy sunglasses in a creative way as Art for the face.



“Being positive and embracing who I am is the best me”- Anna Corkill

Both the exhibition at the Guggenheim and product purchase of the sunglasses, ends on the 1st August.

Be creative, embrace your identity, be colourful, be vibrant and wear your sunglasses in style.

A vision for one, an experience for you

MacBook Pro



Both the exhibition at the Guggenheim and product purchase of the sunglasses, ends on the 1st August.

Be creative, embrace your identity, be colourful, be vibrant and wear your sunglasses in style.

A vision for one, an experience for you

In honor of our collaboration with the Guggenheim, Warby Parker has made a donation to the Audre Lorde project.

A Brooklyn- based organisation advocates for the LGBTQ community, people of colour and issues amongst social and economic justice reform.

WARBY PARKER
GUGGENHEIM



52780 45 D23-143mm

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POST-EVENT/PRODUCT LAUNCH

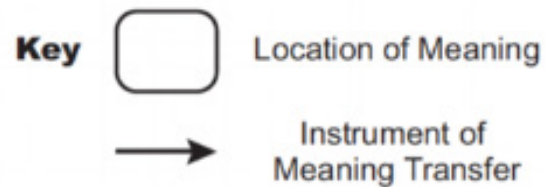
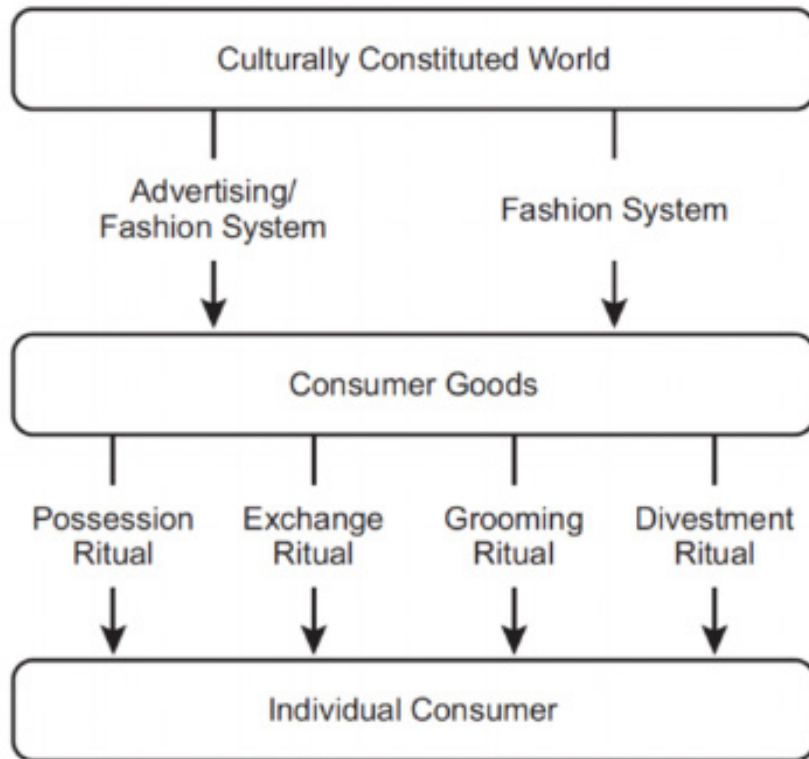
RETAIL DISPLAY



APPENDICES

WARBY PARKER
x
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Movement of meaning



It could be suggested, communicating cultural meaning through products and experiences is crucial for consumers (Loneran,2020). Consumers are immersed within a journey of identity creation. For this collaboration, the exhibition fits within the possession ritual and divestment ritual. For the possession ritual, an exhibition is an activity that fulfils a function. It allows consumers to be positioned at the forefront of taking ownership of their own experience.. As this collaboration is an event and exhibition with product launch alongside, the product release can become a secondary experience that attendees link back to the exhibition or event. The exclusivity of the sunglasses makes them a more personable item for the consumer. By incorporating artist Keith Haring into the collaboration further enhances an element of education to view, alongside an appreciation of art.

The divestment ritual acts through the form of expression and mindfulness, divesting possessions that may confront a memory (Lastocika and Fernandez,2005). The exhibition and product will have a sense of meaning as consumers and visitors will be exposed to reflect on themselves but also express their nature. This experience will be valuable and memorable for the consumer once they have visited (McCracken, 1986).

MacDonald (2021) suggests brands should connect with Millennials and Gen Z using adapted principals of the 5P's, adapting them to suit the behaviour, psychographics and demographics of the consumer groups. The new 4p's outlined by MacDonald can be applied to this collaboration.

THE NEW

4P'S

Purpose:

- Millennials and Gen Z are highly aware and comprehensive.
- Search for brands that have similar qualities to themselves.

This collaborations purpose is to provide an experience that aligns with consumers values.

- The product launch has a secondary purpose of expression for the face, embodying a deeper message than just a physical accessory.

Positioning:

- According to Mondalek (2021) consumers position themselves amongst brands that build upon culture and narratives.
- With an expanding mindset for creativity this collaboration encapsulates a playful, free-spirited atmosphere.
- Consumers can enjoy an appreciation for art, whilst accessing an exclusive product.
- Consumers will align with this collaboration due to the relatable content delivered.

Personalised:

- MacDonald (2021) consumers should be involved, to be authentic and stem a direct dialogue with consumers.
- With the idea of consumers who attend the Warby Parker X Guggenheim event being the face of the campaign, each attendee will gain a personalised experience.

Partnerships:

- Valuable partnerships are favoured, generating a conversation that consumers are excited about (Mondalek,2021).
- Warby Parker and the Guggenheim prioritise people and embrace creativity.
- focusing on a fun and symbolic narrative is essential after the pandemic (Gaffney,2020).

PREVIOUS COLLABORATIONS- WARBY PARKER



FIGURE 77

GEOFF MCFETRIDGE X WARBY PARKER

Geoff McFetridge x Warby Parker

- Released playful sunglasses, in conjunction with artist Geoff McFetridge
- The collaboration donated to the LA-MAS, which helps communities of lower income to pave their journey through architecture and policy (Maduakolam,2019).
- As Warby Parker engage with artists, it is positive to keep artistic collaboration-alive to excite the Warby Parker audience.

WARBY PARKER X I AM OTHER

Warby Parker collaborate with people and organizations to enhance customer excitement, thus generating awareness, focusing on issues important to them.

Warby parker x I am Other

- launched a reimagined pair of Winston glasses
- embraces individuality, innovation and to intertwine the core elements of both brands.
- Warby Parker did make a donation to Williams’s YELLOW non-profit organisation.
- Meaningful narrative and message being portrayed.
- Consumers do not get post purchase regret and are joining a journey to help others with their new frames (Li,2021).



FIGURE 78

PREVIOUS COLLABORATIONS- GUGGENHEIM



FIGURE 79

VANS X MOMA

Vans x moma

- Limited collection which celebrated the museums vast 'collection and works by prominent Artists'.
- Vans and Moma share the same values for creativity, expression and people.
- Featuring many renowned artists such as Vasily Kandinsky and Jackson Pollock meant it was a recognized collaboration (Vans,2020).
- Can take inspiration for this collaboration.

LAVAZZA X GUGGENHEIM

Lavazza x Guggenheim-

-In 2020 Lavazza, Italian coffee brand, supported the Guggenheim museum in an exhibition titled "Artistic License: Six Takes on the Guggenheim Collection"

- Supported and embrace the arts and culture movement, Lavazza artistically curated the exhibition.

-To further their brand presence, Lavazza had an appearance in the Guggenheim café. -Visitors enjoyed a coffee experience whilst admiring art, bringing an authentic element to a museum visit (Kismet, no date).



FIGURE 80



FIGURE 81



FIGURE 82

KEITH HARING

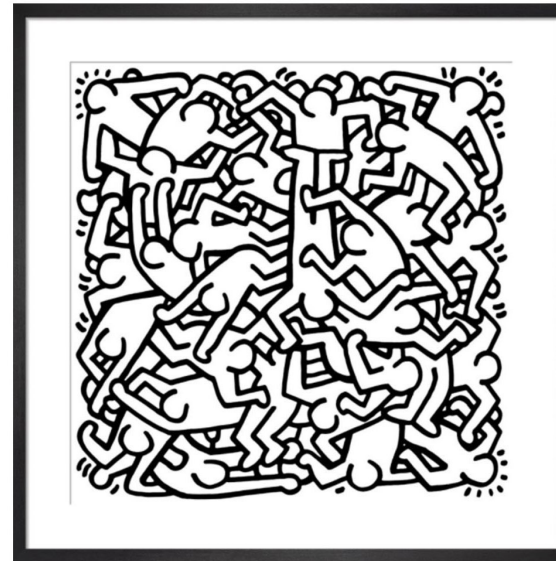


FIGURE 27

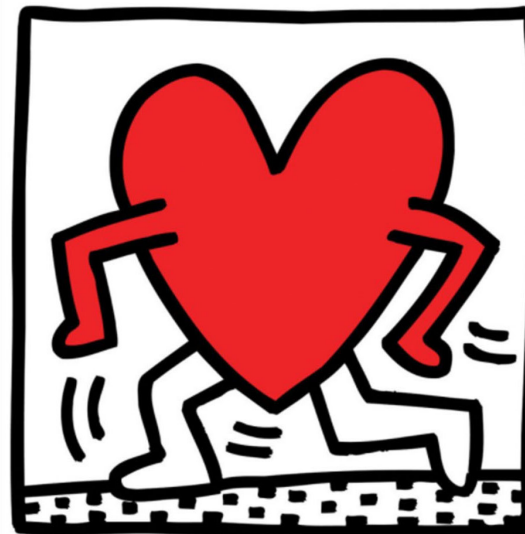


FIGURE 83

- Haring fused art and life together, representing social agendas and messages through his fun, expressive illustrations.
- part of the pop art that emerged from New York
- Work was mainly inspired by the city's graffiti subculture in the 1980's
- Symbols of youth and goodness whilst combining dancing figures into his work evoking joy (Mercurio, no date).

HELEN FRANKENTHALER



FIGURE 84



FIGURE 86

- Work is an optical experience combining colour and space.
- Soak- stained paintings are open for interpretation.
- Could bring a bright approach to glasses frames (Guggenheim, no date).



FIGURE 85

-Olitski uses colour that is felt through expression and attitude.

-Intertwining colours symbolises a mood and atmospheric feeling (Guggenheim, no date).

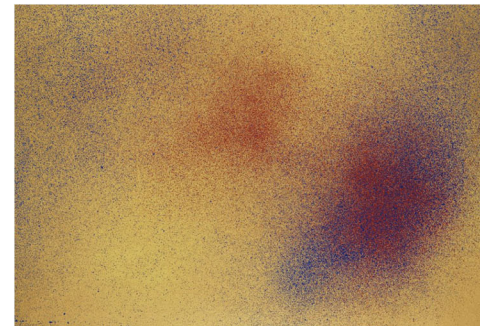


FIGURE 87

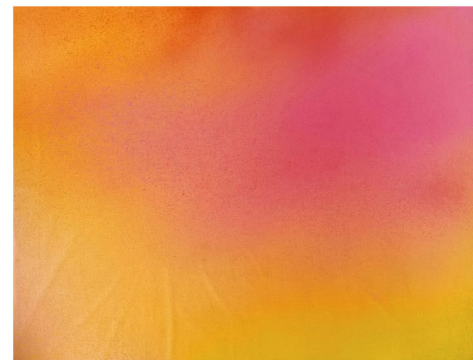


FIGURE 88

JULES OLITSKI

FIGURE 89



VASILY KANDINSKY



FIGURE 90

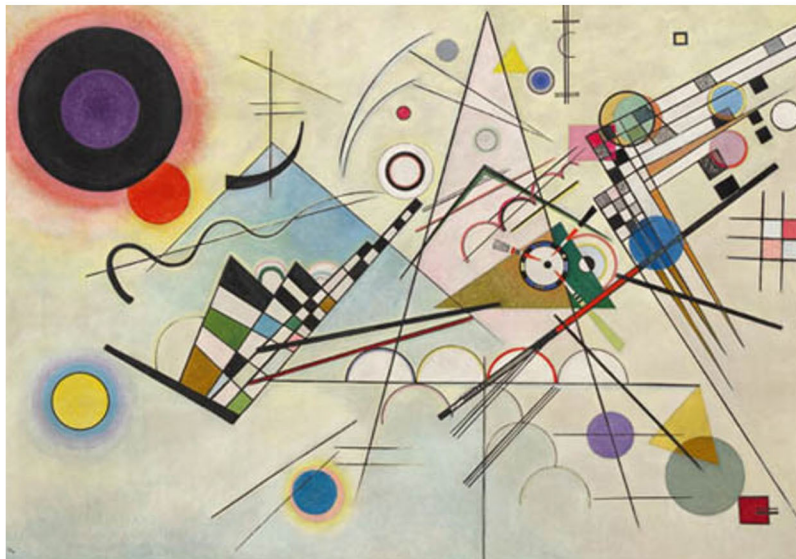
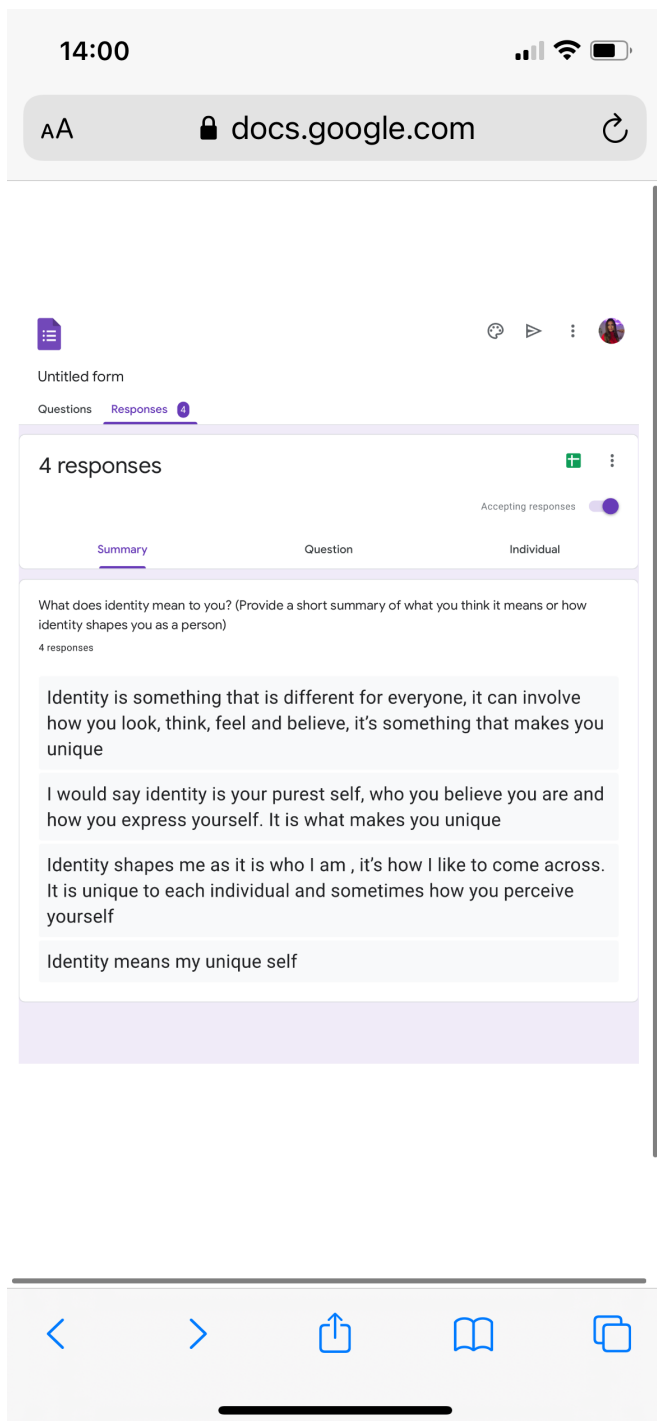


FIGURE 91



FIGURE 92

- Focuses on geometric forms in a colourful and interactive way.
- Exploring expressionism in the 1940's and 1950's.
- Optical perception.
- Kandinsky's work would be interesting to combine with a minimalistic product like sunglasses, bringing colourful, geometric forms(Guggenheim,2021).

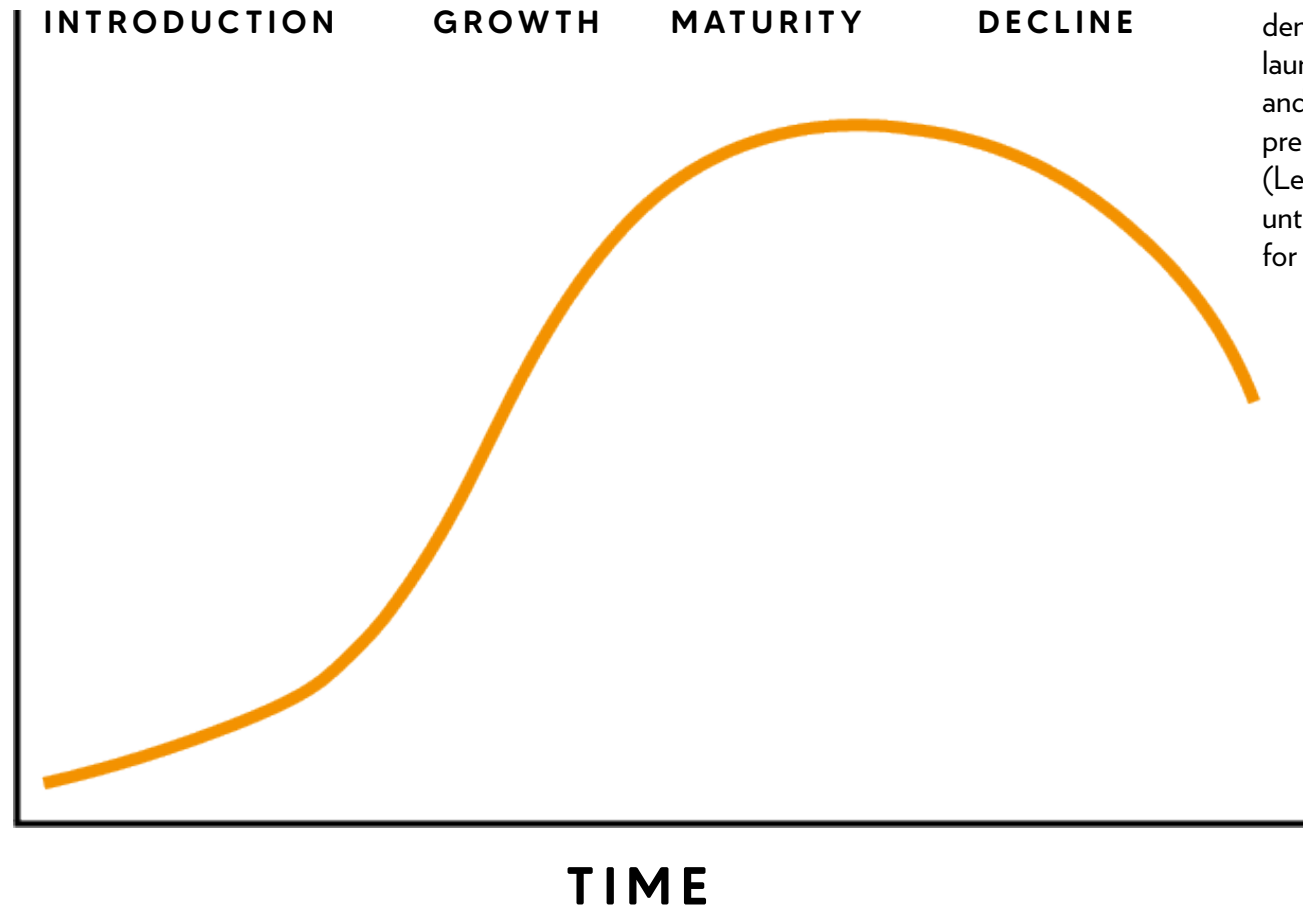


CONSUMER QUESTIONNAIRE

To get a more personal insight into what identity means, I asked a handful of 18-26 year olds through a questionnaire.

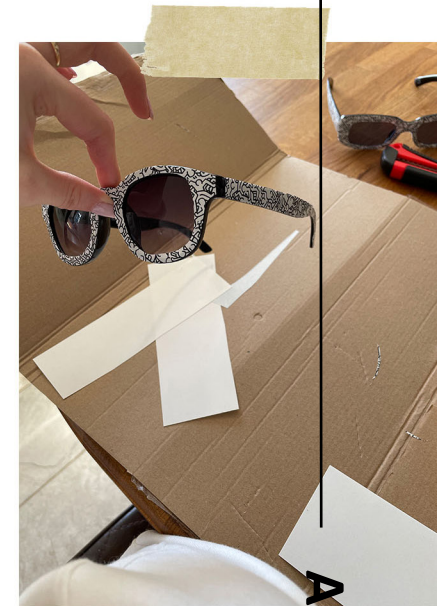
One question was asked which could be interpreted in many ways. This gave me some more knowledge into how important identity is for this specific age range. Also how I could project this meaning into my proposed collaboration.

PRODUCT LIFE CYCLE



The sunglasses will enter the market at maturity with an instant reaction. Due to the limited availability of the product, it will have a slow decline. It could be said Warby Parker have not reached peak level of market penetration, due to this collaboration being targeted at a different consumer group (Vernon, 1966)

The market growth of this product will accelerate as demand does, which will be gradual until the event launch and product launch. A growing conversation and teaser of the sunglasses will be included in the pre-event marketing to visually create excitement (Levitt, 1965). The growth of the product will last until the decline when the sunglasses are no longer for sale.



MAKING THE FRAMES

To make the physical product I combined self-adhesive vinyl of the Keith Haring print with the glasses. This was a challenging process to get accurate and required intricate cutting.

KEITH HARING- TATE EXHIBITION PRIMARY RESERACH



OWN IMAGES



As part of primary research, I attended a Keith Haring exhibition in 2017 at the Tate in Liverpool. The exhibit was fun, colourful and also immersive, encouraging photo and video opportunities.

I want to bring this element of engagement with the proposed event and exhibition, giving consumers a hands-on experience they can take as a memory.



BUILDING THE SET

Inspired by bright photography, the set needed to match. white paper with coloured card backdrops were used with self-adhesive print 3D props made.



@HANNAH.AND.ANNA_

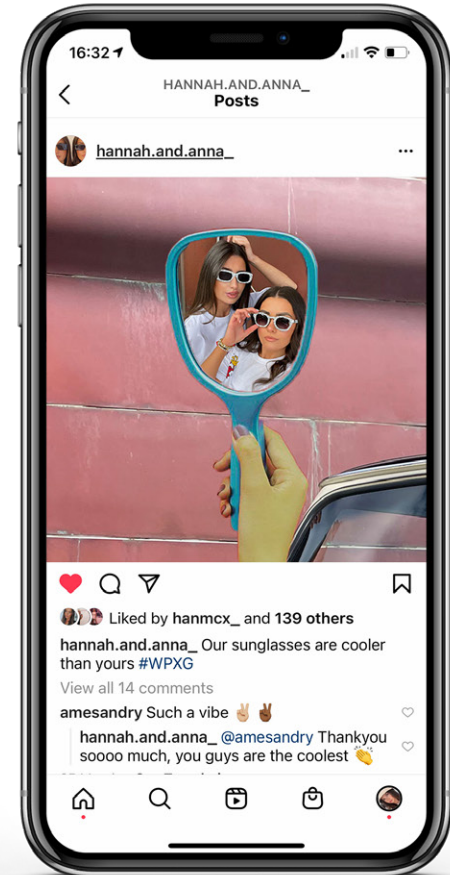


As consumers are like-minded and creative individuals, many will be encouraged to take photos in their new sunglasses and use the campaigns hashtags for a chance to get reposted.

Content creators Hannah and Anna are an example of the type of consumer this collaboration targets. Although they are UK based, US based content creators similar may be interested in creating Instagram content to join the #WPXG movement. This organic promotion creates further reach and spreads awareness (Moran,2020).



OWN IMAGES
FIGURE 93



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WARBY PARKER
x
GUGGENHEIM

WORD COUNT - 3,298 (Not including tables, appendices and references)

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